

Figure Painting

In Three Parts

(Part 3)

Introduction

- Part 1: Covered through Undercoating and Shading Concepts
- Part 2: Uniforms and Basic Blending (Oils) Techniques
- Part 3: Faces (They're really small!)


Recap Part One

- We will be using the “oils over acrylics” media and a “wet-on-wet” blending technique.
- Our figure has been prepared, primed, and undercoated.
- We’ve assembled necessary references.

Recap Part Two

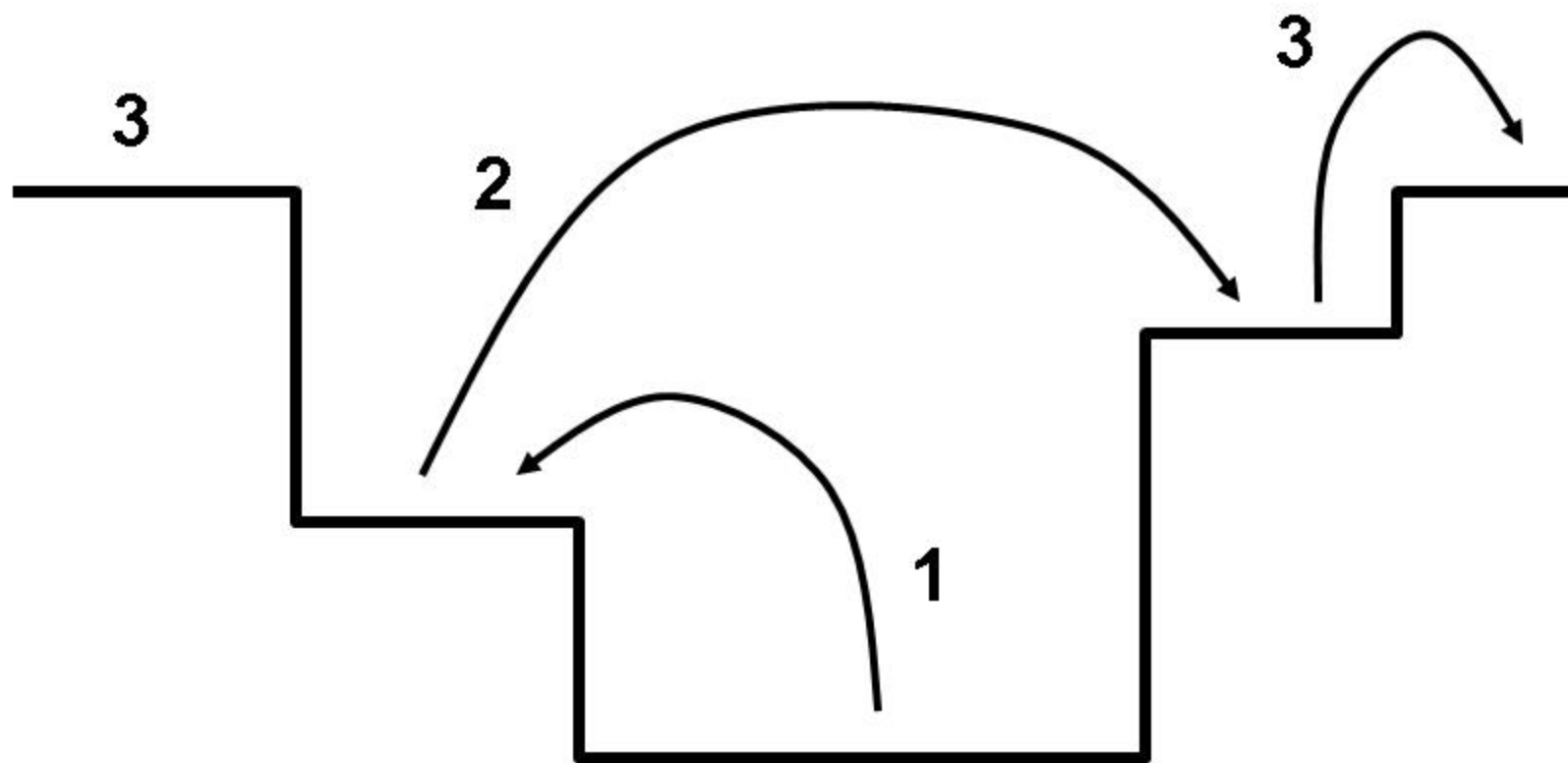
- Basics: Thinning, Cleaning, Drying, Flat-coats.
- Rule: Un-thinned paint CANNOT be applied over thinned paint.
- Rule: Paint from the “inside out.”
- Basic Color Mixes

The Oil Paint “Rule”

- Un-thinned paint can be applied over other un-thinned paint. **OK**
- Thinned paint can be applied over un-thinned paint. **OK**
- Un-thinned paint CANNOT be applied over thinned paint! 

Heavier consistency paint will not “stick” to a lighter consistency paint!

“Paint from the Inside Out”



Face Painting Techniques

We're going to use the "Bannerman Way" technique.

Best reference:

Bannerman, Mark J. "Modelling Panzer Crewmen of the Heer," Osprey Modelling No. 8, pp. 51-56.

Also:

http://www.missing-lynx.com/articles/articles_figures.htm

General Sequence

- Prime and undercoat with acrylic
- Oil paint wash – Burnt Umber (Allow to “set”!)
- Basic flesh color blended into shadows
- Add white directly on top and blend for highlights
- Teeth, lips, cheeks, and beard (5 o’clock shadow)
- Eyes – “Clint Squint” or with whites

Caucasian Flesh Mix

No. 1

- Basic Flesh: 2 ocher, 1 burnt sienna, 4 titanium white
- Lips: alizarin crimson
- Cheeks: a little more burnt sienna
- Highlights: a little more white
- Shadows: burnt umber
- 5 o'clock shadow: Payne's gray

Caucasian Flesh Mix

No. 2 “Reddish Skin Tone”

- Basic Flesh: burnt sienna + “small amount” of yellow ochre + titanium white to achieve basic shade
- Shadows with burnt sienna
- Deep shadows with burnt umber
- Lips: alizarin crimson
- Cheeks: a little more burnt sienna
- Highlights: a little more white
- 5 o'clock shadow*: Payne's gray

*Note many American Indians do not exhibit beard growth, nor do many Asians or other ethnic groups.

Caucasian Flesh Mix

No. 3

- Basic Flesh: Windsor & Newton “Flesh Tint” + burnt sienna + titanium white to achieve basic shade
- Shadows with burnt sienna
- Deep shadows with brown madder alizarin
- Lips: alizarin crimson
- Cheeks: a little more burnt sienna
- Highlights: white or white with “Flesh Tint”

Asian Flesh Mix No. 1

- Basic Flesh: yellow ochre + burnt sienna
- Shadows with burnt sienna
- Deep shadows with burnt umber
- Lips: bright red + white to medium shade
- Cheeks: a little more burnt sienna
- Highlights: yellow ochre + white

Asian Flesh Mix No. 2

- Basic Flesh: yellow ochre + Mars red + flake white (3:1:4)
- Over raw umber wash (for initial shadows)
- Deep shadows with burnt umber
- Highlights: pure white

African Flesh Mix No. 1

- Basic Flesh: Burnt umber or Venetian red
- Shadows: Ultramarine blue
- Highlights: Mars orange or Naples yellow

African Flesh Mix

No. 2

- Basic Flesh: Burnt umber + “touch” of burnt sienna
- Shadows: Mars black
- Highlights: Gold ocher

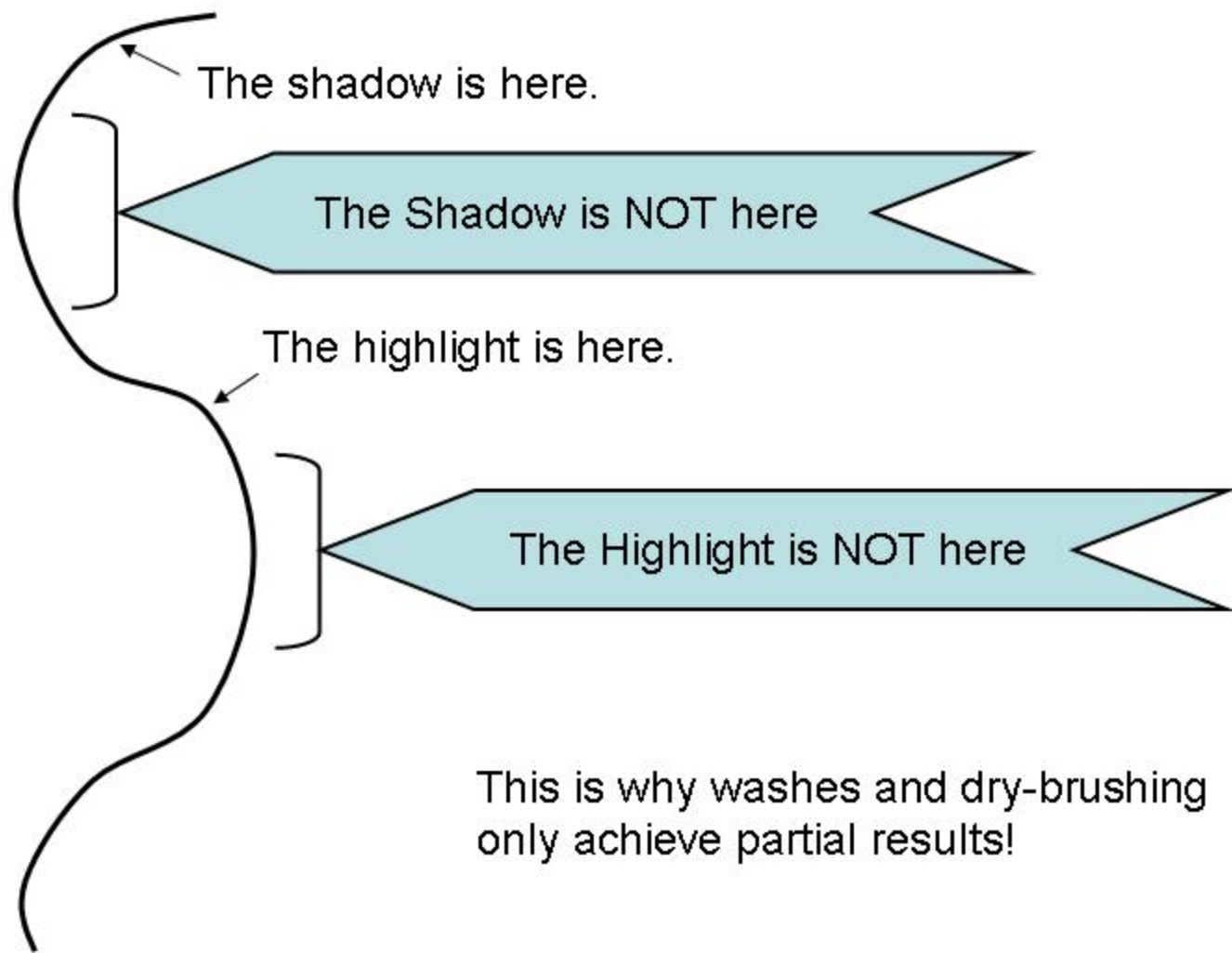
African Flesh Mix

No. 3

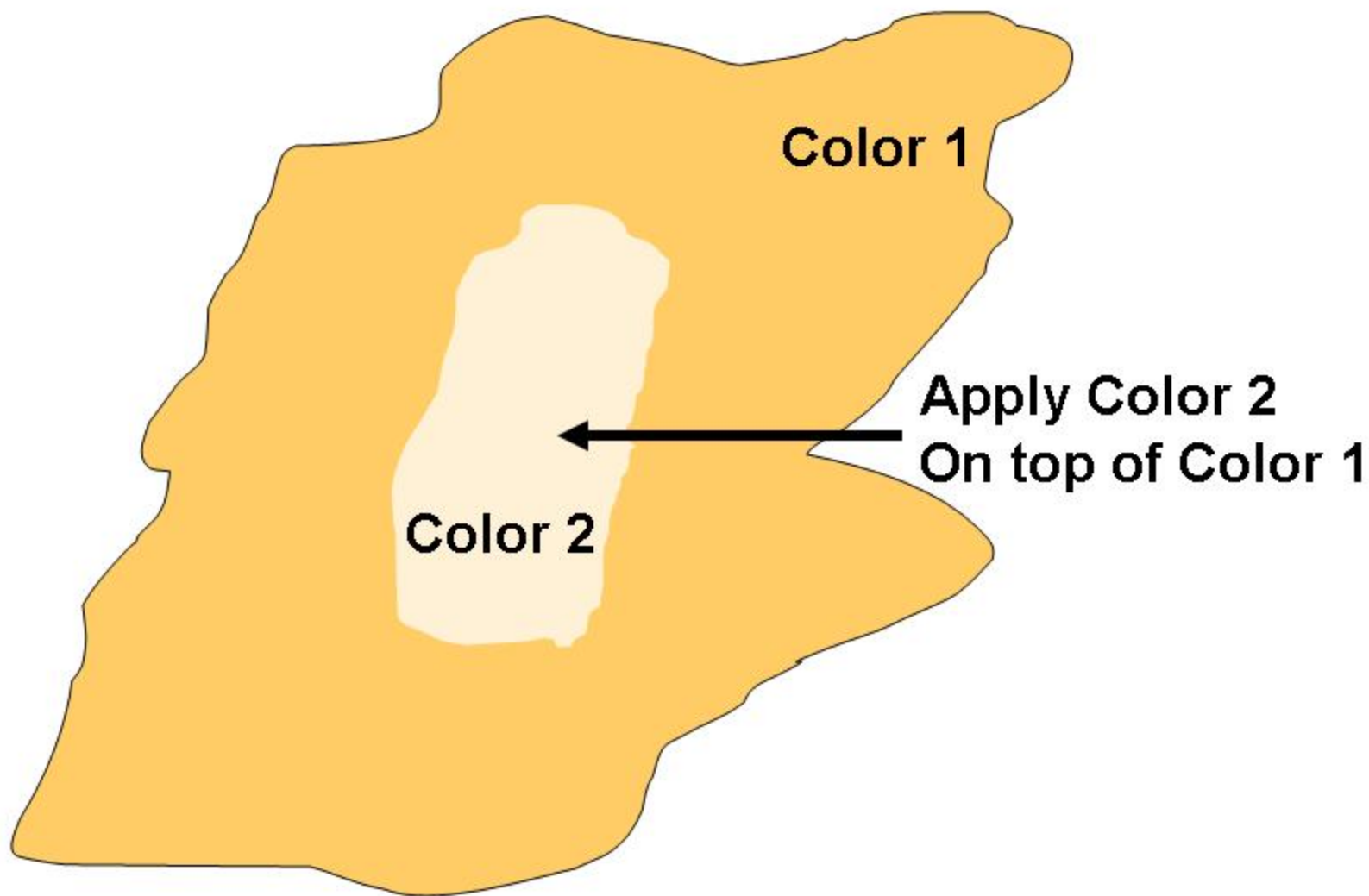
- Basic Flesh: Raw umber + “dash” of olive green
- Shadows: Lamp black or Mars black
- Medium Shadows: same + raw umber
- Highlights: Naples yellow + olive green
- “High” highlights: Raw umber + Naples yellow
- “Super” highlights: Naples yellow + titanium white
- Hair: Payne’s gray

“Stop Sign” Concept

(Applied to a Complex Concave Surface)



Color “Blocking” Highlight Applied Directly to Medium Shade



Color “Blocking” Highlight Applied Directly to Basic Shade

