

My dearest watercolourists

I hope you're well,

Today we are continuing the tutorial we started last week.



First things first we're going to work on adding texture to the greenery in the background. For this we worked with our mixing pallet where we created 2 to 3 different tones of green, we mixed yellow and blue and then one corner of this mixture had more blue the other corner had more yellow so in order to get this texture that you can see in the background

We use a number four brush - medium small – which allows for quite a lot of detail to be rendered

We alternate between the different tones to add more depth and light to the leaves in the background. We created a couple of hedges like this but then we also used the skills we've built with past workshops to add a lovely tree in the distance. We had the texture of the leaves and branches as little clouds just like we used to do a couple of weeks ago when we were creating our tree series. We let this dry.

Because our mad hatter was surrounded by an area that had not yet been painted this was the ideal time to start adding some colour to our characters.



We started with purple.

One of the tricks I learned in my experience as a painter is that in order to create a balanced image at least from a chromatic point of view, it is best to have a colour that is repeated throughout the painting.

We decided to add purple in all the areas where we wanted the colour to be repeated within our characters. We decided we're going to add this parable to the landscape as well however we are going to do this after the green is dry. We applied purple in a fairly deep and pasty consistency to the pose of our hare its ears, nose, and hat of the mad hatter trousers and finally, some of Alice's accessories. We also decided to add a splash of colour to the right side of our conversation by painting the umbrella purple as well.



The next colour we applied was fuchsia and in order to get this tone, we mixed red with a little bit of purple. We used a pasty consistency of paint for the Mad Hatter's jacket and details for the hat, as well as for the hare's shirt. For Alice's dress, we mixed this colour with a bit more water and white. There is some fuchsia decorating the cake as well.



The last colour we used at this stage was blue, which we dotted around our characters just like we did before so that our composition is very well colour-coordinated and balanced.

Back to the garden now



We took a little break from painting characters, and we went to purple to create wonderful lavender and lilac. To be honest, my favourite part of this composition will have to be the lavender flowers in the foreground.

They are a lot easier to create than they look however I think this technique is quite effective. We start with lines similar to those you were to draw to create sunshine raises. We make an aura around the edges of the lavender hedges. The hedge closest to the eye is of course the bigger. We add this aura of thin purple lines to the hedges behind; we repeat the step on the other side as well. We then use the tip of the brush to ass tiny dots to the left and the right of some of those purple lines to paint flower heads.

We let this dry and then, with watered-down green (that has more blue than yellow) we paint the hedges.



We return to the greenery, and we start adding a bit more texture to the plants around the central footpath.

We also use a little bit of brown now that the purple should be dry to paint the to paint our characters to paint details from our characters such as maybe shoes or a coat maybe also the cake, then we let this dry.

We paint the skin colour(watered down white, beige and pink), and the hare's colour(beige and brown watered down). We let these colours dry and move our focus back to the plants.

We introduce some more purple tall highlights- we can imagine these are purple salvia or delphinium- anyway, a great element to break the monotony of the green frame and add structure.

Once the skin colour is dry, we paint the hair as well as any remaining elements left unpainted- such as the tables and the chairs.

Please be patient and allow the smaller details to be fully dry before working in the nearby areas. To be fair, as it is warm outside, this should happen quickly anyway.

With this, my dearest watercolourists, we are done!

I hope you enjoyed this newsletter and tutorial and I am looking forward to seeing you soon!

Kindest regards,

Ioana

