

W

ildlife Art

Paintings, Limited Edition Prints, Tutorials & Conservation
by Jason Morgan (AFC) Professional Wildlife Artist.



On My Easel

Lioness

Oil on Canvas



Tips and Notes

I like to bring the whole painting together during each stage i.e. here I have blocked in the Lioness and then brought the background to the same level of completion.

With the body blocked in I begin to mass in the soil, as it's quite a large area to paint, I firstly cover the area with a very thin coat of medium, then wipe most of it off with a sheet of kitchen tissue, as usual this allows the paint to slip and flow much easier on the board. The soil was blocked in using Burnt Sienna, Naples Yellow and White with a big synthetic brush, then I used a fan brush to blend the area together.



I blocked in of the scrub and grasses on the right using the same technique as I used on the soil and it has instantly made the Lioness come forward in the painting. I can now get quite a good idea of how the finished painting is going to look. I also continue to add a little more colour to the Lioness wet in wet as it's much easier to judge colour now the whole of the canvas is covered with paint.



This detail of the scrub and grasses show how I am overlaying more detailed grasses over the blurred ones this is a very easy way to add depth and recession to an area and can be completed wet in wet for a more painterly effect or over dry paint if you want more distinct, sharper brush strokes. I generally paint the distant objects wet in wet, then allow the painting to dry before overlaying the foreground for this very reason.

