Behind the Scenes: River Painting

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1A

Sketch on colored ground
1B

Underpainting—establishing composition and values (darks, mid-tones, and lights)
1E

Beginning to add basic color to plants, pot, and curtains. Saving details for later.
The basic colors have all been added (except for the collar). At this point, I decided that I didn’t really like River’s expression or the shape of her face. It didn’t quite look like her, so I had to problem solve. I concluded that it might have to do with the camera angle in the reference photo.
Top photo: My original reference photo. I loved the way she was looking out the window and the light on her face. But, after painting it, I decided that it her face shape felt odd.

Bottom photo: My final reference photo. I think because I’m used to seeing River from above (rather than looking up at her), her face looked more natural from this camera angle. I really liked this second pic, so I decided to repaint her face using it as a reference.
3A

I begin to repaint River's face, using green to make her muzzle smaller and blocking in new positions for her eye, mouth, and nose.
I started working on the shapes in her head and neck. The shadows became too dark, so I softened them by painting over top with an off-white mixed with matte medium. This allowed me to keep the shadows I had made, while reducing their intensity.
I added details to her nose, snout, and eye, repainting the leaves around her snout so that they look like they continue behind her.
4B

It can be helpful to photograph your artwork and make the photos grayscale now and then to double check your values, ensuring that objects aren’t disappearing into the background, and that things contrast well.
4E

The final painting! The details in the pot, her collar, and the holes between the leaves (where you can see curtain and sky peeking through) help bring the piece together.
The model, little River