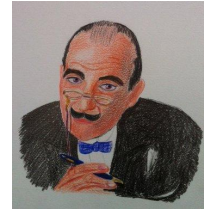


The Instinctive Artist – Portraiture

Chapter One



Equipment Required

To complete this step by step guide you will need:-

- A mop brush – this is to apply areas of skin tone
- A No 2 brush – for the finer detail on the eyes, mouth and nose
- A No 5 brush – to apply darker skin tones for areas in shadow
- An F Pencil
- A soft rubber
- A ruler



140lb/300 gsm weight Cold Pressed watercolour paper

Palette:- Tubes are preferable as the paint is nice and soft. Pans have hard paint in them and are more suitable for painting outside or quick sketch type paintings.

White

Red

Yellow

Burnt Sienna

Burnt Umber

Ultramarine

Soft tissue – nice and soft so it does not affect the surface of the paper if you need to remove any excess water or paint. This can also used to rub of any excess pencil rubbings.

Three pots of water – so you keep the three grades of skin tone clean

Three separate palette dishes

A board and tape to secure your paper to ... and that's it ... let's get started!

Chapter Two

Mixing the Skin Tones No 2 and 5 brushes

Use three separate palettes and keep your water clean at all times. You may have to change the water as you progress. Keep some of the water mix for the lightest tones for the eye whites and teeth.

You can experiment and design your own mixes as your ability and confidence increases.

The most important point is to look and evaluate the tones required by considering:-

- Lights and darks
- Shadows
- Darker areas of the face – under the eyes, chin and possibly forehead (cooler colours, more blue in the mix)

1. White – 80% - all other colours 10% each
2. Cadmium Red
3. Cadmium Yellow
4. Yellow Ochre
5. Burnt Sienna
6. Burnt Umber
7. Ultramarine Blue

For light skin tones use colours 1, 2, 3, and 5.

For medium skin tones use 2, 3, 4 and 5.

For dark skin tones use 2, 5, 6 and 7 and this is what your mixes will look like ...

Light Skin Tone



Medium Skin Tone



Dark Skin Tone



Chapter Three

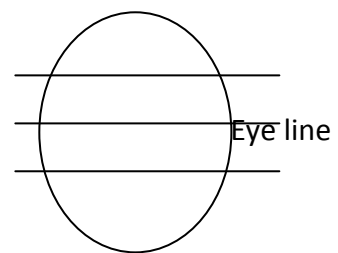
Measure your face

The best way to remember the proportions of the face is to get a ruler out and measure your face. Measure from top of head to chin first and then measure across the bridge of your nose. Once you have done that draw those two lines on to your paper.

Across the mid line draw five shapes for eyes starting in the middle. There are five eye spaces across our face where our eyes are so once you have done that you can rub out the middle eye shape and the two at each end.

It is important to remember the eyes are midway from the top of the head and the bottom of the chin.

Now draw two further lines, as shown.



We can now put the nostrils on the third line, use the eye shapes as a guide.

Important to put in is the philtrum, the two lines that connect the nose to the mouth.

Now we can put in some lines for the mouth using the nostrils and philtrum as a guide.

So now we understand the basic proportions of the face.

Now let's practice painting each individual feature ...

Chapter Four

Painting an Eye, No 2 brush

Eyes are great fun to paint!

The important point to remember is to show light shining on the eye. It may be on the iris or the pupil or both but it is the part of an eye painting that gives an eye its glassy and eye like quality, look in the mirror before you start and look yourself in the eye! Notice the colours and the flecks of colour within the iris, they are fascinating and quite beautiful and a bit like a marble! Also, look at the light shining on the eye.



Use your No 2 brush to paint the first shape, a lemon shape as illustrated



Now you need two circle shapes for the iris and the pupil. They have to be perfect circles and use any mechanical aid you need to make them so. These two circles do not show in full, parts of them are covered by our eye lids and we are going to set them back in the head as we progress.



Now a shape for the light shining on the eye



Paint two lines where you are going to add eye lashes.

Paint the pupil first, nice and dark, use a mixture of burnt umber and ultramarine, which makes a wonderful chromatic black mix. Or you can use black from a tube. Now the iris, use your own eye colour first and let dry, then add the flecks of colour using the point of the brush for pointillism brush strokes. Add a circle of colour around the iris.



Most important: leave the area of light shining on the eye the colour of the paper.

The whites of the eyes paint the lightest tone of the iris colour. The lightest tone you can get is usually from the water in your water pot so use that as a wash.



Add the lashes and there you have an eye ...



Chapter Five

Painting a Nose, No 2 and 5 brushes.

A nose is a wedge shape on the face and to achieve this effect you need to use tonal value. Do not contour line paint the nose as this will flatten the shape.



All the action here happens at the nostrils as illustrated.

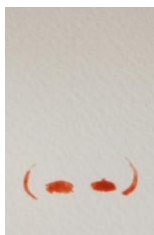
Use a No 2 brush to paint the shapes of the nostrils and sides.

Once you have painted in the nostrils and sides now you need to use tone to build up the sides of the nose and the tip of the nose. Leave a small area of paper showing as there is usually some light on this part of the nose.

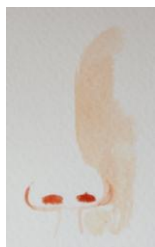
Add the philtrum lines which connect the nose to the upper lip.

Practice this technique more and your will have an outstanding nose!

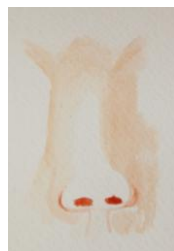
Stage 1



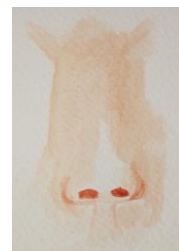
Stage 2



Stage 3



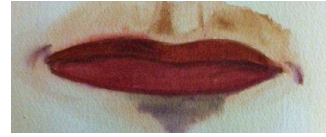
Stage 4



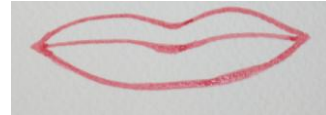
Chapter Six

Painting a Closed Mouth No 2 and 5 brushes

This consists of three lines, two for the upper lip and one for the bottom. The two top lines are the same shape, do not draw a straight line for the bottom of the top lip, this will flatten the mouth shape.



Paint a contour line shape of the lips using a No 2 brush



Paint the top lip a mid tone and paint in at the corners of the lips a darker tone of that colour to create some shadows. Paint this when the first layer of paint is 50% dry so it does not become wet on wet.



There is a lot of shadow on the lips, mainly at the corners of the lips and on the bottom lip there is often a cast shadow.



The lightest tone on the lip is often on the front of the bottom lip and the darkest tone is under the bottom lip, as illustrated.



Chapter Seven



Painting a Smiling Mouth – No 2 and 5 brushes

As there are more shapes to consider with a smiling mouth, lightly draw the shapes first using an F pencil. Start with the lips and then draw in lightly the teeth shapes. Start with the two front teeth to help you scale the shapes.



A smiling mouth usually shows a set of teeth, but not always. Teeth have a colour: do not leave them the colour of the paper. Use the water in your pot as a wash colour for them.



A smiling mouth extends to the middle of the pupil of the eye, or even further but the middle of the pupil is a good guide to get a standard size.



Draw the lips and lightly draw in the shapes for the teeth. If you start at the front of the mouth and make the shapes smaller as you draw to each side as illustrated.



Now paint the lips using your red or a mix of red and burnt sienna, depends if the subject is wearing lipstick.



Paint in the colour of the gum, a light wash of the lip colour.

Use the water in your pot to paint the teeth, you can leave a small area the colour of the paper if you want to suggest light shining on the teeth.



Chapter Eight



Applying the Skin Tones after you have painted the features as in the previous chapters.

Use a Mop Brush.

The reason for the mop brush is it holds a lot of paint and also a lot of water. It is also very useful to use when clean and wet to lift off excess water from washes.

You have mixed three grades of skin tone as a portrait is often based on the principle of light against dark, the eye is, the nose is and so is the mouth. This principle gives our subject depth.

Wet the face area with clean water, let the paper rest for one minute and then apply the lightest tone on the face as illustrated: leave an area on the nose white as discussed in Chapter 5.

Now we want to suggest areas of darker skin tone: these are usually at the sides of the forehead, and under the bottom lip (obviously this varies depending on the light source) and around the eyes.

Apply the second grade of skin tone as illustrated.

Let that dry for one minute and then add you darkest skin tone, under the bottom lip and on the neck area as illustrated.



Chapter Nine

Painting a head of hair.

Size of brush will vary depending on length of hair and amount of hair.

The hair is a layer on top of the head.

Paint the hair in the natural direction that it falls as illustrated.

Use different tones to suggest light shining on the hair as illustrated.

If painting dark hair to suggest light first paint in a wash of yellow ochre. Let dry 100% and then paint over and you will see it suggests light shining on the hair.

Using Watercolour Pencils to Create a Portrait

These are perfect for making portraits. You have to also use Cold Press Watercolour Paper which gives the impression of skin texture.

Do not wet the pencil, that will muddy the tones.

