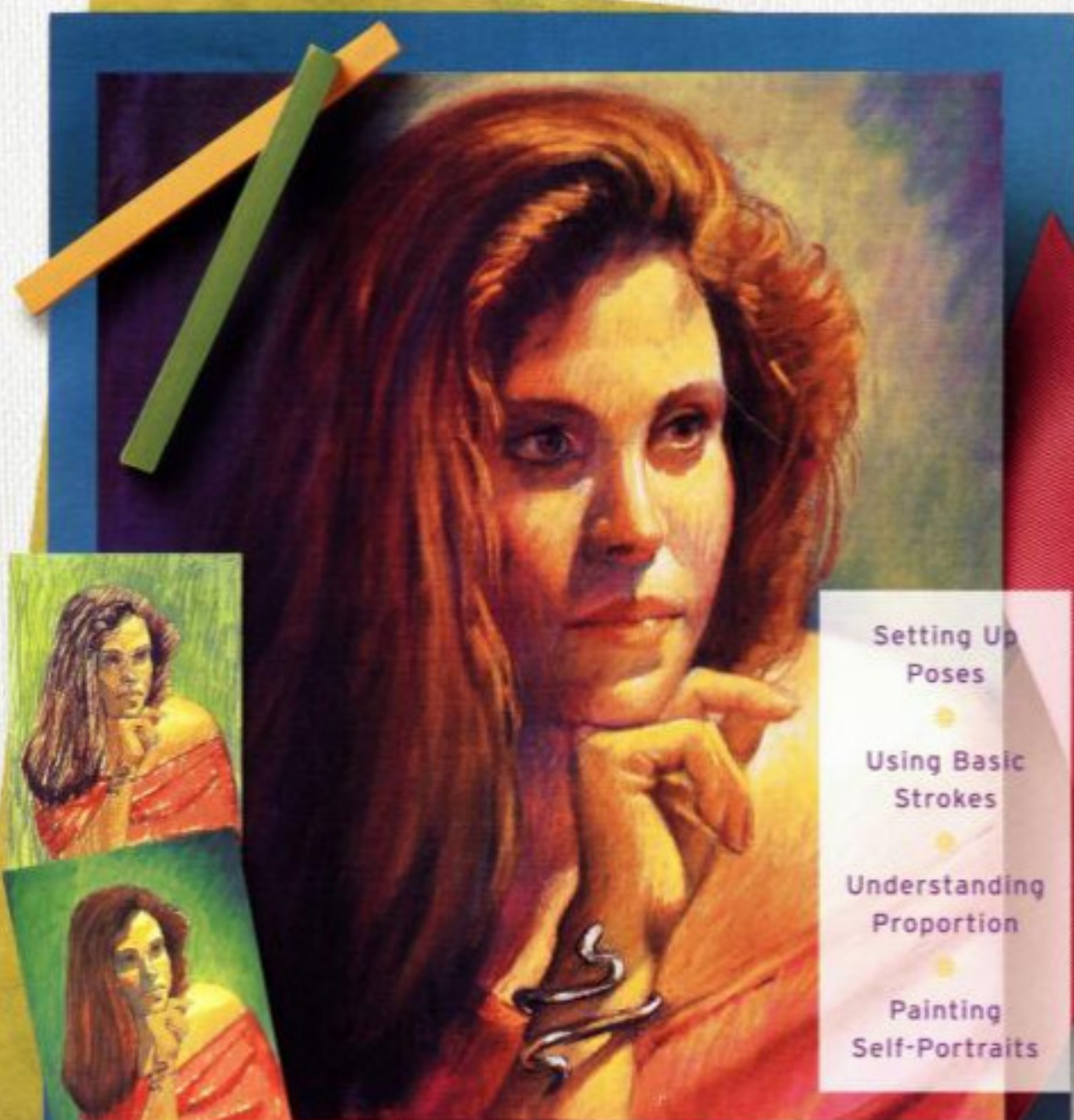


Portraits

LEARN TO PAINT STEP BY STEP

BY KEN GOLDMAN



Setting Up
Poses

Using Basic
Strokes

Understanding
Proportion

Painting
Self-Portraits

BASIC MATERIALS



Hard Pastels—Hard pastels (single or double box) are useful at any stage. Sharpen them to a point for details, or break the sticks and use them on edge to apply broad areas of color. Since they are less expensive than soft pastels and do not wear down as quickly, they are especially helpful at the beginning of a portrait for an overall lay-in of color.

Soft Pastels—A good stick of soft pastel goes onto paper like soft butter onto bread. Light colors easily cover dark colors, and bright colors can transform dull colors at any stage. You can get by with a small set, but the lack of value range can be limiting. The wider your choice of values and colors, the greater your possibility for unrestricted expressiveness. I recommend a set of at least 100.



Pastel Pencils (12-60)—These are harder than soft pastels and, with care, can be sharpened for adding details on eyes, lips, or anything requiring precision. Used lightly, they work well for blending adjacent colors together or creating an overall glazing effect. If you buy a small set, make sure it has light, medium, and dark grays for toning overly bright colors. As with soft pastels, a bigger set will give you a greater range of color expression.

Watercolors—For underpainting large areas, purchase a warm and a cool of the six spectral colors plus a few exotics and earth tones. A good beginning palette includes: cadmium yellow pale, cadmium yellow light, cadmium red light, alizarin crimson, quinacridone violet (magenta), phthalocyanine purple, ultramarine blue, cerulean blue, manganese blue, viridian green, hookers green deep, yellow ochre, raw sienna, raw umber, burnt sienna, burnt umber, and charcoal gray.

Palette—A good plastic palette with at least 21 wells and, preferably, a cover.

Brushes—Sable (synthetic sable) brushes are fine. Try a 1 inch flat and #26 and #12 pointed rounds. Large and small bristle brushes are helpful for scrubbing out small areas.



ESSENTIAL SUPPLIES



Paper Towels—To clean the chalks as you use them; also good for watercolors.

1/4" Philippine Mahogany Board (watercolor and pastel combined) or **3/16" Foam Core Board** (pastel)—Should be at least 2 inches larger than your paper. Get several so you can work on more than one painting at a time.

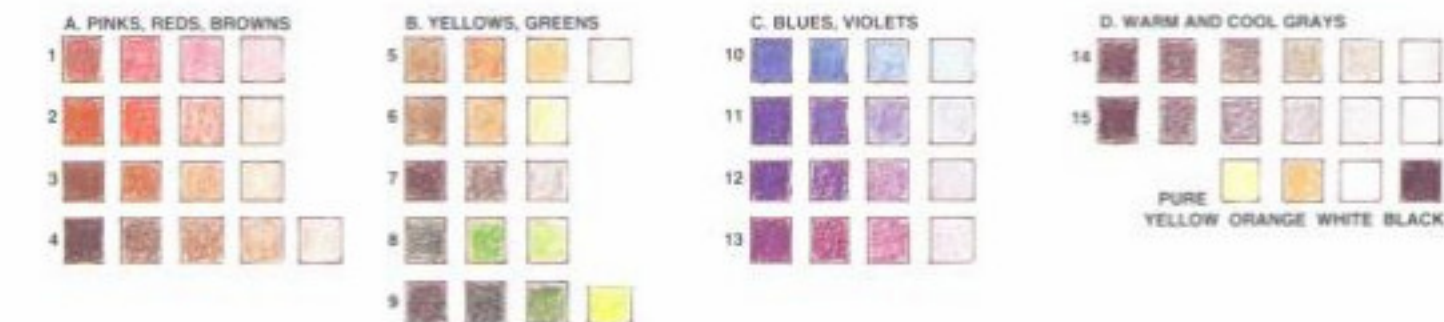
Clips—Medium or large; for securing the paper to the board.

Artists' White Masking Tape—This is used in place of clips (if preferred).

MAKE A PRE-SET FLESH TONE PALETTE • PASTEL SURFACES

Like a tuned piano, ready to play, these chalks are carefully arranged for greater ease in selecting any nuance of white, yellow, red, brown, or black skin color. Take these colors from your large set of soft pastels, or

buy them as extras. Each of the fifteen colors has three to six matching values of dark through light, and they are arranged in "color family" rows. (More about color on page 10.)



PRE-SET PASTEL COLORS

Row A: 1. Carmine, 2. Permanent Red, 3. Burnt Sienna, 4. Burnt Umber.

Row B: 5. Gold Ochre, 6. Raw Sienna, 7. Raw Umber, 8. Permanent Green, 9. Olive Green.

Row C: 10. Turquoise Blue, 11. Ultramarine Blue, 12. Blue-violet, 13. Red-violet.

Row D: 14. Warm Grays, 15. Cool Grays, 16. Pure Yellow, Pure Orange, White, and Black.

You can see by this selection of colors that "flesh" is really quite grayish. Pure yellow and yellow are exceptions; they are used to brighten dulled-out reds and ochres. Greens, blues, and violets are useful for cooling and enlivening through contrast, while grays are helpful for massing in shadows and neutralizing overly active areas.

PRE-SET PASTEL PENCILS

This selection matches the grays, pinks, reds, and ochres of the pre-set pastel set. These pencils are very useful toward the end of a painting for adding details on eyes, nostrils, lips, and ears. A large set of 60 pencils includes these colors, but if you have a small set, I suggest that you buy the ones you're missing by matching the color swatches. These are essential extras. In my own set, the pencils are arranged and numbered, each pencil with its own slot. This makes it easy to keep them in order and to know which colors need replacing.



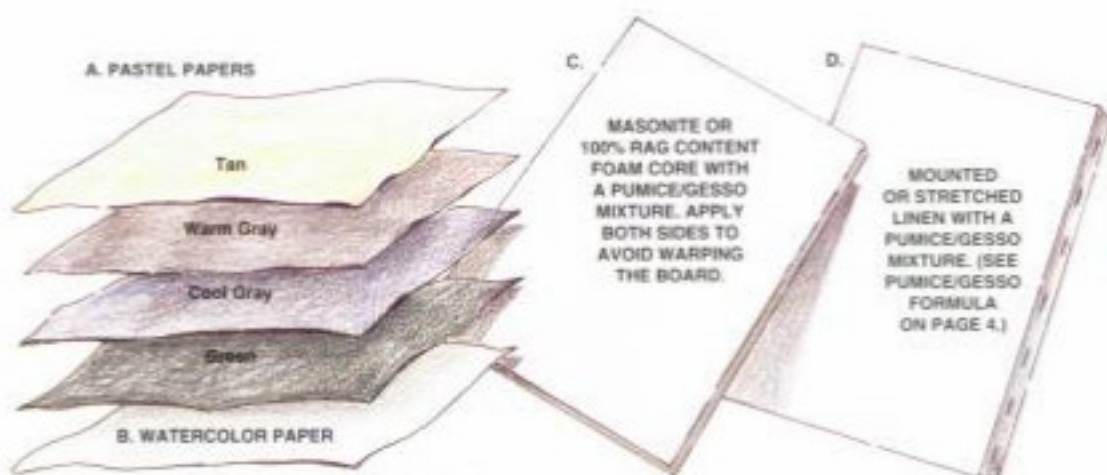
FOUR PASTEL SURFACES

A. Pastel Paper — Light papers are good for accenting darks, medium-value grays are best all around, and dark papers emphasize lights.

B. Watercolor Paper—Use at least a 140 lb., high-quality, cold-press or rough finish.

C. Acid-free Foam Core or Masonite Panel—Either one makes a good support. The masonite is stronger, but heavier; the foam core is a lightweight alternative.

D. Mounted or Stretched Canvas or Linen—Fabrics can be mounted onto a

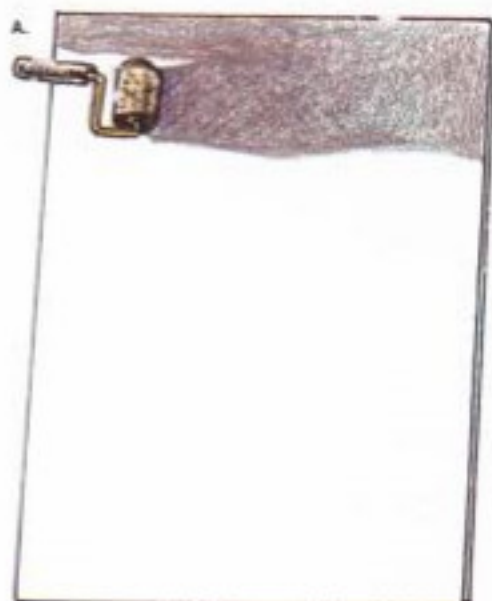


PREPARING YOUR PAINTING SURFACE

PUMICE/GESSO FORMULA

(Makes one cup)

1. Mix 1/2 cup gesso and 1/2 cup water in a plastic container.
2. Add 4 level tablespoons of medium or coarse pumice to the mixture. Put a lid on the container and shake well. The consistency should be like thick cream.
3. (Optional) For a toned ground, add acrylic paint (black or earth tones work well).



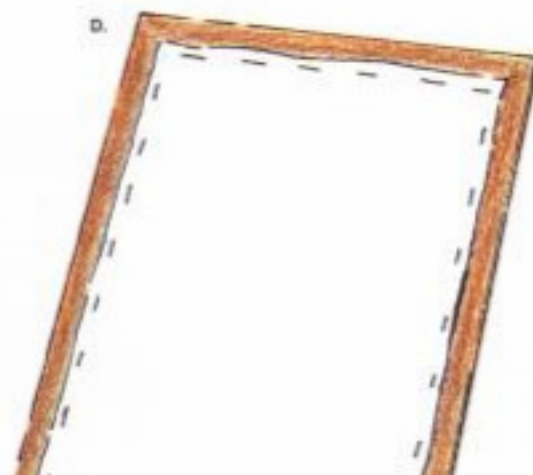
ACRYLICS

A. Foam Core—To prime acid-free foam core board, (1) put the mixture into a rolling pan; (2) lean the board against a wall; (3) roll or brush on the mixture; (4) quickly turn the board around and repeat the procedure on the back side (one coat per side is adequate). With both sides coated, warping should be minimal.

B. Cotton or Linen—Stretch your own fabric or buy a ready-made canvas (18 x 24 inches is a good size to begin with). Lay the canvas flat and apply one coat gesso/pumice mixture. Or, if you prefer a raw linen tone, use one coat of transparent acrylic matte medium mixed with pumice.

C. Pastel Paper—Clamp or tape 5 to 10 pieces of pastel paper on a foam core board that is 2 inches wider than the paper size. (The extra padding of paper makes it easier to achieve fine details and broad areas of texture.) The smoother backside of the paper holds pastel well, and its texture is less distracting.

D. Watercolor Paper—Soak 140 lb. cold-press or rough finish paper in water for 3 to 5 minutes, and then lay it flat on a mahogany board and put staples 1/4 inch in from the edge every 1 1/2 inches. At first the paper will look sloppy, but it will dry tight, like a drum. You don't have to stretch the paper if you don't mind a little buckling at the end.



PASTEL STROKES ON FOUR DIFFERENT SURFACES

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INTRODUCTION TO PASTEL STROKES

Pastel is a perfect balance between drawing and painting. It can be used in a linear fashion by drawing or crosshatching with the tip, or a half-stick can be used like a brush to lay on wide areas of color. Additionally, by varying the degree of pressure, you can make at least three values from each color. Study the examples at right and the descriptions below to see which names are given to which strokes and how they look on different surfaces.

A. PASTEL PAPER

Feathering can be used for glazing or blending. It is done by delicately stroking an area with pastel pencils or hard pastels. The forehead of this portrait was feathered with a gray pastel pencil to tone down the yellows, and the cheeks were feather-blended with a light pink. Bright colors successfully **accent** the shadow because when the value is correct, the color can be anything.

B. WATERCOLOR PAPER

Linear crosshatching works especially well over watercolor. Try to make your strokes follow the contours of the facial forms, but don't be too mechanical. Some areas (background and shoulders) work best with vertical strokes, texturizing and revealing existing colors. This technique is known as "**scumbling**" (pigment catches only on the peaks of the paper surface, allowing the valleys to reveal the underpainting). **Scumbling** is an excellent way to enliven dull tones, subdue bright colors, lighten or darken an area, add warmth or coolness, or to blend two forms together.

C. PUMICE/GESSO ON FOAM CORE

Pumice/esso board can hold a lot of pastel and offers a wide range of textural possibilities. Notice how the background **linear scumbled strokes** look grainy compared to the face, which has been **blended**. A finger was used to blend the forehead and right cheek, and a pastel pencil with **feathered strokes** was used for the left cheek. Part of the neck and collar is partially hatched and part is left alone. Notice how the background colors—gray, green, pink, and yellow—are applied in a scrawled manner so that a little of each color shows through. This sparkling textural effect makes a good contrast for the smoother face.

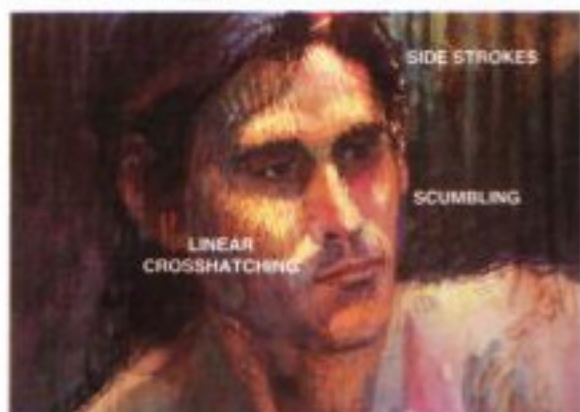
D. PUMICE/GESSO ON STRETCHED CANVAS

Pastel can be applied on raw canvas, but one good tap on a heavily pasteled area can dislodge all your efforts and make the dust fly. The extra tooth afforded by pumice makes a big difference in holding power and is well worth the extra time! Notice the **scumbled** areas of orange and turquoise behind the head. These areas add textural interest to the large, flat pink background. Also, see how the scumbled surface is

A. Pastel Paper



B. Watercolor Paper



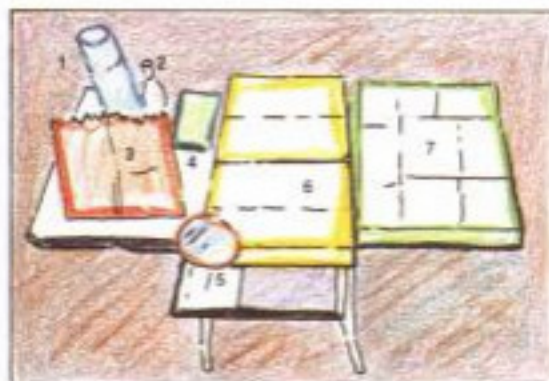
C. Pumice/Gesso On Foam Core



D. Pumice/Gesso On Stretched Canvas



STUDIO ARRANGEMENTS



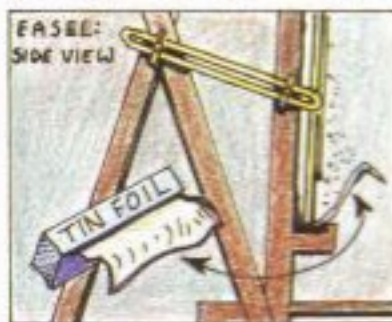
A typewriter stand (new or used) makes a good taboret. Setup: (1) fixative, (2) hand lotion, (3) pastel pencils (small set), (4) set of gray pastels, (5) hand mirror, (6) hard pastels, (7) soft pastels (grouped into color families).

When working on a portrait, you don't want to be troubled by disarray, and, like a pilot in a cockpit, whatever you need for painting should be within easy reach. If you're right-handed, keep your most important supplies to the right and on the easel in front of you. Try using a mirror throughout the painting process for checking the pose compared to your work. This reversed image

continually offers a fresh perspective. If you have a skylight or window, it's good to eliminate other light sources; if you use artificial light, use balanced-spectrum fluorescent bulbs above your easel and a spotlight on a variable-height light stand for the model. A one-foot model stand is helpful for raising the model closer to your eye level.

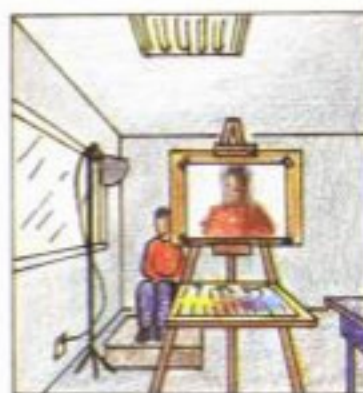


The easel shelf is used for the large set of pastel pencils (1) and the pre-set flesh tones (2).



It is helpful if your easel can tilt forward slightly. This allows the pastel dust to bypass your art as it falls, which helps to keep your work cleaner. A folded piece of aluminum foil placed under the board makes an excellent gutter for catching the dust.

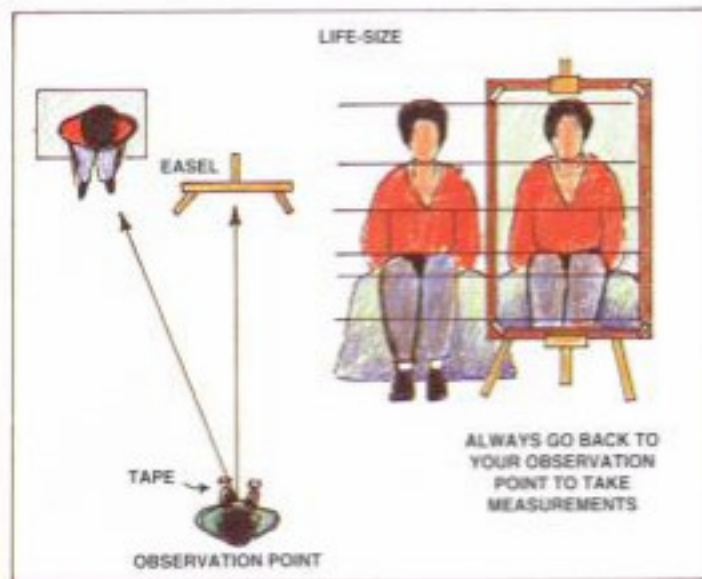
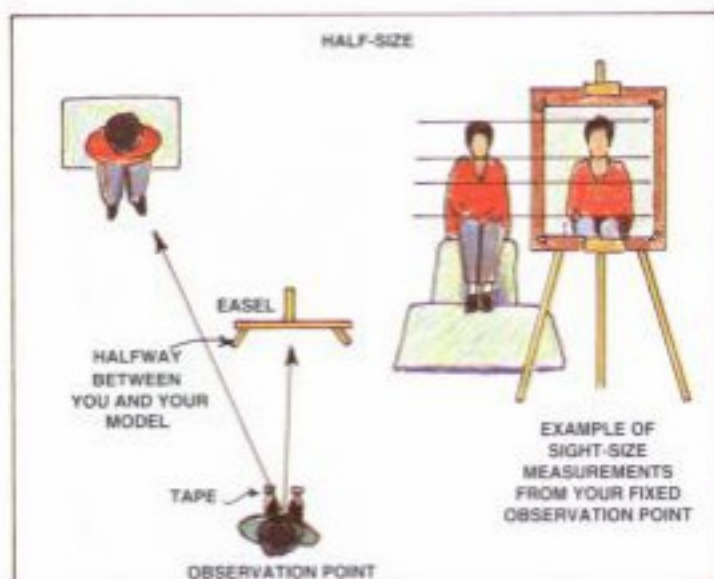
The photo at left shows how the setup might look during a portrait session. If you are right-handed, it is easier to look over your left shoulder. Notice the Polaroid snapshot under the painting. Polaroids are helpful if the model drifts in and out of position. This portrait is being done under a diffused skylight, 30 feet high. If you are a beginner, a spotlight is recommended because the strong contrasts help reveal the forms of the model. When you use a spotlight, it is best to darken



Right-handed Setup—To avoid casting a shadow on your work,

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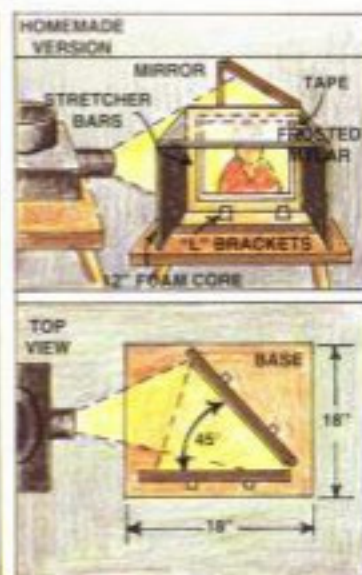
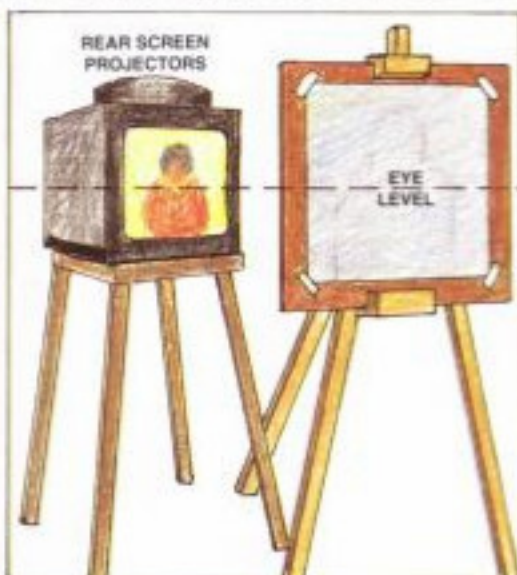
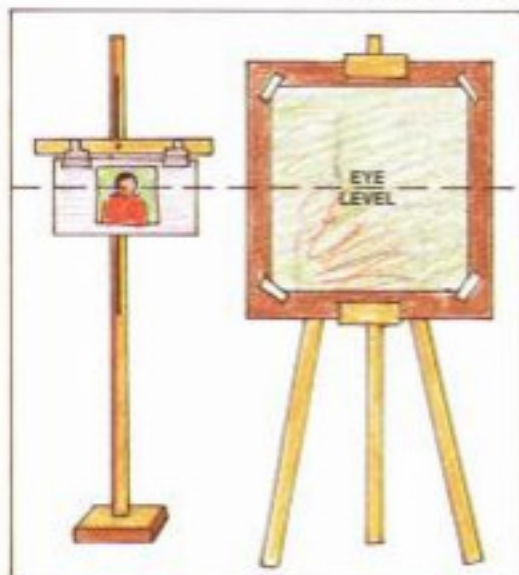
PAINTING FROM A LIVE MODEL AND SETTING THE POSE



Painting "Sight-Size"—After you have set your model and chosen an observation point, position your easel so the *drawing* measurements on your paper will be the same size as what you see ("sight-size"). Make all your decisions about the painting from this point, because if you make decisions from any other position, everything will change. Unlike landscape painting, portraiture is dependent on a stationary viewpoint, and you might even want to go so far as to put tape marks on your viewing spot. Each stroke requires a walk to your easel and back again to your observation

point. It is very tempting to be lazy and look while you're at the easel, but try not to. The only justification for observing from your easel would be if that was where you started and that was your observation point. Most people paint close to their easels, and you might find this easier at first, especially if you're working fairly small. However, in the long run it is better to get used to painting from a distance and developing your visual memory. The two diagrams above show a "sight-size" setup for both half-size and life-size portraits.

PAINTING FROM PRINTS AND SLIDES AND REAR-SCREEN PROJECTORS

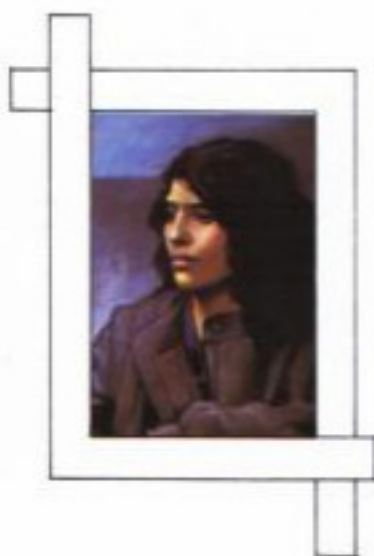


If your studio isn't large enough for a model stand, or if you want to work on your live portraits between sessions, prints and slides are a great help. They are also invaluable for doing children, pets, complicated group portraits, or simply for practicing. However, when you use them, remember that the camera "lies." Values are usually too dark in the shadows and too light in the lights, and the lens can often make subtle distortions. If you are well-versed in painting from life, you can compensate for these distortions. If not, you should im-

try working from photos as if they, too, had three dimensions. The diagrams above show methods of working from prints or slides. To keep the images at eye level, the cross bar for prints is adjustable, and the projector stand is built just under eye level. For slides, you can use a rear-screen projector, or, if you can't find one and already have a regular projector, follow the plans for making your own. A note about these plans: When you tape the frosted mylar onto the stretcher bars, face the shiny side in. (The 45° angled mirror is for

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COMPOSING YOUR PORTRAIT



This portrait is composed poorly. The face feels cramped to the left edge, and the hair does not provide enough interest to warrant extra space.



This composition is better as far as the head placement is concerned, but now the arms are cropped at an awkward place.

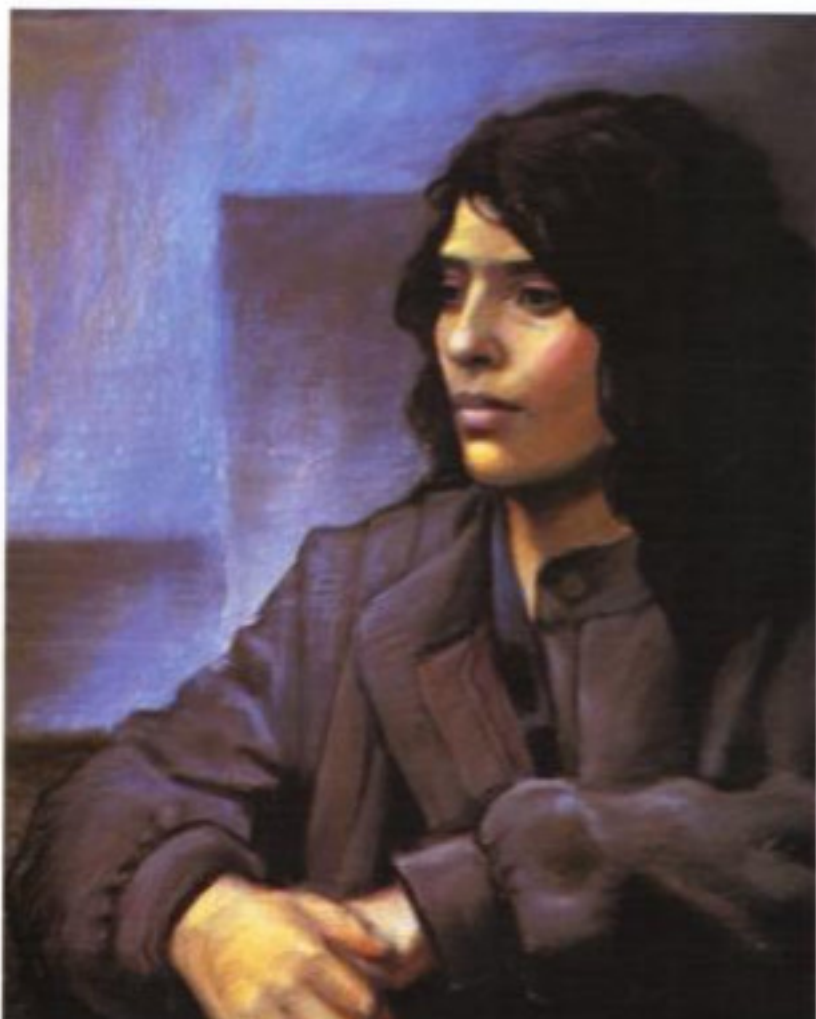


This vertical composition would work only if the background horizontals could have been included to repeat the horizontal arm. There is no stability to the strong up-and-down movement.

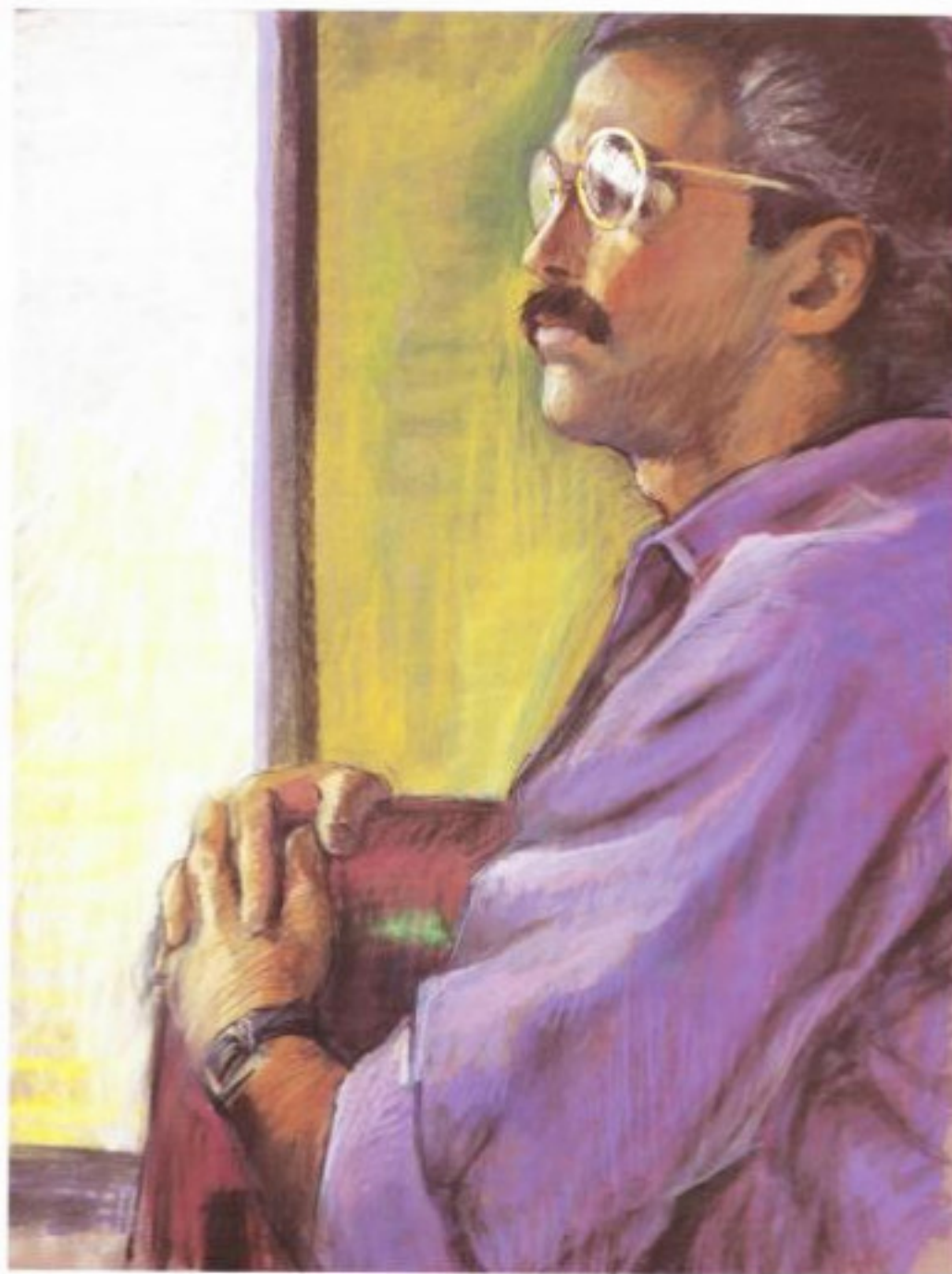


COMPOSITION

Composition refers to the placement of shapes or forms within a painting. These shapes—head, figure, and background—must please and excite the eye of the viewer, or the viewer will simply find something else to look at. Before you start working on your portrait, make a double "L" with your fingers (make it the same proportions as your paper) or make a cardboard viewfinder and check your composition by looking through the opening. While moving your hands or viewfinder away from your face, the figure will fill more of the frame; by bringing them closer, the figure gets smaller. One composition deals with a closeup of the model while the other deals with a figure in space. Some basic rules to follow when composing a portrait are to make each of the four quarters of your paper different, to look for asymmetry whenever possible, and, most importantly, to pick one of the countless possibilities that excites you and get started. In contrast to the examples above, the composition to the right seems to work best.



COMPOSITIONAL DYNAMICS AND PAINTING REFLECTIONS



Rick Pastel On Pumice Board 26 x 20

When composing a portrait, pay special attention to "visual flow." The odd cropping of this portrait catches the eye—the diagonal arm leads

the eye in while the verticals and horizontals keep the eye moving. Some principles of design for this portrait are described briefly below.



The eye is activated by **movement**. In this composition, movement is created with **contrast**, **dominance**, **repetition**, and **gradation**. For **contrast** there are dark areas against light, large shapes against small, and thick lines against thin; for **dominance** there are more darks than lights and more vertical emphasis than horizontal; for **repetition** the horizontal eyeglass frame repeats with the chair and window base, and the oval glasses repeat with the ear; for **gradation** the arm creates a gradual diagonal from vertical to horizontal, and



Painting an eye behind eyeglasses is one of the few times that it is best to forget eye anatomy completely. Behind a lens the eye is usually displaced. You need to paint the distortion accurately for it to appear realistic. Squint your eyes when you look, then paint the **shapes** as you see them with attention to correct values. The end result will be better than if you try to paint the eye first and then the glasses.

PASTEL PORTRAITS

Ken Goldman invites you into his artistic world and shows you how to re-create a variety of beautiful portraits in pastel. In this book, he explains his own pastel techniques and how to create special effects, as well as his methods of developing a finished work of art. Moreover, you'll find a wealth of beautiful and interesting portraits of a variety of people to both copy and admire. This book will be a welcome addition to any artist's library!



Learn how to approach a painting, beginning with a sketch and blocking in the shadows.



Then discover how to develop your painting, with clear demonstrations at every step.



Follow along through the entire painting process, building the forms and adding the final details.

Featured artist Ken Goldman is a popular instructor at the Athenaeum School of the Arts in La Jolla, California, where he teaches portrait, artistic anatomy, and landscape painting classes. He is also the author of four other Walter Foster books: *Pastel I* (HT268; formerly *Starting Out in Pastel*), *Acrylic I* (HT273; formerly *Starting Out in Acrylic*), and *Landscapes* (HT242; formerly *Landscapes in Pastel*) in the *How to Draw and Paint* series; and *Charcoal Drawing* (AL25) in the *Artist's Library* series. Ken received his training in New York at the Art Students League, National Academy of Design, and New York Studio School. A recipient of numerous awards, Ken has exhibited widely in various group shows and more than 30 one-man shows in the United States, Mexico, and Europe. His artwork is featured in the permanent collections of several major museums. Ken lives in San Diego, California, with his artist-wife Stephanie Goldman.



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