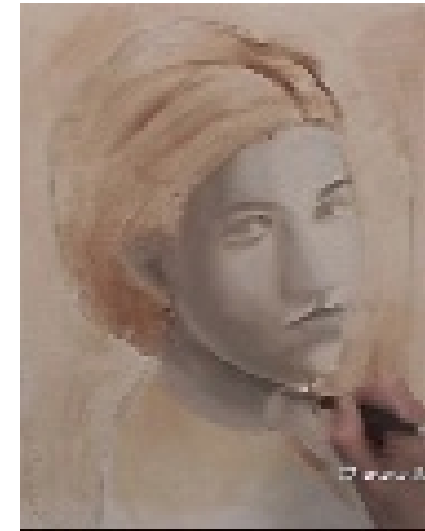


Paint a Portrait from a Photo

presented by Kingslan & Gibilisco Studio



Paint

The lessons are written using the *Genesis Artist Colours*. See conversion chart if you are using a different brand.

Titanium White
Genesis Yellow
Genesis Red
Ultramarine Blue
Quinacradone Crimson
Raw Sienna
Burnt Umber
Mars Black
Pthalo Blue

There are a few convenience colours that we use (all of which can be mixed):

Gray Value Scale 02-08
Burnt Sienna
Flesh Values

Extenders/Mediums

Genesis Thinning Medium
Genesis Glazing Gel
Paint Thinner or Turp (e.g. Mona Lisa Paint Thinner)

Heat Set Gun, Embossing Gun or Home Oven

This tool is used for drying the paint.

Brushes

Kingslan & Gibilisco 4175 Filberts by Royal Sizes 2-12
Kingslan & Gibilisco 4999 Mops by Royal Sizes 0-4
Royal 4250 3/0 Spotter

Miscellaneous Supplies

Black and White Graphite by Royal
Langnickel P-10 Palette Knife
Graph Ruler
Artist Tape
Permanent Marker
Masonite Surface or Canvas

Code	Archival Oils	Winsor & Newton	Genesis Heat Set
W	Soft Titanium White	Titanium White	White
Y	Cadmium Yellow Mid	Cadmium Yellow Pale	Genesis Yellow
R	Cadmium Scarlet	Bright Red	Genesis Red
QC or RV	Permanent Alizarine	Alizarin Crimson	Quinacridone Crimson
UB	Ultramarine Blue	Ultramarine Blue	Ultramarine Blue
BU	Burnt Umber + R	Burnt Umber	Burnt Umber
RS	Raw Sienna	Raw Sienna	Raw Sienna
Blk	Mars Black	Ivory Black	Carbon Black
PB	Cerulean Blue	Cerulean Blue	Pthalo Blue 5
NY	Naples Yellow	Naples Yellow	RS + TW + Y
OG	Olive Green	Olive Green	RS + UB + BU
BC or PM	Purple Madder Alizarin	Purple Madder	RV or QC + Blk
PG	Pthalo Yellow Green	Cadmium Green Pale	UB + Y + W

Lesson One

Choose a proper photo:

- Photo should be same size as the final painting
- Look for dramatic lighting so that all planes of the face are illuminated
- Clear and large - smallest 9 x 12 and not larger than life
- 3/4 views are the most interesting

Prepare the sketch and canvas:

- Lay acetate or clear sheet protector over photo and with a permanent marker, trace outline, features and planes of the face
- Through a photo editing program, create a posterized version of the photo in color and black and white. This will help show where the planes of the face are. **Do not worry if you are not able to do this step!** This is just another tool.
- Grid the photo into 1" squares. Number and letter the vertical and horizontal. Prepare a piece of paper the size of the final painting. Grid this paper evenly increasing or decreasing the size of the squares so that there are the same number of squares as in the original. Draw each square individually onto the paper.
- Create a photocopy sketch using your photo imaging program. **Do not worry if you are not able to do this step!** This is just another tool.
- Transfer your line drawing onto canvas using graphite. Transfer planes of the face.



Photo is the same size as surface



Create line drawing using acetate overlay



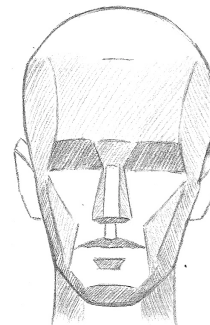
Create posterized version of photo



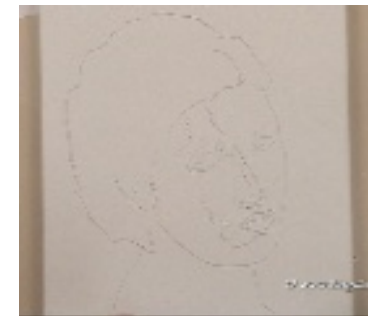
Create line drawing using photo editing filter photocopy



Create line drawing using grid method



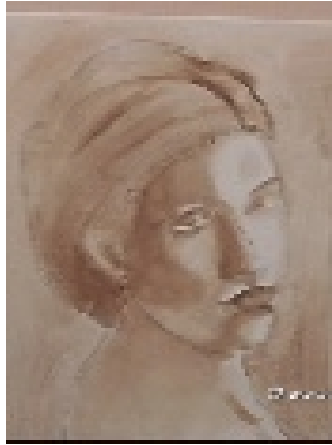
Watch for the major plans on the face



Transfer onto surface

Layer One - Sepia (Brown) Tones Underpainting

- Thin down Burnt Umber with paint thinner
- Add strongest dark values referencing black and white photo, posterized color photo, or squinting at color photo



Create line drawing using acetate overlay

Layer One - Gray (Brown) Tones Underpainting

- Obtain a black and white photo of your subject matter.
- Mix Values of Gray using Black and Titanium White. There should be at least 6 different values
- Overpaint the sepia tones in the gray values matching light value and dark value with the new gray tones.



Mix value scale of gray. Have a black and white photo ready.



Overpaint sepia flesh areas

Lay Out your Flesh Tones

Titanium White, Raw Sienna, Genesis or Cad Red, Genesis or Cad Yellow, Quin or Alizarin Crimson, Burnt Umber, Ultramarine Blue and mixed Burnt Sienna with Burnt Umber + Red.

- For overall light flesh tones use: TW, R, Y, BU
- For overall mid-flesh tones use R, Y, RS, BU
- For overall dark flesh tones use R, BU, UB



Create tool to judge value

Take an index card and punch a hole in the card. Hold it over each of the different values in order to isolate the values. Use the suggested mixes to create a value scale.

- When mixing add strong pigment to weak pigment
- Match value (lightness or darkness of color) first
- Then match hue (actual color)
- Then control intensity (how bright or dull the color is) by add either an earth tone or complement



Mix Flesh Tone

Find **medium** value or local color on photo. This is the color/value/intensity seen in the natural light - affected neither by the direct light or cooling into the darkness.

Start with Titanium White, add Yellow and Red until the correct color is achieved. Neutralize with Raw Sienna if necessary.

Create **dark** value. This is darker, duller and cooler than the medium value. Make darker with Burnt Umber (avoid Black) and Burnt Sienna mix.

Create another dark value. Darken previous mix with Burnt Umber + Red. Cool and darken with Crimson. If necessary add Ultramarine Blue to darken more. Check hue and adjust. If too purple, add Raw Sienna if too Yellow add Crimson.

Create a violet for reinforcing dark values with Crimson + Ultramarine Blue.

Mix **light** values with Titanium White + Red if model has a pink undertone. If a yellow undertone is present, add a small amount of Yellow to mix. Create another light value by add Titanium White to previous mix.



Apply FleshTone over dried underpainting

Start with Medium Value and move onto to light section. Create one area at a time. Match flesh values to gray values underneath. Then apply the dark value that is next to Medium Value on the palette. Finally add the darkest value. Do not skip any values.



Proper brush position and blending



First dark value applied

Only apply and blend values next to each other that are next to each other on the palette. In other words, medium and light can be next to each other on the painting, medium and dark also but not medium and the darkest value. If you skip values, this will make mud. Blend with brush half on one value and half on the new value. Brush mix between values if necessary.



Medium and light values applied



Final dark value applied



Lay acetate over the painting to check for correct outline.



Final Flesh Stage 1 of 3



Smooth with mop following values as placed initially.

Face Features

Eyes (use a 3/0 spotter)



Outline the iris with BU + UB and fill in pupil with this same mix.



Add pass through light of the eye with light flesh tone. Add this opposite of light source. Blend and pull away from pupil. Add highlight on the side of the light. Straddle this light across the iris. Add highlight to the white section of the eye.



Base iris with iris color:

UB + BU for Blue Eyes, RS + UB for Hazel Eyes, BU, BU + RS for Brown eyes

Add white of the eye with light gray



Rim eye with dark flesh and create tear duct. Add folds above and under eye with same value. Add ledge under the eye with light flesh.



Add eyebrow with BU, BU + Black or RS. Use a flat or filbert to “wisp” the eyebrows in with a downward motion. Check placement of eyebrows that they are not too long or short. Soften with flesh tone if necessary.

Features continued

Nose



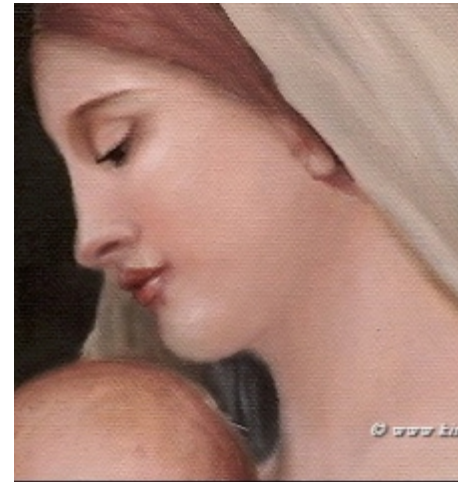
First add nostril with BU + R. Add nose wing outside edge with with dark flesh. Add shadow nose wing onto the face. Add dark at the bottom of the nose (onto the nose) to create "ball" shape of the nose. Add shadow from nose onto the upper lip.



Add light above nostril - this is reflected light so use one value lighter than the area. With highlight value, add shine onto the nose and the upper lip. Light values are opaque. Strengthen nostril with BU + R.



Cast more shadow from nose onto the face. Keep paint transparent. Use one value darker than the area that is receiving the shadow.



Profile nose

This is the easiest to paint because there is no foreshortening. Dark is underneath. Light is in the center of the nose. There is a shadow from the nose wing onto the face and a shadow from the nose onto the upper lip.



Child nose

The bridge is undefined. The nostrils, nose wings and the upper lip area are very defined as the nose is usually tipped up. Shadowing brings the nose away from face.

Features continued

Lips

LipMixes:

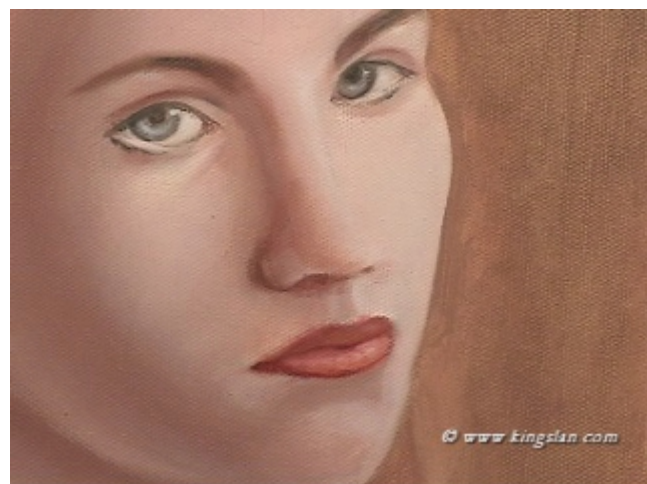
Pink lips: glaze with Crimson

Natural lips: glaze with RS + R

Red lips: glaze with R



Glaze lips with R + Y. Stay on the orange side initially.



Add highlight with light flesh tone.



Shadow with Crimson. Keep upper lip darker. Add division between lips with Crimson. Keep upper lip "soft" by blending into upper lip flesh. Darken corners with Crimson+UB.



Add strong shadow under lower lip using one value darker than what is on the painting.



Profile Lips

Top lip darker and bottom lip lighter just as in the 3/4 view of lips. Be sure the edges of the lip come away from the face.

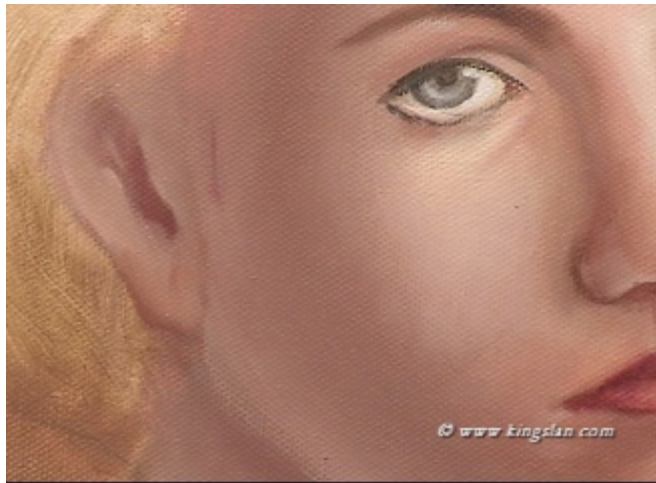


Child Lips

The lips are very small. There is an overhang from the top lip to the bottom lip. Top lip shadows bottom lip.

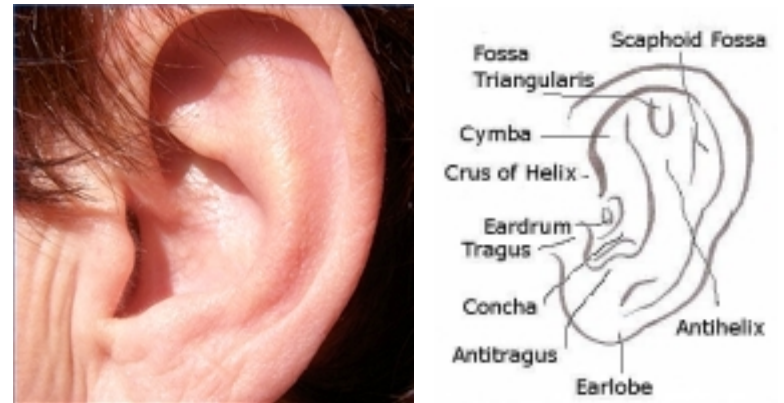
Features continued

Ear



Add darkness in the inside of the ear with BU + R. Add light on edge of the ear on the outside canal. Add light on outside section of ear. Shade the lobe with Dark Flesh. Add highlight in the upper section. Keep the ear about the same value as the side of the head so that it appears to be attached to the head.

Ear shape examples



Start by drawing two 'c' shapes that connect

Draw another 'c' shape inside of the first one.

Draw a 'B' shape by the end of the 'c' at the top of the ear. Curve it around in a kidney-shaped loop until it gets back to the top of the 'c'. Lengthen the two 'c's until they almost meet in the center of the loop.

One of the best ways to deemphasize ears in any portrait is to pay attention to the value differences of the shading. If the darkest shadows in the ear are only one or two steps darker than the light parts of the ear, that is closer to accurate than if those shadows are exaggerated. Hair sets off the shape of the ear as a whole, so one value of highlighting and one value of shadowing are all that's needed to make ears look good in a portrait.

Features continued

Hair

Base in the hair with Medium Value following the flow of the hair. Add light value sections - not individual hairs. Shade perimeter with Dark Value. Pull wispy hair over the face. Add individual hair with a liner, rake, fan or wispy brush.

Strengthen eyebrows with hair color right above the iris.



Hair Mixes

Brown Hair

Medium Tone: BU + Blk or BU + R

Light: RS + TW

Dark: BU + Blk

Red hair

Medium Tone: BU + RS + R

Light: RS + TW

Dark: BU

Blond hair

Medium Tone: RS

Light: Blue Tint (TW + UB)

Dark: BU + RS

Black hair

Medium Tone: Black (+UB or BU)

Light: Blue Tint or TW + RS

Flesh Tone Stage Two

Adjust

If violet, glaze with RS and work lights and darks into this glaze.



Blush tones

Add R where the medium and dark meet. This should be a subtle glaze of color. The goal is to warm the area, not change the value.



Add reflected light

Place on outside edge of the nose, jaw line.

Strengthen dark

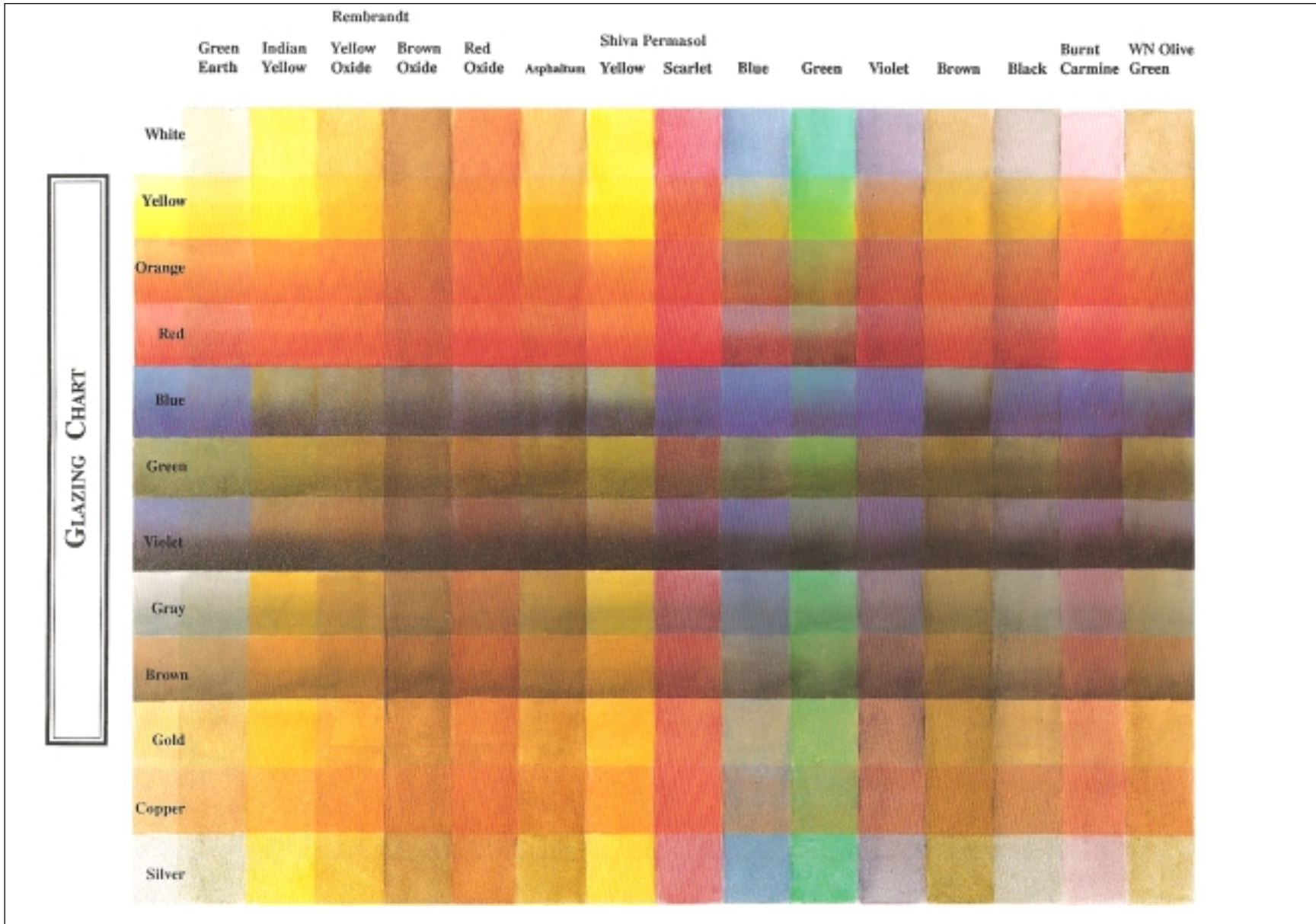
If violet, use BU + R. If dull, use original dark value from scale. Keep transparent!

Add highlights

Add lights with TW + Y in an opaque manner in original light areas.

Use color theory knowledge

Add dark dull orange to “kill” violet. Add similar color on top to brighten. Make a glazing chart to experience the effect of color glazed on top of dried paint.



Portraits - How to Get a Proper Likeness

Use Correct Lighting

If you are working from a photo, use a photo taken in natural light as flashes fill the face with flat light that is too harsh. It removes all of the planes of the face. Having your sitter in in angled light lets you model the face in three dimensions.

Get the Basic Proportions Right

If you are using a photograph, try tracing some points to give you 'sign-posts' to work with. It isn't cheating, its just a tool. Use negative space shapes to help you judge the relationships between things.

Checking Major Areas

Use negative space to check the shapes between the features. Imagine a line straight down the model's face, through the pupil. Does the corner of the lip sit to the left or the right of it?

Check that:

- The tilt of the eyes is correct
- the nose is wide enough and long enough
- the lips are the right thickness or thinness
- the jawline is the correct shape
- the hairline is the right height above the eyes

Look at the Little Things

When you are drawing a portrait, tiny differences can really change the way the face looks. So check the small things. Little things, like the way the line at the corner of the mouth tips down, the width of the lips, the shape of the wrinkles near the eyes - these things make it look like your sitter.

Exaggerate

Often a portrait artist will slightly exaggerate features to emphasise the. You can accentuate the size of the nose, the heaviness of the eyes or the fullness of the lips, ever so slightly. Step back from your model, and consider how you would describe them. Is the hairline receding? Does he have drooping eyes? Does she have bushy eyebrows?

Don't ignore the hair

Lastly, make sure you pay attention to the hair. Hair tells us a lot about a person and can really change how someone looks. Be sure to pull wisps of hair around face. Be sure there is flesh showing in the hair. Avoid "helmet head"!

The Basics of Portraits by Mary Kingslan Gibilisco



1.
2.
3.
4.

Creating a likeness is easy if you observe and capture the relationship between the features. While they differ slightly on everyone one, the basic set up is pretty standard.

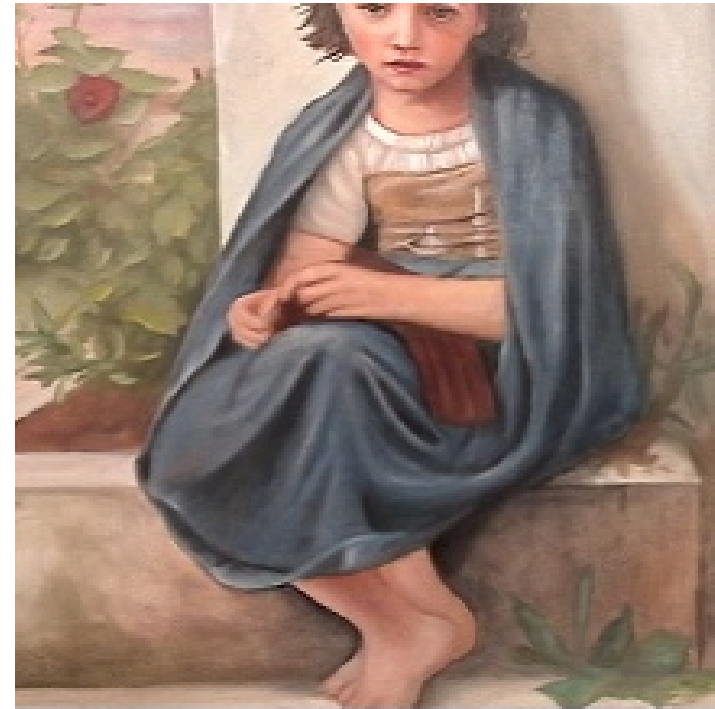
Look at the Difficult Lesson girl.

1. The hairline begins halfway between the top of the head and the eyebrows.
2. The eyes are in the middle of the face.
3. The nose begins halfway between the eyes and eyebrows and ends halfway between the eyebrows and chin. Its widest part equals the distance between the eyes.
4. The mouth is as wide as the distance from the inside of one pupil to the inside of the other.
5. Ears are located between the bridge and the tip of the nose.

How to Paint Fabric Demonstration

Base coat fabric with local color - the color that you perceive as the mass tone of the fabric.

Add light values into the wet basecoat - use a lighter warmer version of the basecoat color. Create folds by adding a darker, duller version of the basecoat color.



Final Application

Adjust background

Add final background so that the portrait can be related to the proper value, hue and intensity.

Flesh Tones

Glaze the flesh tones with Raw Sienna to warm light areas and neutralize dark areas. Also this will create a color and temperature “vibration” as complements are on top of each other and are next to each other.



Add impasto light values into the light section of the face. Use one value lighter than the area on the dark side of the face. This is a visual test. When dry and if necessary, glaze face again with Raw Sienna.



Blush tone/Turning color

Add blush between the medium and dark values. Create apple of the cheeks with this color also.



Wrinkles, creases and bags

Add one value darker than area to create a wrinkle, crease or bag. For a wrinkle or crease, add the light value next to the dark value. For a bag, add the light value in the center of the section.

Lips

Glaze lips with Red if dull or neutralize with Violet or Raw Sienna if too bright. Shade and highlight again if necessary. Darken corners of mouth.

Teeth

Add teeth with a light value gray. Do not show the separation between the teeth. Shade the corners of the teeth with dark gray. When dry, add an upper lip shadow onto the teeth with a film of black

5 O'clock Shadow

Add a shadowy color of a blue-black then apply Raw Sienna glaze over this dried paint.

Final Application

Hair

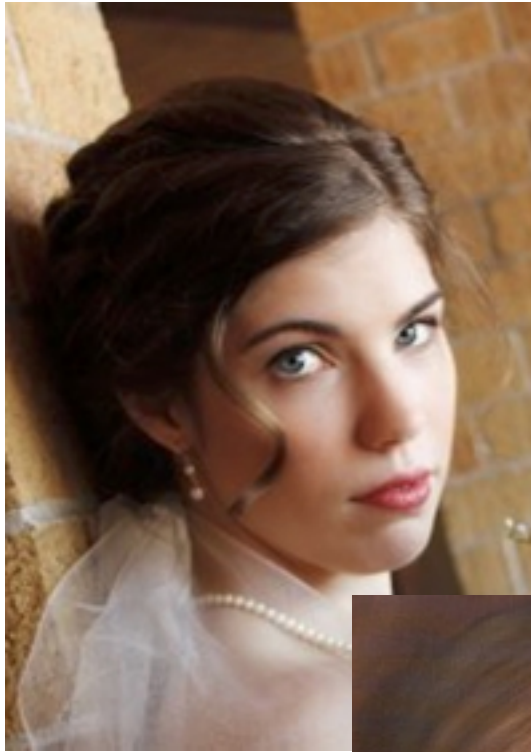
Strengthen underpainting of hair if necessary. Add light value using previous value used. Add Blue Tint in dark areas to function as reflected light



Add wisps and more highlights using a “wisp” brush, rake, liner



Create curls in hair by highlighting the rising up areas. Darken the receding areas.



Final Review

Check features with acetate
Varnish to bring up colors
Put painting away for a few days and view with a fresh eye
Look for distractions within the piece
Strive for contrast in the eye area
Do another portrait right away!
Frame it and view