

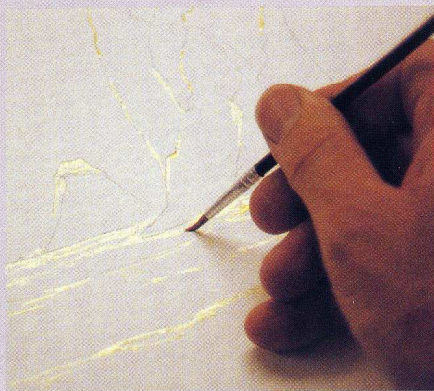
STAGE 1 Laying in masking fluid.

I applied the mask using a very cheap brush; I never use my good brushes for masking fluid as I have ruined so many in the past. There are many formulas for removing masking fluid from brushes, but none of them have worked for me. Sometimes I use the back end of a brush to apply it, or even a sharpened twig. As long as the result is painterly the choice of implement is purely personal. I do suggest to my students that they steer clear of masking pens, as whenever I have seen them use the pens they end up with paintings that resemble 'the lair of the white worm'.

Once all the mask is thoroughly dried (I do not advise using a hairdryer or leaving the paper in the sun as the mask can become sticky and difficult to remove from the paper), it's time to paint.

I mix all the colours I will need, keeping them separate in their different wells. I set up my board at about 25 degrees from the horizontal and skew it at an angle of 45 degrees from left to right. This way the paint will flow diagonally across the paper in the direction I want it to go.

With my spray diffuser bottle I spray a light covering of clean water over the surface of the paper



▲ STAGE 2 First washes: sky into rock.

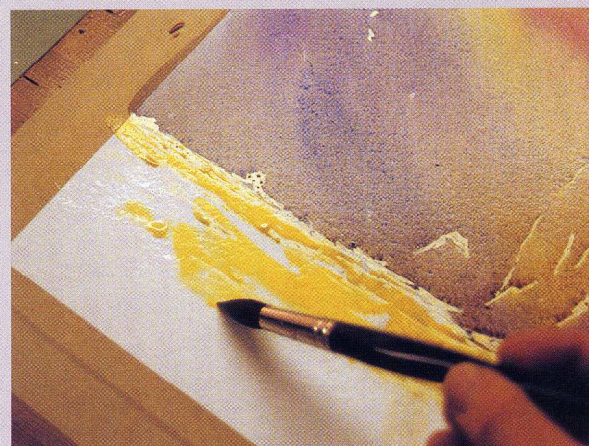
Using my sky colours — cobalt blue, rose madder and pure yellow — I started at the top left-hand corner and brushed in fairly dilute colours, letting them mix together on the paper.

As I worked the washes down the paper I started to add some rock colours to the mix: brown madder, ultramarine and burnt sienna. These initial washes were very fluid, with the colours working their way down the paper. The wash hit the band of mask on the main cliff face and pooled up against it



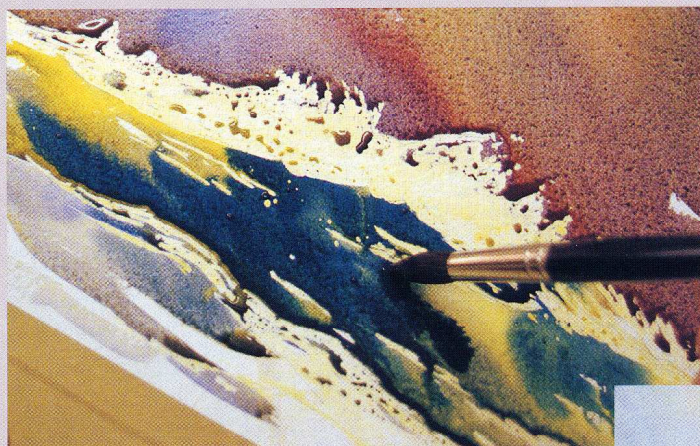
▲ STAGE 3 Main rocks: first wash.

Using slightly warmer mixes, I pulled the colour over the foreground cliffs, being careful not to overbrush the colours but rather guide them over the paper and let them find their own way. Once all the sky and rock areas had been covered it was time to work on the sea



▲ STAGE 4 First sea colour wash.

Keeping the board at the same angle and still working from left to right, I started to brush in the sea colours: aureolin, phthalo blue and alizarin crimson



◀ STAGE 5 Adding blue to sea wash.

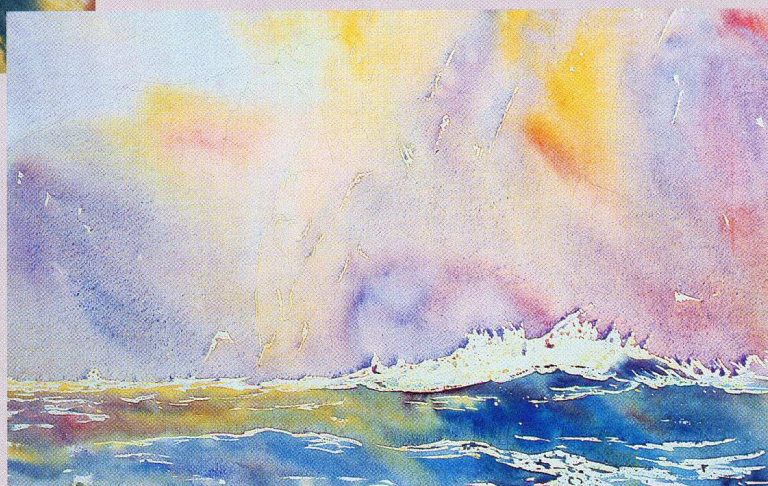
As I made my way under the cliffs I dropped in strong accents of phthalo blue and alizarin crimson

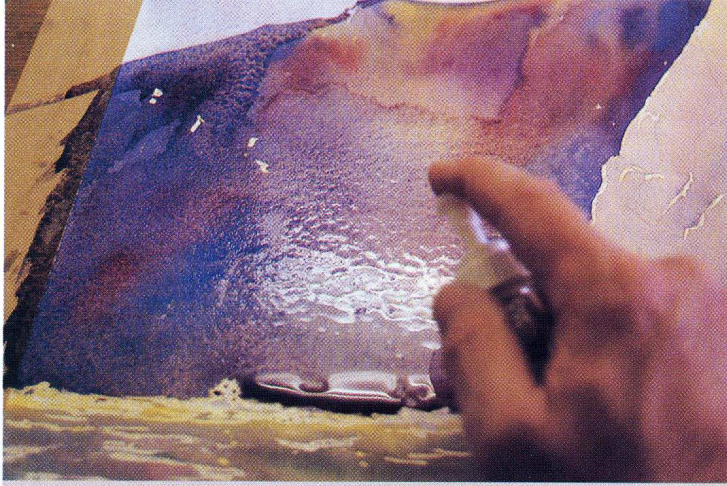
► STAGE 6

Once I had covered the paper with the initial washes, I let the paper dry completely before moving on to the next stage.

When applying those first washes it is important to remember that they dry lighter, so the colours should be pitched a little darker than you think you need.

I now had a lovely, ghosted colour base on to which I could build the painting. Using stronger mixes of my cliff colours, I moved into the background cliffs, where the mists are rising, and laid down some richer colour





STAGE 7

Spraying mist area.

Before it all dried, I sprayed water from the spray bottle on to the misty area and then lifted out the excess water with a brush. As you can see, this produced a backrun along the edge, but I could soften this with water before the next application of colour



STAGE 8

Adding darks to main cliffs.

I now moved to the foreground, carefully painting in the shadow areas of the cliffs. The paint was now more of a creamy consistency but still moved about nicely on the paper



STAGE 9

It would have been very easy, with all that rock face to contend with, to have lost my way, so I ticked in some of the main fissures and fault lines. I then had some edges to which I could paint, helping me add form to the cliff face



STAGE 10

I had now stated the main highlights and also the form within the shadow areas of the cliff. It is very important to keep shadow areas alive, as I want the viewer to look into the shadows, not just at them

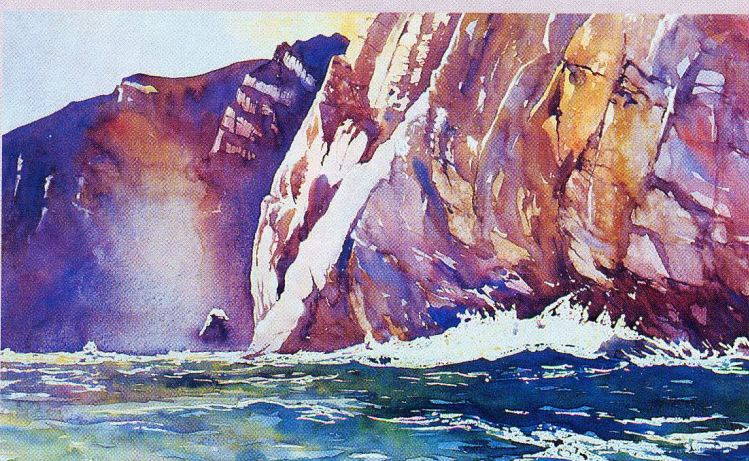
Using a slightly stronger mix I worked into the background cliffs, softening the harsh edge of the mist and bringing a little more form to the highlighted edges. I was careful to keep these more distant cliffs cooler, using blues and purples



STAGE 11

Dropping colour into the sea.

Using the sea colours, I moved my brush backwards and forwards with the sea swells, dropping in more colour as I moved from left to right



STAGE 12

Now all the main areas had local colours in place and the highlights were preserved. All the mask was now removed and some of the harsh edges were softened with a stiff brush



STAGE 13

Back into the cliff darks.

Using the rock colours in a cream consistency I started to delineate the cracks and fissures in the cliff face with a variety of brush strokes, using dry brush over the highlighted areas and rich, juicy darks for the strata marks. Note how I kept my strongest darks at the edges of the highlights and softened them off as I moved into the shadow areas.

Too small a brush could not be used for these areas as it would not hold enough pigment, resulting in dull, dry passages; I used a No. 12.

"The colours should be pitched a little darker than you think you need"



STAGE 14

Using the brush handle for the fissures.

I turned the board upside-down and pulled some of the dark juicy paint into the rock face using the back of the paintbrush

STAGE 15

Finished painting *Wheeling in the Mist, Horn Head*, watercolour, 17×26½in. (43×68cm).

Putting a few finishing touches to the painting I dropped in some shadow area into the breaking wave at the front of the cliff and added a few outlying rocks into the surf, then with a little white gouache and some dark paint, I ticked a few gulls into the mist area

Barry tutors painting breaks and workshops, and is available for demonstrations and workshops to art clubs and societies. Overseas breaks are planned to New England, Italy, Ireland and Spain; short breaks include Tenby, Wye Valley, Pembrokeshire, Cornwall, Scotland, Kent and Patchings Farm Art Centre. For further information telephone Barry on 01989 770505

