
Daily Portrait Challenge: 31 Days of Faces with Charlotte Hamilton

Chapter 1 - Daily Portrait Challenge

Overview

(upbeat music) - Hi, I'm Charlotte Hamilton. I'm an artist and an illustrator, an educator, and a daily creator. Over the last three years, I've done over 300 portraits. In this daily challenge, we'll be doing a portrait a day working from a photo. We'll be working with all kinds of mediums including pencils, markers, fine tip pens, watercolors, and Gouache as well. Every day we'll be using different techniques and different skills to create your portraits. You don't need to know about anatomy. Even if you've never painted a portrait, this challenge will allow you to explore who you are and your style. And you will find it, just like I did from painting daily. (upbeat music)

Day 1: Proportions of a portrait

- Hi, it's day one! I'm so excited. We are starting our portraits of our daily challenge, and we're using the Canson XL 140 pound nine by 12 paper. Today we're just going to be using pencil, so all you have to have in front of you is a pencil. If you want to use an eraser, you can. I don't usually use erasers unless I'm doing an illustration, and then I'll erase my pencil mark after I've done the line drawing. So I'll just put my eraser there. Every day we're going to be working from a reference photo. Today we're working from Frida Kahlo. Before we start, I want to do a couple of exercises. I usually teach this to all my students, because warming up your brain and your hands and getting that coordination going is really important. These are exercises that I learnt back in art school. We're going to start by drawing lines from the top to the bottom of the page. And it's funny, I always tell my students if you imagine a basketball going in a net, the ball probably will go in the net. So if you imagine this line to be straight, it probably will be straight. And this is where the connection of your hand and your brain take place, and that's why we do these warm-up exercises, so that you train your eyes to see things how we want to see them. Once I've done a whole page of vertical lines, I'm gonna just switch and start doing the horizontals all the way across. And you can keep going till you finish this. Another quick exercise which is also a great idea when working with pencil is learning the values that your pencil can create. I'm using a soft 4B pencil just for the camera to be able to see the lines for you, but with every pencil you have the darkest and the lightest. So first we're going to push really hard with our pencil and then lighten our approach to drawing the value, and then we're going to go from the lightest to the hardest. Just taking the weight off of my hand to get the lightest line. And then again from the lightest. I probably coulda gone lighter. And then pushing much harder to get the darkest. This way you can see what your values are, and then sometimes I section off my values. And you can see this can even go even lighter. So this'll be a one, two, three, four, five, and six. And throughout the next 30 days, I may talk about values and say, oh, let's draw with a two or a three value, and this way you're drawing very lightly rather than having a really heavy hand. We're going to start with the proportions of the face. I'm gonna place a line at the top where Frida Kahlo's flowers are in her hair, and then I want to place a line where her chin is. And this is the size of her head, this whole area on my page. So I know I'm not gonna go off the page. Then I'm gonna group the flowers and put a line down the middle of her face. And these are just the basic proportions of a face which'll help you with drawing your faces in these next few days. So I'm gonna get the shape of her face on the page. And by drawing quite lightly, you can always erase these lines afterwards. I like to sketch quite lightly so that I have a rough idea of where her features are.

So, this was the top and this was the bottom. The eyes generally lie in the middle of the face, and then the nose from that middle line lie central from that line, and then the mouth just a little bit above central. Once I've got those lines, then I can quickly map in where her ear line is and the other side too, and then her eyebrows. I'm constantly looking at angles and not so much what the actual object is. So, for example, her eyebrows, I look at the shape and the angles that they're on her face. And then her eyelid comes close to her eyebrow. Now, this is all by eye. I can get out a ruler if I really want. But because I'm just roughly putting down the proportions for you all, this'll help get you started with portraits. So you can check on your picture where the nose lines up to on her face. Sometimes it may seem a lot wider than it actually is. Everybody's face is different, so you can double-check. And also her mouth too. Actually her nose looks really wide, so I'm gonna pull that in slightly, which may mean that her eyes are too wide. So all these things I can correct as I go. Don't be afraid to make mistakes. It's okay, we all make mistakes. But we'll learn from those mistakes. And sometimes you have a good day and sometimes you have a bad day. The whole idea is to draw every day and you'll just become better. So now her hairline is slightly higher up here, so I'm going to take that up. And her ears just about there. You can leave the details right until the end. And I see that her nose is even higher up, (laughs) so I'm going to just shift that nose slightly. And this is usually how I work with a sketch, just getting the proportions down. I don't worry too, too much and kinda correct as I go. Okay. So we're gonna place the flowers up here. So I went a little bit over my line, but that's because I kept correcting. And then she has a braid in her hair. So I'm just looking at the line drawing of Frida. We're not gonna get into too much of the values or anything. Make her chin a little wider. And she has a shawl on, so I'm gonna take that across. We can put a little bit more detail on the eyes. I like to leave the little fleck in the eye. It kind of gives a little bit of life to your portrait. So I'm going to block in her eyebrows. Frida Kahlo was very well-known for her dark eyebrows and unibrow. And then I'm just going to put a little bit of darkness to her hair up here to frame her face. And add a little bit of detail to the ear. And then maybe add her earrings. You can use these proportioning techniques for every portrait that you do in this month, but you don't have to. Once you get practiced in drawing portraits, you won't need to do all the lines and everything. It'll come naturally to you.

Day 2: Two minute sketch

- Hi, we're working on two minute sketches today. This is something I practice with daily sometimes. We're gonna be using three different mediums today for our two minute sketches. We're gonna be using pencil, colored pencil, and a marker. We're gonna be drawing Nadia. She's a friend of mine from Sktchy. Sktchy is an app where you can find pictures of people to draw and to paint. She'll be in your PDF. So remember, these are two minutes, so I like to set a timer for myself. So I'm going to start. And I want to get the basic of her head here, and two minutes does go very fast so this is just a sketch just to get the direction of her face and her features. Many of you may urban sketch and to urban sketch you need to be fast, 'cause people do not stop for you. So this is great practice. It's also good practice because you really are looking at your image constantly. Leave that fleck. And get her shoulder in here. And then you can just get the darker areas of her hair. And I'm going to change her chin slightly, and get the neck value in there. (alarm ringing) And that's two minutes. So let's move on to our colored pencil. And I'm gonna start the timer again. So colored pencil has a similar feel to pencil. But it feels almost softer on the paper because we're using the watercolor paper. So here I'm going to show you, I'm going to use the lines that we used in the first portrait we did, just to get more of an idea and to line up one eye to the other eye. That's always important. Get

that neck in. Always looking at the angle. You don't need to worry about any details at this point. And I'm pressing quite hard, but maybe when you sketch, you'll press a little lighter. 'Kay. Get the shape of her lips in. And the direction of her eyes. (alarm ringing) And that's two minutes. So let's start our marker sketch. The marker has a really lovely soft feel after the pencil. And I find you can actually draw a lot faster with marker. And all these things, while you're experimenting you will find out what you love to draw with, especially when you're drawing quick sketches. Make sure you get that, the feel of her arm being there. And her neck again. See even though her eyes are a little far up, that's okay. A two minute sketch doesn't have to be perfect, it's just the idea of getting something down on paper. And I can always correct it, 'cause I have 33 seconds left. The materials feel so different. (alarm ringing) And that's two minutes. So we've drawn three portraits, one in pencil, pencil crayon and marker. You'll find out which one you prefer to do, but it's just great to get something down on paper.

Day 3: Five minute sketch

- We're gonna approach these exercises a little bit like yesterdays. So, we're gonna use a Tombow marker, and a pencil, and a fine-tip pen as well. These are gonna take five minutes and not two minutes. There are two sides to the Tombow marker, there's the fine-tip and then there's also the brush pen. I'm gonna be using the brush pen today. So this is Natalie's daughter, she's also on the Sktchy app. So I'm going to put my little mark there at the top of her head and a little mark at the bottom, and I'm just going to get the shape of her face. And a just rough shape, and her neck. Children's proportions are a little different to an adult but at this angle, we're just going to be looking at what you see rather than what you know. She has beautiful hair. And her shoulder's up here, and it's just under her chin. And mark her little chin there. And we're just gonna do a few lines, not to make this line a continuous line underneath her chin. And then her little eyebrow, you can only see a little bit of it here and then her eye, this is why you really want to go with the shape that you see, rather than what you know, 'cause it's being obstructed as you can see by the nose right here. So I'm sure if you were to draw this angle without a photo in front of you, it wouldn't be that easy. So you really have to go by what you're looking at. Then her mouth comes down here. Teeth are not always easy to draw, so I draw the space around the teeth, rather than actually draw the teeth. I look at that and it usually turns out a lot better than me actually drawing the teeth. Okay. And I need to find where that next eye is and there's an angle and it's quite a steep angle that runs up across her face to her other eye and it looks odd but that is where it is. And a little fleck in her eye again to bring her to life. And I have a minute left so, I'm just going to look at a few little values and shadows. Little one underneath her chin. actually, her chin is a little higher and then her hair also. Just looking at the darker areas. See this area here is all blocked in, so we can block it in with a darker pen. So to get a thicker line with these Tombows, all you have to do is push down a lot harder and you can get a thicker line to create a darker value in your piece. And you want to flow with the direction of the hair and try and do long strokes. (timer goes off) And that's five minutes. So now we're going to work on our pencil sketch which is also going to be a five minute sketch. So I'm gonna start the timer and off we go. So again, I'm putting my mark at the top and the bottom of her chin so I have the face. Now, with pencil I have a little bit more play, so I can make it a little bit more sketchy rather than just really paying attention to where the lines go. Marker isn't as forgiving, but it has a nice flow to it, doesn't it? It's great practice using all these different materials. I'm really gonna try and get that angle of her eyes. And the hair that comes all the way down here and then her neck. So I'm just gonna sketch everything in quickly and then go back and add a little bit more

detail, 'cause I may have a little bit more time with this one. And the nose. And the little eye, making sure you leave that little fleck of light. Actually I'll just put in the dark eye right now, get that in. You don't have to be too concerned about all the tiny details 'cause this is just a five minute sketch. And get her mouth in. So it's gonna run down here. And even though you do all these five minute exercises and two minute exercises, if you're doing them of the same reference photo, it's great to see the differences or where it was a little bit better and the different materials that you uses, which one you prefer to use. What you're comfortable with and maybe push yourself and use a different material that you've never used before and do a quick sketch to see how it reacts to the paper or, I need to pull that down a little bit. So these are exercises that I will challenge myself to and especially if I'm busy, if I have a project going on and I can't get to doing a portrait a day, or think I can't get to doing a portrait everyday, a five minute portrait is something that you can definitely do, or two minute portrait. So I may just leave her hair like that and I may just put in where the values would go. I have one minute left. This kind of sketch in pencil is great to do as well as you want to color in with watercolors afterwards, 'cause you have the line drawing there. And you can spend more time on the watercolor, or just do a wash. She's so cute! Okay, I think I'm done, five minutes. I have five seconds to go. (timer goes off) And that's five minutes. The last one we're going to do is with a fine tip marker and let's start the five minutes. So again, the top of the head, the bottom of her chin. Now, fine tip markers are a little bit like the Tombow markers in the way that you are sketching in lines mean something. So, not that they didn't mean anything in the pencil, but you can't erase these. So you have to be very aware of the line and the shape and how it forms itself. So I won't do as many cross lines across, I will just, visually I'll be looking and maybe make a dot where the other eye should go. So you almost have to in your head have an imaginary line to where the next pen mark will go. I can put a few crosshatching lines in. I'm gonna darken her eyes and her nostrils, and then let's get that lip. The more you do a portrait of the same person, you almost start to get to know the face a little more. It's like a muscle recognition. So again, I don't really want to focus too much on each tooth and I'm just drawing the negative space around the tooth. We're still keeping it very sketchy, have that sketchy feel to it, but just really looking at where the line meets on the portrait. And her hair kinda comes 'round here. Okay. And get the shoulder in, the arm and the hair that falls down here. This part of the portrait is quite dark, so I can do some crosshatching down here. And you want to try and follow the lines and the contour of the face. But even if you just block it in, that's fine too. 59 seconds. So because this is a fine tip marker, I'm not going to fill in these areas either, but you know that all this is going to be dark and right here. But you can take another pen and go over it. But now you have the basic sketch in front of you and that will help you with the sketch. (timer goes off) And that's five minutes. So even though that particular image of the small girl was difficult, because of all the angles, I think you still need to try it. You still need to use all the techniques that I'm teaching you to do these kind of portraits, because then you'll become better and you'll less fearful of approaching a difficult angled portrait.

Day 4: Blind Contour Drawing

- It's day four. We're doing blind contour, which is Courtney Cerruti's favorite. I wanna talk a little bit about blind contour. It's a very quick way of doing an exercise and looking at your subject intensely. A contour is the difference between one line that catches the light that goes into the dark. So, for example, I'm gonna just point on this reference photo that we've got. So, for example, when I'm doing the contour, I'm not gonna look at my paper, but I'm gonna be looking at my photo. And I'm going to be visually looking at this area here and this area that goes around here and the nose line

that comes down here and connects to the mouth. And also blind contour is where you don't take your pen off the paper. So let's try this. I'm not sure if it'll take two minutes or five minutes. It usually only takes a couple of minutes. So, I can kinda start wherever. I'm gonna try not to look at my paper. I'll start here. So I'm gonna follow her hair down. It goes around and up under her chin. This is an exercise that gets all the kids laughing in the class because they come out with portraits that are hysterical to them. But it's really a good way of just warming up your hand to your brain and making that connection. So I'm going to come up. She's got some light underneath the chin which I want to capture. And let's go back to her eyes. I don't think I did the other eye. Sometimes you kinda get lost where you are. And her shoulder. And she has this guitar that she's holding. Can't see the bottom of it, though. And then back into her hair and her arm. Ah! And I completely forgot. No, that was probably the other side of her hair. So that's it. And you don't have to do this just with a picture of somebody. You can do it with an object or with a house when you're out sketching. You can see buildings, and you can do blind contours of anything. It's a great way to just sketch.

Day 5: Ten minute composition and mapping

- Today we're using pencil again, and we're gonna use everything that we've learnt so far, composition, proportions, and we're gonna be doing a little bit of mapping. So this is my lovely nephew, Morton, and it's a very high contrast photo which helps with the mapping as well. So I'm going to start just by adding two lines where I want his face to be. And then just doing a rough, a rough shape of where his head is. Because there's more to him than just his face. And I'm going to put a little mark here where his shoulder should be, and run it all the way through. So I want to get all the areas into the page, of his body, and make sure I get all the angles of his limbs. Actually that may come in a little bit more. So mapping is a little bit like blind contour. I'm gonna be drawing the areas of the dark and leaving the light, and then I'm gonna be filling in. So you'll see, it almost looks like a map before I fill in all the contrasting colors. And again, don't pay too much detail to small areas. So we'll work on the face. So again I want to draw the line through the middle. And his head is slightly on the side. And get his eye line in the center. And then all this is in the dark. This is where I'm going to start mapping. He has a little bit of light up here. So it's almost like blind contour but looking at the photo, and at my page at the same time. So you can't really see his eye here, but you can see right here he has a big fleck of light on his cheek, and then a little one where his eye is. I'm not going to worry too much about his eye right there. And we're gonna bring his cheek around. So you should be constantly checking, so his ear is way up here, checking from one side to the other, that everything matches and is parallel. So his eyes are a little bit lower. They're actually around here. So once we've got this, and this is about as far as I'm gonna go with it, and then I'm going to use my pencil to hatch in the darker areas. Or maybe I can put some mapping areas here, along his arm. And then his fingers. This part. This part. And this hand you can't really see too many of his fingers 'cause it's in the dark. I'm just gonna leave it like that. If you remember the first day we talked about values, if I look at the photo I know that this area here is a very dark value, so I'm going to put that as my five. And then on the face there are a couple of smaller areas which are still dark, but not quite a five. And then I'm gonna walk through my picture and go over all my different values. So I'll just hatch them in, and you'll see me hatching them in. I'm going with a direction of the skin or the face contours. It's not too important, but it'll help you in your mind to know which direction the hatching is. So right down here, this is dark, but it's not really dark. On his lip is dark. And right here on his cheek there's a little bit of darkness. I didn't do under here. But the mapping, as you can see, it kinda preps you for your hatching. This is something that I would do also if I'm

about to paint a portrait. I may do this in a very light sketch or I may actually do this same kind of technique in paint and sketch it out in paint, and then I'll do the mapping and then I'll put all the contours and I'll fill them in with a lighter value or a darker value. And this gives me a good base for a painting. And he has a dark area under here, the shadow. And right here, underneath. And the hair here is a little darker, but not as dark. And he's leaning on a basketball, so I'm gonna just add that here. I'm not gonna darken it though, 'cause we want to focus on the portrait. And I see that his right eye needs to be darkened a little bit. So I'm gonna just darken that and put an eyebrow in. I hope you can see how it's turning out. This is a little bit smaller here. I think that's good. Even the most complex portraits, you can follow these tips to accomplish.

Day 6: Ten minute facial expressions

- Really extreme expressions are really fun to draw. This is Madeline. She's a daughter of a friend of mine. We're going to be drawing in pencil again. We're going to start the same way as we've done all the portraits, just by mapping it out and trying to capture her expression. Even though I can't see the top of her head, I'm just going to kinda make that up. So not always will you have a reference photo that has everything in it that you need to draw, but you can also imagine it. She has an amazing expression. So I'm going to use what I know and just line those eyes up. Then put a center line down the middle, and get the shape of her face on the paper. An expression can also change the regular proportions of the face, so you really have to go by what you're looking at and not by what you know. All these little darker areas, you need to map out. So her nose just lines up just here, and just on the other side here. You can see all the shapes, like the nostril shapes, change because of the expression. Your muscles are pulling your face out in a different, different angles are being formed. Okay. She has this big, dark area in her mouth, going to just map that in. That is a little bit wide. Then this area comes all the way down here, so I'll just leave that. I was going to erase it, but I think I'll just leave it for now. And pull the chin under. So you're constantly looking at the photo and making sure your lines line up, or the darker areas line up with certain areas on here. So the nose comes down here, her ear. And you can't really see the top of her ears, so I'm just going to imagine that it comes up a little bit. She's got hair that comes across there. Then take that line all the way to the other side. And like here in the ear, it's a lot darker, so even though you don't really know what it is, it's just a darker shape. 'Cause sometimes your photos won't be super clear. Just pull her hair up like that. And then I'll darken that out. Okay. Now I can go over, and I can map in all the values. So let's start with the eyes. So she has two flecks of light, one on each side, so I'm just gonna put those in, and darken those eyes so they're nice and dark. And just under here, make that a little darker. And her eyebrows. You can see the expression is already forming. Let's darken the other side. As you can see, the whites of her eyes are really not white. So let's try and keep the fleck of light the lightest part, and you can just shade a little bit the white of her eyes. And also here. So I'm just filling in the darker areas, and remembering your values. And right here, it's dark but not too dark. And then underneath her eye is dark. This is probably a value four, and just under the lobe is a little darker. Okay so let's get, let's just block in her hair. Sometimes it's nice to frame the face. And I'm not worrying too much about the direction, because I can go over. If you block in a large area with one tone, you can always go over it with a little bit darker, and I'll show you that in a minute. It's a large area, it's nice just to get it all blocked in. I'm gonna just sharpen my pencil. Okay, let's get this area all blocked in. And a little bit under her nose, and then her nostrils we can darken those up. And right beside her nose, she has shadow here and shadow here, just gonna darken that line. The top of her lips. Don't really want to leave the head floating, so I always like to put a shirt on, or at least put

shadows underneath the neck. She has some shadows here. So going back to the hair. So she has some wispy bits here which we're going to emphasize and take out. Because in the photo you really can't see the direction of the hair, but you can imagine that it's all tied up behind her, so I'm going to use the direction of where I think the hair is going behind her here. And the wispy bits over here, too. So then sometimes you need to just look at it and see what you're missing. I think my hand's getting a bit messy so I need to clean that. And then just looking at the areas here. If you squint your eyes, you can also see where the darker areas are of the face, so you can use, if it's a little bit darker underneath the chin, put some darker points there. Maybe up here, it's darker on this side of her face. And bring this line a little bit down. I think that's it.

Day 7: Twenty minute pencil sketch

- Up until now we've been doing a scale-on-scale portrait, so we've been looking at our image that we have, and I've been drawing very similar size on the paper. Now we're going to make the portrait a little bit smaller, so using the same techniques that I taught you before. I'm going to start by putting a little line at the top anywhere on my page. And then just visually seeing how small I want the portrait and putting a little line on the bottom. So that's how small we're going to make our portrait. This is Katy Daniel, and I'm gonna be using a mechanical pencil for this one. So we have the top and the bottom of her face. (mumbles) just draw because we don't see the back of her head so I'm gonna draw the front little hair wisps first. And the shape of her face. And then the hair comes around here. And because I don't know what it looks like, I'm just gonna imagine that it comes around on the other side a similar way. So we're still using the proportioning techniques... that I taught you before. So once I've just sketched all this, then I'm gonna move onto mapping it, mapping the portrait and getting all the values in, just like we did with the bigger one. All of this is dark on this side. Still want to get where her eye is up here, and then across down here so I get the right size of her eye on the other side. A mechanical pencil allows you to be a lot more precise than using a regular pencil because you don't need to sharpen it all the time. So you can just keep going. A little darker here, and also here. We'll approach her hair in a minute, but I want to get her face completed and then we'll focus on all the details in her hair. She has this great scarf on with lots of texture and folds. I'm just going to follow how the scarf wraps around, it almost looks like hair. And now I'm gonna go straight in with all the different values. Let's approach all the lighter values first. A little bit on the eyes. Some shadows from the hair as well. And a good way to look at values is, if you can see the lightest part of her face, which is probably this skin here in this photo, that will be your zero. And then you'll have your number one and your number two, your number three, your number four, and then the darkest is your number five. So really try and focus on the lightest being this, and then the darkest being this, and everything else has to kind of fit in in between. Okay, so now I'm gonna go a lot darker. Just following the contour of her face as much as you can see. A lot of areas you actually can't see the features, so don't draw them, just draw that it's darker. You don't necessarily need to imagine that something's there if it's not. That's our brain imagining, oh, there's a nose there, or there's a part of a lip missing. But we can correct that when we look, even a drawing that doesn't have it, you know that it's there, so it's okay not to draw it. If you don't see it, don't draw it. All this area's dark, so I'm just going to put like a number three value in the whole area, and this is a lot darker. She has a tiny flick of light over there. If you forget to do the flick of light, you can always go over with like a Gelly Roll white pen or something like that just to add it afterwards. And this little piece of hair here is super bright, so we're gonna try and leave that there, and that gives us a sense of space in front of her head, and it won't push that completely back,

those areas. It'll help find your depth. Okay, a little bit darker here. I think I want to stop on the face, and then focus more on the hair now. I'm just going to fill that bit in. Okay, so her hair, we want to use our mapping technique and look at each area where there's darker areas and where there's lighter, and save the lighter parts... for making different values after the fact. So let's get all the darks filled in. And even if there is a lighter than the darkest dark, then you're gonna leave it like that, and then afterwards you can always fill it in with a little dark value but not as dark. So if you squint your eyes, you can see these values a lot better, they become more prominent. They become more like shapes in her hair. So you want to follow the curves around. And then I block off, but leave these edges a little bit wispy. That's a big dark area here, we'll fill that in. And then she's got some hair in front. And then really on this side, she has a little bit of light hair and then all this is dark, so I'm going to just fill it all in. We go back to this side a little bit. This kind of hair does take a long time. So I'm just doing a simplified version, but you could spend hours doing the hair. I find it very relaxing, studying a face... for a long time and drawing. So if you have the time, maybe pick a portrait that's more detailed so you can focus on the details and spend time on it. The hair wraps around her head here. So the hair, she has kind of like a curl right here. So I'm just gonna pull my pencil up and go in the direction of the hair, and then this hair comes out from underneath. She has a couple of light pieces on top that are catching the light. Okay, so now the scarf, I'm just going to block in the darker values and try and create... a bit of volume. And then from that, I'm gonna go over my lines, and just soften it up a little bit. So by doing this, you created the shape of the scarf and the volume, and then you add a little bit of the details. And again, you can spend hours on this if you really want to. I'm just checking on the face. I think if I just put a little bit of shadow here... And a little bit underneath her lip here and darken this top lip slightly. And I think you're done. So as you can see, just by using the techniques that I've taught you, by putting a line at the top and a line at the bottom of the face, you can scale your picture to be larger or smaller.

Day 8: Ten minute monochrome sketch

- We're coming back to Katy Shell, our friend who we did the blind contour earlier in the month. Today I'm going to be working with just an orange pencil crayon. And we're going to be focusing on a monochrome sketch, which basically means using your values from the lightest to darkest, so similar to what we've been doing. But I also want to point out that we're using a reference photo that isn't super crisp. And this is real life. You're not always gonna have the perfect photo to work from. Okay, so again, we're gonna start with exactly the same techniques that I've show you before. And let's make her around this size. So that's the size of her head. And we're going to get her angles. She's at an angle, she's looking down at her guitar. And she has this great hair that kinda sweeps down and around... and then behind her shoulder. Her eyebrows are at an angle, so you can see that. So her head's kind of tilted to the side, so we want to make sure that we capture that angle. So I'm just gonna do it really lightly. And then place her eye, she's looking down, and her nose. You wanna keep all these angles of the features around the same angle. So you wanna find that angle of her arm. So you're always looking at the figure as a whole. You don't wanna just work on the face and then come back and do the body. Try and get it all sketched out so that you can see it before you put details on. The hair covers that side of her harm, so I'm not going to focus too much on that. Then the shadow falls under her face. And she has very strong shadows on her face. Let's just get the base of the guitar in, which isn't too important. Okay. So here you can see on the hair, it's all dark here. And then on this side of the face, the light is coming from here, so it's all shadowed here. So let's mark that and map it out on our picture. It just makes it easier when you

come to putting in all your values. Her eyebrows are tilted down. She has a slight bend in the nose, and then this little shadow curls around here. And then it's a really definite shadow underneath her nose. To me, this is an ideal reference photo, 'cause it has everything, it has the lights and the darks, and I don't mind it being a little softer. Okay, so now we've got most of our values. There's a couple on the arm as well and underneath here. And then the hair kind of splits here. I'm going to go in now, and quite loosely... put all my values in. Pressing a little harder when I really want it darker. It's gonna be a lot softer in feel once it's finished. And I'm not gonna worry too much about details. Right under here it's very dark. And then on the nose it's a little softer. And then in here, even though it's light, it's not as light as the brightest part on her face. You wanna try and keep this reflective light here just underneath her chin so when you're doing the darkest value down here, you can still see that reflective light. And even though it's very faint, it's very important to keep that line to be able to see the jaw line. And I love how the pencil crayon grabs on (mumbles) color paper. You can get a great depth to it. It's very dark under here. So you can start to see the values coming into life. I'm gonna add a little bit... of shadow here... and right here... where the cheek is. (pencils fumbling) Let's grab another pencil crayon. And then there's a little bit on the lip. She has kinda a dimple on her lip. Put that in. And all this is dark. So as you can see, I'm blocking in the larger values of her hair, and then I'm gonna go over like I did earlier in the month and put in more details. It's a bit of a shadow there, and bit of a shadow up... moving up to her eye. So feel how her hair falls over her arm and then around the back. I think we're almost done. I'm just going to put a little bit of shadow on this side of her arm. And just squint a little bit just to see if I need some other shadows anywhere else. 'Cause sometimes you see that better when you squint. So even though we didn't start with a really sharp image, we've really got a great portrait.

Day 9: Ten minute pencil and crayon sketch

Day 10: Hair with pencil crayons

- We're coming back to Katie Shell, our friend who we did a blind contour earlier in the month. Today I'm going to be working with just an orange pencil crayon, and we're going to be focusing on a monochrome sketch, which basically means using your values from the lightest to darkest. So it's similar to what we've been doing, but I also want to point out that we're using a reference photo that isn't super crisp, and this is real life. You're not always gonna have the perfect photo to work from. 'Kay, so again we're gonna start with exactly the same techniques that I've shown you before. And let's make her around this size. So that's the size of her head, and we're going to get her angles. She's at an angle, she's looking down at her guitar. And she has this great hair that kinda sweeps down and around and then behind her shoulder. Her eyebrows are at an angle, so you can see that. So her head's kinda tilted to the side. So we want to make sure we capture that angle, so I'm just gonna do it really lightly. And then place her eyes, she's looking down, and her nose. You wanna keep all these angles of the features around the same angle. So you wanna find that angle of her arm. So you're always looking at the figure as a whole. You don't wanna just work on the face and then come back and do the body. Try and get it all sketched out so that you can see it before you put details on. The hair covers that side of her arm, so I'm not gonna focus too much on that. And then the shadow falls under her face. And she has very strong shadows on her face, so let's just get the base of the guitar in, which isn't too important. Okay, so here you can see on the hair, it's all dark here, and then on this side of the face the light is coming from here, so it's all shadows here. So let's

mark that and map it out on our picture. It just makes it easier when you come to putting in all your values. Her eyebrows are tilted down. She has a slight bend in the nose and then this little shadow curls round here and then it's a really definite shadow underneath her nose. To me this is an ideal reference photo 'cause it has everything. It has the lights and the darks and I don't mind it being a little softer. Mokay, so now we've got most of our values. There's a couple on the arm as well, and underneath here. And then the hair kind of splits here. I'm going to go in now and quite loosely put all my values in. Pressing a little harder when I really want it darker. It's gonna be a lot softer in feel, once it's finished. And I'm not gonna worry too much about details. Right under here it's very dark, and then on the nose it's a little softer. And then here, even though it's light, it's not as light as the brightest part on her face. You wanna try and keep this reflective light here just underneath her chin, so when you're doing the darkest value down here you can still see that reflective light. And even though it's very faint, it's very important to keep that line, to be able to see the jaw line. And I love how the pencil crayon grabs on watercolor paper. You can really get a great depth to it. It's very dark under here. So you can start to see the values coming into life. I'm gonna add a little bit of shadow here and right here, where the cheek is. Just grab another pencil crayon. And then there's a little bit on the lip. She has kinda a dimple on her lip. Okay, put that in. And all this is dark. So as you can see I'm blocking in the larger values of her hair, and then I'm gonna go over like I did earlier in the month and put in more details. There's a bit of a shadow there and a bit of a shadow running up to her eye. So feel how her hair falls over her arm and then around the back. And I think we're almost done. I'm just going to put a little bit of shadow on this side of her arm. And just squint a little bit just to see if I need some other shadows anywhere else, 'cause sometimes you see them better when you squint. So even though we didn't start with a really sharp image, we really got a great portrait.

Day 11: Hatching light and dark

- Your reference photo today is of Janice. She's from *Lola Lost and Found*, and we're going to be looking at her because her photo's great. It has a lot of lights and darks, which is chiaroscuro. I also picked this photo because of the accessories of the eyeglasses. So let's start with just sketching. I'm going pick a really bright color to sketch her in today. And I'm going to start again with the top of her head and the bottom, and just make a reference to how big her head is on the page. And then we'll get the shape of her face in. We can't see that side of her face, but I'm going to pull her in a little bit so I can finish off her specs on that side. I'm just framing in where her scarf is and getting the composition all worked out. And then, I'm going to go right in and draw the specs. Really looking at the angles. And from here we can line up the rest of the face. The light is coming from the left-hand side, so all this side is going to be a lot darker. So we'll just map in our shapes. I'm even sketching in the small shadows that I see so I don't forget about those later. Gonna pull her chin slightly down. So now that I finished my sketch, I'm going to start on another color and just go through the whole face with that color. So I'm gonna work with my orange to work through my lighter values, and then this will give more depth to the face. So now I'm switching to my next color, which is a lighter pink with the same value, but I just want to add some more cross-hatching. Cross-hatching is the overlapping of lines to create depth for contouring a face. So now I'm switching to a darker color. I'm gonna keep switching to darker and darker colors so that I get a lot more depth within my rendering. I think that's almost done. So with cross-hatching you can build a portrait up really slowly by using many different colors or just one color. But the depth will just make your portrait come alive.

Day 12: Cross hatching with pencil crayons

- We're gonna continue with crosshatching on this photo of Ulrich. I'm gonna be using pencil crayons and I'm going to also be finishing the portrait with a graphite pencil, just to accentuate his features. So starting from the top and making sure his face fits on the page, putting a line where his chin is. And just get the shape of his face in. So my last layer, I'm just going to be going over his features in graphite, as this creates a great depth to the portrait. And that's it. I picked out reds and oranges and yellows because the photo of Ulrich is very warm. But feel free to use any colors that you wish and play around with color.

Day 13: Five minute self portrait

- Whenever you're stuck on what to draw, you know what you can do is just get a mirror out and draw yourself. I'm gonna work on two pictures of myself for five minutes using markers. So with this one I'm going to create a background first just using the markers, and just almost scribble a little bit on the paper in the area of my face, just to create some color. I'm using the lightest colors first and then I can go over with darker colors. So once I've done the scribbles I'm gonna pick a darker color and get all my lines down and the proportions of my face. Now I'm going to switch to a slightly darker color and just put in some details. And that's the first one. And even if it doesn't really look like you completely, it's okay 'cause it's just a drawing exercise. I'm gonna move on to my next one. This one's a lot pinker, so I'm gonna be using pinks and blues, as well as the yellow. And that's it. Just by putting markers down very loosely on the paper in the beginning helps me not feel that it has to be perfect.

Day 14: Facial expression marker portrait

- This next one is of my daughter. And I'm going to be using two colors for this one. A very quick sketch using Tombow markers, but not the brush tip pen, the, well, they are brush tip pens, but the small end of the Tombows. So let's start with a lighter color. I'm going to pick a pink and a purple. So the same as before, I'm just going to make a mark how big I want her face to be, and then just map out. This one's a little harder because there are angles. So I'm going to look at the side of her face, and try and get that expression and the angles of her side of her face here. And again when drawing the teeth I don't really want to fill in the teeth. I would rather look at the negative space around the teeth. She has fantastic hair. Okay, now I'm going to switch to my purple. So now I'm going over my line, but I'm trying to get one line that I'm happy with. 'Cause down here I shortened her chin a little bit, so I'm just going to correct it to where I want her chin. I'm trying to get to the purple really close to that line so that her face jumps forward, and her hair is behind her face. And that's it. So with quick sketches like this it's really just the gesture of the expression that you're trying to catch. And that's what's the nice part about a quick sketch.

Day 15: Ten minute cross hatching

- We've been scribbling with markers and now we're gonna do some crosshatching with markers. This portrait is going to be of my other daughter. So we'll start with the lightest first and then go to the darkest. So I'm only using the three colors this time. So now I'm going to switch to the pink. And the final color being the green. I think she's finished.

Day 16: Tombow brush markers

- We're gonna be continuing with markers. This time we're gonna be using the brush tip markers a

little bit more like a paint brush and less cross hatching. So I'm gonna start with this sketch of Brandon. And get all his proportions down. And then we can add some color. So with these brush markers, you can really push quite hard to get different widths of your marker pen on the paper. So don't feel afraid that you can't push hard. Okay, I'm gonna switch to an orange. Okay, so let's move on to the pink. And by adding these colors, you're just creating layers. Sometimes they're a little darker in areas. So let's now work on his shirt a little bit 'cause he's got a great shirt on with a pattern. I'm gonna use some other colors that I have. And I think we'll make it yellow. And add a few little red bits on there. Pink. And I think Brandon's done. Working with non-traditional colors helps you stylize a portrait and find your voice.

Day 17: Micron pens

- In my practice I've drawn on Pantone cards before. It was for a hundred-day project. So they're just postcards and I'm going to draw a picture of this lovely lady called Stacy on the Pantone card using a Micron pen. It's a .03 Micron pen and I'm gonna start, I won't be doing any lines across her face, but just putting points where I want her face to be. I'm going to draw the outline of her eyes. So we just wanna keep the lines very simple. And wherever it's really dark, we can fill in. Sometimes with portraits, less is more. You don't want to add too many lines to the face 'cause if not, you can make somebody look very old. So I have two more that I can show you from my past project that I did. Here's one of Frida Kahlo and one of my friend, Sarah. I love the brightness of this one and it really shows a lot of character as well of my friend. And Frida Kahlo's, all the cross hatching gives it a lot of depth in the fabric of her shawl.

Day 18: Picasso in pen

- Here's a photo of Pablo Picasso. I'm gonna be using a fine tip pen in pink for his face and then use a brush tip pen for his shirt. So we're gonna be using crosshatching, very loosely so don't worry too much about making marks that you can see. I'm still gonna be proportioning just as usual. So just making a circle or oval to where his face is and getting the composition down. So I'm just going to mark out the shirt's stripes and then fill it in with the marker. And you can press quite hard with these brush pens to obtain a really thick line. I love the big contrast between the scratchiness of his face and the smoothness of the brush tip marker.

Day 19: Cross hatching with a fine tip pen

Day 20 - Ballpoint pen

Day 21: Ink portrait

- We're working with a new material today. We have India ink and we have a watercolor ink. So we're only gonna be using the two colors, pink and black and we'll start with pink. I'm going to use a five round brush, and sketch out the face first. So I can't see the top of her head, but that's okay, I'm going to imagine where it is. And still looking at proportioning the face, just like we did with the other materials. So actually I'm going to go over her whole hair so that when we come in with the black that will be the high contrast. So sometimes I use water with watercolor ink and other times I don't. With this one I'm just gonna keep it in it's purest form, but you can add water to ink to dilute

it to get a lighter color. So I'm just looking at the blocks and shapes of her features. And I'm not going to draw her hand in front of her, I'm just going to make it without it. And before we start the black, maybe I'll just put a quick pattern on her shirt. So you'll probably have leftover ink on your brush so instead of cleaning it out totally, if you just dip it in water you can dilute it and get a lighter pink. 'Kay, so now we're ready for the black. I'm going to wash off my brush. I'll just move that, and start with the black. So we only want to put the black in the darkest, darkest areas and leave a lot of the pink, so just in these areas here. So ink feels very different to paint. It soaks into the paper and is a very deep and intense color rather than paint that sits on the surface. So with inks you can't go over a darker color, so you have to start with the lightest color first that you're using. And I think ink is one of my favorite mediums 'kay, 'cause it's very dramatic. Even though I placed a lot of black over the pink, you can still see the under-drawing of the pink shining through, and that's why every layer matters.

Day 22: Ink values

- This portrait we're going to just focus on values with India ink. We'll work with the lightest values first. Just making sure that we get all our proportions right. You can dilute the ink that's on your brush with water to get many different values. And I'm using a size five round for this one. I may use a flat later. And you want to try and leave those brightest whites. To blend the ink into the white I usually wash my brush completely off and then put my brush on the white and blend it into the darker color. This way you get a soft edge. Gonna start with a few darker values. Remember to lift your brush up. If you're doing a very fine line just use the tip of your brush. I'm just checking for all the really dark darks in the values and making sure they're all on the page. I can add small details like hair wisps. This is something you could do with watercolor too, an exercise. So when you're working with values with an ink drawing you need to be focusing on the whole portrait so don't just work on one eye and then work on the lips. Look for all the values across the board in the portrait. This will help it become more of a uniform portrait. If this happens you can just take your brush and pull the ink from the area that it's spread. I'm just going to make his shirt a little darker on this side as it's in the shadow. I think we are done.

Day 23: Tom Petty in ink

- We're continuing with India ink, but this time I'm gonna sketch with India ink and then add some color with watercolor. Even though the reference photo of Tom Petty is in black and white, it's gonna fun to add some color. So we'll start again just by sketching out his face and getting all the proportions on. Again I can't see the top of his head so I'm just gonna imagine how it is. So I'm gonna leave these areas for color. So we're gonna work with our lightest colors first, to tone in the lightest values. So I'm just looking for the lightest tones and adding my lightest color to that tone on the portrait. Let's get his eyes in. Then start adding a slightly darker tone against the light that I've done already. And because we're just working from imagination on the colors, you can go with any colors you want. Get his lip color in. And this part under his brow needs to be very dark. Almost black. So I don't have a black so I'm using a dark brown, like a sienna with an ultramarine blue, and that'll give you a really dark, dark brown, a bluey-brown. So sometimes it's nice to play around with watercolors. If you put quite a lot of watercolor on to your paintbrush and let it bubble on the paper and just leave it, and then you can add a little bit of another color to it, and it'll just blend on the paper. And it can create really cool effects. 'Kay, so we'll move on to his hair. And I just give it a wash of this color and then add my layers on top of it. And while that's drying slightly I want to

focus a little bit more on his eyes, pull in some depth to them. 'Kay. It may bleed but we'll get some dry areas, which may look neat. So I'm just loading my paintbrush up with paint and then pulling it through, right down to the bottom of his hair. Some areas I'm pushing a little harder, to get a thicker line. And the great thing about watercolor is that you can eliminate color too by just putting white or rather clear water on your brush and pushing a little harder and then lifting the paint from the paper. So I think I want to leave him like that. I like the effect and the play of the watercolors on here. By sketching first in the India ink, you're committing to the drawing, and then you'll play around with your watercolors and you can create some really great effects.

Day 24: Frida Kahlo in watercolor

- Hi, we're going to paint a picture of Frida Kahlo, just using watercolor and ink. I'm going to start by sketching out all the proportions, just with watercolors. Using a number five round brush, want to just map in and sketch those flowers on top of her head. Now I can just sketch her face. She has great features and her, they're very symmetrical. You can put a line down the middle but at this point from doing so many portraits you can just visually eye that imaginary line and just put the shadow in underneath her nose. As you can see I'm just extending her chin a little. So now I'm going to be adding color to her face. I'm going to try and keep it as true to the photo as possible. So we're going to work with our skin tones and then add a little bit more of red flesh coloring, and then go on to the hair and the flowers. So to mix a flesh tone I usually take the peachy red color, the more crimson here, and then mix the cadmium yellow with it, and then water that down to get a lighter color. It's a little bit too, you can also test your colors on the outside of your sheet a little, if you want to. So squinting your eyes you can see that in this area there's more fleshy tone. I'm going to keep all the lightest areas quite white on the page and that way your portrait will still have a lot of life to it. And you can over all the darker areas too, like these shadows underneath the brow with the same color and then layer over the top with a darker color. I'll just put a wash over the ears and then we can come back to those. You can see the sketch through wash. I'm going to add some tones to her neck. You may sometimes forget about the neck area and then matching that neck area's always difficult. Let's try and work on the whole face as your working and because there are some of these skin tones also in her flowers I'm going to add that to the flowers at the same time. Okay, so let's mix a little bit of a darker skin tone using the same colors but then just adding a little bit of a sienna, just this brown. Little bit of okra. I'm going to add a touch of blue to that color I just made and that's going to go underneath her neck. So I need to leave my layers to dry a little because I'm not doing all of it wet into wet and I need sharps edges. So I'm just going to let this dry slightly before I put my darker color on. So now that it's dry I can put my shadow underneath the chin. I just want to soften up this area a little bit, then I'm going to work the shadows into the other areas that I see. Actually the shadow underneath here is a little bit more purple. So I'm going to mix some of this crimson, with a tiny bit of ultramarine. And just do a wash underneath there. And I can almost not feel the paper with my brush, that's how lightly I'm pushing. And I can add some underneath here too, right in the ears. 'Kay, so I'm going to put some color in her eyes, just using a brown, and then we can darken it if we need to. There is a tiny light underneath her eye and that's just where the lid catches the light from above. You want to not put any paint on that and try and leave it to have a tiny line of white. 'Kay so now I'm going to switch to a little bit more vibrant red for her cheeks and her lips. Let's put a wash of color on her lips. It should be dry down here right now. Then we can brighten up in a minute. She has the perfect lips. Okay, I'm going to let that dry so that I can layer it afterwards and just switch back to my shadows up here. It's a really dark area

here, get that shadow in. Okay now let's get some color on her cheeks and just around her earlobe. And there's some colors up in the flowers I want to add to while I'm here. 'Kay so we can move to the lips. Getting a deeper red in there. Really look at the line in direction of how the top lip and the bottom lip meet. And I'm just going to put some color on the bottom here and leave that little bit of light right there. Going to add a slight shadow underneath here, for her chin. I'm going to use the India ink to fill in the hair and shawl that she has on. Then I'll go back to working with the water colors. I just want to let everything dry a little. I'm using a six round to do the ink. And even the ink feels so different to the watercolor, it just soaks right in to the page, so make sure you're being very certain about your lines that you're putting on and filling in. You can take your time doing this. We're not going to put too much detail in her hair. So I'm going to come back with watercolor here, where I've left this white to fill in her little band that's attached to her hairpiece and right here too, I'll leave a little bit of white, so I can fill that in with color. I want to add more details with the black but I have to use a smaller brush, so I'm going to use a four round for these areas. So now that my bottom layer is dry I'm just adding the details on top of the layers, making my eyebrows, making those wispy bits in the middle for her well-known unibrow. I'm going to switch back to water colors now just to add a little bit more color and to finalize the details on the flowers and her necklace. I'm just going to simplify her necklace, just by adding gold or yellow okra and then putting a little bit of shadow and detail on top. So I'm continuously squinting a little bit to make sure that my shadows are as dark as they need to be. It makes the chin push back and the face come out. So I'm just mixing up a dark shadow just to put underneath her necklace and then I'm going to add a little bit of detail to her necklace. And it doesn't have to be exactly the same as in the photo. And finally I'm just going to add a tiny, little bit of detail to her lips again, just to darken them. And I think we're done. So you don't want to overwork your piece but I'm just going to take one last look and check that nothing's out of place. So I can see down here on the throat area it's very light, so I'm just going to add a little bit more skin tone down here. If you followed me along the years you'll know that Frida Kahlo is my go-to if I ever need something to draw, I'll draw Frida Kahlo.

Day 25: Mixed media

- We're drawing Natalie today. We're gonna use pencil first, then some ink and a wash of watercolor. So it's a mixed-media piece. I just wanna let you know that even if you have an image, a photograph of somebody, and you don't see all the hair or all the shoulders, we can still imagine how it will be. So we're gonna start with the proportions of her face and get that on the paper. I'm gonna make her face a little bit smaller so that I can fit her shoulders on. And because her face is at an angle, you really want to watch for those lines. So place in all your parallel lines that go across. This is my center line where her nose is. This way I can measure her cheek from the side. So I'm just gonna do a little bit of cross-hatching but not too much. I want to keep it very light. Now this area where I can't see the hair, I'm going to imagine that it falls on this side of her face. So let's start watercoloring. I'm going to use the number four round. And I just want to highlight her cheeks and her lips and a little bit on her nose. I'm keeping it very loose. And a little bit on her forehead, just add some color to her skin. While we're here, I'm going to put the blue of her eyes in. And I'll leave the pupil for when I do the ink. I'm going to use the blue just to do a very simple, fresh, pattern background. We can use the red, as well. Now moving on to our ink. I'm going to use the larger brush for this, the size six round and just fill in her hair. I'm just gonna use the tip of the brush just to add the little pupils here, leaving a tiny fleck of light, and add a little bit of black to her eyelashes. Now let's just put a fun pattern on her shirt. And I think she's finished.

Day 26: Another round of mixed media

- Today's portrait we're going to be adding another medium. Along with our watercolor, ink, pencil, we're going to be adding a fine tipped pen as well. Also working with composition with this one. We have to fit in his hand, so make sure you allow space for that. So I'm going to look at the overall shape of this whole area of his body and make sure and almost look at the negative space so that I get that in on the paper. So I'm just blocking in the shapes, and then I'll add more detail. I think his ear is too close. I'm just gonna erase his ear. M'kay, so let's get some color on here. So I'm going to use a number five round and just watercolor a wash over his face. Again if you squint you can see all the darker areas. So I'm going to try and place my watercolor where all the darker areas are of his face. Now I'm going to switch to the ink, using the number four round. I wanna make little marks for his hair here, because it's not completely solid, just to give an effect of short hair. Remember to leave that little fleck of light right there on his eye. And even though his eyes may be brown, I'm just gonna color them all in with black, to give more of a graphic feel. Now I'm going to use my LePen Fine Tip pen to do some details in the tattoos that he has. And it doesn't have to be exact, just to get the idea that there's tattoos on his skin. 'Cause this one's quite intricate, I just wanna put a whole bunch of little lines on. And he has one here that's wrapped around. You can't really see it so I'm just going to almost shade it in. And this one with the roses, I think I'll go back to watercolor and just add some details, 'cause it's a lot softer. Maybe put in some dark gray blues, then add some shadow underneath here. I'm just gonna add that too. Right at the end of a portrait, when I'm painting, I sometimes use a darker color to shadow. So I'll look on my overall picture and make sure I'm catching all of the little shadows and I'll just do an overall color to get a uniform effect.

Day 27 - Gouache portrait

- Today we're working on Henri Matisse. He used really bright colors in his art so we're gonna approach this portrait with some really bright colors using just wash. These are acrylic wash, and I'm going to start with a number four round brush, just using this pale peachy color, and we're gonna use it in a very loose way, so you can go right in, and look at all the areas of his skin that's very light with this pale color. Get his nose in, and his cheeks, and his ear back here, so we're gonna line that up here. Let's leave his beard white. Okay, so now moving onto the blue I'm going to take the blue, and mix it a little bit with the white just to create a lighter blue. I'm gonna sketch in areas like his glasses and his ear, and his nose just over the top, and his eyes. So all the darker shadows I'm now going over with with the blue. I'm trying to keep it very loose. And because this paint dries pretty quickly if you don't like a certain line you can always go over it. So just adding a little bit of water to loosen up the color a little. I'm going to add a little bit more white to lighten up that blue, and we can look at the mid tones on his face. Remember to squint your eye so that you see these mid tones they kind of pop out when you squint a little bit. This will help you see where to place them. I really don't want to work it too much more than this. Maybe just add a couple of little details here in his beard, and then I'm going to add the bright pink. You can dry your brush off so you make sure you don't have any blue on your brush when you're using the next color. This will just be to highlight some of his features, and to give it that pop of color. These are just accentuating the lines not necessarily a value. At this stage we're in week three. You should be approaching these portraits with a fast and very loose feel. I don't think you need to be focusing on details anymore, and just have fun with it. This is a very quick portrait, but you get exactly what you want with just three colors.

Day 28 - Charcoal portrait

- Let's get messy with charcoal in today's portrait. It's a great way to sketch something really quickly, so I'm just going to sketch this out. We're drawing Egon Schiele today. This is willow charcoal that I'm using. It's a medium size. You can go with a finer point charcoal as well, a thinner stick. And I'm just using a medium. And once we've sketched in charcoal, I'm gonna use acrylic gouache again and paint his face and skin tones. Egon Schiele was super expressive in his art. So I'm trying to capture that with this portrait. Gonna try and get some of his hands in here. So we're gonna move straight to acryla gouache. Starting with the lightest color first. And don't worry if you pick up some of the charcoal with your acryla gouache. It's a very expressive piece so it's okay if it gets a little messy. I wanna leave the acryla very impasto-ish. So I don't want to, I don't want to water it down at all. And I'm using a six round for this. I wanna keep my brush strokes nice and big. And take a little bit of white into that pale peach color. And you could use acrylics for this kind of technique, too. Okay, so we're gonna darken the tone slightly. And mix my next color in with a little bit of the peachy color. You wanna try and keep those black lines of the charcoal just to frame it in. And this way, you don't lose the drawing underneath. And get the shadows in. This is quite light over here, so I'm gonna keep that light. Remember to squint to see if you're getting all your values right. If you're missing anything. I need it to be slightly darker here. Just in between the eyes, underneath the brow. And a little bit here. Okay, so now I'm gonna go a little darker with the hair and also the eyes. Oh, I can add a little bit to here too. Okay. So I'm gonna use blue to darken my brown just a touch. And get a really deep, rich brown. Shadows. Let's get that hair in. I've noticed I haven't finished off his hands. So I'll have to go back and finish that. I was focusing more on his face. Okay, I'm just gonna check everything and then I may go over with a little bit of charcoal. He has a shadow that's reflective from his upper lip. I really want to get the tops of his lids a little darker. So let's just pull that in with blue, maybe I can go over with charcoal. I'm gonna pick up my charcoal and add some little details and if it's still wet, it may not grab. But it seems to be okay. Just going over some lines. Okay. I think he's done. Oh no, wait. We forgot the flecks in his eyes. Flecks of light. And now he is alive.

Day 29: Pushing color boundaries

- For this one, we're going to experiment with really bright acrylic wash. So let's start with the lightest colors, and then work with really brights on top. This is a size four round that I'm gonna be sketching the portrait with. Let's get her skin tones in wherever we can see it. I'm just looking at the lightest area here, and kind of blocking in those shapes, rather than sketching it out. A little bit like what I did with the Matisse one. Don't forget to do the neck area. Okay, so I'm going to add some yellow to this. And it's really about playing around with the shapes of the face. Not worrying too much. So map in the eyebrows, and the intense eyes. We can add color to them later. Let's add a little bit of pink to her lips. So just to get the sketch down, I'm watering it down a little bit so that I have more fluidity with my lines. Sometimes that helps, especially when you're drawing hair. But then we can go over it with a thicker gouache. Okay, now I'm going to look at a few of the darker values on her face. Using the purple, I'm gonna add those. So I just went over that little area, because it really did change her expression. And I want that intensity, so I'm just gonna take that bit away. Add a little bit of light to there. And add a light pink to the edge of her nose. And let's put some color in her eyes. Gonna add some blue streaks to her hair too. I'm putting this on quite thick just to give it some texture. I'm gonna use the white just to lighten up some areas. Just in here, and on her nose, and put some purple in her hair too. Get all those darks, and dark values. I just wanna

get a little bit more form up here on the hair. And we're going to paint our background with a number 10 round brush. Just going back to her face quickly. I wanna pull in some of that neon. Regardless of what your color palette is, you're still looking for all your values across the board, whether it's a luminous and bright pink, or a very muted pink.

Day 30: Black and white to color

- So for today's portrait we're using a similar palette to yesterday's, just more muted colors, less oranges and pinks, and more blues and turquoises. I'm going to use the six round just to get my sketch on this one, and we'll start with a pink to sketch this lovely pose out. And I can use a little bit more watered down just to get the sketch on the paper. And I'm going to fill in all the lighter skin tones, not forgetting the neck area. While we have the large brush, I'm gonna fill in the background and her top, and then work on the face. This way we can have hair that goes over the background. Get that shape of the cheek in. Now let's get her shirt in. I'm gonna use a really lovely ultramarine blue, just in its purest form for the shirt. Has a really nice vibration with the turquoise, and I'm going to block in her hair, so we can put some highlight over the top of it as well. Gonna leave all the wispy bits until the end. Let's go back to working on her face. So I'm gonna take a number five round brush, and work on her features. We're gonna mix up a nice pink for her lips. And I'll add some to other areas of her face too and her neck. Add a little bit of purple to that color, so that we can get some shadow on her neck. I'm gonna go in with a little bit of pinks. Sometimes if you don't wipe your brush, it drops droplets on your page. So I'm gonna use a number four round, and I'm going to put the eyebrows in, and the eyelashes. And then just the wisps of hair that I need to add. Just want to add a little bit of a shadow underneath her chin here. Want to add a little shadow just underneath her mouth. Just want to correct one little bit down here that when you squint your eyes there's a little bit more shadow, but it's a lighter shadow. And just a tiny bit of light here. I'm just gonna correct this a little bit, and add some more hair up here. Even though her hair is probably a very dark brown, we used dark blue to substitute it, and it's absolutely fine. And although the colors are super bright, there's still a calmness due to her pose.

Day 31: Pup Charlie in watercolor

- We have arrived on our last day of portraits. And although we have done many faces, we're gonna do something a little different and we're going to painting and drawing pup Charlie. So I'm gonna start with ballpoint pen and then finish off with watercolors. So approaching the portrait of pup Charlie in exactly the same way. We're gonna just get all his features down on the paper, making little reference marks to where his eyes are. I'm trying to catch every little essence of his adorable little face. He has this great mane. Okay. I'm going to switch to watercolors. And using a number four round. I'm gonna get all those little tonal values down. I wanna get some of these darker little grays under here between his fur and the shadow that his head is making on his fur. I love how he's lying down here. That's so cute. He has like a champagne color to his fur on this side. Shadow up here on his head. That is quite dark around his eyes. So I'm going to pick up some ultramarine with my sepia and mix them together to get a really dark tone. Just gonna add some darker areas. Isn't pup Charlie adorable? So now I wanna get an even darker black, if I can, for his eyes or the darkest I get to a black. So I'm gonna add the sepia and the ultramarine and the crimson. Let's see if that's a little darker. Just a couple of wisps over here of his hair. Maybe darken this up a little bit. I think Charlie is finished. Congratulations on getting to day 31. Can you believe we've drawn 31 portraits together? This is, like, a huge feat not just for you but also for me to keep going with my practice

because not only does it help in my style but it also helps in becoming a better artist. Painting daily has definitely helped me find my style. And I hope you will find yours too.