Magnifying Glass Not all miniature artists choose to use one but I like to, especially for the finest details. There are many different types available, some of which clip onto a table or can be worn on your head, but I find a simple hand-held magnifier suits me best and that is what I use. IF



◆ Goldcrest. watercolour 1Kv2Vin (4.5x6cm)

► Herrin Gall watercolour 18.25\c6cm



▲ Red Admiral and Rook waterrolour, 230x13(in, (6x4.5cm) won Tracy the Royal Miniature Society's Gold Memorial Bowl

DEMONSTRATION Chimfunshi Chimpanzee

Surface

- Arches HP paper or other smooth support 2Xx1Xin. (6x4.25cm)
- A piece of paper for your initial plan and drawing
- Rrushes
- Nos. 0, 3/0 and 10/0
- Miscellaneous
- Kitchen roll Sharp pencil Magnifying glass
- Winsor & Newton Artists' watercolour Burnt sienna
 - Burnt umber Yellow ochre • Ultramarine

Prussian blue

· Payne's grey

Titanium white

- Rose madder it, carefully draw the chimp Transparent vellow and transfer this to your Quinacridone gold Cerulean blue
 - surface. Try to avoid making too many corrections once
 - the drawing is transferred as this can damage the paper's surface.

Step 1 Drawing ▶

1 Plan out your painting on

a separate sheet of paper to

the same size as the final work

When you are quite happy with



Step 2 Blocking in ▼ 1 Begin to block in the body lightly using a mix of ultramarine and burnt sienna. 2 For the skin, mix yellow ochre with a touch of rose madder and apply the colour in tiny dots, blending slightly

while the paint is still wet.



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Outline the eyes using burnt sienna and ultramarine. Fill in with burnt sienna. Add a dot of the burnt sienna/ultramarine mix for the pupil while still damp so that it merges slightly. Mix a little white with some cerulean blue and glaze over the top part of the eye. Once this is dry, hold your breath and add a final dot of white for the highlight.





unus painters enline coul-



Step 4 Hair ◀ ▶

1 Using burnt sienna and ultramarine begin to paint the hair. Keep the tip of the brush to a fine point and work in successive layers starting at the bottom. Gradually make your mix darker and remember that hair doesn't grow in a uniform pattern or length so vary your brushstrokes

2 Glaze over the body with a thin wash of ultramarine, allow to dry then repeat until you are happy.



Step 5 Skin ▶ Mixing yellow othre with a little rose madder begin to work on the face and hands. Use a little cerulean blue as well for the shadow areas. Work in tiny dots as before,

blending them a little

before they dry.





∢ Chimfunshi Chimpanzee. watercolour on board, 2/0x1/iin. (6×4.5cm). Reproduced actual size



1 Complete your background using greens mixed from a variety of blues and vellows. Paint negative shapes between the blades of grass to give depth before laying in overlapping grasses with opaque colour (adding a touch of white to your mix). A little white goes a long way with watercolour - don't overdo it. 2 Once dry, glaze the whole area with a thin wash of quinacridone gold and repeat. Push back certain areas with a light wash of Prussian blue. Finally, add some tiny white hairs to the chin.



See more miniature work at the Royal Miniature Society's annual exhibition at the Mall Galleries, London SW1 from 13 to 25 October. For more information, visit www.royal-miniature-society.org.uk

