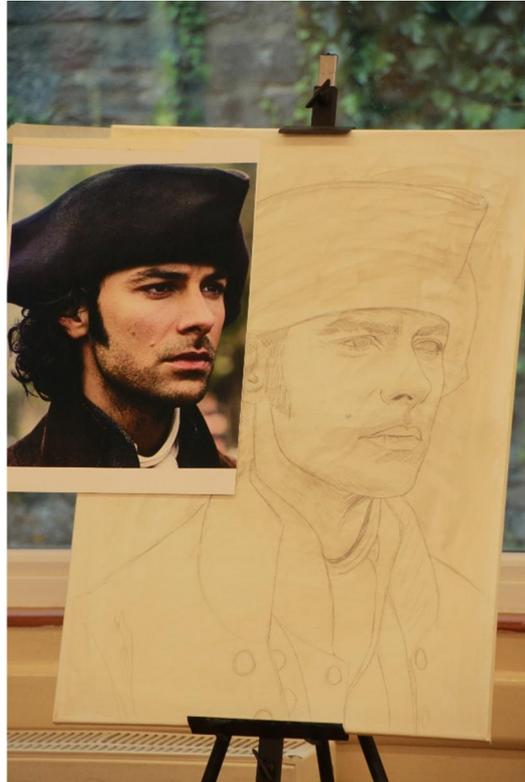


## 11<sup>th</sup> June 2018 – Penny Crichton-Seager – Acrylic Portrait

Penny had pre-drawn Aidan Turner (Ross Poldark) and had put a base colour of Van Dyke Brown over the whole area.

**TIP: Never start an acrylic painting on plain white paper, always paint a colour wash first.**



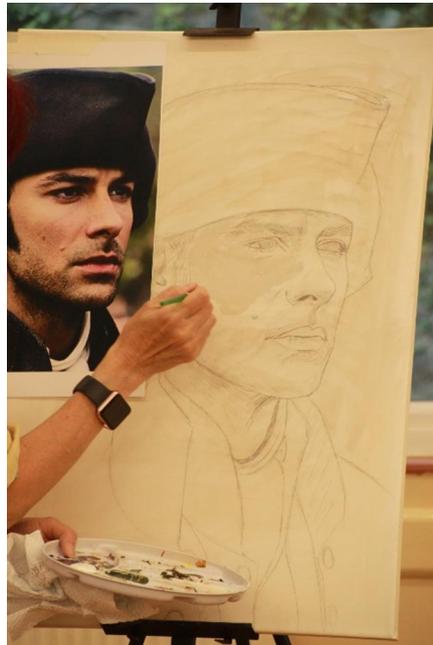
She uses Golden OPEN Acrylic Paint. The OPEN must be specified as they make ordinary acrylic paint, but the OPEN stays wet for a long time making it more manageable. She uses a Gloss Medium which gives richness and you also need Golden Open Thinners which cannot be used with ordinary acrylic. All these can be bought from 'Jackson's' on-line.

The brushes she uses are either round or filberts (a filbert is a brush with a flattened oval head) as cheap as possible synthetic, never bristle, but must be stiff.

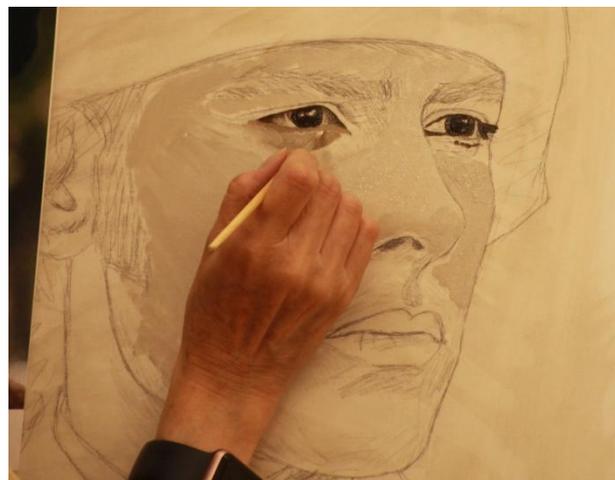
She puts her picture on to her iPad which gives her the ability to zoom in very closely to see small details. She also does several pictures, one darker, one lighter and a monochrome. The image is put onto her computer, the colour

played with, reversed, printed in reversed form and then this reversed picture is traced so it only has to be pencilled over once.

Penny put a mix of Van Dyke Brown and white on a cheek, but it was too dark, so she mixed some more white and painted these mid-tones across the upper face and nose.



She uses a darker mix in the eye but paints around the highlight.



There was a problem with his left eye which looks wonky and although it seems ok in the photo, if this is transferred to the painting will not look correct so she had to modify it slightly.

Penny then studied the black and white picture to look at tones then painted the whites of the eyes – which are not white but the same tone as the cheek.

The shadow under the eye was painted next, then the shadow around the top and into the corner of the nose.

Some Dark Brown was ‘splodged’ (technical term) in for the eyebrow.

Darkest dark was then used on the nostril.

**TIP: Penny advised that when you paint or draw a portrait try to make sure it is a  $\frac{3}{4}$  view as the bone structure and nose structure can be seen, making it more interesting.**

She then painted in the sideburns and the shadow of the jaw-line; again very dark, and a bit of the hat. The hat tells you if the skin tone is too light or too dark.



The lips were then painted in; darker top lip and lighter lower lip, but try not to lose the contour of the division between the lips and keep the edges soft.



Penny then started to Paint the shadow on the other eye.

**TIP: Don't paint in black; it's too harsh. Payne's Grey is too blue, but Van Dyke Brown can be used very dark but can be subtle when mixed with white for use when painting monochrome.**

She painted around the right of the nose just to get some colour on, but although it wasn't the correct tone, it could be played with later. Then she darkened down the cheek to give more tone and depth.



Penny always starts with the eyes in a portrait because the pupil is very dark and this gives a tonal scale for the rest of the painting.

She then started to paint in the beard stubble and then lightened other areas.

We then ran out of time, but Penny said she would re-work certain areas and will let us see the completed painting.



Penny with the painting at the conclusion of the demonstration.

Jon Wright

June 2018