

Penny Crichton-Seager – Watercolour Portraiture – 11th April 2016

Penny likes to paint quickly, this painting of Dame Maggie Smith was completed in two hours. She does a lot of commission work and painting quickly costs less.

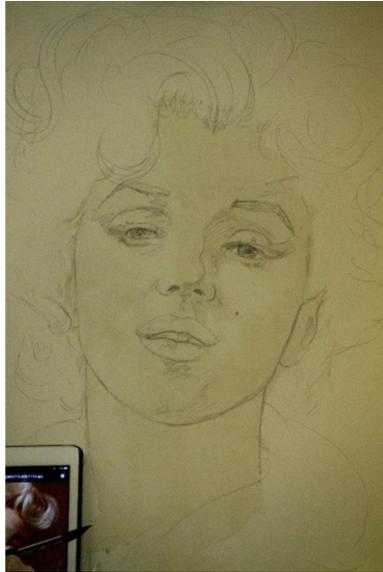


She uses Holbein watercolour paints in tubes, Brushes are Isabey Kolinsky Sable; usually uses a paper stretcher but tonight is using art board. She says that you should always work from a good, high definition photo preferably taken three-quarters face on as in Maggie Smith above as this make for better definition of the nose, which, if face on, loses definition.

(It is 'ISABEY' not 'Isabel' just in case you thought it was a typo)

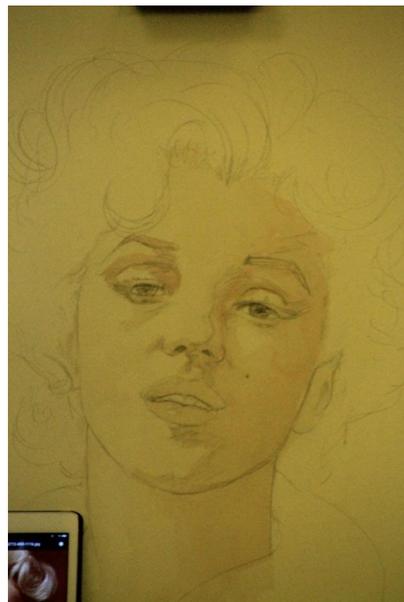
Tonight she is painting Marilyn Munroe and produced a pencil sketch

The Marilyn sketch was done from a tracing, most professional artists work like this and she doesn't like gridding which can lead to mistakes.



Penny works from an iPad which is good for size and definition and also easy to zoom in for detail.

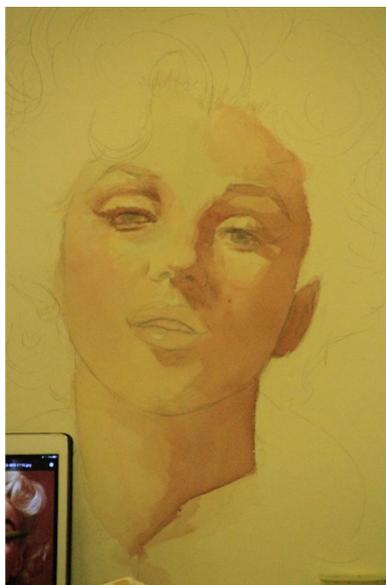
She paints over the skin to begin with using a No14 brush and a mixture of Raw Umber and Mars Violet; a good violet is a mixture of Ultramarine and Alizarin Crimson, a bad violet is Cerulean Blue and Cadmium Red. This is because transparent colours should be used and Cadmium Red is not.



The next layer is a bit more Raw Umber and Perylene Maroon and she puts in the darkest shadows, plus Yellow in the lighted areas and Cobalt Blue in the bony areas.



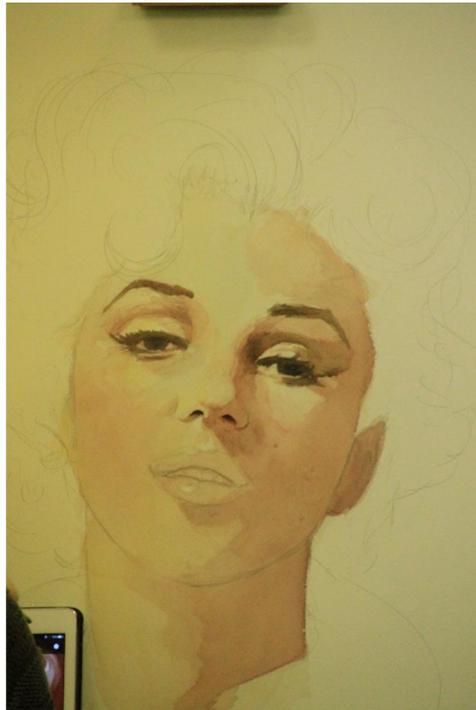
In goes an even richer mix of Raw Umber and P. Maroon for some warmth in her cheeks and going back into the shadows. She puts in some darker shadows with Raw Umber and Mars Violet as before, but now placed more carefully and the edges softened with a wet brush.



Flesh colour was painted over the teeth to push them back unless it's a cheesy grin to be emphasised.

The darkening was continued changing to a No10 brush.

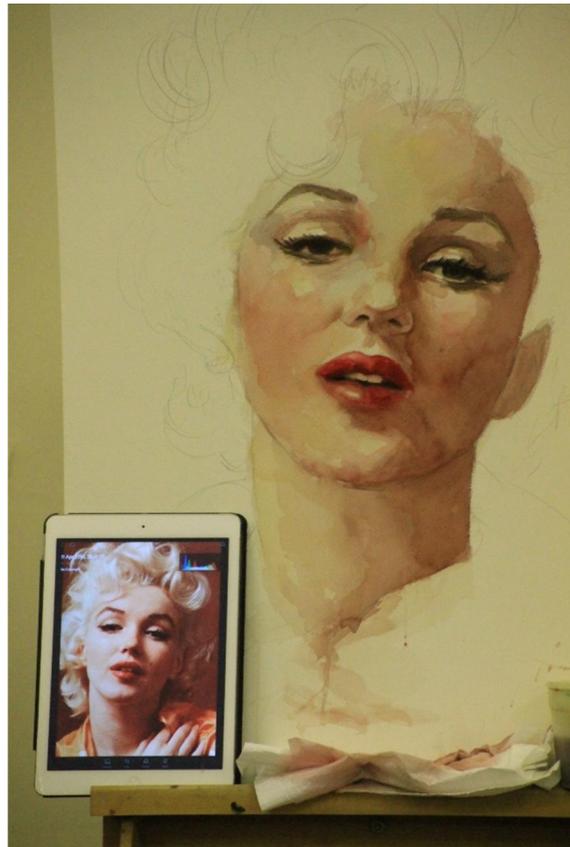
Now for the eyes with a No5 brush and Sepia, it is the darkest of dark Browns; first the pupils and then the shadow beneath the eyelids. Inside the nostrils was painted with a mixture of Sepia and Perylene Crimson. Perylene Crimson is a very dark Red, about the colour of blood.



The pupils were darkened down a bit more and the white of the eye made darker by dragging some surrounding paint into the area.

Now using a No8 brush and adding some Cobalt Blue for shadow on the unlit side she leaves a gap on the chin to show some reflected light and some red to the lit side of the face.

The lips were now added using Pyrrole Red (this is a very opaque red) using a No4 brush but this has now made the shadows too light and therefore they will need darkening some more. Highlights were left on the lips as they were glossy.



The shadows were darkened some more.

Now for the hair. With blond hair it is more about what you leave out rather than what you put in. This was done with a Sepia and Raw Umber mix She does not do too much details with the hair, painting it loosely, as the emphasis is on the face.

She then put in a bit of dark background but will leave the jacket until the next day in her studio.

The completed picture



Penny with the completed picture.

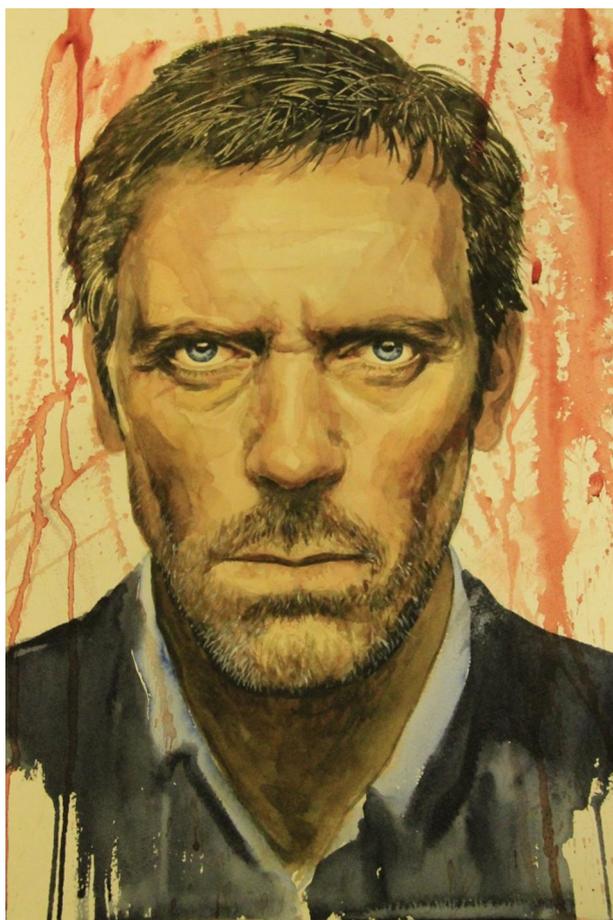


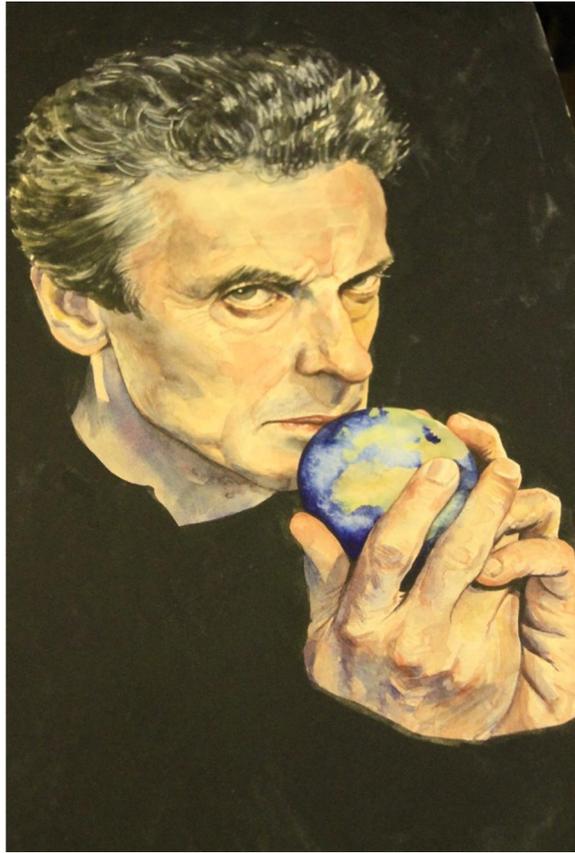
Below is a selection of Penny's portraits which she brought along as examples.



This is her twins who are now 5 years old

There will be a quiz so no names are given !!!





Jon Wright

11 April 2016