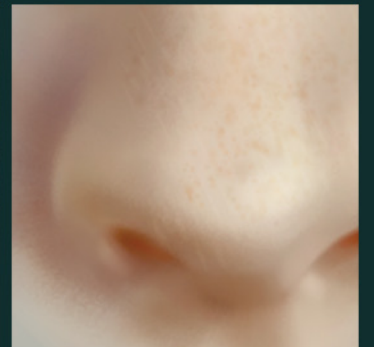
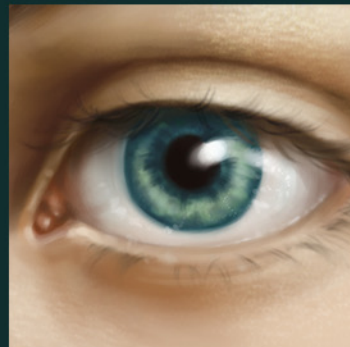
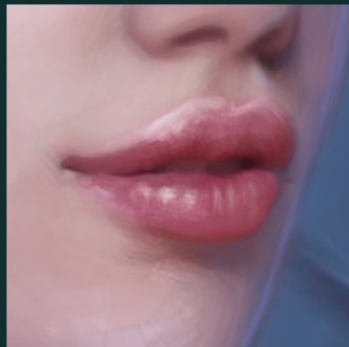
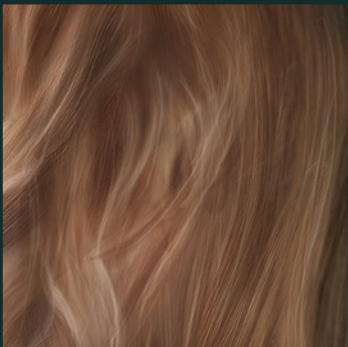
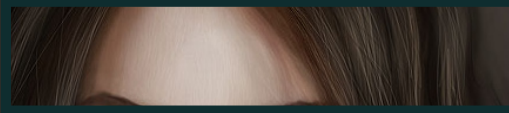




# hair & face painting

DIGITAL PAINTING TUTORIAL SERIES EBOOK





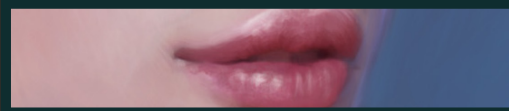
## Chapter 01

PAGE 3 | HOW TO PAINT HAIR



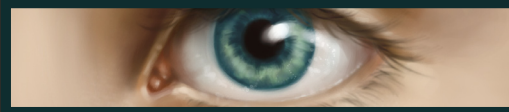
## Chapter 02

PAGE 9 | HOW TO PAINT BLONDE AND RED HAIR



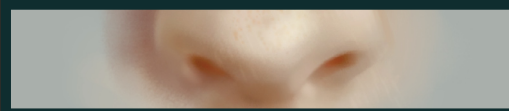
## Chapter 03

PAGE 15 | HOW TO PAINT LIPS WORTH KISSING



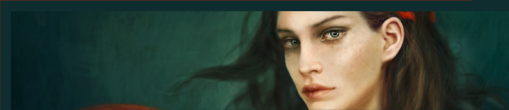
## Chapter 04

PAGE 22 | HOW TO PAINT EYES AND EARS



## Chapter 05

PAGE 32 | HOW TO PAINT LIPS AND THE NOSE



## Chapter 06

PAGE 39 | HOW TO PAINT A PORTRAIT





# chapter 1: painting hair

BY ANNE POGODA

# painting hair

## Created In:

Photoshop

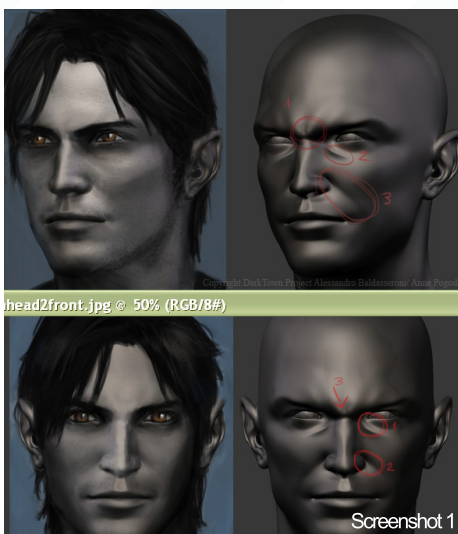
You may be familiar with this problem... Now, you have made up some nice 3D figure and would like to put it on an illustration, but as soon as you start working you realise that the figure might oddly stick out from the (eventually photographic) background, and you see no way to solve this. The same applies when you have reached a point where you become stuck with your modelling knowledge, but would like to have a nice portrait, for instance. It could then be very useful to know how to touch up a model later on using Photoshop.

In the following tutorial, I will share the knowledge that I gained from working with

Edit	Image	Layer	Select	Filter	View	Win
Undo State Change						Ctrl+Z
Step Forward						Shift+Ctrl+Z
Step Backward						Alt+Ctrl+Z
Fade...						Shift+Ctrl+F
Cut						Ctrl+X
Copy						Ctrl+C
Copy Merged						Shift+Ctrl+C
Paste						Ctrl+V
Paste Into						Shift+Ctrl+V
Clear						
Check Spelling...						
Find and Replace Text...						
Fill...						Shift+F5
Stroke...						
Free Transform						Ctrl+T
Transform						
Define Brush Preset...						
Define Pattern...						Fig. CreateBrush2



Fig. CreateBrush3



Alessandro Baldasseroni's models ([www.eklettica.com](http://www.eklettica.com)) and will share my thoughts on 3D illustrations and how to tweak them using Photoshop.

In the following two examples, featuring a man, you can see how I made some refinements to the renders of his face whilst they were still work in progress. Being able to paint something in always gives you the chance to see pretty quickly if something will meet your wishes, or not.

In Screenshot 1, I have painted in some basic hair for instance, and some facial features such as eyes and eyebrows. This didn't take any longer than 10 minutes, and made it easy to tell if the features would work with the figure design.

In Screenshot 2, you can see a further progress of the same model which has already undergone some needed corrections which we were able to gauge from screenshot 1. Here I made a more detailed overpainting, taking around 30 minutes, which gave the face some texture and helped achieve a final impression of what the model would look like when finished.

I was then immediately able to mark things which had to be changed. Because Alessandro received these overpaintings from me, he also knew pretty well what I wanted to be applied to his model.



Screenshot 2

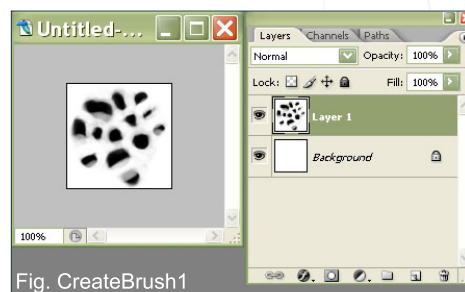


Fig. CreateBrush1

The same technique can also be very useful when you are working on your own and, as I said before, if you don't know which flaw could eventually be found in your model. This is why I would like to guide you through several tutorials, starting with how to paint hair, so that you will be able to create such a preview to see if your model is evolving the way you desire, or paint a touched up final illustration. You can even to paint something from scratch if you'd like to!

Before we get started, I want you to create a brush which will make it much easier for you to paint hair. Please note that this brush is not necessarily needed to gain a good result, but for a beginner it's vital to have some "help" which makes it possible for you to reach this desired result in the easiest and best way.

## Create a Speckled Brush For Hair

First of all, take it easy. Creating a brush in Photoshop is one of the simplest things you could imagine. Simply create a new file at 100 x 100 pixels in size, create a new layer,

set the paint colour to black, and then paint in some dots as I have done in the example Fig. CreateBrush1. The dots should vary in size and shouldn't go too close to the border of the image.

After you have finished your little dots and are satisfied with them, you can either call it "art" and sell it for a few bucks, or go to the Edit menu and choose "Define Brush Preset", as shown in Fig. CreateBrush2. Now you can choose a name for your brush. I called mine "Azuspackle", but it can have any name you desire (Fig. CreateBrushes03)

Now go to the Brushes window, in the upper right corner of Photoshop, and open it. And there is the new brush! (And it took you how long, now? 10 minutes?)

Now all we have to do is make some final

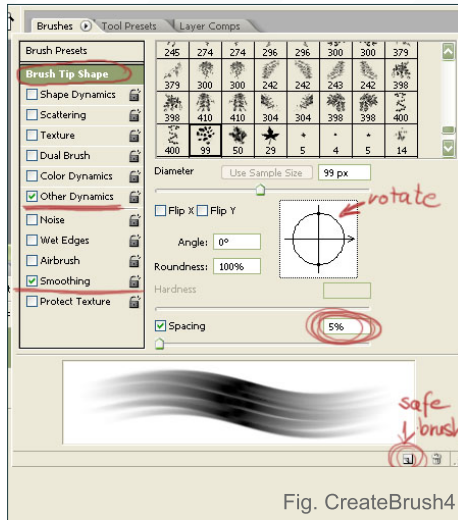


Fig. CreateBrush4



Fig. FinishedBrush

settings in the Brush Tip Shape menu. Tick the Other Dynamics and Smoothing boxes, and set the Spacing to 5%. This makes your little dots all connect together to create a hair-like strand. With the Rotate function you can also spin your brush a little if it doesn't look "hairy" enough to you, yet.

Are you satisfied? Then don't forget to save your brush by clicking the little symbol next to the rubbish bin on the bottom right (Fig. Createbrush04).

## Brushes Used

In the following screenshot (Fig. FeaturedBrush), I have collected all the brushes that I have used. As you can see, there are just two there; one is the speckled brush we just have created. Don't worry, it really doesn't take us more than this to paint hair, for beginners.

## Painting the Hair

Finally, we can get started with the hair...

### Step 1 - Setting up a Base

The girl in our example is the same girl from an older painting of mine (Fig. Furry) which I have colour adjusted in Painter to abuse it for this tutorial. You can also see her as a base, like a just finished model you'd like to tweak in Photoshop. Let's say you oddly destroyed the hair of your model and are close to giving up, but Photoshop gives you the following

opportunity to save what you already have...

Choose the speckled brush and pick the darkest colour (Fig. Colour Picker) from the supplied colour picker, above. The colour picker is very important for this tutorial. If you don't know how to get this picker from my tutorial, simply take a screenshot, open Photoshop, press Ctrl + N and hit Enter - and there is your colour picker!

So now we're going to define our base, as shown in Fig.01. All you need to do now is to paint in some basic shapes for the hair. Note how the hair is flooding around her head and keep in mind that hair, if not wet, is always soft and fluffy.

### Step 2 - Painting in First Strands

Now the base is ready, we'll predefine some strands now. (Don't worry, we'll keep it relaxed.) Stay with your speckled brush and pick colour number 1 from my colour picker, then paint in some random strands (the size of the brush is up to your desires) which follow the shape of the base head, as shown in Fig.02.

Then choose the eraser and set its opacity to around 30%. Pick an airbrush with soft edges, as shown in the brushes part of this tutorial. Now set the size of your eraser to nearly the same size as the speckled brush that you've been using to paint in the strands. Note that the hair always reflects the light at the top of its curl,

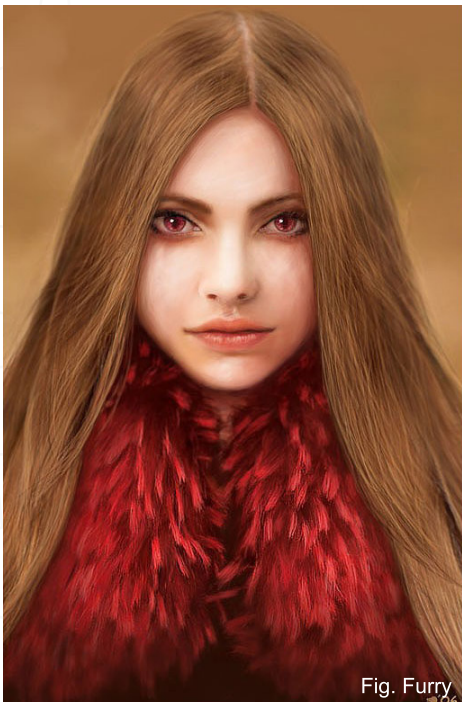


Fig. Furry



Fig. Colour Picker

which is why we'll carefully start to erase parts of the hair now which are further down, until we've achieved a desirable effect.

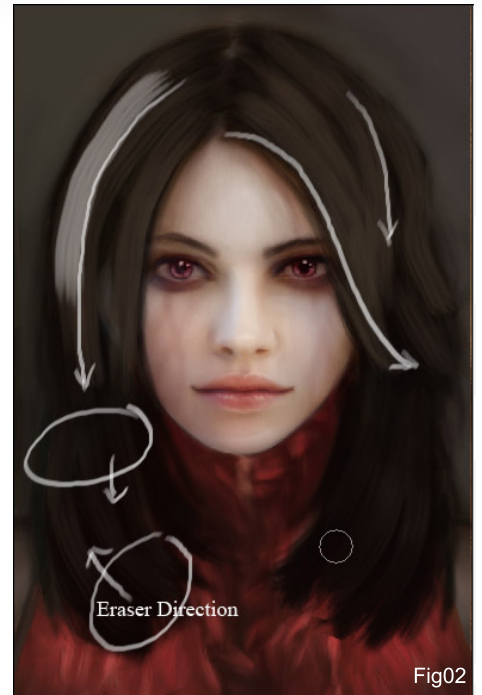
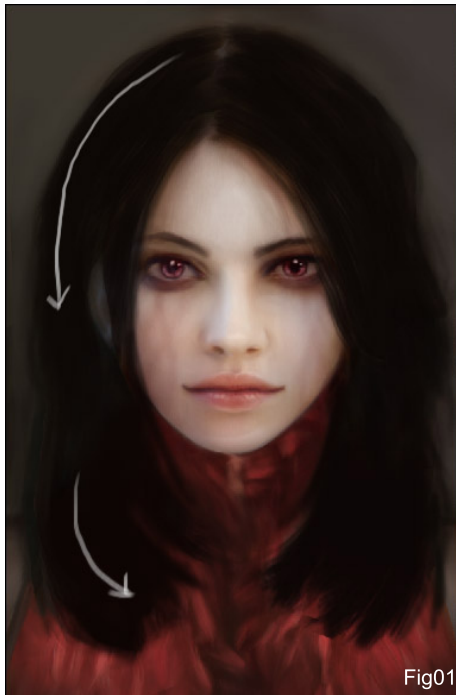
**Step 3 – Working on the Curls**

**Fig.03** shows more closely how I have carefully erased all the parts around her head which should appear darker because they are on the lower side of the curl.

Do you see understand why it makes sense to paint something only to erase it later on? Remember that the eraser is just set to 30%, which means that the structure of the hair we have just achieved using the speckled brush, will stay intact - we just bring in some colour variation by making it less intense at some parts with the eraser. If you need more help to understand this, then step in front of a mirror and observe your own hair (or your girlfriend's hair if you don't have long hair yourself). Pay attention to where the light hits the most.

**Step 4**

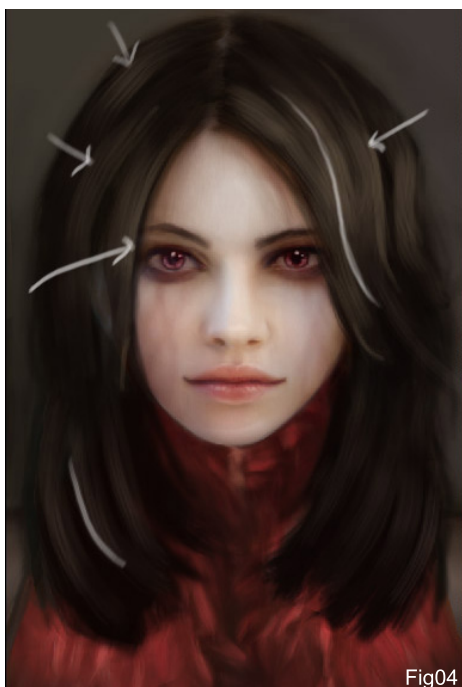
We will now repeat what we have just done in steps 2 and 3, but this time we will pick a lighter colour (numbers 2 or 5 from my colour picker). Pay most attention to the very tops of the curls and remember to paint the hair using



the speckled brush first, and then work over it with the eraser afterwards. You can also paint in some smaller strands here and there, at this stage (**Fig.04**).

**Step 5 – Painting in Smaller Strands**

The hair is already looking neat at the moment, but we can make it so much better... Set the speckled brush to a smaller size and start to paint in smaller strands to define the exact shape of the hair, as seen in **Fig.05**.



**Step 6 – What Is Our Focus?**

We can now zoom in a bit and, still working with colour number 2, choose an even smaller speckled brush to paint in some single hairs (**Fig.06**). Work your way around her head - this is our focus, so it needs the most attention. Choosing a focus is always a great technique to evolve the quality of your illustrations, because you can lead the viewer's eyes as you wish using this simple method.

Note that I have lit the ends of the two strands which are closest to her face (**Fig.06**) a little because they are popping out, and so the same rule as for the top of a hair curl should be applied to them, too. Most of the highlights go here.

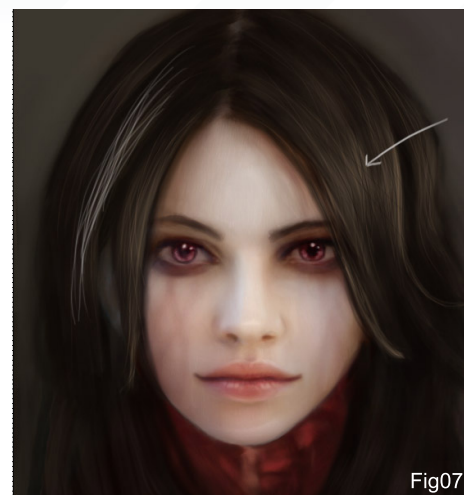
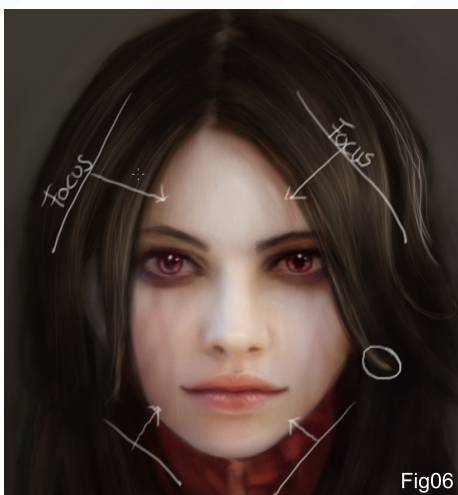
## Step 7 – Bring In Variation by Adding Tiny Hairs

The image looks good with the smaller hairs added, but since they're all painted using the same highlight colour, it's a little boring. To bring some variation to the painting, choose a very dark colour now, such as number 4 from my colour picker. For this task, we will get away from our speckled brush and work with the soft-edged airbrush set to a very small size, like 3, 5 or 7 pixels (whatever works best for you), and its opacity set to 90% (Fig.07).

You can now paint in many tiny lines for hairs - don't be afraid to go wild! Think about hair: it would never follow one single direction - it will always fluff around and so your brush strokes need to, as well.

## Step 8 – Connecting the Hair with the Background

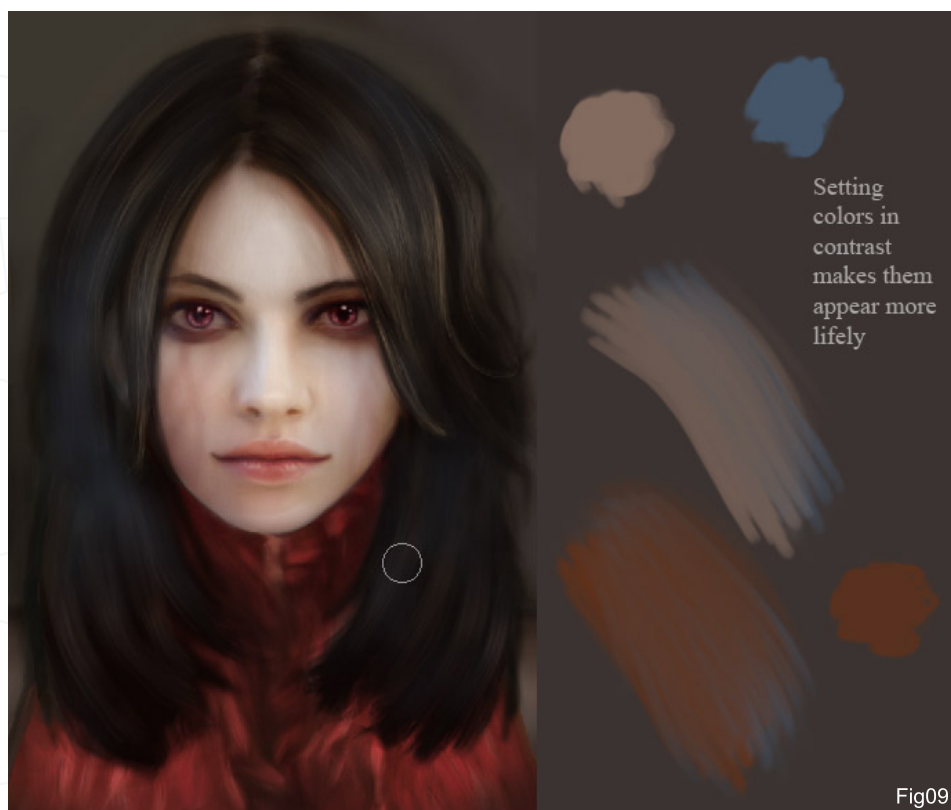
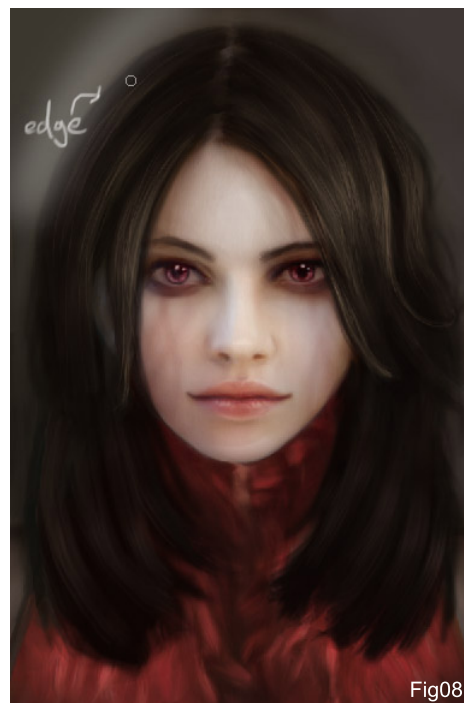
We can now take a look at step 8, which doesn't seem to vary much from step 7, so I'll simply tell you what I've done here... I set the airbrush to a bigger size and set its opacity to around 30%. I then painted some of the background colour



over the edges of the hair to bring in a better connection with the background. I also used the airbrush set to a rather small size, using colour number 4 from my colour picker, to better define some strands of hair (Fig.08).

## Step 9 – Going Wild with Colours

Let's now take a look at step 9 (don't worry, I haven't destroyed the picture, I just wanted to give it some variety in colour). This colour will hardly be seen by the naked eye later, but the fact that it's there makes the hair much livelier (although this doesn't mean that you have to



apply extra colours each time you paint hair; it's still all down to your personal taste).

You may have noticed earlier that the hair we have painted isn't pure black. When you take a look at the colour picker, you will see that all colours from 1 to 5 have a more or less reddish touch to them, which is good.

Black hair that has white applied to it as a highlight, will look artificial. This is why you should always use a coloured touch to your blacks, since most dark hair in nature isn't pure black but is a very dark brown. So, in this case, I suggest using a reddish touch (Fig.09).

The above also explains my decision to bring in some blue at this point, because blue makes a contrast with red, which easily and immediately explains why the hair will look livelier with some blue spots added to it. (Besides this, the surrounding background colour suggests our eyes to be of a blueish tone, so it makes sense to have it reflect some blue tones into the hair).

Sticking with our airbrush, setting it to around 30% opacity and using a rather big size, wildly scribble in some blueish areas (we will then erase most of it with the eraser in a minute). Remember what I said earlier about the sense

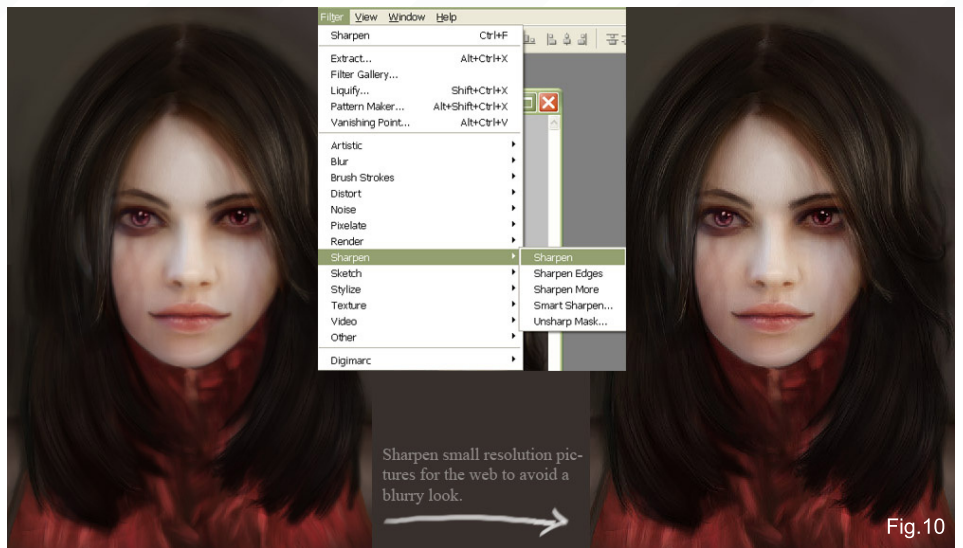


Fig. 10



of painting something in to erase it later on?

Well, it makes it easier for us to connect the new applied colour to what we already have and to make it all blend together nicely.

#### Step 10 – Useful Filter for Web Resolutions

Working with colours 3 and 4 from my colour picker and using the smallest airbrush you could possibly ever work with, set to around 90% opacity, we will now paint in some last tiny hairs and erase back what's popping out too much to give it the final touch-up.

Now you are finished but you want to save your image for the web to show it to your friends. Since it's usually suggested to work on at least 300 dpi for a print ready file, it's not suggested to exhibit 300 dpi files on the web. So this is why we can edit the dpi count in the Image Size window (found in the Image menu). Let's say you have now manually set your image to 72 dpi to show it to your friends; the image has been sized down, but you also discovered it looks blurry! Well luckily, Photoshop delivers us a great filter pack to avoid this problem. Simply go to the Filters menu and pick the Sharpening filter of your desire. Great, huh? And finally, your image is ready for web exhibition now!





chapter 2: painting blonde & red hair

BY ANNE POGODA

# painting blonde & red hair

## Created In:

Painter & Photoshop

## Painting Blonde & Red Hair

Now, since you are familiar with the way of painting dark and black hair, we want to continue to the advanced tutorial for painting it blonde and red. The question now is, "Why is red and blonde hair "advanced"?" Well, to be honest, it is not that easy to explain... But let's try it like this: when you have dark hair you just have to set up a basic "black" pattern in which you start to give some "white" highlights, and finally you might add a colourful shimmer of red or blue to the whole thing to make it appear more lively - and you're done. When you want to paint blonde hair, the result you want to come up with does have to appear anything but dark or black. So you have to work with more colours at once. If you want to have a good blondish seeming plate, you have to work with different kinds of "reds" and "yellows" (to mention just the basic colours). When trying to paint hair, you will see that getting a good handling of colours is actually harder than just lightening something up, as it is with the case of dark hair. In our previous session, we learnt how to create a speckled brush and how to set up a base for our desired hairstyle, so I will skip this part now and take you directly to the colour blocking stage instead...

The painting, in our example, is a picture of a lovely woman which I set up not too long ago for a customer. The customer gave Courtney Cox as a main reference, which also resulted in references of Olivia Wilde, Hayden Panietere, Calista Flockart, and one of Enayla's (www.furiae.com) paintings called "Ailil". When you have a customer and he is unsure as to how



he wants the look of his/her desired character to be, then it is good to ask him for celebrities or fine art paintings which seem to impersonate his imagined figure to him. Without that, it is nearly impossible to come up with a result that the customer will like or can feel connected to. Having that said, and having all your references collected, you can come up with a concept to show to your customer and ask whether he likes what you have in mind, or not.

## Step 1 - Setting Up The Base By Blocking First Colour In

Such can be seen in Fig.01. When you are planning a figure it works best to pick your desired colours and block it in quickly in the

way you want it. In this case, you can use an airbrush with hard edges, and the spacing set to 5%. I have also drawn in the colours which I used for the basic hair pattern in the upper left corner so that you can get a better understanding of how I worked here. As you can see, we have several reddish and yellowish tones in a range from light to dark. This is because the goal was to show not just the basic hairstyle, but also a basic lighting pattern. Like in the beginners tutorial, I set up the darkest colour for the hair as a base, which I have marked in as dark brown. Above this colour all of the other - three - lighter colours are applied, which means we define the actual lighting situation after we have painted in the dark base. I have kept the back of the head mostly unnoticed at



this stage of work, and simply painted some big dark red strands in. The important part of this stage was how to define the “bangs”. Such should always make their way around the head of the figure or else it will look oddly misplaced or even like a wig. Having the darkest colour as the base mostly helps at the parts where the yellowish highlight tones are applied. Because the darkest colour shines through, or makes its way between the yellow strands, it gives the hair more depth and also makes it appear more lively because more than one base colour (yellow and red) are applied.

## Step 2 - It's All About Definition

In the next step (Fig.02), it's all about further definition. I actually had planned some curls here for the back of her head, which I later changed. OK, but what is the meaning of all those arrows drawn in? It is actually not all as confusing as it seems; looking at how the lighting situation seems in this artwork we could generally split the image into two halves. On one we work with the lighter colours, and on the other we work with the darker colours. This makes it much easier to stick with the mood you are looking for without losing it. So, while on the left side, we can continue working on the bangs by adding some highlighted strands with our speckled brush; we can give some reddish tones to the right side of the image, such as the back of her head, to give it all a more life-like appearance. When we keep the reddish tones only applied to the parts of the head which are nearest to the “border”, I draw in and leave the very back of her head unnoticed, so that it stays in the dark base colour that we applied earlier. This also helps to see the head - and so the hair connected to it - as a 3-dimensional object.



## Step 3 - Finding A Connection

So let's finally continue to step 3, where it's all about connecting what we had so carefully split with our “border” earlier on. It is vital to work with a rather small, speckled brush now - take a look at Fig.03 for the directional arrows which show the further definition of the bangs. To give the bangs better definition, we basically need all colours from our colour palette again, which also make the connection between the two parts we



had separated in steps 1 and 2. The trick is to paint in curls with a rather small, speckled brush using the lighter colours from our palette. Then we simply pick the darker colours and define the borders between two curls with them, for example if we want to draw an outline (please take a look at **Fig.03** now, if you haven't already done so, to see the little panel which explains the meaning and behaviour of the "outline").

## Step 4 - The Back Of The Head

OK, so now we finally want to focus on the back of her head. As written earlier, I firstly wanted to go with a curly look, but later scrapped the idea due to the working process. So, for the new look of the back of the head, pick a rather large speckled brush and the dark brown base colour to paint the new basic shape in. After that, pick one of the lighter colours and apply the highlight colours to the new base, as seen in the little panel of **Fig.04**. Then we leave it at this stage (for now) and get back to the bangs. Taking a small speckled brush, and the highlight colour marked on the right side of **Fig.04**, just continue to paint more shape in. Be careful with this very strong highlight colour as it works best when



applied to the "peaks" of the strands to give the hair more volume and a lively effect.

After that is done, pick the dark red to darken the strands at the top of her head more. This gives the viewer more understanding of the head as a 3-dimensional object. The darkening of the hair works best when you handle it, as I have explained in step 3 under "outlining the hair".

## Step 5 - It's "Little Hair" Time Again

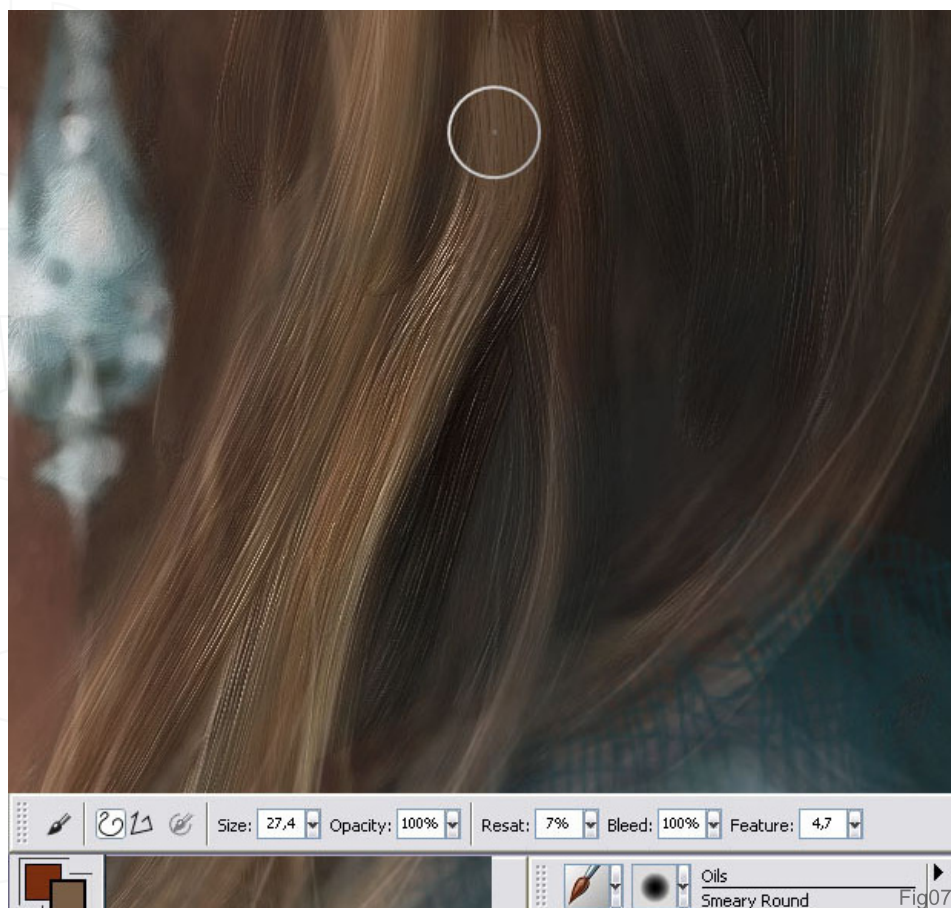
Step 5 continues on top of what we have done in step 4 - we are just getting into more detail, here. Pick your speckled brush and set it to a very small size. We will now paint in many tiny hairs, and since we have clearly defined the shape of the bangs and the back of her head earlier, this should be easy! It really is exactly like in Step 4, just with a very tiny brush to define all the unique little hairs (**Fig.05**).

## Step 6 - "Merging" The Figure With The Background

Now we will pick the colour of the background and a soft-edged airbrush, and the opacity set to no more than 30%. The brush should be a large one, as shown in Fig.06 (simply follow the arrow), and we will now carefully apply the background colour to the "borders" of her head. This will connect the figure better with the background, and again makes it all more colourful and lively. In theory, you are done now, but just in case you own Painter there is a little nice addition you can apply to the hair when finished...

## Step 7 - Going Advanced With Painter

To give the hair some extra highlights, there is a nice little trick you can add to it using Painter. What's so cool about Painter is that the brushes can interact with colour that has already been applied, which means that, if we duplicate (Photoshop: right-click > Duplicate) the hair layer

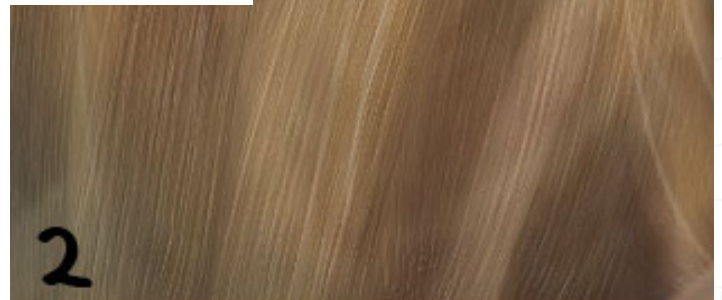
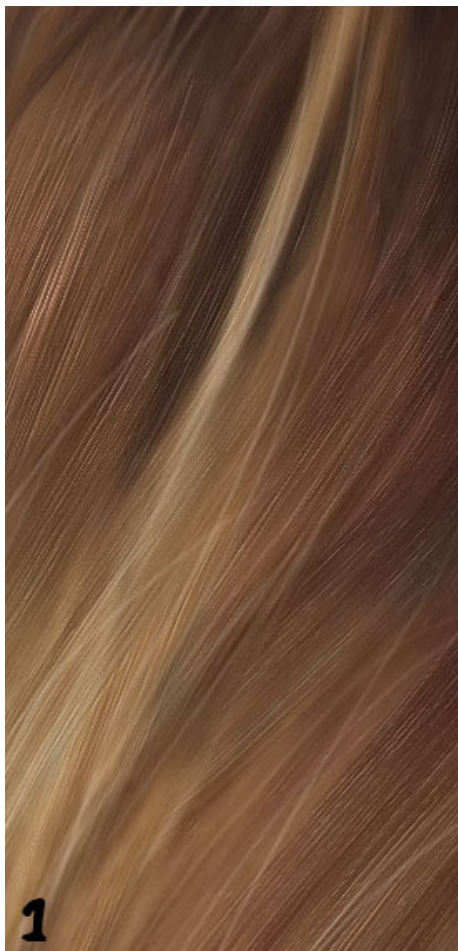
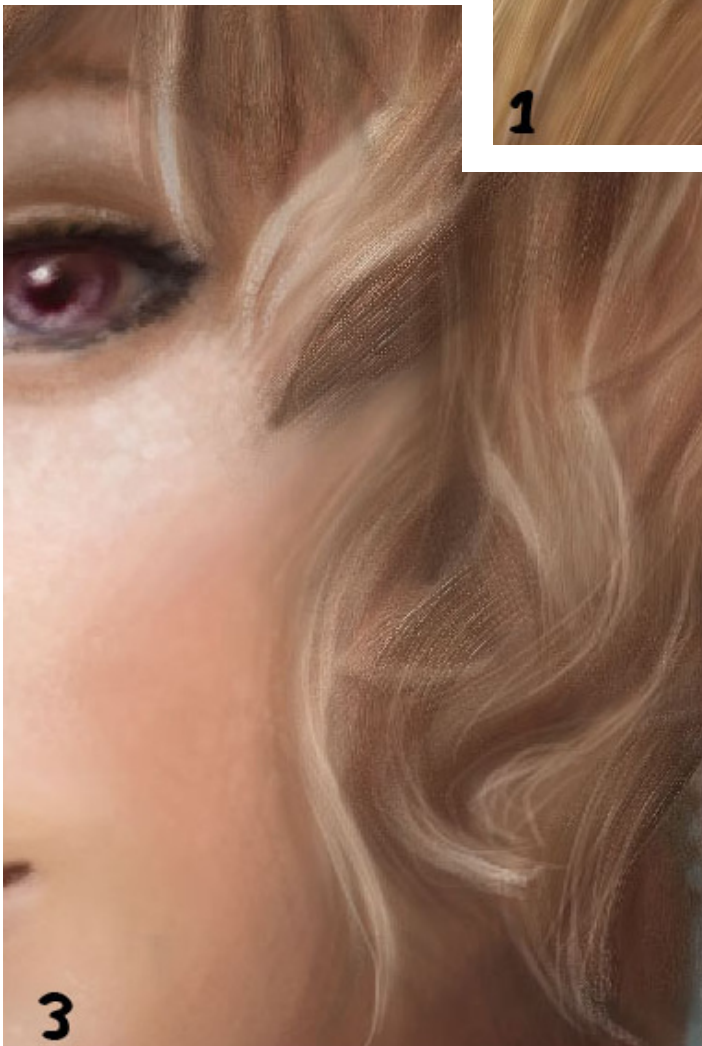


and carefully apply oils to it, the oils will react with the hair pattern we have already painted and therefore create a lovely texture. In this case, I used the "smeary" round brush from the oil brushes palette. Don't worry about the intensity of the brush strokes that will be created since we have made a copy of the hair layer on which we now paint, so it'll all be fine! In Painter and Photoshop, press the Alt key on your keyboard when you would like to grab a colour whilst painting, as this makes it possible to quickly get the colour you would like to work with. By the way, on the screenshot you can see the colours that I have worked with for the "oily hair texture". Since the new colour reacts with the colour which is already applied, it will merge altogether automatically, so you don't need to work it over with an airbrush afterwards to soften it up. After you have applied as much

oil as you would like, which hopefully created a lovely fuzzy pattern to the hair you have already painted, you can save the document, close Painter, and reopen the document in Photoshop. Or you can pick the Eraser (in Painter), set it's opacity to 20% and carefully erase the parts of the oily pattern that you don't like (Fig.07).

## Step 8 - Overworking Painter Work In Photoshop

Remember what I had told you in the beginners tutorial about painting something in just to "erase it" later on? Well, we are going to work with this technique again now to erase parts of the attached oil hair copy that we don't like. This basically works almost the same as in Painter, but in Photoshop it doesn't make much difference as to how much pressure you give to the pen after you have set the brush opacity



of the eraser to 30%. In Painter, setting the brush opacity of the eraser to 20 or 30 % only makes sense if you handle the pen of your graphics tablet very carefully. That's why I am mostly doing the erasing part with Photoshop because it gives me a feeling of better control over the whole thing. **Fig.08** shows 3 examples of oily Painter patterns which have been overworked with the eraser.



chapter 3: painting lips

BY ANNE POGODA

# painting lips

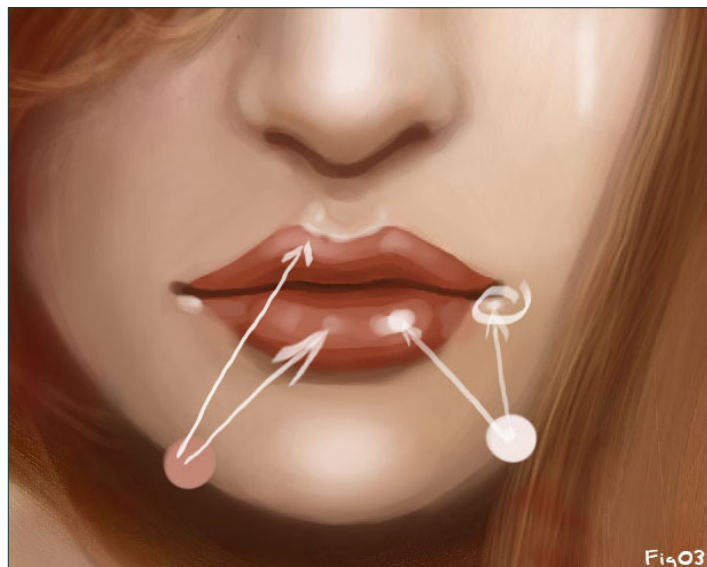
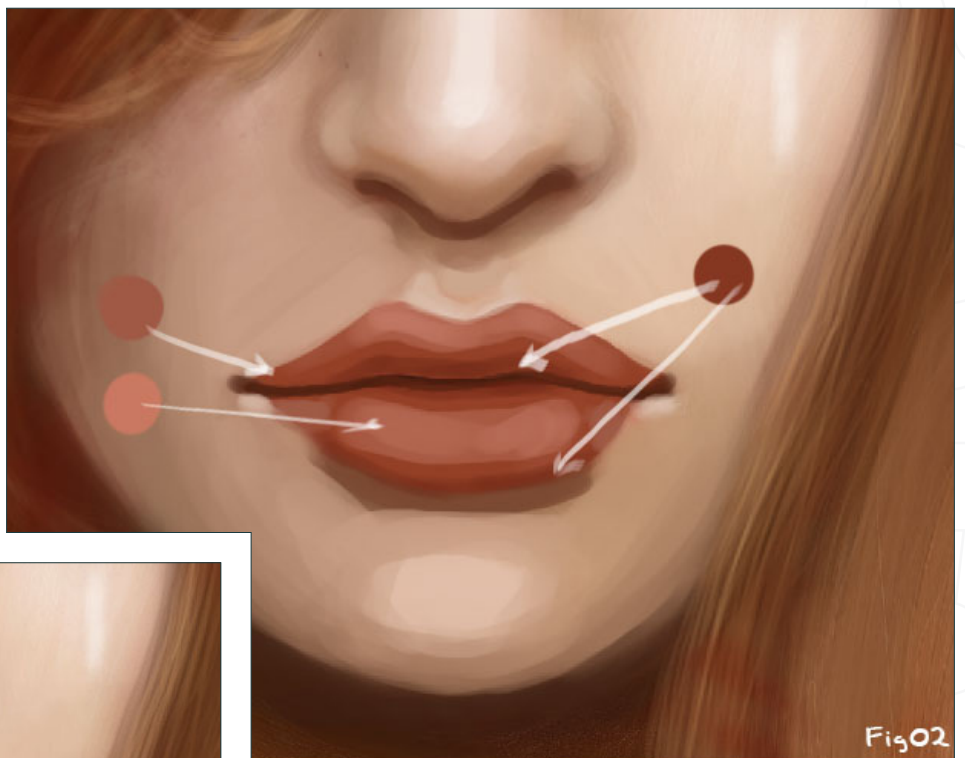
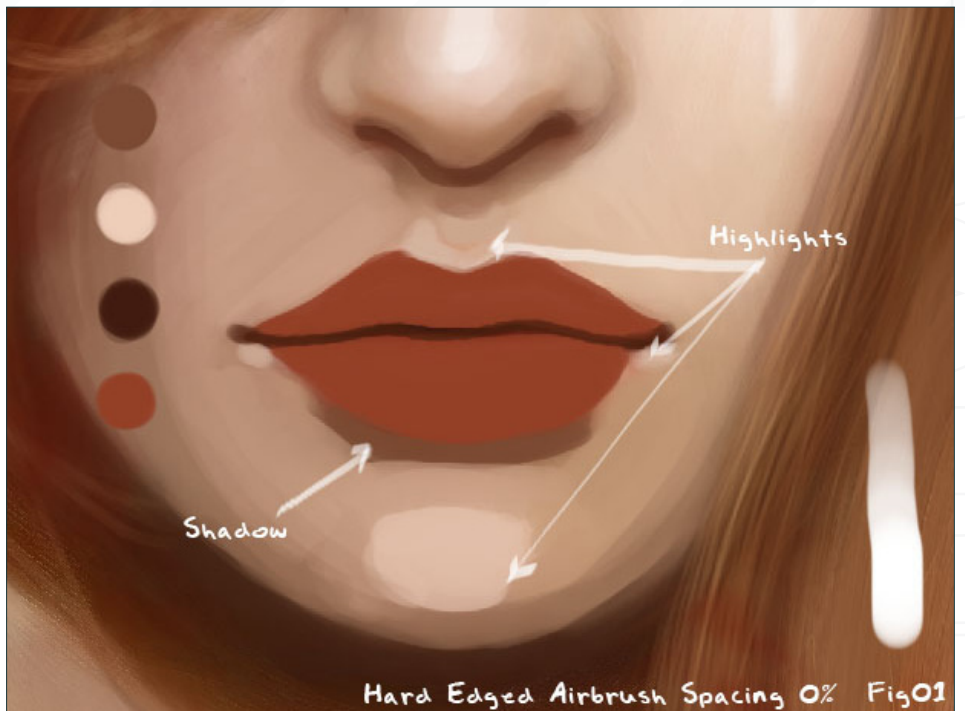
## Created In: Photoshop

Photoshop Creative Suite

## How To Paint Lips Worth Kissing

So you have painted this lovely woman with beautiful eyes and an even more lovely face, have maybe even used one of the current tutorials to attach some wonderful hair to her, and now realise what you have so patiently avoided, until it could no longer be ignored... take a deep breath... the lips!

Besides all mentioned, the lips is what really makes a female illustration, especially when you're looking for the kind of "kiss me" pop out lips which may drive one or another man crazy whilst observing them. To learn painting lips at their best, I have decided to make up two examples for you in two different colour schemes and angles, so that you have the best base for your future female paintings. We also have an immense number of working steps this time, which means that I cannot add as much "jibber jabber" to the whole article as I am



usually used to, but I think the pictures do speak for themselves enough to survive a less detailed description than usual.

## Example 1

### Step 1 – The Base For The Lips

Alright, let's start. Pick the red colour of your desire and a hard-edged airbrush - Spacing 0%, Opacity 100% and the size of your desire - to paint in a basic lip shape, which you will then separate with a curvy line of dark red. So you have an upper and lower lip now, in a very basic shape. To



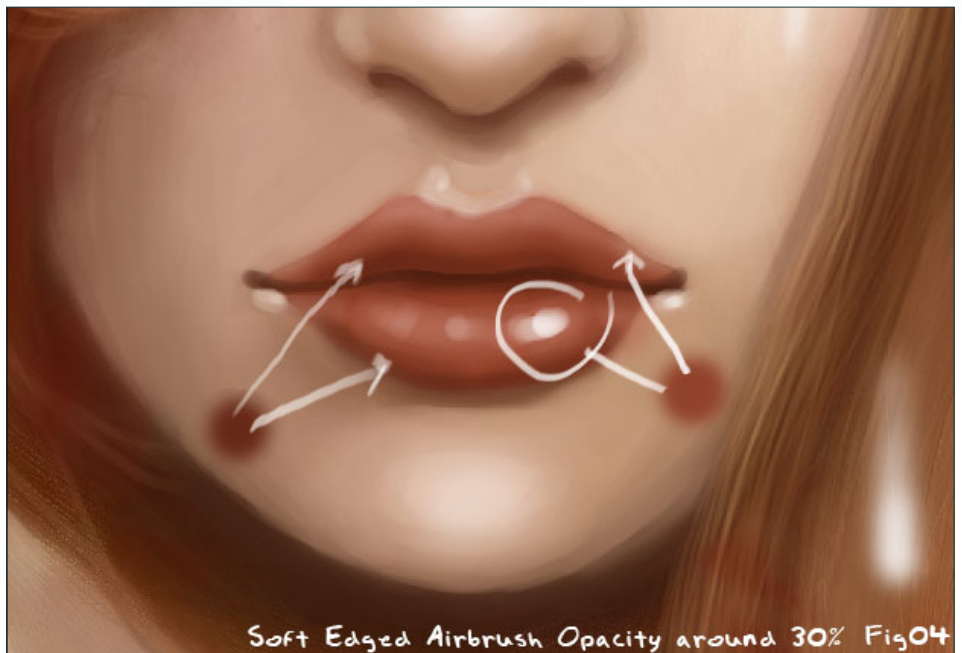
give the lips an illusion of depth, it works best to make them cast a shadow (see Fig.01) and to add some highlights to the surrounding skin.

### Step 2 – First Highlights

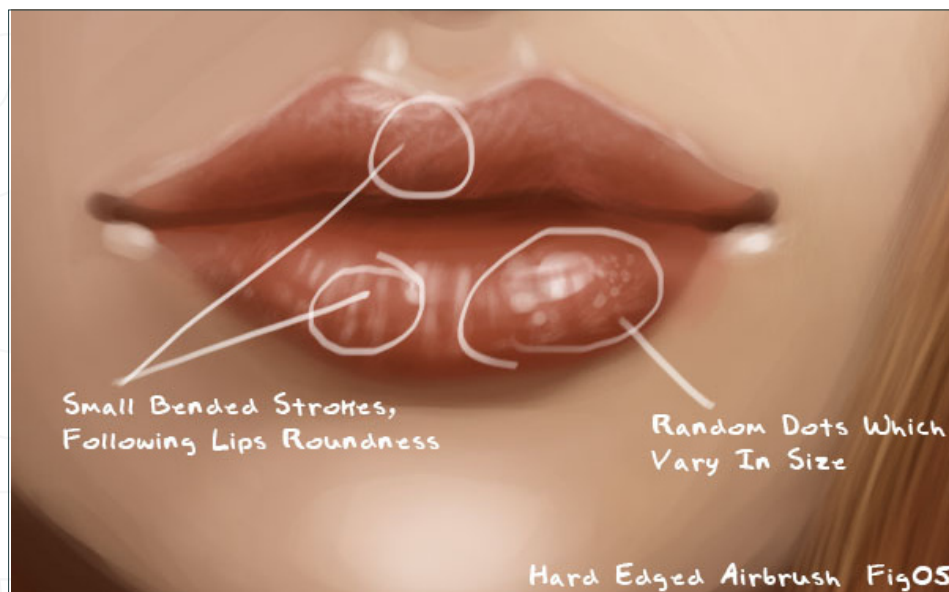
Stick with the hard-edged airbrush - the Opacity can be between 90% and 100% - and attach the first highlights to the lips with a bright red or a soft pink. You can also pick a red which is slightly darker than the basic reddish colour of the lips to attach some at the lower side of the upper lip and at the lower side of the lower lip (Fig.02).

### Step 3 – Further Highlights

Now we're going to add some "pop out" highlights. Still using the hard-edged airbrush,



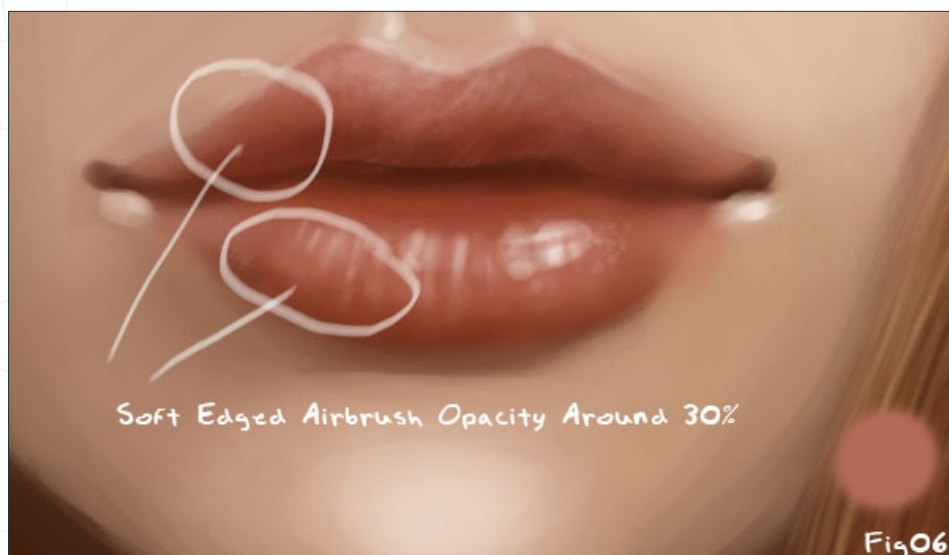
Soft Edged Airbrush Opacity around 30% Fig04



Small Bended Strokes, Following Lips Roundness

Random Dots Which Vary In Size

Hard Edged Airbrush Fig05



Soft Edged Airbrush Opacity Around 30%

Fig06

but of a smaller size, choose one part of the lips to which you will attach a very bright white highlight and then randomly spread some other highlights on the upper and lower lip. We will merge the lip layers 1, 2 and 3 now to save working capacity. Simply press Ctrl + E whilst you are on the lips layer 3 and it will merge layer 3 with layer 2. Whilst you're on layer 2, press Ctrl + E again to merge it with layer 1 (Fig.03).

### Step 4 – Soften It Up

In step 4 we will create a new layer (Ctrl + Shift + N, or Layer > New > Layer) and pick the soft-edged airbrush with an opacity of 30% to soften the "edgy" borders between each colour, which were caused by the hard-edged airbrush. Pick your basic red again to work near all highlighted areas of the lips. The darker red is for the lower part of the lower lip which is closest to the shadow, and for the lower part of the upper lip which is closest to the line between both lips (Fig.04).

### Step 5 – Working On First Detail

Now it's detail time! Pick the hard-edged airbrush again and set it to a rather small size of your desire. Create a new layer and attach many little white dots and strokes to the lips. The strokes should be bent so that they follow the roundness of the lips. It also works best if

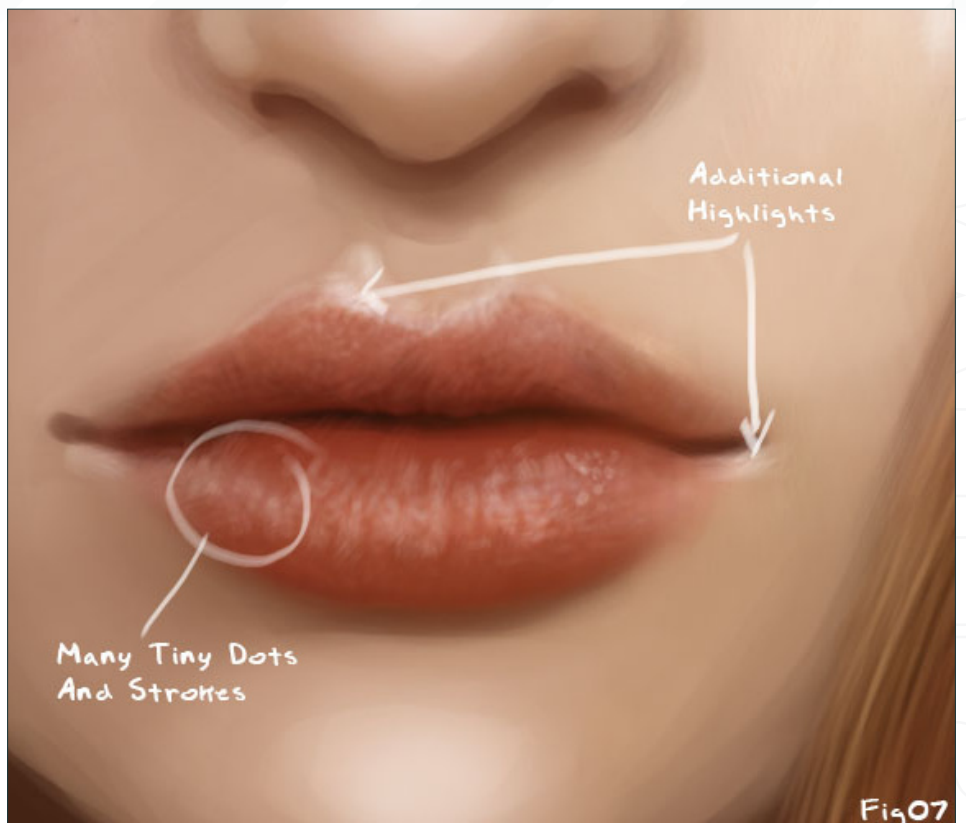
you paint dots which vary in size, to avoid the lip structure looking boring (Fig.05).

#### Step 6 – Soften It Up Again

Create another new layer and pick the soft-edged airbrush again. The size should be as seen in my example (Fig.06), compared to the size of the lips; the opacity should be no more than 30%. Carefully work over the lower part of the highlighted areas. You can compare it to step 5 if you want: do you see how the little strokes and dots seem to form a clearer lip structure now?

#### Step 7 – More And More Detail

If you want, you can merge the layers from steps 5 and 6 now by pressing Ctrl + E, to avoid being overwhelmed by layers. Don't forget to create a new layer for the detail which we will be adding now. You can either take a small, hard-edged airbrush, or a small, speckled brush





(like the one we created in the hair beginners tutorial in Issue 019 of 2DArtist) and paint many little whitish strokes and dots on the lips. As you can see, I did this very randomly in **Fig.07**. Don't worry, it'll look good in the end! You can also add some small highlights to the lips (**Fig.07**).

### Step 8 – The Final Touch Up

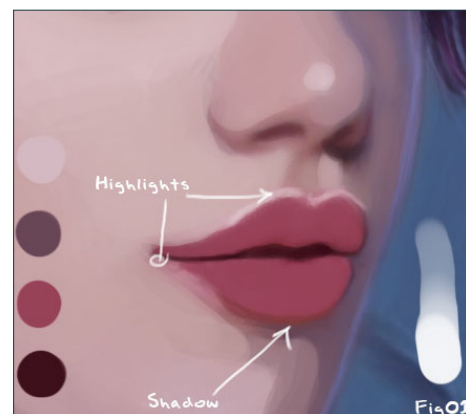
Pick the soft-edged airbrush again - opacity set to no more than 30% - and set it to a size which is the same as in my example, compared to the size of the lips. Now pick a reddish tone which is slightly brighter than the basic red which you have used for the first shape of the lips, and carefully work over the lower part of the lower lip. Now pick a whitish tone and carefully add a few more highlights to the top of the lower lip. And you're done now (**Fig.08**).

The image, "Red Apple", from this example (Final Image), was actually painted for a friend as a birthday present, called "Desert". It was later taken from my private collection to be adapted for this tutorial. The actual painting was meant as a homage to the great Catherine Louis's 'Green Apple' series.

## Example 2

### Step 1 – A Base For The Lips Again

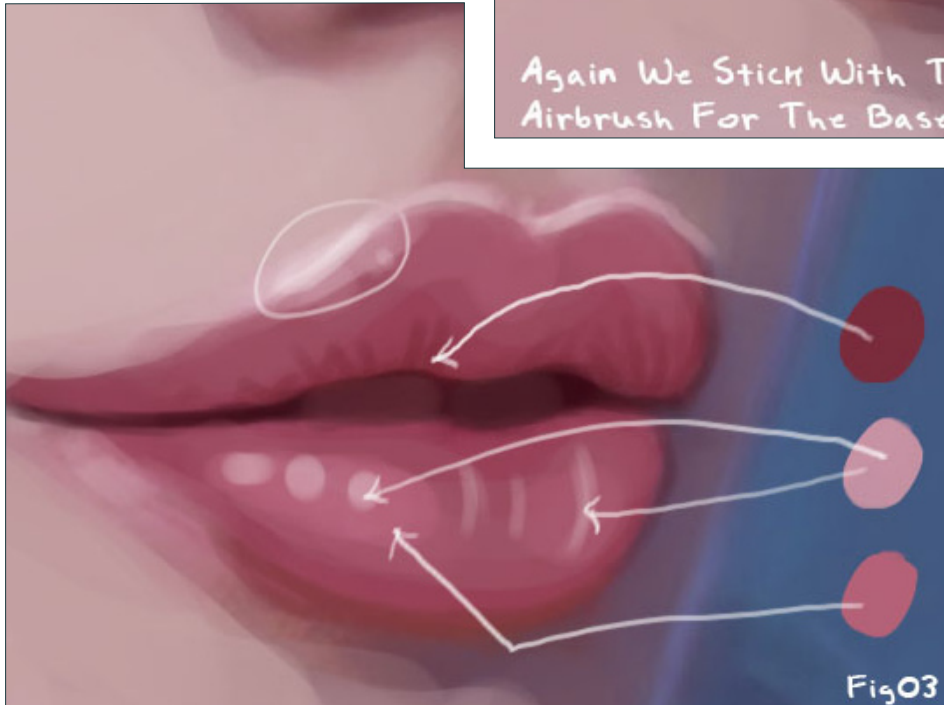
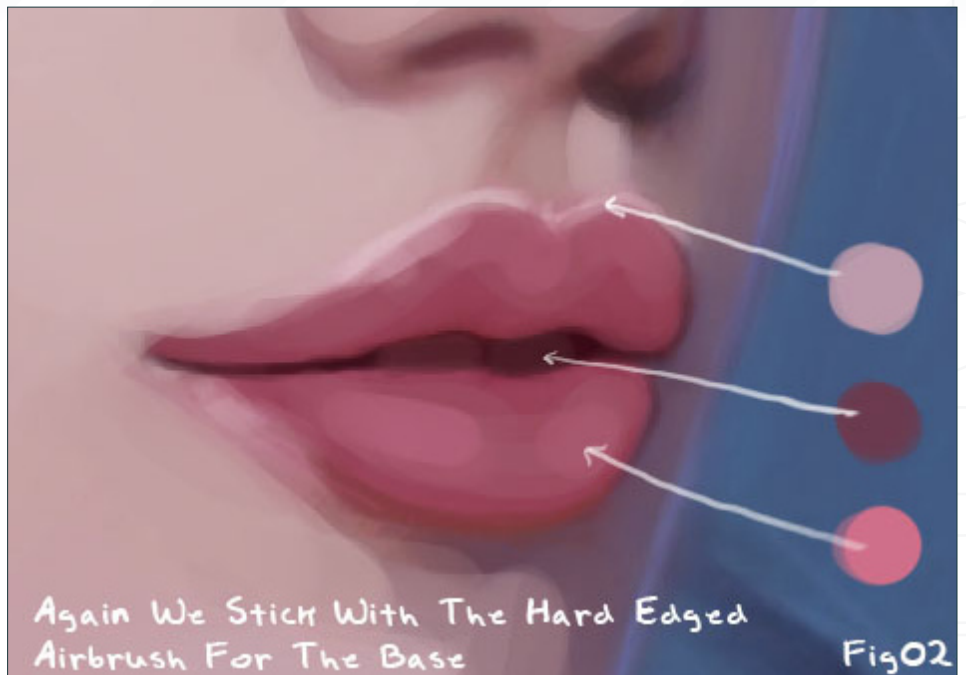
Let's continue with example two, now. This time we want to paint lips in a ¾ view. Unlike the first example, which was basically held in reddish tones, the current example lives from blueish background tones which hold a contrast to the pinkish lips and skin tones. So the lips will be set up from a basic pinkish colour scheme this time,



again separated with a rather dark red, curvy line to divide it all into the upper and lower lip. The brush of choice is, again, the hard-edged airbrush - Opacity 100% and Spacing 0% (Fig.01).

### Step 2 – Adding Highlights

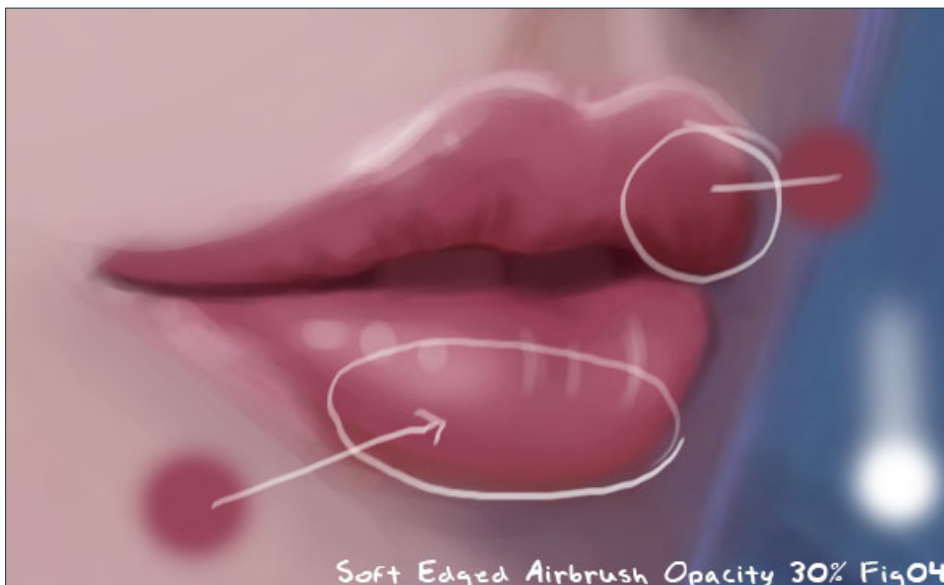
Stick with the hard-edged airbrush again to attach some highlights to the lips. I have marked which colours were used for which area on Fig.02. You can also see that I painted some basic teeth in; they are basically just two big strokes in a red which is a little brighter than the



red that was used to separate the upper and lower lip.

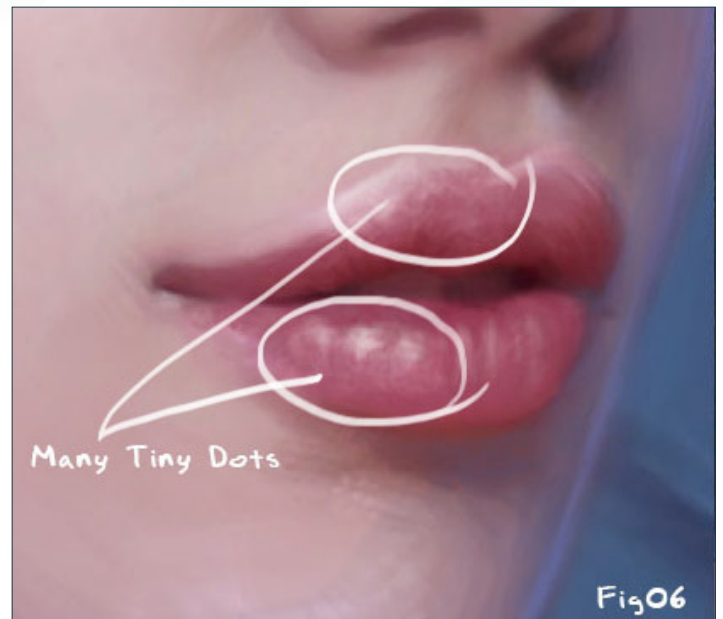
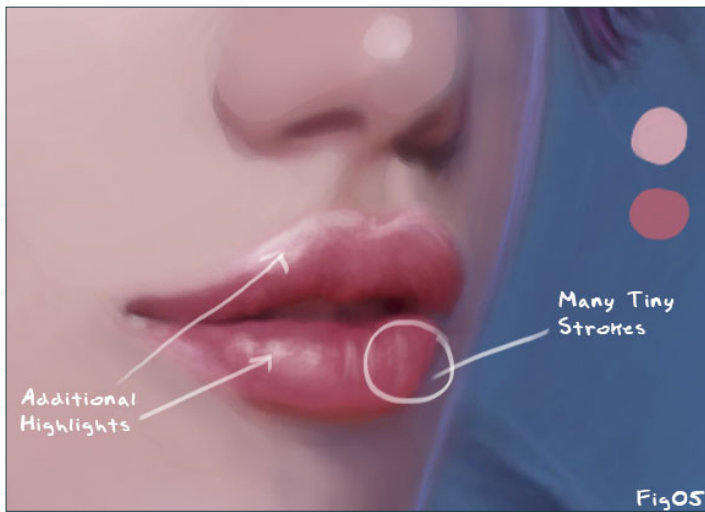
### Step 3 – Adding Strokes And Dots

What we'll do now is add some strokes and a few dots to the lips, which is quite simple but will make them 'pop out' more. Adding some dabs of highlight will make the lips look glossy. Also, picking a dark red to carefully work on the lips with curved lines which follow their shape adds detail and makes them seem more realistic. You can also feel free to add a few lines of highlights to the lower lip to add more detail to them, too (Fig.03).



### Step 4 – It's Blending Time Again

Now, since we have so nicely worked in some detail into the lips, it is time to soften the whole thing up again. But, first of all, you can merge all current lips layers to save working capacity, again. Then you can create a new layer to work over the lips with the soft-edged airbrush - Opacity 30%. This merges the colours together and you will get away from the "edgy vector" look. It will also take away some of the detail, but don't worry, we'll bring that back in steps 5 and 6 (Fig.04).



### Step 5 – Applying More Strokes To Push The Detail

If you want you can merge the layers again now by pressing Ctrl + E. Like in example 1, you can either take a small, hard-edged airbrush, or a small, speckled brush to paint many little whitish strokes on the lips. You can also add some additional highlights to get the lips popping out effectively again (Fig.05).

### Step 6 – Finished. This One was Quick!

You can now use the speckled brush, or basically any hard-edged brush of a very small size, to paint many little dots in your highlight colour of choice on the lips, to finish them up.

Now this was a quick one, wasn't it? That is the good thing about lips: as soon as you attach a lot of highlights to them, like in example two, you will get such a great pop out effect that the eye of the viewer gets mixed up and so won't recognise the "lack of detail" (Fig.06).

## Anne Pogoda

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chapter 4: painting eyes & ears

BY NYKOLAI ALEKSANDER

# painting eyes & ears

## Created In:

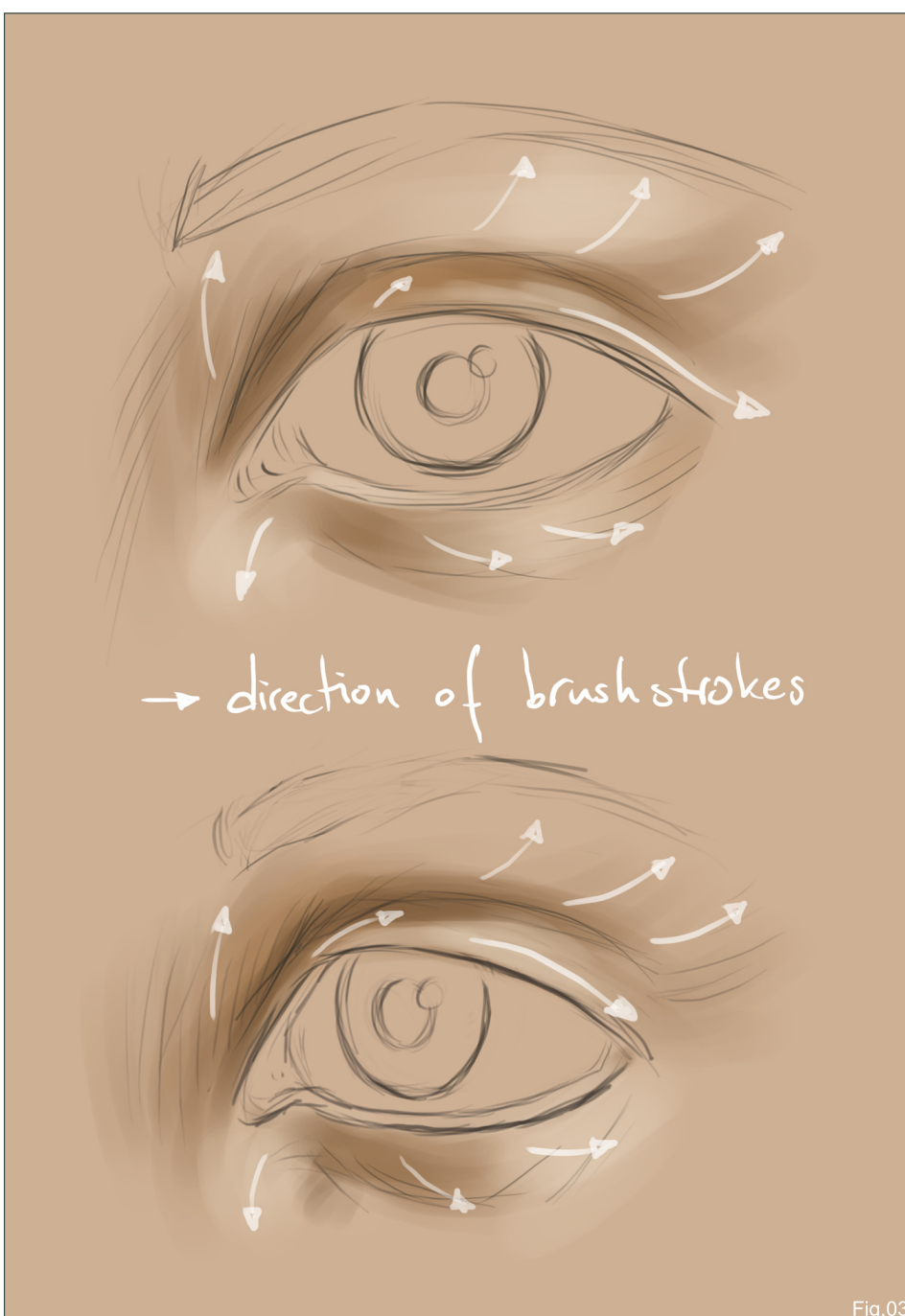
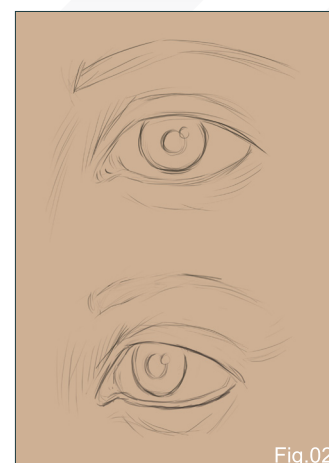
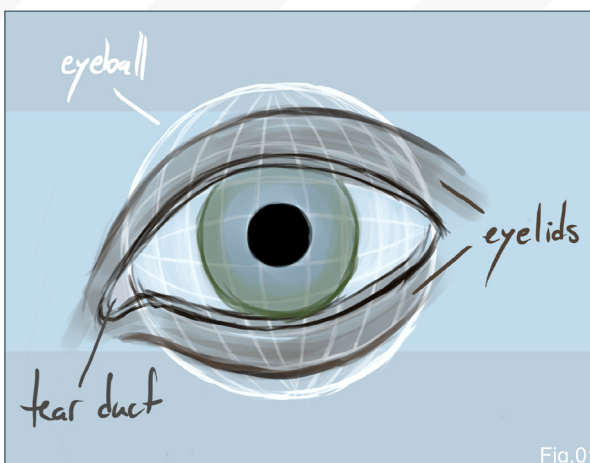
Adobe Photoshop

Let's face it, it's not easy to draw or paint a human face, especially not without some practice! It's not like painting a landscape where it doesn't really matter if a tree is moved two inches to either side, or changed in any shape or form. When painting a realistic face, everything has to be in the right place or else it will look quite grotesque and wrong. And not just that, but each facial feature has its own unique anatomy that one needs to stick to – at least as a base to build upon!

In this three-part workshop series, I'll be showing you how to paint separate facial features, two at a time, over this and the next instalment, and in the final workshop everything will be put together into a portrait with some more tips and tricks on how to achieve skin texture and paint hair. I'm hoping that this will not only be useful for beginners, but also for those of you who are already pretty good at painting but would still like to learn a bit more and push your skills to the next level - or perhaps just do something different.

## Eyes - Introduction

The eyes are said to be the window to the soul, and undoubtedly they are the most expressive part of a face. I've heard it said that if you get the eyes right then you're halfway to a good portrait, and it's certainly true to some extent. Eyes are also the part of the face that most often make a portrait look strange or lifeless, and this usually happens when their anatomy is not fully taken into account.



So, to get you started on a realistic eye, let's have a look at a line drawing of what an eye actually looks like (**Fig.01**). Of course, eyes come in different shapes and sizes, but the general shape will always be the same. The eyeball is called an eyeball for a reason, because it's a sphere, and the curve of it is visible even when we don't see the entire eyeball. In a side view of an eye it's even more apparent. Then there is the tear duct in the inner corner of the eye, and of course the eyelids – top and bottom. Omitting any of these things will make the eye look flat and quite simply wrong!

To make things more comprehensive, I'll be showing you how to paint an eye from two different perspectives – front and three-quarter view, as these are the most common ones for portraits.

## Let's Paint!

To begin, open a new file and choose a skin-colour for your background – something in the midrange, not too light or dark. We add a new layer and sketch the eye, remembering all those things mentioned earlier. Our light source will be on the right, so we can already add a reflection into the sketch (**Fig.02**).

First, let's give some shape to the surrounding area of the eye. I suggest you paint beneath the

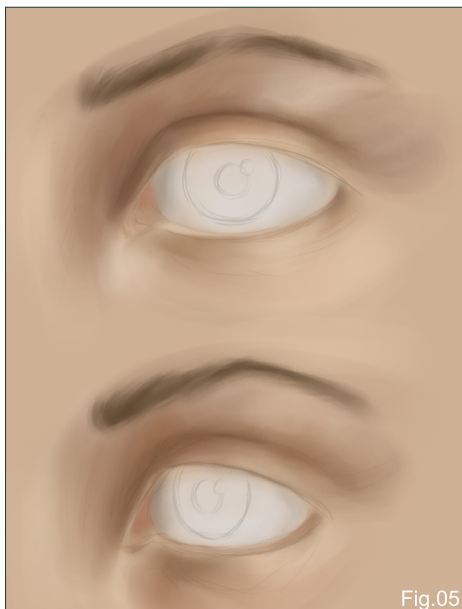


Fig.05

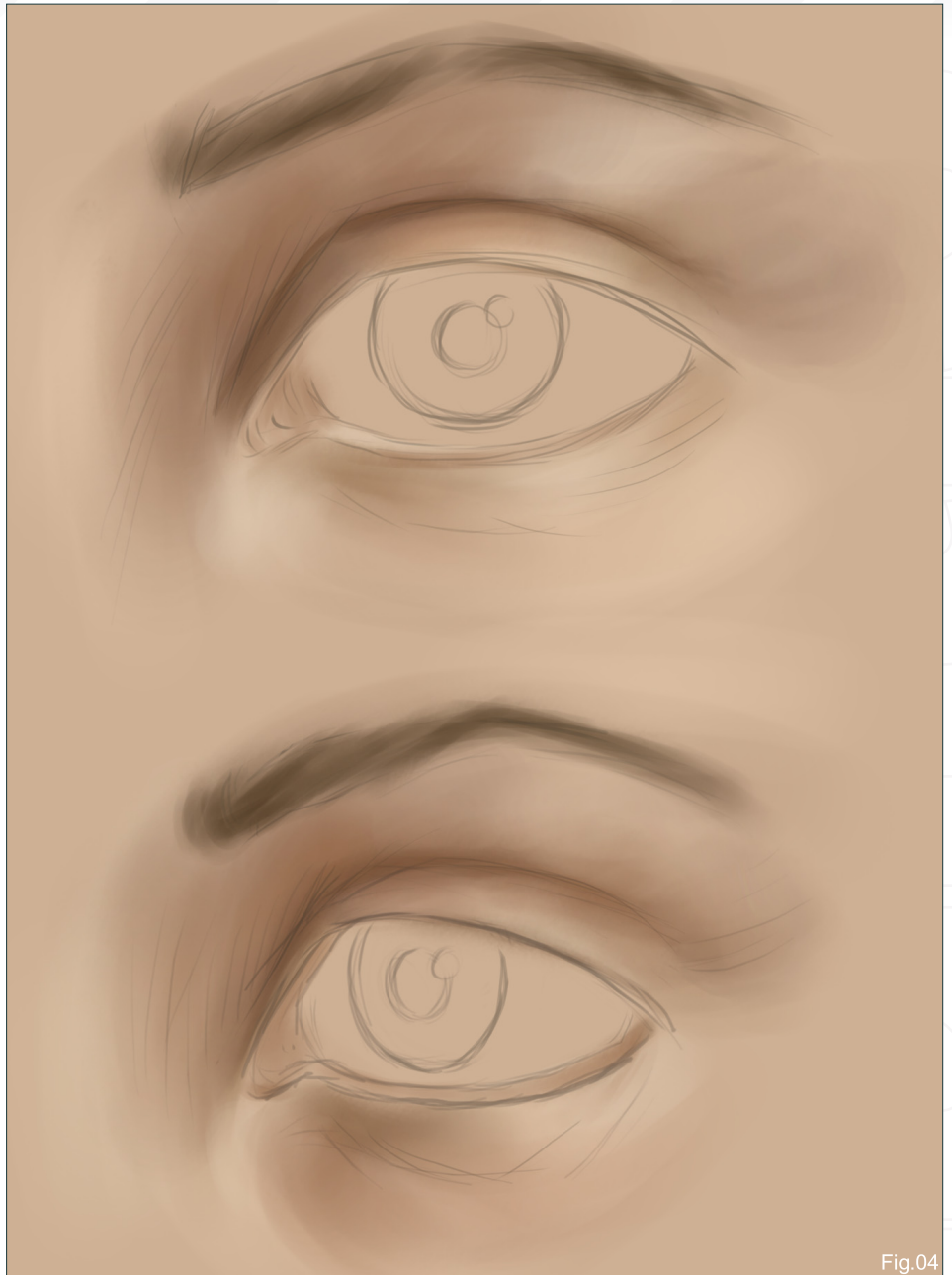


Fig.04

sketch layer, either directly on the background, or (more conveniently if painting an actual portrait) add another layer beneath the sketch layer. Choose a default round Paintbrush with the Opacity Settings set to Pen Pressure, and pick an orange-brown tone for the shadows and a yellow beige for the highlights to start with the shading. Keep it light: let the background colour work for you! We also want our brushstrokes to follow the natural curves of the eye socket and lids (**Fig.03**).

Continuing with the round brush, we refine and blend the shadows and highlights and we

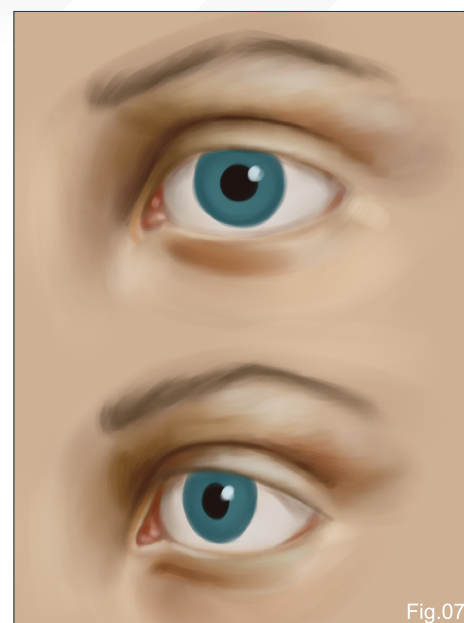
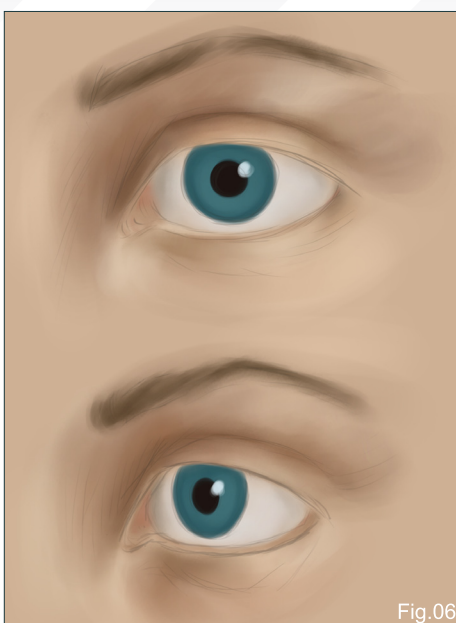
add some grey-purple and orange to the top lid for some variation, even though it may not be instantly noticeable. We can also hint at the eyebrows (**Fig.04**). To smooth the brushstrokes out a bit, I tend to use the Smudge tool set to Finger Painting, with a speckled brush tip set to Scatter and the Opacity set to Pen Pressure. Experiment with this; these are the settings that work best for me, but it may be different for you!

To get a more solid idea of what the eye will look like, let's paint the white of the eye. A common mistake to make is painting the white in pure white. Remember that we have to take



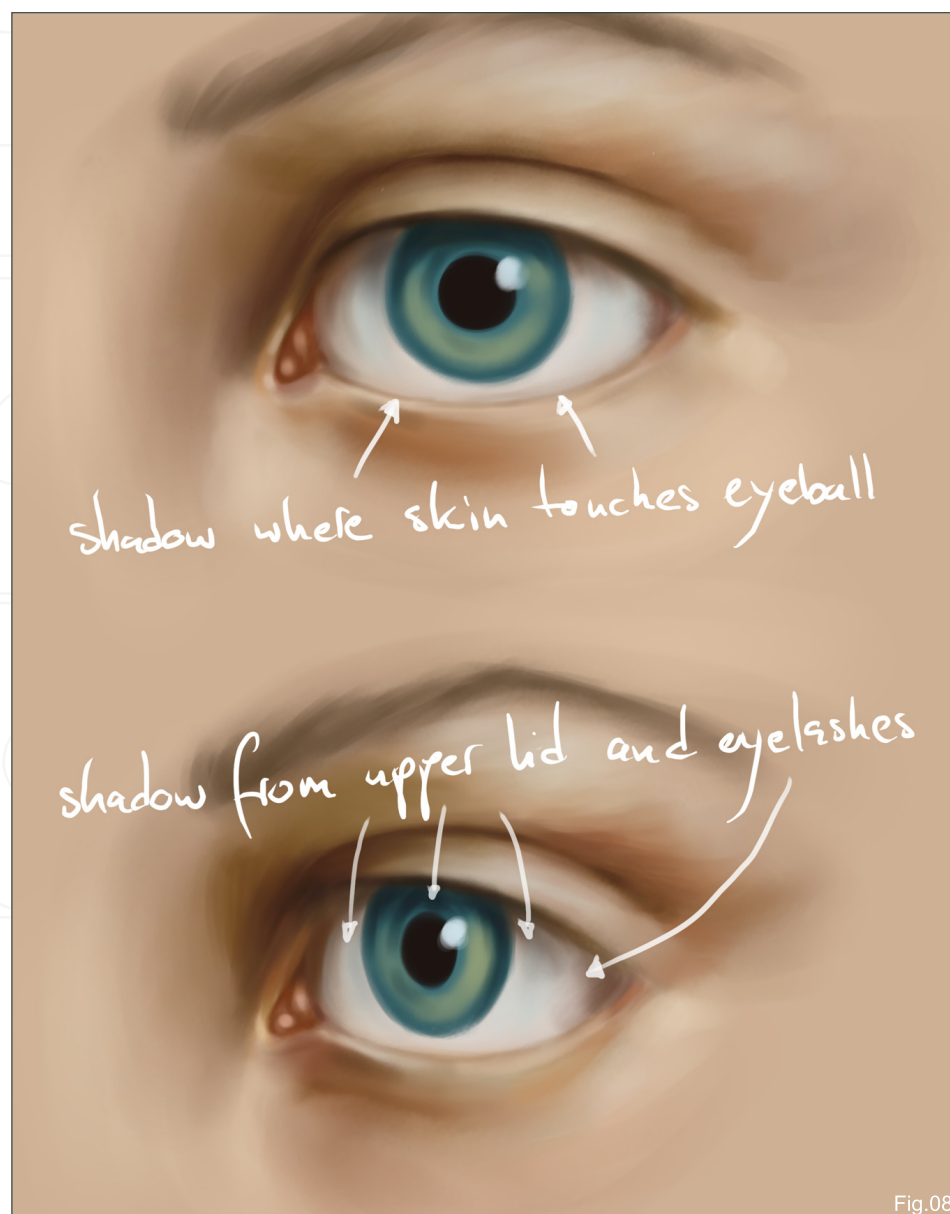
the curve of the eyeball into consideration, as well as the reflections of the light source. Using a greyish colour works best, its lightness depending on the overall light of the painting. Mixing in a little of the surrounding skin tone (or colour of lighting if appropriate) helps in making it look real. And for the tear duct, we can use a beige pink base (**Fig.05**).

Now let's add colour to the iris. I choose a medium-to-dark colour for this as a base, and then add a slightly lighter shade on top. This already gives the impression of a little depth. Now add the pupil. Note how in the three-quarter view it doesn't appear rounded, but slightly oval; this is due to the perspective



(**Fig.06**). Don't forget the little bright dot of reflected light as this will help you in the next few stages of building up the detail of the iris!

We already have a recognisable eye now, even though it's still quite rough and a lot of details are still missing. For now though, we want to refine the general shape of the eye and lend it some depth. Sticking with the round Paintbrush, I choose a rather saturated orange-brown for the deep shadows between the upper eyelid and brow. I also use this to add a light shadow to the upper lid's ridge, and on the inside of the bottom lid. The tear duct receives some nicely saturated orange, which is repeated ever so lightly in the outer corner of the eye. To enhance the highlights a bit, both very light beige and grey-green for parts of the lids work well. The shadows on the eyeball itself are worked over again, too (**Fig.07**).



From here on, it really is all about refining everything and adding details, still working with the round Paintbrush at varying (manual) Opacity Settings and sizes. I always feel as though it's a bit like sculpting the features, rather than painting them; pulling them out of the canvas by adding deeper shadows and brighter highlights as I go along. So that's exactly what we'll do: deepen and refine the shadows. Adding

a soft but substantial shadow to the upper lid's edge helps with getting an idea of what effect the eyelashes will have on the overall picture, and softens the edges of where the eyeball disappears under the lid (**Fig.08**). The iris' colour is accentuated with a pale green, and intensified with a very lush dark turquoise where the lid casts the shadow.

Sticking with the iris, pick a small brush – either the round Paintbrush or a speckled custom brush – and we can begin to paint the line pattern. Every eye has this pattern, but sometimes the colour can be so dark that it's not truly visible. However, the lines that go from the pupil to the outer edge of the iris are always there. In this case, we want them nice and visible with some vivid colour variations. We'll stick with the pale green and turquoise but choose lighter or darker shades of the same or a similar hue (**Fig.09**). Sit back sometimes and just look at what you've been painting as you may very well notice some parts that you want to touch up. Here, more highlights are added to the outer edge of the brow, the edge of the bottom eyelid and skin around the tear duct, and I can then start to hint at hairs of the eyebrows, too.

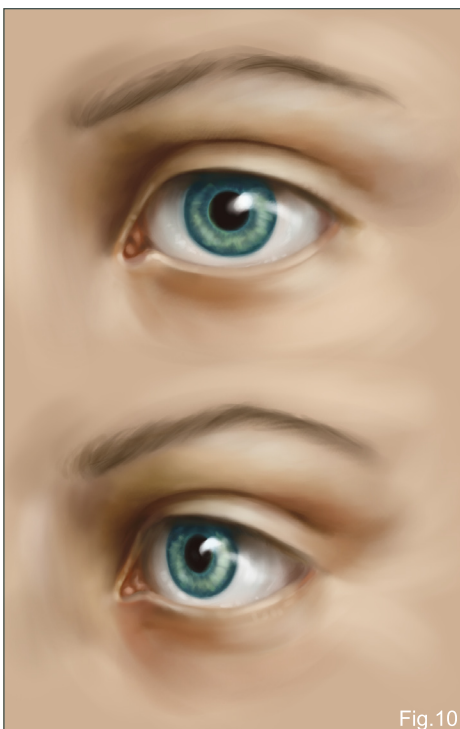


Fig.10

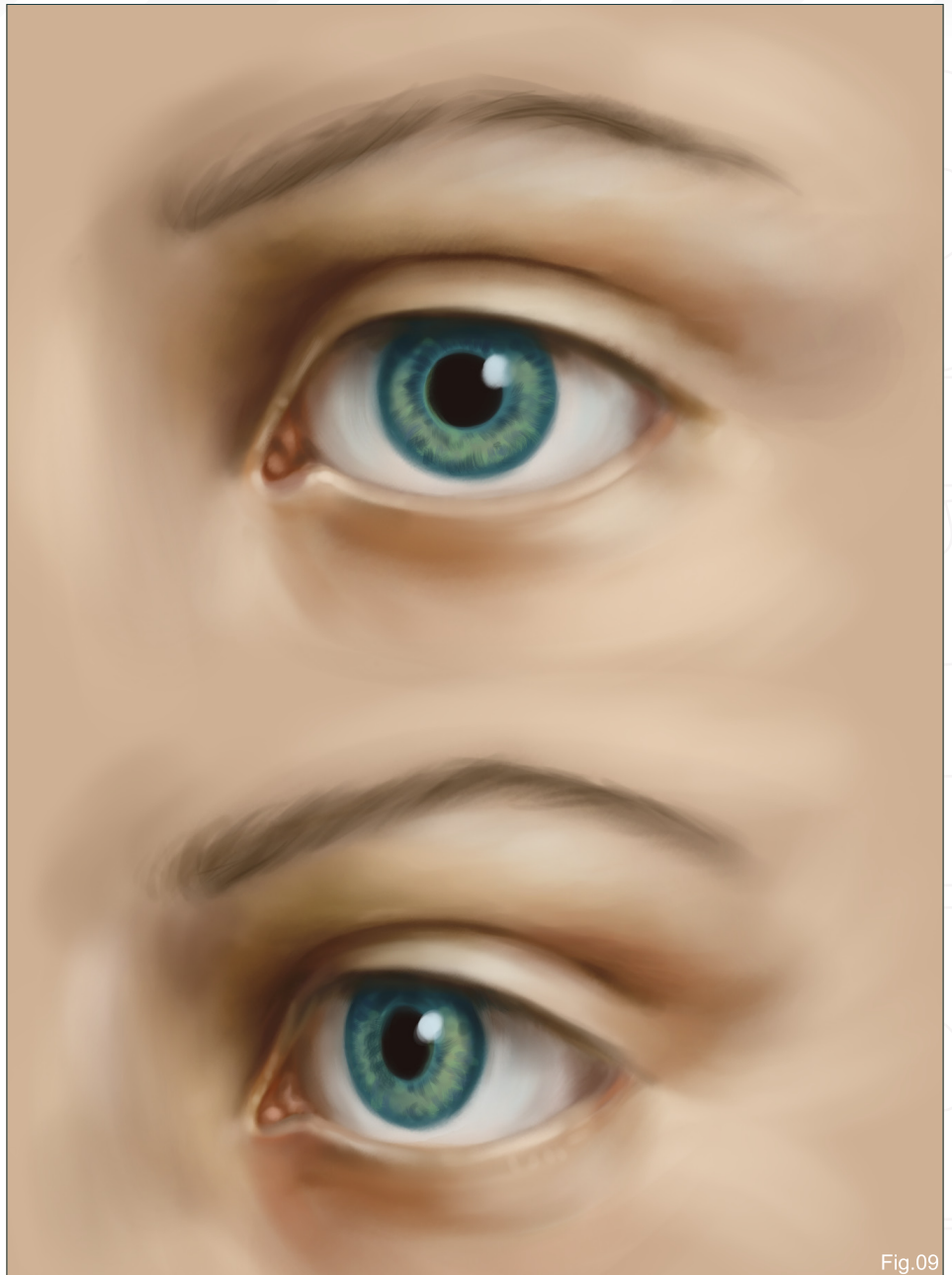


Fig.09

Selecting the Smudge tool (set to Finger Painting, as before) with a speckled brush tip, we carefully render the iris. Make sure you keep your smudge strokes going from pupil to iris edge: we don't want all the lines to disappear! Once that's done, we pick a very bright – but almost de-saturated – pale green and go over the iris where the light hits it: on the right, and a small area at the bottom left, where there would be a faint secondary reflection. To enhance the curve of the eyeball, we now pick an almost white-blue and work on the actual reflection in the eye. Notice how I paint it in an arch, going up and then back down again, extending across

the side of the iris onto the eyeball. This aids in giving the illusion of a curved glossy surface (**Fig.10**).

Using a small round Paintbrush with Opacity and Size Jitter set to Pen Pressure, we can now paint in the eyebrow. Pick a nice deep brown, as well as a medium brown for this. Smudge the hairs ever so lightly. Pick colour from the surrounding skin and use it to break up the brow a little. Accentuate the skin around it with some more highlights, especially on the outside where the light would hit the strongest. Once that is done it's time to think about the eyelashes. We'll

add a new layer for them as it's easier to paint them that way without fear of ruining your eye. Choose a small round brush with Opacity and Size set to Pen Pressure, and start painting in the lashes with flicking motions. Unless caked in mascara and tortured with a lash curler, eyelashes do not usually curl upwards all that much (Fig.11)!

You can either keep painting on that one layer or add new layers for more layers of eyelashes, building up the density. You can also duplicate the layer your lashes are on and move it a little to either the left or right, and then reduce its Opacity and erase some parts of the lashes and smudge others. Once happy with the eyelashes, we gently smudge the ends here and there (Fig.12). Adding a few dots of highlight in-between the lashes on the lower lid gives a nice impression of glossiness.

The last step of every painting always consists of adding all those tiny details that make it "pop"; that make it look realistic even when it retains a painterly quality. Using separate layers for these details is often a good idea as you can adjust and experiment with them to your liking, without ruining your painting. Before we do this though, we want to finalise the iris a bit more. Picking



Fig.11

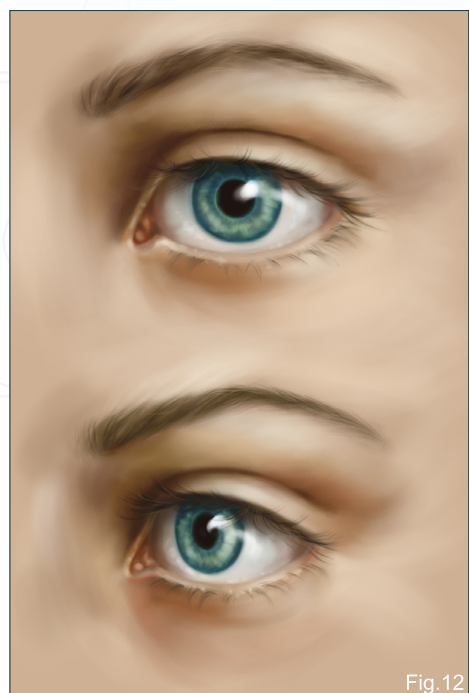


Fig.12

the darkest turquoise we draw a ring of lines extending from the pupil – some stronger and longer, some weaker and shorter. This instantly intensifies the green and the apparent glow of the eye. Now that is done, we add some more highlights to the eyeball with a custom speckled brush, and then smudge them lightly. Choosing a much finer speckled brush we set its Angle Jitter to 50% and carefully use it on the brow, both eyelids and in the corner of the eye with a very bright white-yellow. Do all this on a new

layer! Smudge it slightly, but only so much as to take the edge off the obvious dots. You may also want to erase some parts of it to let it blend in better with the surrounding skin tone. Now duplicate that layer and set it to Overlay, and then nudge it a few pixels to either side to create a fine skin texture (Fig.13). All that is left now is to look your painting over, see if you want to add a few more lines on the lower lid or in the corner of the eye, or adjust any highlights or shadows – and that's it!



Fig.13

## Ears - Introduction

Ears are funny things, or at least I think so when I look at them for a while! They appear intricate too, which is something often overlooked unless properly looked at. And it is their deceptively simple shape that causes the most problems.

Again, let's check out what an ear actually looks like (Fig.14). Indeed, a simple shape! When painted though, people sometimes like to forget about everything besides the earlobe and the helix, and maybe even the tragus, which makes the resulting ear look kind of bizarre. Others just paint some random squiggles into the ear to resemble the antihelix, and that doesn't really work either. Without the little "bump" that is the antitragus, it looks slightly odd too!

As before, I'll be showing how to paint an ear from both frontal and three-quarter view, and you'll be surprised that it really won't take long at all.

## Let's Paint!

Open a new file and add a new layer for the sketch. I choose a medium grey-blue for the background colour, rather than a skin tone, as it will make painting the front-view ear easier (in reality it wouldn't be surrounded by skin, either). Pick a small round brush, with the Opacity and Size Jitter set to Pen Pressure, and draw your line work. If you need references, don't hesitate to use them to get it right (Fig.15).

Let's block in some colours, sticking with the round Paintbrush. I tend to switch off the Size Jitter for this to get good coverage, whilst still keeping the benefits of the Pen Pressure Opacity. Pick a medium flesh tone and use this as your base colour for the ears. Once you've filled them in (remembering to paint beneath the sketch!), pick a red-brown colour – not too saturated – and block-in the shadow areas, bearing your light source in mind (Fig.16). I've also hinted at the hair line a little.

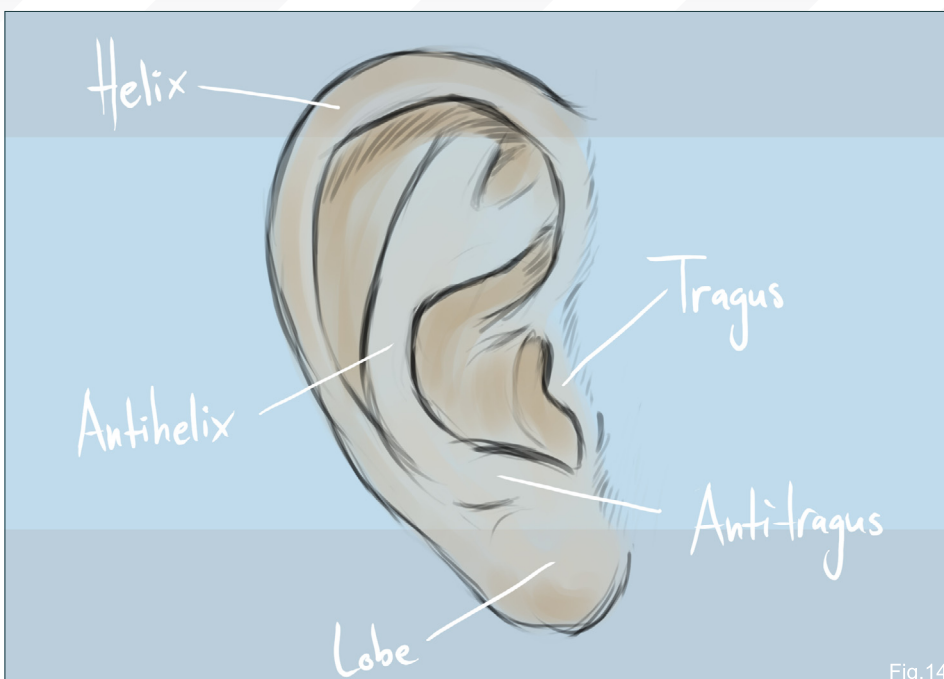


Fig. 14

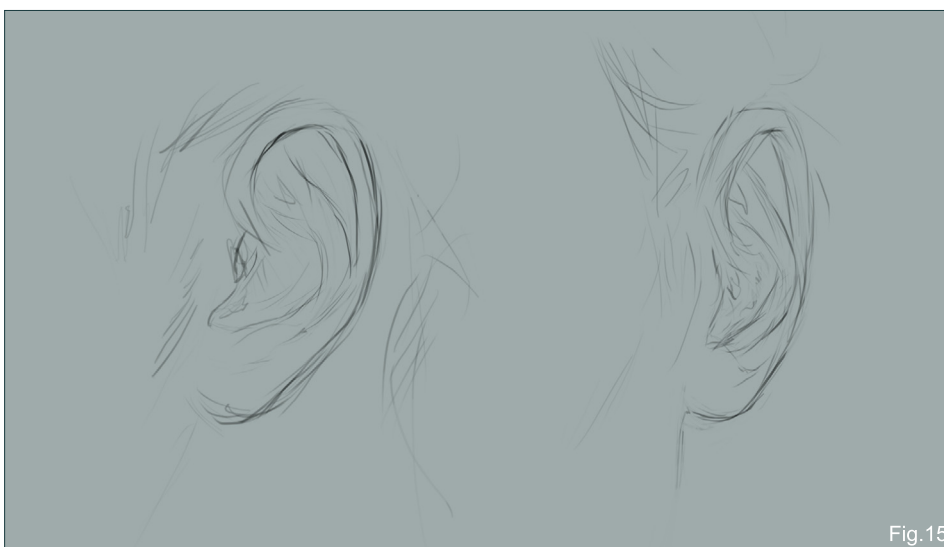


Fig. 15

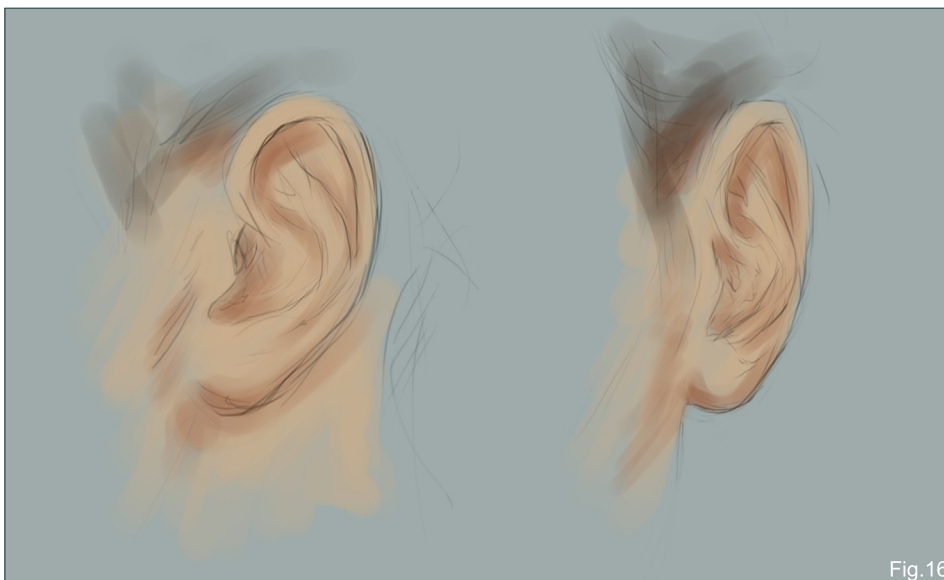


Fig. 16

When painting fair-coloured skin, the ears tend to be slightly redder or pinker than the rest of the face due to the amount of blood vessels running through them. If light shines through them from behind, it becomes even more apparent. Bearing this in mind, I now choose a warm orange to refine the shadow areas, and a light pink to bring out the highlights (**Fig.17**).

Even at this stage, it's already pretty discernible as a realistic human ear. From this point on, it really is all about placing shadows and highlights in the right places, careful blending, and paying attention to the shape of the ear and the shapes that make up the ear. To blend the colours we've already laid down, we'll use the Smudge tool, as before, with a speckled brush tip set to Scatter and with the Opacity set to Pen Pressure. Refine the shadows and highlights a little and blend as needed (**Fig.18**).

Now is the time to clean up the edges of the front view ear a bit and also to fix a few things that in this case have nothing to do with the ear, namely the neck and hair line. We'll also work on blending the colours a bit more and smoothing out any rough brush strokes that may have been left over. Try blending with the contours of the ear's shape, rather than by random smudge strokes (**Fig.19**).

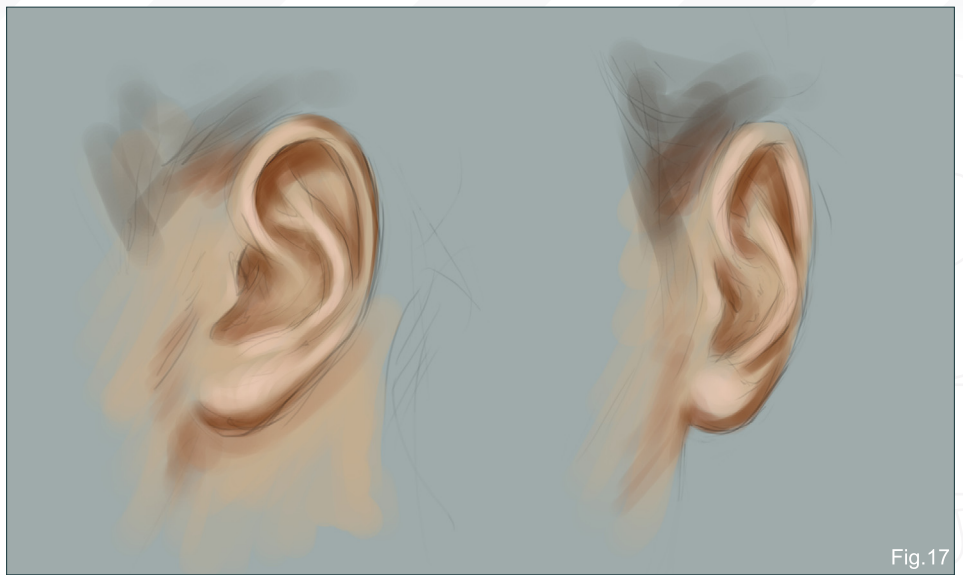


Fig.17

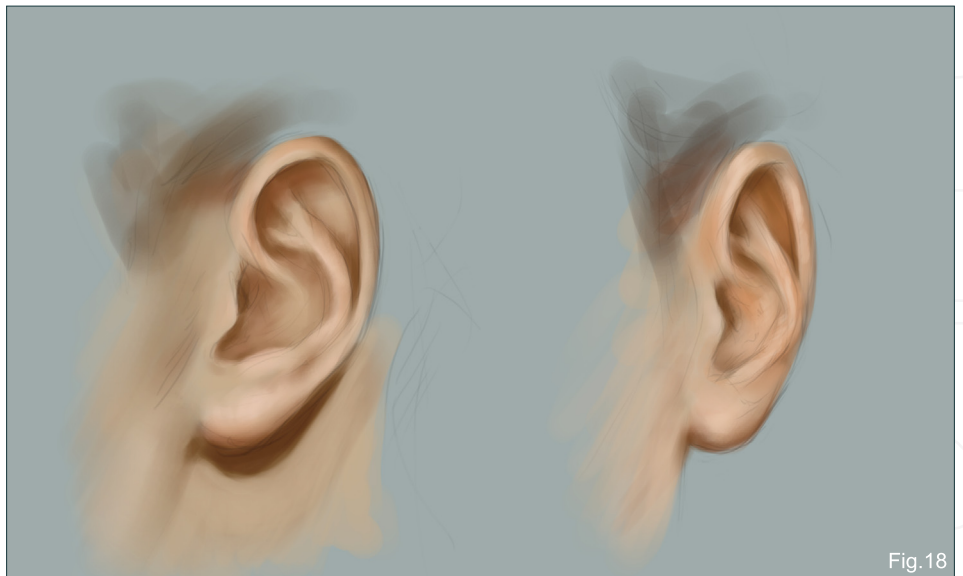


Fig.18

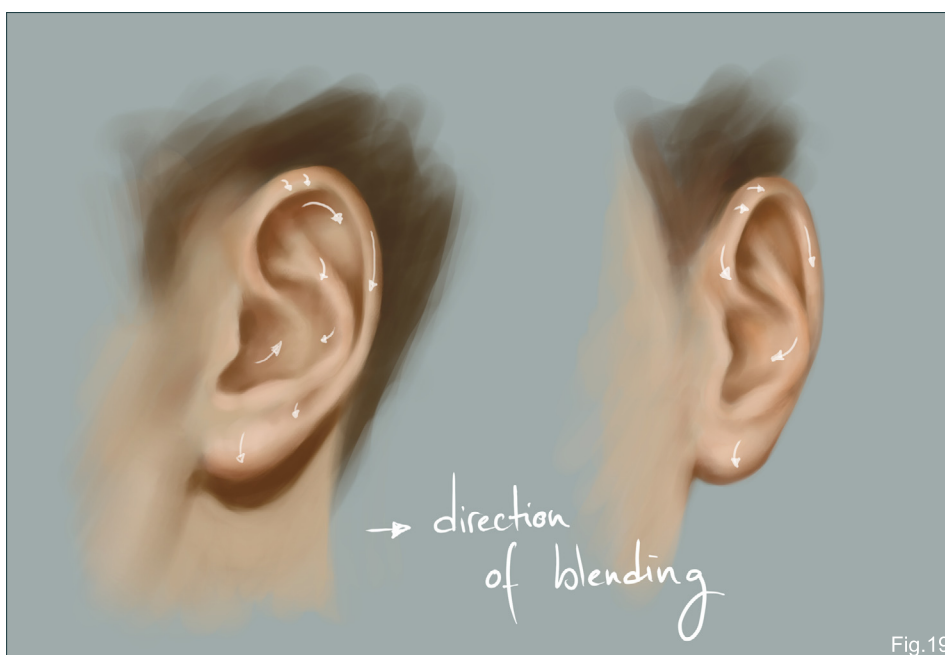


Fig.19

It already looks pretty good now, and there really isn't that much left to do, unless of course you want to paint every skin pore. As a matter of fact, ears tend to not get too much attention in most portraits, and even less so in full-body character paintings. Often they are just hinted at, as it is enough for our brain to recognise the correct shape of an ear to imagine the rest. In any case, we now should add some more pronounced highlights, as well as enhance the orange-peach tint of the skin, as it got a bit washed-out by all the blending. For the latter, add another layer and very lightly paint over the areas that need it. You can adjust the opacity of the layer, or erase wherever you do not want the peach colour to be too strong, before merging the layers (**Fig.20**).

Now to the highlights – quite literally! Let's add another new layer, pick a very bright yellow and a soft round brush, and lightly paint over the areas where the light would hit (and reflect) the strongest. This will be mainly the antihelix, but also the lobe and antitragus, and maybe add a few scattered highlights on the helix, too. Set the layer to Overlay and adjust its Opacity until you cannot really see the brushstrokes anymore – just a “glow”. Merge the layers. You can add some skin texture if you like (as explained for the eye), but ears tend to not show it as much as the skin on a person's face, so it's not quite necessary (**Fig.21**). And you're done!

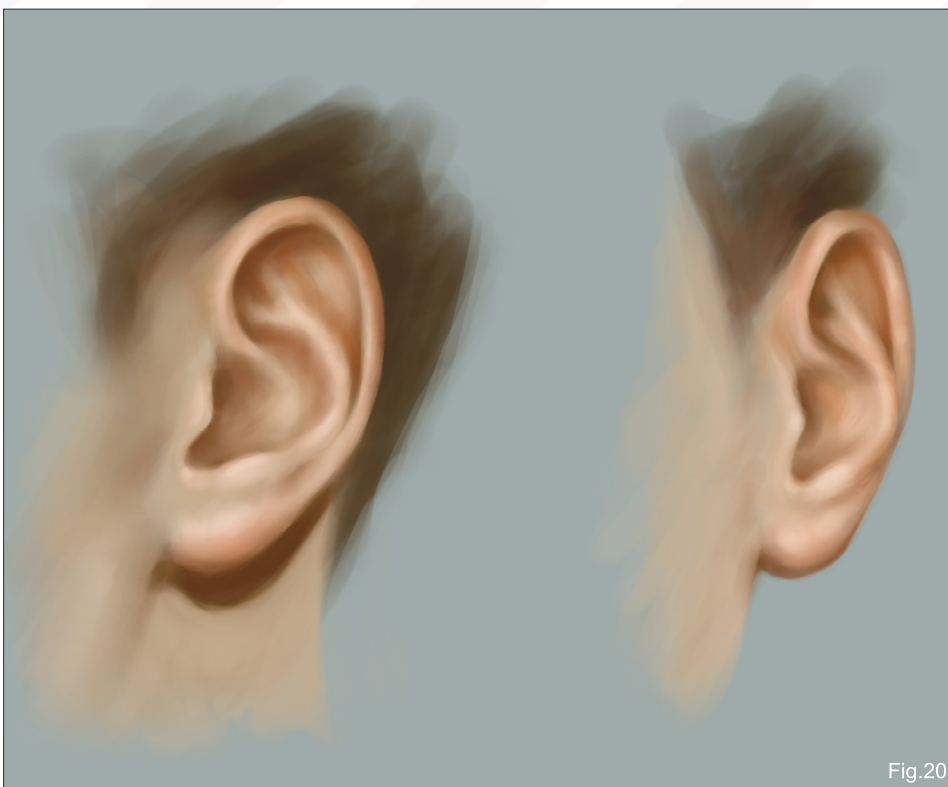


Fig.20

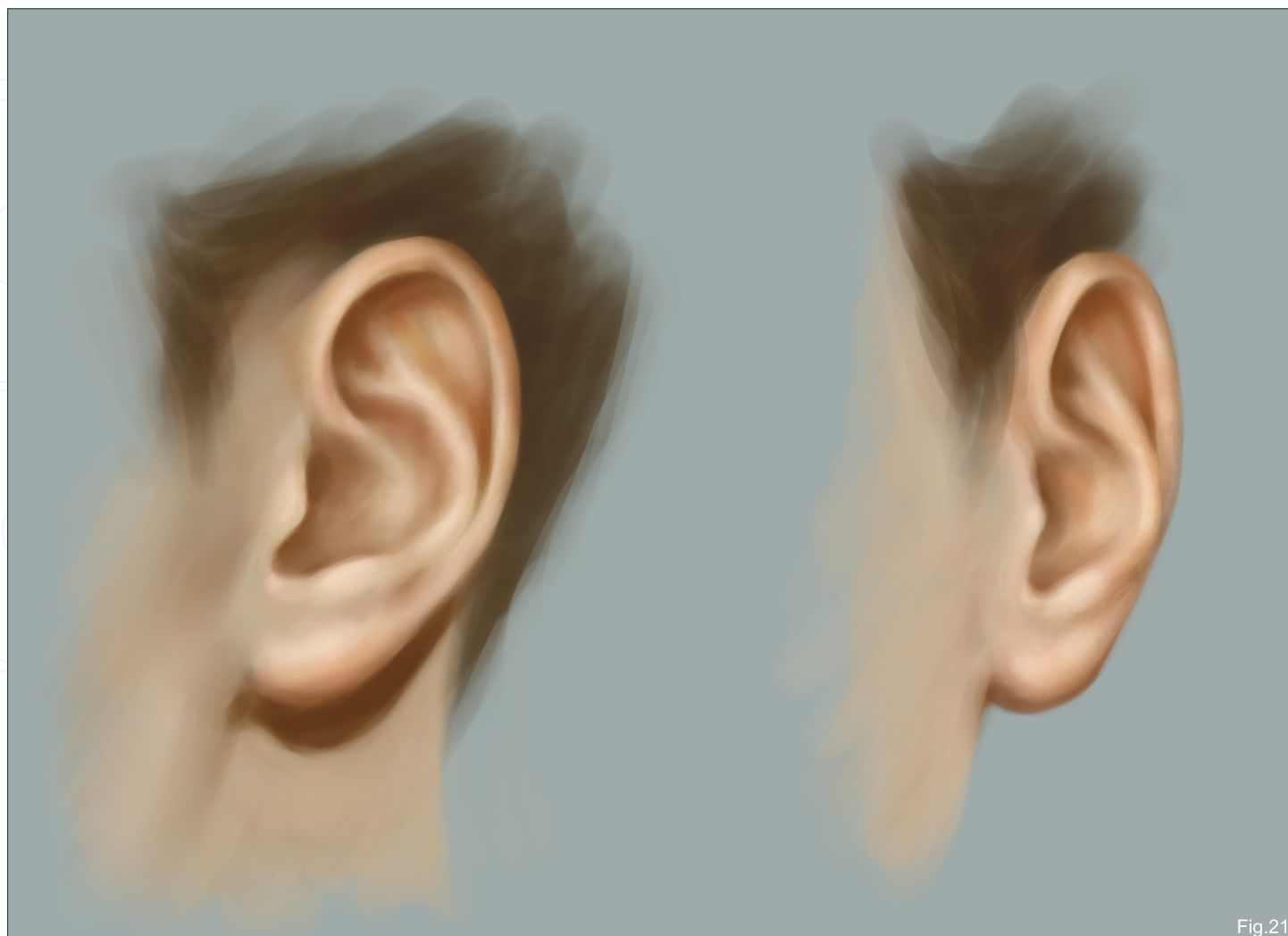


Fig.21



# chapter 5: painting lips & the nose

BY NYKOLAI ALEKSANDER



# painting lips & the nose

## Created In:

Adobe Photoshop

Here we go with the second instalment of this series. In the first part, in the October issue, we covered the eyes and ears and hopefully those two walkthroughs were useful enough to some of you and you'll be interested in following through the remainder of this short series.

The lips and nose are fairly easy to paint, so you should have no problem following this tutorial. I will make sure again to explain everything as thoroughly as I can (without making it too dull to deal with!), and by the end you should be all set to start painting realistic facial features.

So let's waste no more time and get started!

## Lips

### Introduction

The lips are probably the second most important

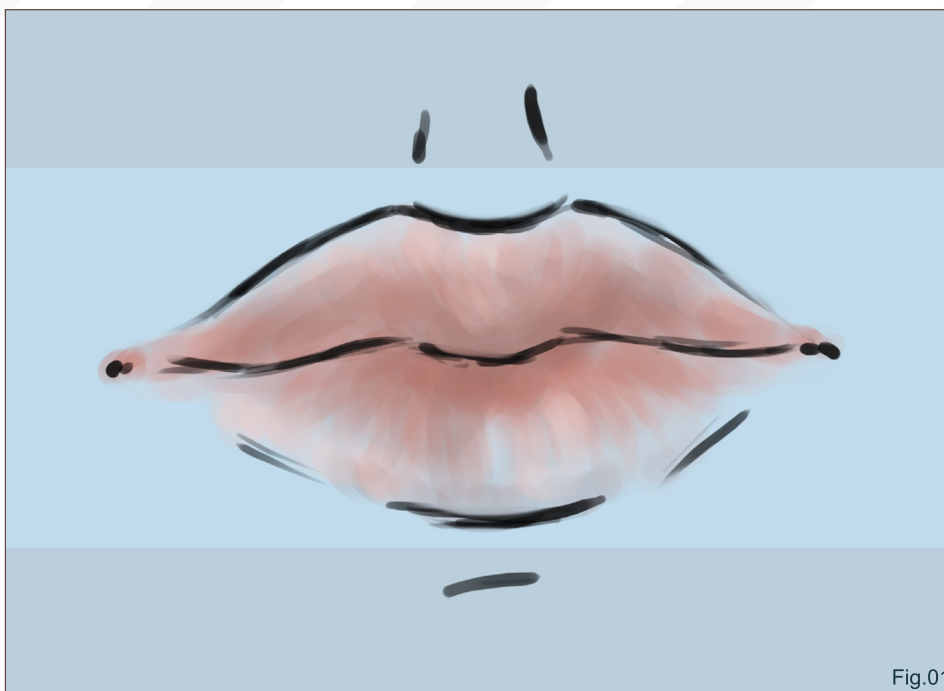


Fig.01

feature in a face, and not only because they can look so pretty. Whilst eyes make a quiet show of emotions, our lips are far more supple and capable of many more visible nuances of expression.

Aside from that, lips are also the part of the human face that seems to have a reputation for being difficult to draw or paint, despite their rather simple appearance. This is mainly to do with the myriad of movements a mouth can make, and the movements of muscles that change the look of a face accordingly. But even

a neutral expression can often seem to cause some problems, and the results can look quite wrong.

Let's look at what a generic pair of lips actually look like (**Fig.01**). The common mistakes made are numerous, from pointed corners of the mouth to a straight line separating the lips, and harsh, exact lines and changes of colour between lips and surrounding skin – something that only happens when you wear meticulously applied lipstick.

As with the previous facial features, I'll be showing you this time how to paint lips from two different perspectives – front and three-quarter view – as these are the most common ones for portraits.

### Let's Paint!

Open a new file. Choose a medium flesh tone for the background. Add a new layer, and using the hard round Paintbrush with Opacity and Size Jitter set to Pen Pressure, sketch the lips (**Fig.02**). For the three-quarter view, you will have to think "3D" – the lips follow the pre-determined shape of the skull while keeping their own curved shape, and often this is what causes problems.

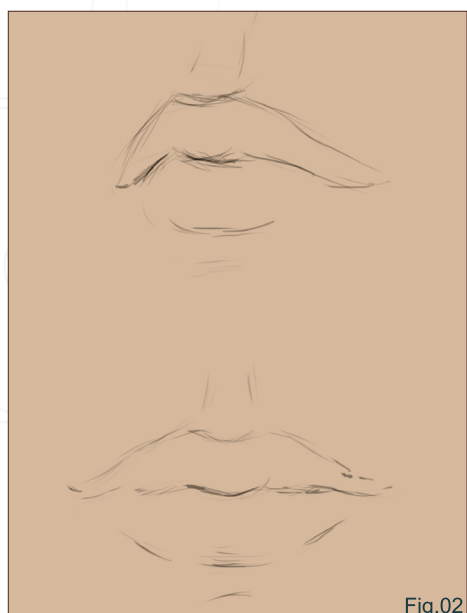


Fig.02

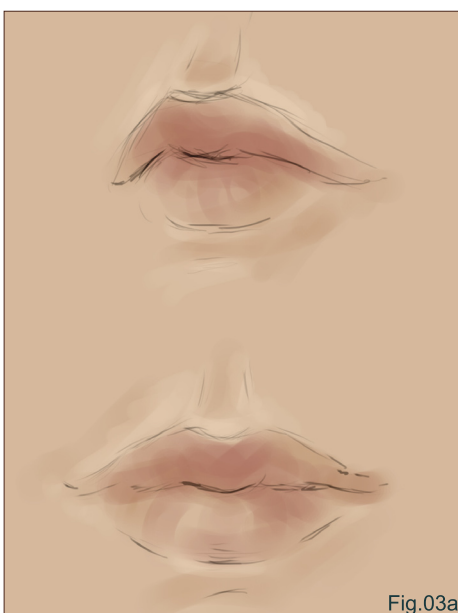


Fig.03a

Now add a new layer underneath the sketch and stick with the round Paintbrush, though you may want to switch off the Size Jitter option. Pick a slightly lighter colour than your flesh-toned background, and add a few highlights around the lips – this will help you to determine the light source and keep it steady. Use a slightly darker reddish tone for some carefully placed shadows. Then pick a brownish-red colour and vaguely fill in the shape of the lips. Try and place your brush strokes to follow the curve of the lips, as this will add some instant volume (**Fig.03a** and **Fig.3b**).

The basic form of the lips and surrounding tissue is laid down with this, and we'll start building on it. So choose a couple of slightly more saturated reddish-brown and pinkish colours and keep working on the lips, applying them more intensely where the upper and lower lips touch, and letting them fade out towards the "outline" of the lips (**Fig.04**). This is usually the point where I start reducing the Opacity and Flow of the brush manually, as well as keeping the Pen Pressure Opacity switched on. To smooth things out a little, you can blend the brush strokes by picking the Smudge Tool, set to Finger Painting, with a speckled brush set to Scatter, and Strength to Pen Pressure. Don't

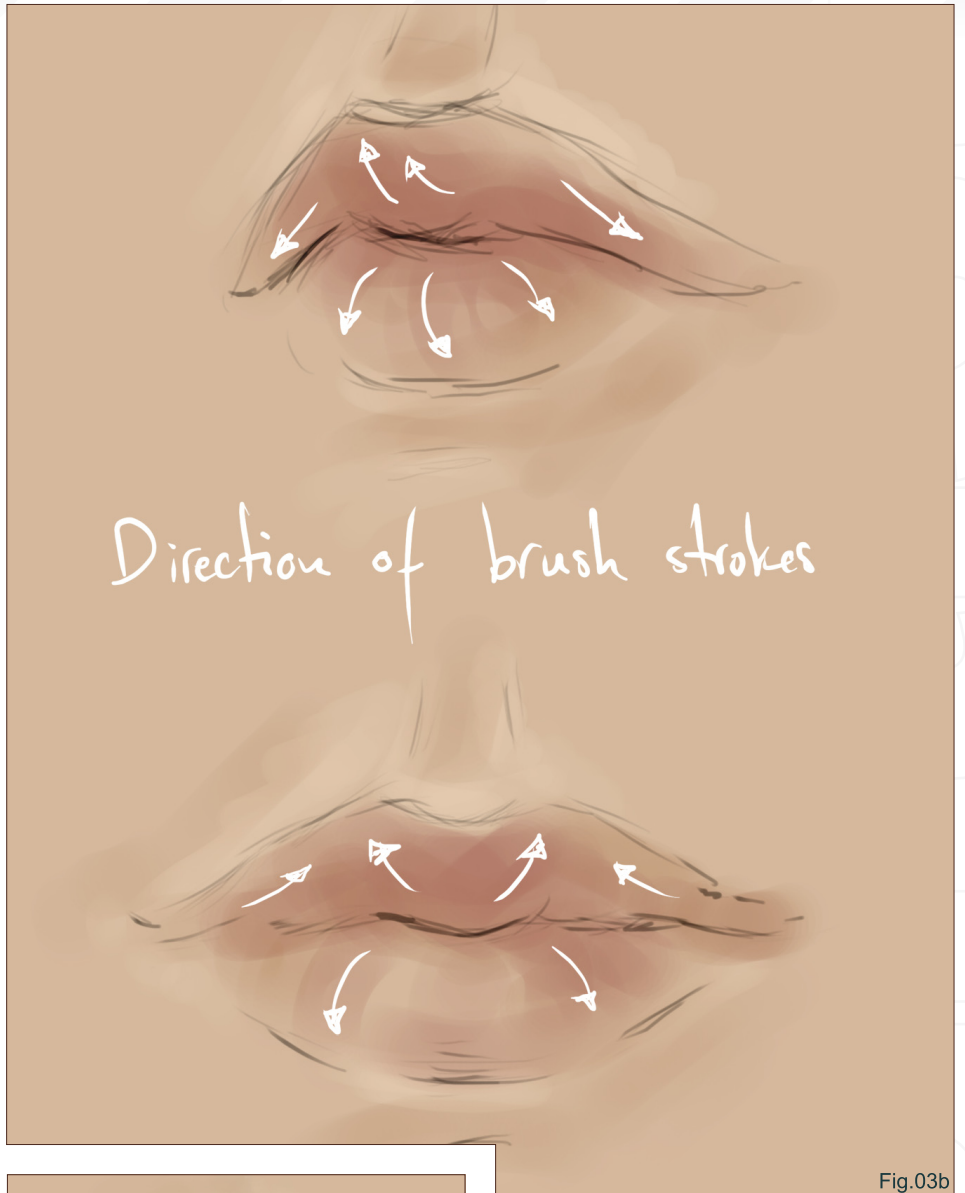


Fig.03b

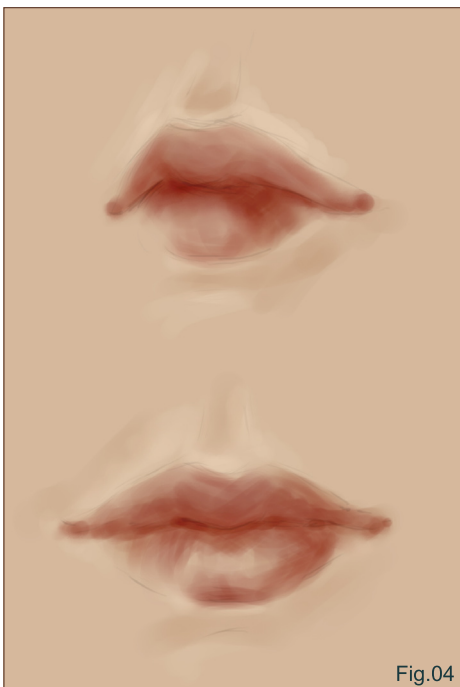


Fig.04

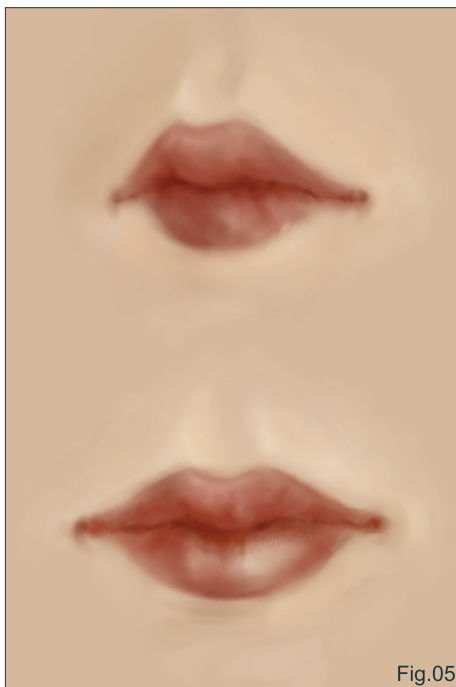


Fig.05

smudge it too much though, as we still want some distinct lines on the lips, as these will aid us later with the texturing.

We keep working on the lips' volume at this stage, adding a variety of reds and pinks – all very close together, and all in the brown colour range. Always make sure you work with the curve of the lips, be it when applying the colours, or when blending them. Gently blend the colours using the Smudge Tool, as before (**Fig.05**).

This is a good point to add some first hints of texture and definition. A round medium soft Paintbrush with Size Jitter set to Pen Pressure

works perfectly for this, loosely adding lines and dots. Again, carefully blend certain areas while leaving focal points untouched (**Fig.06**).

From here on, it's all about shaping and details. In my case, I wasn't quite happy with the lips' shape, and altered it a little. It's easier to change things before adding lots of detail, so make sure you are happy with your work before you dive into the last phase. Using the same brushes as before, we soften as well as refine the lips. Pay attention to the fact that the "line" that separates upper and lower lip is not really a line, but a

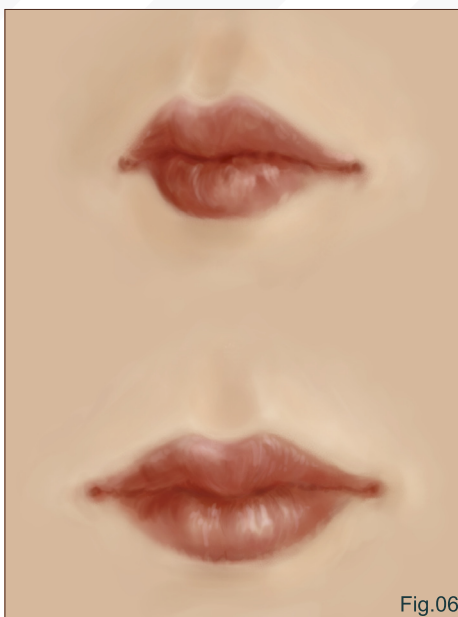


Fig.06

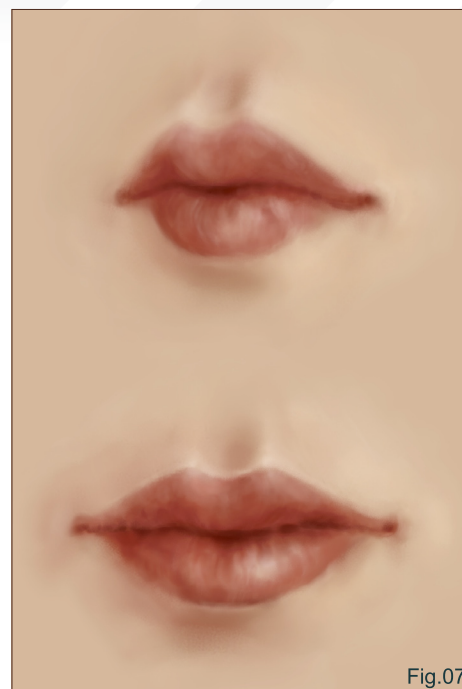


Fig.07

shadow. Therefore, soften it – enough to not make it look like an actual line, and not so much as that it blends in with the rest (**Fig.07**).

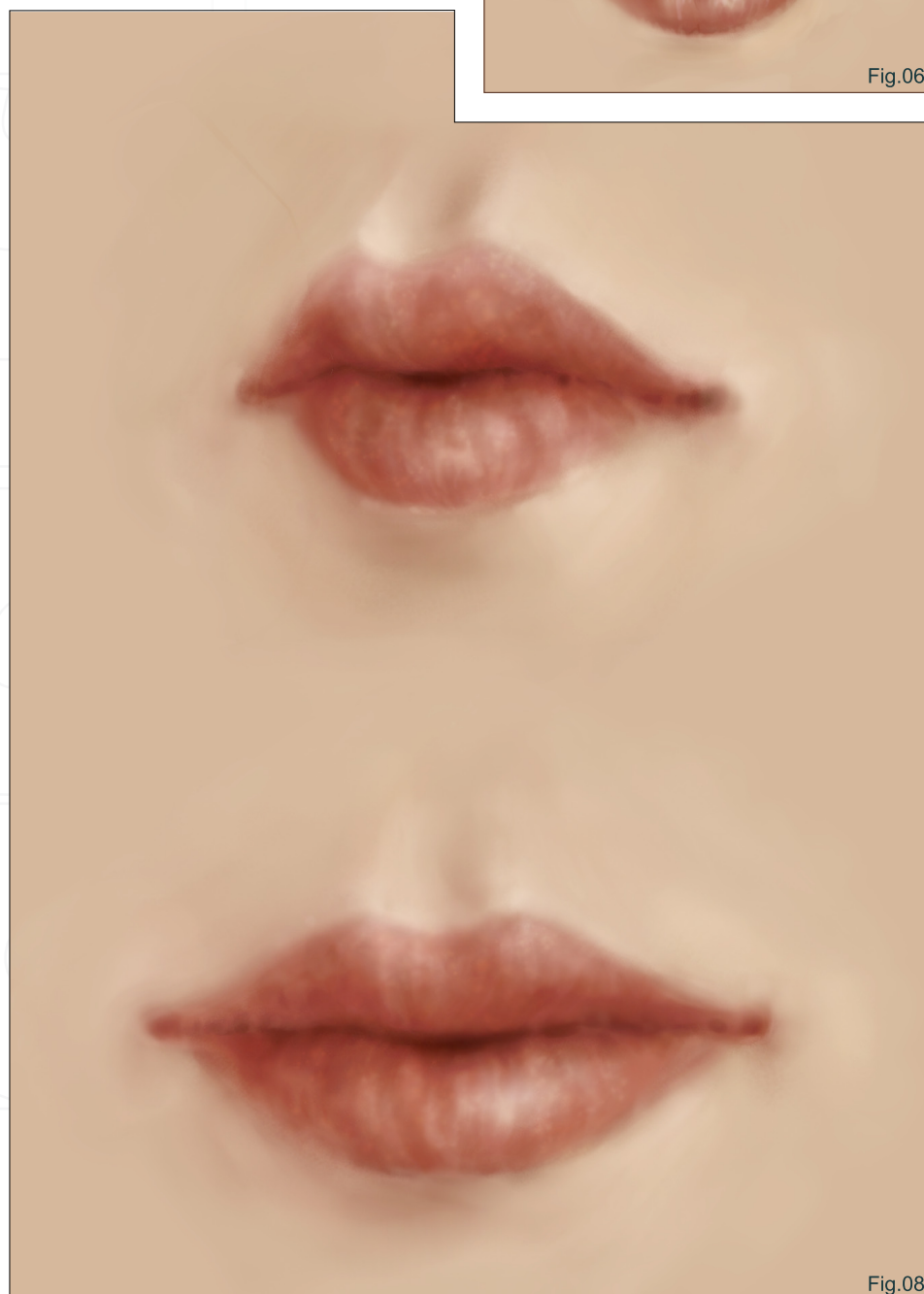


Fig.08

Now we come to the fun part – we're going to go a bit crazy with the brush! Select a small round brush, set the Size Jitter to Pen Pressure and switch off the Opacity Jitter. Add a new layer, pick a light colour that works with your lips – in this case I used very light pink and very light yellow – and dot the brush around randomly. Don't worry about going over the edges of the lips; you can erase what you don't want later. Alternatively, you can choose a speckled brush and just stamp it over the lips a few times. Not as much fun, but gives you the same result. Now set the Layer to Overlay or Soft Light, and reduce the Opacity as much or little as you see fit. Erase those bits of the dots that you don't want, or lightly erase what you don't want to show too strongly. You can also smudge the dots a little, or apply the Median or Gaussian Blur Filter. Repeat this procedure on more layers with both light and dark colours to get the best results. As a last step, pick one of the darker colours from the lips, and using a round Paintbrush with Opacity and Size set to Pen Pressure add a few more refining lines. Blend as needed, and ... there are you lips (**Fig.08**)!

## Nose

### Introduction

The nose is inarguably the focal point of any face. When someone has a big or crooked nose, this is what we notice before we take in anything else (even if we don't want to admit it). Noses come in many shapes and sizes, and what is interesting about this is that their shape and size influences, and is influenced by, the shape of the rest of the facial features. Also, the shape and size of the underlying bone and cartilage (the bridge) dictates what size and shape the tip of the nose will be. Sounds complex? – It's not, really. If you have a straight, wide nose bridge, you simply won't have a thin, pointed tip. If the bridge of your nose is high, you won't have a flat tip, unless the bridge is also severely crooked.

The problems people seem to face when painting noses range from the angle of the nose in accordance to the rest of the face, to the

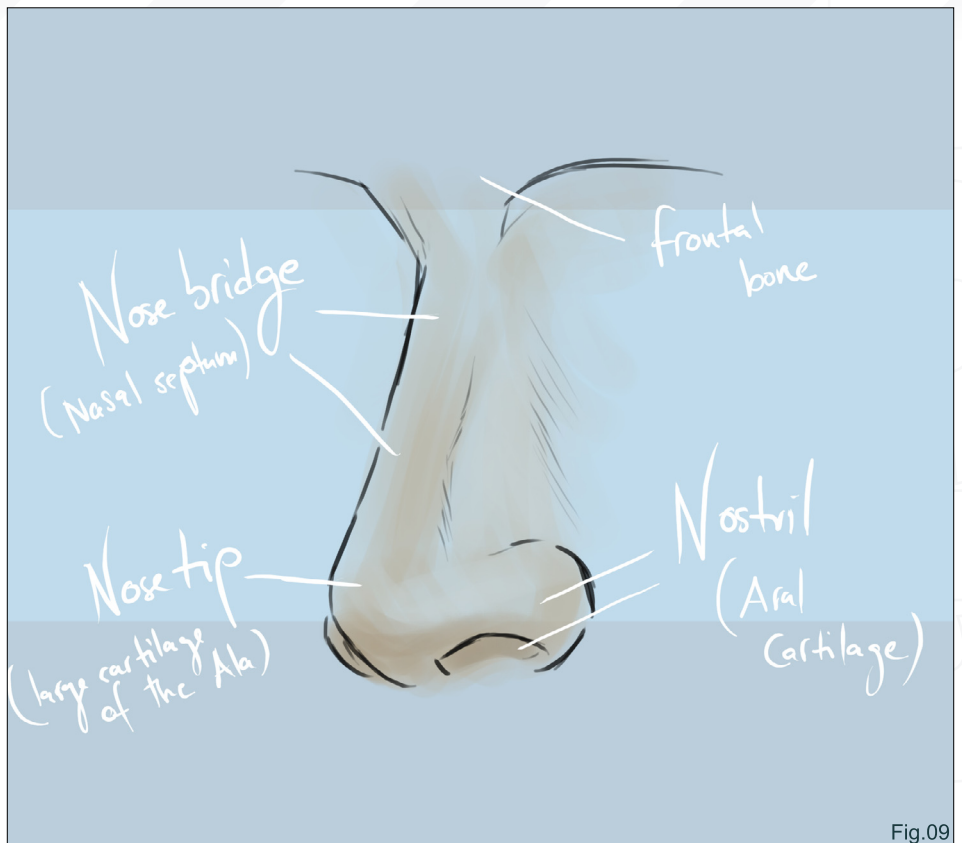


Fig.09

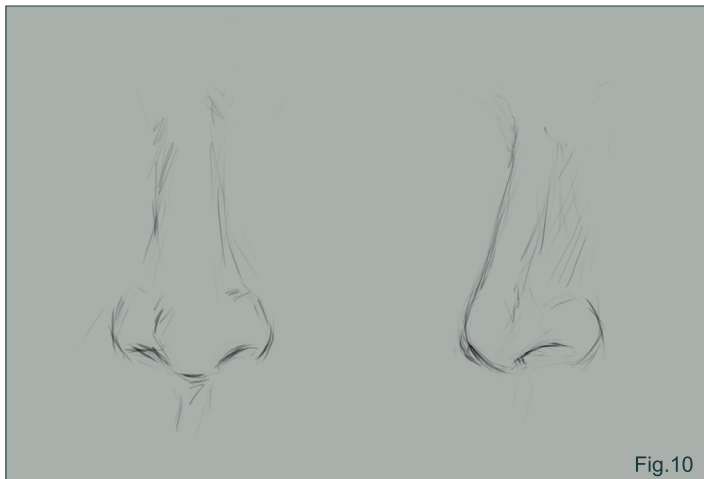


Fig.10

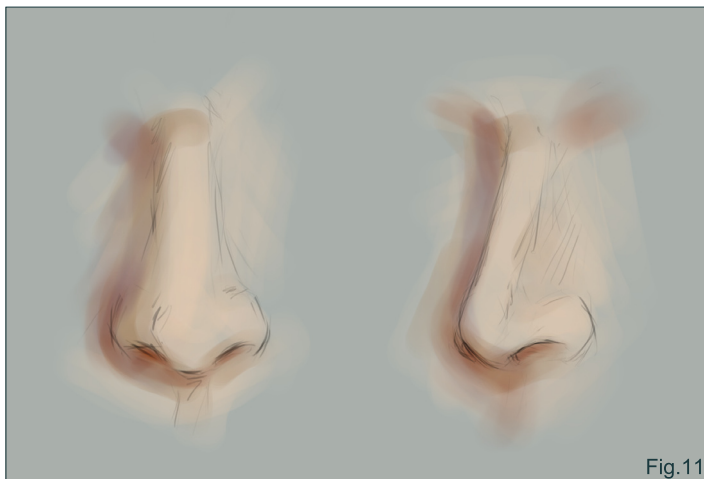


Fig.11

general shape of one. Even some drawing books show noses as if they are comprised of lots of knobby bits, making them look very bulbous. Since most of us seem to like straight and pretty noses, the general shape should be something like this (Fig.09).

### Let's Paint!

Start as before with a clean canvas, and make the background colour a neutral tone. Add a new layer, and draw your sketch using a small round Paintbrush, with Size and Opacity Jitter set to Pen Pressure. It is usually a bit easier drawing or painting noses when you have a face to paint them into, so you can do just that if you like. I will, for the purpose of this tutorial, stick to a blank canvas (Fig.10).

Add another layer beneath the sketch layer, pick a medium skin tone and block in the nose using a round Paintbrush, with Size Jitter switched off, and Opacity set to Pen Pressure. Then choose your shadow colour and gently add it where you need it (Fig.11). It's always quite nice to use a somewhat saturated orange-brown for your shadows, as well as a muted purple, as the skin around the tip of the nose is usually slightly redder. Also, try to avoid black or very dark brown for your deep shadows, unless you are painting a very dark portrait, as it always looks slightly flat.

Smooth your colours out using the Smudge Tool, just as before set to Finger Painting, with a speckled brush tip and Strength Jitter set to Pen Pressure. Once you've done that, refine your general nose shape a little

by adding more subtle shadows – the tones in the midrange, meaning neither in full light nor in full shadow (**Fig.12a** and **Fig.12b**). You'll be pleasantly surprised to find that if you were to remove your sketch layer now, you'd see a rather distinct nose already.

So from here on we shall refine the nose, working with what we've already got, using the standard round Paintbrush and the Smudge Tool set to Finger Painting, as before. You can of course make alterations if you are not really happy with what you've done. You may want to start with refining the nostrils. Refrain from painting any sharp lines here; rather, make use of a softer Paintbrush and paint shadowy blobs. The same goes for the "outlines" of the nostril where it curves in on the surrounding skin.

Blend these areas with care: you don't want sharp lines, but neither do you want everything to be completely smudged (**Fig.13**). Once you've got all that, choose a nice, light colour and add the first proper highlights, namely on the tip of the nose and down the bridge, and some also around the nostril.

There is not much left to do now other than more refining. If you are going for a soft and

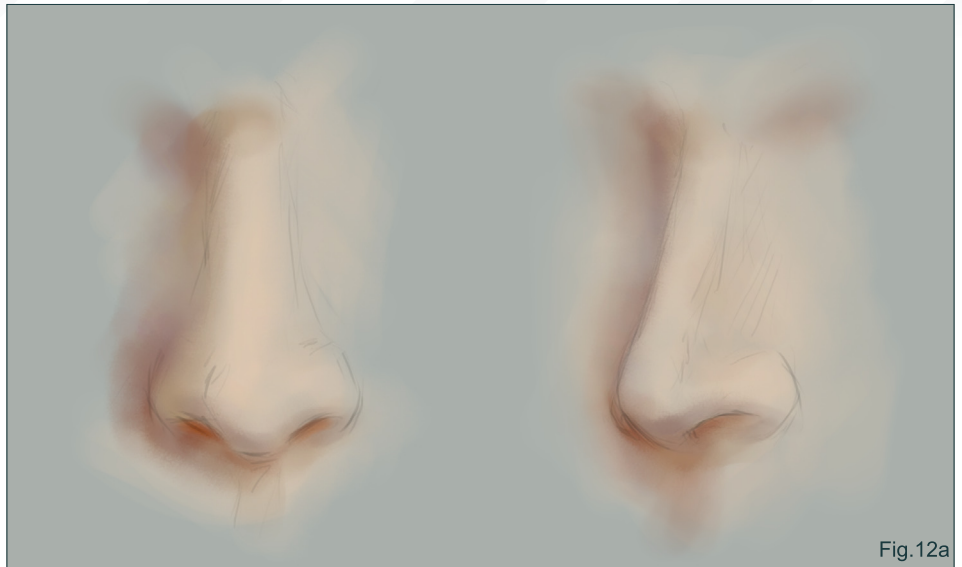


Fig.12a

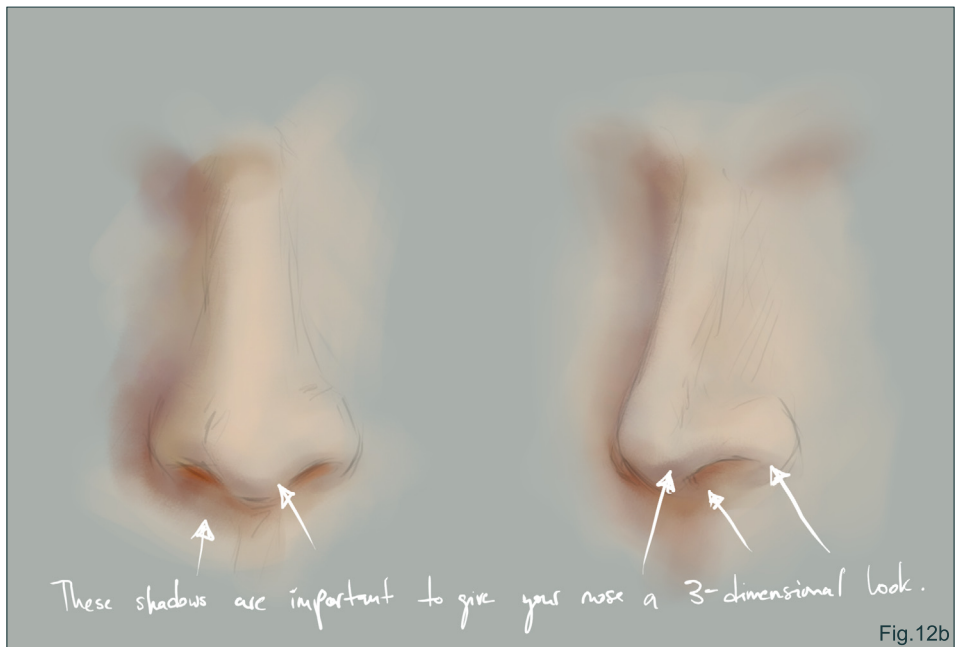


Fig.12b



Fig.13

dreamy kind of portrait, leaving everything slightly blurred with just a few focal parts is just fine. If you're going for something more photo realistic or graphical, bringing out the features more works best. I am going to refine the nostrils a bit more, and add some more saturated shadows (**Fig.14**).

Your nose is done at this point. Now, if you wish, you can add some texture or freckles. For freckles, add a new layer, select a speckled brush, set it to Angle Jitter, and, choosing a light colour, stamp it over the nose. Now set the layer to Overlay and reduce the Opacity as much or little as you like. Add another layer and

repeat the stamping with a darker colour, and preferably a different speckled brush. Again, set it to Overlay or Soft Light, and reduce the Opacity as needed. You can repeat this as often as you like or want. You can do the same thing with a texture brush to simply add some skin texture. And there you have your nose (**Fig.15**).

Now you're all set to start painting faces. And if you think you are not, the last instalment of this series should help you with that next month.



Fig.14

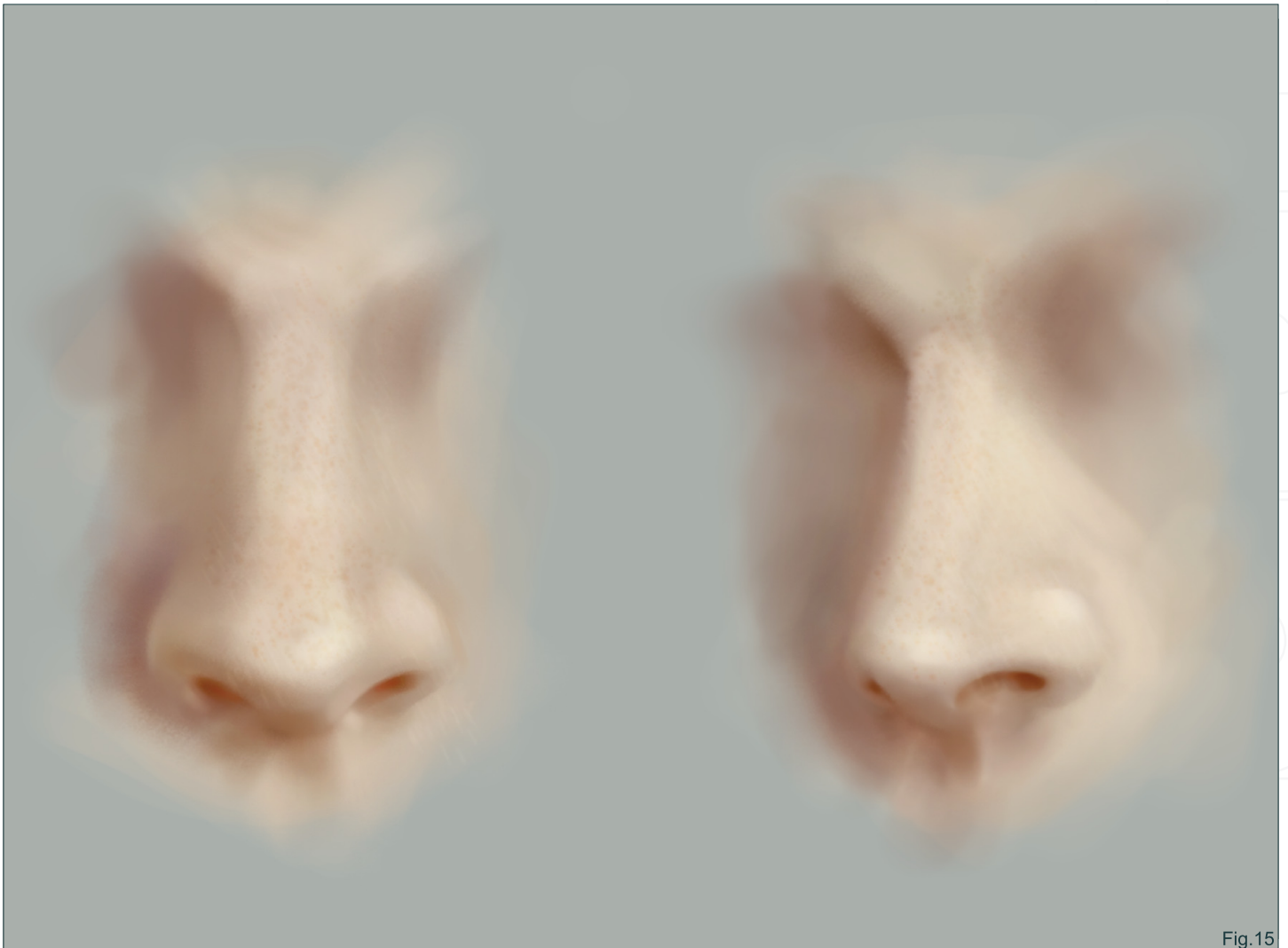


Fig.15

The background of the page is a dark teal color. It features a large, faded image of a woman's face in profile, looking towards the left. Below her face, there is a faint, light-colored sketch of a face, showing the eyes and nose. The overall aesthetic is artistic and professional.

# chapter 6: painting a portrait

BY NYKOLAI ALEKSANDER

# painting a portrait

## Created In:

Adobe Photoshop

In this third, and last, instalment of the series I'll be showing you how to tie all the previously learned things together and create a simple yet striking portrait.

As we've already covered the question of "how to" in regards to all the facial features, I will not explain again how to paint them, and will only brush over blending and layering colours.

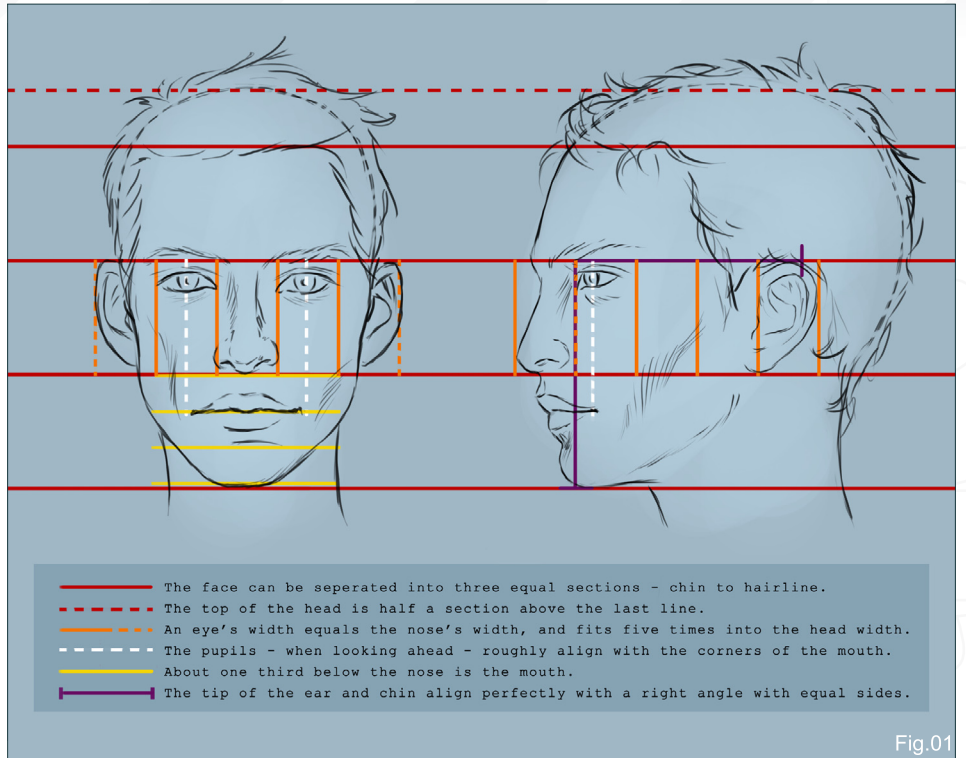


Fig.01

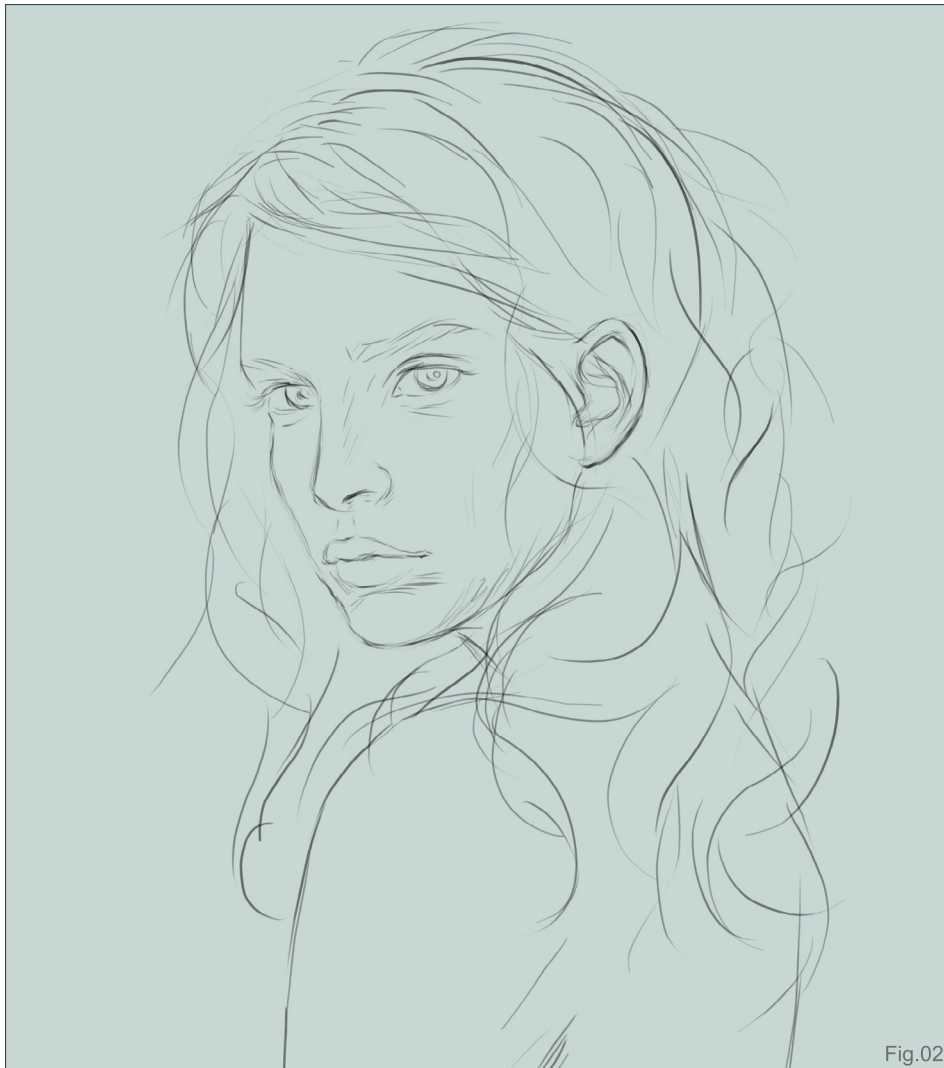


Fig.02

Rather, I will guide you through the steps of building up a portrait from sketch to finish, paying closer attention to how to paint hair, a tattoo, and some other bits and pieces that can make a big difference to the overall outcome of a picture. In essence, this tutorial will show you how I paint portraits, and you can stick as closely or loosely to it as you wish, as there are no hard and fast rules for which approach is the best, or what's right or wrong.

## Introduction

The human head seems to be a constant source of problems, anatomically speaking, especially when a realistic result is what the artist had in mind. Quite often I see portraits where the ears or hairline are too high on the head, or too low; where the eyes are too far apart, the mouth too small or the nose too long in proportion to the rest of the head. Things can get wacky there. As strange as it seems, the human face can be sectioned into a grid – pretty much like the one used to show the Divine Proportion, or the Golden Ratio. Everything is designed in a specific pattern, a grid, and it always fits perfectly into that grid, no matter what it is. Of course, nature sometimes has its hiccups, and



somebody's features may not adhere exactly to the grid – I know my ears don't – but knowing about it helps, and will serve as a general guide for the right proportions (**Fig.01**).

## Let's Paint!

Open a new file, and make it nice and big. The bigger you make it, the more detail you can put into it later. 2500 pixels either side is really the minimum, especially if you want to print it in high resolution afterwards. Fill your canvas with a neutral colour and add a new layer for the sketch. Pick your default round hard Paintbrush, with Opacity and Size Jitter set to Pen Pressure, and you're ready to start sketching. Use references if you're not that good yet at freehand sketching – in fact I urge you to use references, especially if you are just starting out with painting people, as that way you'll see lots of different features, and learn about angles and proportions by looking at faces, as well as how lighting and shadows affect things. When sketching freehand I tend to do a very scribbly

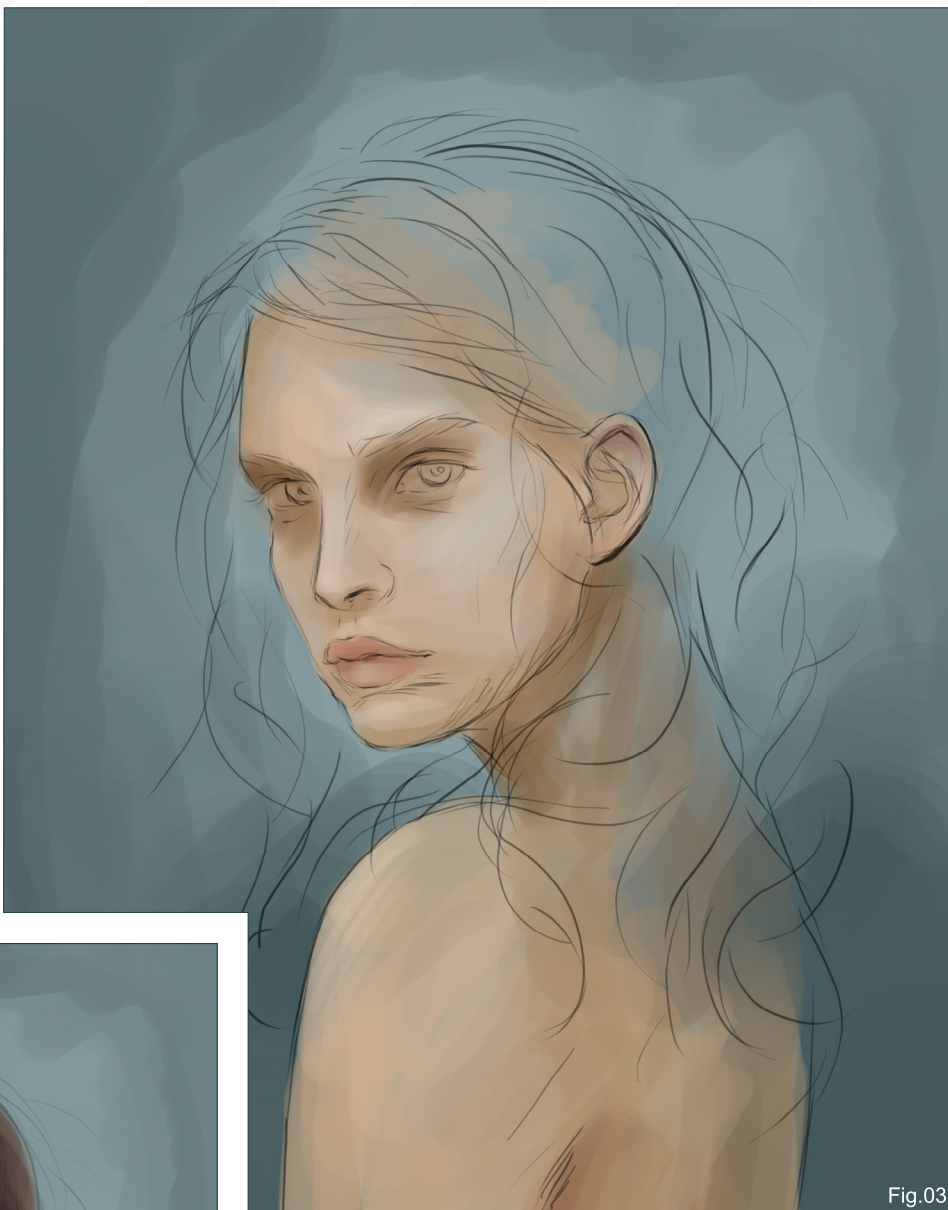


Fig.03

sketch, and when I'm happy with it, I add another layer and draw it again. However, this time I'm going to be a lot less scribbly; I'm just going to draw a few clean lines to give me a very basic line drawing (**Fig.02**).

Now add a new layer beneath the sketch layer and continue with your round Paintbrush, though you may want to switch off the Size Jitter. Block in your character, using a medium skin tone as the base, a slightly lighter one to hint at highlights, a darker one to roughly paint in the shadows, and a slightly more blush tone for the lips and cheeks. At this point you should work out your light source, or it will get messy later. Switch to the background layer and add some more colour there, too. It will give you a better idea of how the skin tones are working with the surroundings you have in mind (**Fig.03**).

Back to your character layer: refine the blocked in colours using a round softer brush; you may want to change the Opacity manually to be able

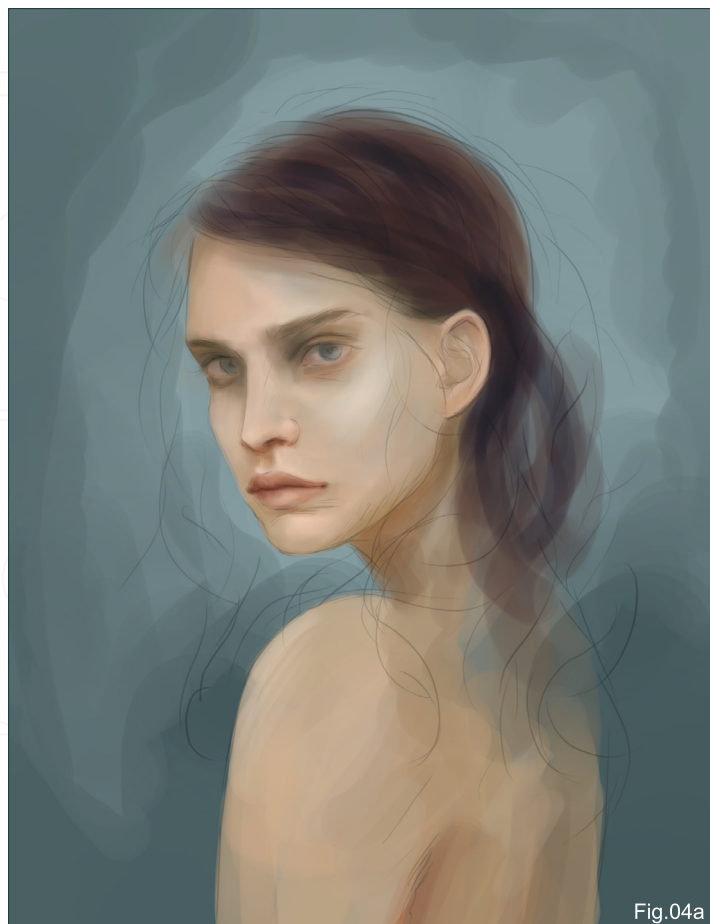


Fig.04a

to layer the colours better while still having the Opacity Jitter switched on. You can blend the colours that way, and also utilise the Smudge Tool, set to Finger Painting with a speckled brush tip. Also, paint in the first hint of hair with just a few strokes, to make it all look a bit more human. You may find it easier to reduce the opacity of the sketch at this point; use it just as a basic guide (**Fig.04a**). Remember that you get better results when you let your brush strokes and smudge strokes follow the curves of the face (**Fig.04b**).

Now comes the point where you can start refining the features, as described in the previous workshops. Flip the canvas every now

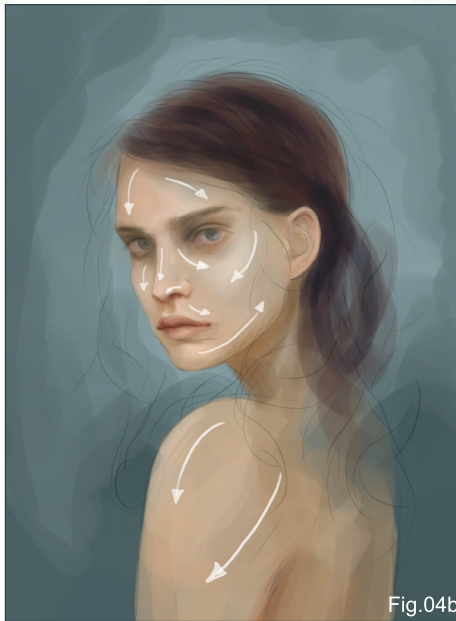


Fig.04b

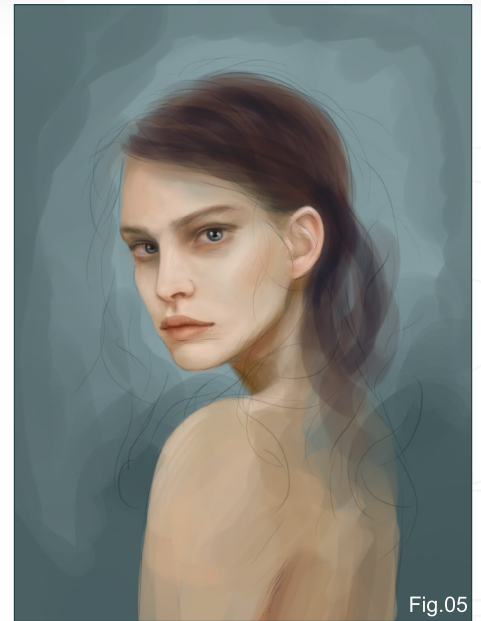


Fig.05



Fig.07

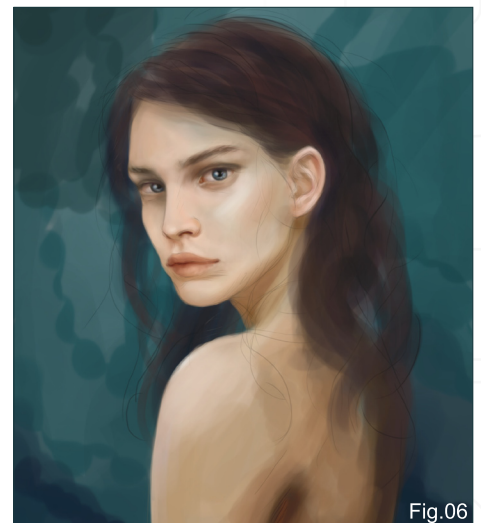


Fig.06

and then to get a fresh view on things and to see mistakes more easily, and fix them. Take your time doing this; it's usually a very slow process, so don't get frustrated when it doesn't look great straight away (**Fig.05**).

To break up the monotony that it can become, I suggest that we work a little more on the background at this point, using much more saturated colours to make the face stand out more. Then go back to the face and keep working on the overall features, adding subtle shadows and highlights where they are needed and softening those shadows and lines that make the portrait look a little too "graphic" – something you won't get completely rid of until the final stages, due to the lack of textures. At

this stage things will still seem to go very slowly, as all you'll be doing is blending, refining, and flipping the canvas.

It's also a good idea to also start painting more of the hair with a shade that you know will be the medium shade of her hair, to see if you really like it as it was in the sketch. As you can see, I am still using the basic round brush for this, which gives me a good base to work off in the next step (Fig.06).

Laying down the hair instantly gives your portrait a new dimension. Pick a speckled brush with Spacing set to 2-5%, Opacity Jitter to Pen Pressure, and Size Jitter switched off. It's important to remember that when painting hair, you will not really paint every single hair. Think of it as strands and those strands make up the hairstyle. As you already have the base of the hair, choose a lighter shade for some highlights, and paint in some strands. In this case I want her to have unruly hair, so the strands won't be smooth at all, and almost look like dreadlocks. For the hair that comes



Fig.08



Fig.09

out behind her face, add a new layer beneath the portrait – it's much easier to paint that way, as you won't have to worry about painting over anything. Also, continue to work on the face, smoothing it out and really paying attention to details that you want to stand out, and refine her upper body (Fig.07).

We can now concentrate on the hair. Pick your speckled brush again, but manually reduce its size a little to get finer strands. Here the fun starts: you can add a new layer and paint part of the hair on it, then blur it slightly using either the Gaussian Blur Filter (use with care!), the Median Filter, or smudging it slightly to soften it here and there. Add more layers and paint layers of strands on them, refining your hair. There really is no fast lane trick for this; each strand is painted and more or less refined. Use some of the background colours in your hair "reflections", as well as the skin colour, as it ties everything together nicely. Dark hair is often easier to paint than light hair, and when painting dark hair you also get away with just adding a few well-placed highlights in an otherwise one-tone block of

hair. There is absolutely no need – even for light hair – to paint every single strand in fine detail. Choosing to detail one focal strand of hair is enough to create the illusion of realistic hair (**Fig.08**).

Continue working on the hair, bringing out the detail. You can add more layers as you go along, but you may also want to merge layers that you're done with, to reduce the size of your painting. Switch from the speckled brush to a round brush with a ragged edge, and set the Size Jitter and Opacity to Pen Pressure for some stray hairs here and there that do not conform to the flow of the strands. I mainly used some of the skin colours for the strong highlights where the light hits it directly, while still retaining some of the dark turquoise tones towards the back of the head and hair, where it comes into contact with the background and a possible secondary light source. Gently softening some of the flyaway hairs with the Smudge Tool helps a great deal to make it look realistic (**Fig.09**).

When you're happy with the hair, it's time to focus on the eyebrows and eyelashes, using the technique I explained in the first part of this series. Also enhance the shadows around the eyes and the shadow side of the face, adding a little bit of the background colour to the skin (**Fig.10**).

The painting looks pretty good already, but we're far from done. It's still quite bare, which can be nice, but also a bit boring. If you're painting fictional characters, like I am in this case, it's good if you know their story – be it just in your own head. This helps you determine what you can add into a portrait, something to outwardly show their personality, something to tell their story to the viewer. I want her to have a tattoo of a water serpent, coiling over and around her shoulder: a statement, not a fashion accessory. To start with that, add a new layer and sketch the serpent, bearing in mind the curve of her shoulder and arm. You don't want the tattoo to look projected onto her skin – it should be part of it (**Fig.11a**). Once you've got that, add another new layer, and using the round Paintbrush with Opacity set to Pen Pressure and Opacity Jitter switched off, draw the clean outlines. Take your time with this; you want it to



Fig.10

be as clean as possible, as it will be the “inked” outline of her tattoo (Fig.11b).

To colour the tattoo, add a new layer beneath the tattoo sketch. Choose a colour that works with your painting as the base colour; I picked one from the background. Using the round brush simply paint the dragon in one flat colour without any transparency, then lock the Transparent Pixels in the Layers Palette – it’s the chequered button at the top left of your Layers Palette. What it does is ... exactly what it says on the box: it locks all the pixels that have nothing on them, which makes it very easy to just paint on those things you’ve already painted, without going over the edges (Fig.12).



Fig.11a



Fig.11b



Fig.13

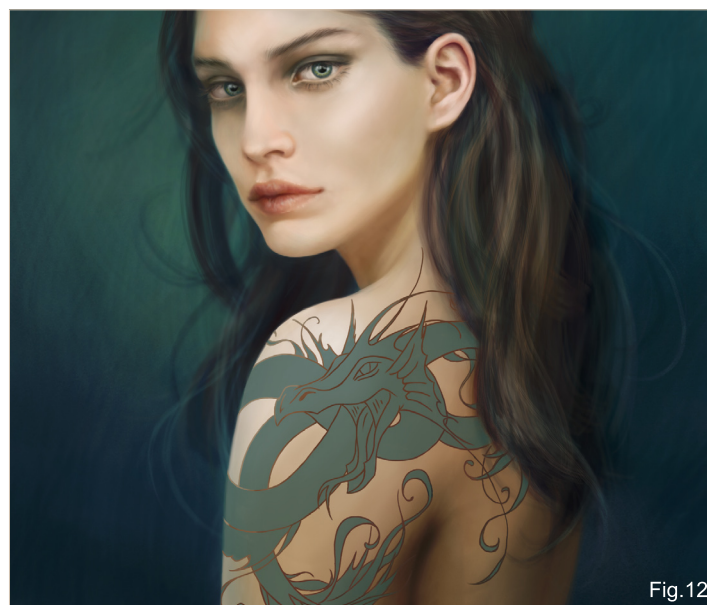


Fig.12

Picking more colours from the background and the character’s eyes, paint the dragon. For the tongue I picked colours from the girl’s lips. Use your usual brushes for this, as well as the speckled Smudge Tool. Be as realistic or as cartoony as you like here, it’s a tattoo after all (Fig.13).

We want the tattoo to be part of the skin, rather than look like body paint, so switch the layer to Overlay. This will cause it to look very bright, so an adjustment of the Levels is needed, and utilising the Variations is also quite useful. Duplicating the layer and setting it to Soft light will add more colour intensity and depth to it.



Fig. 14a



Fig. 14b

You can adjust the Opacity as you see fit – here it is 65% for the Overlay layer, and 100% for Soft light (**Fig. 14a**). It already looks pretty decent, but still too smooth, so let's add some texture. We can do this by duplicating the colour layer, locking Transparent Pixels, and filling it with white. Then add texture (you can use a photo texture, or a textured brush) in a dark colour, and unlock the Transparent Pixels again. Setting the layer to Multiply will let it blend in, and reducing the Opacity also works well here. As a finishing touch, add a light shadow around the outlines of the tattoo – not so much as to actually see it as a shadow, but enough to really make it look like its part of the skin (**Fig. 14b**). You can also adjust the levels of the figure slightly to make the colours a tad more striking, then add more shadow at her back, and a blue tinge at the front. Add some more subtle shadows on the face and refine the right eye a little more to finish things off.

Now that the tattoo is done – bar some gentle blurring that will happen later to make it blend in with the figure even little better – look over the portrait and try to see if something is missing. It's always good to step away for a little while at this stage, if you're unsure where to go with it. In this case, the tattoo almost overpowers the face, which is something you do not want unless your painting is about the tattoo. So we need to look at doing something about that. The best thing here is to add a really vibrant, complementary colour to the top part of the piece: a mix of orange and red. This not only draws the focus back onto the face, but complements the red tones used in the tattoo and the girl's lips. Any other colour would



Fig. 15

blend in too much with the rest of the painting, or would simply look out of place. So let's give her a hair band, on a new layer, choosing a nice, vibrant, warm orange (Fig.15).

Before working properly on the hair band, I decided that I wanted to change the composition to a bigger canvas with horizontal orientation. It gives the character more space, and I have a plan for that space. So once we've re-sized the canvas, work on the background colours to fill everything in. Then let the hair band become a headscarf, to bring some movement into the picture, and also to aid the composition. Of course, if the scarf is flowing like this, the hair has to as well, or so the rules of physics dictate (Fig.16a). Work on the scarf and flying strands of hair. As the hair is moving, we don't need to detail it as much as before, and can even paint over most of what we've previously done. The scarf has to get a "motion blur", and indeed, this is most easily achieved with the Motion Blur filter. However, be careful with it. Never rely fully



Fig.16a

on a filter; if you use one, always touch up the result by hand. We also want the tattoo to look slightly more part of the skin, so blur the outlines using the Blur Tool, especially where it vanishes under the hair, and wraps around her arm and shoulder. You will also notice that I added some backlight to the hair (Fig.16b).

It already looks pretty much finished at this point, and if you wanted, you could leave it as it is. I'm a bit of a perfectionist though, so it's time for the finishing touches: textures. Add a new layer and select a textured brush with Opacity Jitter switched off and Angle Jitter set to 50%; this will make it look less tiled. Choose a very



Fig.16b



Fig.17

light colour – a light warm yellow works usually best for warm results – and stamp the texture onto the figure. Erase all the bits that go over the edges with a soft round brush. Set the layer to Overlay and change the Opacity to something you're happy with. Erase more as and where needed. Repeat this with a dark colour on another new layer. You can add freckles and other skin markings in the same way. I've also added a bit of a glow on her cheek, brow, forehead, jaw line and nose with a speckled brush as described in the first part of this series (Fig.17).

Looking it over, it seems that the scarf really needs something more, such as some brocade. So, for those of you who won't take "Paint brocade and be done with it" for an answer, here's how to do that:

Open a new file big enough in relation to the portrait, add a new layer and draw the brocade pattern using a round brush with Opacity and Size Jitter set to Pen Pressure (Fig.18a).

Transfer this onto the scarf, then duplicate and turn the layer repeatedly, moving it around on the scarf to get a covering pattern. Erase the bits going over the edges, and also where



Fig.18



the fabric folds over. If you do not pay attention to this, it will look badly pasted. Deform the pattern where needed to match the curve of the fabric – either by using the Free Transform Tool, or the Liquify Filter using the Forward Warp Tool. Once that is done, apply the Median Filter to soften the pattern a bit, or Gaussian Blur. Again, be careful with this, as you only want the pattern to look part of the fabric, not wash it out. Also, apply a Motion Blur to those parts of pattern that need it; if the scarf is moving and blurred, the patterns has to be, too (Fig.18b).

If this is still not enough texture for you, or you want to really go grunge, overlay a photo texture and play around with the opacity setting. Overlay or Soft light often work best. And as a last step, if you want to boost the colours, adjust the Levels slightly, and maybe even play with the Variations to give it an overall different hue. And your portrait is done! (Fig.19)

### Some Final Words...

It still amazes me just how much time you can spend on a portrait, by paying endless attention to the tiniest details. However, over the years I've found that too much detail can often ruin a painting – it can start to look static, lifeless and forced. So let go every now and then. Don't fill in all the blanks. Give the viewer something to exercise their imagination.



Even when you do not go down the minimalist path, and love lots of embellishment and complicated hair-dos, the rule of thumb still stands: less is more. This shouldn't be an excuse for sloppiness though, as even hinted-at things need some thought and a little attention.

Now go grab my custom brushes from the resource folder which accompanies this eBook and get painting. Enjoy!



Fig. 18b

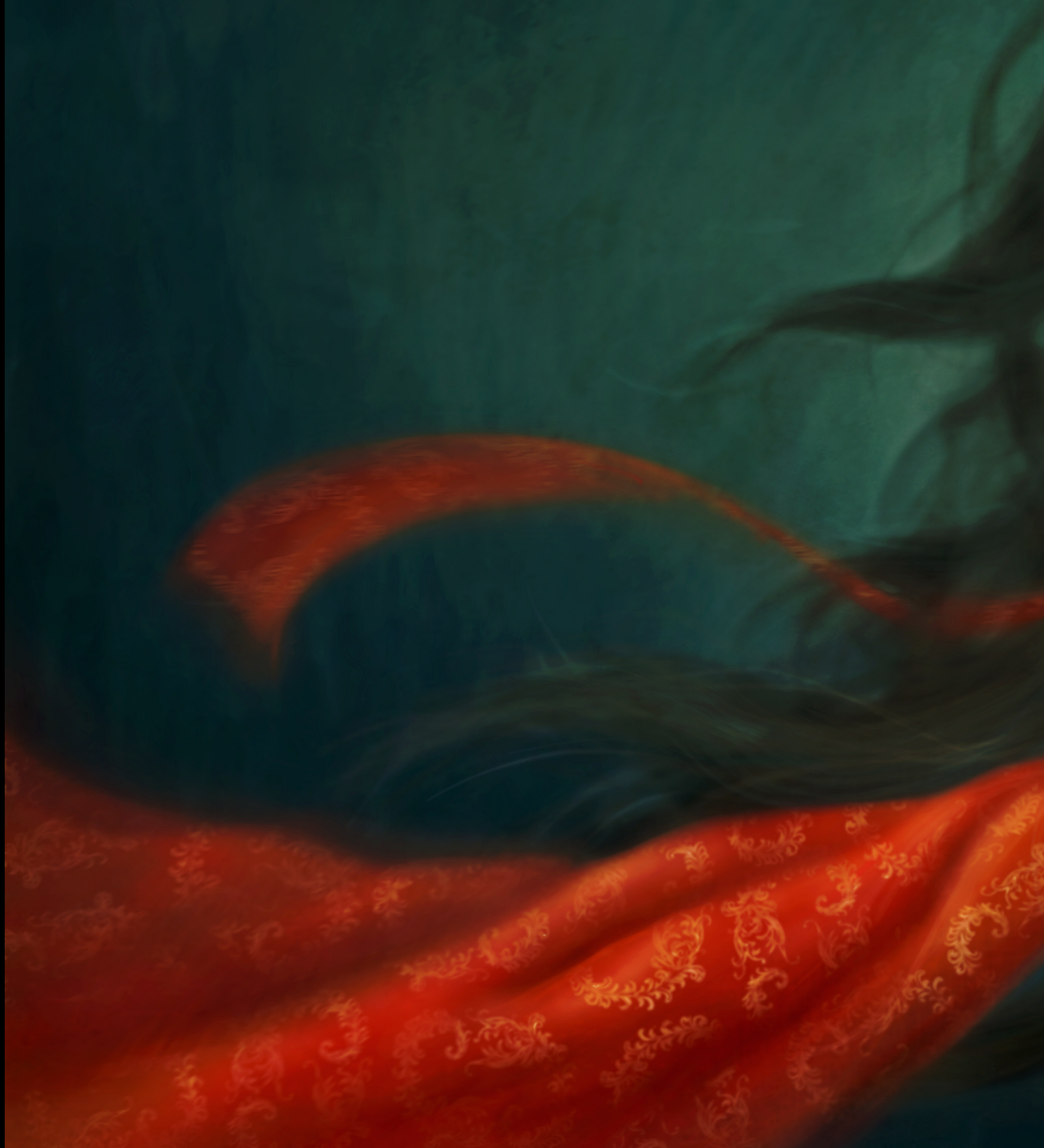
# Nykolai Aleksander

For more from this artist visit:

<http://www.admemento.com/>

Or contact:

[x@admemento.com](mailto:x@admemento.com)





NIKOLAI  
ALEKSANDER  
2008

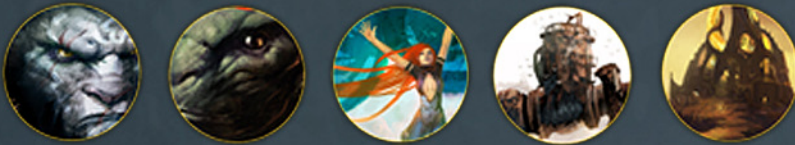
# Custom Brushes

## Digital Painting Tutorial Series EBook

### Introduction:

The Custom Brushes eBook is a 72-page guide on how to create your very own set of custom brushes. We have asked industry professionals from the likes of Carlos Cabrera, Kim Taylor, Melanie Delon, Marc Brunet, Mike Corriero, Richard Tilbury, Brian Recktenwald, Mike Lim (aka Daarken), George Patsouras, Larla Ortiz and Ignacio Bazan Lazcano to create easy-to-follow guides/tutorials on how to create Custom Brushes. As well as giving expert tuition, some of the artists have also supplied their brushes and these can be downloaded at the beginning and end of the tutorials, where available.

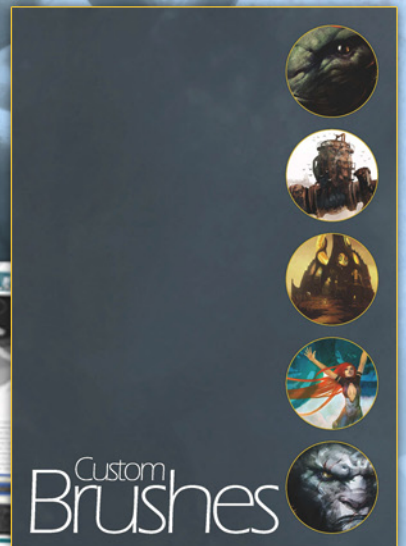
This tutorial eBook also includes 84 free downloadable brushes.



- Chapter 01:** Creating a brush from scratch in Photoshop
- Chapter 02:** Using Photographs online to produce a custom brush
- Chapter 03:** Scanning in objects and turning them into a brush
- Chapter 04:** Chamber
- Chapter 05:** Creating your own set custom brushes
- Chapter 06:** Custom Brushes
- Chapter 07:** Skin brushes
- Chapter 08:** Custom Brushes
- Chapter 09:** Custom Brushes
- Chapter 10:** Old Woman
- Chapter 11:** Special Effects
- Chapter 12:** Artistic Hair & Skin Textured Brushes
- Chapter 13:** 'Save Us
- Chapter 14:** Custom Brushes

### The artists featured are:

Mike Corriero,  
Richard Tilbury,  
Kim Taylor,  
Carlos Cabrera,  
Melanie Delon,  
Marc Brunet,  
Karla 'Icon' Ortiz,  
Brian Recktenwald,  
Daarken (Mike Lim),  
George Patsouras &  
Ignacio Bazán Lazcano



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# ELEMENTS

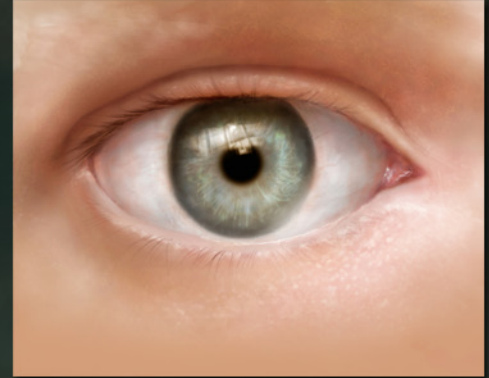
## DIGITAL PAINTING DOWNLOADABLE TUTORIAL SERIES

### INTRODUCTION

The 'elements' series is a guide to 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

In the first two E-Book volumes, we have chosen some of the most used aspects of digital painting, we cover such topics as painting eyes, fabric, fire & smoke, flesh wounds and fur & hair and asked 2 or 3 professional artists to cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. With the help of such talented and experienced artist as Benita Winckler, Natascha Roeoesli, Richard Tilbury, Stephanie Loftis, Adonihs and Shane Madden.

Volume 3 of The 'Elements' series follows cartoon and comic artist, Carlos Cabrera, as he takes a basic scene, created by 3DTotal's in-house artist Richard Tilbury, and transforms them into five different weather conditions.



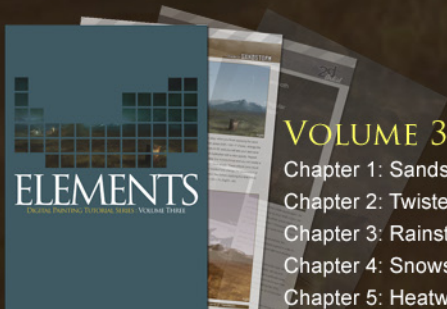
### VOLUME 1

- Chapter 1: Painting Eyes
- Chapter 2: Painting Fabric
- Chapter 3: Painting Fire & Smoke
- Chapter 4: Painting Flesh Wounds
- Chapter 5: Painting Fur & Hair



### VOLUME 2

- Chapter 1: Painting Rock & Stone
- Chapter 2: Painting Sky
- Chapter 3: Painting Skin
- Chapter 4: Painting Trees
- Chapter 5: Painting Water



### VOLUME 3

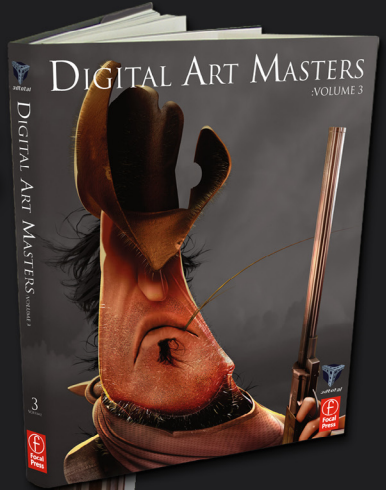
- Chapter 1: Sandstorm
- Chapter 2: Twister
- Chapter 3: Rainstorm
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## Digital Painting Tutorial EBook

### Introduction:

The Painting Armour eBook is a 39-page guide on how to tackle the subject of painting convincing armour. The eBook specialises in creating Medieval, Roman and Samurai armour. We asked industry professional Mike Lim (aka Daarken) to create easy-to-follow guides/tutorials on how to paint these types of armour, and as well giving expert tuition, Mike Lim has also supplied the brushes that he used, which can be downloaded at the beginning and end of the tutorials.

Chapter 01: Medieval

Chapter 02: Roman

Chapter 03: Samurai

# Painting Armour



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# Speed Painting

digital painting tutorial series: v1 & v2

## Introduction

These 90+ page eBooks are a collection of "Speed Painting" tutorials which have been created by some of the top digital painters around today. The idea behind this tutorial series was for the artist to interpret a one-line descriptive brief (provided by us!), create a speed painting from it and then produce a tutorial showing and explaining each stage of production of the artwork. Some of the artists have also kindly created some unique brushes which can also be downloaded at the end of their Speed Painting tutorials. This downloadable PDF eBook can be followed in most 2D software packages that support paintbrushes and layers.

The featured artists are:

Nathaniel West, Daniel Ljunggren, Emrah Elmasli, Mike Corriero, Rich Tilbury, Robin Olausson, Ignacio Bazan Lazcano, Marc Brunet, Nick Oroc, Serg S, Joel Carlo, Levente Peterffy, Mikko Kinnunen, Carlos Cabrera, Paul Davies, Andreas Rocha, Mark Muniz and Fred Augis



## Volume 1

- Chapter 01: Forest Fire
- Chapter 02: Scary animal emerging from a forest
- Chapter 03: Ship hit by torpedo
- Chapter 04: Tornado moving towards farm
- Chapter 05: The room made the explorers feel sick with the thoughts as to what had happened there in years gone by
- Chapter 06: City street devastated by war
- Chapter 07: Evolution had played its part on these creatures as their world heated up, but the thousands of years of forced hard labor had more impact
- Chapter 08: The party entertainers' real twisted identities were very far from their bright, colorful disguises
- Chapter 09: The citizens of the flooded city now resided in the tallest buildings connected by makeshift bridges.



## Volume 2

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- Chapter 03: The Slave Caravan crossed the Desert
- Chapter 04: The Beast was poised ready to strike!
- Chapter 05: Man-Eating Plants
- Chapter 06: The City Centre looked like a Jewel amongst the surroundings
- Chapter 07: It was a long way up but they had no choice but to continue climbing
- Chapter 08: Once a Thriving City now deserted and taken over by Vegetation
- Chapter 09: Robot Scrap Yard



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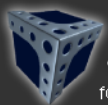
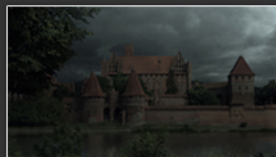
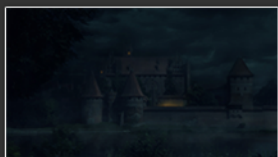
Downloadable Tutorial EBook





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