

STAGE 2

Laying in the base washes is the most important stage in my technique. In watercolour you are working from light to dark so you must establish your highlights and tones to create the form. In this portrait the light is coming from the right. Before you start to paint the fur knock back the drawing by pressing down with a putty rubber to remove excess graphite. Begin by creating the eye with a detailer or No. 5 round brush and mix a very soft wash of the palest Raw Sienna leaving the pupil and highlight as white paper. Add a little more paint to your mixture with out dipping your brush into the water and paint a darker ring of colour around the outside of the iris. Allow this to dry before adding a thin wash of Burnt Sienna in a ring around the iris using the tip of brush to gently



tickle paint into the pale inner ring. Allow to dry before adding a very pale wash of French Ultramarine over the pupil leaving a white highlight on the right of the eye, Add more Ultramarine to the mix (no water) before increasing the depth of blue on the pupil. Next using a thin wash of Raw Sienna paint a wash of colour onto dry paper over the head, ears and body of the hare leaving the white paper showing through as my example. When dry this will create the pale creamy gold colour which helps give the tawny effect of the fur. Now add a little more paint to the mix to increase the density of tone where the hare's fur is darker and away from the light. Remember to follow the direction that the fur grows around the face and body. Use a No. 5 brush for the head and the No.10/12 brush for the body. Finally mix a little pale thin Ultramarine with a little Burnt Sienna to make a pale gray. Use this colour to paint in the nostril leather and mouth then paint it around the eye to create the eyelids, and then paint a soft shadow inside the top of the ears. When dry add the same colour to define the nostril and the top eyelid.



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STAGE 3

The right ear has been left unpainted to show the difference between stage 2 and 3

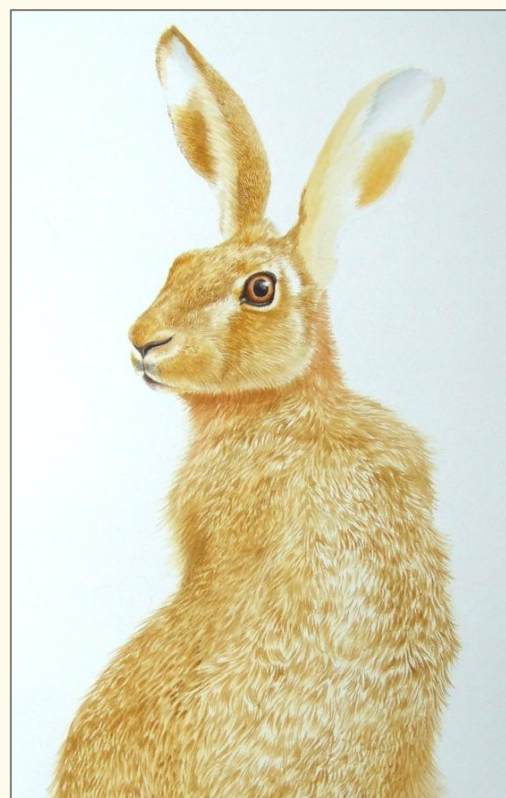
Now build up the depth of colour of the fur by using Raw Umber and the No. 5 brush, first use a thin mix and the tip of the brush to dot and finely dash strokes over the hare's head and body. Starting with the ear, then from the nose upwards and outwards following the way the fur grows over the body. Mix a little more raw umber slightly stronger to build up the tone of colour creating the form of the hare. In the ears use a soft grey to indicate shadow by mixing a weak mix of



Ultramarine adding a little Burnt Sienna. This grey is also used either side of the split hare lip.

Artists Tip; Roll the brush in the paint to keep a point and gently dab the point on a tissue to avoid blobbing the paint onto the paper. Start to create the fur texture in the darker areas of the head or body and move over the lighter fur as paint on the brush lessens in strength.

When you reach the eye increase the depth of colour of the iris by adding another thin wash of Burnt Sienna around the outside of the eyeball and darken the pupil by mixing equal amounts of Burnt Sienna and Ultramarine to make black. Remember



to leave the highlight and some of the blue under painting showing, softening the black into it with a clean brush. Use this black to outline the eye and create depth under the top eyelid.