100% practical

THE ART OF
PAINTING

From **A** to **Z**
Anatomy . Proportions .
Perspective . Form…
*All of the rules
you need to know*

Portrait
The definitive guide
Painting

WATERCOLOUR • OIL • DRAWING • PASTEL • ACRYLIC

PORTRAIT BASICS
- Getting the flesh tones right
- Painting with a live model
- Representing the ages of life
- Ethnic portraits

500
TIPS & HINTS

*Everything you need
to know about:*

☑ Realism and resemblance

☑ Successful portraits

☑ Facial expressions

45 step-by-step demos to help you progress

500 HINTS to keep

PORTFOLIO 6

PORTRAITS
■ Henry Yan, Anna Ivanova, Ann Kullberg, Liu Yi, Mario Robinson, Stephen Scott Young, Christine Mergnat, Trevor Osborne, etc.

THE BASICS OF TECHNIQUE 16

PASTEL 28

WATERCOLOUR 60

DRAWING 90

OIL 118

ACRYLIC 140

Three portrait studies

The face at rest
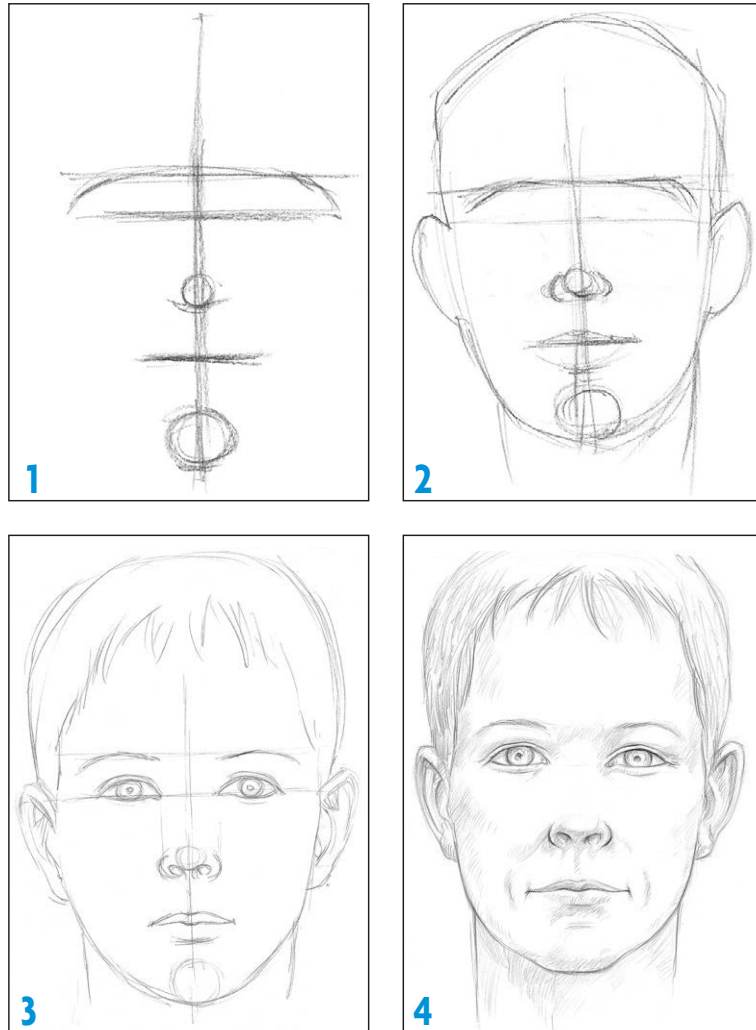
THERE'S NO BETTER WAY TO LEARN THAN BY TRYING TO BRING OUT ALL THE EXPRESSIVENESS OF A CHILD'S FACE! BUT DON'T JUMP AHEAD: AN EXPRESSION IS BUILT UP BY FIRST PASSING THROUGH A VERY ESSENTIAL PHASE: THE FACE AT REST.

1

2

3

4

1 **Taking measurements.** Draw two lines of symmetry, horizontal and vertical. The first will provide the position of the eyebrows: sketch out a rectangle to surround the eyes. On the second, locate the mouth with a line, then the nose and the chin with circles.

2 **Construction.** Check that the distances between these elements are right, then evaluate the height of the fore-head before sketching the general outline of the face. Work from the centre to the edge: add the locations of the ears and the neck.

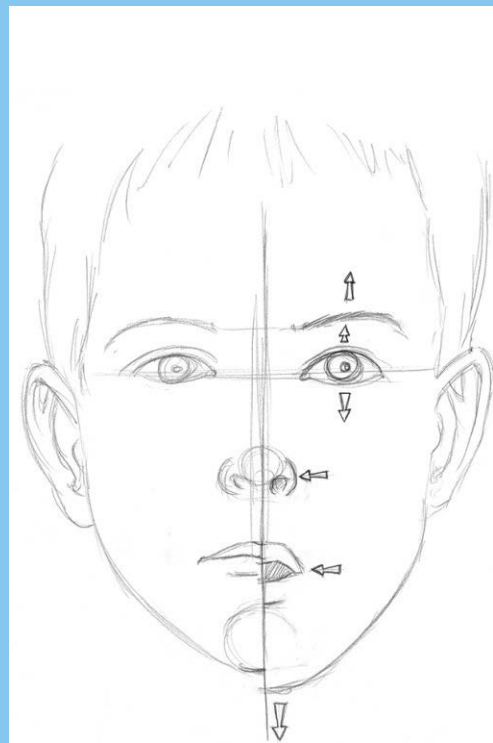**3** **Affirm the features.** Now that all of the individual features are in place, add some life to the face by adding more detail: define the eyes by adding the pupils and eyelids, add nostrils to the nose and work on the mouth (upper lip only). Outline the position of the hair.

4 **Volume** The face will start to take on a personality as you work on its volume. Hatch out all of the areas that receive little or no light Refine the volume by progressively working on the darker sections. Re-state certain features, particularly the eyelids, nostrils and lips.

From one expression to another

The basic drawing (left-side) provides us with all the basic data which the facial expression (right-side) alters. Take a good look at your model: is the distortion general or local for each specific area? Is it symmetrical? Which zones remain unchanged? From a general point of view, you will see that the proportions of the face remain the same whilst the surface muscles move. Consider all of this in utmost detail before starting.
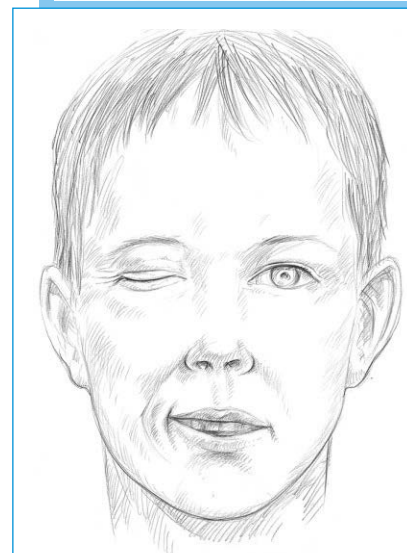
An expression is nothing more than a kind of distortion: taking the characteristics of a neutral expression as a basis, we will be able to analyse all of the movements that modify the features. Concentrate on the transformation process itself rather than the result.

The particularities of a child's face

The younger it is, the more a face lacks "focal points".
And this is where the real challenge in doing a portrait of a child lies: the expressions are less stated, the features are smooth and shadows are less defined. So you will need to find the reference points that will help you to bring out the character of your model. For example, eyes define a face whereas the eyebrows contribute to the expression.
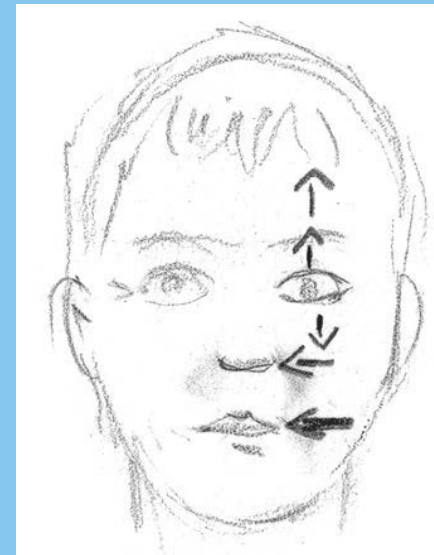
Know how to look...

Our tip: avoid making the shadows too dense; this will just harden the lines and make the face look older.

Surprise
The distortion is symmetrical and has an effect on both the top of the face (the eyes are rounded) and the bottom (nose, mouth and chin).
In practice: Lift the eyebrows, raise the upper eyelid without doing anything to the lower one. Curve the upper lip and lower the chin slightly.

Painting from live models

Don't be tempted to work from a photo: working directly from the expression, without the points of reference conferred by starting from the features as they are at rest, will result in a portrait that will appear clumsy and bare little resemblance. If your model is not willing to hold a pose (certainly not easy with a child!), take a photo of them with a neutral expression and work on the expression using the two images.
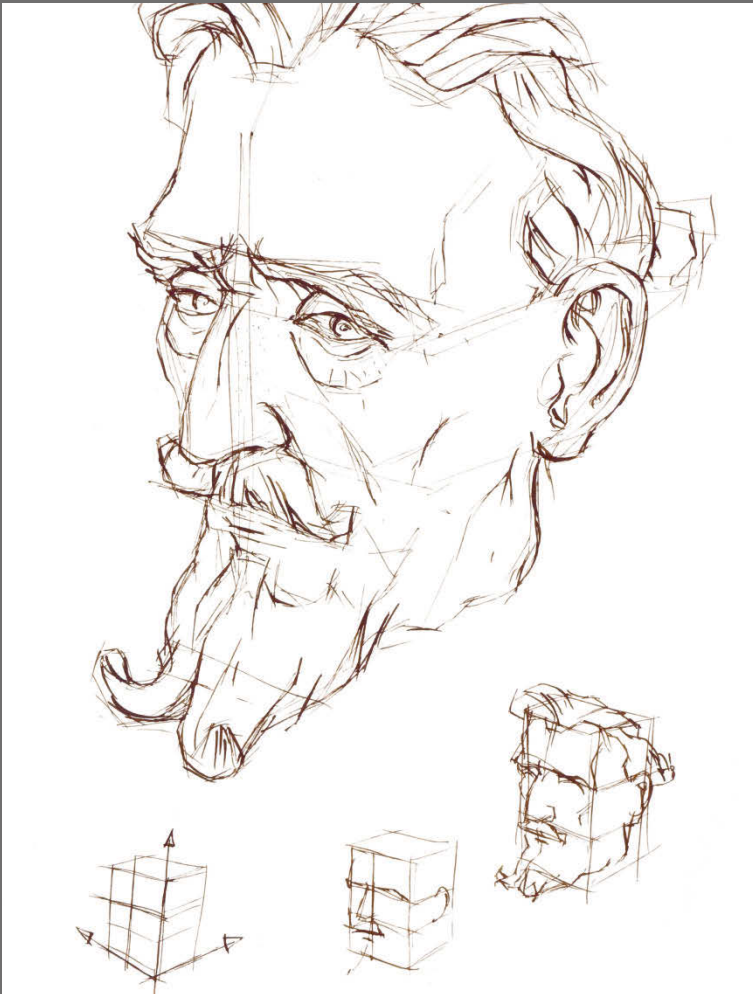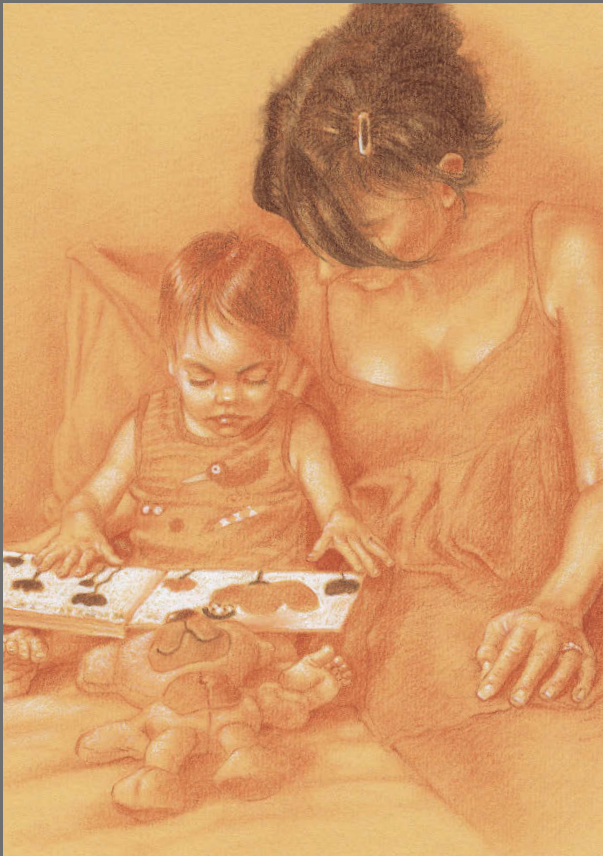

A wink of the eye
Only one side of the face is distorted here whilst the other half remains unchanged.
In practice: Close the eye and raise it slightly. Compress the eyelid, it is smaller above than below. Raise the right-hand corner of the mouth and accentuate the fine lines.

The smile
Here the features crinkle up (mouth and eyes) and extend towards the extremities of the face.
In practice: Lengthen the eyes and partially hide the iris. Widen the mouth and reveal the teeth (but don't exaggerate them). Make the upper lip thinner and re-state the fine lines around the mouth and eyes.
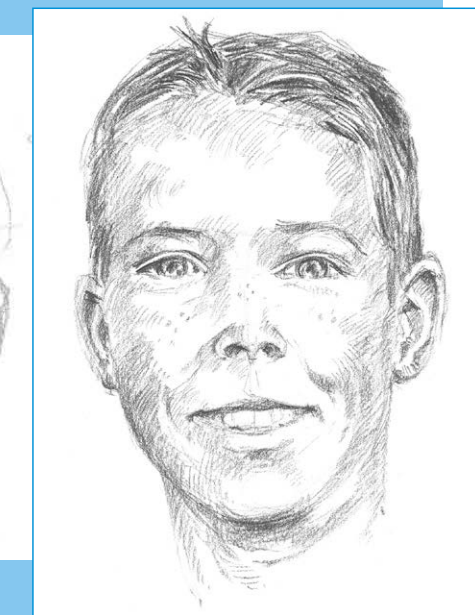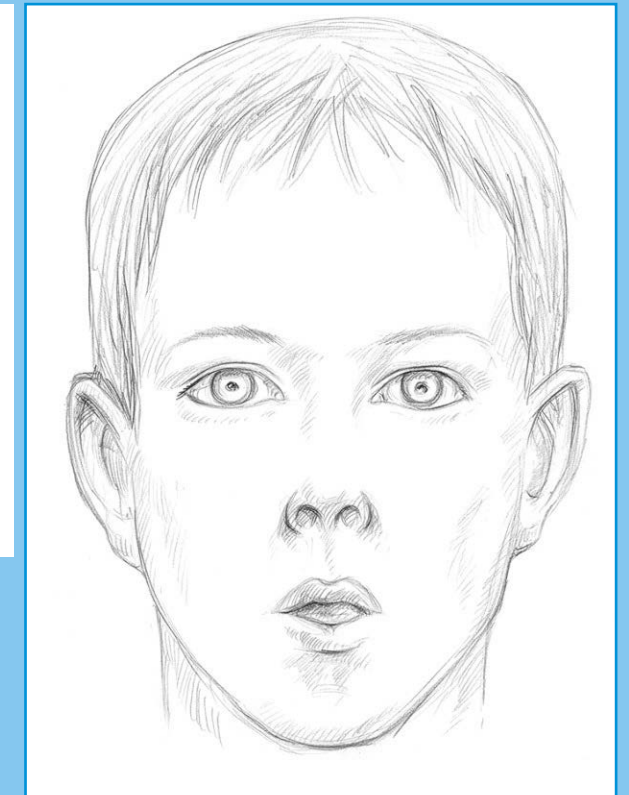
Drawing can be a means to an end in itself just as much as it can be used for preparatory sketches for a work to be completed using other techniques. The word drawing itself actually covers a very broad variety of techniques, materials and supports; each with their own specific characteristics: graphite, charcoal, coloured pencils, hatching or line drawing... All of which artists love to explore to achieve the best possible results. Drawing is particularly well suited to the portrait, since it is good way to reproduce the form and volume of a face, the expression in the eyes or the tenderness of a family scene.

DRAWING

CONTENTS

William Wu
The perfect line

This Chinese graphic designer and artist has a strong passion for drawing to which he dedicates much of his free time. He tells us all about his approach to his art and his fascination with faces.

Double portrait of Miss Kris. June 2012.
Chalk and charcoal on rice paper, 45 x 50 cm.

Portrait Painting
The definitive guide

In this second issue of *The Art of Painting* you will learn everything you need to know about painting portraits. 146 pages of advice, step-by-step demos, interviews and sketches to help you to paint captivating and life-like portraits. Whichever technique you prefer, you too can become a portrait maestro thanks to *The Art of Painting*.

THE BASICS

60 hints and tips showing you the essentials needed to make great works of art, from our team of top art instructors.
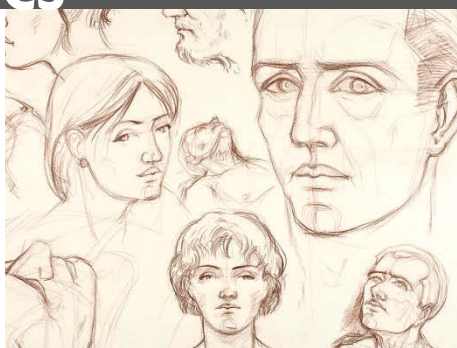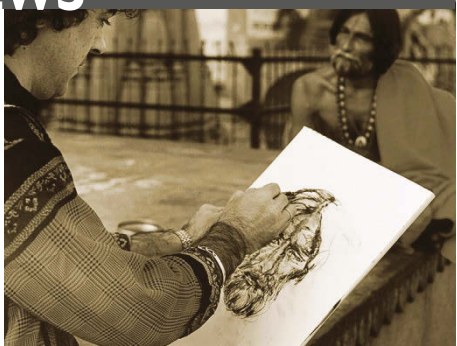
DRAWING

26 pages explaining everything about drawing. Which materials to use? How to do perspectives and hatching...

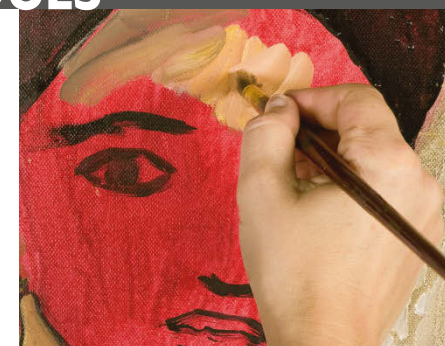## INTERVIEWS

Some of the great artists of today invite you into their studios and reveal the secrets of their techniques.

TECHNIQUES

A wealth of techniques: pastel, watercolour, oil, drawing and acrylic, all of the art techniques used in portrait painting!
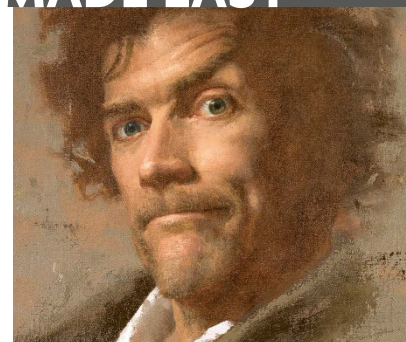
STYLES

A look at all of the styles: group and intimate portraits, close-ups, realism, expressive portraits... a wealth of possibilities.

PROGRESS MADE EASY

45 demos step by step to progress at your own pace and learn as you wish.

Thanks to *THE ART OF PAINTING*, portrait painting will have no more secrets for you !