

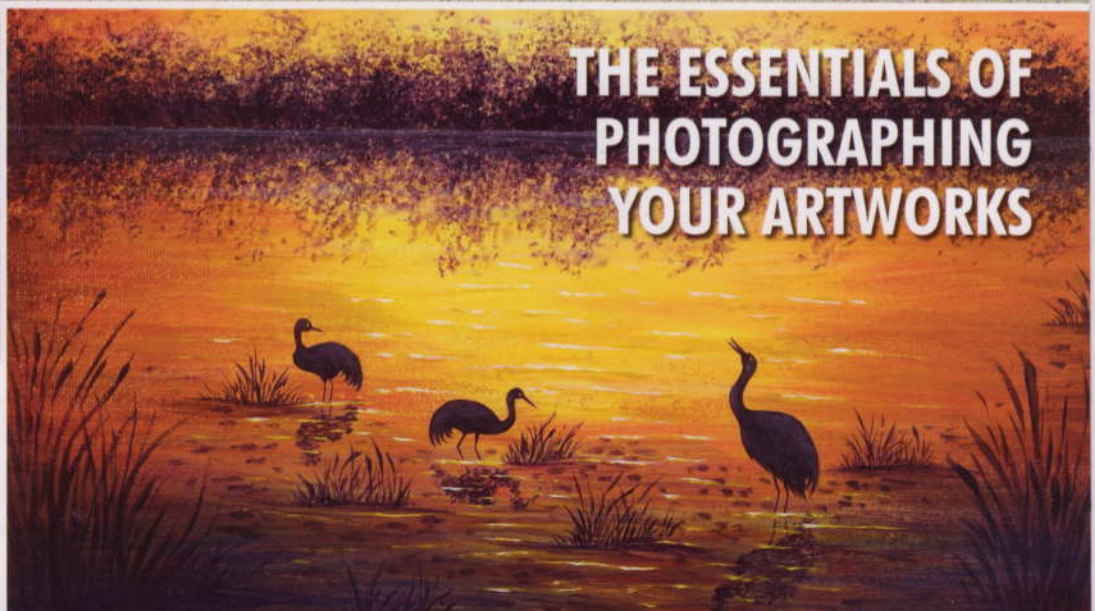
EXCLUSIVE DESIGNS FROM LEADING ARTISTS

FINE ART & DECORATIVE PAINTING

FINE
ART
ESSENTIALS
PART 2

10
AMAZING
ARTWORKS

LEARN
HOW TO PAINT A PORTRAIT
WITH ROSA FEDELE



THE ESSENTIALS OF
PHOTOGRAPHING
YOUR ARTWORKS

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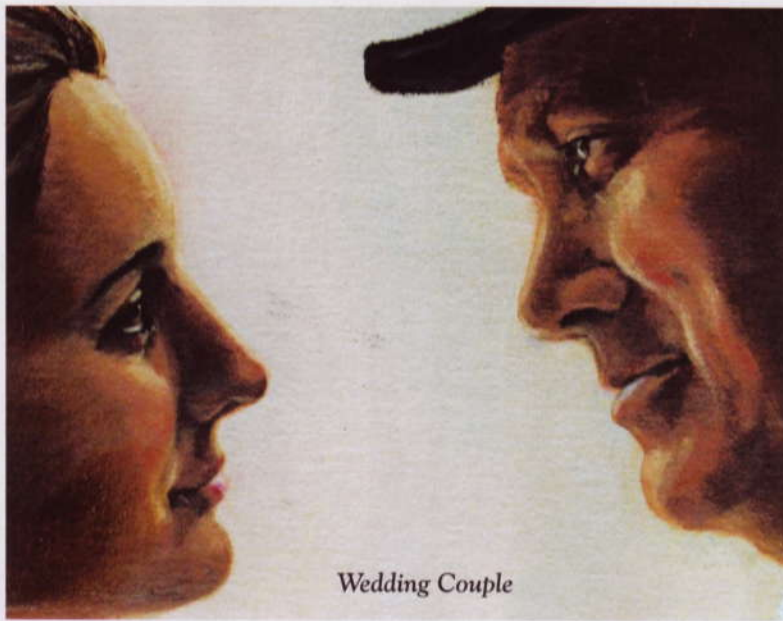


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So you'd like to Paint a Portrait?

By Rosa Fedele

"A good portrait captures the essence of the person."



Wedding Couple

Capturing an image on canvas or paper, especially of a loved one, is incredibly fulfilling. Before I start a portrait, I like to spend time with the sitter – have a cup of coffee together, or a glass of wine. I watch them as they smile and laugh, and pay attention to their mannerisms and gestures. In the case of children, I actually like to get down on the floor to chat and play with them.

Although we can take an almost mathematical approach to mapping out the face and body, remember we're portraying an individual and it should be a pleasurable and satisfying process. Representing the three-dimensional human form can be very daunting at first and learning to use perspective, light and shadow, and capturing the mood or expression of a subject, can be more important than creating an exact likeness.

Whether you enjoy free-form work, five-minute sketches or painstaking renditions, relax and enjoy! In this series I will talk about:

- Planning your first sitting
- Learning about proportions
- Learning the basics of drawing features and forms
- Your first tonal drawing
- Preparing and painting your first portrait

I like to focus on:

- The eyes
- The mouth
- The hands
- Gestures, expressions and personality
- Emotional depth

Most artists will draw their subject prior to painting – it helps the artist get to know the sitter more intimately. For those new to portraiture start practising with a strong-featured adult; profiles are good fun to play with.

As an example, I've sketched an 18-year-old youth with a 6B pencil on white paper. This is a quick sketch with minimal lines showing the strong profile and jaw line, and a



Example 1



Example 2



Example 3

Youth profile sketch



Powell Girls

www.globalcolours.com



Domi in Pirates of Penzance



Lindsay

suggestion of the right eye and lips. Note that the earlobe is almost level with the end of the nose. Always remember the Adam's apple in the throat of a man.

In example 2, I've lengthened and tilted the nose, shortened the philtrum – the area from the base of the nose to the top of the lip – receded the chin, narrowed the neck and changed the earlobe.

With a few slight alterations, the entire aspect of the person can change! It's so important in portraiture to take note of every nuance of a person's features.

In example 3, I've developed the figure to make it solid and give it substance and form. The light source is coming from above and to the right-hand side.

Shadow is depicted with small cross-hatches under the hairline, the nose, the upper lip and the chin. It also shows the turning point of the skull – where the front of the face turns and becomes the side.

If you're a complete beginner, take some profile photos of your nearest 'guinea pig' and print them out on plain paper, then trace them. After a few trial runs, try a few sketches from life. Start practising on your family and friends – they'll love it!

PREPARING FOR A PORTRAIT

Adults vs. children: – Painting portraits of children is very different from painting adults. They won't sit still and their gestures are spontaneous and fleeting. However, they're fresh and guileless, and this makes them a joy to capture. Take as many photos as you can – sometimes I've taken as many as 80

or 90 and found I could only use five or six. Incorporate a favourite treasure – a toy, a teddy bear or dress-up costume.

One of my favourite paintings was a trio of sisters aged two, three and four years old. They'd just returned from their ballet lesson, still in their dancewear. They showed me their toy room, then upended the toy box and popped on tiaras!

Another was a quick sketch of my daughter, in costume, just prior to taking part in a production of *Pirates of Penzance*.

As with children, I like to incorporate a favourite item with adults. For example, a book, jewellery, a musical instrument or even a favourite chair can personalise a painting.

Next issue I'll discuss *The First Sitting* and cover the following topics:

- Placement, posture and position
- Lighting
- Choosing the clothing
- Nude poses
- Making and using a viewfinder
- Using a camera for reference photographs

Happy sketching!

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