

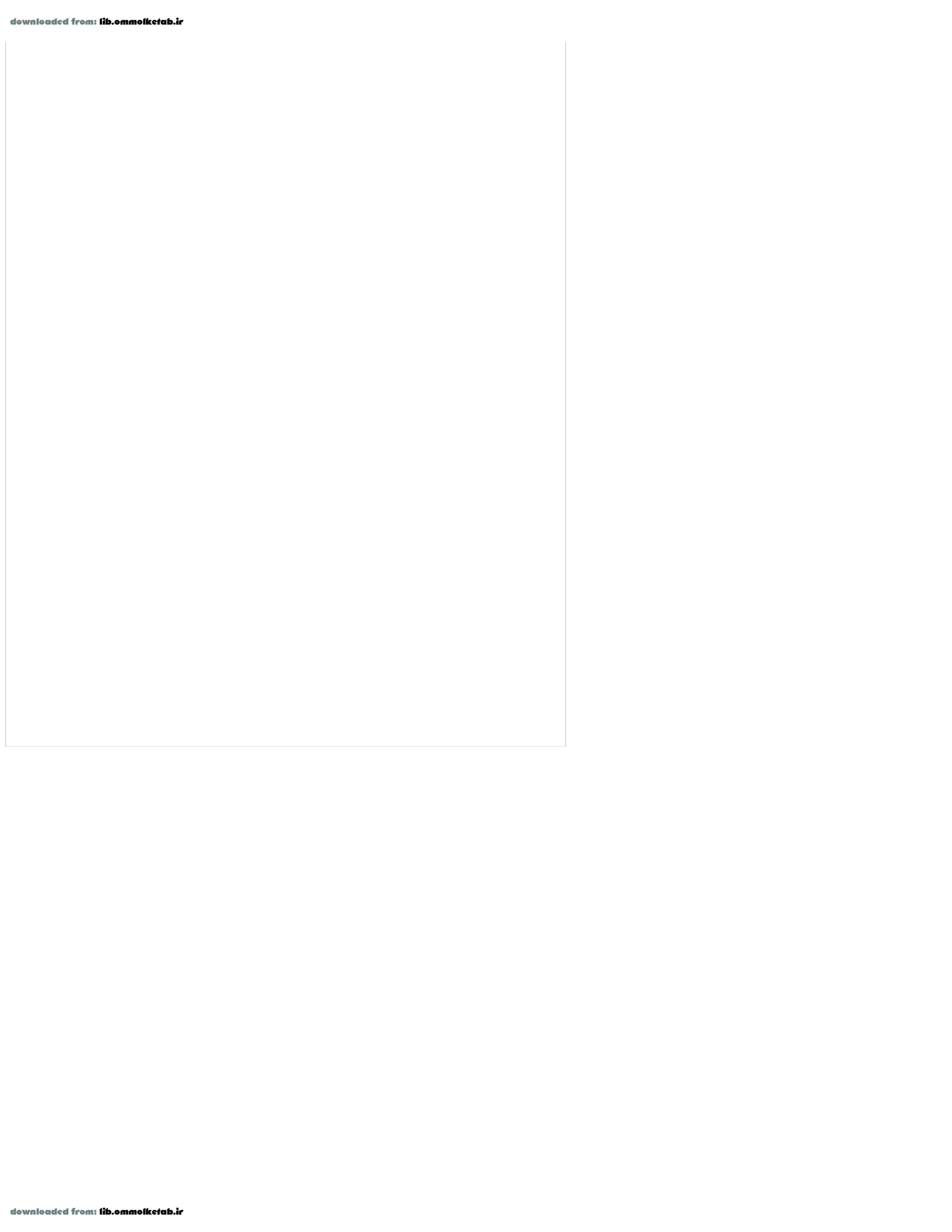


Realistic **WATERCOLOR** Portraits

How to Paint a Variety
of Ages & Skin Tones

SUZANNA WINTON





WATERCOLOR Portraits

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I dedicate this book to my loving brother Buckley, who died March 31, 2008, during the process of writing my book. He was also gifted with art and had a creative and giving spirit. He touched many lives in his time here on earth, and I miss him dearly.

I also dedicate this book to my wonderful husband and friend, Sam, for supporting and encouraging me over the years; my two sons, Cooper and Reese, of whom I am very proud; my father Charles Reese; my mother Kay Cromartie; and my brother, Cody Reese. I love you all.



DEMONSTRATION ONE

[Light-Skinned Blonde Girl](#)

DEMONSTRATION TWO

[Dark-Skinned Brunette Girl](#)

DEMONSTRATION THREE

[Light-Skinned Red-Haired Girl](#)

DEMONSTRATION FOUR

[Light-Skinned Brown-Haired Teen](#)

DEMONSTRATION FIVE

[Medium-Skinned Dark-Haired Man](#)

DEMONSTRATION SIX

[Light-Skinned Dark-Haired Man](#)

DEMONSTRATION SEVEN

[Medium-Skinned Woman with Highlights](#)

DEMONSTRATION EIGHT

[Light-Skinned Medium-Haired Woman](#)

DEMONSTRATION NINE

[Dark-Skinned Elderly Man](#)

Watercolor is a fun medium that doesn't have to be difficult. While it can be unpredictable, you have to learn to embrace the challenges it gives you. The more you work with it, the more familiar you'll become with what it does and learn how to control it by the amount of water you use.

Watercolor is often more about correcting mistakes than it is about painting. If you simply say, "I can fix this problem and work through the challenges at hand," you're more likely to succeed. If you ask yourself how to fix the problem, the answer will come. Don't be afraid of the white of the paper. It's just paper, and you just need to cover it with color. Besides, if you mess up, you can always paint it again. Many times, you have to fail before you succeed. I know I certainly did.

I began my career in watercolor by painting a lot of different subjects. But after I decided to paint my children's portraits, I finally discovered my passion — watercolor and people, young and old.

I was on fire. But there was a small problem. I could get the drawing and the expression right, but the colors were not exactly what I wanted. I painted and read everything I could get my hands on for several years. Through failure and success, I found a method that worked for me and is easily broken down into a formula.

In this book, I share that formula with you. I hope to help make the portrait-painting process easy to understand and achieve, and that the soulful portraits you desire to paint will be great successes.

Together, we will walk through the portrait painting demonstrations in this book, step by step. The subjects are all of different ages, male and female, with different skin tones. And I will share with you the tips I have learned over the years through trial and error. I hope this information will prepare you and provide you with the knowledge you need to make sound decisions about painting portraits.

And remember, it takes practice to become good at something. I had an instructor who once told me to paint every day, even if it's only for an hour or two. I truly believe that's one of the things that helped me the most. Learn all you can, but then just do it. You can actually learn more by just painting.

GOOD LUCK ON YOUR JOURNEY, HAVE FUN AND REMEMBER, PRACTICE MAKES PERFECT!





Over the years, I have used many different types of supplies for water-color painting. I have learned that the better my materials are, the better my paintings turn out. Through hard work and learning what supplies worked best for me, I have been able to achieve the results I desired. What follows is an account of the supplies I use and how I use them.

BRUSHES

Mainly you'll need a set of rounds. It's worth your while to spend a little extra money on a good set of sable rounds. I prefer Kolinsky sables. They have a great full body with a long, fine point. They are also designed to hold a lot of water. I also keep a couple of angle shaders. Ask your art supplier for suggestions or guidance if you need it.

PAPER

I can't stress enough the importance of good paper in portrait painting. It is essential and can be the difference between a good painting and a bad painting. I use Arches 300-lb. (640gsm) cold and hot press. The hot press is smooth and is particularly good for painting children because it nicely reflects their smooth complexions.

Cold press works well for character portraits. It has more texture and is great for painting a subject that has a lot of lines and textured skin. But this is only a general rule to go by; it is perfectly acceptable to interchange them.

PAINT

I use mostly Winsor & Newton watercolor paints, but I also like Holbein. I prefer the more transparent colors, and they seem to work better for the layering process. Each one affects the other when applied on top of one another. The tool checklist contains the colors I use on my palette. Some of the colors I use all the time, and some are add ins, which I add to my palette when I need them. If the color is a different brand than Winsor & Newton, I will include the name brand.

PALETTE

My palette has two sections with two separate palettes that fit together for traveling. The top palette and the bottom palette are both divided in the middle. This helps keep my paints fresh and divided into categories. One palette is used for flesh tones, and the other is set up for backgrounds.

PENCILS & DRAWING TOOLS

For drawing my subject matter, I use a mechanical pencil. Any kind will do. I prefer this type of pencil because it always keeps a point, and you never have to sharpen it. It also gives a fine-lined drawing with very little smudging. This is important to me because I am left-handed and tend to get a lot of smudge marks if I am not careful.

PAPER TOWELS

Bounty paper towels are my favorite. They hold a lot of water and are generally more durable than some of the other brands. I prefer the white ones. When you use ones with the designs, it is easy to confuse whether the paper towel has a design or paint on it.

WATER CONTAINER

The water container I use has four compartments because I like to have clean water at all times. If one compartment gets dirty I can just move to another. Having clean water all the time is essential when painting skin tones.

CRAFT KNIFE

A small craft knife is good for getting back small highlight areas. If you lose a highlight area, simply scrape the paper with the tip of the blade to regain the area. Make sure the paper is dry before you do this. This is a particularly useful trick when you lose the highlight in the eyes. Be careful not to overdo it, though. Any good trick can look contrived if it is overused.

LIQUID FRISKET

Liquid frisket is another tool that is sometimes overused by artists and can make a painting appear contrived. When it is used sparingly and properly, it is invaluable for holding whites.

GOUACHE

Gouache is best used for correction in a portrait's white highlight areas. It is a last resort in a painting. I only use the color Chinese White. I have found when you try to correct skin tone colors with gouache, it looks unnatural.

TOOL CHECKLIST

PAINTS

- Burnt Umber
- Cerulean Blue
- Cherry Red (Holbein)
- Cobalt Blue
- Cobalt Turquoise Light
- French Ultramarine
- Manganese Blue
- New Gamboge
- Opera Rose or Opera (Holbein)
- Permanent Rose
- Quinacridone Red
- Quinacridone Rose
- Raw Sienna
- Sap Green
- Scarlet Lake
- Winsor Blue (Green Shade)
- Winsor Green (Blue Shade)
- Winsor Violet
- Winsor Yellow
- Yellow Ochre

BRUSHES

- ¼-inch (6mm) and ½-inch (12mm) angle shader
- 1-inch (25mm) flat
- Fritch scrubber
- Nos. 2, 4, 6, 8, 10, 12 and 14 sable rounds
- Nos. 4 and 6 scrubbers

PAPER

- 300-lb. (640gsm) cold-pressed
- 300-lb. (640gsm) hot-pressed

OTHER

- Craft knife
- Gouache
- Liquid frisket
- Paper towels
- Palette
- Pencils and drawing tools







It may seem difficult to paint blonde hair at first, but if you look for specific colors reflected from nearby objects, they will give you a clue as to what colors to use. Blonde hair almost always has the subject's flesh color as its base with purple over it, but you may also see blue or green in the lighter strands. The most common mistake made when painting blonde hair is lack of contrast. There are usually not enough lights in the highlighted areas and not enough darks in the darker portions of the hair.

Drawing Your Subject

When drawing your subject, always pay close attention to the lights, darks and highlights in the figure and the background. Also, look for shapes and study the colors in the photograph or slide. Be mindful of the position, on the paper, of your subject as well as the importance of the background. For instance, make sure your subject's head is not completely centered in the paper. It should be slightly offset to the right or the left. If there is something displeasing about the background in the photograph, simply leave it out. Ask yourself, "What does this add to the painting?" If it detracts or distracts from the subject, do away with it. That is the nice thing about being an artist. You can correct a photograph and make it perfect.

Materials

PAPER

¼-sheet 300-lb. (640gsm) hot press

BRUSHES

Nos. 2, 4, 6, 8 and 10 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

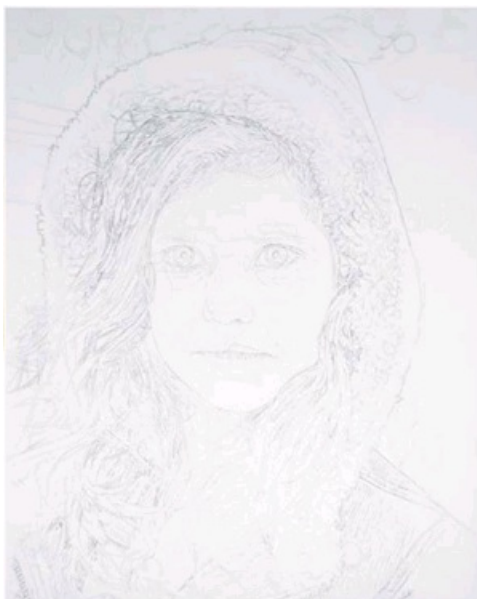
Cerulean Blue

Cobalt Blue

Cobalt Turquoise Light

French Ultramarine

Opera Rose



1 THE SKETCH

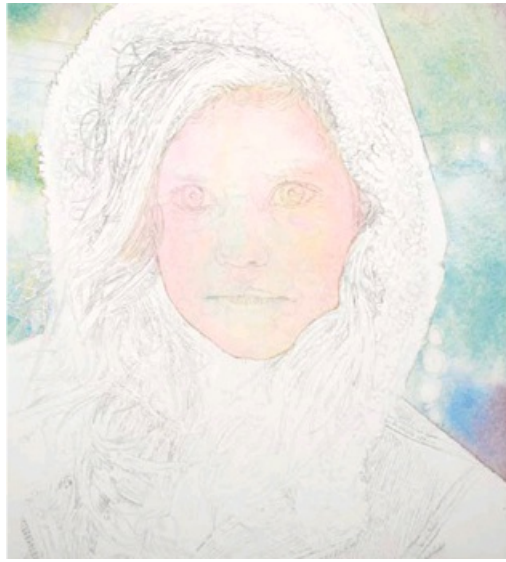
I left more space on the right side of the paper than the left, where the jacket's hood meets the background. Even though the subject's head tends to be centered, this method still works because the background space is uneven.

This drawing is considered a head shot. It is my favorite type of painting to do. There's a lot of detail and not much background.



2 PAINT THE BACKGROUND

Using a no. 8 round, begin painting the bottom left corner using a green mixture of Cerulean Blue and Winsor Yellow. Alternate between mixing on the palette for the darker areas and layering on the paper — blue over yellow, while wet — for the lighter areas. For the top left and right of the painting, add a mixture of French Ultramarine and Alizarin Crimson blended to purple after laying in the green mixture. In the bottom right corner, use some Cobalt Blue and then drop in the mixture of French Ultramarine and Alizarin Crimson.

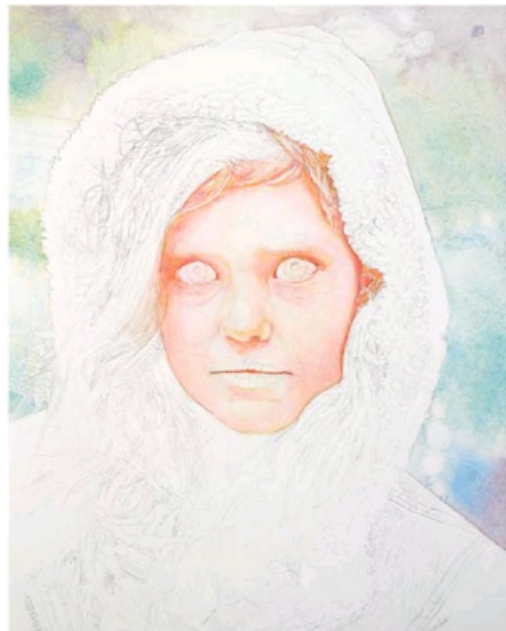


3 APPLY THE FIRST WASH OF FLESH TONE

Continuing with a no. 8 round, lay down a wash of Winsor Yellow to the face. While that is still wet, layer Opera Rose over it. Drop Cobalt Turquoise Light in the highlight areas. Allow some of the flesh tone color to go into the hair where it's darker blonde. Soften any edges you may have. Allow this to dry.

Hair Tip

Make sure you paint around the hair on the left side where it comes out of the hood into the background. Soften all of your edges around the hair and allow it to dry.



4 STRENGTHEN THE FLESH TONES

Continue using a no. 8 round and begin adding a flesh tone mixture in and around the areas of the face and hair that need to be darkened. Do this by laying down Winsor Yellow and then laying down Opera Rose on top of that while it's wet.

Using a no. 2 round, apply a strong mixture of this flesh tone above the eyes, under the nose, around the hairline, in the middle lip line and in the tear ducts. Use a lighter wash of this mixture for the cheeks and the chin area, around the sides of the bridge of the nose and under the mouth.



5 CONTINUE WITH THE FLESH TONES

Using the no. 8 round, keep placing Winsor Yellow with Opera Rose over it, wet-into-wet, around the hair. Add only Winsor Yellow in areas where the hair looks just yellow. Use Cerulean Blue in areas where it appears to be just blue. There are also a few sections that look green or gray. In these areas, layer Winsor Yellow and Cerulean Blue. Use these colors in the hood too.

Add the flesh tone to the lips using a no. 2 round and to the forehead using a no. 8 round.



6 ADD THE DARKS, EYES & FACE

Darks | Start adding a palette mixture of French Ultramarine and Alizarin Crimson (purple) to the darker areas in the hair, and in and around the hood and face with a no. 8 round.

Eyes | Add Cobalt Blue to the whites of the eyes with a no. 2 round.

Face | Using a no. 8 round, add more of the flesh tone mixture (Winsor Yellow and Opera Rose) to the left side of the face.

2] Store your brushes in an upright container that allows the brushes to breathe.

3] Always wet and shape your brushes after you use them by squeezing out the water. For a round brush, hold the brush with one hand and, with the fingers of the other hand, pull and squeeze out the water starting at the base of the bristles to form a point. For a flat brush, simply squeeze out the excess water between two fingers to return it to its former condition.

4] Be very careful not to leave your brushes in your water container. This can damage your brushes. They might lose their nice point or shape, making them hard to paint with. However, if this occurs, simply rub the brush over a bar of soap, reshape and dry it with the soap in. After the brush has dried, thoroughly rinse out the soap and it should resume its shape.

5] You do not need to wash your brushes each time you use them. Unlike other mediums, watercolor brushes just need to be rinsed with clean water and reshaped. This can be done right in your water bucket.



7 ADD MORE FLESH TONES & CREVICE FLESH

Flesh Tones | Using a no. 2 round, begin adding more flesh tone to the stronger-valued areas of the face, such as above the eyes, under the eyes, around the highlights in the lower lashes and along the middle lip line. Drag the paint from the middle lip line down to meet the edge of all the highlights in the lower lip. This will be a horizontal line. Allow these areas to dry.

Using a no. 6 round, add more Winsor Yellow and Opera Rose to the cheeks, chin, and corners of the mouth and nose area.

Crevice Flesh | Create a stronger flesh tone mixture by using less water and more Winsor Yellow and Opera Rose pigments. Paint the crevice flesh found in the upper eyelid creases, nostrils and shapes under the nose with a no. 2 round. Normally I would do the middle lip line at this time as well, but it was done previously in step 4.

Crevice Flesh

Crevices are the openings or folds in the head as well as the other areas of the body that have creases or folds. Crevice flesh is painted with certain colors: yellow and red or pink. Strong, very dry yellow is applied first with pink or red over it. Because it is such a dry wash, it will not move very much, which is good because you want it to stay right where you put it.

Applying the crevice flesh colors is important because it prepares your painting for the crevice darks that you will put on top. The layers work together to form one color, a rich brownish red.



8 ADD CREVICE DARKS & COLOR THE EYES

Crevice Darks | Create a purple mixed to the red side with French Ultramarine and Alizarin Crimson. Using a no. 2 round, drybrush this strongly pigmented dark purple on the middle lip line, lash lines, eyelid creases, tear ducts, and the line above and below the lower lid that makes the shelf of the lower lid. Also apply it to the nostrils and the shapes under the nose that are indented. Use a lighter wash of the purple above the eyes and on the left side of the eye where it is darker. Allow this to dry.

Eyes | Drybrush the rims of the irises with a no. 2 round and a mixture of French Ultramarine and Winsor Blue (Green Shade), softening the paint toward the center of the eye. Keep the color concentrated on the outer rims. Don't allow much paint to flow back in. Soften the inner edge of the irises but leave the outer edges sharp. Use the tip of your no. 2 round to pull in some tiny lines of the French Ultramarine and Winsor Blue (Green Shade) mixture that point toward the pupils.

Brush Sizes

Use larger brushes like a no. 8 or no. 10 round for the larger areas of the face (i.e., the chin, cheeks, forehead, hairline, neck). These rounds are bigger, so they cover larger areas better and in less time.

Use a no. 2 round for the detailed or smaller areas (i.e., lid creases, irises, ear folds, crevices). Because the brush is smaller, you can control its lines more easily.



9 ROUND THE EYES, DARKEN THE HAIR & COLOR THE MOUTH

Eyes | Using your no. 2 round, add some Winsor Yellow right around the pupil areas and soften your edges on the outside. Allow this to dry.

Hair | Add some strong darks in the hair next to the face and in the hood using a mixture of French Ultramarine, Alizarin Crimson and Burnt Umber.

Eyes | Go back to the eyes and add more Winsor Yellow around the outer edges of the pupils with your no. 2 round. While that is wet, add some Burnt Sienna over it using the tip of your brush. This time, soften the edges with Winsor Yellow rather than with water. Then soften those edges with water, but let them bleed out a little. The centers of the irises should remain light. This is what makes the eyes look rounded and glassy.

Upper Lip | Using a no. 2 round, add more color to the lips with Opera Rose. Paint the upper lip and leave the section by the middle lip line unpainted. Apply a little paint above the middle lip line and stop short of the very outer edge of the upper lip.

Lower Lip | Apply a mixture of Opera Rose and Scarlet Lake between the middle lip line and the highlights where the color is very rich with a no. 2 round. For the area under the highlights on the bottom lip, use Opera Rose and paint down toward the outer edge of the bottom lip and stop short. Soften with Winsor Yellow.

Extra Darks

Drag some color between the highlights from earlier washes with the tip of your brush. Use those same flesh colors to paint the darker area under the bottom lip.



10 ADD THE PUPILS, DARKEN THE HAIR & BEGIN THE JACKET

Eyes | Apply another drywash with a no. 2 round to the rims of the irises using French Ultramarine with just a hint of Burnt Umber to knock down the brightness of the color a bit. Soften toward the pupils. Allow this to dry.

Hair | Using your no. 2 round, keep adding darks in the hair with a mixture of French Ultramarine, Alizarin Crimson and Burnt Umber.

Eyes | Add in the pupils with a strong black mixture of Burnt Umber and French Ultramarine using your no. 2 round.

Jacket | Switch to a no. 8 round and add Cerulean Blue and Cobalt Blue to the jacket.

Eyes | Add another drywash of blue (French Ultramarine and Burnt Umber) around the outer rims of the irises. Feather lines in toward the pupils and soften. Anytime you're working in small, detailed areas, use a no. 2 round.

Brown Neutralizes Blue

Brown neutralizes blue because it is blue's complement color. As a complement, it grays the blue, making it not so bright.



Using a no. 10 round, keep adding the darks around the hood with mixtures of French Ultramarine, Alizarin Crimson and Burnt Umber.

To make the subject really show up, apply some darks to push it past the middle stage. Add more Cobalt Blue to the left side of the background. To give an edge to the outside woolly portion of the hood, use a mixture of Cobalt Blue and Burnt Sienna. This mixture makes a nice blue or brown-gray or black, depending on how you mix it. Moving up and around on the left upper corner, layer Winsor Yellow and Winsor Blue (Green Shade). For the upper right corner, add Alizarin Crimson. While that's still wet, apply Cobalt Blue for a nice purple. Then add the green shade again made from Winsor Yellow and Winsor Blue (Green Shade) as you move down. At the very bottom, use a mixture of Alizarin Crimson and Burnt Sienna.



12 DEFINE THE JACKET & FACE

Use the no. 6 round for this step.

Hood | Keep adding the flesh tone (Winsor Yellow and Opera Rose), the purple mixture (French Ultramarine, Alizarin Crimson and Burnt Umber) and Cobalt Blue until the desired value is accomplished. Go around the highlighted areas first with the flesh tone and then paint the purple mixture on top of that after it dries. Keep the value light but add just enough color to define and create the woolly shapes in the hood.

Jacket | On the corduroy section, use a mixture of Cobalt Blue and Burnt Sienna to paint the lines, dark edges and shapes in the jacket.

Face | Apply some purple (French Ultramarine and Alizarin Crimson mixture) to the sides of the face, chin and the area under the mouth where it indents.



13 FOCUS ON THE DETAILS

Start adding in more darks. Begin with the dark lower left area where the hair meets the face. Use purple (French Ultramarine and Alizarin Crimson) and your no. 4 round to darken this area and the section by the left eye. Paint the eyebrow with this strongly pigmented purple.

With a lighter wash of the purple mixture, paint around the nose, under and over the eyes, and under the mouth and chin. Then add a light wash of Cobalt Blue in the highlight areas using your no. 8 round. When this dries, add more flesh tones (Winsor Yellow and Opera Rose) to the forehead and the area above the lips.

Use the darker mixture of French Ultramarine and Alizarin Crimson (purple) around the highlights in the lower lashes.

Continue strengthening the color in the face, alternating from a flesh tone (Winsor Yellow and Opera Rose) to darks (French Ultramarine and Alizarin Crimson) until you achieve the richness and darkness you desire. You may have to layer these color combos in some areas of the face. Let the warm and cool washes dry between layers. If you don't, you will have mud.

14 FINISH UP STRONG (OPPOSITE PAGE)

Background | To paint the rest of the background, lay in Winsor Yellow. While wet, apply Winsor Blue (Green Shade) over it. Lay in mixtures of French Ultramarine and Alizarin Crimson and Cobalt Blue and Burnt Sienna where you see them. Paint around the circular shapes with a dark color and soften toward the center of the shape so it is not too light. You don't want the circles to be the focal point. The subject is your focal point.

Hood, Corduroy & Shirt | Use Cobalt Blue, Burnt Sienna, Winsor Yellow and an Alizarin Crimson and French Ultramarine mixture in and around the woolly hood, corduroy and shirt.

Study your painting to see if you are satisfied with all aspects of it. If you are, you're finished!





The most challenging aspects of this painting are creating the pattern of the shirt and the texture of the hair. The fabric isn't hard; it's just time-consuming. And the hair is difficult because you have to create the braids by using darks next to lights and making soft edges where the hair meets the face and on the ends of some braids.

Materials

PAPER

1/2-sheet 300-lb. (640gsm) hot press

BRUSHES

Nos. 2, 4, 6, 8, 10 and 14 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

Cerulean Blue

Cobalt Blue

Cobalt Turquoise Light

French Ultramarine

New Gamboge

Opera Rose

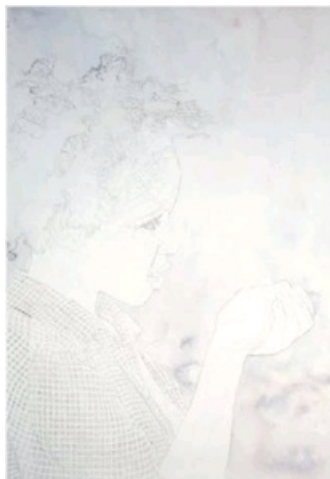
Scarlet Lake

Winsor Blue (Green Shade)

Winsor Yellow



horizontal and vertical lines. Add a few vague shapes in the background.



2 PAINT THE BACKGROUND

Using a no. 14 round, mix a light wash of French Ultramarine, Burnt Umber and Alizarin Crimson on your palette and paint the background. Don't be afraid to change the temperature in the background, varying the color between brownish (more Burnt Umber in the mixture), bluish (more French Ultramarine) and reddish (more Alizarin Crimson). This will make the background more interesting than a boring, solid wash.

Add a little green made with Winsor Blue (Green Shade) and Winsor Yellow under the hands in the background.



3 APPLY THE FIRST WASH OF FLESH TONE

Using a no. 10 round, begin layering New Gamboge with Scarlet Lake on top of it, wet-into-wet, to the face. Don't paint the highlight areas. Paint around them with the flesh tone. After layering the flesh tone, add some Cobalt Blue to the saved highlight areas.

Using the same flesh colors, paint the arms and hands with a no. 10 round.

Keep in mind the highlights are on the front of the face and in the center of the arms and hands.



4 STRENGTHEN THE FLESH TONES

Use a no. 4 round for everything except the side of the face, neck and forehead. Use a no. 10 round for those because they are larger.

Begin adding stronger flesh tones by layering New Gamboge and Scarlet Lake, but this time add some Opera Rose mixed in with the Scarlet Lake. Place these colors around the highlight in the flare of the nostril, in the area between the eye and nose, above the mouth and on the bottom



5 START THE LIPS, HAIR & NOSE

Lips | Using a no. 4 round, paint the lips with the flesh tone (New Gamboge and Scarlet Lake). Use this same color to paint the warm sections found in the hair with a no. 10 round.

Hair | Using a no. 8 round, wet the hairline where it meets the forehead and use a combination of French Ultramarine and Burnt Umber for the hair against the forehead. Paint the hair around the hairline by tapping just the tip of your brush where the pattern of the hair is dark; then soften with water in the same way.

Nose | Make a stronger mixture of New Gamboge and Scarlet Lake to repaint the nostril to prepare it for the dark purple to come later. Use very little water, and drag the paint back and around the flare of the nostril and then soften. Add that same mixture to the upper lip as well. Do this using a no. 4 round.



6 CONTINUE WITH THE FLESH TONES

Your subject should start looking pretty orange now.

Think in Layers

This orangey color skin tone signals that you should start applying the darks (purple) to sculpt the face. The orange color under the purple will make a nice, rich mahogany brown.

Essentially you are using totally different colors to make one overall color.

Watercolor Painting Tips

When painting in watercolor, try to visualize the many different layers of colors in your reference photograph, like I did for this painting. Pick the layers apart. Begin with the lightest light, and then move to the next value, and then the next until you've achieved the color you are looking for. You may have a blue first wash, and then a warm mixture of New Gamboge and Burnt Sienna, and then a layer of purple on top of that. Try to see through the layers of color and apply them to the paper in that formation.



7 ADD HANDS, ARMS & DARKS

Hands | With a no. 6 round, add the flesh mixture into the areas of the hands that are darker such as the creases and on the hands up to the highlight areas. Save the highlights on the knuckles of the hands.

Arms | Notice that the arms are visibly separate. Originally, when I drew it out, I thought there was just one arm. After close examination, I discovered there were two, so I drew a line to separate them.

Darks | Using a no. 6 round, start applying the darks to the face with a mixture of French Ultramarine and Alizarin Crimson blended to purple. Add some Burnt Umber to the mixture where you need to get really dark. Add some Alizarin Crimson and Burnt Sienna to the eyes. Add Winsor Yellow with Opera Rose on top of it to the lips. When this dries, add purple over the lips, still saving the highlights. Add some Cobalt Blue under the eyes in the highlight area. Outline the upper lip and soften it toward the center. For the bottom lip, paint the bottom portion up to the highlight and take notice; there's a lighter space between the bottom lip and chin. Make sure the outer corner of the lip has a dark edge.



8 DARKEN THE HAIR

When you begin painting the hair, stand up. I'm serious. This will assist you in visually understanding where the dark and light placements are.

Use a no. 8 round. First paint the darks around the braided sections. This will ensure that the deeper you get in the painting, the less likely you will be to lose your precious highlights. You may allow some of the color to go into the braided sections so they don't remain too light. There are darker sections found in the braids as well. Use the tip of your brush to pull paint into the darker areas and soften. Use varied mixtures of French Ultramarine and Burnt Umber; French Ultramarine and Alizarin Crimson; and French Ultramarine, Burnt Umber and Alizarin Crimson in the hair. Experiment!



9 CHECKER THE SHIRT

Paint all the checkered squares, paying close attention to the value and shapes because they are varied. Alternate between using your no. 2 and no. 4 rounds. Use the one you feel most comfortable with. In the darker checks in the shirt, use a bluish mixture of French Ultramarine and Alizarin Crimson; for the medium-shaded checks, use a Cobalt Blue and Cerulean Blue mixture; and for the lightest checks, use Cobalt Turquoise Light and Cobalt Blue. Allow to dry.



10 CONNECT THE CHECKS

Using a no. 4 round, combine the dark and medium blue mixtures from step 9 (French Ultramarine and Alizarin Crimson, and Cobalt Blue and Cerulean Blue) to paint the lines to connect the checks. Paint in one direction and allow the paint to dry. Then paint the cross section. In the lighter areas, simply water the paint down some, making it lighter, and apply it in the sections that are lighter.



11 PAINT THE SHADOWS & FOLDS

Make sure the checks are dry and then look for the larger areas and folds in the shirt that are darker. Apply a wash to them using the mixture from step 10 and a no. 10 round. Allow these areas to dry and go back over the shadow areas (folds) with a French Ultramarine and Burnt Umber mixture to deepen them.



12 INTENSIFY THE FLESH TONES

Strengthen your flesh tones in the face, arms and hands with New Gamboge, adding a Burnt Sienna and Scarlet Lake mixture over it, wet-into-wet with a no. 10 round.



13 ADD MORE DARKS

Start adding more darks in the face and hair with a mixture of French Ultramarine, Alizarin Crimson and Burnt Umber. Drag some of the mixture into the highlight areas so there's a smooth transition from dark to medium to light. Outline the braids with a strong dark to make them stand out. Add French Ultramarine to the highlights in the face as well.



14 COMPLETE THE HANDS

Using a mixture of French Ultramarine and Alizarin Crimson and a no. 8 round, paint a strip down the right side of the outside arm and soften all the way across the arm so it will dissipate by the time it reaches the other side of the arm. Allow that to dry.

Finish painting the hands with a no. 4 round by first adding the darks in the creases and in the dark areas to create the turn of the fingers and the top of the hand. Use the French Ultramarine and Alizarin Crimson mixture, adding Burnt Umber to it where it appears darker and warmer. Go back to the left side of the arm and paint the strip down that side using the original French Ultramarine and Alizarin Crimson mixture again with a no. 8 round.



15 FINISH UP

Continue to add darks in and around the hands and arms with the same darks (French Ultramarine, Alizarin Crimson and Burnt Umber) as well as the flesh tone (New Gamboge with Burnt Sienna and Scarlet Lake over it). Allow each successive wash to dry.



The main challenge in this painting is the background. The first time I painted this portrait, I made the background green. I thought this would tie the headband in, but I was not satisfied with the outcome. I decided to paint the background blue instead. It ties the young girl's shirt in with the blue in her complexion and provides color harmony throughout the painting.

Materials

PAPER

½-sheet 300-lb. (640gsm) hot press

BRUSHES

Nos. 2, 6, 8, 10 and 14 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

Cobalt Blue

Cobalt Turquoise Light

French Ultramarine

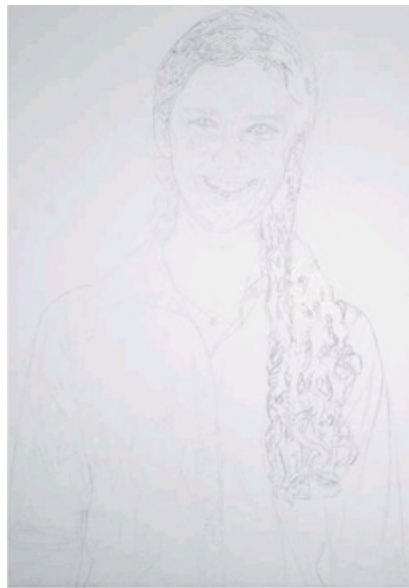
New Gamboge

Opera Rose

Scarlet Lake

Winsor Blue (Green Shade)

Winsor Yellow



1 THE SKETCH

As usual, begin the drawing with the face. Start with the eyes, nose and mouth and work your way up, out and down. Draw the hair and clothing last. Once you get the face right, you're free to do the rest.



2 PAINT THE BACKGROUND

Using a no. 14 round, paint in the background with Cobalt Blue. Start at the bottom corner on either side and work your way around to the other side of the subject using your brush, with a fair amount of water, in a circular motion. Where the paint meets the hair, soften with water and allow the paint to flow into the hair. Allow this to dry.



3 APPLY THE FIRST WASH OF FLESH TONE

Switch to a no. 10 round and apply a light wash of Winsor Yellow to the face. While that is still wet, layer Opera Rose right over it. When the colors start to blend and look a little muddy, rinse your brush, get fresh Opera Rose and continue the wash until it covers the yellow. While still in the wet stage, drop Cobalt Turquoise Light in the areas of the face where you see blue, which are most often the highlight areas. Soften into the neck and hair.

Keep a watch on the edges as they are drying. If you notice any of them turning hard, soften or blot until they are corrected.

This first wash of flesh tone should appear rather opalescent, similar to that of a pearl or opal.

Blues Can Make or Break Your Portraits

Blue can really enhance and give life to your subject if you add the right amount. If you add too much, you can ruin it. Blue can make your subjects look like they have some blood pumping through their veins. Go easy on it, but at the same time don't be afraid to use it.



4 ADD THE NECK & STRENGTHEN THE FLESH TONES

Neck | Using the same colors used in the face, paint in the neck with a no. 8 round. Be sure to paint around the necklace. While wet, float in some Cobalt Blue for the chain of the necklace.

Flesh Tones | While the neck area is drying, continue with the flesh tones (Winsor Yellow with Opera Rose over it) in the darker, more intense areas of the face. Avoid the area where the face meets the neck because it is still wet. You want to avoid unwanted bleeding, blooms or unevenness.



5 CONTINUE WITH THE FLESH TONES & BEGIN THE HAIR

Flesh Tones | Continue with Winsor Yellow and Opera Rose, wet-into-wet. Add Cobalt Turquoise Light where you see blue in the face. Add the flesh tone to the gums and crevices between the teeth and around the eyes, lid creases, ears and nose. Add Cobalt Turquoise Light down both sides of her face where it is noticeable, to her chin and between her eyes.

Hair | Using strongly pigmented (more pigment, less water) Winsor Yellow and Opera Rose, layered wet-into-wet, paint the first wash of her hair. Add Cobalt Turquoise Light where you see blue on the top of her head where the highlights are.



6 BEGIN THE SHIRT & CONTINUE TO FORM THE FACE

Shirt | Using the flesh tones (Winsor Yellow and Opera Rose) and Cobalt Turquoise Light, paint the first wash on the shirt with a no. 10 round.

Teeth | Add a light wash of Cobalt Blue to the teeth. Carefully place it toward the outside of the mouth where the teeth form the dental arch.

Crevices | Strengthen the crevices with flesh tones to prepare them for the darks they will receive later. Add more blue to the face to strengthen the highlights and blue tones.

Crevices

Crevices are the corners of the mouth, tear ducts, eyelid creases, lashes, nostrils, ear holes and folds, and chin line.



7 ADD MORE FLESH TONES & BEGIN THE EYES

Flesh Tones | Add another wash of flesh tone to the face, neck and lips.

Eyes | Start applying Winsor Yellow and Opera Rose around the pupil, wet-into-wet, with a no. 2 round. On the outer rims of the irises use a green mixture of Winsor Blue (Green Shade) and Burnt Sienna. Allow this to bleed toward the center and mix.



8 DARKEN THE HAIR

Push the values by adding stronger midtones in the hair. Add warmer and stronger washes of New Gamboge and Scarlet Lake, wet-into-wet, in the darker value areas of the hair with a no. 6 round. Paint around the highlight areas.

For the curls or darker strands of hair in the highlighted areas, take a clean no. 6 round with very little water on it and pull some of the color into these areas to make the darker strands. Pull the tip of your brush in a back-and-forth direction to imitate the strands of hair, as if you are drawing with your brush.

The Ugly Stage

step further in color intensity.



9 ADD COLOR TO THE HAIR, FACE & EYES

Hair | Using a mixture of French Ultramarine and Alizarin Crimson blended to purple, add the darks in the hair with a no. 6 round, following the pattern of the hair's direction. Pay particular attention to the lights, midtones and darks, and whether the edges are soft or hard.

Face | In the area above the lip, paint a wash of Winsor Yellow and Cobalt Turquoise Light, wet-into-wet. For the eyebrows, use the tip of a no. 2 round to draw the hairs. Begin with Winsor Yellow and go over that with Opera Rose. Soften with Cobalt Turquoise Light, not water.

Eyes | Apply New Gamboge right around the pupil area with a no. 2 round. While that is still wet, apply Burnt Sienna over it. Soften this toward the outside.

Face | Continue contouring the face with more flesh tone (Winsor Yellow with Opera Rose over it) and Cobalt Turquoise Light.



10 ENHANCE THE FEATURES

Flesh Tones | Apply another wash of flesh tone to the face with a no. 6 round to intensify the value of color.

Eyes | Darken the outer rims of the irises with Burnt Sienna and Winsor Blue (Green Shade), drybrushing with the tip of a no. 2 round to add feathered shapes that point inward toward the pupils. Allow that to dry slightly, and then soften.

For the pupils, mix equal parts of French Ultramarine and Burnt Umber to make a rich black. Paint around the edge of the highlights, and in a circle around them, forming an edge that will not be softened. Continue in that same circular motion, extending out, until you have reached the desired pupil size. The specific size should already be predetermined by your pencil drawing. However, you may want to soften the outside edges of the pupils.

Top Lashes | Apply a horizontal line across the tops of the eyes using a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson. Soften the line, and when it's dry, add in any vertical lashes you see. Soften your top lashes as well. There is a cast shadow from the lashes that extends down toward the pupil. Soften this horizontal line to keep your subject from appearing surprised or too wide-eyed.

Bottom Lashes | Use a mixture of French Ultramarine and Alizarin Crimson (purple). Bottom lashes are usually not as dark or thick as the upper lashes. Paint the same horizontal line as you did with the top lashes. This gives your lower lid a shelf and separates it from the lashes. Add the vertical lashes when dry. Always soften the vertical lashes so they don't look harsh or false.

Use this same purple at the top edge of the lower lid to separate the lid from the eye, and around the eye sockets in the shadow areas to round them out.

Eyebrows | Using the same purple, drybrush the brows with the tip of a no. 2 round and then soften.

Drybrush Technique

A drybrush approach means you have very little, if any, water on your brush. It is mostly pigment.

Less water, mostly paint, gives you a lot of control, so use this approach when painting fine details such as the eyes or when it is very important for the paint to stay in the area that you put it.

“Crazy” Eyes

Make sure your highlights and pupils are the exact same size. If they are not, your subject may look funny. I have had students with this exact problem come to me and say, “There's something wrong with my person's eyes.” Usually the problem is that the pupils or highlights in the eyes are uneven, and the subject has a crazy look in her eyes.



11 DETAIL THE MOUTH & FACE

Mouth | Using a no. 2 round, add the flesh tone mixture (Winsor Yellow and Opera Rose) to the lips following the shapes and painting around the highlights. Give more color to the gums.

With vertical strokes, apply light washes of Winsor Yellow and Opera Rose with a no. 2 round, wet-into-wet, to separate the teeth. After this has dried completely, go back over with a purple mixture of Cobalt Blue and Opera Rose to deepen the lines on the teeth where they are darkest. These are the teeth that go back toward the back of the mouth. Handle the bottom teeth in the same way.

Keep adding flesh tone to the lips until you're satisfied with the value and strength. Use a darker purple mixture (French Ultramarine and Alizarin Crimson to the blue side) for the darker crevices between the teeth. Also use purple on the outside of the lips and on the lips to round them out (the bottom and top lip edge where the lips meet the teeth). Apply a light wash of purple over the entire top lip. Add more Cobalt Blue to the outside teeth to make them recede and form the dental arch.

Continue painting around the mouth and chin to further this area by floating in Winsor Yellow, Opera Rose and Cobalt Turquoise Light.

Face | Begin painting the cheeks, nose and forehead with Winsor Yellow and Opera Rose by layering and building color intensity. When painting the nose, notice the edges are opposite for the flares of the nostrils. On the left flare, the edge softens onto the face. On the right flare, the nostril softens into the nose.

After applying the desired washes of flesh color to the cheeks and nose area, use the Pointillism technique to paint the freckles. Alternate between purple mixtures of Opera Rose and Cobalt Turquoise Light, and French Ultramarine and Alizarin Crimson. Keep in mind that some areas (where the freckles are thick and join together) may appear as shapes more than freckles.

Pointillism Technique

Tap the tip of your brush onto the painting. Try this with some yellow, then while it's still wet, tap in some pink, letting it move out freely into the yellow. Rinse out your brush, wipe it off and tap your barely wet brush to soften it into the surrounding areas for a smooth transition of charged color, from one area to another. This technique is much like the pointillism technique used in drawing. It works great for painting cheeks, noses and freckles.

Lip Tips

The top lip is always cooler, and the bottom lip is usually warmer. Keep this in mind when preparing your paint mixtures.



12 ADD THE HEADBAND & FINISH THE HAIR

Headband | Use Winsor Yellow and Winsor Blue (Green Shade) and a no. 6 round. Lay down a wash of yellow, painting around the highlights. Allow this to dry and use a mixture of the blue and yellow to make a nice green. Place it in the darker areas of the headband. Where there is a dark area, there is a light area next to it. This is what forms the braid of the headband. Allow this to dry and add purple to the darkest areas of the band using a mixture of French Ultramarine and Alizarin Crimson to the blue side.

Hair | Add more color and value to the hair by using more New Gamboge and a no. 6 round. Add a midtonal wash of a mixture of Burnt Sienna and Scarlet Lake. Finally, add a strong dark using a mixture of French Ultramarine and Alizarin Crimson. This is all applied wet-into-wet. Remember to save the lights.

Evaluate

Now is a good time to stand up and get a little distance from your painting so you can see what you need to do next. Do this often. Other ways to look at your painting in progress are in a mirror or on an easel. This should point out the weak areas, thus advancing you in the direction you need to go.



13 CONTINUE WITH THE FACE & START THE NECK & SHIRT

Face | Using a no. 6 round, paint a strong wash of yellow and pink flesh tone with Winsor Yellow and Opera Rose on the right side of the face where it turns back toward the head. This area is the section on the outside of the face starting at the bottom of the ear and extending all the way up above the eyebrow, stopping midway up the forehead. Add a thin line of strong flesh tone down the side of the face, beginning at the bottom of the ear and extending down below the chin. This charged area of color will help round out and sculpt the face, and separate the face from the neck.

Neck | Add more flesh tone to the neck, including Cobalt Turquoise Light, to bring the color up to the same value as the face.

Shirt | Laying in color on the shirt will help in judging the overall value and color in the face. How much darker and richer does your color need to be?

Beginning with the collar, layer Winsor Yellow and Opera Rose in a thin line on the inside of the collar where the skin meets the shirt. In the middle, float in some Cobalt Blue right over the flesh color. Soften on both sides of the line. Now add a little flesh color to the inside of the collar on the other side. This time let it dissipate out toward the neck.

Continue painting the rest of the shirt with these same flesh colors (Winsor Yellow and Opera Rose), but now add Cobalt Blue to, using the wet-into-wet technique and floating in Cobalt Blue.

Treat darker areas of the shirt just like a face crevice, with strong flesh tones, and then layer on a purple after it dries. Keep the shirt very light and fresh. Notice that some areas of the shirt are just blue. In some areas, you will want to lay down Opera Rose and, while it's still wet, apply Cobalt Blue over it. In other areas, you will layer Winsor Yellow with Opera Rose over it. This makes for a beautifully transparent opalescent coloring. Finish by applying purple over the crevices where needed to form the folds.

Painting Clothing

Painting clothing is tedious work but if you take your time and do it right, it is well worth it because the results will be great.



14 ADD FINISHING TOUCHES

Flesh Tones | Use a purple mixture of French Ultramarine and Alizarin Crimson to add more flesh tone on the side of the face with a no. 6 round. Then use a stronger purple to shade over it to deepen the value to create form and the turn of the face.

Freckles | Finish your freckles with a dry no. 8 round using a palette mixture of Burnt Sienna and New Gamboge. Use the Pointillism technique to put the freckles in where you see them. You won't have to soften them if your mixture is the right value. If it's too dark, lighten your mixture or soften your freckles with water.

Necklace | Use Cobalt Blue and a no. 2 round to paint the necklace. For the chain, paint around the outside edges of the areas that are light. Paint around the pendant also so it will appear light and shiny.

Lashes | Give the top lashes an extra coat if they were softened when you added more flesh tone around the eyes.

Lights Stand Out

Anytime you want something to stand out, paint a dark around it.

Purple Causes Flesh Tones to Recede

Flesh is warm, and warm comes forward. Purple is cool, and cool recedes. A little purple over flesh tones causes them to recede.

Lifting Highlights

If you need to lift out some highlights, use your small angle shader with a little water and push the ferrule of the brush firmly in a back-and-forth motion. Then blot with a paper towel and lift the paint. Repeat until you're satisfied.

Unused Background

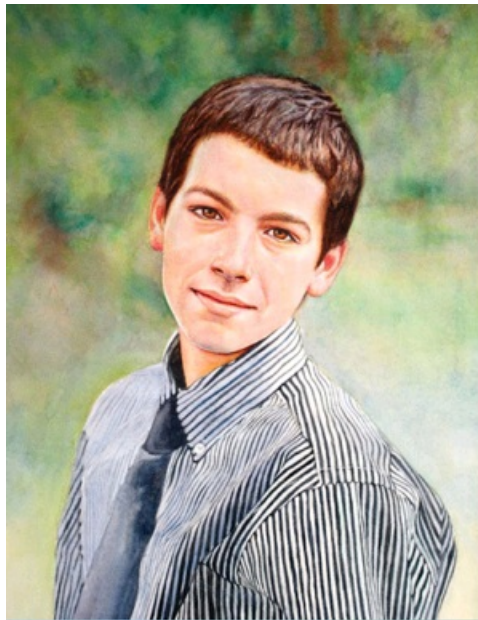


The first time I painted this portrait, I made the background green. The green did not complement or enhance the subject so I decided a blue background was a better choice. And, as you can see, it was.



15 CHOOSE A BACKGROUND

After much deliberation, I determined that what the background needed was a darker blue. So I mixed up some Cobalt Blue with just a touch of Burnt Sienna in it to knock down the brightness a notch. I finished the painting with a slightly darker blue background and was satisfied with the results. I believe the blue was a nice complement to the girl's orangey red hair.



Yikes, stripes! Certainly the stripes in my teenage son's shirt were the most challenging aspect of this painting. Anytime you have a striped pattern, it makes for tedious work.

Materials

PAPER

½-sheet 300-lb. (640gsm) hot press

BRUSHES

Nos. 2, 4, 6, 8, 10 and 12 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

Cobalt Blue

Cobalt Turquoise Light

French Ultramarine

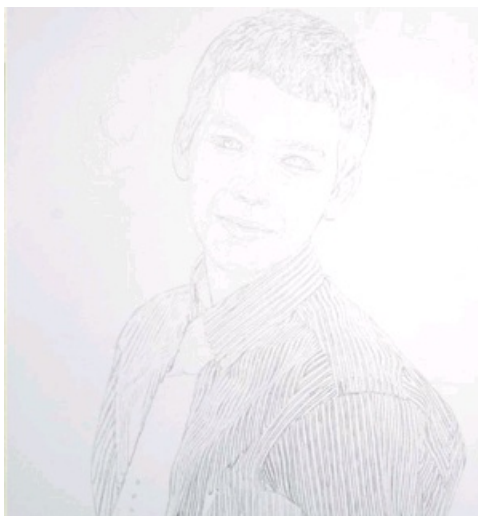
New Gamboge

Opera Rose

Scarlet Lake

Winsor Blue (Green Shade)

Winsor Yellow



1 THE SKETCH

Using a mechanical pencil, sketch out your drawing. Be sure to put in as much detail as you can because the more information you have, the better your painting will be. You can always omit what you don't need during painting. Put in any shapes, darks, lights and highlights. This will help you during the painting process.



2 PAINT THE BACKGROUND

With a no. 12 round, lay in the background with a wet but light wash of Winsor Yellow, Opera Rose and Cobalt Blue. Start at the bottom of the painting, on either side, and work your way up and around the figure to the other side, keeping an even flow of water and paint on your entire background so you get a nice, even wash. Remember to work quickly so your wash doesn't start to dry. If this happens, you'll get some unwanted blooms. You may also want to allow some of the color from the background to flow into the hair. Soften all of your edges when you're finished.

Lifting Unwanted Blooms

A bloom happens when water puddles and pushes back into the painted area creating an uneven portion of color that often resembles a flower. It can also happen if your painting was beginning to dry and you went back in with too much water, or if you accidentally dropped water into a previously painted area that was not dry yet.

If you get a bloom in your painting, don't panic. Simply wait for your painting to dry and then use your large round brush and some water to rub the bloom until it lifts. You may have to blot with a paper towel.

Dropping in Blues

If you don't do this immediately, you will have big blue blobs that don't look like highlights. You might want to practice dropping in blues on a scrap sheet of paper first to see how this works.



3 APPLY THE FIRST WASH OF FLESH TONE

Allow the background to dry completely. With a no. 8 round, apply a light wash of Winsor Yellow to the face, and then immediately apply a light wash of Opera Rose, wet-into-wet. Quickly drop Cobalt Blue into the highlight areas. This is a very light mixture. The highlight areas are the bridge of the nose, the sides of the face, above the eyebrows, the laugh lines, the corners of the mouth, and the chin, forehead and ears.

After any wash, make sure your edges are soft. You can do this by using the tip of your round brush with very little water in it and go along all of your edges with your brush. You may have to do a section, wipe your brush off and continue with the next section.

For the midtones, use the same no. 8 round with the same colors. Lay down a slightly darker wash of Winsor Yellow, and while it's still wet, apply Opera Rose right over it. The midtone areas are over the eyelid area, under the eyes, down the sides of the nose, on the sides of face and cheeks, on the forehead and around the chin area. Look for large shapes of midtone areas to link together. Lay a little Cobalt Blue on the bottom of the chin while it's still wet. Soften all the edges.

Natural Highlights

Paint around the highlighted or lightest areas. Be careful to soften toward them, but don't saturate them with color. You want a graduated wash toward the highlighted area so it looks natural. When there is too big a jump in value from midtone to highlight area, it doesn't work.

Lost and Found Edges

Edges can vary. A good portrait will have soft, hard, lost, and "lost and found" edges. When I say lost and found, I mean that an area goes from having an edge to not having an edge back to having an edge again.



4 CREATE SHIRT SHADOWS

Using a no. 12 round, lay in a mixture of Cobalt Blue, Cobalt Turquoise Light and Opera Rose where the shadows and folds are on the shirt.



5 ADD CREVICE FLESH

Using a no. 2 round, apply Winsor Yellow with Opera Rose right on top of it in the crevice areas. These are areas that are openings in the head, such as the nostrils or ear holes, or areas that are recessed. Also apply these colors to the other crevice areas such as the middle lip line, the corners of the mouth, the upper eyelid creases, and the inner corner of the eyes or tear ducts.

Highlights

Highlights give dimension to your painting. Don't lose them by painting over too much of your portrait.



6 INTENSIFY THE MIDTONES

Switch to a more intense yellow by using New Gamboge with the Opera Rose. With a no. 4 round, use these two colors, wet-into-wet, to paint the darker areas around the eyes (above and below), the tip of the nose, the area between the nose and the lips, the hair line where the hair meets the face, under the jawline on the right side (where it's darker), the sides of the nose and face, and under the lower lip.

With the same brush, apply some of the same colors in the hair in the warmer areas. In the highlighted areas of the hair, apply Cobalt Blue.

Now with a no. 2 round, add Winsor Yellow and Opera Rose to the lips. It's crucial to paint around the highlight found on the bottom lip. Look for the lights and darks in the lips. They are not solid. They vary in value and shape and can have lost edges. Soften the outside of the lips toward the face. It is very important to keep the edges of your lips soft.



7 PAINT CREVICE DARKS & INTENSIFY THE BACKGROUND

Crevice Darks | With a no. 2 round, paint the crevice darks with a mixture of French Ultramarine and Alizarin Crimson over the crevice flesh areas. Soften the edges right after you apply the pigment. It won't move much, but it will be soft and natural looking.

Background | Switch to the no. 12 round and intensify the colors in the background using a combination of Cobalt Blue and a mixture of Winsor Blue (Green Shade) and Winsor Yellow. For the red areas in the background use a mixture of Opera Rose and Scarlet Lake over Winsor Yellow.



8 START ADDING DETAILS

Paint the eyes using a no. 2 round. Apply a layer of New Gamboge to the irises. While that's still wet, layer Burnt Sienna mixed with Alizarin Crimson over it. When dry, lay some midtone values into the hair with Burnt Sienna and Alizarin Crimson.

For the stripes in the shirt and for the tie, apply a mixture of French Ultramarine and Burnt Umber with a no. 4 round.

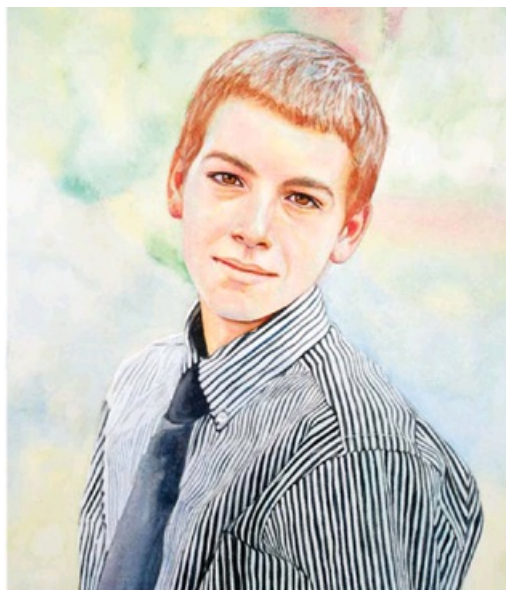


9 SHADOW THE FACE

Apply a wash of a purple mixture of Cobalt Blue and Opera Rose to the shadow areas of the face including the eyes, nose, laugh lines and anywhere else you see a shadow.

Layering Washes

When layering many washes, you want to stay as transparent as possible. One wash affects the other and aids in making a strong, rich skin tone color. For instance, a strong yellow and red depend upon a purple used over them to make a rich brown.



10 FINISH THE EYES, FLESH TONES & HAIR

Eyes | Using a no. 2 round with a dry, strongly pigmented wash, go around the outer ring of the irises with a mixture of French Ultramarine and Alizarin Crimson. Pull the color toward the center to soften it so the irises are lighter in the center and darker on the edges. Paint this same dark around the highlights to make them stand out. These two steps are the most important steps to making eyes look rounded and alive.

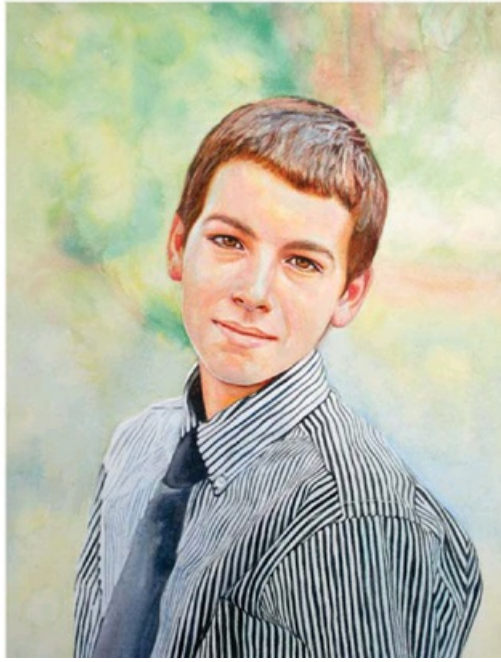
Eyelashes | Using a no. 2 round, add the pupils and upper lash lines with an equal mixture of French Ultramarine and Burnt Umber. Make sure the pupils are even in size and are exactly in the center of the iris. For the lashes, paint a horizontal line, starting at the tear duct and dragging to the outer edge of the eye. Soften the line down toward the pupil. This will create a shadow under the lashes, which occurs because of the lashes. After this dries, put in any lashes that go upward. These are usually found on the outer half of eye. Don't add too many, though. That often results in an unnatural look or spider lashes.

Paint the bottom lashes in a horizontal line first, using a purple mixture of French Ultramarine and Alizarin Crimson. Then put in any vertical lower lashes you see.



Eyebrows | Apply a mixture of French Ultramarine, Alizarin Crimson and Burnt Umber to the eyebrows with a no. 2 round. Using the tip of the brush, draw them on in the shape they appear, varying lights and darks. Then use a no. 2 round with clean water and soften, allow to dry, and repeat

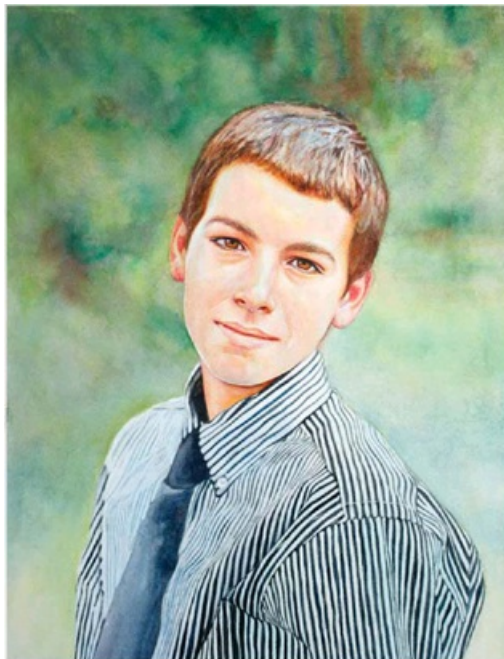
Hair | With a no. 6 round, add more darks in the hair using a French Ultramarine, Alizarin Crimson and Burnt Umber mixture.



11 STRENGTHEN THE BACKGROUND & INTENSIFY THE FLESH TONES

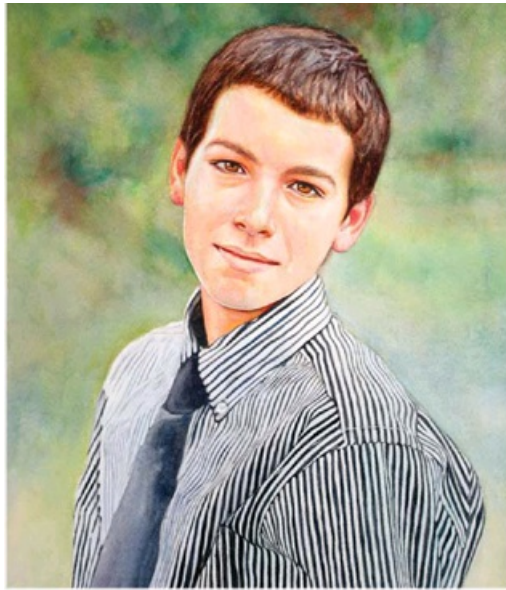
Background | With a no. 10 round, strengthen the background using Cobalt Blue, Winsor Blue (Green Shade), Winsor Yellow and Opera Rose.

Flesh Tones | Continue using Winsor Yellow and Opera Rose and apply yet another wash over the areas of the face, neck, ears and hair with a no. 6 round. Darken the areas that need to be a darker flesh tone. Strengthen the blue highlights in the hair with Cobalt Blue.



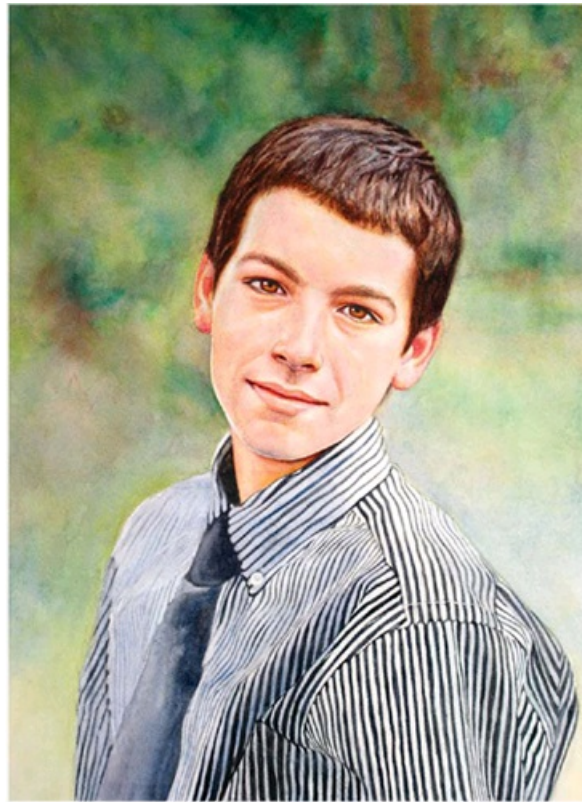
12 FINISH THE BACKGROUND

Using the same background colors, only more intense, continue building value. Add some Burnt Sienna and a purple made with French Ultramarine and Alizarin Crimson. Work in a very wet wash and keep adding color until you get the look you desire. This step is totally up to you.



13 STRENGTHEN THE HAIR COLOR

Using a no. 6 round, strengthen the hair color with a mixture of French Ultramarine, Alizarin Crimson and Burnt Umber.



14 ADD THE FINISHING TOUCHES

Shirt | With a 1-inch (25mm) flat, apply a mixture of French Ultramarine and Burnt Umber to the blue side over the areas of the shirt where there are shadows and folds. Apply this lightly so you don't disturb the underpainting. Then switch to a no. 6 round and carefully soften the edges.

Face | Add this same color mixture with a little Alizarin Crimson to the areas in the face where the shirt is reflecting; for example, underneath the bottom lip where the chin indents, under the nose, in the area between nose and mouth, the bottom of the chin, the tip of nose and above eyelids.

Allow this to dry, and then strengthen the flesh tone mixture one more time, using a mixture of Winsor Yellow and Opera Rose in the stronger areas of the face, lips and ears. Use a no. 6 round.

Using a no. 6 round, add a light purple wash of a mixture of French Ultramarine and Opera Rose to the laugh lines, forehead and anywhere else that seems needed to create form and the turn of the face,



The facial hair and the glasses are the most challenging aspects of this painting. The facial hair is difficult to paint because there are a lot of highlights to save, and the glasses are difficult because you want them to complement your subject, not detract from him. I had to play down some of the distracting highlights that were found in the glasses.

Dean Mitchell

This painting is of Dean Mitchell, a very successful fellow artist and friend. He is genuinely down-to-earth, funny, smart and encouraging to other artists. He is well known for his African-American figures and his New Orleans scenes. His work is shown in many galleries and museums all over the world. After being in a lot of the same shows as Dean, I finally ended up in a gallery with him in New Orleans. People often compare our work, which is similar in subject matter. I consider this a huge compliment. I tried to depict his studiousness and warm personality in this portrait.

Materials

PAPER

¼-sheet 300-lb. (640gsm) hot press

BRUSHES

1-inch (25mm) sable flat

No. 2, 4, 6, 8 and 10 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

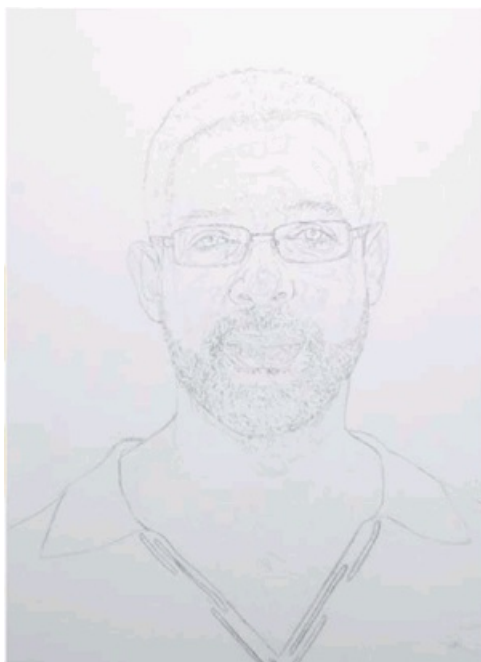
Cobalt Blue

Cobalt Turquoise Light

French Ultramarine

Manganese Blue

New Gamboge



1 THE SKETCH

I began my drawing as usual, with the eyes first, then the nose and then the mouth. Then I drew the rest of the face by working outward. I moved onto the neck and chest and finally the shirt. To keep it simple, I planned on a solid background, so I didn't have to draw that. However, including all of the highlights, midtones and darks was necessary to break them down into different shapes. This gives you a pattern to go by when painting.



2 PAINT THE BACKGROUND

Starting at the bottom left-hand side of the paper, begin painting the background using a 1-inch (25mm) sable flat. Begin your wash with Manganese Blue and work up and around the figure until ending at the right side of the subject. While the wash is still wet, apply Alizarin Crimson directly over the blue in the same clockwise direction. Soften the edges and let some color flow into the hair, ensuring that the background is soft toward the subject.



3 APPLY THE FIRST WASH OF FLESH TONE

Beginning with Yellow Ochre, apply the first wash to the face with a no. 8 round. Lay Alizarin Crimson right over it while it's still wet. Then drop Cobalt Turquoise Light in the highlight areas and in the mustache and beard as well. Soften your edges and pull some paint down into the neck and soften there so you don't have any edges anywhere at this time.

Painting the Face and Neck

I often paint the face and neck separately because there is not enough time to do both before the paint starts to dry. To avoid complications, I generally paint one, move to a different area, and then come back to paint the other one.



4 BUILD THE FLESH TONES

Using a no. 8 round, paint the neck in a light wash of the same flesh tone colors (Yellow Ochre, Alizarin Crimson and Cobalt Turquoise Light) as before. Make sure your edges are soft next to the shirt, background and beard.

For the second wash on the face, switch from Yellow Ochre to the less-opaque New Gamboge. Layer Alizarin Crimson on top of it for a more translucent skin color.

Apply the same flesh tone colors to the forehead and nose area. Remember to carefully paint around your highlights and soften toward them using

Paint around the eye area inside the glasses, the sides of the face and under the bottom lip where the skin meets the beard with this same flesh color mixture.



5 BUILD THE MIDTONES & DEFINE THE MOUTH

Midtones | Continue using New Gamboge and Alizarin Crimson. Lay down the yellow first, and then, wet-into-wet, apply the red over it. Red tends to grab the paper and stain; yellow acts as a buffer to the paper to build more color in the darker-valued areas of the face, including around the eyes, nose and sides of the face. For the eyelids (upper and lower) and inner corners of the eyes, use a mixture of Winsor Yellow and Opera Rose.

Mouth | Start with a light purple mixture of Cobalt Blue and Opera Rose in the middle lip line because there is not a strong, visible, warm color there. Then lay a wash of Cobalt Blue on the upper lip. For the bottom lip, continue with Winsor Yellow and Opera Rose. Paint around the highlights on the bottom lip. This is crucial for giving dimension and giving the lips the protrusion they need to round them out.

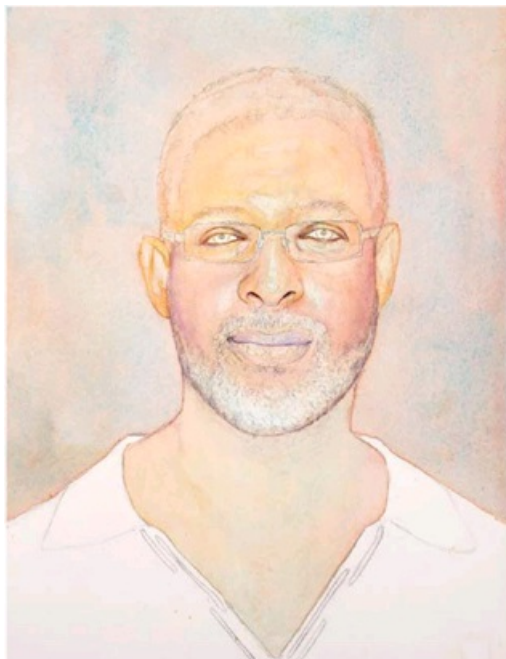
Go back over the top lip with these same colors. Begin at the top of the lip and work down toward the middle lip line. Add New Gamboge and Alizarin Crimson between the lip and mustache where the skin is exposed.

Add a mixture of Burnt Umber, French Ultramarine and Alizarin Crimson to the bottom of the beard to suggest a jawline. Allow this to dry.



6 CONTINUE BUILDING THE MIDTONES & THE BACKGROUND

same colors of flesh used in the face to also paint the background. I wanted a harmonious looking painting, therefore I tried to repeat the same colors as often as possible. I began at the bottom left corner and moved New Gamboge all the way around the subject, ending at the bottom right of the painting. While the paint was still wet, I applied Alizarin Crimson in the same way, with a no. 10 round, and then another wash with Cobalt Turquoise Light.



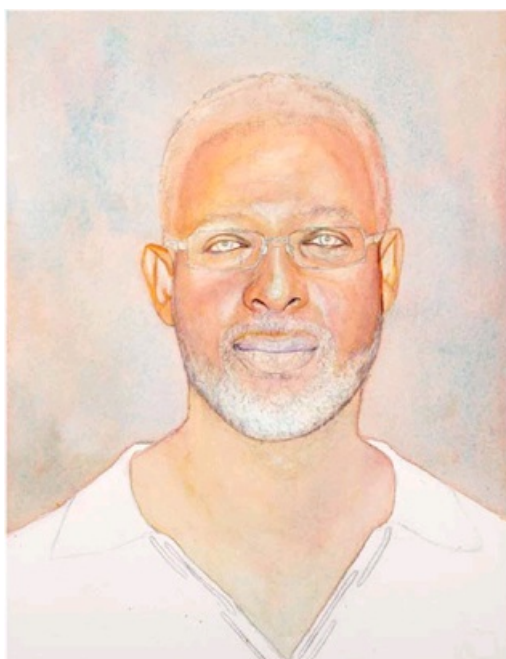
7 ADD IN THE DARKS

After studying my subject closely, I can see I need to add in some darks because at this point my painting is all the same value. Adding darks will help push the painting into another level of value and tell me what I need to do next.

Mix up two different purples, a light and a dark, to use in the face. For the lighter purple, use Cobalt Blue and Opera Rose; for the darker one, use French Ultramarine and Alizarin Crimson.

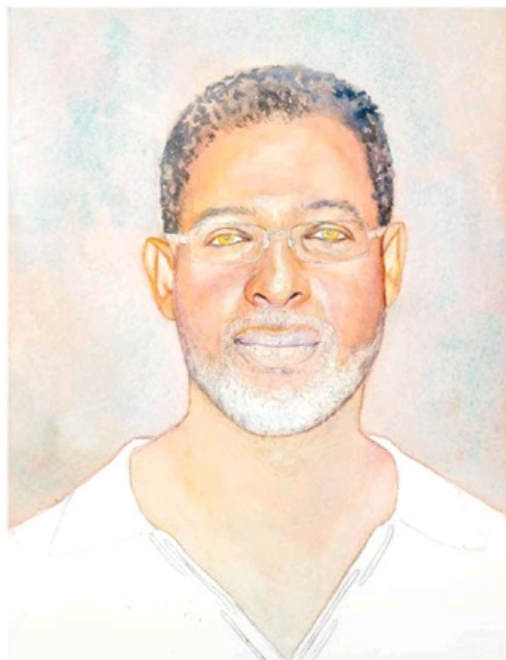
With a no. 2 round, apply the lighter purple in the middle lip line, around the flare of the nostrils and in the shaded areas around the eye sockets. Also apply it to the outside edges of the face with a no. 6 round to round it out.

Use a no. 2 round and apply the darker purple to the nostrils and the corners of the mouth and eyes.



8 STRENGTHEN THE FLESH TONES

Add a little Winsor Blue (Green Shade) with a no. 2 round to the outer rim of the irises where they appear bluish.



9 ESTABLISH THE EYES & HAIR

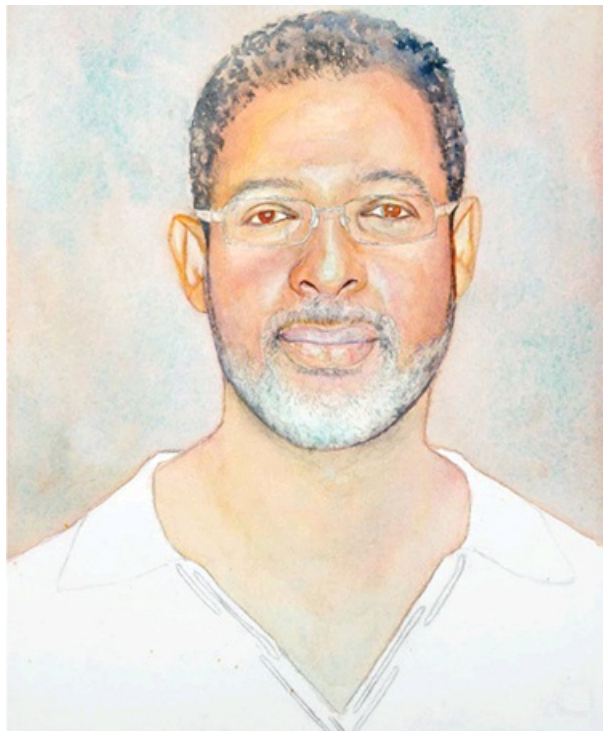
Eyes | Lay a wash of New Gamboge to the irises, painting around all highlights with a no. 2 round. Be careful not to paint over the blue outer rim you just painted.

Hair | Mix French Ultramarine and Burnt Umber for the hair. Apply this warm blackish mixture with the tip of a no. 4 round. You may dab it on or use a circular motion with your brush that depicts the natural direction the hair grows. Soften the hair around the face immediately. The worst thing to have is a sharp edge where the hair joins the face or where the hair joins the background. Keep these areas soft.

Eyebrows | Apply the French Ultramarine and Burnt Umber mixture to the eyebrows with the tip of a no. 2 round using the drybrush approach. Soften with water.

Hair Highlights

Be careful to save your highlights in the hair. You should have a mixture of highlights, lights, middle and dark values in the hair as well as in every other portion of the painting.



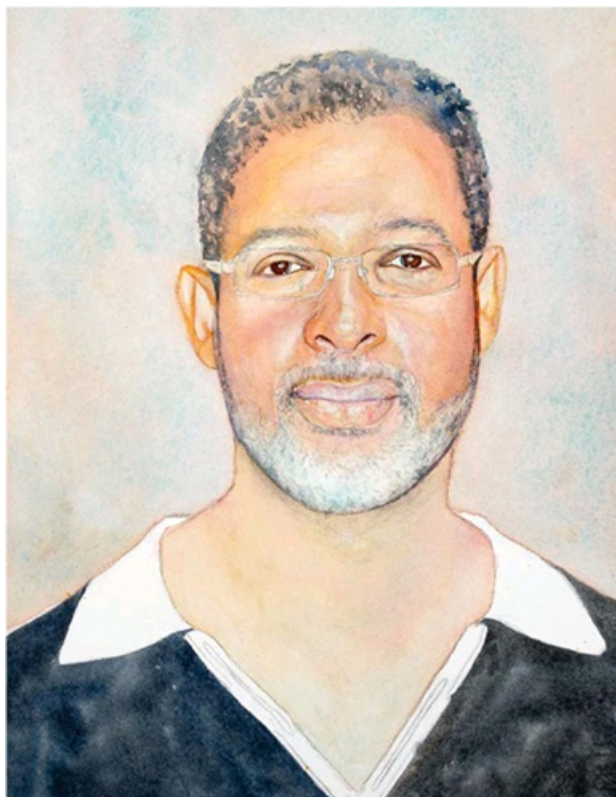
10 BUILD COLOR

Add a second layer of color over the irises in the midtonal range. Do this with a mixture of Burnt Sienna and Alizarin Crimson. Then add the French Ultramarine and Burnt Umber mixture you used in the hair to the beard and mustache to establish some of the darker hairs. This time use a drybrush approach.

Using a no. 2 round, add some more flesh color to the lips with Winsor Yellow. Apply Opera Rose over it while wet.

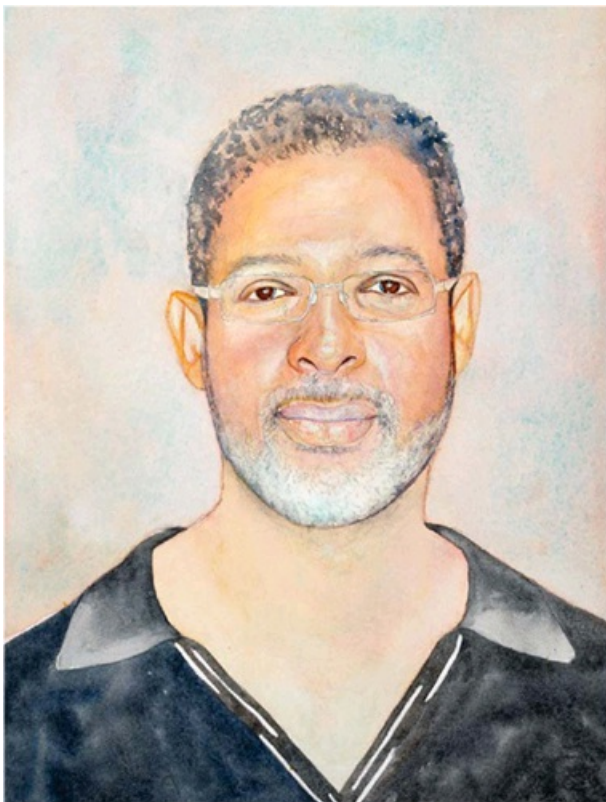
Soften Your Edges

Remember to soften all of your edges at this stage of the painting.



inside of the irises. Start at the edge where the blue is present on the outer rim of the iris and paint toward the pupil. Stop halfway, before you get to the pupil, and soften so the area next to the pupil or the center of the iris remains lighter. This gives the look of roundness and glassiness.

Shirt | Using a mixture of French Ultramarine and Burnt Umber, paint in the shirt, excluding the V-neck and collar, with a no. 10 round. Begin on one side of the "V" of the shirt. Starting at the bottom, paint upward toward the top of the shirt, pressing the brush down on its side and moving it in a circular motion, continuously applying paint until one side of the shirt is covered. Soften your edges and then paint the opposite side.



12 CONTINUE PAINTING THE SHIRT

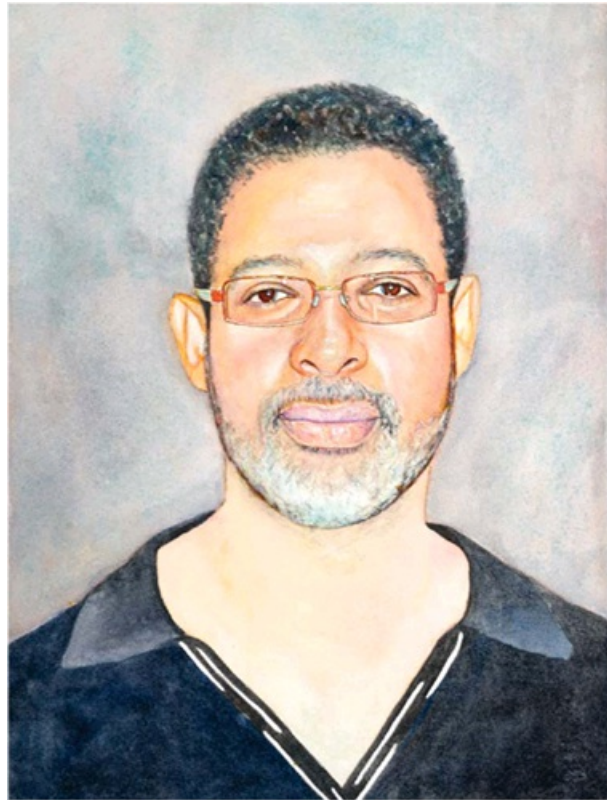
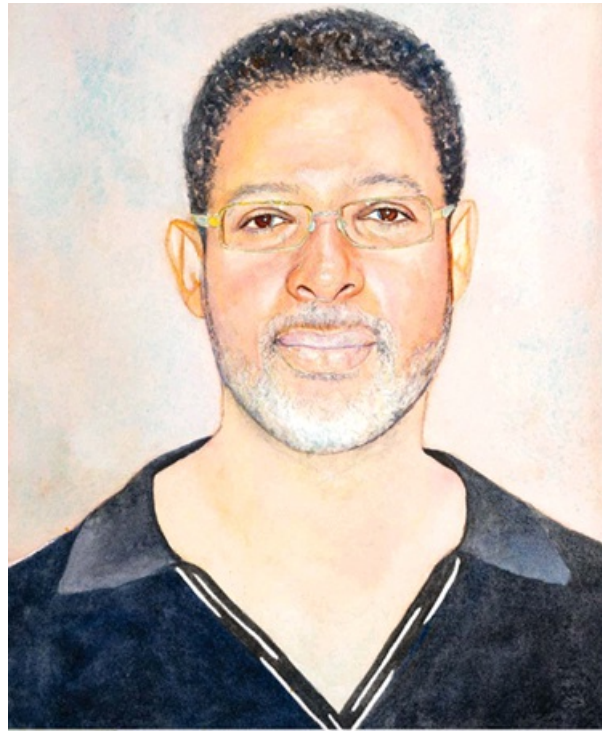
After the bottom of the shirt dries, paint the collar and the "V" of the shirt with a no. 6 round. Leave the tips of the collar lighter. To do this, stop just short of the point of the collar and then soften out toward the tip with water.

The shirt will have to be done in more than one wash, so don't try to do it all at once.

13 FOCUS ON THE DETAILS (OPPOSITE PAGE)

Always save your details for last.

Add Winsor Yellow around the eye socket, in the beard area (where the flesh can be seen), and around the highlight on the tip and bridge of the nose. While wet, add Alizarin Crimson on top of the Winsor Yellow. Then add a stronger wash of yellow with red over it; then add a purple (French Ultramarine and Alizarin Crimson) to make a strong dark brown in the darker areas of the face. Apply Cobalt Turquoise Light to the light area in the rims of the glasses where you see blue. Add French Ultramarine and Burnt Umber for the pupils and lashes. Add another layer of this same mixture to the shirt and hair. Allow to dry.



14 ADD MORE DETAILS

Lips | Add more flesh color to the lips (Winsor Yellow and Opera Rose) with a no. 2 round. Let this dry and then add a strong mixture of Cobalt Blue and Opera Rose to the corners of the mouth.

Hair | Using a no. 4 round, add more Cobalt Turquoise Light to the beard, mustache, eyebrows, hair and highlights in the face. Use a mixture of French Ultramarine and Burnt Umber for the beard, mustache and eyebrows.

Eyebrows | For the eyebrows, add some red to the French Ultramarine and Burnt Umber combo using Alizarin Crimson. Use the tip of a no. 2 round to draw them on. Only soften the bottom side of the brows.

Background | Paint another wash over the background using French Ultramarine and Burnt Umber with a no. 10 round.

Allow these areas to dry. Then use the above purple mixture on the sides of the face, nose and ears to sculpt the darkest values in the face. The purple gives turn and dimensional shape to the features.

Glasses | Add a wash on the rim of the glasses using French Ultramarine and Alizarin Crimson in the darkest areas with a no. 2 round.

Darks | Using a no. 6 round, darken the darks with French Ultramarine and Alizarin Crimson in the forehead, nose, sides of the face, neck and chest areas

Now add French Ultramarine and Alizarin Crimson blended to purple to the hair where it meets the face and also where the head meets the background. This creates the illusion of roundness. Add this color to the lips, beard, mustache and shirt. Paint over the white design in the shirt so it is not so stark.

Add yet another wash of blue-purple to deepen the darkest portion of the glasses with French Ultramarine and Alizarin Crimson with a no. 2 round.





16 FINISH UP

With a no. 6 round, darken under the collar of the shirt, the top of the collar and the "V" of the shirt using your black mixture (French Ultramarine and Burnt Umber). Soften your edges toward the bottom of the shirt.

Finish up by going over the shadow areas of the face, neck and chest, as well as the top lip, with Cobalt Turquoise Light and Opera Rose, to make them darker and cooler. Again use a no. 6 round.

17 EXAMINE THE PAINTING (OPPOSITE PAGE)

After close examination of the painting, I decided to add a little more color to the neck and chest area so it would better match the face. I did this with Winsor Yellow and Opera Rose. After applying this last wash, I decided it looked finished, and I was pleased with the results.

Facial Highlights

Paint around your highlights in the face by leaving a space between the highlight and the darker shapes. When you soften your dark edges around the highlight, you should leave just enough space to create and define your highlight, allowing a smooth transition from light to dark, while still defining the dark shape and saving your highlights.





When drawing this portrait of my husband, Sam, I thought it might be difficult to portray the areas of his mouth hidden by his mustache, specifically the outer corners and part of the upper lip. I painted the corners of the mouth over the mustache even though you can barely see them. It helps portray his smile. Another area of importance is found under the bottom lip. This shelf-like area is common in men. It supports the bottom lip and is sometimes more prominent than the lower lip.

Materials

PAPER

½-sheet of 300-lb. (640gsm) hot press

BRUSHES

¼-inch (6mm) angle shader

Fritch scrubber

1-inch (25mm) flat sable

Nos. 2, 4, 6, 8, 12 and 14 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

Cerulean Blue

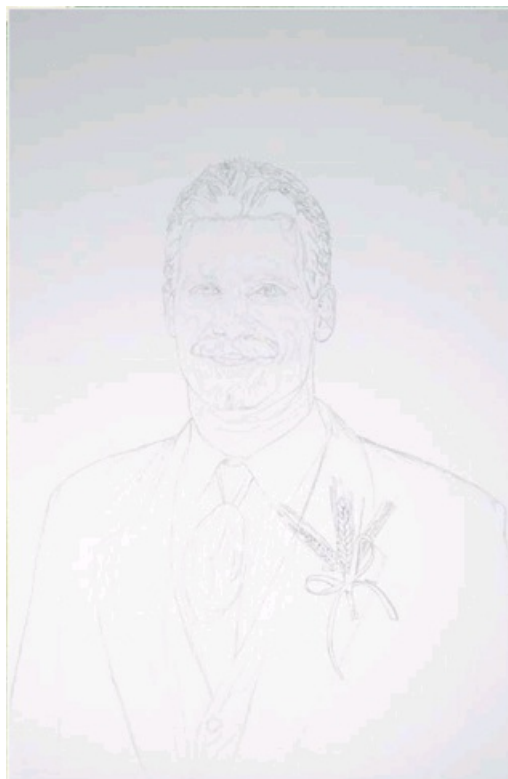
Cobalt Turquoise Light

French Ultramarine

New Gamboge

Opera Rose

Scarlet Lake



1 THE SKETCH

When drawing your subject, remember the more information you have, the better off you are. You may choose to ignore certain aspects of the drawing during the painting, and that is fine, but if the details are not there to begin with, it narrows your choices.



2 PAINT THE BACKGROUND

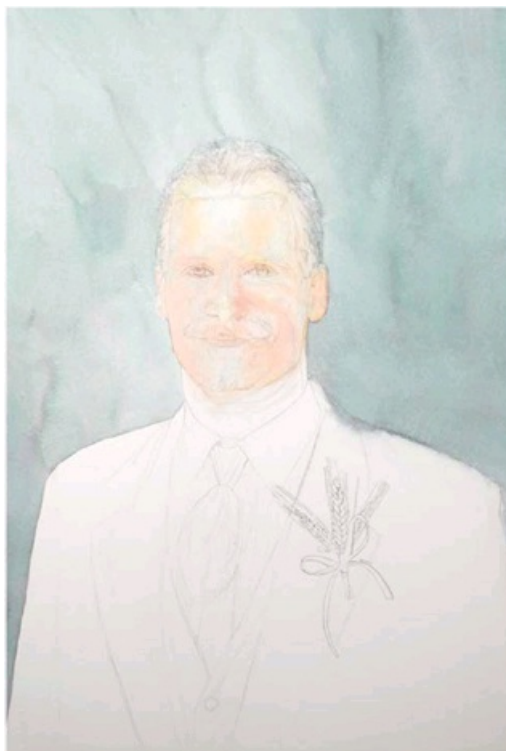
For the background colors, prepare a mixture of Alizarin Crimson and Winsor Green (Blue Shade). I chose these colors because that is what we will use to paint the jacket and areas throughout the painting. There is a lot of red and green in the clothing, skin tone and eyes.

Allow the background color to soften right into the hair and the right shoulder area by positioning your brush about 2 to 3 inches (5cm to 6cm) away from the paint and gradually moving your brush up to the painted area. The paint will flow back into the water. This allows for you to have no edge or a softened edge that gradually softens out and gets rid of the color, fading into nothing but water.

Allow this to dry. If you have any hard edges, correct them now with your ¼-inch (6mm) angle shader. Allow the corrected edges to dry completely before beginning the skin tone color or any other painted area around them.

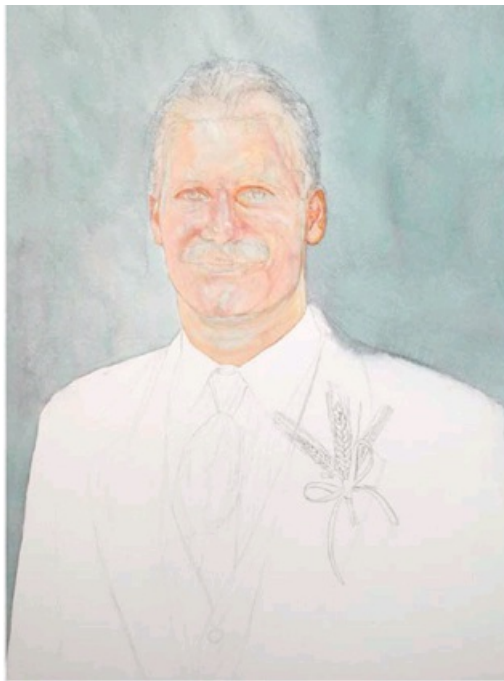
Beginning With the Background

I like to begin my portraits with the background, looking for colors that are similar in the background and subject. Choose colors that will join or tie the background and subject together in harmony. Use these colors consistently throughout the painting.



3 APPLY THE FIRST WASH OF FLESH TONE

Using a no. 8 round, lay down a wash of New Gamboge over the entire face. Layer Burnt Sienna and Alizarin Crimson over it, wet-into-wet. Then drop Cerulean Blue in the highlight areas where the face appears to be blue. Paint the ears as well as the face and pull some paint from the forehead up in to the hair. Soften the paint from the jawline into the neck so there are no edges.



4 COLOR THE NECK & FACE

Neck | Paint the neck using a no. 4 round and New Gamboge with a mixture of Burnt Sienna and Alizarin Crimson over it. Add some Cerulean Blue under the chin area where it is strongly visible.

Face | Start placing more color in and around the face and ears in the stronger flesh tone areas such as the cheeks, chin, forehead, nose, eye socket and laugh lines. Do this using a no. 8 round with New Gamboge and apply Alizarin Crimson right over that while wet. Apply some more blue, this time using Cobalt Turquoise Light, in the mustache area and on the right side of the face.



5 BEGIN THE HAIR

For the hair, use Cobalt Turquoise Light in the lightest areas. For the warmer, middle value areas use New Gamboge and a mixture of Alizarin Crimson and Burnt Sienna over it with a no. 6 round. For the darkest areas, use a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson. Work in this order from light to dark.



6 PAINT THE CREVICE FLESH & BEGIN THE VEST

Crevice Flesh | Using a no. 4 round, switch to Winsor Yellow with Opera Rose over it, wet-into-wet. Paint the fleshy area under the lower eyelids to separate the lower lids from the face. Add the middle lip line and extend the corners of the mouth out toward the outside edges of the mustache to show the smile. Even if the corners of the mouth will be painted over with a mustache, you will be able to tell the subject is smiling.

Use Winsor Yellow and Opera Rose to paint the nostrils and the right side of the bottom of the nose where it turns under. Paint the upper lid creases, the corners of the eyes and the upper lash lines. For the lower lids, paint the lined edges with the flesh color from above to separate them from the whites of the eyes.

Save the inner section of the lower lid as a highlight. Consider the lower lid areas like a shelf. They separate the whites of the eyes from the face and are also where the lower lashes grow.

Go back to the lower lip area and paint the strong fleshy area on the outer edges of the mouth. Also paint the darker section directly under the lower lip.

Using the same colors, paint the forehead on the outer edges where the head meets the hair. This will help in rounding out the head. Now add some color to the top lip as well and let it flow into the mustache.

Vest | Paint some Winsor Yellow on the tie side of the vest. This will receive a red after it dries.

Crisp Reds

Yellow and red, layered dry, make a very crisp, rich red.



Continue building the darker value flesh areas of the face with Winsor Yellow and Opera Rose using a no. 8 round. Go back into the nose and paint all the shapes. Paint around the many highlights. Also, paint the cheeks and drag the color down into the sides of the face.

Paint the lower lip on the outside, going right up to the highlight and stopping there.

Working With Strong Pigments

It is key when working with strong pigments — such as red — to paint section by section. Work one area and then move to another area that is not touching the area that you just worked in. For instance, in step 7, I painted the knot in the tie first and then painted the vertical portion of the tie by starting at the bottom and working my way up to the knot. By the time I reached the knot, it was dry.



8 PAINT THE SUIT

Use the no. 8 round for this step. Add some Scarlet Lake to the tie and vest over the yellow. Paint in the darker shapes and paint around the highlights, softening into the center of the highlights with water. Some paint will flow back in, but it will still end up much lighter than the painted areas.

Paint the vest one side at a time using Scarlet Lake. The tie and vest will receive more layers of New Gamboge and Opera Rose, so don't try to achieve the darkest value in one wash.

Paint the rest of the jacket with a Winsor Green (Blue Shade) and Alizarin Crimson mixed on the palette. Paint the body of the suit first, excluding the sleeves. Start at the bottom with a darker edge next to the lapel and drag the paint out by adding water toward the sleeves, but stop short of them. You will run out of paint before you can finish the whole left side of the suit body. Add more pigment to your brush and keep moving upward with the next section until you reach the top of the suit. Soften your paint out toward the sleeves each time you add more paint. Leave some highlights on the shoulders. Do the other side the same way while the paint dries next to the sleeves.



9 CONTINUE THE SUIT & APPLY CREVICE DARKS

Suit | For the sleeves, using Winsor Green (Blue Shade) and Alizarin Crimson mixed on the palette, start at the top next to the body and work your way down. Use a darker edge next to the suit and soften toward the outside of the sleeve. Using a no. 6 round, paint the tie with a stronger wash of New Gamboge. When this dries, paint the vest in the same way.

Paint the suit in the small sections in between the wheat boutonniere.

Crevice Darks | Mix French Ultramarine and Alizarin Crimson to the red side with very little water so you can drywash this purple mixture on the crevices of the face. Start with the upper eyelid creases and soften. The paint won't move much because the application is dry. It will move and soften just the right amount after applying water if the mixture is dry enough. Paint the inner corners of the eyes, dragging the pigment into the lower and upper lash and lid lines, separating the whites of the eyes from the face. Use the same mixture for the nostrils and middle lip line.

The ears also need a crevice dark but they are not a strong enough flesh color yet. With a no. 2 round, add the stronger flesh color to the ears using Winsor Yellow with Opera Rose added over it while it's still wet. Paint the vertical line on the left side of the face, where the ear separates and turns back from the face, using the same flesh colors as above.

Cropping

At this time, I decided to take off some of the top of the painting to crop it in some. There was far too much space from the top of the subject's head to the top of the paper, causing him to appear too low in the painting. Cropping the painting puts the subject in a better position.



10 ADD FACIAL HAIR & DETAIL THE EYES & SUIT

Mustache | Add some Cobalt Turquoise Light into the mustache with a no. 2 round and, while wet, add some Burnt Sienna and Alizarin Crimson to the darker areas. Soften and allow this to dry.

Eyes | Add a wash of Winsor Yellow to the eyes with a no. 2 round, painting around the highlights. Allow this to dry.

Eyebrows | Drybrush the eyebrows with the tip of the no. 2 round using French Ultramarine, Burnt Umber and Alizarin Crimson. Soften the entire area with water.

Eyes | Mix a dark green using Winsor Blue (Green Shade) and Burnt Sienna. The mixture should be a little more toward the blue side. Place the color on the outer rims of the irises with a no. 2 round. Be careful to notice the thickness and shapes found around the rims of the irises. On the sides and top, the rim is thicker, and on the bottom, the line is thinner.

When this dries, add more New Gamboge right around the pupil while dry. Then add a mixture of Burnt Sienna and Opera Rose over the yellow. Allow to dry and go back in with the New Gamboge and Burnt Sienna mixture to paint a dark around the highlights and soften into the irises. Using the same colors as before, paint around the rims again and soften toward the pupils. Add some Burnt Sienna and Opera Rose mixture to the top horizontal lines of the irises, adding some warmth, and look for other areas of the irises that could use some flecks of warmth and add them in as well. Add one more application to the rims of the irises using the same Winsor Blue (Green Shade) and Burnt Sienna. Add some flesh tones over the eyebrows using Winsor Yellow and, while wet, add Opera Rose. Pull this color between the eyes and drag down into the sides of the bridge of the nose.

Tie & Vest | Add Opera Rose to the tie and vest using a no. 6 round.

Wipe Your Brush Often

I frequently wipe my brush on my paper towel so it is not loaded. This makes the paint easier to control. You might want to get into the habit of doing this. The only time I don't wipe my brush off is if I am painting a big, juicy wash.



11 STRENGTHEN THE BACKGROUND, FACE, EYES & JAWLINE

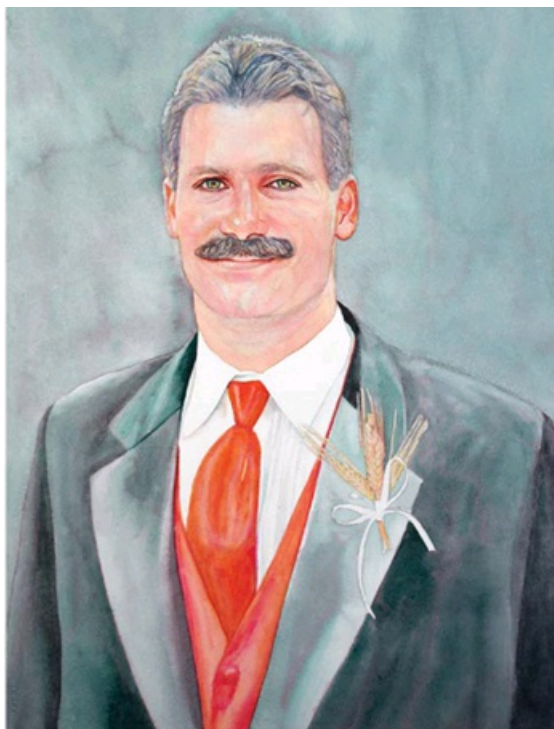
Background | Add another wash of Winsor Green (Blue Shade) and Alizarin Crimson using a no. 14 round. Notice where the edges change from light to dark around the subject. The edges should vary.

Face | Using a no. 8 round, add more flesh tone, wet into wet, using New Gamboge and Opera Rose. On the sides of the face, use Winsor Yellow and Cobalt Turquoise Light to emulate the greenish color of the beard.

Eyes | Using a no. 2 round, add the pupils and lashes using a mixture of French Ultramarine and Burnt Umber. Paint the pupils first. Drag some black around some of the highlights to make them stand out. Then paint the lash line in a horizontal line. After the lash lines are dry, add any vertical lashes. For the bottom lash lines use a mixture of French Ultramarine and Alizarin Crimson. Paint the bottom lashes the same way as the uppers. Use this same mixture to define the lower lids, too.

Add the flesh mixture (Winsor Yellow and Opera Rose) on the left outside corner of the white of the eye, and for the right eye, right next to the tear duct also. This will make the eye appear rounded. After this dries, apply purple over it using a mixture of French Ultramarine and Opera Rose. Using these same colors, add even more depth around the eyes by going over the darker areas between the eyes and nose and under the eyes. This area needs to recede to form the rounding out of the eye socket.

Jawline | Use the same purple (French Ultramarine and Alizarin Crimson) and a no. 6 round to strengthen this area. Start with the right side of the jaw, giving it an edge, and then soften toward the neck. Now go to the left side and paint the jawline and soften into the face on this side. Notice how your edges are different. This is the kind of thing you want to train your eye to see.



12 CONTINUE DEFINING THE FACE, SHIRT, SUIT & HAIR

Face | Add yet another wash of flesh tone (Winsor Yellow and Opera Rose) to the face with a no. 8 round, strengthening the values in the darker areas. You are continuing to prepare the skin for the shadow color of purple.

Shirt | Paint the shirt using a no. 6 round with the above flesh tone mixture. Layer the same colors you used to paint the suit (Winsor Green [Blue Shade] and Alizarin Crimson) in a lighter wash over the flesh tone in some of the darker areas, like under the collar.

Suit | Start darkening the suit using a mixture of Winsor Green (Blue Shade) and Alizarin Crimson and alternating between no. 8 and no. 12 rounds.

Leave the lapels lighter and mix the above black mixture more to the green side to get the shiny effect in the highlighted areas of the coat. Work section by section and apply as many layers as necessary to achieve the desired value. Allow each layer to dry before adding another layer. This mixture of paint tends to granulate and do crazy things, so you may have to wet the area first and then apply the paint where you want the color to have a more even wash.

Hair | While waiting for the layers of the suit to dry, move back to your subject's hair and mustache. Using a no. 6 round, add some more darks using French Ultramarine and Burnt Umber. Drybrush your strokes in the direction the hair and the mustache grow. Save the highlight areas and then soften with a fair amount of water.

Painting Hair

Using a dry brush, paint hair with the tip of your brush to make the darker streaks, and then soften.



13 FOCUS ON THE DETAILS

Using a no. 8 round, add some Cobalt Turquoise Light into the beard area, over the eyes and under the chin. To strengthen and make the color richer, add some Winsor Yellow around the pupils using the tip of your no. 4 round and tap it in and soften.

Using a no. 4 round, add more flesh mixture (Winsor Yellow and Opera Rose) under the mustache and into the crease next to the mustache on the right side. Add more flesh tone color to the top lip. Use a Fritch scrubber with water to enlarge the large highlights on the left sides of the irises if they don't seem big enough. Use the no. 8 round to add another wash of the flesh tone mixture (Winsor Yellow and Opera Rose) to the face and neck. Also add more French Ultramarine, Burnt Umber and Alizarin Crimson to the eyebrows, mustache and hair with a no. 4 round. Add Cobalt Turquoise Light to the highlights in the hair.

For the mustache, mix French Ultramarine, Burnt Umber and Alizarin Crimson to the reddish brown side. For the hair, mix more to the blue side. Paint the neck area next to the collar of the shirt using a mixture of French Ultramarine and Alizarin Crimson. This will make a nice purple. Soften the edge into the neck side. Take this same purple and add some shading on the chin, nose, laugh lines and jawline. In the beard area, while it's still wet, add some Winsor Yellow and layer some Cobalt Turquoise Light right over it, wet-into-wet, with a no. 8 round. This will give the beard a greenish cast made by the reflection of the greenish suit onto his face.



14 COLOR THE SUIT & DARKEN THE HAIR

Suit | Continue adding color to the suit until it is the desired value.



15 ADD MORE FLESH TONES, DEFINE THE BOUTONNIERE & FIX THE TIE

Flesh Tones | Add another wash of flesh tone color to the forehead with Winsor Yellow. Mix Burnt Sienna and Opera Rose together and apply over the yellow, wet-into-wet. Get back any highlights that disappeared with the tip of your no. 2 round or, if stronger lifting is needed, use your angle brush. Add more Cobalt Turquoise Light in all the highlight areas and hair. Add more darks in the eyebrows and mustache.

Wheat Boutonniere | For the wheat, paint the crevice areas with your no. 2 round and New Gamboge. While that is still wet, add a mixture of Alizarin Crimson and Burnt Sienna on top of it. Add some of the same color to the wisp of wheat as well. Soften and allow it to dry. Add purple using a mixture of French Ultramarine and Alizarin Crimson over the crevice areas of wheat previously painted and soften. It may take a couple of applications with the purple to achieve the correct value.

Tie | Apply a wash of New Gamboge in the darker areas of the tie and vest and, while wet, apply a mixture of Alizarin Crimson and Burnt Sienna over it.

After studying the tie, I decided it needed to be extended on the right side to make it look more even. So I added more color to the right side. Even though that is not the way it was in the photo, a crooked tie is not pleasing to the eye.

16 DARKEN THE TIE & VEST & FINISH THE JACKET

Start adding the dark shapes in the vest and tie with French Ultramarine and Alizarin Crimson mixed to the red side with a no. 8 round. For the darker valued areas, use an even mixture of blue and red. Not being satisfied with the unevenness of the jacket, I decided to add French Ultramarine to the Alizarin Crimson and Winsor Green (Blue Shade) combo to see if it would help calm down some of the granulation and grabbing of the paper. It did exactly what I wanted it to do and provided a more even wash for the jacket. So continue darkening until you get the desired value and effect you are looking for, all the while saving your lights. Using the same colors, give a darkly pigmented edge around the lapels and at the top of the jacket where it goes behind the subject's neck. Add this color to the darks in the hair as well. Using the above colors (French Ultramarine, Alizarin Crimson and Winsor Blue [Green Shade]), paint in the darkest shapes in the vest and tie. Then paint a light wash of this in the background to even it out as well.



17 ADD FINISHING TOUCHES (OPPOSITE PAGE)

Flesh Tones | Using a no. 8 round, keep adding more flesh tone to the face with Winsor Yellow with a mixture of Scarlet Lake and Opera Rose over it.

Background | Using a no. 12 round, add another wash over the cool background with a mixture of French Ultramarine, Alizarin Crimson and Winsor Green (Blue Shade).

Darks | With a no. 6 round, finish up the tie and vest with these same colors, just darker. Then with a very light wash of this mixture, apply a little in the shirt so it's not so stark. Add more of this mixture in a darker shade to the hair and beard. For the beard use the tip of your brush and dot it in and soften with water.

Background | Create a mixture of French Ultramarine and Alizarin Crimson. Paint the last wash on the background with this purple.

Beard | Add a mixture of Winsor Yellow and Cobalt Turquoise Light and add more paint to the five o'clock shadow and area directly under the chin.



Another way to achieve a 5 o'clock shadow is to apply the color where you want it on the beard area, and then pour regular table salt over it. Make sure all other areas are dry except the beard area because the salt will cause unevenness and granulation to wherever it is applied. Allow it to dry overnight and then use your hand to brush the salt off into the trash can. The salt absorbs the liquid in areas where the paint is still wet and emulates a beard. This really works!



In this portrait, the fabric, jewels and different textures are all challenging to paint, especially the silk dress because of the pleats and sheen of the fabric. The jewels are also time-consuming because there are so many.

Photographing Indoors

Taking photos indoors tends to be darker and harder than taking photos outside due to the lighting, so you may need to take more shots. When photographing Marianna, my neighbor and friend, I took approximately three to four rolls of film. I took the photos in her living room, using a standard photo lamp stand with a 75-watt bulb to give some extra light.

Materials

PAPER

22" × 30" (56cm × 76cm) full-sheet 300-lb. (640gsm) hot press

BRUSHES

¼-inch (6mm) angle shader

1-inch (25mm) flat

Nos. 2, 4, 6 and 8 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

Cerulean Blue

Cobalt Blue

Cobalt Turquoise Light

French Ultramarine

New Gamboge

Opera Rose



1 THE SKETCH

For the drawing, I used two different photos. I used one photo primarily for the overall painting, and the other for a close-up of the face. First, I drew the overall photo to get the correct positioning of the body and background. I only vaguely drew the face, supplying just enough information to make sure that when I redrew the face, it would be the correct size and proportion. After that, I used my close-up image of the face to draw the features.



2 PAINT THE BACKGROUND

After assessing the background and subject in the photograph, I decided to use three colors I knew I would use throughout the painting: Yellow Ochre, Opera Rose and Cerulean Blue.

With the 1-inch (25mm) flat, lay down a wash of Yellow Ochre. While it's still wet, lay in Opera Rose right over it and then add a wash of Cerulean Blue over that.

If you notice over-mixing of colors on the paper or if they become muddy, rinse out your brush and pick up more color to keep the color clean. Soften the edges where needed with a no. 6 round.



3 CORRECT THE EDGES & APPLY THE FIRST WASH OF FLESH TONE

Allow the painting to dry. Then use the ¼-inch (6mm) angle shader to soften any hard edges. Simply load your brush with water, rub the unwanted edge and blot with a paper towel. Allow this area to dry completely before painting again, or you might have unwanted bleeding or unevenness.

Now you can jump right into the face and neck. Lay in a light wash of Yellow Ochre. While that is still wet, lay a light wash of Opera Rose over it and then drop Cobalt Turquoise Light in the highlight areas.

Paint down to the necklace and stop there. Paint the rest of the skin in the same way.



4 PAINTING THE SOFA & THE FACE

Sofa | On the palette, mix New Gamboge and Burnt Sienna. Using a no. 8 round, paint around the highlighted areas on the sofa. While that is still wet, use Cobalt Turquoise Light in the highlighted areas. If you can't paint quickly enough to get the blue in while everything is still wet, just wait until after it's dry to do so.

Paint the top wood portion of the sofa with Cobalt Turquoise Light. After that is dry, you can go back and paint in the warmer tones using New Gamboge and Burnt Sienna.

For the pillow on the right side, begin with a wash of Cobalt Turquoise Light and, while still wet, use a mixture of New Gamboge and Burnt Sienna to paint around the highlighted blue area. While one area is wet, work on another area of the painting so you don't have unnecessary bleeding.

Face | Lay down a second wash of flesh tone with a no. 6 round on the right side of the face using New Gamboge (a more transparent yellow). Then apply Opera Rose right on top of that, wet-into-wet. Paint around the highlight areas.

Work in Small Areas for Flesh Tones

Painting just the face or the face and neck allows you to control the paint a little better. Covering small areas keeps the paint from drying too rapidly before laying in the second wash. If the paint is already in the drying stage while another layer is being applied, you can have some unevenness and blooms. Working quickly and in smaller areas makes for a nice, even skin tone.



5 PAINT THE FACE, HAIR, DRESS & CURTAINS

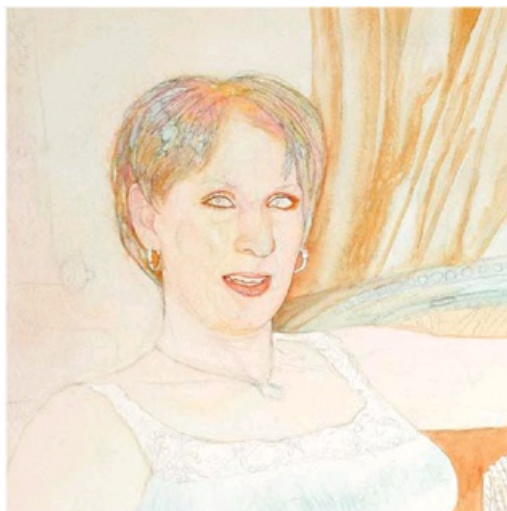
Face & Hair | Wait for the right side of the face to dry before applying the same colors to the left side of the face. Being careful not to touch areas of the face that were just painted, begin layering New Gamboge with Opera Rose over it in the hair with a no. 6 round. Soften the edges where the hair meets the face or else they will look harsh and unnatural.

Dress | Add Cobalt Turquoise Light and Cobalt Blue intermittently in the highlights or lightest lights in the dress with a no. 8 round.

Curtains | Add a wash of a New Gamboge and Burnt Sienna mixture to the curtains in the darker golden areas with a no. 8 round.

Sheer Fabric

Cover the sheer part of the dress at the bottom with a wash of New Gamboge and Burnt Sienna. You can see the color of the sofa through the sheer fabric.



6 DEVELOP THE FEATURES IN THE FACE

Flesh Tones | Layer a strong flesh tone of New Gamboge and Opera Rose in the crevices and build up more color in the darker areas of the face, wet-into-wet, with a no. 2 round.

Mouth | Using a no. 2 round, strongly apply Winsor Yellow underneath Opera Rose, starting with the area inside the mouth and between the teeth (the tongue). Then move to the outside flare of the nostrils. Drag the paint up the area next to the bridge of the nose on both sides, toward the eyes. Use this strong flesh mixture for the tear ducts, upper and lower lids, lash lines and eyelid creases.

Lips | After the inside of the mouth is dry, add more Winsor Yellow with Opera Rose on top of it. Add this combo to the top lip too. Begin painting the top lip at the bottom edge where the lips meet the gums. Stop just short of the outer edge of the lips and soften up to where the lips stop and meet the face. This will keep the outer edge soft and natural looking. When the lip dries, add a wash of Cobalt Blue to the bottom teeth.

For the bottom lip, layer yellow and pink, carefully painting around the highlight found in the middle of the lip.



7 SCULPT THE FACE & STRENGTHEN THE HAIR

Face | Using a no. 6 round, go back over the face with Winsor Yellow followed by Opera Rose, wet-into-wet, in the shadow areas to add color intensity. Strengthen the neck and chest area in the same way.

Hair | Continuing with a no. 6 round, go back over the hair with these same colors, only this time add Burnt Sienna to the Opera Rose and layer them over the yellow. You are now moving the hair into the midtone values. You are also working toward the same midtone values of flesh tone in the face, neck and chest.



8 DEVELOP THE DRESS

Use a no. 8 round for this step. In the areas of the dress where it is warmer, such as in between the folds and around the highlights, apply a wash of New Gamboge and layer Alizarin Crimson over that, wet-into-wet.

Mix French Ultramarine and Alizarin Crimson on the palette to make a nice, rich purple. Use this to paint the cooler areas in the dress such as the folds and edges of the dress.

Paint around the highlights. You may also soften your edges with Cobalt Blue instead of water, pulling some into the highlighted areas as well.

Use a wash of Cobalt Blue, and while wet, apply the mixture of French Ultramarine and Alizarin Crimson over it in areas where you want the fabric to look very soft and flowing.

For the jeweled sections of the dress, float in Winsor Yellow, Opera Rose, Cobalt Blue and Cobalt Turquoise Light.

Where you see the sofa through the dress at the bottom, use a mixture of New Gamboge and Burnt Sienna. Where the legs and feet are showing underneath the sheer portion of the dress, layer New Gamboge and Opera Rose, wet-into-wet.

Hard and Soft Edges

Look for hard and soft edges. At this point, most edges are soft. It's best to put hard edges in toward the end of the painting.



9 DARKEN THE FACE, ARMS & EYES

Face | Begin moving toward middle values and crevice darks in the face. Beginning with the mouth, use a dark mixture of French Ultramarine and Alizarin Crimson to deepen the corners of the mouth with a no. 2 round. Use this mixture in the nostril, corners of the eyes, lids, and inner and upper eyelid creases. For the eyelid creases, drag the purple down the vertical shadow shapes on the right and left sides of the nose. Drag it down on the right side above the lips and straight down toward the chin, continuing in a vertical direction. Use this purple to paint the jawline. Soften all the edges.

Use New Gamboge and Opera Rose to layer in the first wash of the eyebrows. Lay in Cobalt Blue to the turn of the whites of the eyes. Look for the shadowed areas to place the paint.

Arms | Begin bringing the arms up to the same value as the face with a wash of New Gamboge. While that's still wet, apply a mixture of Opera Rose and Burnt Sienna over it with a no. 8 round. Use this in the darker, shadowed areas of the arms.

Because the light is pretty much directly in the center, the outside of the arms should be darker, and the center portion should be lighter. So paint the outsides of the arms first (one at a time), and then soften toward the center of the arm. You should have a nice transition from dark to light using this method.

Eyes | Her eyes are very gold in the middle around the pupils and very green-blue toward the outside of the irises, almost a spring green. For the gold around the pupil, start with New Gamboge. Allow that to dry, and then paint the outer rings of the irises using a mixture of Winsor Yellow and Winsor Blue (Green Shade) with a tiny touch of Burnt Sienna.

Drybrush the rings and soften toward the pupils using a no. 2 round. While it's still wet, add just the Winsor Blue (Green Shade) to brighten and darken the rims of the irises.

Face | While the eyes are drying, strengthen the lips and inside of the mouth with Winsor Yellow and Opera Rose. Using these same colors, go back over the face and neck, adding more flesh color to the shadow areas.

Also strengthen the lash lines and under the eyes with a concentrated wash using Winsor Yellow and Opera Rose. Layer them in the laugh lines in the face, too.

Paint the middle area above the lips, the little triangular shape, and also on the left side next to the laugh line where it is darker. Save your highlights! There is one on each side of the bow above the lips.



Adding the darks can really make your subject stand out and start to come to life.

Hair | Paint this with your no. 6 round and a mixture of French Ultramarine and Alizarin Crimson.

Face | Use Opera Rose and French Ultramarine to strengthen the shadow areas in the face. Use the same size brush as above.

Eyes | Using the no. 2 round, paint over the New Gamboge that you painted around the pupils earlier using a mixture of Opera Rose and Burnt Sienna. Soften your edges. After this area dries, go back around the outer rings of the irises with more Winsor Blue (Green Shade). Soften toward the inside of the irises.

Add the lashes using a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson. Start by making a horizontal line for the lashes above each iris to establish the thickness, moving from the inside by the tear duct to the outer corner of the eye. After this dries, paint the individual vertical lashes by starting at the base of the lashes and pulling your no. 2 round outward and upward toward the eyebrows.

Realistic Eyes

The key to realistic, wet-looking eyes is to keep the centers of the irises very light.



11 ADD SHADOWS TO THE FACE

Using a no. 2 round, add a mixture of Alizarin Crimson and Opera Rose to strengthen the lip color, and then use a mixture of Alizarin Crimson, Opera Rose and French Ultramarine to turn and shadow the area of the lips where the lips meet the teeth and inside the mouth.

With a no. 6 round, apply this same mixture on the horizontal line underneath the nose and on the left and right sides of the face, as well as in the shadow area in the neck and jawline, on the tip of the nose, under the nose and above the lip.



12 FOCUS ON THE JEWELLED PORTION OF THE DRESS

Create two mixtures of Alizarin Crimson and French Ultramarine, one to the red side and one to the blue side (two variations of purple) for the darks. Use a mixture of New Gamboge and Burnt Sienna in areas where the jeweled area appears warmer. For the highlights, create two mixtures of Winsor Yellow and Cobalt Turquoise Light, one to the yellow side and one to the blue side (two variations of green).

may need more color as well. Use the blue-green mixture of Winsor Yellow and Cobalt Turquoise Light.

Rescuing Highlights

If you lose your highlight in the lip, simply wet your no. 2 round, rub out the area with the tip of the brush and blot with a paper towel. Repeat until you are satisfied with your results.



13 PAINT THE DRESS & PILLOW

Dress | Painting the dress is a very slow and tedious process. Painting around highlights and getting the right values and color down in the right folds is hard work. Take your time and do it right and you will have great results. In addition to purples, I also used a mixture of Alizarin Crimson, Opera Rose and French Ultramarine. In the really soft areas of the taffeta fabric, wet the areas with water first and then apply the paint to the wet area with a no. 6 round. This allows the edges to stay extremely soft. Paint section-by-section, shape-to-shape, to finish the dress.

Pillow | For the pillow next to the subject's right side, use a no. 6 round to apply a really strong, dark mixture of French Ultramarine, Burnt Umber and Alizarin Crimson. This will give you a strong value to start judging your surrounding values against to see whether they're dark enough. Pull some of this color into the darker areas of the hair as well.

Color Samples for the Dress

To the red side indicates there's more red than the other color in the mixture. To the blue side means more blue. To the yellow side means more yellow.



Alizarin Crimson & French Ultramarine (Red Side)



Alizarin Crimson & French Ultramarine (Blue Side)



Opera Rose & French Ultramarine (Red Side)



Opera Rose & French Ultramarine (Blue Side)



Burnt Sienna & New Gamboge (Yellow Side)



Winsor Yellow & Cobalt Turquoise Light (Yellow Side)



Winsor Yellow & Cobalt Turquoise Light (Blue Side)



14 MORE DRESS & PILLOWS

Dress | Continue adding color with a no. 6 round, strengthening the various shapes and values in the dress. On the lower left portion of the dress, mix French Ultramarine and Alizarin Crimson to the red side to give this area a good red base before adding a bluer purple (French Ultramarine and Alizarin Crimson) later to make the lines and shapes.

Bodice | In the bodice, the upper section of the dress, strengthen the French Ultramarine and Alizarin Crimson with a horizontal wash to the upper and lower portion, leaving the middle chest area, or the center, lighter. This is the highlighted area. To make the vertical lines in the highlight area in the bodice, paint in vertical lines when the other wash is completely dry.

Pillows | Now we'll begin adding darker values around the subject, such as in the pillows and the sofa.

For the pillow on the right side, use a mixture of New Gamboge and Burnt Sienna. While that is wet, layer a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson on top of it. Paint around the highlights.

On the unpainted pillow under her arm behind her, use the same colors. Paint the zebra stripes in the couch with both of these mixtures, too.

For the pillow on the far right, paint diamond shapes using a mixture of Burnt Sienna, New Gamboge, Opera Rose and French Ultramarine with a no. 4 round. This will make a nice neutral brown.



15 DETAIL THE SOFA FABRICS

Leather | Begin adding color to the leather portion of the sofa. Use a no. 8 round and mixtures of Burnt Sienna and Alizarin Crimson until you get the right values. Begin by her right hand, painting down to the highlighted area and stop. Soften this with water and then allow to dry. Paint the bottom of the sofa and pull the paint up between the highlighted areas and stop. Soften those edges and allow the painting to dry. Use this same mixture for the other side of the sofa and the zebra-striped portion and wooden sections as well. Continue to paint around the highlights.

When painting over the zebra stripes, apply very light pressure so as not to disturb the previously painted stripes. Go over it only once. Leave the upper portion where the highlight is unpainted and soften toward the wood portion, allowing a slight amount of paint to go over the highlight. This will highlight it with a graduated value wash that looks natural.

Pillow | Apply the leather mixture of Burnt Sienna and Alizarin Crimson to the pillow on the far right with the diamond shapes in it. Be careful not to disturb the underlying paint.

Leather | Darken the leather on the sofa with the same mixture, only darker. When this dries, add a wash of purple (French Ultramarine and Alizarin n Crimson) to deepen the color and value.

Note: In this step, I started adding the purple just to the left side of the leather and wood of the sofa.



16 CONTINUE LAYERING

Sofa | Continue layering color on the sofa using a no. 4 round. Begin with the mixture of French Ultramarine and Alizarin Crimson. Allow that to dry. Then add a warm wash of New Gamboge. While that is still wet, apply a mixture of Burnt Sienna and Alizarin Crimson. After these layers dry, go back to the purple (French Ultramarine and Alizarin Crimson) to strengthen the color. You may need to use a mixture of French Ultramarine, Alizarin Crimson and Burnt Umber for the really dark areas such as the pillow behind the left shoulder, the tacks and any recessed areas of the wood on the sofa. Add New Gamboge to the chair and, while wet, layer a mixture of Burnt Sienna and Alizarin Crimson over it. When this dries, use purple over the brown, just like you did with the sofa.

Face | Add a light wash of purple (French Ultramarine and Opera Rose) using a no. 4 round to the sides of the face and forehead to round out the face.



17 FINISH THE BODY, JEWELRY & SOFA

Arms, Hands & Feet | Start with a wash of New Gamboge using a no. 8 round. While that is wet, add Burnt Sienna and Alizarin Crimson over the arms, hands and feet. Look for darker areas to paint in, and, as always, save the lights. Use a mixture of French Ultramarine and Opera Rose for the shadows. Use Cobalt Blue in the highlight areas and in the hands and feet where you see blue.

Jewelry | For the bracelet, use New Gamboge with a no. 2 round and allow it to dry. Go over it with French Ultramarine and Alizarin Crimson. Paint around the diamonds. For a third wash, use French Ultramarine. Go back around the diamonds with Cobalt Blue. For the necklace, paint around the round pendant with Cobalt Blue. For the chain, paint around the highlight area with Cobalt Blue, and for the darker areas of the chain, use Cobalt Blue also. Use the same colors to paint the watch. Paint a dark purple behind the face of the watch to bring out the highlights. On the face of the watch, add Cobalt Blue and leave a couple of highlights using the white of the paper. Paint purple on the couch side to make the ring sparkle. Soften toward the sofa. This should dissipate and fade into the paint that is already there. For the earrings, look for the reds, blues and darks. For reddish areas use New Gamboge. While that is wet, layer a mixture of Burnt Sienna and Alizarin Crimson over it. Paint Cobalt Blue around the highlights to make them pop out.

Wood Molding | For the wood molding at the top of the sofa, use purple (French Ultramarine and Alizarin Crimson) to establish the dark circular shapes. Allow that to dry. Go back over it with a mid value (Burnt Sienna and Alizarin Crimson). Allow that to dry. Then go back and really punch it up with a stronger dark (French Ultramarine, Burnt Umber and Alizarin Crimson). Use these same colors in the smooth wood-grained area. Also add a mixture of French Ultramarine, Alizarin Crimson and Burnt Umber to the legs of the chair in the background on the left side.



18 COMPLETE THE BACKGROUND & ADD THE FINISHING TOUCHES

Wall Hanging | Using a no. 6 round, add a wash of New Gamboge in the center of the flower in the wall hanging. Paint a midtone over that using a mixture of Burnt Sienna and Alizarin Crimson toward the red side.

Use a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson toward the blue side for the darks in the fabric around the outside and the dark blackish shapes inside.

For the green, use a mixture of New Gamboge and Cobalt Blue. To deepen the center of the sunflower, use a mix of Alizarin Crimson and Burnt Umber. This application will take at least a couple of washes, if not more.

Hair | Use a no. 6 round to apply New Gamboge to the hair, and then add Alizarin Crimson on top while wet. Add the shadow on the left side with these same colors, and then add a darker shadow using a French Ultramarine and Alizarin Crimson mix.

Tassels | Using a no. 2 round, apply a French Ultramarine and Alizarin Crimson mix to establish the lines in the tassels. Then paint over that with



19 LIFT OUT HIGHLIGHTS

Use the angle shader, adding water to the brush, to lightly lift out any highlighted areas you may have accidentally painted over in the dress. Lightly blot with a paper towel to pick up the unwanted paint, and you are done.

Download the FREE desktop wallpaper of this image at <http://realisticwatercolorportraits.artistsnetwork.com>.



When I drew the drawing of my mother, the background included a bench and some pillows with horses and riders pictured on them. This was the way I intended to paint the background, but when I got into the painting, I decided it was distracting and detracting from my subject. I changed the background to a darker, almost black, solid wash. If you want to skip the pillows and the bench steps and go straight for the dark colors in the background, you may do so.

Better Than a Photo

I treat commissioned portraits differently than character paintings. In commissioned portraits, I often make adjustments to flatter the subject. Here, for the lips, I turned up the corners of the mouth for a more youthful appearance. They did not appear this way in the photograph, but this is more flattering. This works particularly well with the corners of the mouth and eyes. Take out all wrinkles as well. This takes years off the subject. For a character painting, I do the opposite, exaggerating wrinkles, for example.

Materials

PAPER

½-sheet 300-lb. (640gsm) hot press

BRUSHES

Nos. 2, 4, 6, 8, 10 and 12 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

Cherry Red (Holbein)

Cobalt Blue

Cobalt Turquoise Light

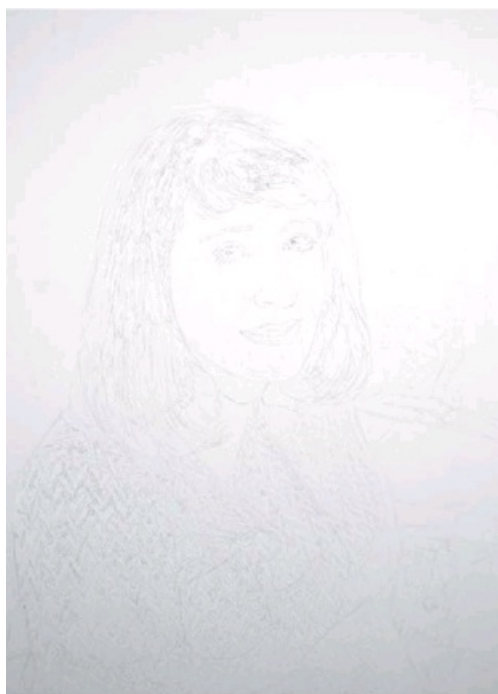
French Ultramarine

New Gamboge

Winsor Blue

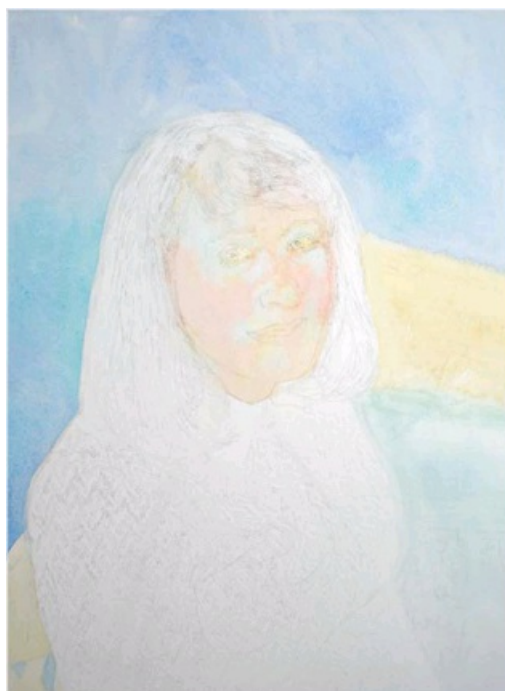
Winsor Green

Winsor Yellow



1 THE SKETCH

For the drawing of my mother, I picked out the most flattering pose in the couple of rolls of film I took. I began my drawing as I always do, with the eyes, nose and mouth. Then I worked my way from the center out to everything else.



2 BEGIN THE BACKGROUND & FLESH TONES

Background | Complete this entire step working wet-into-wet with a no. 10 round. Paint the background with a mixture of Cobalt Blue and Alizarin Crimson, adding in some Cobalt Turquoise Light in a few areas around the head.

Start in the bottom left-hand corner above the bench with the Cobalt Blue, bringing it all the way around the head. At about the eye level, add some New Gamboge. Under that section, add a mixture of Winsor Green (Blue Shade) and Winsor Yellow. Under that, go back to the blue mixture.

Begin with Winsor Yellow and Cherry Red (Holbein) for the flesh. I started with Manganese Blue for the highlights, but it was giving me weird results, so I switched to Cobalt Turquoise Light instead.

Soften the edges into the hair.



3 PAINT THE SHAPES IN THE FACE

Still working wet-into-wet with Winsor Yellow and Cherry Red (Holbein), start adding color to the darker shapes in the face, layering the red over the yellow with a no. 6 round. The darker shaped areas to paint are the eyebrows, the shapes around the eyes, nose, cheeks and the laugh lines.

Background Pigments

If you want to paint the dark background from the beginning, simply start with a mixture of Burnt Umber and French Ultramarine and paint layers until you are pleased with the value.

Cherry Red (Holbein)

The Cherry Red was beginning to grab the paper and not give an even wash. So I decided to switch to a mixture of Opera Rose and Scarlet Lake. This mixture is pretty close to the Cherry Red and a lot less problematic at this point. Cherry Red is really best when used midway in the painting, when you already have several layers down.



4 ADD CREVICE FLESH, LIPS & HAIR HIGHLIGHTS

Crevice Flesh | Crevice flesh appears at the eyelid creases (upper and lower), tear ducts, lashes, nostrils, the bottom right side of the nose, as two strong flesh-colored shapes on the right side of the nose, and the corners of the mouth. To paint this, use your no. 4 round to drywash Winsor Yellow and a mixture of Opera Rose and Scarlet Lake over it.

Lips | Add a wet-into-wet wash of the above new flesh colors to the lips using the no. 2 round.

Hair Highlights | Add the highlights in the hair with Cobalt Turquoise Light and a no. 6 round.



5 BEGIN THE HAIR, MOUTH, EYES & JACKET

Now add purple (French Ultramarine and Alizarin Crimson) to some of the hair around the face. This will separate the face from the hair and also make it recede.

Mouth | Use this same purple mixture to paint the corners of the mouth and the little shapes found at the bottom of the teeth with a no. 2 round.

Add another wash of flesh color (Winsor Yellow and Opera Rose) to the lips. Add a little Cobalt Blue under the tip of the nose with a no. 2 round.

Eyes | Add a light wash of a Winsor Blue (Green Shade) and Winsor Green (Blue Shade) mixture to the irises, avoiding the highlights, with a no. 2 round.

Jacket | Add a wash of a New Gamboge and Burnt Sienna mixture with a no. 10 round. Add Cobalt Turquoise Light to the highlight areas.



6 FURTHER THE PORTRAIT

Using a no. 8 round, add some color to the cheeks with a warm flesh tone mixture made with Winsor Yellow and Opera Rose.

Add some light purple (Cobalt Turquoise Light and Opera Rose) down the right side and bottom of the nose.

Then strengthen all other areas of the face that need more flesh tone, alternating between your Winsor Yellow and your Opera Rose and Scarlet Lake mixture. Allow this to dry and then add purple to the upper lids using a mixture of Cobalt Blue and Opera Rose.

Mix a darker purple using French Ultramarine and Alizarin Crimson (to the red side) and use this and your no. 2 round to paint the outer edge of the tear ducts and line the lower lids, separating them from the whites of the eyes. It is very important that there is space between the lid and lower lashes. This gives the lower lid a shelf.

Also in this stage, move to a midtone color for the hair using New Gamboge with Scarlet Lake applied on top of it while wet with a no. 8 round. Make your darker streaks for the hair using these colors. Don't paint over the highlights.



7 FOCUS ON THE JACKET

Paint the collar using a mixture of French Ultramarine and Burnt Umber. Using a no. 6 round at an angle, tap in the dark shapes of the jacket with the tip of the brush. Use the same color as you used on the collar. Also with this color, paint the zipper, folds and lines in the jacket.



8 CONTINUE WITH THE JACKET

Paint another wash on the jacket using New Gamboge and a mixture of Burnt Sienna and Opera Rose over that. Use a no. 12 round and avoid the highlighted areas. Don't press down too hard with your brush or you will likely lose the design. Allow this to dry.

Learn From My Mistakes

I had a really hard time seeing the herringbone design in the jacket. If I had it to do over again, I would definitely paint the design first and then paint the overall wash second. You might want to do this.



9 DARKEN THE HAIR, FACE, LIPS & EYES

Hair | Paint the darker streaks in her hair using a no. 8 round and a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson. Soften the edges with water.

Face | Using a no. 6 round, apply another wash of flesh tone in the face using a mixture of Winsor Yellow and Opera Rose, strengthening all the shapes and turns in the face. Allow this to dry. Then add the darks into the right side of the nose using a dark purple (Alizarin Crimson and French Ultramarine) to the red side to create the turn of the nose and establish the strong darks in the curvature of the face.

Lips | Darken the lips with a mixture of French Ultramarine, Alizarin Crimson and Cherry Red (Holbein) with a no. 2 round. Keep the edges soft.

Eyes | Add some flesh tone (Winsor Yellow and Opera Rose) to the whites of the eyes to make them round.

After this dries, paint some Winsor Yellow and Burnt Sienna mixture right around the pupil areas. Let that dry. Mix some Winsor Blue (Green Shade) and New Gamboge with just a touch of Burnt Sienna and paint the rims of the irises and allow them to soften in toward the pupils.

While the irises dry, add in more darks and shadows in the eyelid creases and eye sockets using a mixture of French Ultramarine and Alizarin Crimson.

Painting Eyes

Pay attention to the rims around the irises. Some people have strong, dark rims and some don't. This subject does not have strong dark rims around the irises, so don't make them too dark.



10 ADD THE EYEBROWS, COLOR THE JACKET & DEVELOP THE BACKGROUND

Eyebrows | Using a mixture of Burnt Sienna, Burnt Umber, Alizarin Crimson and French Ultramarine, drybrush the eyebrows using the tip of your no. 2 round. Use your brush like a pencil and draw in each hair. If there is a thicker shape, draw that specific shape to make the eyebrows look natural and realistic.

Jacket | Apply another wash of color to the jacket using the no. 12 round, starting with New Gamboge, and then going over it while it's still wet with a mixture of Burnt Sienna and Alizarin Crimson (to the brown side).

Background | Continue developing the background using the same colors as above. For the lower pillow, use a mixture of Winsor Green (Blue Shade) and Winsor Blue (Green Shade). Paint the shapes in the lowest pillow using a combination of French Ultramarine and Burnt Umber for the horse and Opera Rose and Winsor Yellow for the riders. Then add a purple to push it back.

In the top of the right corner, paint a warm mixture of Burnt Sienna and Alizarin Crimson. Then paint a purple mixture of Cobalt Blue and Alizarin Crimson over the rest of the background. Allow this to dry.

Eyebrow Shapes

Eyebrows tend to be thinner in shape toward the nose, thicker in the middle and thinner on the outside toward the temple.

Background Notes

After careful deliberation, I decided to strengthen the background with a dark mixture of French Ultramarine and Burnt Umber, making it almost black. I didn't like the shapes on the right side of the subject and felt they were distracting. I felt like a black background would be more dramatic and sophisticated.



11 COMPLETE THE JACKET, CHANGE THE BACKGROUND & FINISH THE HAIR & NECK

Jacket | To tie the jacket all together and calm the pattern down, use a wash of a French Ultramarine and Burnt Umber mixture with a no. 12 round. Continue to avoid the highlights.

Background | I discovered the background shapes were competing with my subject in step 10, so I decided to change the background to a more solid color. To do this, apply a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson over the entire background. Allow to dry.

Hair | Strengthen the hair with New Gamboge and a mixture of Burnt Sienna and Alizarin Crimson with a no. 8 round. While it's still wet, go right over it with a French Ultramarine and Burnt Umber mixture.

Neck | Use a no. 6 round to paint the neck with a light wash (this is a reflection of the collar) of a French Ultramarine, Burnt Umber and Alizarin Crimson mixture. This will make the jawline more prominent.

Add more purple to the turns of the face using an Opera Rose and French Ultramarine mixture.





This entire painting is complicated because there are so many details. For some reason, I am drawn to complicated subjects. I hope you are up for the challenge too! It can be great fun and a learning experience if you let it.

Materials

PAPER

¼-sheet 300-lb. (640 gsm) cold press

BRUSHES

Nos. 2, 4, 6 and 8 rounds

PAINTS

Alizarin Crimson

Burnt Sienna

Burnt Umber

Cobalt Turquoise Light

French Ultramarine

New Gamboge

Opera Rose

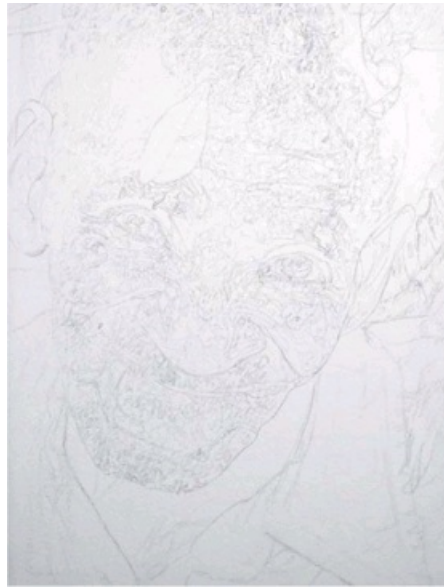
Scarlet Lake

Winsor Blue

Winsor Blue (Green Shade)

Winsor Green (Blue Shade)

Winsor Yellow



1 THE SKETCH

I like a very detailed drawing of the face that includes every line and pore. You can ignore any portion of the drawing during the painting process, but if you decide to paint every single thing, the details are there if you need them. Just like the old cliché, it is better to have it and not need it than to need it and not have it.

Begin with the eyes. Draw the right eye, including all the shapes above and below it, and the eyebrow. Then move to the left eye and do the same, drawing the area between the eyes as well. Then draw the nose and laugh lines. Then draw the mouth and the area above and below it, including the chin and outer edges of the face, and the top of the head. Then add the neck, shirt, background and hand.



2 PAINT THE BACKGROUND

Using a no. 6 round, lay in some Winsor Yellow and Winsor Green (Blue Shade) in the background by the ears.

With the same brush, lay in a wash of New Gamboge over the hat. Start by the head with a pretty strong mixture and add water as it gets lighter toward the outside of the hat. You want a graduated wash of dark to light. Allow this to dry before moving on.



3 APPLY THE FIRST WASH OF FLESH TONE With your no. 8 round, apply some New Gamboge to the face in the warm areas. Paint around the highlights, working very quickly. While the paper is wet, add some Scarlet Lake over the yellow. In the saved highlight areas, quickly drop in Cobalt Turquoise Light. In the areas you didn't save but need blue, drop in the blue, and it will push the warm out and allow it to be just blue.

Now pull your edges out in the areas that aren't painted. For example, pull the paint into the ears and head. You want to make sure all of the edges are soft at this point. By pulling the paint into adjoining areas, you are softening your edges.

Graduated Wash From Dark to Light

To get a nice, graduated wash, just add water and keep pulling your paint out toward the outer edge of the painting until you reach the edge of your paper.

Avoid Muddy Blues

Don't mingle the flesh tone with the blue or you will end up with mud. Remember, complementary colors make gray. You have just painted blue and orange in the face. So if you try to mix them, they will become gray or muddy. Simply drop in the blue. If you wait too long and the paint is in the drying stage, or if your blue is too strong in color, the blue will grab the paper and make the highlights too dark. If this happens, you can fix it by using a clean brush with very little water to pull the blue out toward the surrounding areas so it becomes lighter.



4 BUILD THE FLESH TONES

Using the no. 8 round, start darkening the richer flesh tone colors in the shapes in the face with New Gamboge and Scarlet Lake. Layer them, wet-into-wet, applying the New Gamboge first. Add this flesh color to the neck as well. Allow to dry.



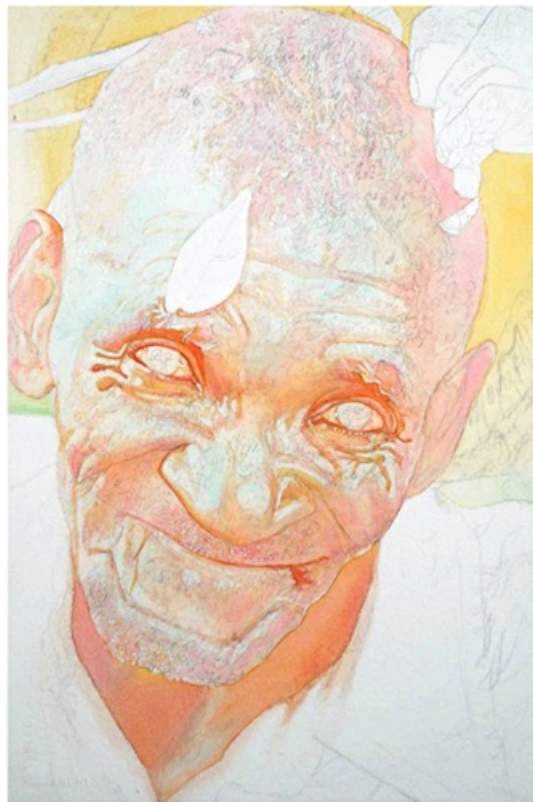
5 CONTINUE STRENGTHENING THE FLESH TONES

Continue placing stronger flesh tones into the darker flesh areas around the eyes, lid creases, tear ducts, neck, wrinkles and laugh lines, wet-into-wet, using New Gamboge and Scarlet Lake mixed with Opera Rose and a no. 4 round. Use lighter washes for the nose and chin area. Add this flesh color to the rest of the pores and crevices, including the wrinkles. Start with New Gamboge and then layer Scarlet Lake and Opera Rose on top while it's wet. Soften all of your edges.



6 ADD CREVICE FLESH

With the no. 2 round, use Winsor Yellow and Opera Rose as the crevice flesh colors for the middle lip line, lips, area over the lips, and in and around the whiskers. Use these same flesh colors in the whites of the eyes where there are little squiggly colored shapes. Continue with these colors on the bottom of the chin and forehead creases.



7 STRENGTHEN VALUES

Do this step wet-into-wet with a no. 6 round. Continue with the Winsor Yellow and Opera Rose, painting the warm areas of the ears and the top of the head, and continue adding more flesh tone to the forehead where it is needed. Remember to soften your edges and save your lights and highlights. Now add these same colors to bring the chin up to the same value as everything else because it is a little too light.



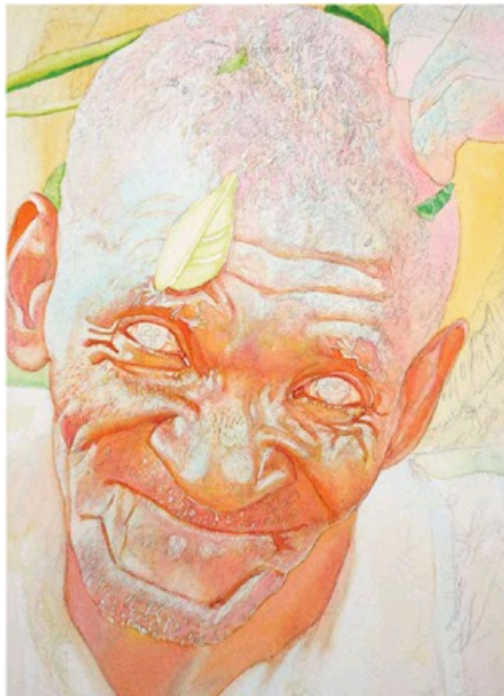
8 ELIMINATE THE WHITE EXCEPT FOR HIGHLIGHTS

Shirt | Using a no. 8 round, add Winsor Yellow to the shirt. While it's wet, add Opera Rose over that and then add Winsor Blue to highlight areas of the shirt where it's blue.

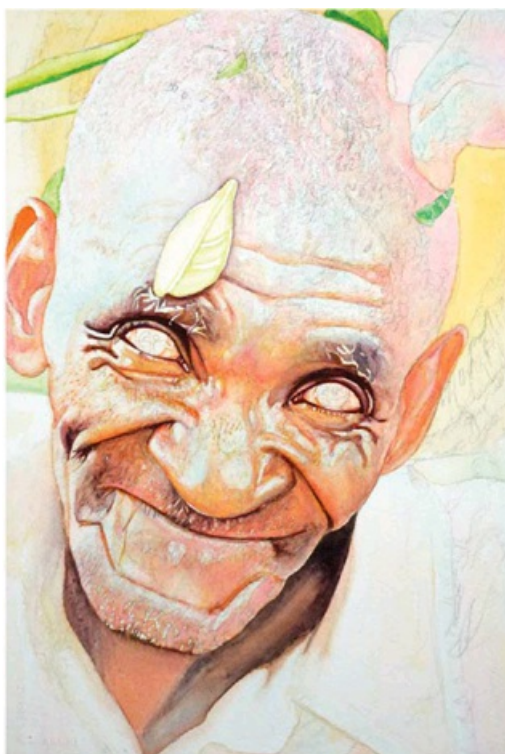
Foliage | Now paint the foliage, starting with the leaf on the forehead. With the no. 6 round, mix on your palette a light mixture of Winsor Yellow and Winsor Green (Blue Shade) to the yellow side and apply it to the leaf where it's darker on the right side. Use this to paint around the left outside edge of the leaf, allowing a little color to flow back in. This leaves (no pun intended) the inside of the leaf lighter and adds dimension. With the same colors, go back to the right side of the leaf and paint the line down the center. Then paint the outside edge. Paint up to it and stop a little short of the edge. Then paint around the veins in the leaf, moving around the lighter areas. The veins are light, and the edges around them are darker, making them stand out. Soften all the edges with water.

For the left side, paint an edge next to the center vein. Then, as you did with the right side, also paint the outer rim, leaving it light on the outside of the leaf. Soften both edges toward the middle. Now move to the other leaves and stems, and paint them using the same colors.

Fingers | Add flesh to the fingers using Winsor Yellow and Opera Rose, wet-into-wet, and Cobalt Turquoise Light in the highlight areas.



Using a no. 6 round, keep strengthening or pumping up the crevices and skin tone values with Winsor Yellow and Opera Rose, wet-into-wet. Use this flesh color in the middle lip line, above the lip, on the tip of the nose, in the area between the eyes, and for the laugh lines and ears.

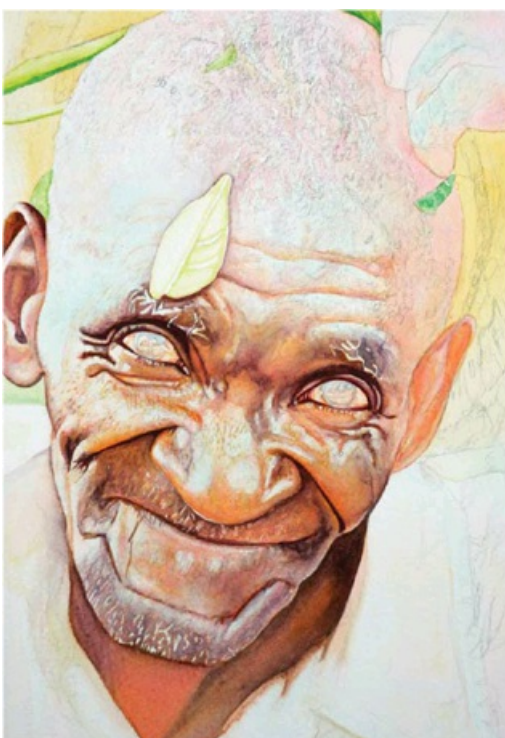


10 ADD THE DARKS

Using a no. 6 round, drybrush a darkly pigmented mixture of French Ultramarine, Burnt Umber and Alizarin Crimson in the dark crevices. These include the lid creases, upper lash lines, line under the nose, middle lip line, neck and wrinkles. Also use this dark around the leaf and eyebrows. Allow to dry.

Reminder: Drybrushing

Drybrushing is just painting with watercolor paint without a lot of water in the mixture or on the brush.



Flesh Tones | Use a no. 6 round for this step. After applying darks to the neck, it may look powdery. If this happens, you know you don't have enough flesh color (Winsor Yellow and Opera Rose) underneath the darks for support. Add more flesh colors over the darks. After the flesh wash dries, apply more of the darks from step 10 (French Ultramarine, Burnt Umber and Alizarin Crimson).

Continue adding flesh colors to the darker areas of the face to prepare for more darks.

Eyes | Add some French Ultramarine mixed with Winsor Blue (Green Shade) to the irises with a no. 2 round, avoiding the highlights and warmer areas. After this dries, add some Winsor Yellow to the bottom warmer portion of the irises. Allow that to dry, and then add some Burnt Sienna to the lower portion over the yellow and the middle portion above the horizontal highlight. Continue adding darks in and around the face with a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson.

Ears | With a no. 6 round, use the same method to move the dark colors to complete each ear using a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson.



12 START THE HAT & HAIR

Hat | Using a no. 6 round, apply a mixture of New Gamboge and Burnt Sienna around the lighter shapes. This is the perfect way to save your lighter shapes, by painting a darker shape around it and then, when it's just about dry, softening it.

Hair | With a no. 6 round, add more flesh tone to the top of the head with Winsor Yellow and Opera Rose. While this is wet, add the darker hair with French Ultramarine. Be sure to make the flesh-colored base next to the hand on the head side really strong, preparing the head for the strong dark it will receive in the next step.



13 PLACE MORE COLOR

Hair | Using a no. 6 round, darken the top of the head next to the fingers and fill in the darker areas of the hat using a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson. Drag some color in between the fingers as well. Use a mixture of French Ultramarine and Winsor Blue (Green Shade) in the areas of the hair that appear bluish. Use a lighter version of this same color combo to strengthen the highlights in the face.

Leaves & Stems | With a no. 4 round, pump up the color in the leaves and stems using a strongly pigmented mixture of Winsor Yellow and Winsor Green (Blue Shade).



14 DETAIL THE NECK, EYES & FINGERS

Neck | For the darker shapes found in the neck, apply a mixture of French Ultramarine, Burnt Umber and Alizarin Crimson with a no. 6 round. Paint the shapes, leaving the lighter areas unpainted, and then soften into the lighter areas using water.

Eyes | Using a no. 2 round, paint the darker areas in the iris and pupils with French Ultramarine and Burnt Umber. In the warm areas of the irises,



15 ADD THE DARKS IN & AROUND THE EYES

Use a no. 2 round for this step. Continue darkening in the irises, lid creases and wrinkles in and around the eyes with a black mixture of French Ultramarine and Burnt Umber. This mixture should be so thick that it's kind of goeey and hard to spread, especially in the upper lid creases. Soften edges where needed. This is the point where some edges can be left hard. For instance, the top edges of the upper eyelid creases do not need to be softened this time. Leave them hard-edged. Also, add this dark to the strong chin lines, eyebrows and other wrinkles found in the face. Also, add to the whiskers over the lip.



16 USE FLESH TO LINK SHAPES IN THE FACE

Go back to layering the flesh colors of Winsor Yellow and Opera Rose using a no. 8 round. Link together the shapes in the face when possible and avoid the highlights. For example, there are some shapes between the eyes and cheeks that could use some more flesh color; link these shapes to other shapes and avoid linking shapes from eye area to the rest. Also add more flesh to the forehead, building it up to the same level of



17 ALTERNATE BETWEEN FLESH TONE & DARKS

Use a no. 6 round for this step. Alternate between the flesh tone mixture (Winsor Yellow and Opera Rose) and the dark mixtures. Prepare three dark mixtures: lightest dark (French Ultramarine and Alizarin Crimson), middle dark (French Ultramarine, Burnt Umber and Alizarin Crimson) and darkest dark (French Ultramarine and Burnt Umber). Use these mixtures in the face, neck and ears. Allow your layers of flesh and darks to dry in between. Continue until you are satisfied with the colors and values.



18 FINISH UP

Use a no. 8 round for this step.

Shirt | To finish the shirt, alternate between a warm flesh mixture made from New Gamboge, Burnt Sienna and Opera Rose and dark mixtures made from French Ultramarine, Burnt Umber and Alizarin Crimson, and French Ultramarine and Alizarin Crimson.

Download the FREE desktop wallpaper of this image at <http://realisticwatercolorportraits.artistsnetwork.com>.



Suzanna Reese Winton has been studying and painting faces since 1994 when she began her studies at the Florida Art Center, although she started drawing much earlier — as soon as she could hold a crayon. Her paintings capture the personality and human history of each of her carefully chosen subjects. Since 1993, she has specialized in watercolor and practices her skills on a daily basis. Suzanna is also known for her watercolor painting instruction and jurying of art exhibitions. She has served on many boards and committees including the Florida Watercolor Society, the Thomasville Cultural Center Artist's Guild Board, the Georgia Watercolor Society Exhibition Luncheon Committee, the Southern Watercolor Society Exhibition Awards Committee and the Tallahassee Watercolor Society Chairman of Exhibition.

She is a signature member of the Florida Watercolor Society, the Southern Watercolor Society and Watercolor West. Her work has been published in *The Artist's Magazine*, *American Artist*, *Watercolor Magic* magazine, *Splash 6* (North Light Books), and the *Best of Watercolor 2000*. She was also listed in *The Artist's Magazine*, as an artist on the rise.

First and foremost, I'd like to thank God for giving me the gift of art and creativity. I feel so very blessed and fortunate to be able to have a job where I can do something as enjoyable and rewarding as painting people, everyday.

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I would also like to thank my father, who also encouraged me to pursue art.

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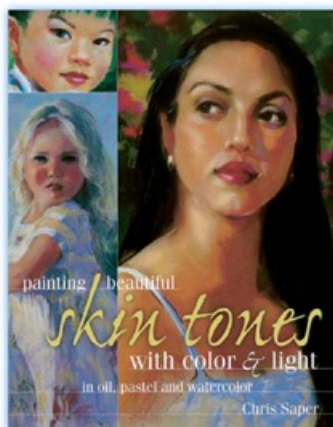
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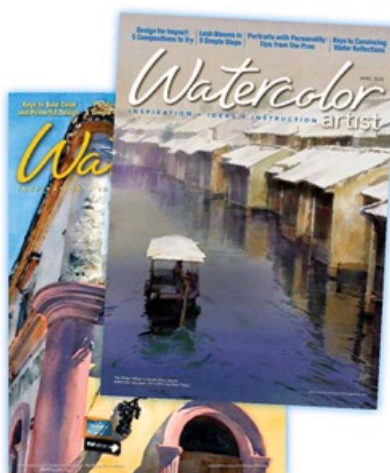
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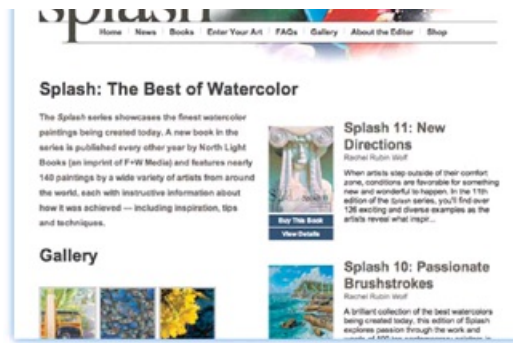


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