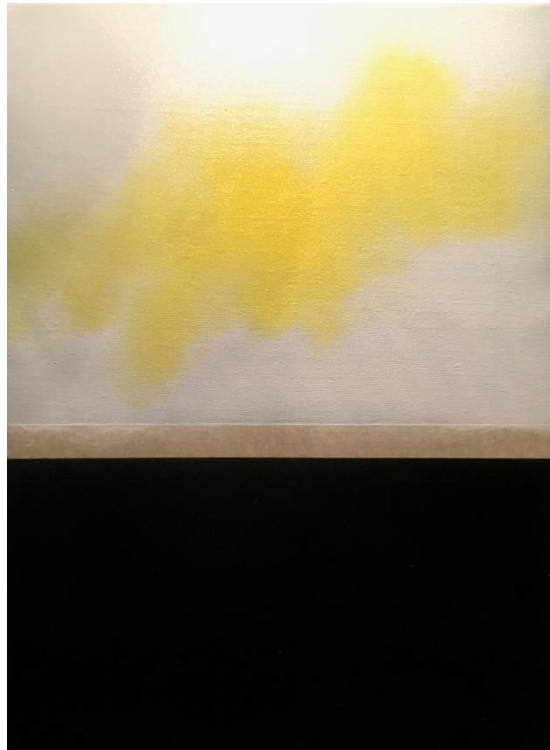




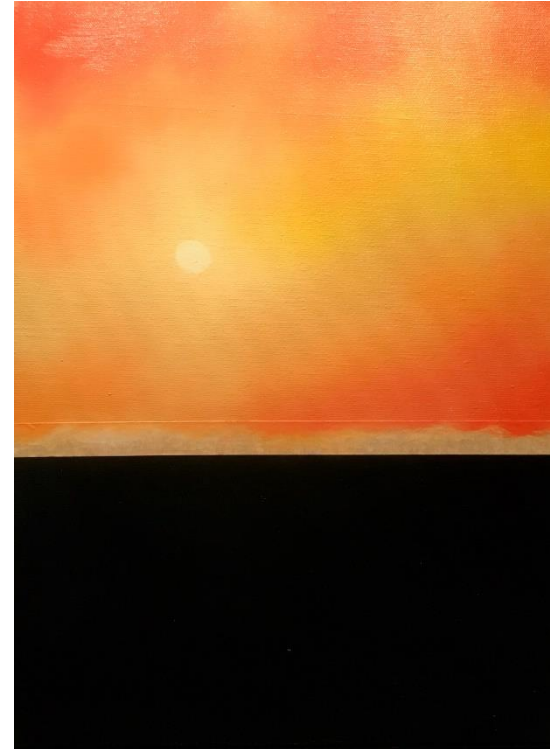
## **CRI. Corner**

### **Make and Take Class Project**

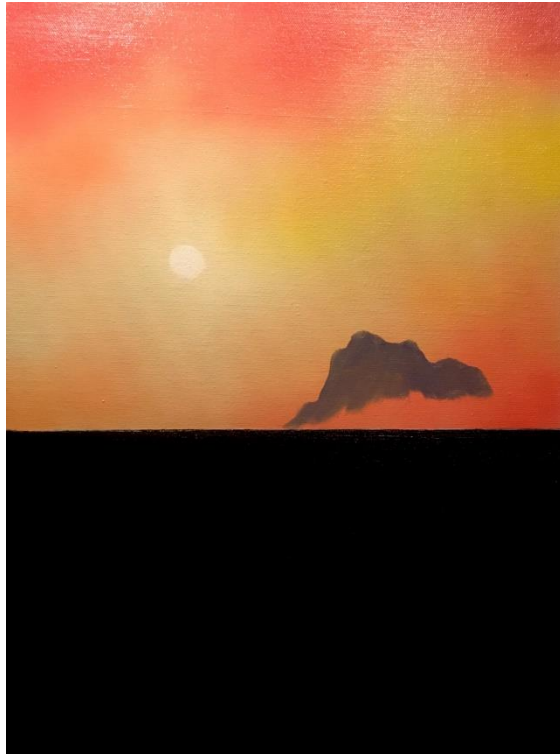
**by Nicholas Hankins**



Prepare the bottom 7" of a 12" x 16" canvas with Black Gesso, using masking tape to create a straight horizon line. Cover the top portion of your canvas with a thin, even coating of Liquid White. Cover the dry Black Gesso portion with a thin, even coating of Liquid Clear. Apply a mixture of Prussian Blue and Alizarin Crimson to the black area.



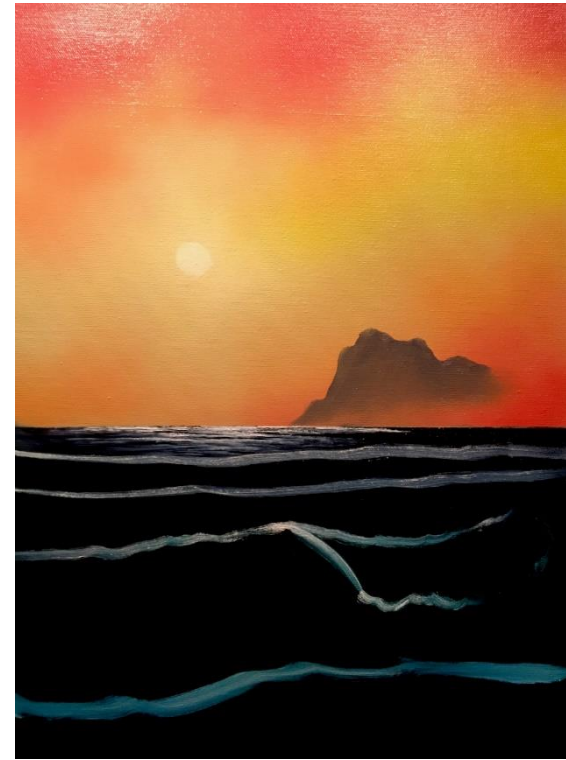
Add some Phthalo Green to the area where you'd like the large wave to appear. The sky is painted first with Cadmium Yellow, followed by Bright Red above and below, then Alizarin Crimson along the very top. Clean the brush and add a "glow" with Titanium White and finally a sun using your fingertip. Gently blend the entire sky.



Remove the masking tape and “scrub” in the mixture of Alizarin Crimson and Prussian Blue over the dry black canvas.

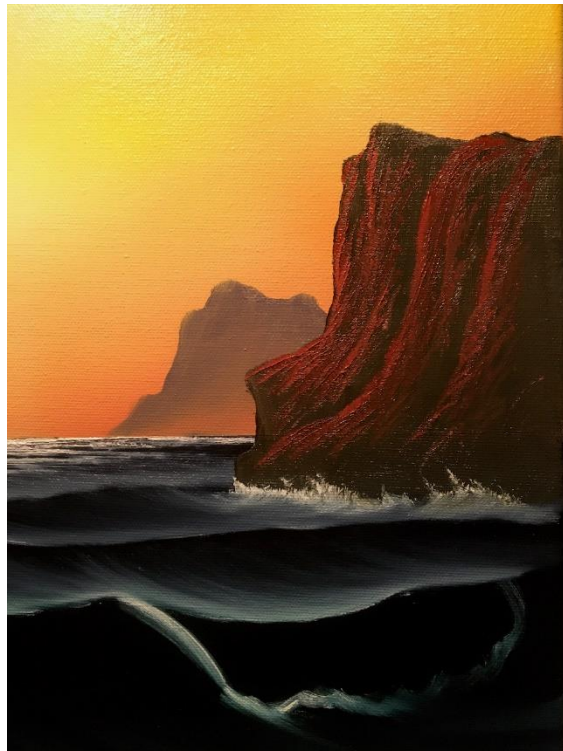
Using a filbert brush, add the distant bluff using a mixture of Titanium White, Alizarin Crimson, and a touch of Mountain Mixture. Shield your horizon line with a playing card and blend the bottom of the rock formation using a clean and very dry 1” brush.

Load the painting knife with a small roll of Titanium White and gently touch along the horizon line to create the appearance of light glinting on the distant water. Blend these lines using a clean and dry 1” brush.



Using a #3 fan brush, sketch out the position of your major wave, with the left side of the wave wall approximately 4” from the bottom of the canvas and the right side about 5” up.

For the swells behind the major wave, mark the left side of the closer swell halfway between the crest of the large wave and the horizon, then follow the same procedure on the right side. Link these two marks with a flowing line using the #3 fan and Titanium White. Follow the same procedure for the more distant swell, halving the distance from the top of the previous swell and horizon.



Sketch out the cascade of the major wave using Titanium White and the fan brush, then wipe the excess paint from the brush and blend the top of each wave back toward the horizon using level, “cradle” type strokes. (Think of stroking the brush in this shape - ∞ )

The closer bluff is blocked in with Van Dyke Brown using a filbert or fan brush. Be sure the base of the closer rock formation falls just below the horizon. The rock is then highlighted with various mixtures of Titanium White, Dark Sienna and Bright Red by tapping on texture with a #3 fan brush. Gently blend the highlights with a clean, dry 1” brush.



Add some foam splash to the base of the closer bluff using Titanium White on the #3 fan brush. Use a “push up” motion with half the width of the brush at a time to create the splash, then wipe the excess paint from the brush and gently blend the bottom of the splash marks back into the water using those “cradle” strokes again.

Load a clean filbert with a mix of Titanium White and Cadmium Yellow and “scrub” in the light of the wave transparency using circular strokes and working from the crest of the wave down and outward toward the bottom. The cascade is formed using the #3 fan and Titanium White. “Sweep” over the cascade using contour strokes.



Gently blend the wave transparency (or “eye”) using just the top corner of a very clean and very, very dry 1” brush. Using tiny circular strokes and a “polishing” type of motion, soften and smooth the eye working from the lightest area at the crest to the darkest area near the trough. This procedure may be repeated if you feel additional blending is needed.

Clean and dry the 1” brush, then use “C” shaped strokes to pull a bit of the light color in the wave wall out and down toward the forward swell, leveling off the stroke as you near the trough. It’s best to wipe the brush out on a paper towel between strokes to avoid darkening the water near the crest of the wave wall.

Use the filbert brush and a mixture of Titanium White, Alizarin Crimson and Prussian Blue to create the shadowed foam of the breaker. Form the basic shape of the turbulent foam with small, circular strokes and allow the foam spray to become larger as you work toward the right. Clean and dry your filbert brush and load it with Titanium White and just a small touch of Cadmium Yellow. This very light mixture is used to highlight the top edge of the foam, again using a tiny, circular motion, and pushing “up” on the upstroke to leave a nice, bright deposit of paint. Blend the highlight and shadow foam together using the top corner of a clean and dry 1” brush and small, circular motions.

Foam patterns are made using the #2 liner brush and the shadowed foam mixture, softened with odorless thinner or Liquid Clear. Remember to follow the “flow” of the waves as you add these small details. Lighter foam patterns are created using the same brush and technique, now with a mixture of Liquid White, Titanium White and softening the mix with odorless thinner. You may also wish to add a few seagulls to the sky with the liner brush a small amount of the shadowed foam mixture, again, loosened with odorless thinner.

**Happy Painting...**



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