Mixtape: 5 Ways to Draw & Paint Women with CBTV

Chapter 1 - Mixtape: 5 Ways to Draw & Paint Women

Two minute sketches with Charlotte Hamilton

- Hi, we're working on two minute sketches today. This is something I practice with daily sometimes. We're gonna be using three different mediums today for our two minute sketches. We're gonna be using pencil, colored pencil, and a marker. We're gonna be drawing Nadia. She's a friend of mine from Sktchy. Sktchy is an app where you can find pictures of people to draw and to paint. She'll be in your PDF. So remember, these are two minutes, so I like to set a timer for myself. So I'm going to start. And I want to get the basic of her head here, and two minutes does go very fast so this is just a sketch just to get the direction of her face and her features. Many of you may urban sketch and to urban sketch you need to be fast, 'cause people do not stop for you. So this is great practice. It's also good practice because you really are looking at your image constantly. Leave that fleck. And get her shoulder in here. And then you can just get the darker areas of her hair. And I'm going to change her chin slightly, and get the neck value in there. (alarm ringing) And that's two minutes. So let's move on to our colored pencil. And I'm gonna start the timer again. So colored pencil has a similar feel to pencil. But it feels almost softer on the paper because we're using the watercolor paper. So here I'm going to show you, I'm going to use the lines that we used in the first portrait we did, just to get more of an idea and to line up one eye to the other eye. That's always important. Get that neck in. Always looking at the angle. You don't need to worry about any details at this point. And I'm pressing quite hard, but maybe when you sketch, you'll press a little lighter. 'Kay. Get the shape of her lips in. And the direction of her eyes. (alarm ringing) And that's two minutes. So let's start our marker sketch. The marker has a really lovely soft feel after the pencil. And I find you can actually draw a lot faster with marker. And all these things, while you're experimenting you will find out what you love to draw with, especially when you're drawing quick sketches. Make sure you get that, the feel of her arm being there. And her neck again. See even though her eyes are a little far up, that's okay. A two minute sketch doesn't have to be perfect, it's just the idea of getting something down on paper. And I can always correct it, 'cause I have 33 seconds left. The materials feel so different. (alarm ringing) And that's two minutes. So we've drawn three portraits, one in pencil, pencil crayon and marker. You'll find out which one you prefer to do, but it's just great to get something down on paper.

Sketch a goddess portrait with Lily Sol

- Let's take a deep breath in (inhalling) (exhalling) and stay in this grounded space and create our earth goddess sketch. So all you need is a pencil and a piece of paper pulled out of your journal and then we'll go ahead and just sketch out her face with her features her hair. Won't worry too much about like flowers and plants in her hair because we'll clause those in later. And also this is going to get claused into your sketchbook, so you want it to be just a bit smaller within the center of the page and not take up the whole paper. All right, so I've got my words here and I'm gonna use that word peaceful to start this. And for me that would be like eyes closed feels really peaceful. I always like to start with the eyes and I'm just slightly sketching. We're gonna go over this with acrylic paint so. Do her eyebrows. And calm, she's feeling really calm. Give her some earrings. Earthly earrings around like the earth. We'll give her a little hairline. And I think of the earth, I think just like flowy, flowy hair, like the ocean and whatnot. And so that's just a basic outline, which we're gonna go in

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and paint so this will just get us started. And this is on scratch paper, so you can make as many of these drawings as you want, until you make one that you feel suits what you're trying to create. You can just sort of start to play with the idea of having plants in her hair. Okay, we're gonna cut this all out. So for me, this feels good. Give here some jewelry. Now I'm gonna take a moment to sort of observe what I drew. And now that I'm looking at it, I kind of like how this eyebrows a bit lower so I'm just gonna simply erase this one and try to match that one a bit more, as well as this earring. It's just a little cricket and a sketchbook, so it doesn't have to be too precious or perfect, but you know, sometimes your sketchbook work can really turn into something that you use to show in your portfolio so why not? Just neaten it up just the hair and you can go in and tweak or race change anything that you want. And I'm also gonna just fix her hair in this corner just a little bit and bring it out a little bit more like that. And you can create as many of these sketches as you'd like until you find one that really feels like the one you want to clause into your book. She feels really calm and elegant, and I'm really happy with this sketch.

Paint a floral braid lady with Carolyn Gavin
- I'm painting one of my signature flower braid ladies today. I'll start off with a light sketch of the face just so I know where to start my side braid, kind of like that. A moon shaped face and I'll just sort of sketch in her eyebrows just a little bit very softly so I know where to position her hair. Something like that and her mouth. That's really all and her neck will come down like that. I've laid out my palette of watercolor. So I'm gonna be using watercolor and ink today. I laid down my kind of flowery brain down the side and then on the top of that, I'll add ink details. So I've got magenta, and yellow, and green, and cobalt blue, some pinks and oranges. Just kind of a free as loose as possible kind of watercolor flow. I'm trying not to be too fussy. Just giving her a pretty watercolor flowery crown and side braid. Come back this side. A couple of middles I'm gonna add to some of the flowers and start coming down a little bit here. Just spreading the color around as well. So this is kind of like, I can see the shape forming as I'm going along. I think she needs some yellow and lots of brightness. I'm trying not to let my colors bleed too much at this point but if they do, that's fine. I think we'll add some paler pink, this is a shell pink which I'm gonna mix to make a little bit darker with my opera pink and will give her a nice flower over here. And another one over here. I'm using my number four Escoda round brush. Some Indian red. This is vermilion mixed with a bit of Indian red. Okay I'll go back to yellow and then we'll add some foliage, some leaves and some branches. Okay so I'm just gonna dab some of the middles here so I can work on those flowers. Okay so we're going to just draw a little bit, drawing some foliage. I just mixed some green with some yellow and we'll just kind of draw it in like that. So you can see that your braid is forming. Doesn't have to all be joined up or anything, it just gives you a little bit of a guide as to where things are gonna go. Make a more of a bluey green color for the leaves. Okay. Okay that's good for now. Add a couple of centers. And we'll keep on going with our flowers. If I do one down there, I generally do it up here as well just to keep the visual flow going. And then you just keep on filling in. I'm going to paint in the eyes. And the nose. I just dab that a little bit. And probably have to move her mouth down. The line of where her face will have to go down as well. So now we'll take our ink and draw her face in. And we're gonna take out that original pencil line. And her neck. Her eyebrows. And you can add a couple more details which I'll have to do afterwards with your pen and ink. You can add a bit of a line for her eyes like that. Yeah I think she looks better already. Strengthen that a little bit like that. I love the way the ink goes on top of the watercolor with the colors showing behind, I think that's really sweet. And I think it's pretty much done. You could always add different hair styles to your

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girl, she can have flower braids or flower crowns.

Draw a goddess in oil pastel with Lily Sol
- We got our practice sketching with oil pastels and chalk pastels and now I feel so ready to create my rainbow goddess using my oil pastels. So today we're going to just start with a basic sketch. I'm gonna start by grabbing this lavender color. It's just happiness. And I know that I wanna create closeup face with a bit of a torso because I do wanna create a dress for her, like of the top half of her dress. So I'll just start by, actually today, sketching out the shape of her face and that way I make sure to not go too far and leave some room for her outfit. That's good. And I also wanna incorporate fruit in her crown this time. I'm just like loving these fruit images, like bright yellow. I'm gonna put just like some placeholders where maybe I'll put some fruit. Great. And I'm just gonna pick colors that make me happy again. So sketching out her face. We're gonna use similar technique to adding the watercolors on top of this to fill it in. So I'm just creating the outline. Some purple eyebrows. I just want her to be really colorful, so I'm just adding color and we don't need to worry about her outfit because that'll be collage later. Something fun that we can do is add some fun flowers in the background and plants in the background. For this one, I am just going to start adding her background in earlier. Why not? And we'll do a little bit more fruit in her head. And do some really fun blue hair. I don't wanna shade her in yet because I do wanna leave some white space where the watercolors will soak in in this. Wherever I'm putting the oil pastel will resist the watercolor paint. And so I'm being mindful of that. Think I'll give her some wavy blue hair. I am gonna collage some fruit into her hair and maybe some flowers but for now, I'm just gonna add some with the pastels. Even though I'm gonna collage her dress, I might not do the top parts though. Just craving to do that. And I love my birdie. I think I am gonna incorporate this bird in there somewhere. Maybe he'll just be right here on the side. Let's do a little beak. My little birdie right here. Cute little birdie guy. And let's give, oops, throwing it. Doesn't have to be exact same colors. Later we can go in and add details so I'm just riffing out the basic design right now. Because you know I love nature too, she's out in the nature and I'm feeling pretty at a good point right now. Let's give the bird just a little more color, to go in with the water colors next. Let's do some necklaces. Maybe give her some hoop earrings. This is a good foundation sketch, which we'll then tomorrow add watercolors to.

Paint a self portrait with Dawline-Jane Oni-Eseleh
- In my own creative practice, I use a lot of personal photo references including family albums, to talk about history and memory. That's why I'm so inspired by Bay Area artist Hung Liu's painting. She activates this space using drips and other memory laden colors to create powerful works of art. For this project, I'm going to use a self portrait as my reference picture, a canvas panel so that we can use that rich canvas texture, some water soluble oil pastels, my palette, assorted brushes and a spray bottle to create controlled drips. First, I start out by sketching out the face in a color that uses the highlights. I always like to build up from lighter to darker parts. And so I start by doing a basic sketch of the face. If you create some stray lines that don't feel like how you want the final painting to be, don't worry about it. The great thing about these panels is the seal really allows you to continue to lift things up, especially when using these pastels. So you don't have to worry about having something permanently down until you're ready. And I will add in my glasses a little bit later. I'm not gonna work it into the face. I wanna make sure that anatomically, my eyes are in the right spot. And sometimes the glasses can kind of cover that, at least for me. Next I'm hinting in some

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darker values. Just a few touches here and there. I'm constantly referring back to my source image to keep it authentic. Now that I've blocked that in, I'm going to take a flat brush. This is a smaller one and I'm gonna start working these lines together. I'm working very gesturally. So that's quick blocking work doing some of the extra work that we started when we were drawing. In a face, there is never just one color. You're looking at undertones. You might hear words like warm or cool applied to things like makeup. And there are undertones in your face that are warm and cool. So sometimes you might have a golden complexion. Sometimes it goes more towards olive and sometimes it's pink. It really all depends. So those are things you're gonna reference as you put in your highlights and lowlights. There's something special about every face. Little wrinkles and birthmarks. The way the eyes are set in the head is unique for everyone. So when you're making a likeness, it's important to take a look at some of those special features. Next I'm going to add in the hair. I'm going to take my brush and working along the same lines that I built up by drawing, I'm gonna follow those with my paintbrush and start to add a hint of the beads by creating some rounded shapes. The idea with this is not necessarily to create a perfect likeness. I'm creating something that's fixed in time. A memory, an impression. My shoulder is right here by my mouth. And I'm gonna fill that in there. I'm noticing where things meet and looking at wrinkles in my shirt. Next, I'll add in some of these golden beads. And I'll do one pass of a fine brush. This time I'm loading it up with a lot of water so that it gets nice and wet. See a lot of middle values still in my face. I'm gonna start filling those in with a darker color. This is a little bit dull. So I'm using my brush and I'm going to draw in the darkness around my eyes, my eyebrows and you want to avoid doing a straight line. These are hairs, so dab them in in the direction that they grow. Now that that is set, I'm gonna go in with some additional color in the shirt. So I did the wrinkly parts and I'm just creating a brief hint of this shirt color. I didn't go all the way to the bottom because here we're going to do a fun part. I'm gonna spray this with water. Let it moisten a little bit. And then move it around to try to get some drips and bleeds going. I'm gonna force that along a little bit, by using the brush to blend and move the color. You're gonna get this extra soggy, get those drips moving. I'm gonna add more water to the top so that where my braids are, it really starts to bleed and then let that drip a little bit. I'm going to take the pastels and start adding in my glasses. Little bit extra water because I really want these drips to happen. Tilting it just a little bit and seeing what I can make. Ooh, there we go. And just like that we have a drippy self portrait that connotes memory and the passage of time.

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