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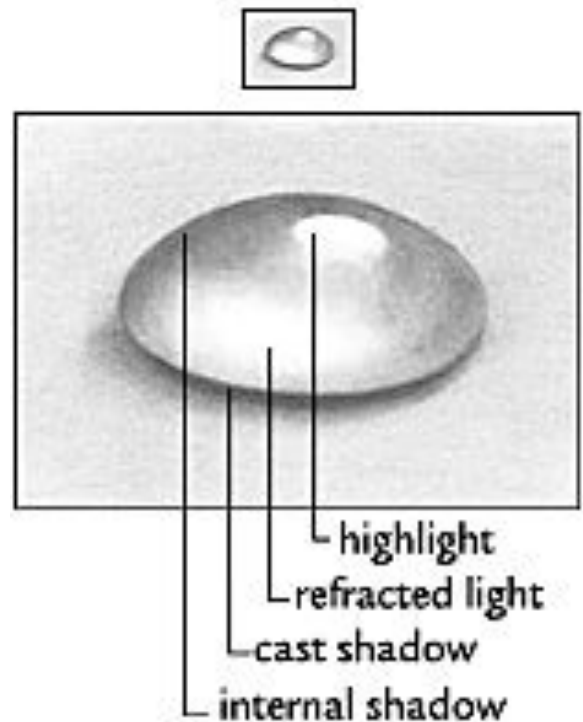
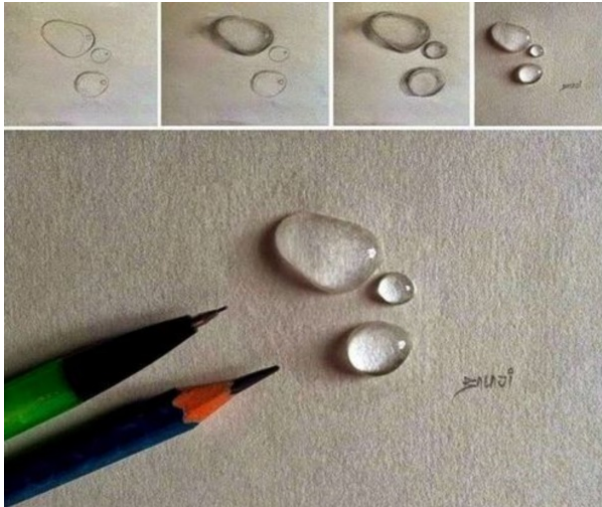
*To send light into the darkness of men's hearts
- such is the duty of the artist. Schumann*

References: **YouTube** How to Draw Water drops, moving water

Books: *The Big Book of Painting Nature in Oil* by Allyn Shaeffer & *The Complete Guide to Painting Water* by Bert N. Petri

Drawing & Painting Water

From water drops to ocean waves



01 | Understanding What You're Looking At



The first thing to get decide is which direction the light is coming from in your painting as this will determine where the highlights and shadows in the drops will be.

Then apply the following 'rules':

- There'll be a shadow underneath and to the opposite side of the light direction (in this illustration the light is coming from the right, so the shadow is underneath and to the left). Or just underneath if the light source is directly above.
- There'll be a highlight on the top; not in the center but towards the side the light is coming from (right in this illustration). This is the light source reflected in the water drop.

Marion Boddy-Evans

caused by the refraction of light through the droplet from the shaded surface below).

- There is a highlight at the bottom of the water drop (again this may not seem logical, but it's also caused by the refraction of the light through the drop, this time from the light source).



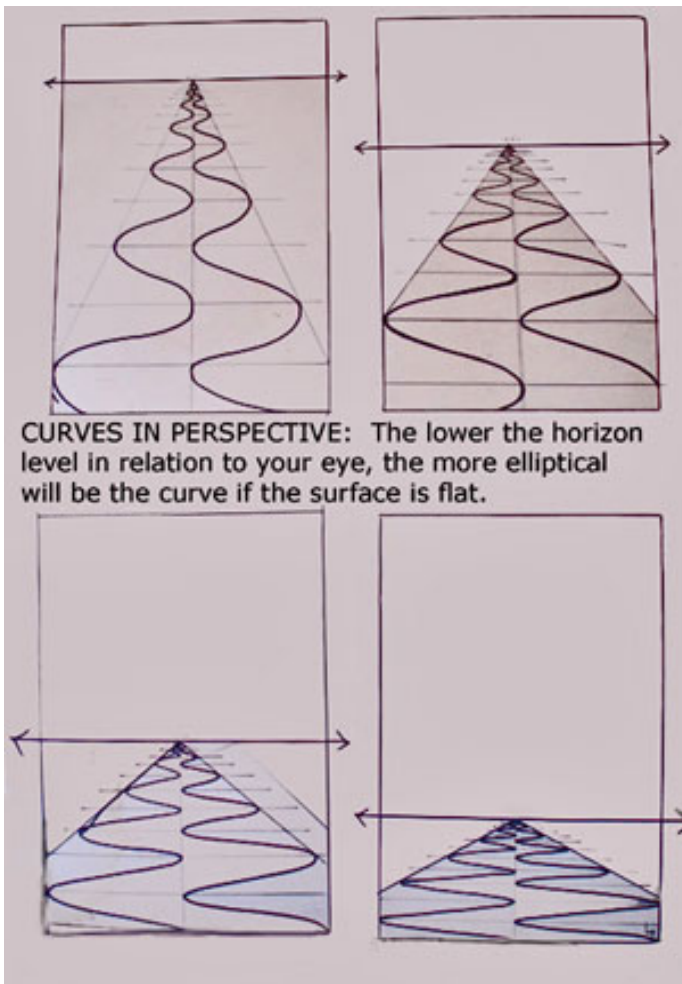
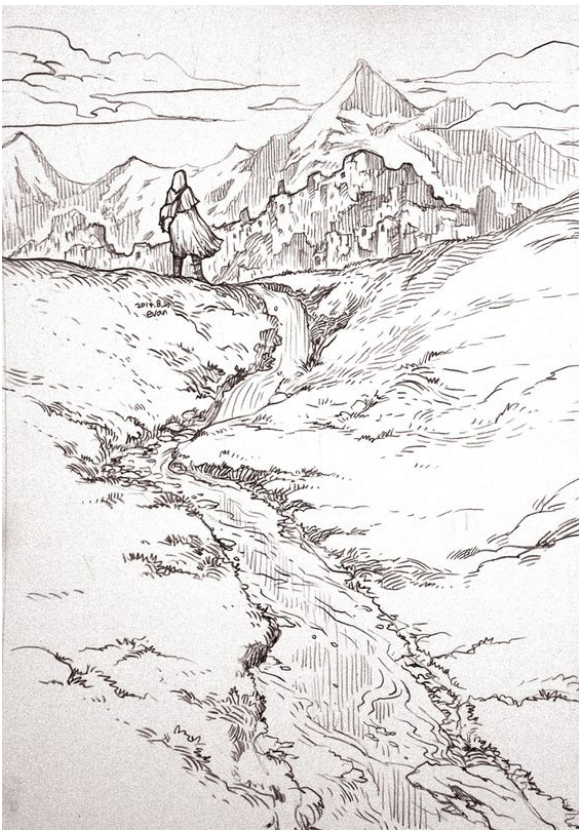
02 | What Color Are Water Drops?



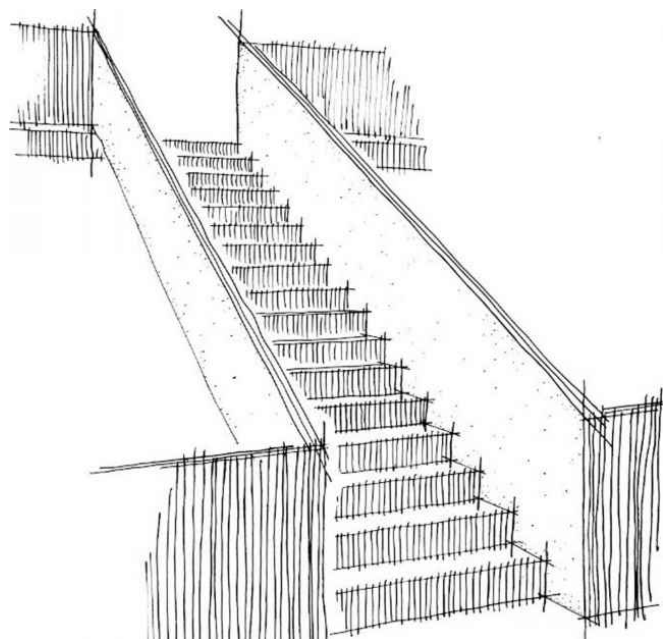
Marion Boddy-Evans

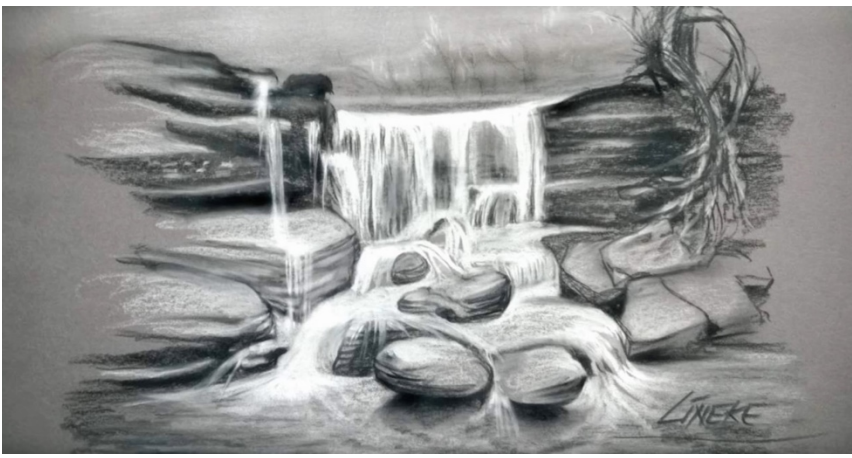
Water drops aren't the 'color of water', rather being transparent they're the color of whatever surface they're lying on. So if the leaf it's lying on is green, then the water looks green.



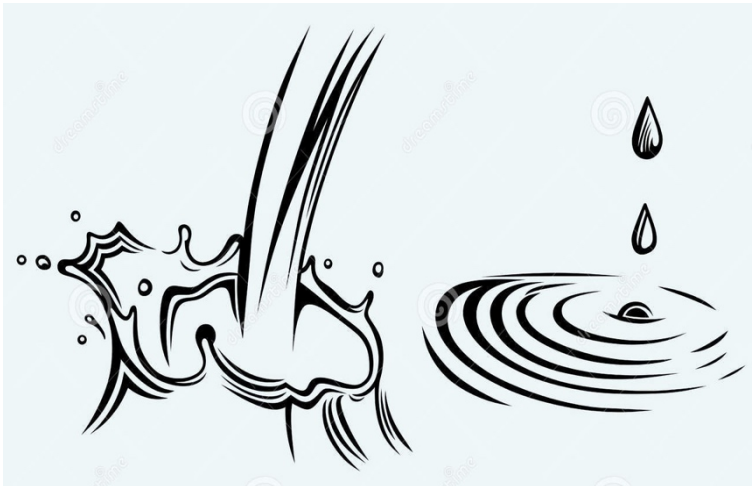
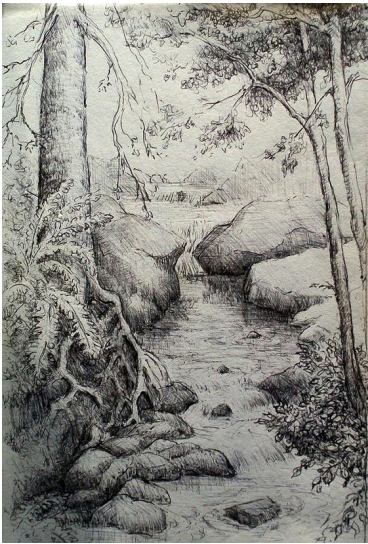


Determine horizon line/eye level. Decide focal point (land, water, sky) Remember to compress curves making ellipses. Horizontal lines lay the water or land down. Vertical lines make the area stand up. As in the front of steps.





With moving water once again vertical and horizontal always matters. Water always goes to a flat pool. Any vertical lines or brushstrokes will be falling water. Don't forget your vanishing point.



Drawing & PAINTING Water ONLINE reference Michael James Smith

YouTube How To Draw Realistic
River / Lake Horizontal lines, eraser
tips, blending.

By [ART by pinsetter1991](#) *How to
paint streams, rivers & lakes on
YouTube 18 tutorials


*How to paint beaches & seascapes
on YouTube 4 tutorials

Drawing & Painting Moving Water & Waterfalls

WATER TALK

(two pages for discussion purposes)

1

What does water do? What can it do? There seems no end to its "moods and dispositions" which change continually. If one has ever lived on the oceanfront or on the shore of a great lake, he will agree that these daily and sometimes hourly facial changes are something at which to marvel. "Water watching" has had therapeutic benefits since time began. So -- let's take up a pencil and talk about water in a close-up way. For one thing, it never goes like this:  except in a formal design of some kind. The only way to still water completely is to freeze it. Since it is so fluid, let's see if we can capture some of its motion. In fig. 1 a large flat pencil has given us the feel of light waves. Here we have informality and looseness with interesting positioning of crests. Some of the waves are begun by feathering the stroke, then into the peak and out by feathering again.

2

Often times, depending on the light, there will be a little shadow in front of each wavelet. Here the breeze is steady and the movement of the water consistent. Withall, it makes for a certain monotony. From any distance at all these little "roughers" make the water look monotone gray and usually destroy reflections.

3

In fig. 3 above we increase the wind and catch a rolling action of the water at an angle. By penciling concave trough strokes up to the white caps, we create a rise and fall aspect with an interesting contrast in values. On pages 98 & 99 we'll seek to analyze the various phases of a big wave.

4

Fig. 4 is an illustration of what can be done with extreme widths of line. No eye or camera would ever pick up a thing like this, but it is surprising how watery it looks, especially in stark dark and light drawings. The black is the shadow side; the light with linear definition is the light side. Notice how occasionally a thin line will merge into a black mass.



Fig. 5 is a water surface expressed with smaller concave strokes linked onto a length of shallow waves in shadow. This method looks good when used judiciously in brush and ink drawings.

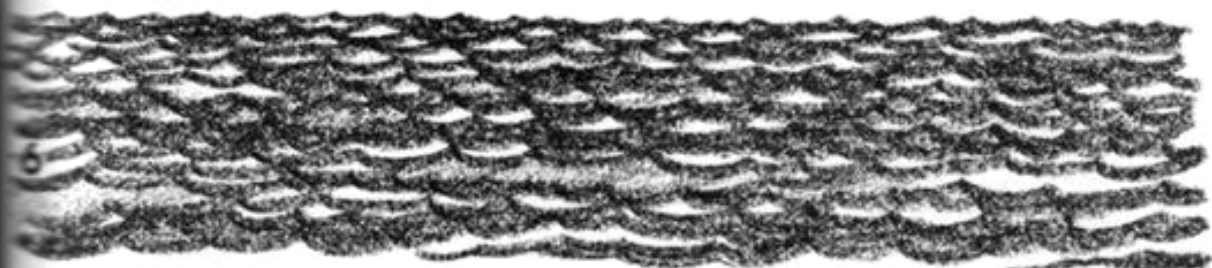


Fig. 6 is multiple dark wavelets strung out close together leaving bits of white between. Those at the horizon line are smaller than those in the front. Remember the warning of line five, fig. 1, p. 96.

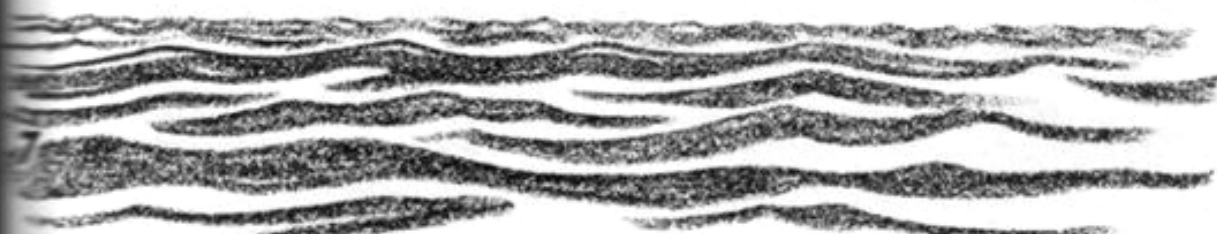


Fig. 7 we have a pulsating rocking of the water. This kind of surface may appear on water of some depth, not on shallow water. Frequently it will be seen around the hulls of big boats.



Fig. 8 is similar to fig. 7 with more swirl. The two may be combined. The water is restless but not windblown. The long flat oval works its way into this concept. Watch for it when "water hunting."

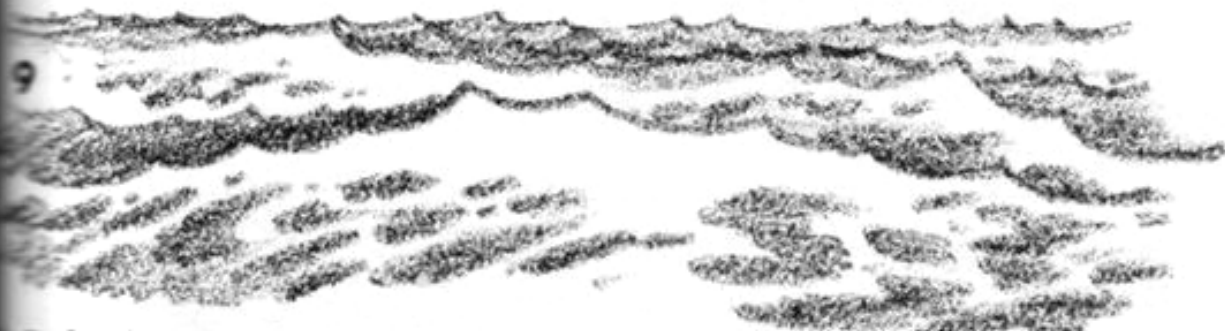


Fig. 9 we have something that occurs a lot at sea. There are "pie plates" of darks and grays set beneath the tops of big waves. Along the crest there may be varying widths of pure white.

How to Draw a Boat on the Beach

the top lines start wide apart at the back they curve down and back up and touch at the front. the line at the back at a sharp angle to the sand.

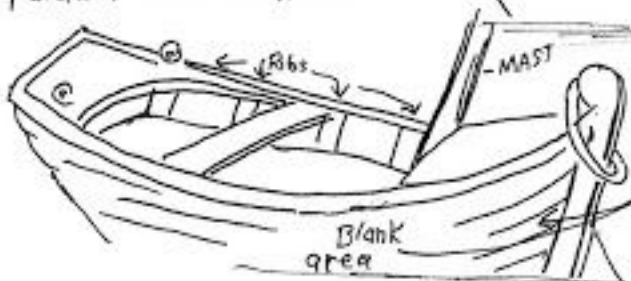
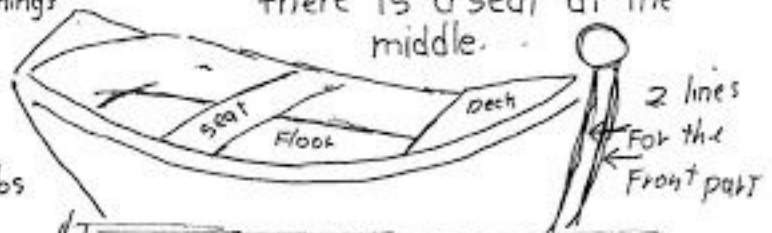


the line of the front curves slightly down and back.

once you have the basic design add details.

there is a seat at the middle.

A line back and across makes the floor. Parallel lines make the ribs



there are boards of siding along the side - don't draw them all - keep it interesting.

there are many different shape of boats through out the world so, don't worry if yours is Not perfect - somewhere there is one just like it!



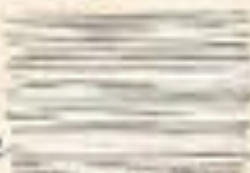


PEN TEXTURES

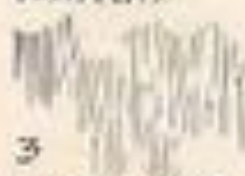


1
THE SLOW
VERTICAL

TEXTURES ARE THE RESULT OF
A SERIES OF LINES, DOTS, ETC.,
PRACTICE THE FAST, THE SLOW
AND VARIED COMBINATIONS UNTIL
THOROUGHLY FAMILIAR WITH THEIR
MANY TEXTURAL POSSIBILITIES.



2
THE SLOW
HORIZONTAL



3
QUICK, SHORT VERTICAL



4
QUICK DIAGONAL



5
QUICK CROSS-HATCH



6
CROSS-HATCH



7
THICK AND THIN
PRESSURE LINE



8
SHORT PRESSURE
LINES



9
SLOW, HEAVY
CROSS-HATCH



10
MIXED, SHORT
CROSS-HATCH



11
SHORT CURVED
FORM LINES



12
CONTINUOUS
FORM LINES



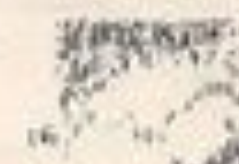
13
CIRCULAR
PATTERN



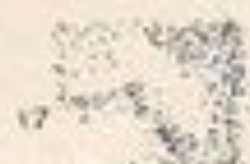
14
CONTINUOUS
CIRCULAR LINE



15
ALL VERTICAL
PLUS SHORT LINES



16
SHORT PEN
LINES



17
DOTS



18
DOTS AND
SOLID



19
FAST VERTICAL
LINES...



20
+ PLUS FAST
HORIZONTAL LINES...



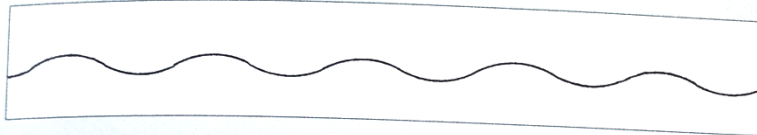
21
+ PLUS FAST
DIAGONAL LINES...



22
+ PLUS CROSS
DIAGONAL LINES

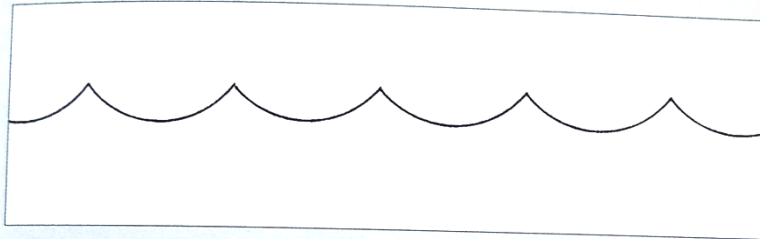
WAVES OF DIFFERENT SIZES AND SHAPES

Waves come in different sizes and shapes that are largely determined by the amount of wind present. As a painter, it's important to examine these differences and determine how to re-create them on your painting surface. Below is a chart of different waves to help you in your understanding.



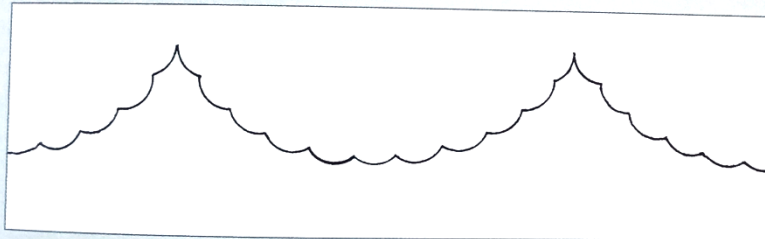
RIPPLES

Ripples are not really waves, but irritations on the water's surface.



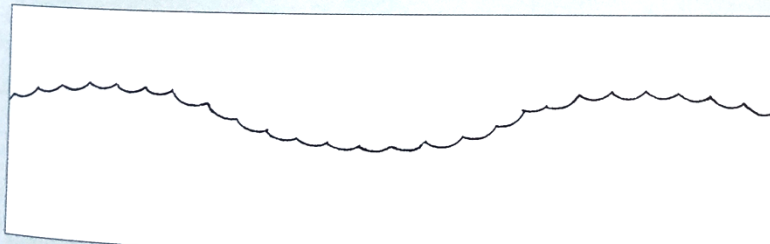
WAVELETS

The smallest of waves with heights of about 6 inches (15cm), these are created by light breezes. There are no absolute or sharply defined differences of wave heights, so from the 6-inch (15cm) wave to the 3-foot (91cm) wave of the gentle breeze there's merely an increase in size.



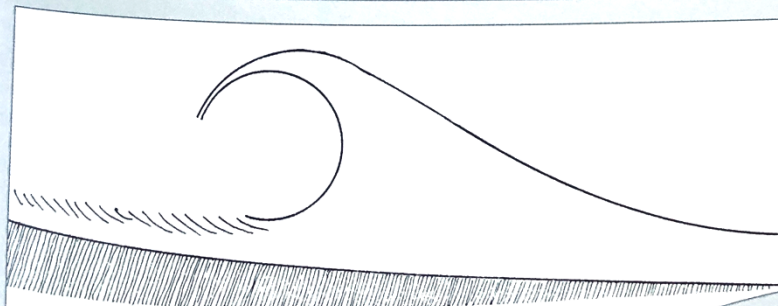
WAVES

When a wave finally reaches a height of about 3 feet (91cm) it's simply a bunch of wavelets that combine to make little hills of wavelets with valleys and troughs. These are produced by gentle to moderate winds.



SWELLS

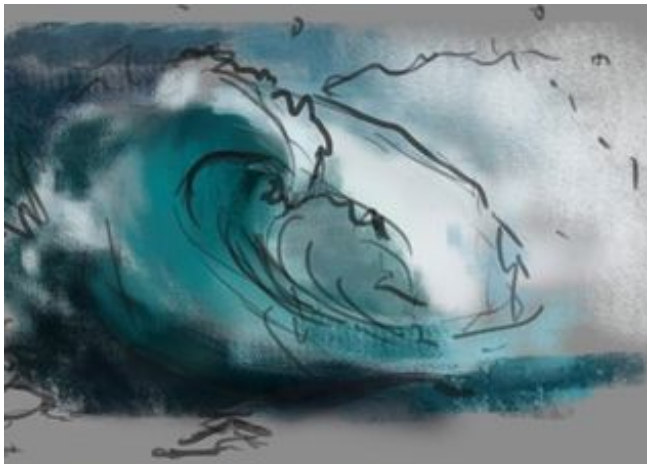
This group of waves consists of areas of waves that alternately heave up and sink down. This occurs most commonly in larger bodies of water such as oceans or the Great Lakes. Swells are produced from strong to gale-force winds.



BREAKERS

A breaker occurs when the wave gets so high that the top falls down and crashes, or breaks, over the face of the wave.

LARGE LAKES, SEAS AND OCEANS



1. Base colors

Foam is white.
Dark color at the bottom of the wave, because there is a lot of water, it is a deep sea. Wave itself is thin, more light passes through it, so it is brighter.



2. It is storm wave, so it is very messy. Add dark and bright spots as you can see in the picture.

Inside the wave the color is not so saturate because of the splash.



3. Add more little spots of foam everywhere.

For foam i used default photoshop texture "Black Marble" with a simple round brush. (experiment with brightness and contrast of the texture)



4. Keep adding details. Make edges of the foam a little bit more even.

I also sharpened it a bit.
(Filter -> Sharpen -> Sharpen)
and added more contrast
(Image -> Adjustments -> Brightness/Contrast)

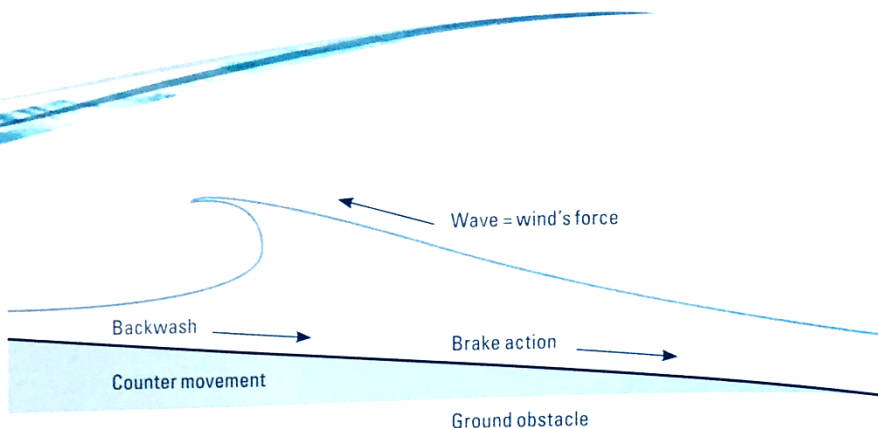
THE BREAKER

Breakers are the most dramatic of all waves. While you most often see them as they crash onto the beach, they can happen anywhere. Breakers occur when the wind pushes a wave, causing the wave to get so high that its top moves faster than its bottom making it fall down at the front (or *face*) of the wave.

When you stand on the beach and watch the surf you can see that not all waves running up on the beach will “break.” Waves must attain a certain height to become breakers. Remember, waves are not independent entities, but are initiated by the force of wind. The water of a wave doesn’t really move forward. If you think of water as a collection of drops you would see that they hardly move at all, but rotate in an elliptical pattern.

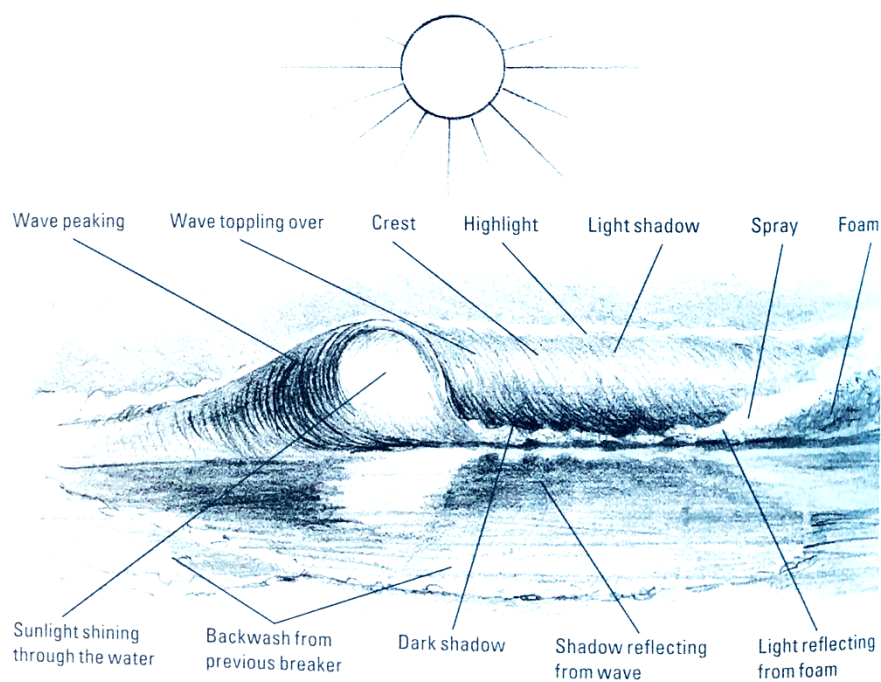
HOW LIGHT AFFECTS THE BREAKER

When we attempt to paint a breaker we must consider not only its physiology, but also how the light will affect the image. In most cases, light will appear from above, as in the light that comes from the sun or the moon. This light will hit the top of the wave. If the light is coming from the back, however, the wave is backlit and will appear to be much darker. In the black-and-white illustration on this page you can see how light will affect a breaker.



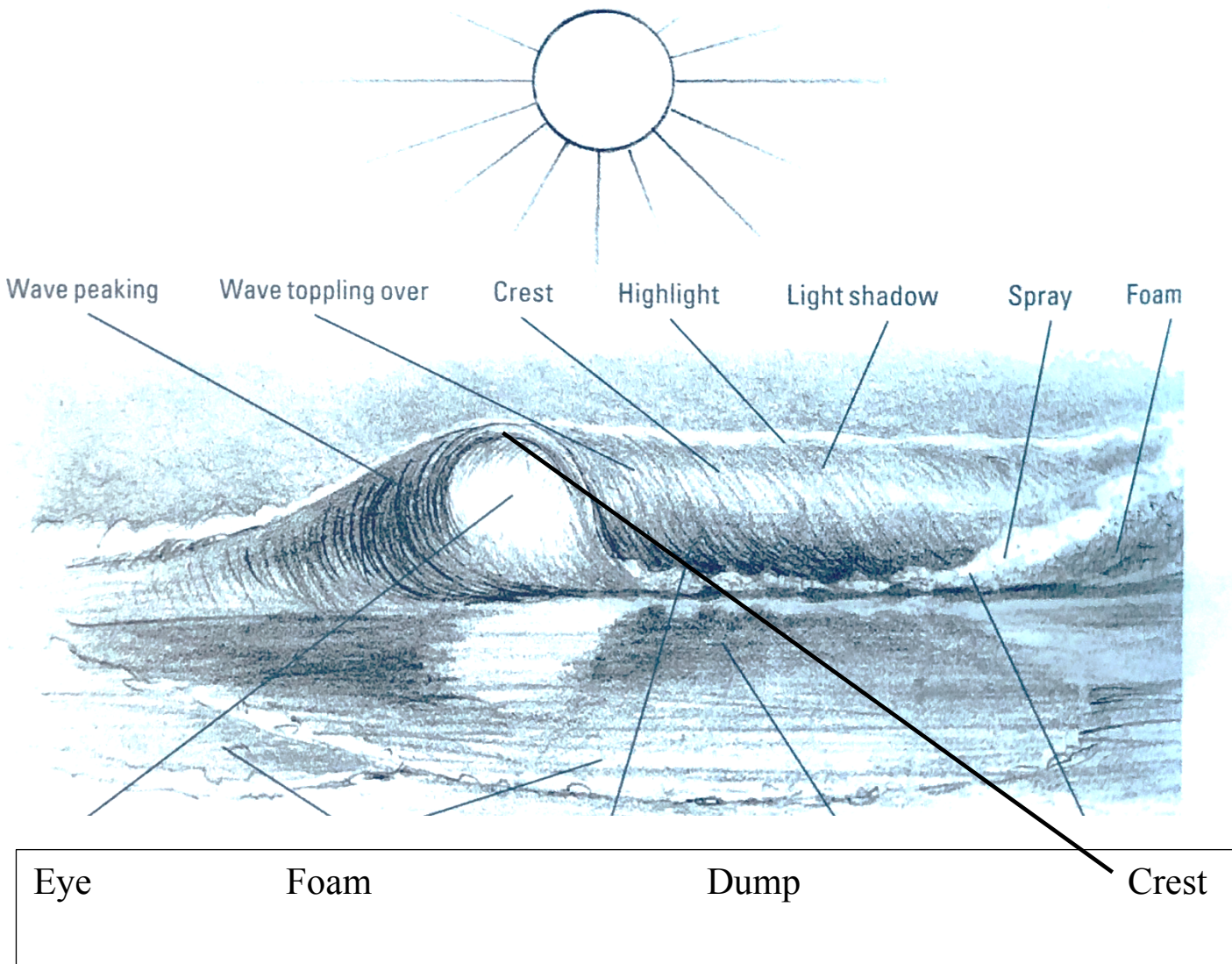
ANATOMY OF A BREAKER

When the breaker runs up onto the beach two forces come into play. On the top, the wave is being pushed up as the bottom of the lake or beach gets higher toward the shore. The water that’s being pushed by the wind can’t go anywhere but up. When the swell hits the beach it builds up or *peaks*. The top goes faster than the bottom and collapses over the face and “breaks.” At the same time, aiding the forward movement of the wave, all the water that crashed onto the beach from the previous wave now runs back to the sea in the opposite direction. This added backward force from beneath increases the movement of the wave and it collapses. The illustration above demonstrates this phenomenon.



LIGHT HITTING A BREAKER

In this illustration we can see the light from the sun hitting the top of the breaker from behind. The front of the breaker is darker because it’s hidden from the sun. Notice the sunlight coming through the breaker and the reflection on the flat water in front of the breaker.



How to draw an ocean wave crashing

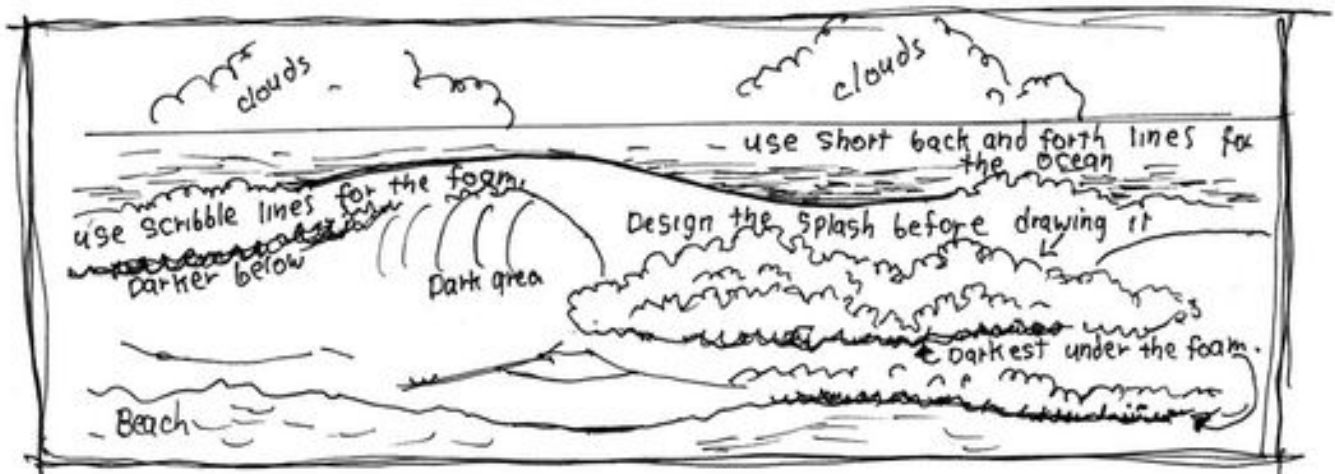
#1 Start by drawing the horizon - put it above the halfway point.

#2 draw the top edge of the wave
the top edge curves up and down.

#3 Draw the inside area with a line that starts at the top and ends in a half circle.

#4 Use a crooked wavy line for the edge of the foam.

#5 use a wavy line for the water's edge.



take your time to draw the splash. Shade the bottom edges. Shade everything except the foam.

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