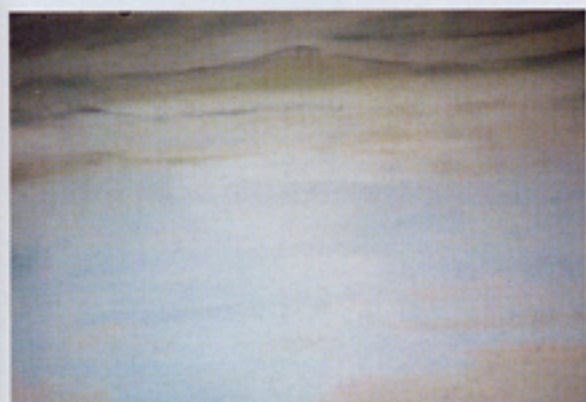# 2. "Twig — Rider from the Sea"

1 Covering the paper with pale colours
I use a sandy-coloured support that doesn't interfere with the quantity of pastel I put on the paper. A smooth covering is essential so that the pastels blend well. Covering the whole paper with the palest colours, I work down to the umbers for the sand. I blend them all carefully, keeping the bands of colour defined.
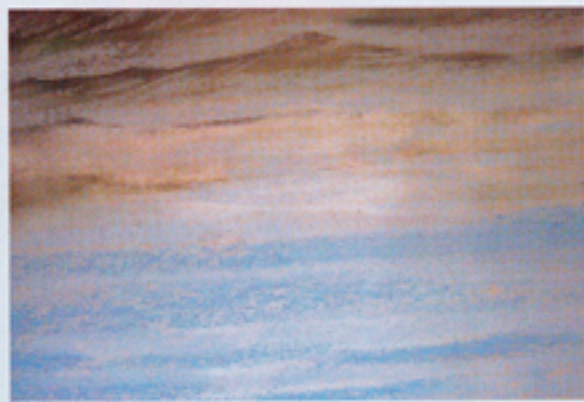

2 Establishing the waves and shoreline
Using a deep green/grey for the inside of the waves, I turn to Davy's Greys nearer the shoreline. I put in the darkest greens for the back waves, thinking of the direction they'll be running. It's important to get the waves lapping in gently, so I only use suggestions of colour. It's always lighter between the waves, so I use a pale Payne's Grey and blend with the stream direction to give movement.

3 Develop the waves and twig
I tackle the finer details of the waves next, cresting them with the lightest greens and whites. Using dashes of bright greens for light, I make sure *the foam is running downhill with the flow; I create more* movement in the foreground sand and more definition in the pools, then dot in the structure of the branches using a small conté crayon.

4 Refining the waves and twig
With the complete outline gently dotted in, I go over the twig branches with a dark conté crayon. I'm conscious of the weight *in the branches, and I take care to make them look as if they* were part of a growing tree. This twig was once part of an ash tree with its slender elegant branches. Using greens, greys and umbers I further detail the waves, watery sand and shoreline.

Materials I used

Artist's Quality Pastels

Other materials
Large soft bristle brush
Scrubbed-out oil painting brush
Rubber shaper
Well used No. 0 bristle brush

Cut-off No. 3 bristle brush
Hard charcoal pencil
Soft charcoal pencil
Razor blade

5 Adding the finishing touches
Now that all essentials are in place, I check all parts of the painting including the highlights on the waves, the darker under-waves, foam, shadows and lastly the reflections. These are reflections and not shadows, therefore they only reflect in the wet parts of the sand. Before it is completed, I do a little refining on the branch itself with a few highlights.