Advanced Acrylic Painting with Jon Stich

Chapter 1 - Advanced Acrylic Painting

Overview

(gentle music) - Hi everyone, my name is John Stich and I'm an illustrator and educator. In this course, we'll focus on a more advanced level of acrylic painting. (upbeat music) We'll go over some basic skills, such as mixing colors using a limited palette, and we'll cover some more complex ideas like taking black and white and turning it into color and also working on a more detailed portrait. If you feel comfortable with your drawing skills and have some experience using acrylic paint, then this course is right up your alley.

Materials

- Let's go over the materials for this class. And I'll break down why we're using each specific item. Let's start with the paper that we'll be painting on. This is a Bristol paper with a vellum surface. It's nine by 12. And Bristol paper is nice because it can handle a certain amount of thickness with paint before it even bends. And you can also use pencil or pen or even marker on this if you wanna get into mixed medium work. As far as brushes go, we have a number six bright brush. We have a number eight bright. We have a size two in a Raphael Kolinsky brand, as well as a size four. This is a size 16 Princeton Flat Brush. This brush in particular is good for the beginning stages of the painting when you're gonna be doing a lot of larger broad brushstrokes. All of these brushes are brands that I like. The Raphael ones I'm a little particular about, because they're very good at getting precise lines and also broader marks as you go. You don't have to get this exact same set up, but it's important to get quality brushes. The quality really affects your overall work. Underneath these I have a bandana that I use as a rag. I have a jar filled with water. This is the cleanest jar I own. So I like using a dirty jar like this, because it helps me to know that this is what I'm dipping my paintbrushes into as apposed to a coffee mug that I might be drinking out of, or a glass of water or something like that. We're gonna be using four tubes of paint, so we're working in a limited palette for all of the paintings we do. This is a Phthalo Blue Green Shade. This is a Cadmium Yellow Medium Hue. This is Naphthol Red Light, and this is Titanium White. All of these are Golden brand, as you can see. And they're all size five ounces. You don't have to get five-ounce sizes, but if you're in an advanced class, I figure you're pretty devoted to working in acrylics, so getting a larger size like this is a smart move. And this is a bottle of retarder. And what we do with retarder is we put it into the paint so we can help control the drying time. This basically slows down anything that you mix up. This over here is the palette we'll be using. And this particular brand, Masterson, is really good for using acrylic or any other water-based media. If you buy this, it comes with a lid, which is great because it helps to preserve the paint overnight and it also comes with a sponge and a piece of paper like this that you end up using as the palette. I'll go over how to set everything up in the next video. And lastly, you may want to pick up an apron, because if you're like me, you get paint all over your clothes. So your wardrobe will thank you later.

Mixing colors

- I'm gonna start by showing you how to set up your palette, and then we'll get into mixing some colors. Let me give you guys a quick rundown of how the Masterson palette works. So we have the palette box that I showed at the beginning. Then we have this sponge here, and when you buy this,

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it'll come with a clean sponge. You don't have to worry about all these stains. This is from many years of use. And then we have our palette paper right here. I soaked this paper for 15 minutes in warm water before getting it ready to place over top of the sponge, like so. And now we have our palette ready to paint on. One note about the sponge is that the pigment will bleed through this paper onto this sponge. And there's not really anything you can do to prevent that, but you don't want to try to clean that sponge using any soap at all. Unless you really like the smell of a moldy old sponge, you just have to live with that result. Let's start laying out our palette, and we're using a limited palette for this entire series. So I want to show you the way that I lay it out, and we'll get into mixing colors. I start with titanium white in this upper corner right here. Then I go to cad yellow. Naphthol Red Light in this corner, and phthalo blue a little lower over here. Now, the reason I think it's important to lay out your palette this way is that you have a lot of real estate in order to mix colors. And you have your important primary colors all along the edge. I keep the blue a little separate from these other ones, because if you get the blue into the white, or the yellow, or the red, just a little bit, it changes the color a lot. So it's good to have that one a little separate. We're gonna mix up some secondary colors. And I know that if you've already done some acrylic painting or any painting before, you know where the secondary colors come from. But what I want us to focus on right now is the amount of pigment that it actually takes to change certain colors. So we're starting off with yellow. And what I want to do is I want to see how much red it actually takes to change this yellow. I'm not aiming for the perfect orange by any stretch. I just want to see how much red it takes. So I'm gonna grab just a little bit of red right there off the edge and mix that in. And I'm not gonna mix the entire area of yellow up. I'm just gonna mix this corner, and I'm gonna test this on the page just to see where it's at. Let's add a little bit more red. And let's just see how much more, how much closer to, I should say, how much closer to orange this gets, okay? So you can see a subtle improvement. So let's add a little more red. Now we're getting there. Now let's add maybe just a little bit more. There we go. It's traffic cone orange. All right, now let's work on getting green. And remember, one thing we're trying to think about is how much pigment we're adding in order to change the color. So we already have a decent amount of yellow here, and we know that all we gotta do is add a little bit of blue in order to get green, but let's just take a real small amount of blue at first to see how much it changes this color. Okay, so that was a small smidge of blue. So you can see it's a little bit cooler than that first yellow we put down. Let's add a little bit more. All right, a little more even still. And one more level. There we go. Now, there's one more secondary color we want to figure out, and that's violet. But the one thing you'll notice with these two colors, 'cause we're gonna have to mix our Naphthol Red with our phthalo blue, is you'll notice that it's gonna get a lot darker as it gets towards violet. So we'll start off here with a decent amount of red. All right. I'm gonna add a little bit of water to this just to make it flow more. Now let's add a tiny bit of blue. Get that right there. Now let's add a little more blue even still. All right, so we see a deeper red here. Now let's add a little more blue. And you can see how much darker this is getting now. Oh yeah, there we go. And now a little bit more blue even still. And we'll see this is a very, very deep purple right here. If you're wondering how would you get a very, very dark color, you could mix up this purple right there, this violet, and then add a little bit of yellow to it. And that actually makes a nice black, nice rich black. So next let's work on making a tertiary color, which is achieved by combining two secondary colors. So what we're gonna do is work from this orange that we have here. And I'm actually just gonna mix a little bit more of this orange, and we're gonna mix this with some green. And the reason that we're mixing these two secondary colors and the reason that we want to learn about tertiary colors is because that's how we get a lot of our natural-looking earth tones. Okay, so

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if this is my orange right here, let's lay some of this down, and let's slowly add green to it so that we get some of these colors. I'm gonna clean my brush a little bit first so that I can mix up the green and combine it without having some of that orange already in it. So we're gonna add more yellow. And then we're gonna add some blue. Let's add a little more blue to that. Okay, I'm gonna clean off my brush one more time because I'm gonna take a little bit of green and add it to the orange, and we'll see what that ends up looking like. So taking some green, adding it to some orange there. And we'll see it kind of mutes it a little bit. So that's great. This is gonna end up giving us some nice fall colors. And clean my brush again. The other good thing about having a rag that you can use over and over again is that you can pull the paint off very quickly. Okay, let's add a little bit more green in here. Do this again. So you can see there's a lot of really good fall colors that come up from this combo. We'll do a couple more squares of this. And let's do one more. So you can do this exact same pattern by combining orange and violet, and violet and green, and you'll get a good sense of natural colors. And when you're mixing from green to violet, you'll get a good sense of darker colors that you can work with. Okay, the next line I want us to do are complementary colors. So complementary colors are colors across from one another on the color wheel. And when you combine them together, you get a good sense of grays and darker colors. And they also work as a means of adding a shadow to the other. So if you're working from orange to blue, then blue is a good color to create the shadow. So let's start off with some orange down here. So get this orange onto the page. And now I'm going to slowly add a little bit of blue. And when I'm mixing this blue in, I want you to think of mixing color as if you're making a Venn diagram. I'm not trying to turn all of that orange into another color. I'm just trying to turn a portion of it into this new color. So we've got this value here. Now I'm gonna only take a portion of this and add blue. You can see it gets browner in tone, and it also gets darker. So if you are painting something that's yellow, and you add a little bit of violet to it, that's gonna create a nice shadow. If you're painting something red, and you add some green, that'll provide a nice shadow. And we'll do one more round of adding blue to this color. And again, we're not gonna cover the entire area. And you can obviously see this is getting a lot greener in color. Okay. The last thing I want to show is what each of these colors look like when we add a little bit of white. So I'm gonna clean my brush once again, and let's add white to each color we've mixed on this last row right here. So I'm gonna add a little bit of white to this orange. I'm gonna lay this color down. Let's do it a couple more times. And as you're doing this, again, take note of how much paint it actually takes to change the color. If you can get a good grasp of how much or how little pigment it actually takes, it'll help your painting time improve by a lot. Because if you're just slowly adding a color that you could really add a lot more to, it's just gonna end up slowing you down. Not that you have to paint fast all the time, but I think that if you know that something takes less time, you might be more compelled to jump into it. Right, and let's add some white to this next section. Another thing you might be noticing if you don't already know this about acrylic paint is that it does dry about 10% darker than whatever you put down. So that's something to be aware of as you go. Let's get a little more for this last one. So sometimes when you're doing these color charts, it might seem like a little bit of a chore or maybe even redundant if you feel like you know what you're doing. But I always like to do these before I start an illustration, because I think it gives me a good sense of what type of colors I want to go with. If I'm gonna use a limited palette or not. I can think about what's a good light color, what's a good mid-tone color, what's a good background color. Okay. And sometimes it's not the obvious color. Like this color right here I think looks great as a mid-tone. And it's not one that I might immediately think of. You never know what type of color you're gonna mix up that might be the one you're looking for. It's important when you're painting to

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know what your palette choices are gonna be, what colors you're gonna go with, and how to work with a limited palette so that you can focus on choosing colors that are light, mid-tone, and dark. All right, and one last row here. Adding white to this greener color. Now, see, that's a good green. You thought the top green was nice. And as you can see, even though I'm adding quite a bit of white, it's still not as white as the page. So when you're mixing in white, you can go slowly, but it's important to know how much you actually need. And once you touch the page, sometimes the color you selected is actually a little darker. There we go. So adding white into some of these tertiary and complementary colors can really give you a mature-looking palette. And that's the strength that we're gonna want to use going forward.

Building up layers for a still life
- As an exercise of painting light and shadow, let's take a simple object to start off with. We'll work on this apple here, and we're trying to really divide it in terms of the area that is brightest, to the area that is darkest, to the cast shadow that is on the table. We're gonna start with our size six bright brush. And one thing I wanna point out real quick, as you may notice, my palette is pretty dirty from the last exercise. I just wiped it down really quick. You can let it dry if you want, and then mixed colors over top of it. This paper is pretty sturdy. So it'll last for a little while. So to begin, I'm gonna mix a darker red color that serves as the line for the overall shape of the apple, as well as the beginnings of the area of shadow. So I'm pulling together some red, some blue, and I'm gonna add a little bit of yellow and white into this, but not as much. The reason I wanna add a little white is 'cause I know this is gonna darken a little bit as I lay it down. Now I'm gonna add a little bit of water here. Acrylic can get very thick, but you can work with it in a thin manner where it's watered down if you want. And I like to start with a more watered down approach at first, and then we can get thicker with the paint as we build up layers. So this is just kind of a quick overall sketch of the apple. And I'm gonna add in this side color there to show that this is in shadow. And I'm gonna add a little bit of a line using the tip of this brush to show that this part of the apple is concave and we can see the stem coming up right there. And now I'll add a little bit of blue to this red, thinking about the Venn diagram shape again. And this is the shape that I'm going to use to indicate the shadow onto the table. So I'm adding a little bit of blue, which makes this more violet. And then I'm gonna add a little bit of yellow to make it grayer. So going along the bottom of the apple here, there's this color and I'm gonna add some white to that to get the rest of the shadow. Sometimes, when you add the shadow in, it really just helps to make your apple or whatever object you're painting, pop off of the page. So you don't wanna wait till the end to get that in. All right, let's switch it up on the brushes. I'm gonna start using my Raphael size four brush, and I'm gonna take a little bit of this red here and add it in. I'm gonna take some white and we're gonna mix colors for the lighter area on this apple. I want it to be a little more red and I want it to be a little more yellow as well. It doesn't get quite orange and sometimes painting a brighter version of red is tough, because you get pink right away. So you got to add a little yellow to this to make it, to make it look natural. Okay. I'm just gonna paste this around. And we'll get to some of the other marks that we see as we go. And by that, I mean, some of these more yellow areas. I'll just mix in some yellow here. Or we can just scuff that in right there. And then the apple tends to get a little bit greener on the inside. So that means that I'll add some yellow and a little bit of blue, actually, a little more blue than that even still. Let's get that shape in there. So now I want to get a little bit brighter on the top and a little bit darker in some areas. So we're gonna push the values even more. So if I'm going back to this pinker color right here, now, again, sometimes you gotta add a little more white than you think you need to in order

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for it to work. So adding more white. This is looking pretty pink. I'm gonna add more yellow, a little more red. Let's see if this looks a little bit brighter on the page. Yeah, that's getting there. And some on this side here. And now let's get the dark part of the stem in. So what I'm gonna do for this is I'm gonna use my size two brush to get the darkness of the stem. I'm gonna start by mixing it into that browner color that we used on the shadow. And I'm just gonna mix it right in there. Let's get a little more water in. And get this shape right in there. Now there's a real subtle part I'm noticing that helps to show that this Apple gets concave right there, and it's actually a highlight using this greenish color we already mixed up. So I'm gonna add white to that and a little bit of blue right there. And I'm gonna put that color right in. I'm gonna add even more white to this to make that work. There we go. And now, with this same color, I'm gonna add a little bit of red and get some of the glossy highlight features that I see in the shadow area right here. And let's get some of the highlights and then a couple more details in the shadow. And then we'll call it a day. So lots of white on this part right here, and a little bit of yellow, I'm not gonna get as bright as possible, but very close. And there's some highlights coming in from here. All right, another highlight on the top right here. A little highlight on the top of the stem. So we'll get that in right there. And then let's get a little bit of a richer red on the dark side of the apple and we'll just have that tie everything together a little more. So here we go. And within that darker area, there's a little bit of an orange color. So I'm gonna get that, 'cause that's gonna help show that it's more dynamic than what we have at the moment. And one last thing, I think, is just getting the outer edge of the apple to be a little cleaner. So I'm gonna take this brush and if you have a little more water in it, you can get the point nice and precise and that's gonna help us to get this edge right in there. There we go. Just a couple more marks on the inside there, 'cause sometimes I never know when to stop. And there you have it. The big takeaway from this exercise is that we can take a simple object like an apple, break it down into a mid tone, a lighter tone, and a darker tone, and then get progressively brighter and darker as we go. And we can apply this same approach to virtually anything that we wanna paint.

Black and white portrait

- In this next lesson, we're going to create a color painting based off of a black and white photo, but I want us to think of this photo as black and gray and white, and we're going to assign a separate color for each value. This image that we're referencing is a copyright free photo so I don't actually know who this man is, and you can download this off of the class PDF. The reason that I wanted to pick this photo in particular is because I like the lighting. It's a strong light source so we can see a good amount of contrast. There's also a nice variety of lighter tones, mid tones and darker tones. So we're gonna go off of that, trying to mix one color for each value. I'm gonna start off by using my large size 16 brush and I'm gonna mix up a mid tone value and we're gonna start with the grayer tones in the photo. I'm also gonna add some of this retarder at the beginning stage here, and again, the thing that the retarder does is it helps to, once again, control the drying process. So this is gonna slow down our drying time. We're gonna mix up a nice mid tone color as a starting point. So I wanna fix something that's in almost a yellow ochre range here. So I'm gonna add some red, gonna add some yellow, add some white in here. The reason I'm starting with this larger brush is because I wanna mix up more of this color as a beginning point, because I'm gonna build my darker and my lighter color on top of this. All right, so we have the yellow that's getting a little closer to orange, and to mute that, I'm gonna add some fallow blue. Let's add a little more white to this. I'm gonna add a little more yellow here. Sometimes it takes a while to get the first color down, but if you really try and focus on getting it to look the way you want, it'll be worth it in the end. Okay, I wanna add a

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little more blue because I want this to be slightly more muted. All right, and I think that's a good mid tone color to start off with. So I'm just gonna add a little bit of water here to make sure it flows on the page, and now we are blocking in a quick overall shape of the head. Add a little more water to this so it flows on and I'm gonna leave some areas white to indicate where the lighter values are gonna go, but I'm also aware that some of these areas, I'm gonna have to go over again with either the mid tone or the lighter color. But this exercise is not so much about drawing this face out and getting it perfect, it's more about just seeing how the values work and how to see color for the value that it is, and that's the beginning stage for simplifying our subject matter. Okay, I'm just gonna get this a little more solid in a couple spots. Okay, so we're gonna switch pace now and start using our size six bright brush, and I'm going to mix up a brighter value now, and I want this to be a little bit pinker than what I've already got down. So I'm going to mix some white directly into my yellow ochre, add some red, and I want this to be noticeably brighter. Doesn't mean that it has to be solid white, but there's a lot of contrast that I can clearly see in this photo, so I wanna be able to sense that as I'm looking at my color. Add a little more yellow in here. Add more red. The last thing I wanna do is just add a little bit more retarder into this right here, just so that I ensure that it doesn't dry right on the palette, and adding the retarder isn't so important for a quick painting like this one will be, but you wanna get in the habit of adding that in for longer paintings like the final portrait we'll be doing. Okay, so I'm gonna just plop in this color where I see it necessary on the portrait, so areas that are much lighter, such as the nose right in here, and I'm blocking it in. I'm not gonna worry too much about every subtlety that I see. I'm working my way around the eye, and as you can see, I'm also overlapping some of the mid tone area that I already put down. Even though I know that the hair is a different color altogether and it has different values, we're just trying to simplify everything here. That's what this whole stage is about, is just simplifying things and then we can get more detailed, more complex, later on. Get the underside of the mouth right here. So you can sorta see why having strong contrast is a big plus in whatever photo you end up going with. But if you go off of this one, you really wanna just notice the difference between light, mid tone and shadow, because that's what we're trying to accentuate here. Okay, and I'm gonna add a little bit of this bounce light off to the side, 'cause I think it kinda shapes the skull nicely. And then let's get some lighter area on the shirt as well and part of the collar right here. And I'm gonna add a little more mid tone right under the nose, 'cause I see that as being important. Clean that off, get some more of this mid tone in and just block that in real quick. We'll switch brushes once again. I'm gonna use the Raphael brush for some of the darker values, which I want to lean closer to blue, so I'm adding a lot of blue into my mid tone color. Actually gonna add a little bit of red too just to neutralize this. You can see that adding red to this blue here is actually graying it a little bit and that's because when we're adding blue to yellow ochre, it's gonna make it greener. When we add red, it's almost like adding a little bit of violet to that. Let's add some white in here. A little more blue. A little more red. Okay, so it's not gonna be as dark as the darkest color here but it's definitely gonna be darker than what we have down so far. So now I'm going to use this brush to go around and shape out some of the darkest areas that I see, and in the end, this is gonna have almost a screen print look to it. Okay, so I'm going around, just sort of shaping the outline. Let's work on getting some of the shape under the nose here. Let's see, getting the eye in here. Getting some of the info on the eyebrow. And you can push the contrast if you want too, you don't have to completely obey the photo here. So if you see an area where the eye could be a little bit darker, or part of the head could be a little darker, go ahead and add that as you see fit. So you can push the contrast as you go around. If you decide that part of the contrast needs to be pushed a little darker, then that's okay. Playing that up is something

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that is up to you as the creator. You can see sometimes when you first put down a significantly brighter or darker color, it can almost look shocking at first, but as you move it around, it starts to make a little more sense. And with this face, there's so many great lines that you can add in. There's so many great values that you can work on. I'm not gonna work on this one as much as you might at home, but the important thing is to consider what are the most important and significant values that you see and to get those down first, because if you make some of these wrinkles more prominent than they need to be, you're gonna end up with an image that doesn't actually look as close to reality or even something that's as flattering as you might want it to be. When you're doing portraits of people, they definitely want it to be more flattering. So I'm just gonna get a few more marks like this in and I think I might end up pushing the value a little bit more on a couple more areas here. Get this plaid. Couple of quicker strokes. Push some of the value under the nose here. Let's get some of the line work for this ear. And the nice thing about using this Raphael brush, again, is that you can make lines that are very long and whimsical, and you can also make them a little broader if you so please. So it's a nice way to make marks for hair. All right, last thing I'll do is clean this brush off a little bit, 'cause there's some brighter areas that I see that I could use this smaller brush for and it would help the overall picture. So I'm just mixing back into this pinker color here, and adding in value there and in parts of the eye here. A little bit of the lip right there and there. And maybe just one last stroke in the hair like that. These are the colors that I decided to go with for this photo, but I encourage you to experiment with other colors with other black and white images so that you have a better understanding of how color works with value.

Skin tone studies
- In this segment, we're gonna work on mixing skin tone colors, and we're gonna work off of two reference photos of two different people. I decided to pick these two copyright-free reference photos first of all because they both present different skin tone colors and we wanna have a good variety to start off with. They also fulfill the strong lighting requirement that I had in a previous exercise. So in both of these images, I can look and I can tell where the light source is coming from and the last reason is because I want us to think about taking these photos and breaking them down into three skin tone colors as a starting off point. So for each one, we're gonna mix a lighter skin tone color, a darker skin tone color and a mid-tone skin tone color. I'm gonna begin grabbing my size eight bright brush, and I'm gonna mix up a middle of the road skin tone color for this lady right here. So starting off with pretty much every skin tone color you wanna begin with is gonna start with some version of orange and then you're gonna add blue and white depending on your subject. I've added a little bit of blue and now I'm gonna add white in here and a little more white, and this is one benefit of using a limited palette is that you don't have to stop and think about every color you could possibly add. There's only four options you can add to alter the color you're mixing. So it helps your decision making time as well. Okay, I think this is a pretty good beginning I might need a little more yellow and red just to brighten it up. So I added a little bit of yellow and I'm gonna do this swipe of paint right on the photo 'cause I like to just hold it right next to the image and see how close it is. So that's pretty good. This color right here I can see it on the edge of the cheek, on parts of the brow ridge, certain near the top of the hair so that's a good middle of the road color. And the more you look at this photo or any portrait that you're working off of, you'll inevitably see lots and lots of color, lots and lots of tones. So we're only trying to simplify things at first that's why we're trying to aim for a mid tone, a lighter tone and a dark tone. So I have a mid tone and I'm gonna leave this brush here and I'm gonna switch to my size six brush to try and find a lighter value. So

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we're gonna need white for that obviously and I'm gonna add a little bit of blue in here to neutralize this 'cause it's getting too pink. So a little bit of blue and some yellow. And I'm just gonna do quick swipe here so we can see what this color looks like okay and lastly, I want to mix up a darker color. I'll pick up this brush for that one, this is the size eight, and I'm gonna mix a little bit more red into my mid tone and a little bit of blue as well and I'm not going for the darkest possible color that I see, right, 'cause there's black in the shirt, there's gonna be black on the eyes on the eyebrows, but I'm just looking for something that's on the darker spectrum. I'm adding plenty of red there, plenty of yellow, a little bit more blue. I'm gonna do a swipe of this darker color right there. Okay, so that's a good range of flesh tone colors as a beginning point for this image. Now, let's clean each of these brushes off just real quick. So if you have more brushes than this, then it'll be easier to transition to the next skin tone mixtures we're doing. You can also do this mixing with a pallet knife. I tend to work just with brushes if I'm doing smaller paintings like this, but using a palette knife is another way to go. We're gonna work on the middle of the road skin tone color for this fella and beginning again with some orange. This is our size eight Princeton bright brush and then I'm gonna add a little blue in here. Some white and I can tell that I'm gonna need to add more yellow to make this one work. Some more yellow here and a little more white and let's add a little more yellow even still. You can see how pretty these colors look just on the palette. All right, so this one again is kind of the middle of the road that we're aiming for. So I'm looking at this as the possibility for some of these shadows in the forehead, along the cheek on this side. I know it gets a lot oranger down in the neck there, but we just wanna start with something middle of the road so that's a good beginning. I'm gonna switch to a size six brush and work on mixing the lighter colors. So I'm adding white of course, I can tell this needs more yellow and even a little more blue. More white overall. Let's add even more just to make this pop out I'm gonna add a little more blue. Now let's do a little swipe of this color right here. There we go and this is for the lighter side of the face and when I mix up the darker color again, I'm not trying to get the darkest black that I see, which is pretty evident in his beard and his hair and his eyebrows and the eyes. So I'm going for a darker value and I kinda see it on the inside of the eyes right here, maybe right on the top there, inside of the parts of the beard. Okay, so we're aiming for that color as opposed to the darkest black. So, I'll switch brushes once again, using the flat eight, the Umbria brand I should say Princeton Umbria. So I'm adding blue, I'm adding a little bit of red, a little more red even still. Add some yellow to that and as you can see, when you build each new color off of the initial mid-tone, they all really mesh together nicely. So it's important to think about that Venn diagram that I like to talk about. All right, so let's do a swipe of this for the darker color and see how that ends up looking. Right, there we go. So again, this color more focused on some of this area right here, some of the inside of the eye and we'll use it as a beginning dark color all over the place and then push the values lighter and darker and get more detailed as we go. Using the skin tone colors that we've just mixed, let's make a quick color sketch starting with the first photo. I'm gonna quickly sketch this out using my Raphael size four brush and I'm gonna use a little bit of water with this mid-tone that I mixed up and I'm gonna try to draw the beginning parts of the portrait. Now, it's okay if this is loose because we can always adjust things later on and reason that I want to start with a mid tone as opposed to a darker value is because these lines are a little less of a commitment because of their value. If I make really dark marks as a beginning point, then, I do kind of risk making errors that stand out more than I want them to. So this way it can be a little bit looser and I can be okay with any change that I need to make. And what I'll do after I get a quicker sketching is I'll work on laying down some of the values similar to what we did on our three color portrait in a previous exercise. So, one tip I like to give when you're

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drawing a portrait or any type of figures to really try to focus on longer lines at first, and then you can get shorter with your lines as you go but if you can make longer marks at first, it helps you to just see the rhythm of everything within the figure and shorter marks tend to stunt the rhythm at times. All right, so let's say this is our beginning point of the drawing. So What I'm gonna do now is faking some of these lines to show some of that mid-tone value. So I see that a little bit in the cheeks here, a little bit under the jaw, right under the nose we'll get to that and it's okay that these layers aren't totally opaque. We'll get to that as we add more information. You always wanna figure that everything is in progress as you go. So things are loose, that's better than creating something that's really tight and well rendered that you then have to add more info to later anyways. It's just a good idea to consider everything as under construction. All right, and some of these values will end up making a little bit darker as we add our darker tone, but we're not gonna worry too much about that at the moment. We're just trying to really define some of these lines so that we can see the shape of the face a lot clearer. Okay, so that's a pretty good start for that value let's actually just get one last thing, get that cheek to be a little higher. Okay, next thing we're gonna do is add in some of the lighter color that we mixed up and again, use a little more water at the beginning here and I'm just gonna sprinkle this color in and I'm just gonna cover everywhere that's lighter. And you can see that even though this is a lighter color and it might look lighter on the palate, it's actually a little bit darker than you might've thought and that can happen with acrylics because they dry quickly but also because as soon as you add any pigment to white, it'll change quicker than you might be comfortable with, something to look out for as you go. And again, there's so many other colors that you're gonna notice as you go along, but, we're not worrying about that at first we're just worrying about simplifying things. Okay, I'll leave the teeth white for now, but I do wanna cover up some of these other areas where I can see the white of the page and if you ended up going over your mid-tone line, that's okay. It's better to overlap then try to go over these lines a little too gingerly, right? Everything's under construction. So now I have that color in, and the last thing I'm gonna do is I'm going to work with the darker value and I'm actually gonna add that even into areas that are gonna ultimately get a lot darker. So I'm gonna use this kind of all over, add more water and I'm gonna start by just adding some of this into the top of this head wrap here. And this is just gonna help my overall understanding of where color goes and the value of color. So it's all part of just simplifying the beginning stages and I can also follow a little bit of the rhythm of this wrap, like how this dark part goes up and around and then curls over. So getting that movement in helps all of the other aspects and then this part comes a little more like that. Let's add some value onto the shirt here. We don't have to fill in this entire shirt with value or anything, leaving it unfinished looking is actually a good style decision, right? And then I'm gonna add some of this darker value into the eyes, the eyebrows, some of the other darker areas here. It's not the darkest color that we're gonna need, but it's a good starting point. So we're gonna have to ultimately go over some of this with more black, but we wanna have a simpler understanding at the beginning. And limiting our palette, limiting the colors we begin with really helps us get to that simplification. So we'll just add some darker values and a few more spots here, I'm not gonna get it everywhere. Side of the cheek here, under side of the lip, right like that, and again, we're still looking for longer shapes. So if you can do a shape such as under the chin like this and just one full swoop, it ends up looking a lot cleaner and it helps the overall feeling of your stroke. Under the ear here, and inside of the ear, this underside right here. And then there's a little bit of a darker value on the earring and I'm just gonna lay that in. That's a classic area, I might forget to paint if I don't add that in right now. Okay, so now we've got a good breakdown of the values in three different colors. We have our second photo here and we're

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going to apply the same technique with this portrait as with the previous one where we're starting with a drawing using that mid-tone and then we're gonna push the values lighter and a little bit darker. Going with our Raphael size four brush, add a little water first to the mid tone and just like last time, let me shape this a little bit more. I like to get the tip of the brush to be a little point here so that I can get a good line. Sometimes you have to press it down on the pallet just to shape it, okay. So we're gonna, once again, get a decent line drawing to begin, and we're not looking for necessarily pushing all of the values at this point. We're just trying to get a decent amount of line in before we add any more info and one of the reasons we like to work with a mid tone as opposed to a darker value is because this is a little less committal, it's a little looser. If you make an errant mark with your mid-tone, it's not gonna stick out as much as if you make an errant mark with your darkest value. So we're working our way towards that. We are getting around the beard shape here and if you do somehow make a line that you regret, it might look like an eyesore at first because when you're starting off, there's not that much information on the page, but you just wanna keep in mind that that errant mark becomes less significant when you add more color, more value, more lines that have a variation of line thickness and weight. So it's important to just forgive yourself as you go. You don't wanna think that every single mark you make needs to be the most precious line. So I'm shaping out the hair and I'm also gonna start thickening some of the values in here. So even though I know that the hair is gonna be darker overall, I'm just gonna darken it with this mid-tone for now. So similar to that last portrait, we're just trying to establish what do we have here that is a little bit darker in value and then we can push that darker value later on. All right, so the inside of the ear needs some value, get some value into the beard here. You're essentially just looking for shapes in the early stages. So you can think about line, you can think about value and you think about shape, and those are the elements that really helped to simplify things at first. All right, just a couple more spots in here. Next, I'm gonna add a little bit of water more than I've already got onto this mid-tone because in addition to the lines, I wanna give a sense of where the light source is. So, since I've added water, I can go over some of these areas with this mid-tone color and I can still see the line as I go. So I'm just sort of sprinkling this over top. Even before adding that lighter skin tone color that we mixed up, we can see how this painting is coming together and just one more spot there and then I think I'm gonna add some of this onto the shirt too, even though it's blue, it's not necessarily a darker color, but I wanna just get that sense of lighting onto the shirt too, okay. Next, we're going to clean this brush off a little bit and work on the lighter colors. So I've got this already mixed up from before. Again, I'm gonna add a little bit of water and I'm gonna start putting this color in. Similar to that previous portrait, you might notice that this color goes on and then dries maybe darker than you wanted it to, but that's okay, 'cause again, we're still gonna push our darker values as long as you can see while you're going, where your initial lines were, where the values are supposed to be lined up. As long as you can see the between the color you put down for mid tone and the new color that you're laying down for the lighter area, then you're in good shape. Let's get some of this onto the shirt here and last color we're gonna try and add in right now is that darker color So I'm adding a little water to this darker tone, and I'm gonna start adding it in on the beard here. The darker color always helps frame everything out. So sometimes you feel like midway through a painting, you're lost, it's hard to see where things are because you put a lot of time rendering certain areas and thinking about color and depth and all that and if you step back, what you really need is maybe a darker color or a lighter color to help frame things out. Whenever I'm working on a painting, that's almost always the last thing I do. I look at my painting from a little further away, and I realized that I need to push the values, I need to work on the contrast. It's almost like what you

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have to do is start off simple, get a little more detailed and then before you finish returning to some of the simple aspects that helped you begin your painting in the first place. Just a couple more areas here I'm gonna add a little bit on the nose and where the lips meet and make that a little darker. We have a pretty decent understanding so far of where light and dark values belong. All right, just skip the last details on this eyebrow and then I'm gonna see if there's any other line work I wanna try to get in. I feel like maybe on the back of the head here, could you some definition, maybe the inside part of the ear right there. Maybe on the neck here, going into the shirt I think that'll help just a couple parts on the shirt, some line work, which I always like to add in to try to frame things out even more. This part where the ear meets the side of the head and then one last mark for now, just along the top of the eye like this. At this stage, we have our two portraits at a really nice foundational point. We have a good understanding of the light source, we have a good understanding of the three different values and we have good colors to show those three values. From here we can push everything in terms of detail and complexity as we go.

Final portrait
- Here we are in the home stretch. This is the last segment of the advanced painting class. And we're gonna work on taking one of our foundational level paintings to a finish. We're gonna push the values, we're gonna work on details. We're gonna add more color in and make everything altogether a lot more polished. Now, looking at the photo reference. What we wanna do at the beginning is identify any color that we see a lot of and start with that as a beginning point. So there's a lot of darker blacks. There's a lot of oranges. There's a lot of reds in some of the areas like the nose and on the brow ridge. So we could start there but we don't wanna start with something like maybe this green color in the headband, or maybe some of that yellow right in there, cause there's not that much of it. Now, I'm going to get some of these darker colors in starting with this broader brush. And I already have an area with this mid-tone down and some lighter and some darker values. And since I'm gonna work on this painting for a little while, let's add some retarder in as well. So to begin, we're getting some blue in here, getting some red. And even though we're working on some of the darkest colors right now, you kinda wanna consider everything under construction still. So this is a darker color but I'm gonna add some water before I paint it on so that it's not as dark as we could possibly get. Okay, so adding some water. I'm gonna shape out the shirt first. You can see right off the bat how much darker that is. And when you're using a brush that's this size, it's important to remember that it has a broad side which I'm using right now. But if I wanna get a thinner line, I can use the edge like this and get that mark end. I like to have the shirt leave some painterly marks so that it kinda blends into the page right there. All right, same thing with areas in the headscarf right here. Can I get that end. So it's important to remember that we're not just narrowing our focus to one single area we're trying to look all over. What can we add? And can we add it in other places as well? So this same dark color can be used in a lot of different places. Now, even though I know this gets dark right on the edge here and very dark underneath, I'm not gonna get it as dark at the moment cause I wanna get the eyes and a little bit of the other areas. They're specific to the face darker first. So I'm gonna switch brushes to the number four Raphael Kolinsky brush. Add some water so that I can get the tip nice and refined. Okay. And let's get that in there. There we go. (indistinct) Work on some of the underside of the nose here, right into the nostril. And. There we go. Always takes a little more focus when you're working on some of the facial features. Some of this info on the eyebrow right there. And now maybe a little bit right (indistinct) the mouth. It's important that even though this takes a little more precision, you're still keeping in mind that it's

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under construction. It's not finished work yet. Now, we've added in these darker areas and I know I was talking about the precision that it needs, but you still wanna consider everything under construction as you're going, I'm gonna switch now to work on another broad area. So let's work on some of the other flesh tones within the mid-tone realm. I'm gonna clean off this brush first. And, I'm gonna work on the area on the cheek that gets a little bit more yellow in it. And as you're adding in these flesh tone colors. You might notice that there's so many different colors in there. You'll see reds, you'll see greens, you'll see blues. It's okay to try and patch that all in, but we still wanna simplify it (indistinct) much as we can at first. So if I see this color right in here, we're adding value to the cheeks and, to some other areas along the forehead here. And, I'm gonna add some more red and yellow to this color because I see a lot more of a vibrant orange in some of the areas around the nose especially, and then on the chin even. And I'll add a little more retarder in this cause I don't want it to dry up. It's just a little bit. Okay. (indistinct) I'm gonna add more white to this color here. Sometimes you put a dab down and it's a little dark. So, no need to panic. Okay. There we go. That's better. I think I want more yellow in that. There we go. And maybe some more on the forehead here and let's see maybe some on the inside right here, right where the cheek meets the nose and then some on the neck right over here. And then I'm gonna add even more red. More white, and more yellow to make it even more saturated overall. And I'm gonna add that right onto the nose right here. And, I see a little bit of this color up in the brow ridge too. So let's go ahead and get some of that in there as well. And a little bit under here and maybe even under the eye like this. And so this is how you wanna think about adding more in terms of color is whenever you see it in one area that you're working on, try and find other areas that you might be able to spread that exact same color. I see a little bit of it right above the eye here as well. Let's get that in. Right above the eye there too. Okay. Now, another thing that we can do, cause there's a lot of really bright colors on the headscarf there, I'm gonna add more red to this color I've already mixed. And a bit of white also. I'm just gonna add some of these brighter colors while I'm here. So that goes right in there. There's this line to indicate little bit of wrap right there. This goes right in here on this edge. Maybe a little bit more on this side. (indistinct) So. And some more right here. I also noticed that this color there's a little bit of it right above the top of the lips. So we can sort of see the top of the lipstick right like that. So I'm gonna add that in, like that. And, there is a lighter version of this same color, maybe a little more red but on the lower lip, that's catching more light. So let's get that in. Here we go. And I'll get that same color maybe with more red and a little more yellow, but there's definitely a brighter version of this up top too so, let's get that in while we're here. There we go. Next, let's build up some brighter values and I'm talking about the lighter area on the flesh tones. So I'm gonna add. (exclaims loudly) Was a little too much blue. See what I mean about how blue can change a color? There we go. Little bit less blue there but more white and maybe a little bit more yellow. And I'm just gonna start shaping out some of these really bright areas. I'm gonna have to push that value further a little later on but for now I just wanna kinda re-establish that this is a, an area that has lighter tone. While I'm adding in those lighter colors I'm gonna add some more variety of flesh tones in, cause this gets a little more yellow right here. And I like that transition so I wanna try to nail it. Clean that off and get more of this brighter color in here. There we go. Now one thing I can do with the same color is work on the earrings and then maybe another part of the head wrap we have going on. So this color here for the earrings is gonna be a lot of yellow, a lot more white, And let's just get that right in here. When we put in some of these details, it doesn't have to be much at first, it could just be couple brush strokes to describe the shape. And you might be able to just leave it there. Adding in a little more yellow for these. And then let's get some of these details up here. Getting more colorful as we

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go. It's important to remember that this is all a process. It doesn't just happen right away. So, it might be very exciting to get all these colors in. But, if you just focus on that and then get to the rest of the painting, you lose sight of how everything works together. So even though these colors are not exactly the same as what I see in the photo, they're gonna work better on the page because of the way that I'm mixing everything on the palette and the way that I'm spreading the color around as I see fit. Okay. So let's work with our smaller brush now, our size two. And, now I'm noticing that what we need to do is get back to some of the values that are gonna give us more contrast overall. So, I'm gonna go back to my mid-tone color which I still have right here. I'm gonna add a little more red, a little more blue. And, maybe some more yellow just to neutralize this color. And I'm gonna start under here, right under the chin. And I'm gonna work around and find all the areas that really need more darker colors as a means of giving us the necessary contrast. If you notice that I'm moving all over the place, that's kind of the way I want you to think about your movement as well. If you just focus on one area with any kinda color whether it's this darker color or lighter color, you you might lose sight of how everything in the painting needs to work together. Now, the other reason I'm using this brush now and not earlier on is because you should look at the process of making this painting or any painting as one where you start with larger brushes and work your way towards smaller ones. This painting would not have the same feel if I started with a really tiny brush and just kind of like slowly went around getting every detail I want along the way. If you start off broad in every sense and then work your way towards the rest of the painting, you'll have a much better outcome. All right, so we can see everything is coming together now. The light source seems like it's back. So that's great. And I'm gonna make a little bit of a lighter version of this color on the cheek cause I wanna be able to make it darker, but not as dark as this. So, I'm adding some red and yellow and white right there. Okay. Now there's a couple more subtleties we could get in along the face here. So I'm gonna mix this with little more red, (indistinct) more white. (indistinct) See how this goes right in here. (indistinct) Some specifics in the mouth too. Okay, how about? Now we'll get some more of the colors in this head wrap. So we've got some purple we wanna get in. So we mix this blue up with some of this red here. (indistinct) Some of this in. And on the top here there's just a little bit of it and on the side here. (indistinct) I think we need one part that has more white overall just to make that brighter. Okay, and now how about some areas that are more blue? So we'll take some blue, mix it off of this color, add more white. So it looks vibrant on here but again, we're mixing it based off of colors that we've already used. That helps to connect everything as we go. So many good colors in this. Okay. And then lastly, as far as these vibrant colors are concerned, let's add some yellow to make this greener for that nice bright green. And that goes right in here. Little bit right here. And ultimately, this is just a reference photo. It's not something that you have to follow to a T. If you decide to go off and add some color here or there, that's quite all right. That's encouraged. All right. So let's push the values a little more. And while we're doing that, we're gonna deal with some other details. We're gonna work on some highlights. We're gonna get the gums on the teeth. So maybe what we'll do is we'll get that first. So I'm gonna add little bit of red into this lighter color. Add some white. Let's see. I think it needs to be more red than that even so. That's probably good but let's test (indistinct) real quick. Now I could go on this for hours. I could get the teeth as perfect as I like. The gums, all the highlights and all that. We're not gonna go that far with this painting. It's up to you how far you wanna go. But usually I spend about two or three hours on a painting like this. But the important stage is really getting the foundation down and then working on getting the details from there. And then in the gums there's a little bit of a lighter area as the gum meets the tooth. So, I'm just gonna lighten this a little bit. (indistinct) Smallest detail

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but, I think it makes a difference. Okay, now let's get some more highlights onto the face and then we'll push some of the darker colors as well. And while we're doing this we might as well get some of the whites into the eyes. Okay. So. (indistinct) Really just looking for shapes of light and trying to simplify that. Sometimes you'll put down a really bright color and it'll look maybe too bright, it'll look shockingly bright, but remember acrylics dry darker than what you put down. So, it could end up working in your favor or it might become frustrating and you have to go over it over and over again. One of those two will happen. Don't get too frustrated. Okay. Little bit more here and a little bit of this on the ear. And while we're at it, let's put a highlight on the bottom lip right like that. Okay. Now we can get this, a little brighter even still and a little more yellow for part of the eye. Just the slightest touch for the eye there. And you know what? We could use some of this color on the head wrap. Now that I'm looking at it, we could use a little bit right here. (indistinct) A bit lighter and maybe some right here as well. I think we need to define some of the darks a little bit more. So I'm gonna clean off this brush just a bit. And I'm gonna blend my dark color here with some of the darker color I just mixed up. And I'm gonna define some area around the mouth. Sometimes that framing really just (indistinct) ties everything together. You don't have to do it everywhere but you wanna find the important spots that really help to show facial expression or accentuate some feature. That's what you wanna really get down. I'd like to get some of these eyelashes in too so I'm gonna take this brush and just kind of drag some shapes like this real subtle detail, but it can help go a long way. There's parts of the eyebrow up here that have that same pattern and parts of this eye as well. Let's get some of this ear to be darker too. I think I'm almost at a good stopping point. Think the last thing I wanna do is get a couple more mid-tones right in the corner of this eye and this eye and then maybe on the underside of the nose. So I'm gonna mix in some red and yellow, maybe just a little bit of white. And we'll just see. (exclaims loudly) I want it to be a little lighter than that. It's always okay to put down a tester mark. Sometimes you can lose track of how dark or how light your values actually are. Okay. And then just a little bit more right in here. Here. And, here. And then I always like to try and define the edge a little bit more. So I'm just gonna go ahead and create that line and this line like this. And around this earring right there. (indistinct) No, you know what? (indistinct) About for the very last thing we do, we just make this earring on the left a little bit brighter, and then we'll call it a day. So I'm adding a lot of white, a lot of yellow, more yellow than that, there we go. And. One more layer of white I think. There we go. Voila! The big takeaway for this course is that by working with a limited palette, you can get as painterly or as photorealistic as you like. As long as you remember that you wanna develop things in terms of thinking broadly and then working to a more complex detail.

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