



***IS THAT ME?***

In this month's class we will be learning the rendering techniques to create illustrative realism. The over all look and feel of illustrative realism was established in the mid 20<sup>th</sup> century by artists such as Gil Elvgren, Norman Rockwell, and others.

For this class we will be studying the work of Gil Elvgren in particular. Mr Elvgren is considered by many to be the master of the pinup style and it's his work that most people think of when they imagine classic pinups.

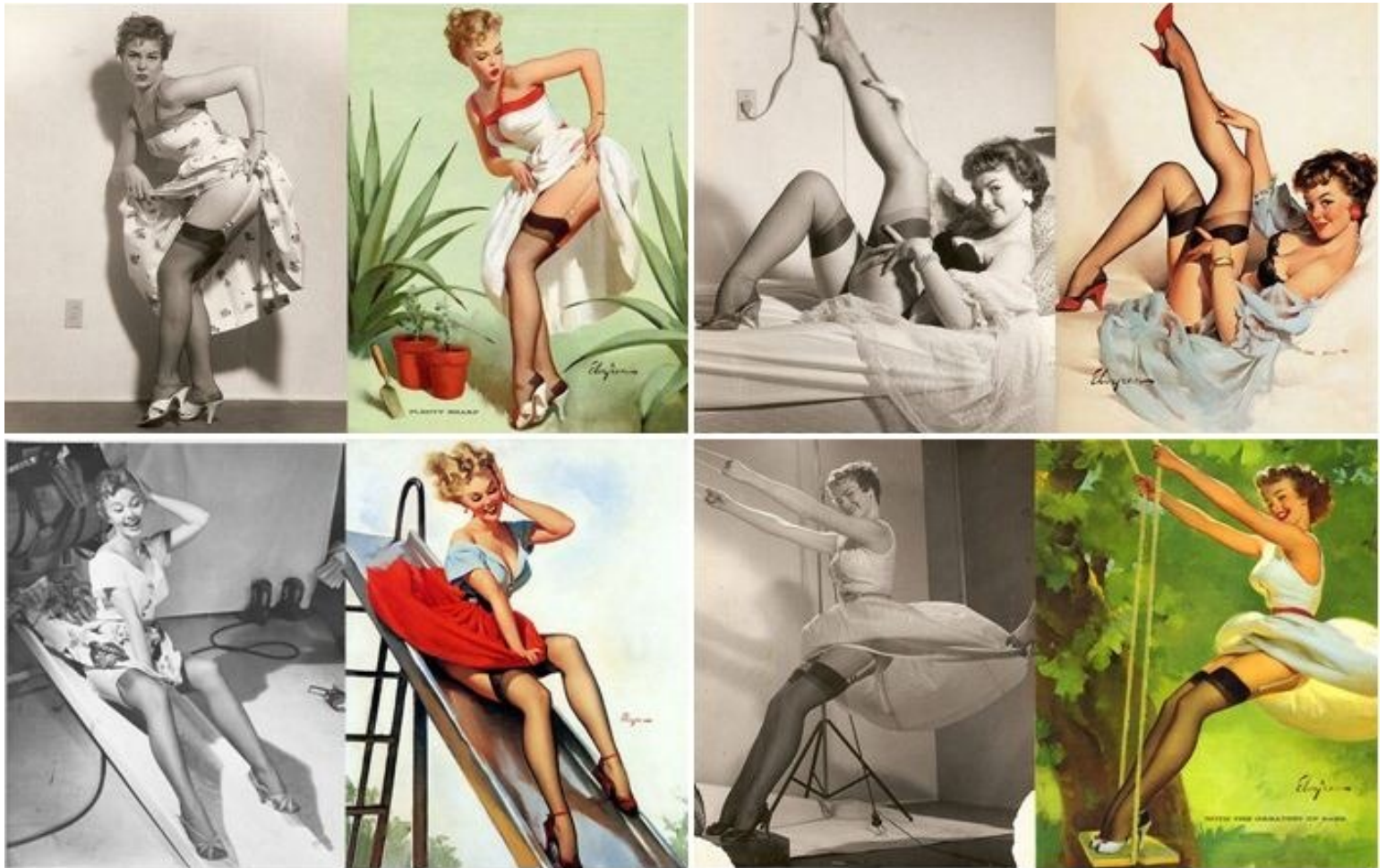
It is important to note that Mr Elvgren's illustrations are considered to be in the public domain and therefore not subject to copyright. All the line drawings for this month were hand drawn by me without tracing, but are faithful to Mr. Elvgren's original work. Due credit is given to Mr. Elvgren for his images, and because his work is public domain, no copyright infringement is incurred in this class or its related images.

## **Getting To Know Gil Elvgren**

Gil Elvgren (1914-1980) was the most influential pinup and glamour artist of the twentieth century. His professional career began in the mid 1930's and lasted more than 40 years. In that period he established himself as the favorite of pinup art collectors worldwide.

Elvgren stands out today not just for his paintings and advertising graphics. He was also a notable professional photographer and used his photography to capture his poses and lend realism to his work.

But to say Elvgren's images are “photographic” is to do the artist a disservice. When asked about his techniques, he explained the distinctive touches he added to every painting, how he increased the bust, lengthened the legs, pinched the waist, made mouths fuller and more expressive, and warmed up the over all flesh colors to create radiant glowing skin. These “touches” give the artist's work distinction and can be readily observed in the images below.



As you can see, to call Elvgren's work "realistic" is really not accurate. His girls are more "perfect" than real, more "ideal" than photographic.

Real art is always an amalgam of fantasy and reality, and it's that amalgamation that breathes life into Mr. Elvgren's work.

# The Reference Page

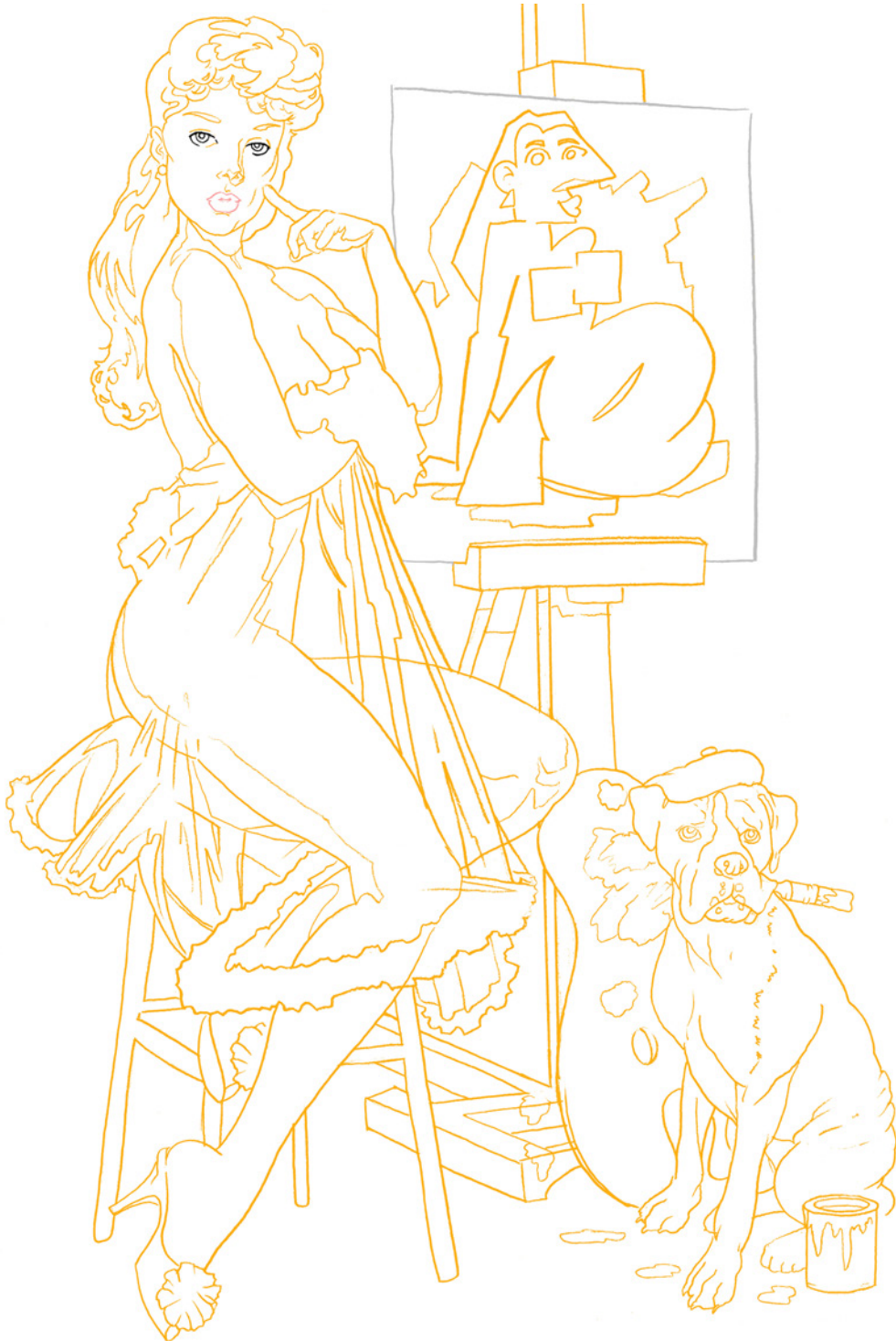
The inspiration for this study page was painted by Mr. Elvgren in 1962 and originally titled "Your Choice (Me)".



# The Study Page

I added the dog in the foreground to add a touch of “whimsy” and to keep the image consistent with this month's theme, “Pinups & Puppy Dogs”.

The line drawing for the study page is colored to match the dominant color of the objects in the work.



I call this type of line drawing a “*disappearing line drawing*”, since as the work progresses the lines virtually disappear as colors of similar or darker value are laid next to and over the line drawing.

“Lineless” drawings allow for a great sense of realism, since in nature, natural objects aren't bounded by black, bold lines.

However, some care must be exercised by the colorist when rendering such an image. Since the lines are designed to disappear, one must be careful not to “lose” them too early in the work and by extension damage the placement or proportions of the elements within the composition.

Go slow, follow along step-by-step, and you'll be fine.

**\*Important, please read!**

When printed at 8.5”x11”, the facial features are pretty small and consequently may be difficult to control marker “bleed” (especially is using a very absorbent paper) in areas like the eyes and lips.

I strongly recommend printing these pages so that they “just” fit, side to side on an 11”x17” piece of 100lb. (or more) card stock. If you can't do this at home, you can take it to the local copy shop and have them print it for you. It won't cost much and the larger size will make the work easier. Besides, these images look freaking awesome at that size.

Really guys... you *really* should.

# Copic Colors Used For The Study Page

(Refer to the color conversion chart for non Copic alternatives)

E00

E09

E18

E19

E29

E35

E37

E39

E43

E44

E49

E51

E55

E81

E97

E99

YR00

YR02

YR21

YR24

Y23

W00

W1

W2

W4

C4

C6

C10

R08

R20

B21

0 Colorless Blender

100 Black

# Chapter One: The Background



**Chapter One - Color Used:**

W1





## The Disappearing Line Drawing

As we progress through the work, the line drawing will disappear beneath our colors. Consequently, it serves us best to “lock in” the overall outline and contour of the individual objects by applying our background colors first and foremost.

I'll be using a **W1** to color the background in its entirety. It doesn't really matter where you start, but I've chosen to begin near the face and hand.



I'm using a wide “hatching” stroke to create interest and variety, crisscrossing one stroke over another in a loose “X” pattern.

I'm not concerned with even application or over-saturation (leading to darkening). We are mimicking an oil painting which shows lots of variety of tone in the background.

Don't worry about staying inside the lines. A little overlap is fine so long as the contours are still visible.



In the completed background, notice the variation in both texture and value. This was created by allowing the white of the paper to show through in small spots and by overlapping some strokes to create slightly darker “patches”, even though a single marker was used throughout.

**Note:** Colored pencils users should use a crosshatch stroke using the side of the pencil (not the point) with varying pressure.

# Chapter Two:

## Face and Hair



## Chapter Two - Colors Used:

E00

E09

E18

E29

E35

E37

E39

E43

E49

E51

E97

YR00

YR02

YR21

R20

B21

W2

W4

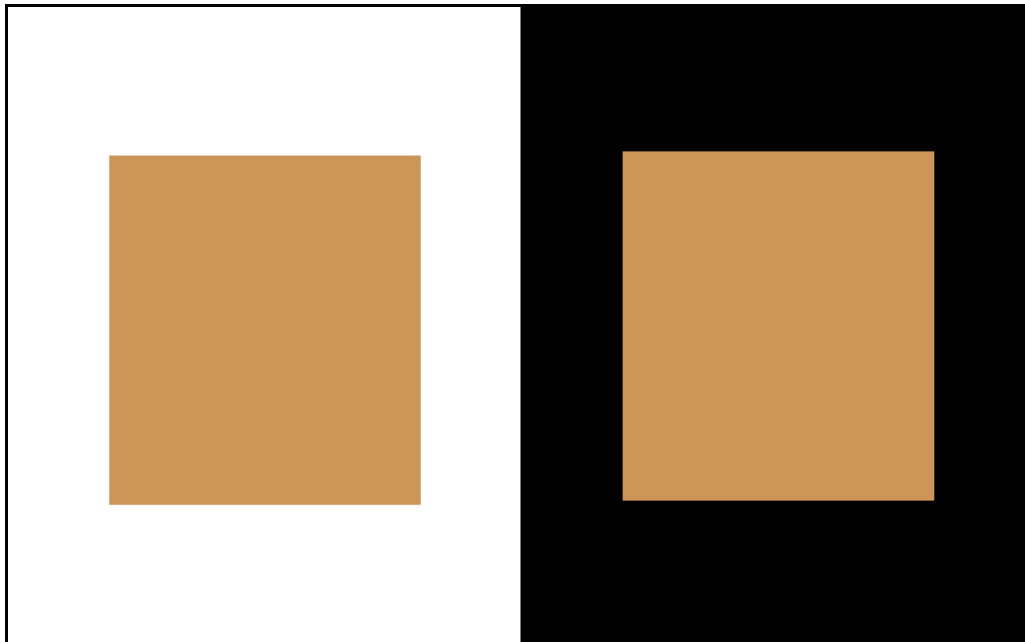
0 Colorless Blender

0.5 Multiliner



In this chapter we will be moving back and forth between coloring the face and the hair.

This is necessary not only to help “lock” the drawing before our lines disappear, but also in order to judge the color and value correctly.



Observe the two colored (center) squares the the left. Both are exactly the same color and exactly the same value and saturation. However, the colored square on the left *looks* darker than the one on the right. That's because its contrast is greater against the white background. This effect happens in real life as well. When we color an area that is surrounded by white, it appears darker than it really is or than it would appear against a darker background.



This example serves to *prove* that we can not accurately judge our work until we have enough color and value throughout to get an accurate impression of our progress.

Here I'm using a E51 to lay in a simple “flat” base color on the face...



...and torso

I make no attempt at “even” color application since all of this will be covered with subsequent layers.

**Note:** Colored pencil users, use light pressure on this layer taking care to leave plenty of “tooth” for subsequent color overlays.



I add W2 warm gray to the “whites” of the eyes.

Never leave these white. The eyes are the most sunken feature of the face. They live under brow bones and eyelids and are always in shadow.



I add R08 to the lips, top and bottom.

Be careful to stay in the lines! If your marker bleeds outside the lines, you can try to “push” the color back with a colorless blender, but it's best to be super careful here!



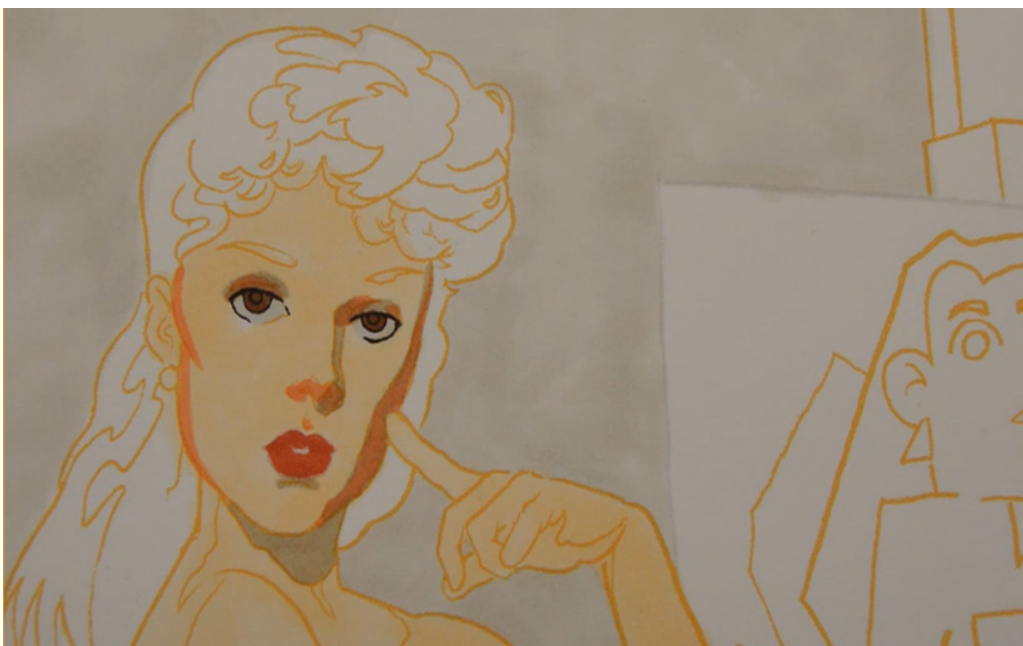
I add a dark brown, E37, to the pupils and irises of the eyes...



I indicate the shadows on the side of the nose, above her eyes, and down the side of her cheek with E43.

I also place this color in the shadow under her bottom lip and the cast shadow on her neck.

(You could substitute W3 or W4 here if you don't have E43.)

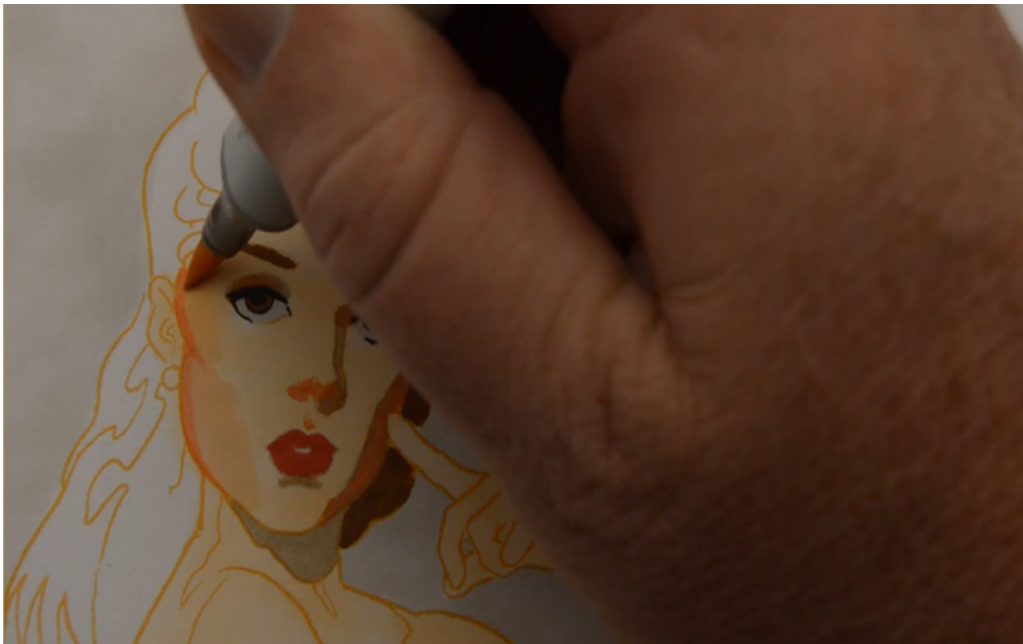


I add a layer of YR02 over the E43 on the shadow side of her face to warm it up. I also add this color above her eyes, on the underside of the nose, and on the cheek and jaw contour edge on the light side of her face to begin to help round her face.



I indicate her eyebrows and the hair on the shadow side of her face with E37. Take care when coloring the brows as to not lose their shape.

I also accentuate the lash line with a 0.5 black liner pen.



I begin to blend the YR02 on the light side of the face with a layer of E00 using heavy pressure...



Still using E00, I shape her chin, the light side and bridge of her nose, and for the first indications of the hairline shadow.

I also use it to soften the terminator line (where the light and shadow meet) and on the underside of her eyes.



I add the beginnings of the “eye shadow” above her eyes with W4. I pull this color around the outside corners of her eyes and use it to “touch in” accent within the shadow of her nose. I use it judiciously leaving areas of the original shadow color to show through.



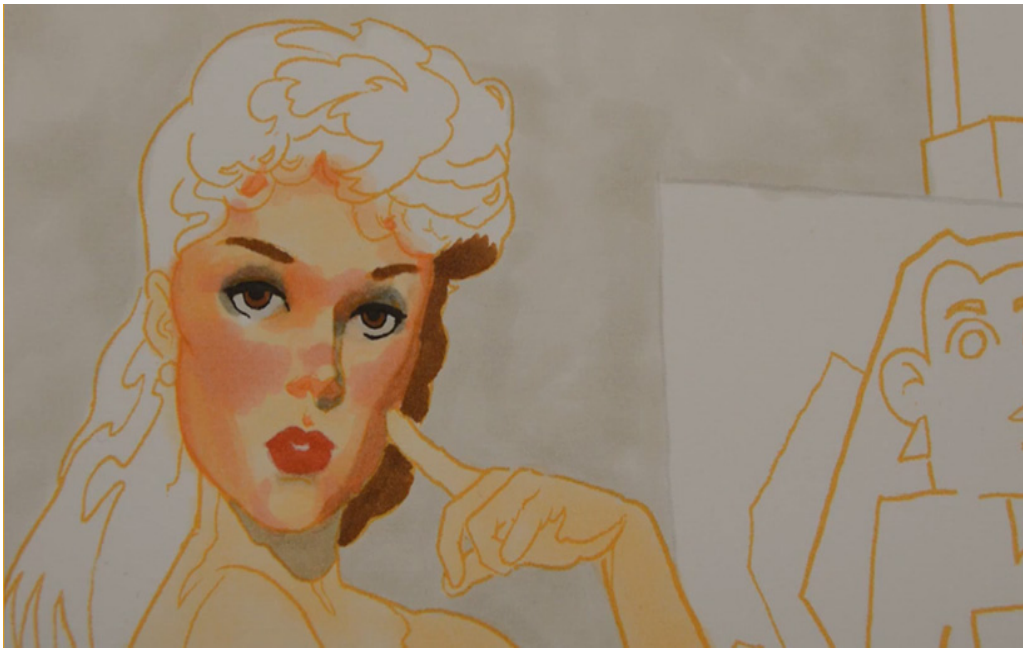
I add touches of YR02 to the inside corners of her eyes and to her hairline...



...and then soften and shape her face with YR00.

Pay close attention here, and really study this photo. Notice how messy, rough, and “bled out” the color is! It's ok, don't freak out!

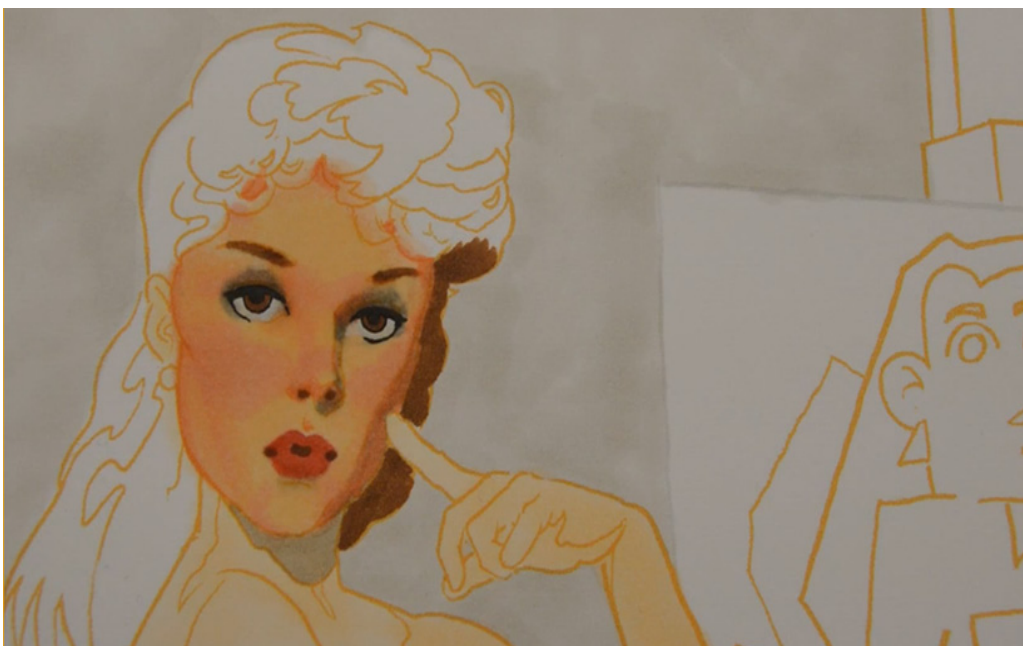




I use R20 to add “blush” to her cheeks, to shape the top of her nose, and “round” her chin, and across the top of her nasal bone between the eyes.



I use the original base color (E51) all over to blend and soften everything together.



I add E29 to her nostrils and to the opening and corners of her mouth.

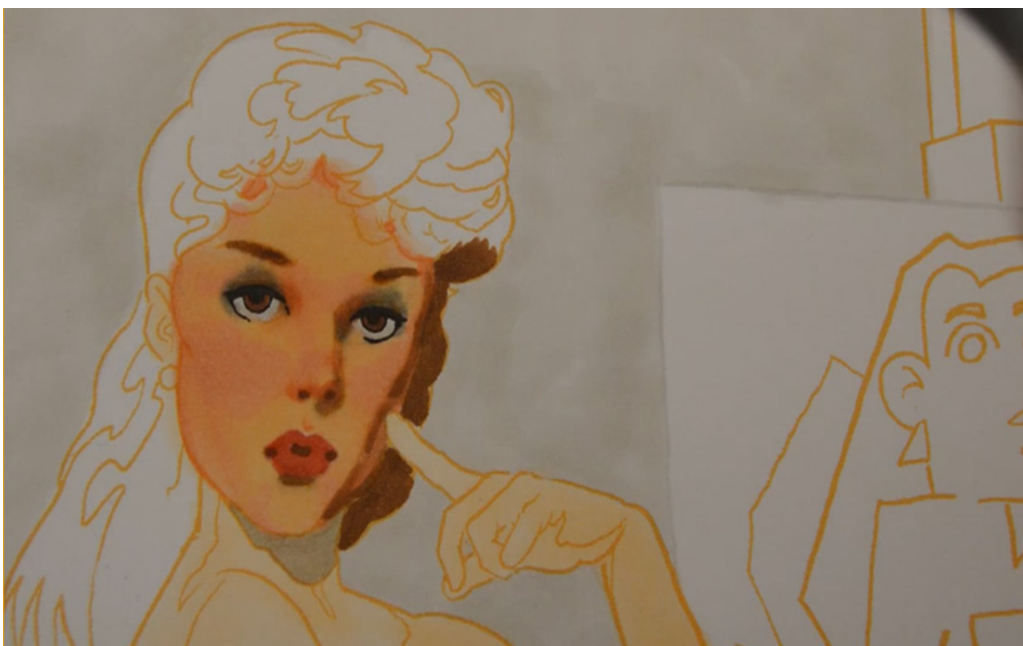
Note: It's important to pay attention to the slight angle of her eyes when placing her nostrils and the corners of her mouth. The nostrils and corners *must* follow the same angle as the eyes! Since her right eye (on your left) is slightly higher than her left, the right nostril and corner of the mouth should be slightly higher than their respective left partners as well.



I use E35 to shape the underside and top of her nose on the shadow side, and to add a bit of depth to the inside corners of her eyes.



I then do an all over but light pressure blend over the entire light side of her face (excluding the shadow on her left cheek only) with E00.



I restate the shadow under her lip and strengthen the terminator line with E18.

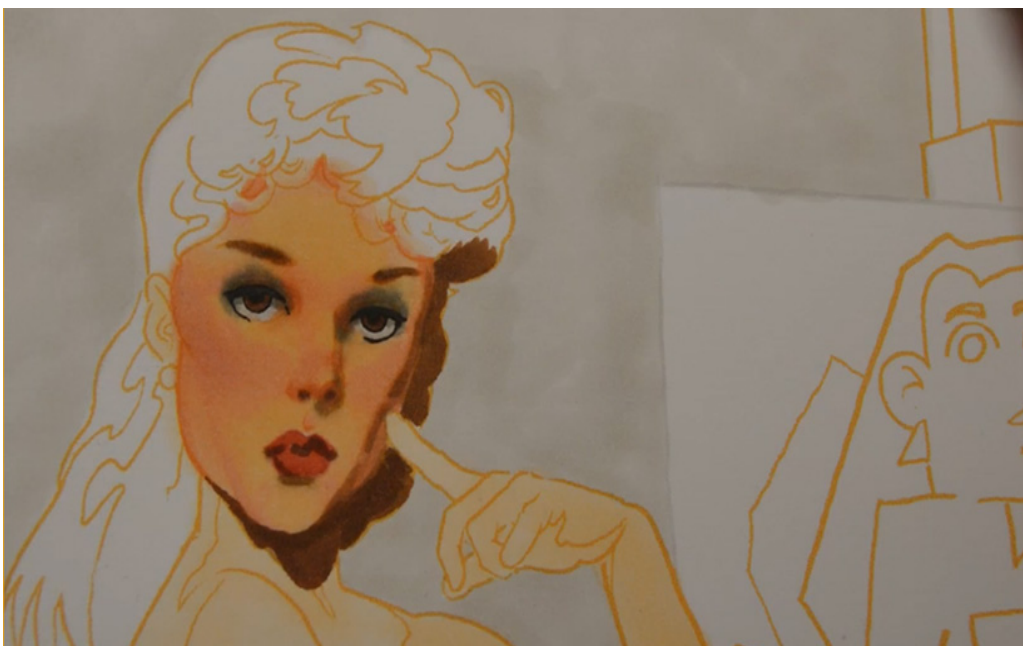


I then strengthen the shape of her chin and the cast shadow under it with E39. Notice how I pull this color into her hair under her hand.



I darken her eyelids with W4, then restate the "blush" on her cheeks with R20.

I also indicate the angle of her chin and the depression of the philtrum (depression between the bottom of the nose and top of the lips).



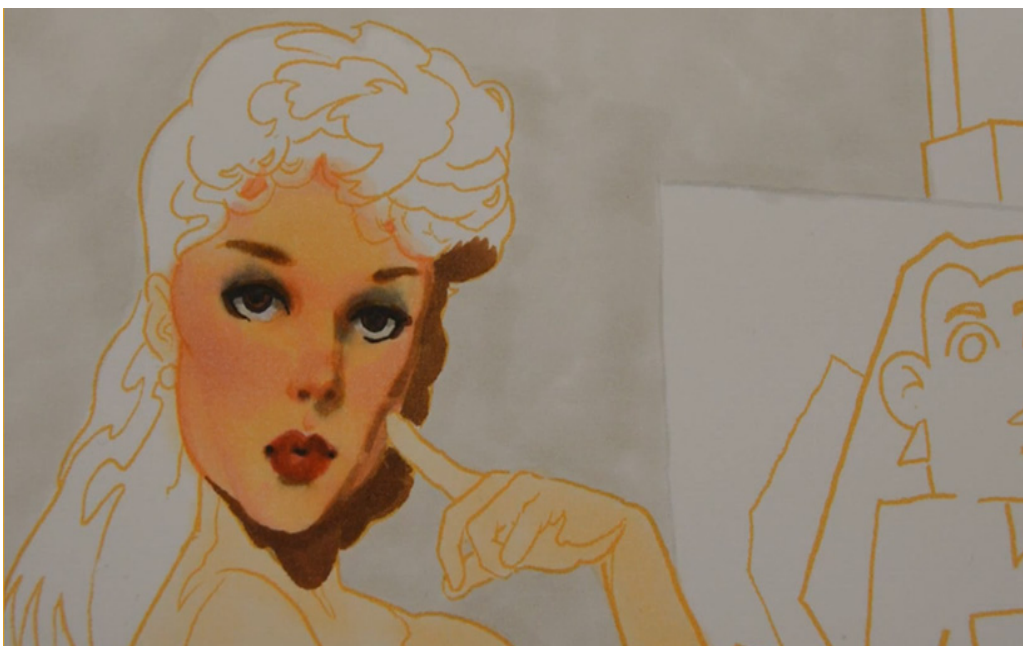
I "shape" her lips with E09, placing it in the corners of her mouth and on her upper and lower lip.



I then soften the E09 with the original lip color, R08.



I use a multiliner to restate the opening of her mouth and at the corners as well.



I then strengthen her lash line and shape her eyelids with E39.



I reshape her right cheek (on your left) and the right side of her nose with R20.



...and then blend those areas out with YR00.



To finish off this initial pass at her face, I use E51 as a color “lifter”.

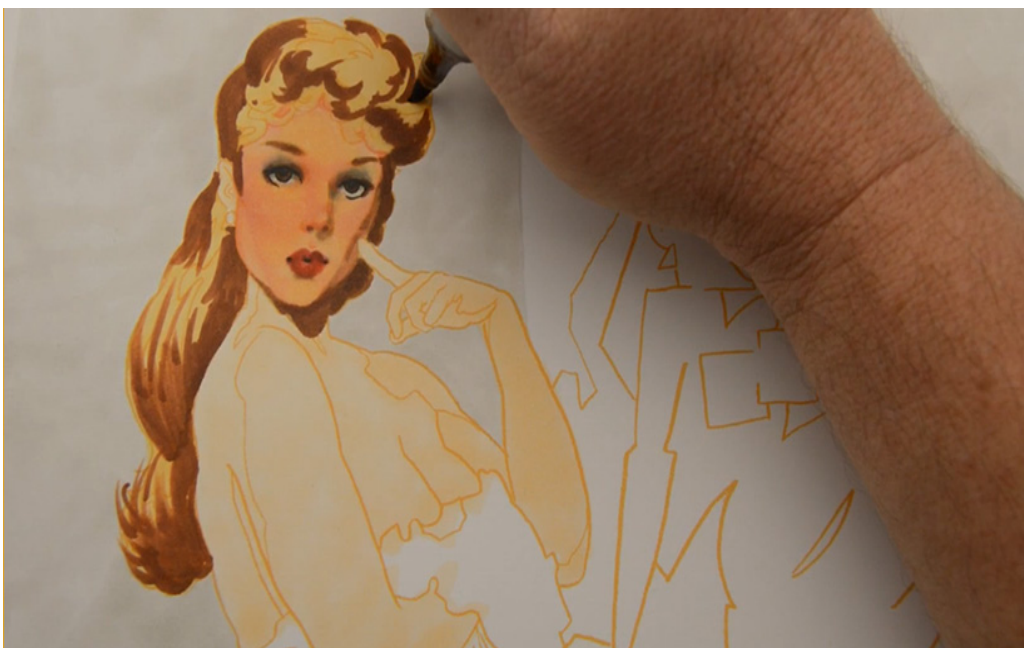
Rather than using it to lay in color, I use heavy pressure (look at the bend in the nib) and a slight scrubbing motion to lift and lighten the color under her eyes, above her eyebrows, and on her chin.



This is as far as we can go with her face without addressing her hair.



I lay in an over all base color on her hair with YR21.



I add "waves" with E39.

Notice the "hair-like" upstrokes and the loose hairs outside the line near her back.



I make more hair strokes and rough in the curls on her forehead with E97.



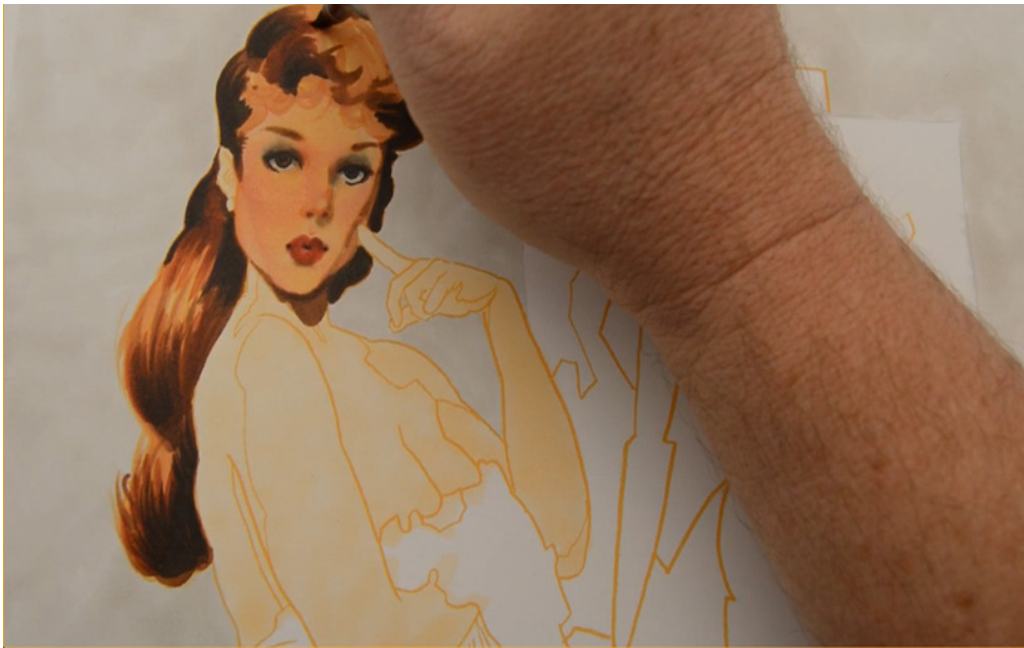
I then selectively darkened areas with E29.

Refer to the video and reference photo if need be but don't worry about exact placement.

Take note that I used this color to separate her hair from her neck in the area under her hand.



I reinforce the darks from the previous step with the E49, taking care to leave plenty of E29 still visible.



I add E09 to bring the over all color of her hair closer to it's final color.



Notice how sketchy everything is!

Do not make the hair too smooth or too blended! Leave it rough and interesting so it looks like hair!

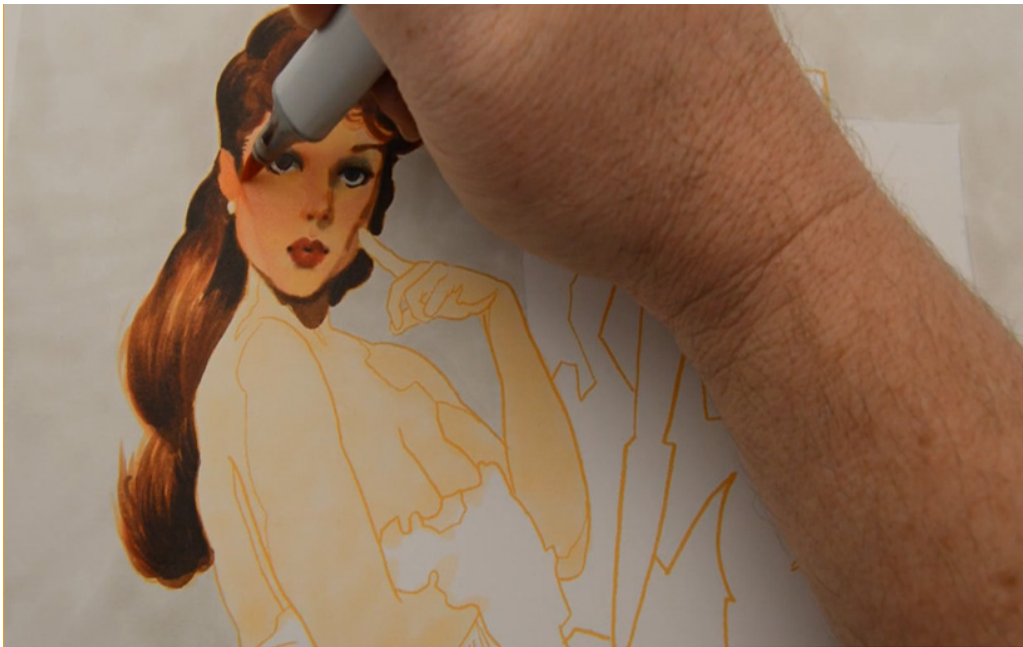


...E39 to soften it all together, but not *too* soft.

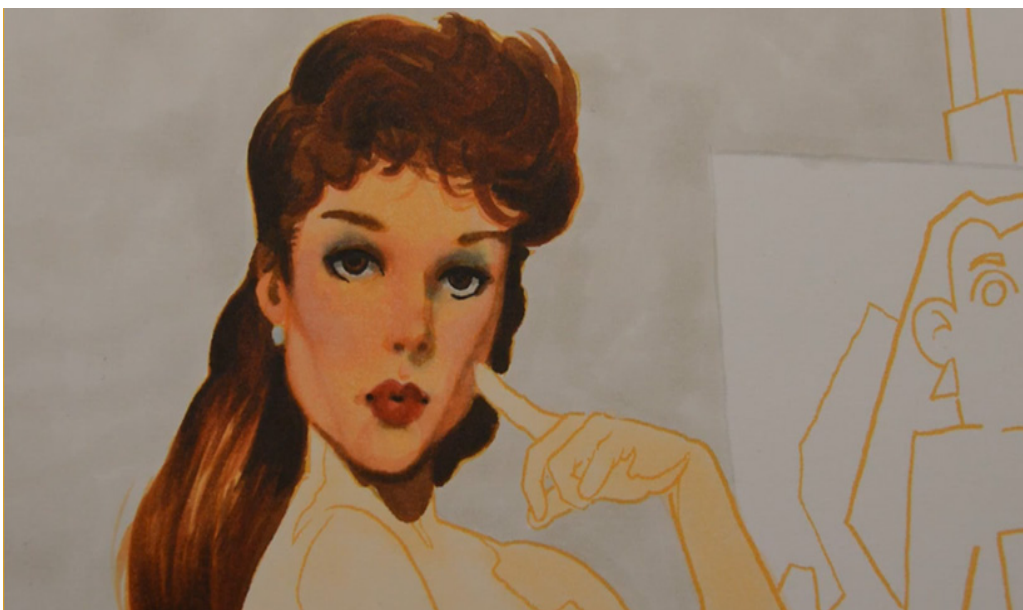




Some final accents with E29 and the hair is mostly complete.



I color the ear in (*finally!*) with R02.



...and I darken the ear's center with E37. I also touch in a dot of B21 on the earring.

The truth is, you *could* stop here (other than highlights), and if you're using colored pencils you *should* stop here.

*At this stage in the video I make further refinements to her face, but you may not need to! Take a minute to assess your work – if you're happy with what you've done, move on! Your work is your own and you may not need to use all the layers I use to get it where you want it to be.*

*The fact is that by this point you should be pretty happy with your progress.*

*If you feel the need to refine a bit more, feel free to watch the refining the face section of Chapter Two in the video lessons. All the colors are listed there, but honestly sometimes it's better to stop while you're a-head (pun intended) :)*



## Adding Highlights

As always, I'm using white gouache for my highlights. It's opaque, applies with a brush, and is removable with a bit of water on a cotton swab if you make a mistake. It is hands down my favorite highlighter.

I add reflective lights to the eyes, and highlights to the tip and bridge of the nose and behind the shadow side nostril and to the high points of her cheeks...



...then blend out with a dry finger.



I add highlights to the high points on her chin and brow bones and soften it before it dries.

Her forehead too gets a bit of softened light...



..while the lights on and above her lips stay nice and crisp.



I touch in a bit in the whites of her eyes to shape her irises and call it good.

# Chapter Three:

## The Torso



## Chapter Three - Colors Used:

E00

E18

E39

E43

E51

E97

YR00

YR02

R20

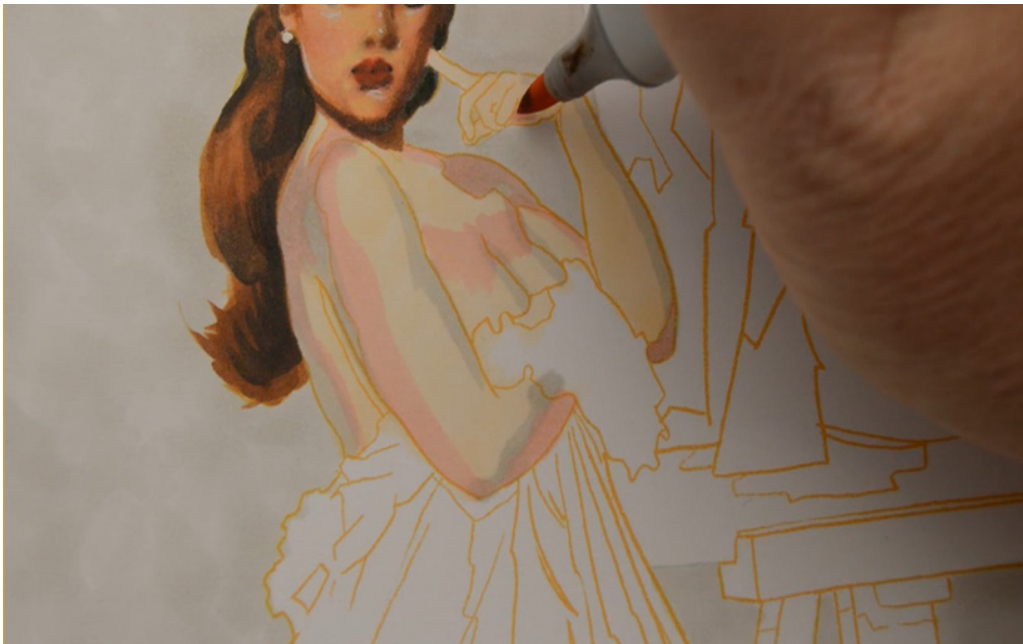
W1

W2

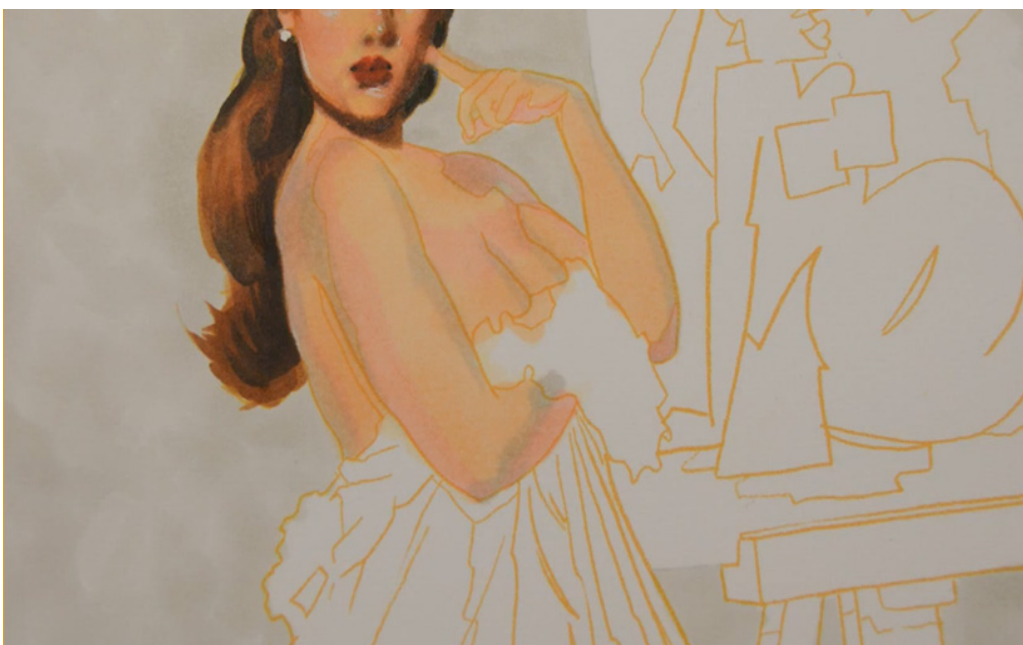


I begin the torso by laying in the shadow and transition areas with W2.

Transition areas are anywhere I want to give the forms an impression of roundness, and usually occur at the edges of individual forms.



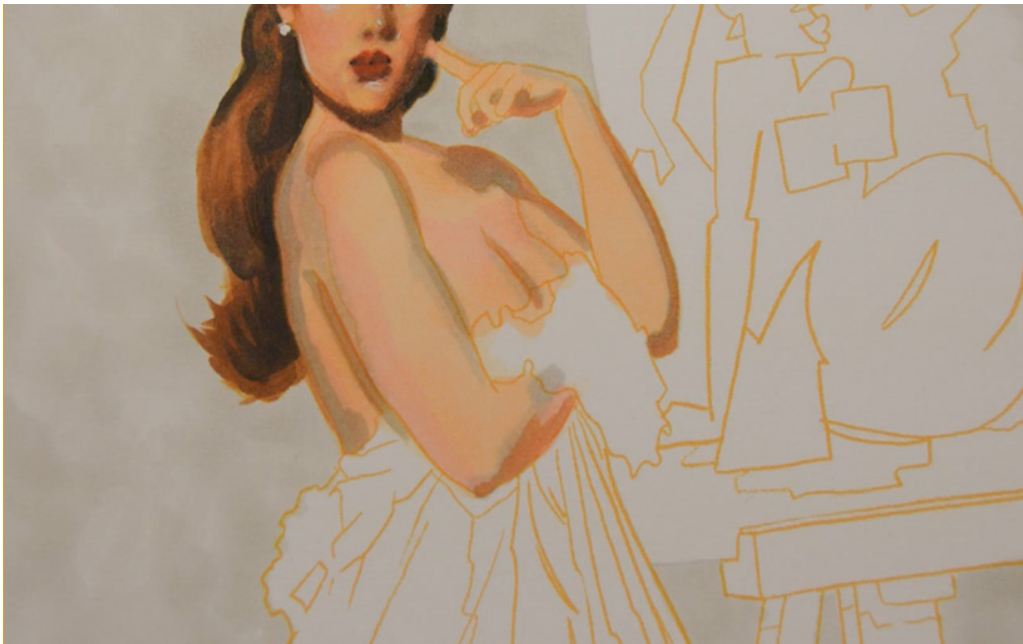
I place a layer of R20 over the gray in areas of the back and on the shoulder under the hand, down the back side of the arm, across the tops of the breast and in the shadow area of the hand.



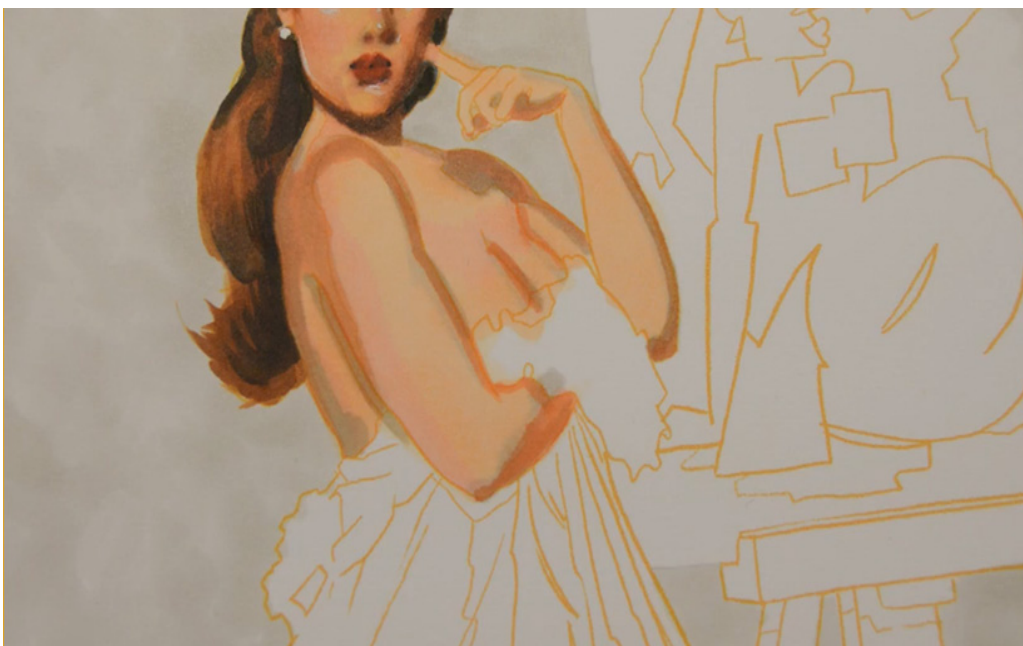
I use a blending layer all over the torso, using YR00 to soften it all together.



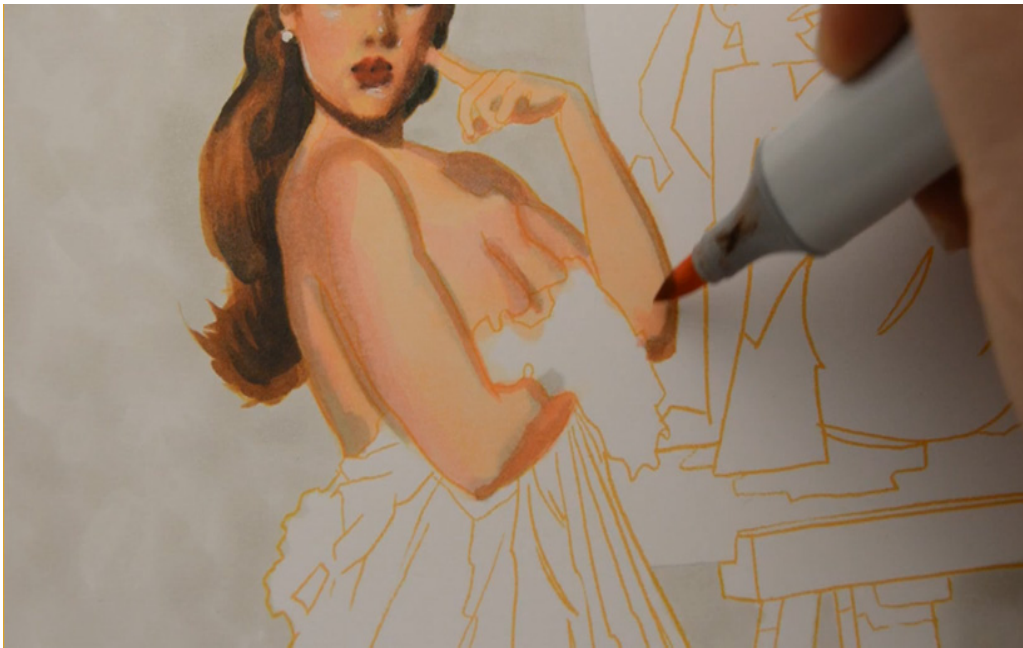
I lay in a warm E97 under the arm and across the top of the near shoulder, down the contour of the back and between the breasts, on the back edge of the far arm, the underside of the hand, and in the shadow on the far shoulder.



I place areas of E43 on the close arm and shoulder, between the breasts and on the back shoulder, along the back, in the underside of the hand, and along the contour of the back arm, as well as the under arm area of the foreground arm.



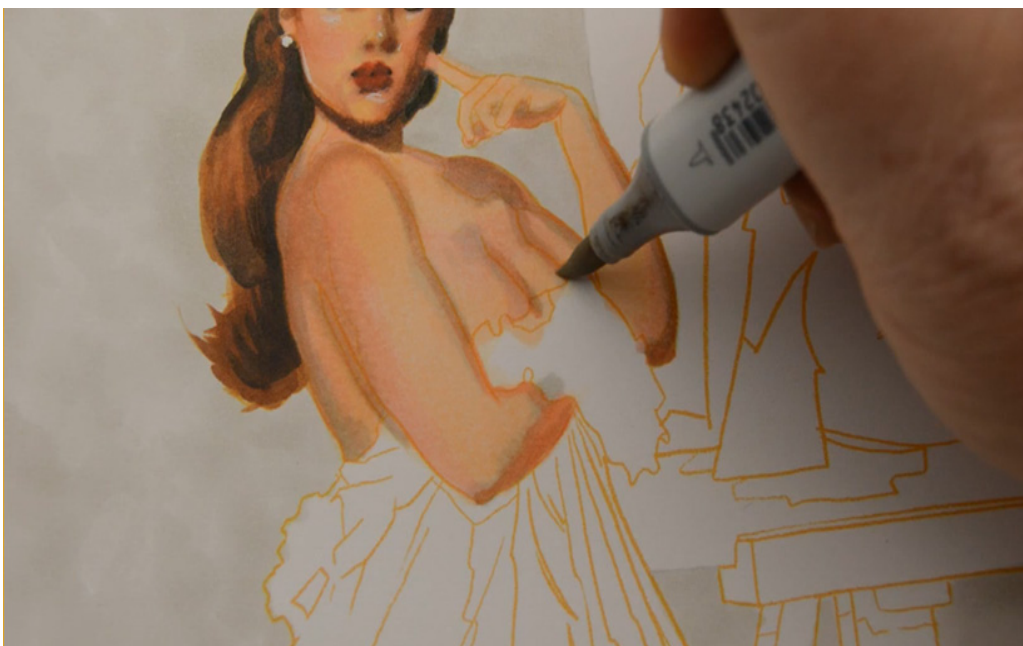
I lay in a heavy layer of YR02 in the area of the shoulder blades, across the contour of the close arm and shoulder and on the underside of the close arm's forearm. I also contour the breasts and the far arm, and place this color in the shadows of the hand and back shoulder.



I soften the edges of the previous colors with R20...



...and then cover the entire torso with a heavy layer of E00, which softens everything and pulls it all together.

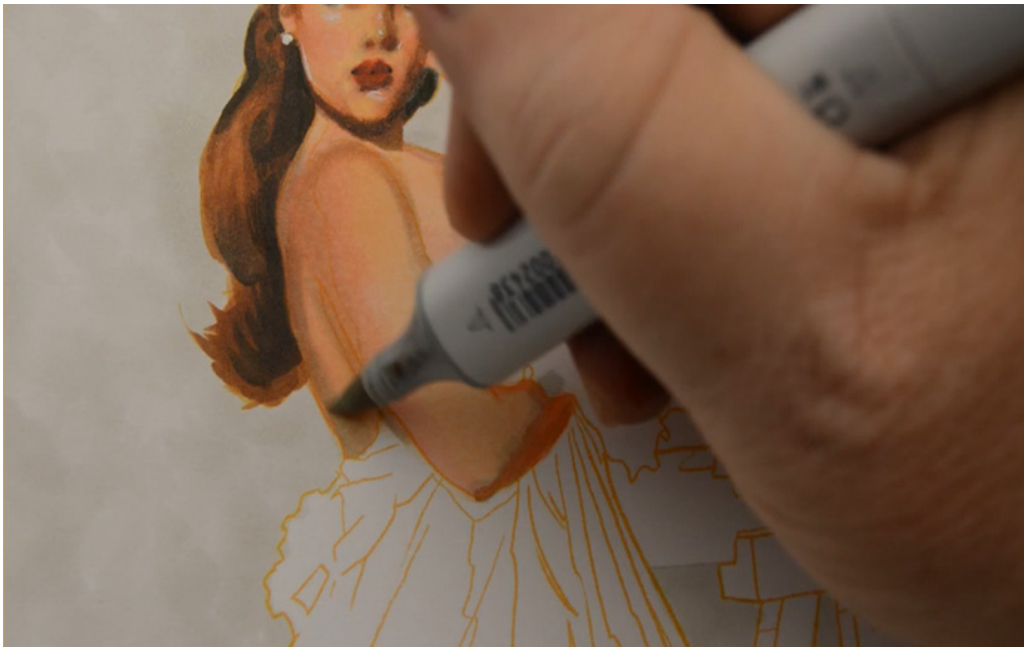


I add W1 to the contours of the breast...

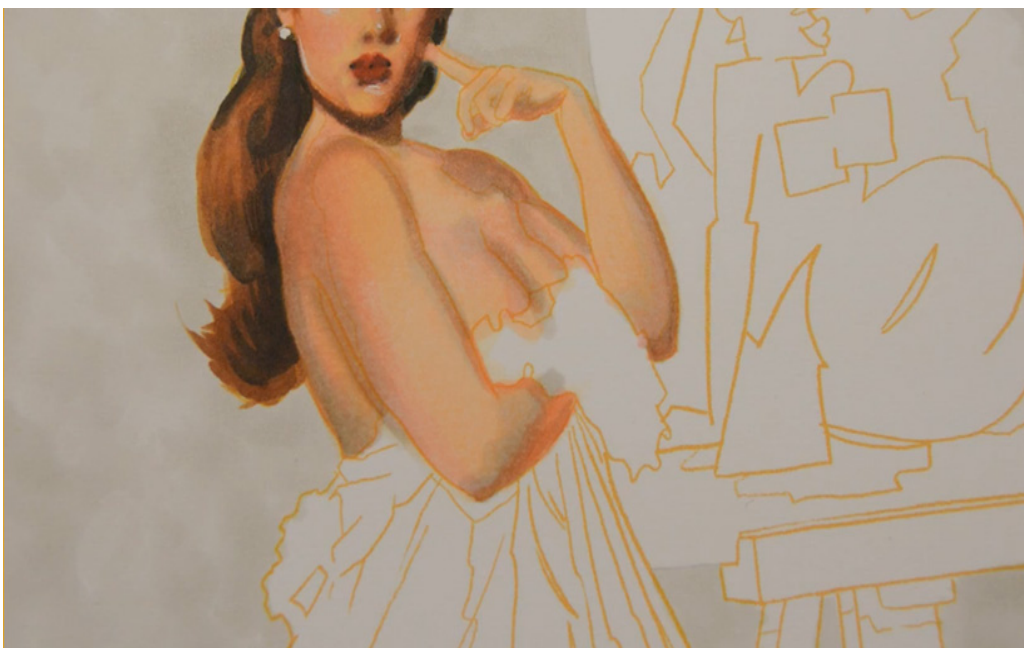




...to the shadow edges of the arms and hand (W1)



To the back and contour of the close arm...



...in effect, restating my transition areas.

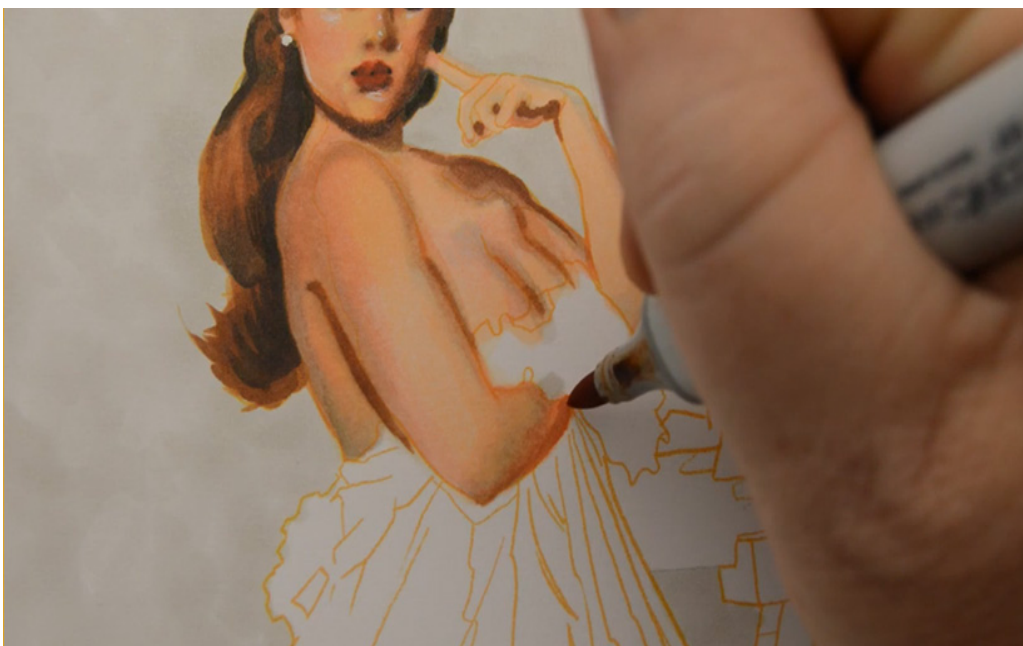


I use E18 to “hard line” the contours and strengthen the shadow under the hand...

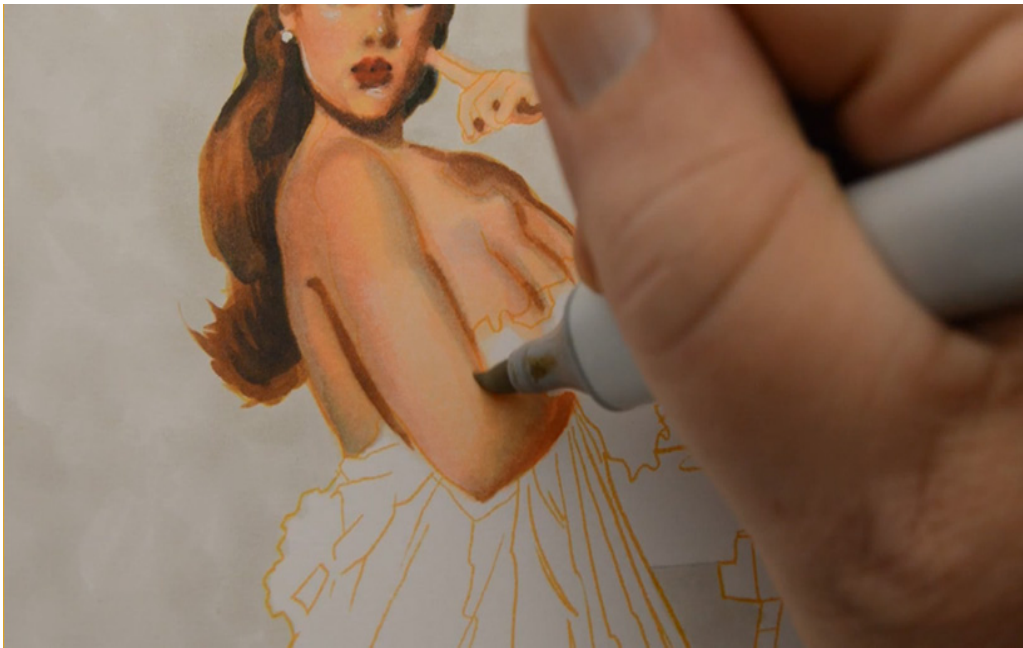


...and then blend it softly with a layer of YR02, being careful not to lose the hard edges completely.

As you can see, the hard lines are soft but still visible.



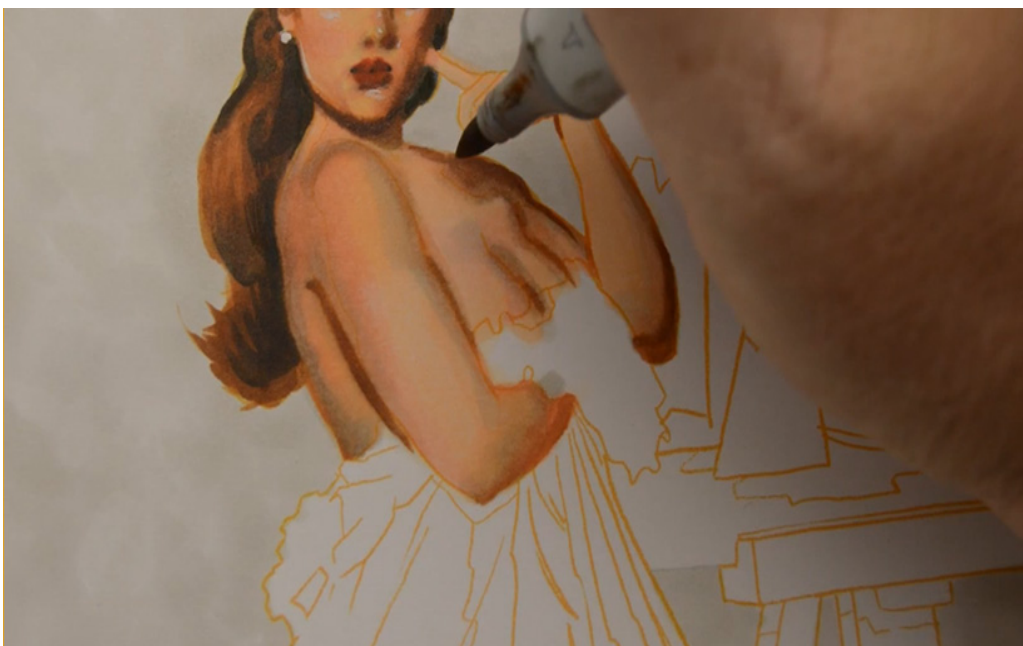
I strengthen the reflected light on the underside of the near arm with E97...



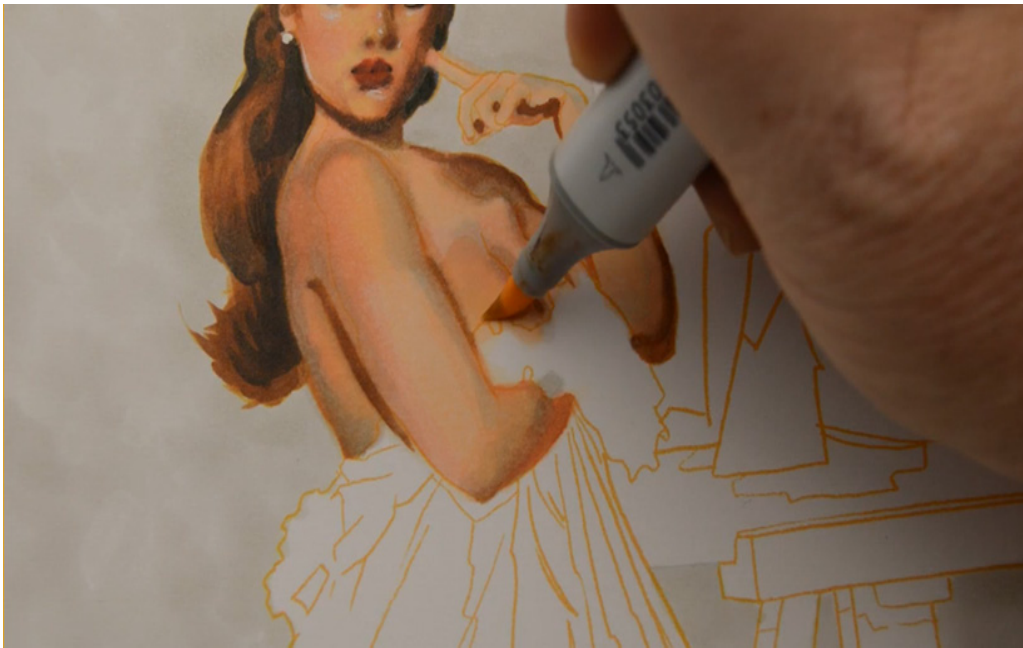
...and restate my transition areas with W2



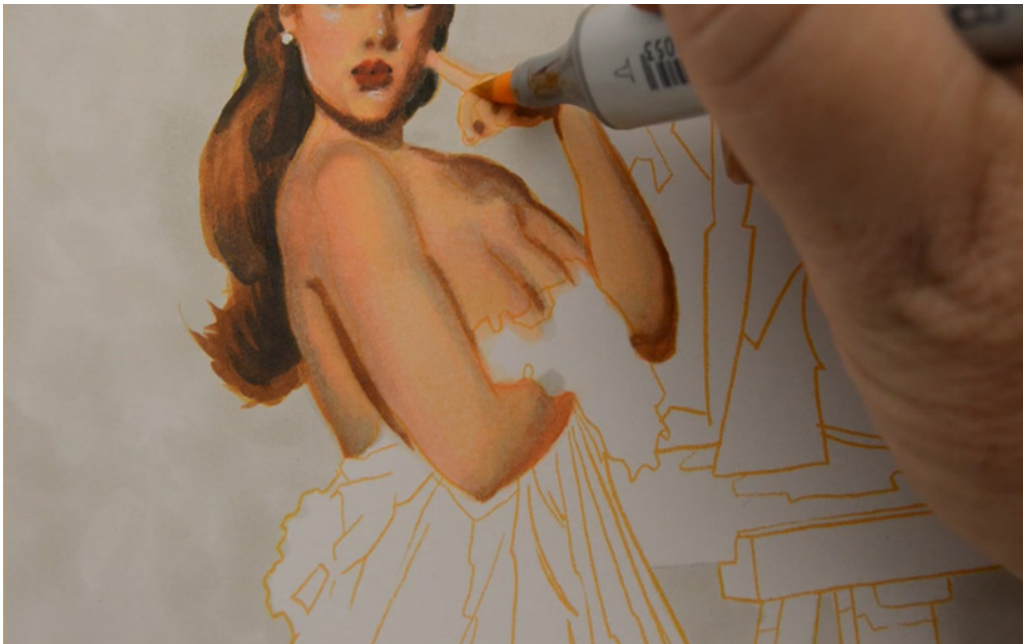
...including the lower back, and the tops of the breast and hand.



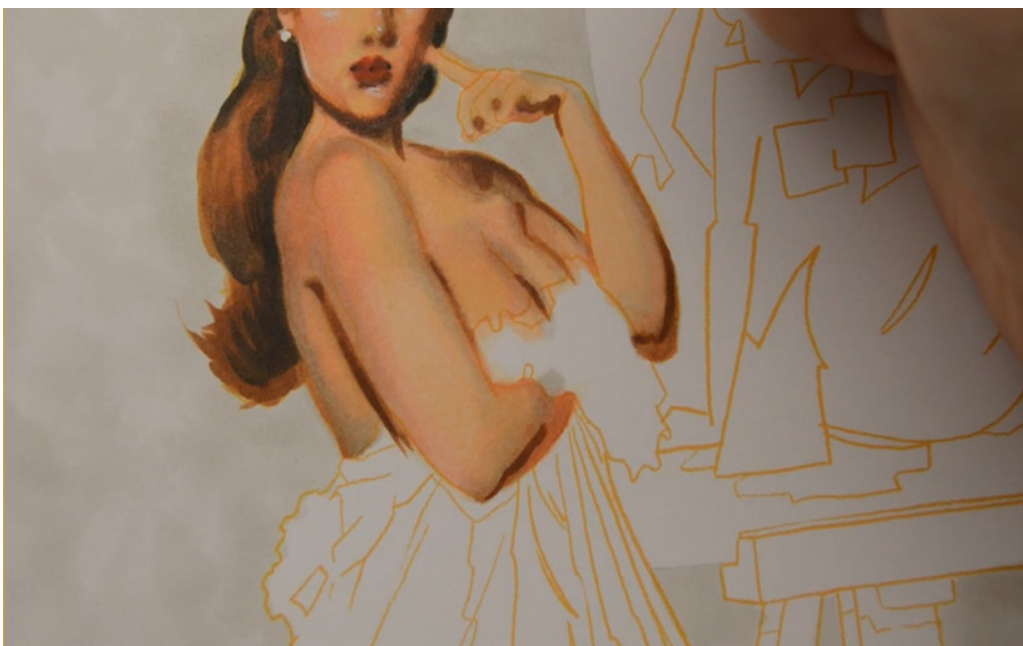
I restate my accents with E39.



Blend with E51...



...over the entire torso area.



I restate my “hard accents” with E39 to finish it off. It is important to resist the urge to over-blend these accents... I know you want to but don't do it! Leave them hard – it's important! Take a moment to look at the finished class page... see? Those lines are there! You just didn't notice them before, and your viewer won't notice them at all! So leave them, it makes the work more interesting and more painterly! We are mimicking an oil painting after all :)

# Chapter Four:

## Lower Body and Drapery



## Chapter Four - Colors Used:

E00

E18

E39

E49

E51

E97

YR00

YR02

C4

C6

C10

W1

W2

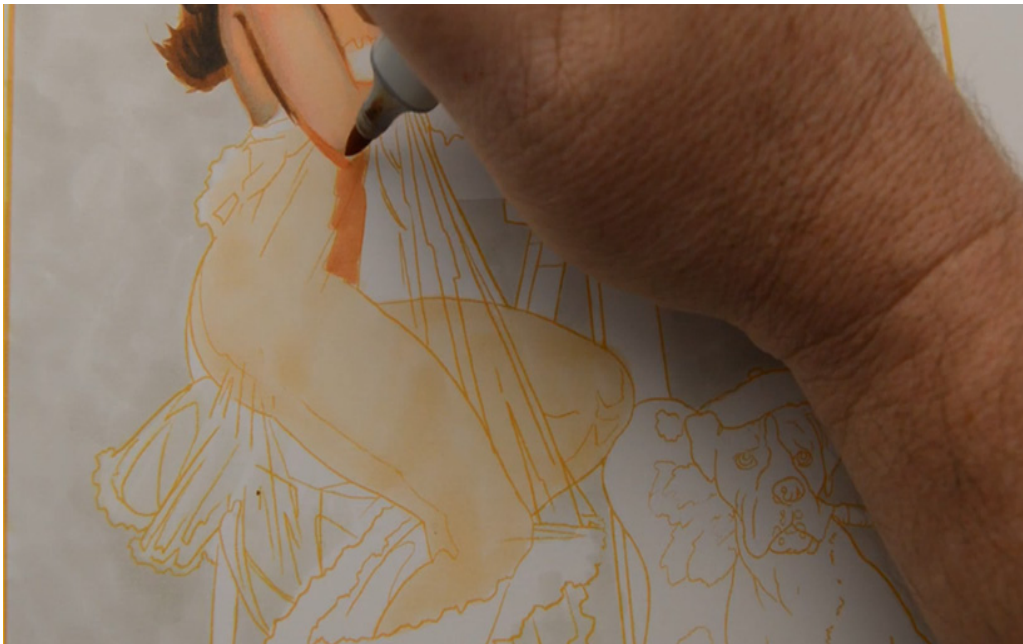
W4

100 Black

0.5 Multiliner



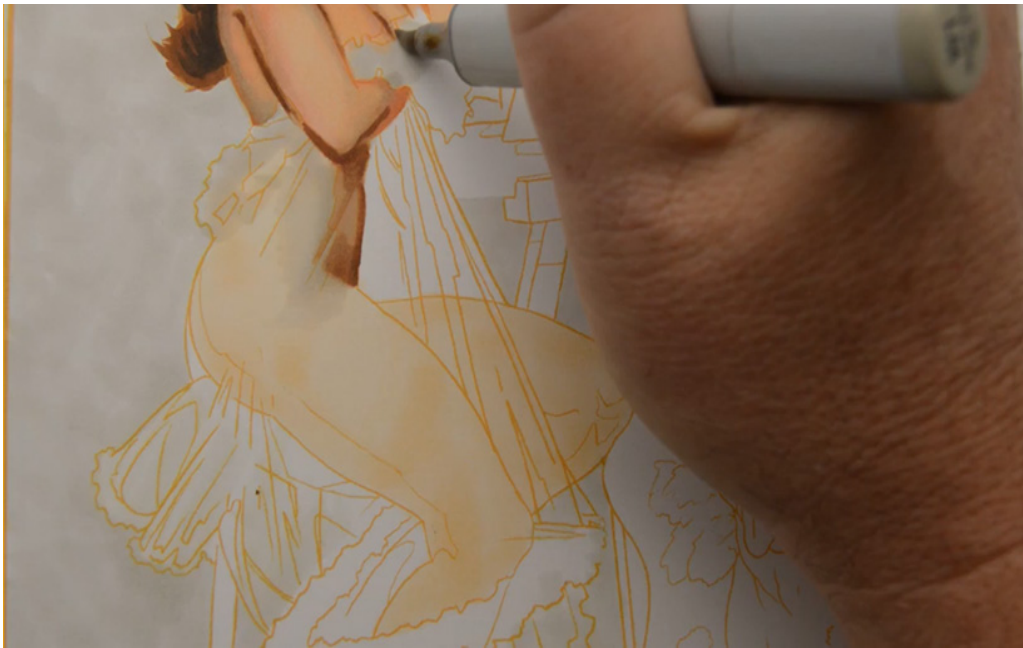
I lay in a base color of E51 on her abdomen and legs.



I use E97 to indicate the shadow on her stomach and under her arm.



I add shadow accents with E39.



I use a rough, sketchy layer of W1 on the lace gown, including the top and bottom ruffles...



...the "open" area under her arm...



...the areas under and behind her legs...





Pulling in long strokes...



Leaving it rough and uneven...



I then add W2 in much the same way, to all the same areas...



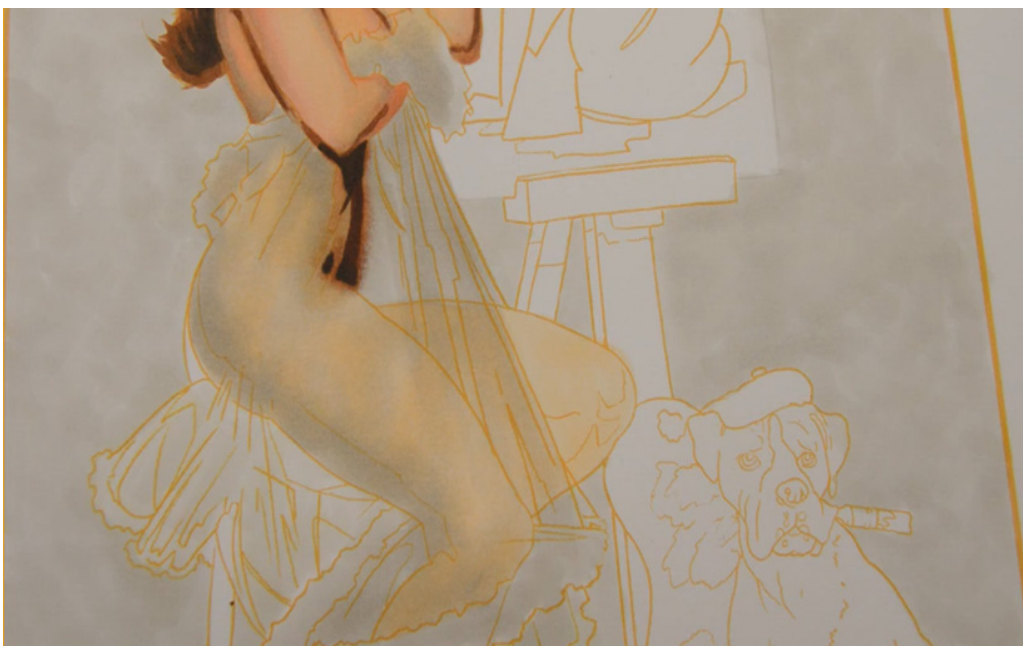
..."streaking" it upwards and downwards to begin indicating the illusion of folds and creases.



I add a layer of E51 over the skin areas to soften everything.

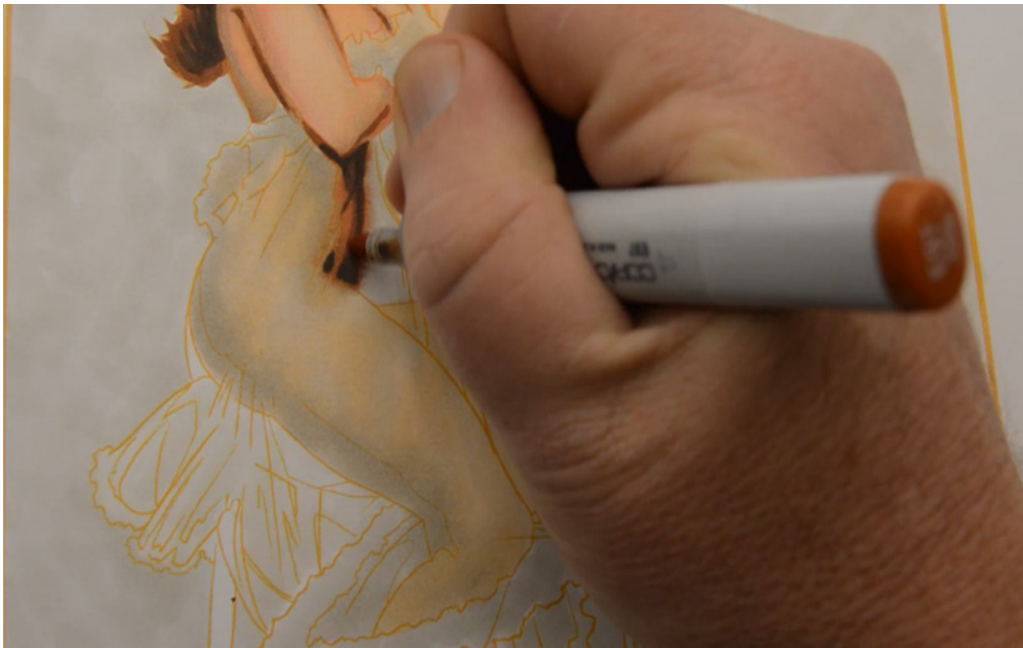
I'm careful not to completely obliterate the work from the previous steps.

(Colored pencil users should skip this step.)

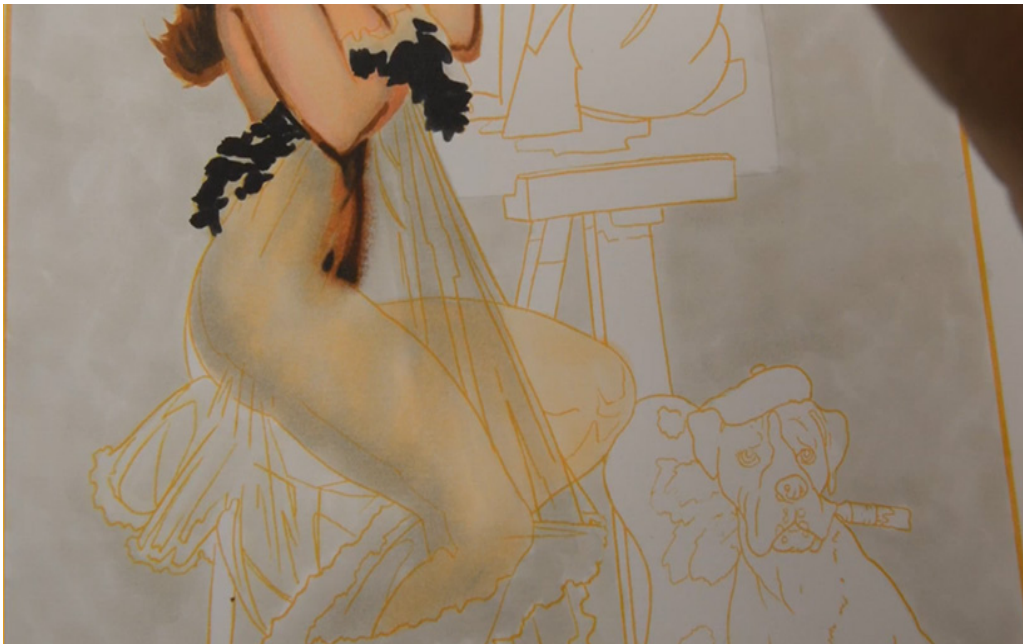


I place stronger accents under her arm and on her abdomen with E49.

I'm not worried about "bleed". In this case it creates a nice soft edge and will not be noticeable once the sheer dress is complete.



I strengthen the color contrast in this area with E97.



I begin indicating the “ruffled” area with 100 Black.

I use an almost “leaf” like mark and leave the black “splotchy” and uneven.



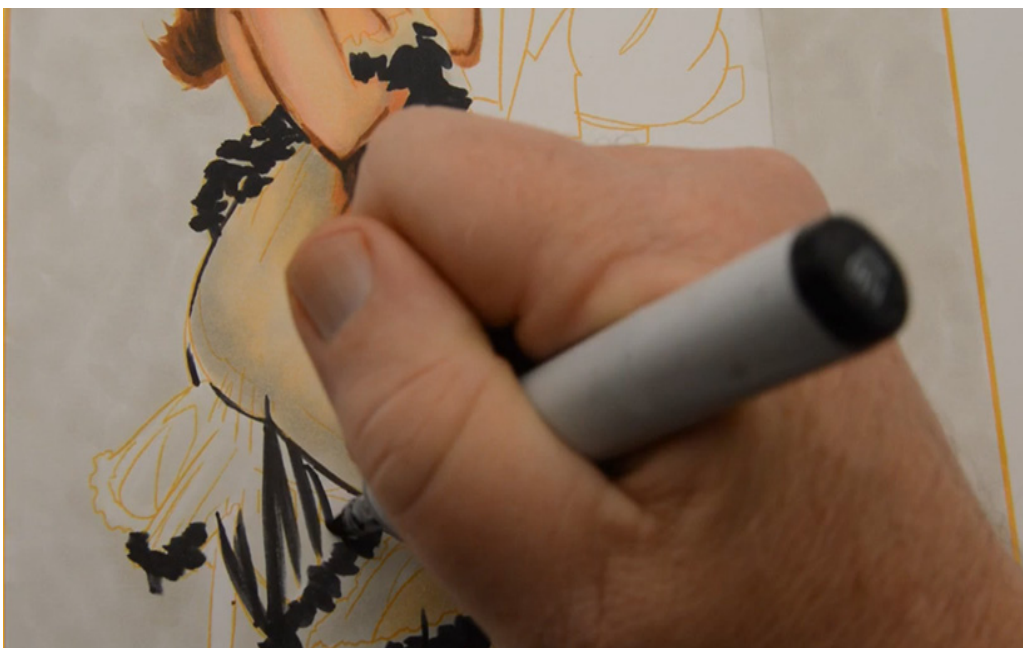
I line the back of the dress with the tip of the marker and begin indicating the folds under the arm.



(100 Black)



I "hard line" the contour of her butt and leg.



And turn my attention to the face behind and beneath her.

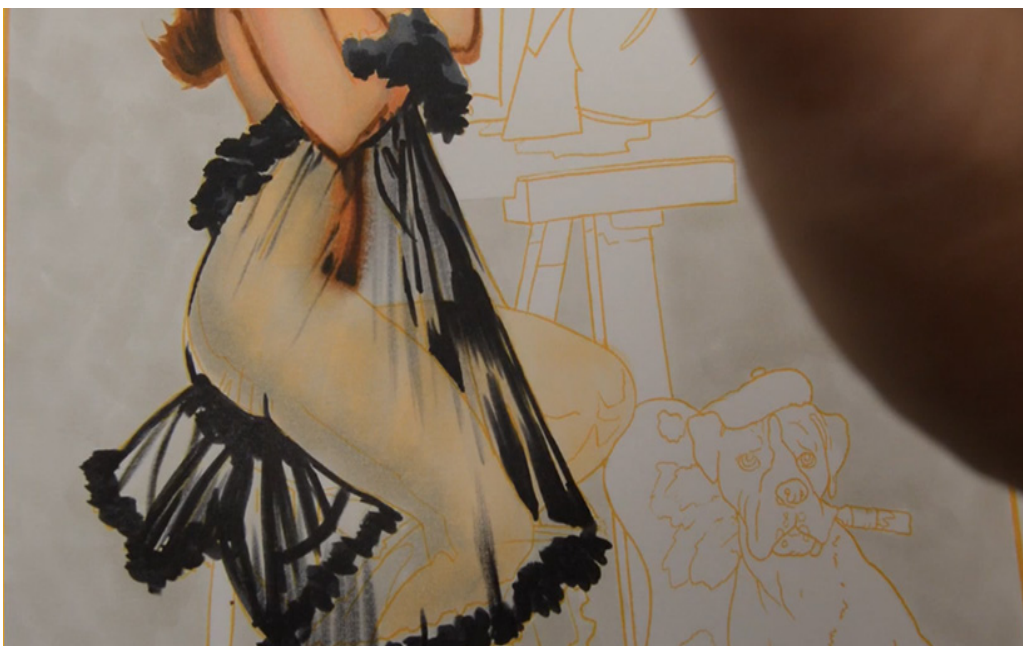


(100 Black)



With the major folds indicated, I lay in areas of “tone” using the broad side of the nib and almost no pressure at all to create a “see through” tone.

I use this stroke both top and bottom.



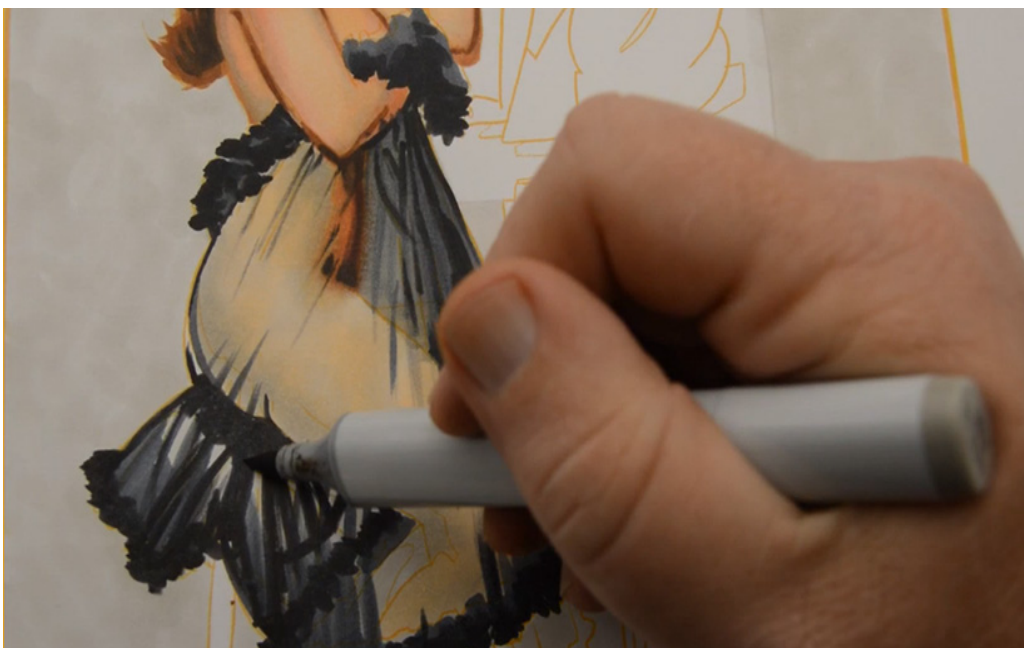
I layer C6 over and into the 100 Black in the ruffles...



..along the hem line...



...and in the folds under her arm.



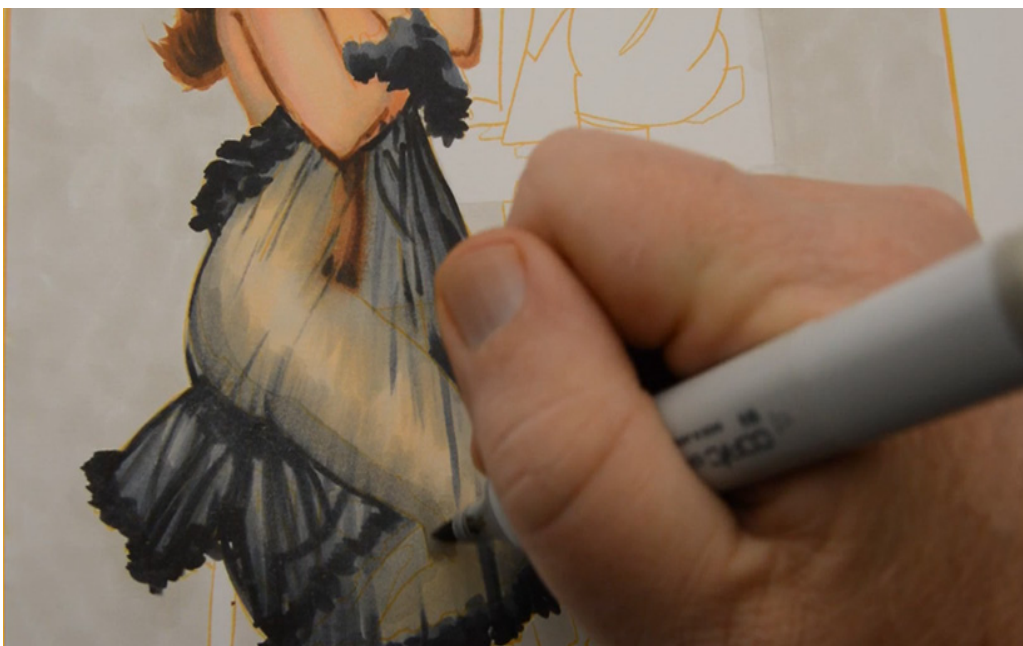
I switch to a W4 and repeat the same steps...



...pulling the color up and over the body beneath the dress.



I lay this color in the “open area” under her arm.



Still using the W4, I indicate the shadow area on her lower butt and leg.



I line the top of her near thigh and color in the small area of the far one with the W4.



I add a layer of YR02 to the shadow and to the lower legs behind the knee, and to her thighs also, covering and modifying the W4 areas from the previous steps.



I "hard line" the tops of her legs with E39...





...and use the E39 to darken the shadow on the near leg.



I restate these areas with YR02, essentially giving the forms of her lower body a wide “outline”.



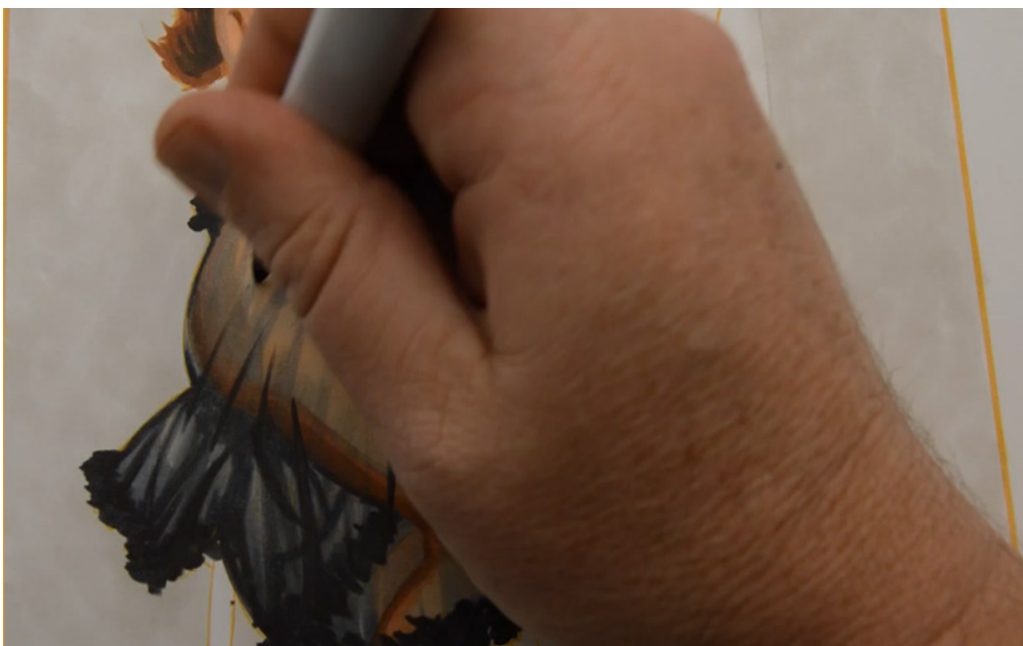
I blend the edges of the color from the previous step with YR00.



I restate some of my “folds” with C4 using fast, light “streaky” strokes.



I reestablish my strongest folds with 100 Black both under the arms...



...and under her legs.



...sometimes using long lines to create the impression of creases and seams.

I also darkened the shadow under her arm.



I use a soft blend layer of YR00 to pull it all together.



I "outline" her lower calves with E18...



...and then “round” the forms with E97, softening the color from the previous step and strengthening the contours.



I use a 0.5 multiliner to add crisp edges and sharp angles to finish off the dress.

# Chapter Five:

## Lower Legs and Chair



## Chapter Five - Colors Used:

E00

E18

E37

E43

E44

E49

E57

E97

YR00

YR02

YR24

R20

B21

C6

W00

W1

W2

W4

0.5 Multiliner



I turn my attention to the far knee, indicating the shadows and contour with E97.



I add dark accents with E18.



I "shape" the area with W2...



...then blend it all together with E00.



I add R20...



Then a "hard line" with E18.





I soften the E18 with YR02...



...then desaturate the YR02 with W4.

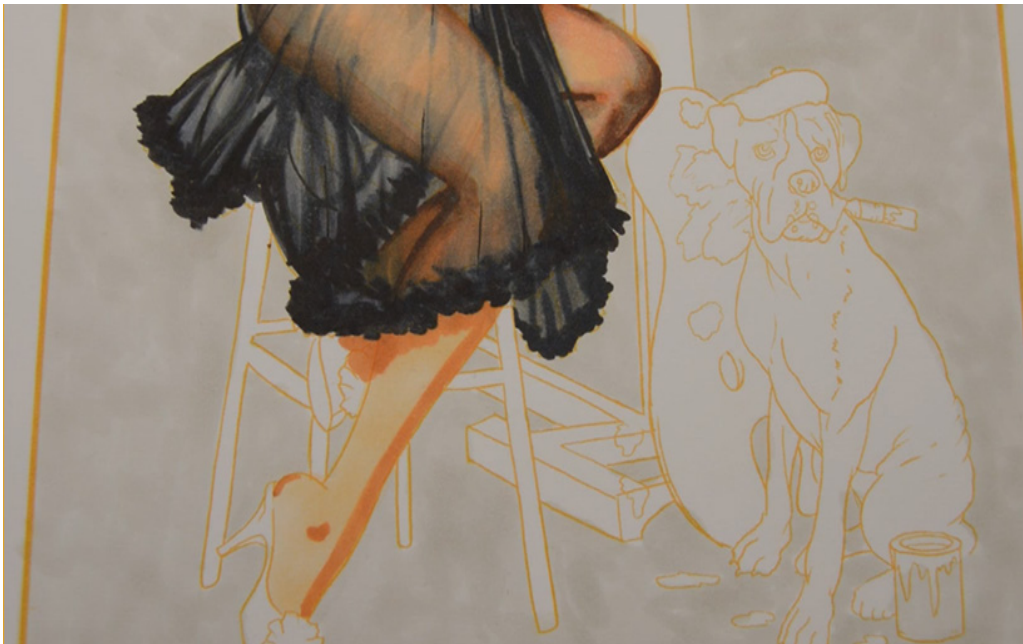


I hard line the dress around the far knee with a 0.5 multiliner to bring the area to completion.

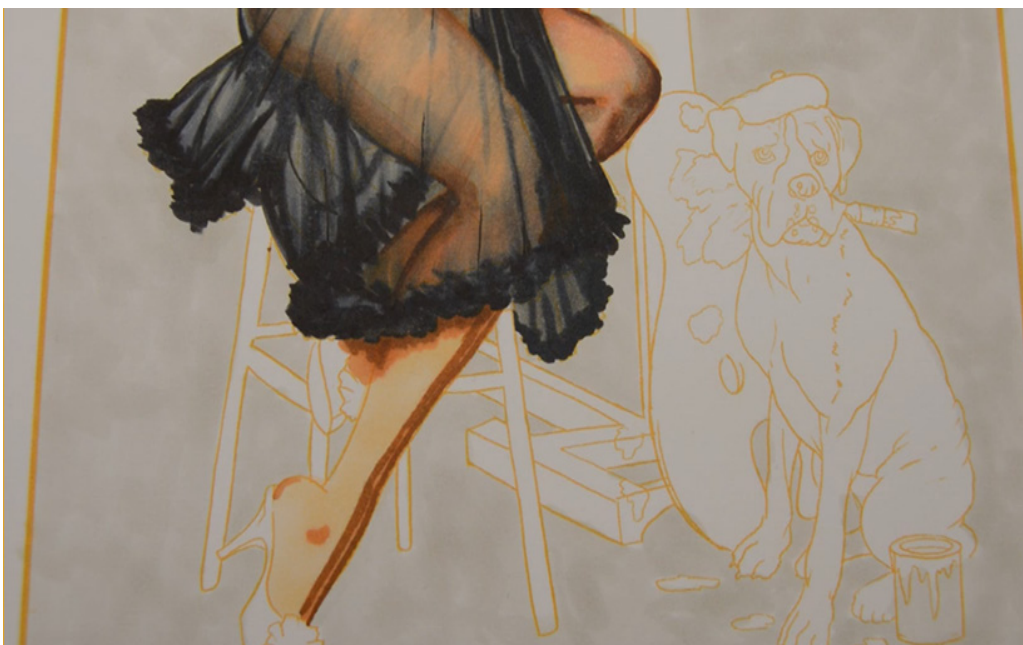


For her lower legs I'll be using the same colors and basic steps...

Base – E51



Hard line and shadow – E97



Terminator line, contour line, and shadow accents – E37



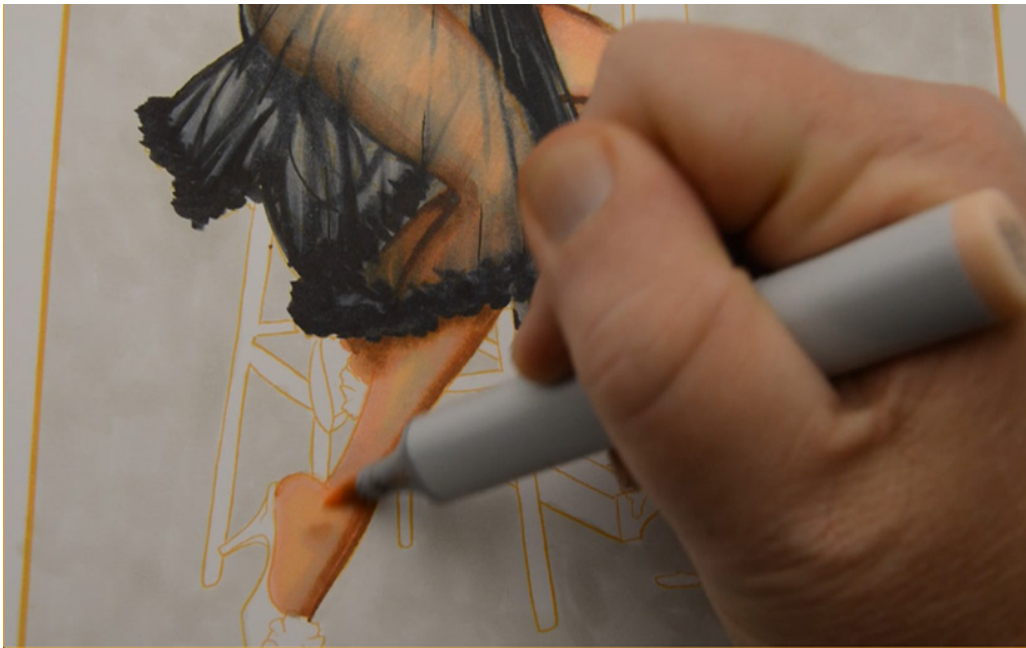
"Shape" with W2



Blend with E00



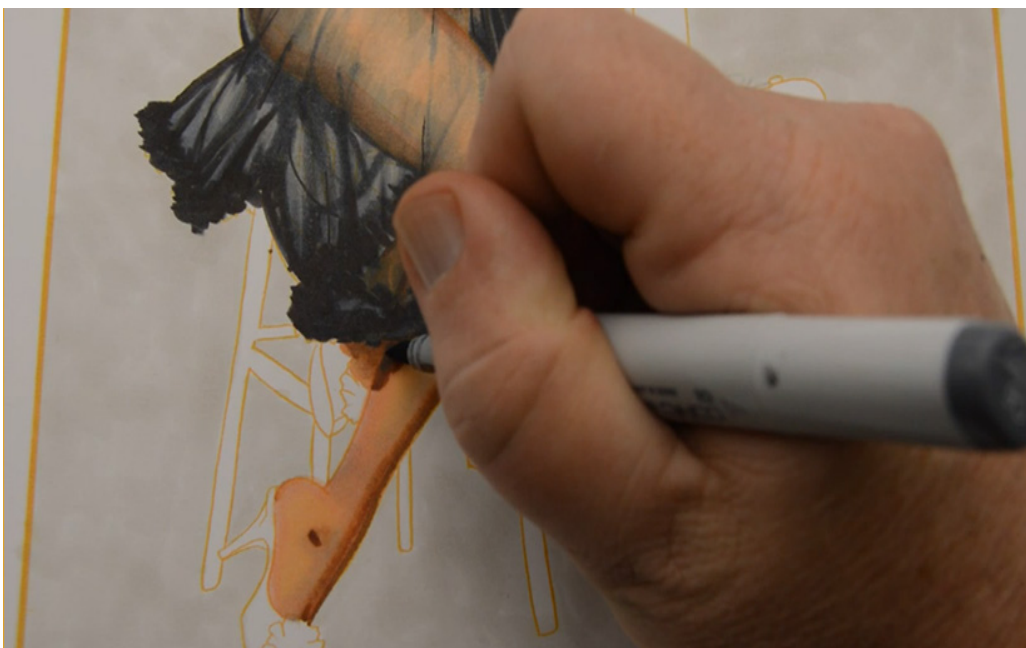
Add pinks with R20



Blend with YR00



Shadow accents with E18



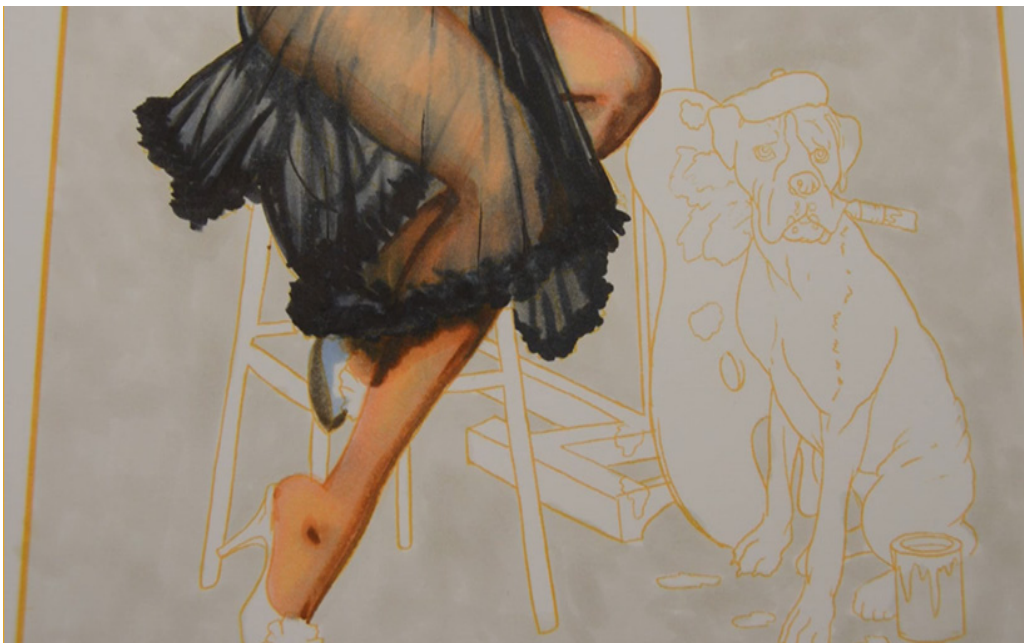
Darken shadow with C6



Place minor accents with E97 and call it good.



I indicate the sole of her back shoe with E44



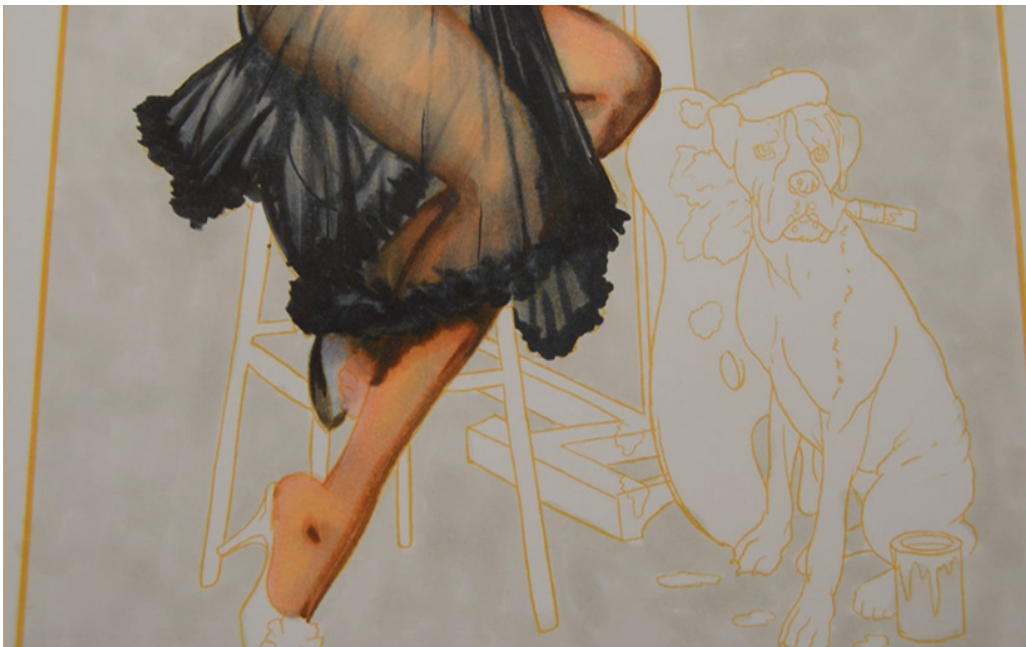
Add B21 to the tops



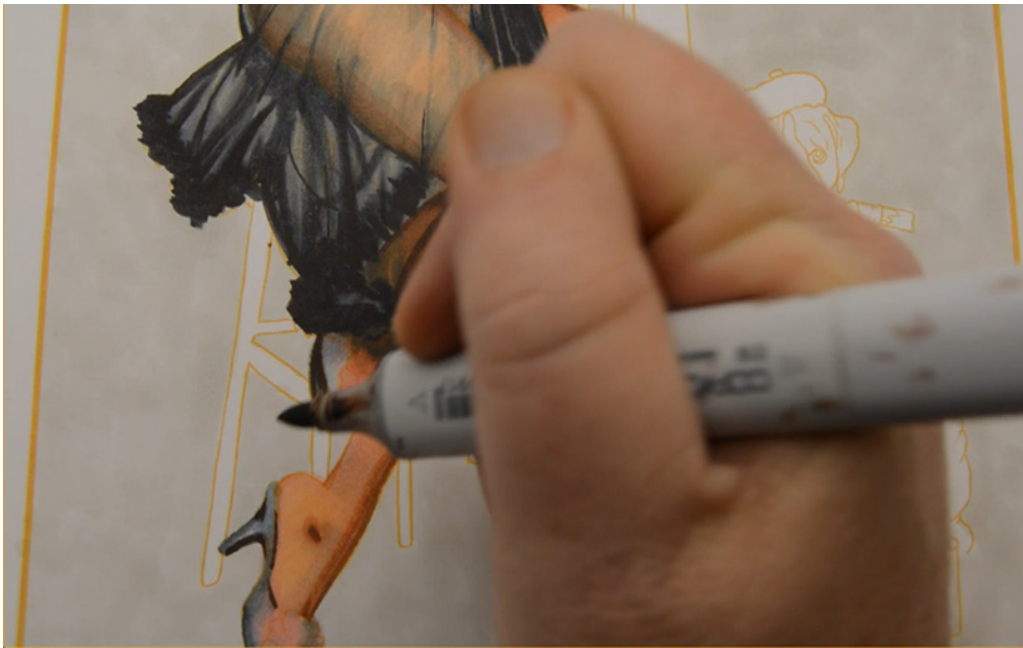
Soften it out with W00



Dark accents with E49



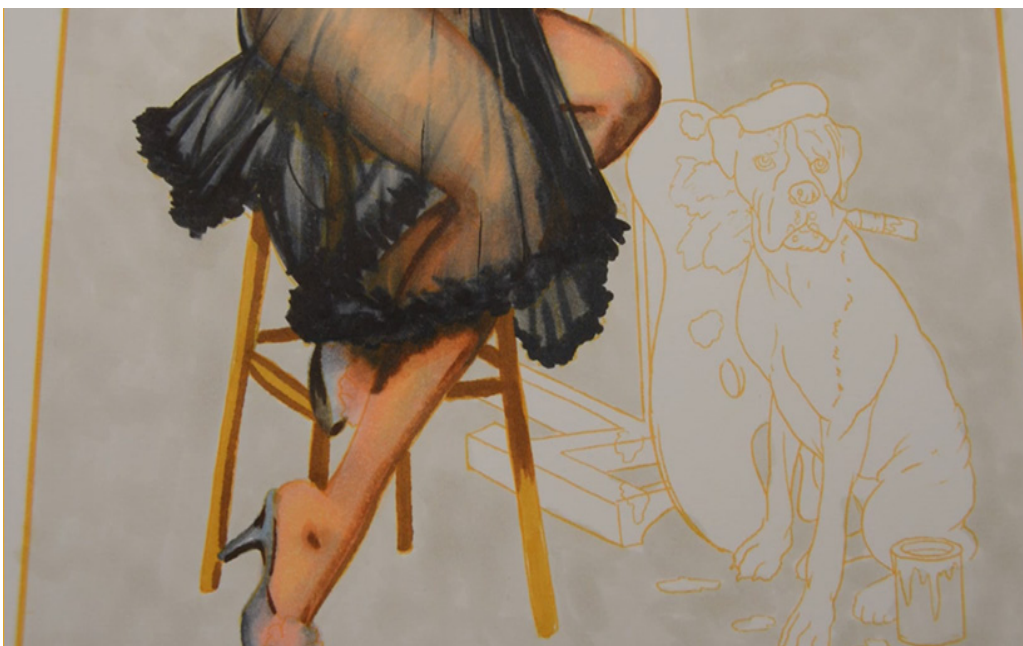
Add R20 to the fluff on the toe and to the shadow area to finish it off.



I repeat the same steps for the other shoe... you should too! :)



I lay in a base for the chair with YR24



...add shadows and hard lines with E37



Desaturate with W4...



...add dark accents with E49



Then pull it all together with E43.

It's important not to get too fussy or detailed with the secondary elements of the composition like the chair, easel, and palette. We don't want to detract from the key areas of the work.





I indicate the shadow under her chair with E43...



Then add a darker "core" with W4.



I then soften the edges with W1.

# Chapter Six:

## The Dog



# Chapter Six - Colors Used:

E18

E24

E37

E43

E44

E49

E55

E81

E97

E99

YR21

YR24

Y23

B21

R08

R20

C6

100 Black

W00

W2

W4

0.5 Multiliner

White Gouache

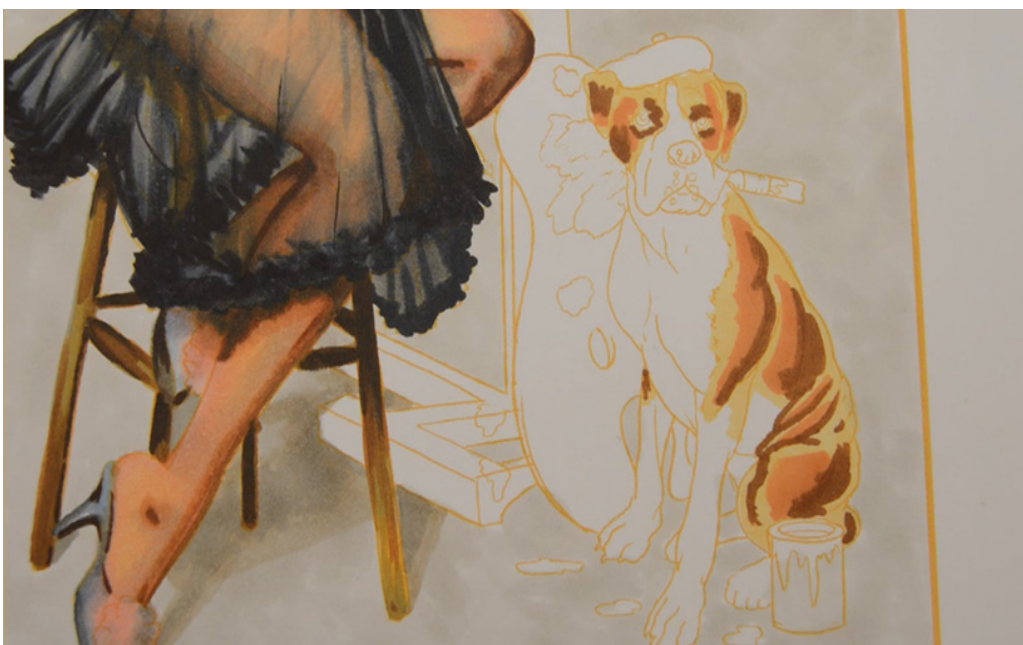


I lay a base color of Y23.

I exclude the nose, underbelly, and lower legs and paws.



I add areas of E37 to accentuate the musculature and to indicate basic shadows.



I add E97 above the areas of E37.



I soften these colors together with a layer of E55...



...and then soften again all over with a heavy coat of YR21.



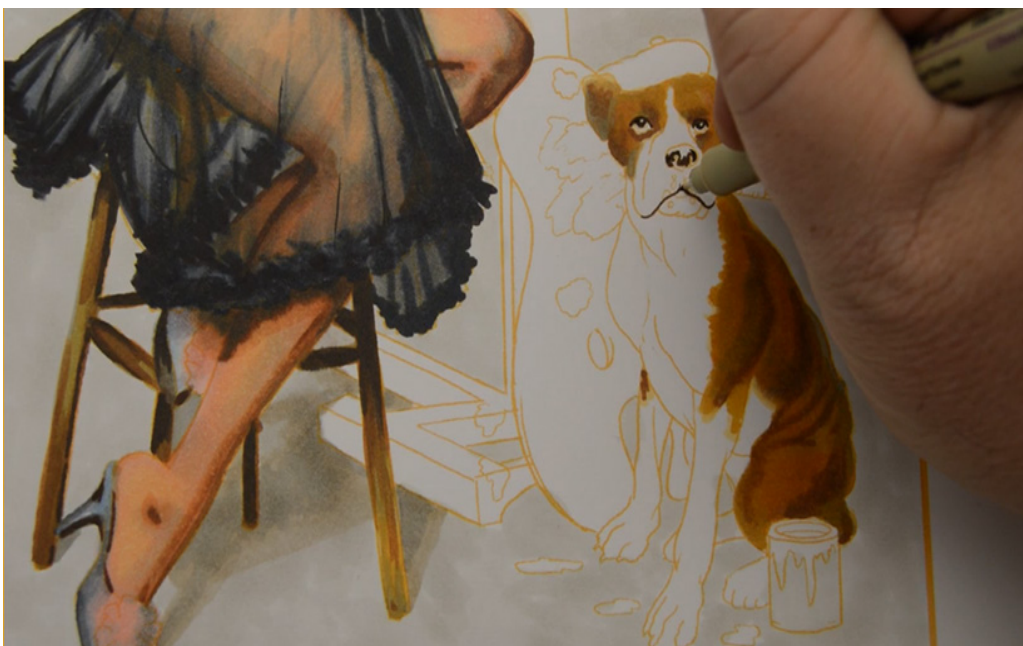
I restate my shadow areas with W4...



And then blend again with YR24.



I delineate the eyes with a 0.5 multiliner...



..and clarify the shape of the nose and mouth with the multiliner as well.



I add darker areas of interest to the face with E18.



Then fill in the nose, and spots below the nose, and define the structure of the head with E37.



Continuing with the E37, I redefine the musculature in the body.



I add R20 to the face under the nose and on the chin and to the undersides of the eyes.



I use the R20 to "hard line" the muscles of the chest.



I soften the hard line (R20) with a layer of W00.

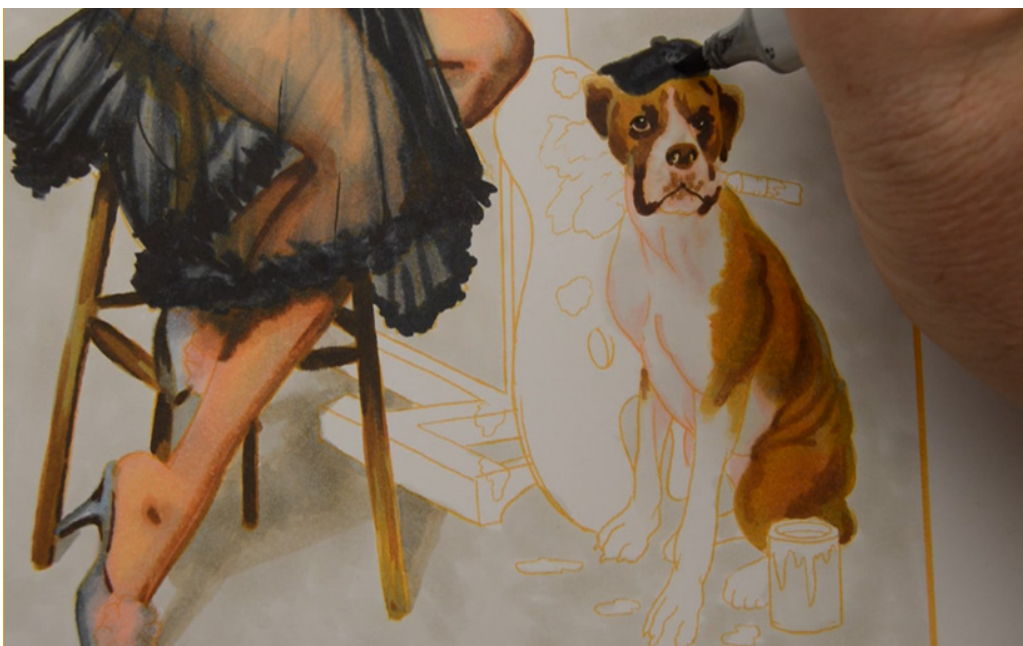




I lay the base color for the beret with C6, using heavy pressure along the contour and “flicking” strokes to create the lighter center area with a single marker.



I add “felt” texture with 100 Black.



Then I soften the whole area with another layer of C6.



I add dark accents to the face and ears with the same C6.



I add E81 under the chin and onto the neck to create the shadow of the head...



...and to areas of the chest, legs, and paws.



Continuing with the E81, I further define the body and the top of the nose.



Using E43, I accentuate the shadow areas under the neck and on the chest and arms, and add textures to the body.



I also use this color to accentuate the forms of the face.



I strengthen the contour lines with E99...



...and then blend it all together with YR21.



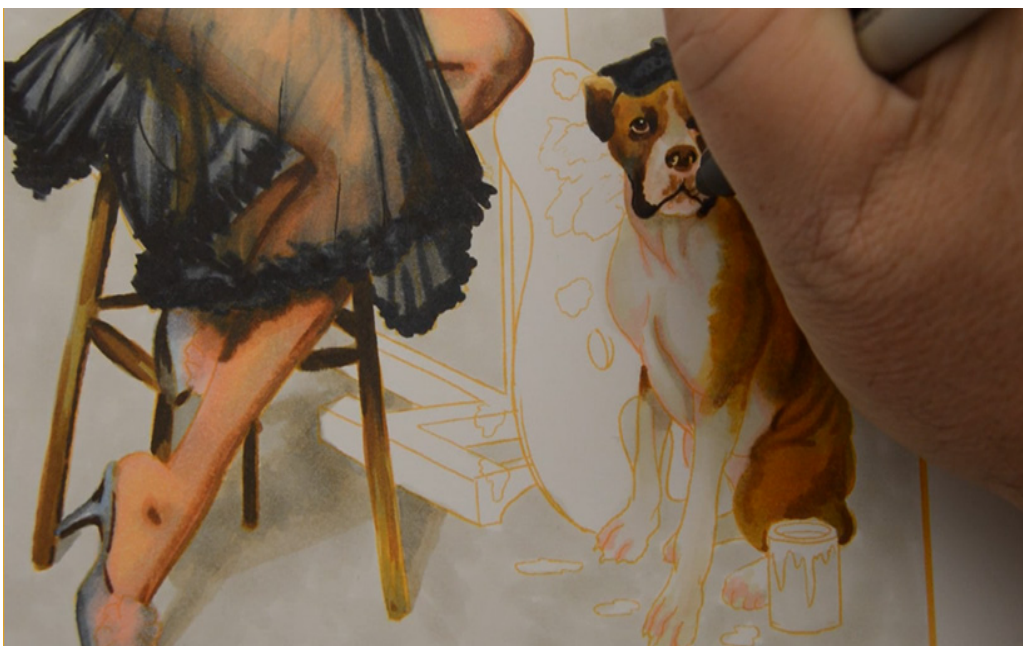
I add W00 all over the "white" areas...



...then strengthen the “pinks” with R20 in the paws and on the neck and chest.



I use the 0.5 multiliner to outline the beret...



...to strengthen the line of the mouth...

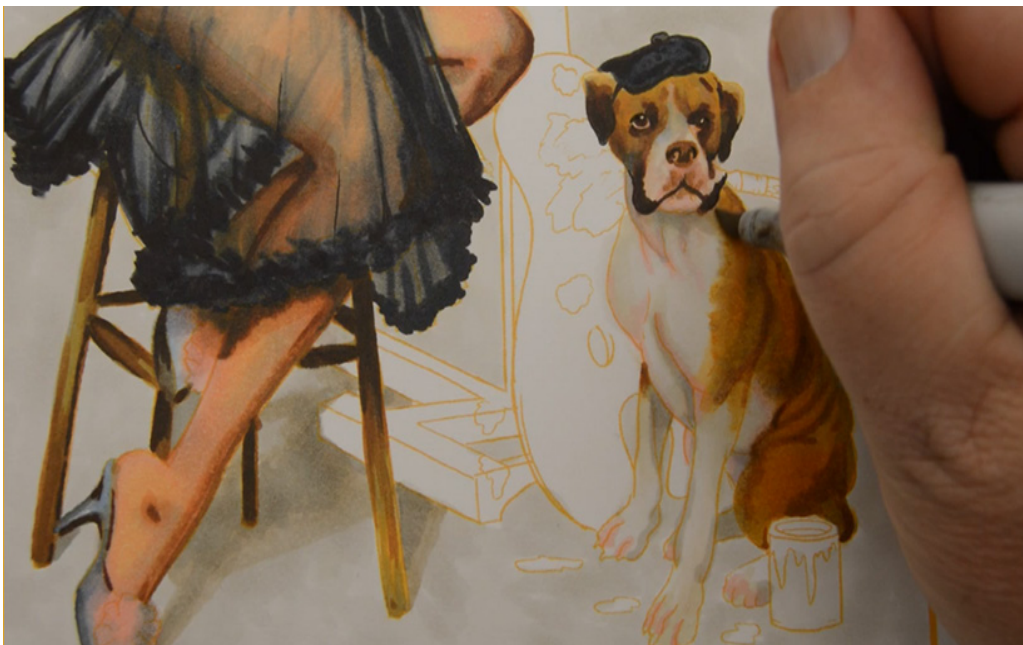


...and to add shape to the bottom of the ears.



I add small touches of B21 to the nose, chest, and legs.

The areas of B21 are small but bring subtle color variety to the "white" areas.



I add shadows along the contours of the front legs, to the hind legs, and under the head with W2.



I restate the dark spots on this nose with E44...



Then strengthen the shadows on his neck with W2.



I also add spots to the chest and legs with W2.



I hard line my contours one last time with E97...



Blend with E24....

...and he's ready for white gouache!



I use the white gouache to place catch lights in his eyes and highlight the nose...





...and soften it with my finger. I'll be using this technique throughout this stage of the drawing.



I hard line the legs to hide the contour lines...



..and soften it out.



I highlight and soften the toes...



I add large “patches” of white to the chest areas and soften them out...



...back and forth until it looks the way I want it to.

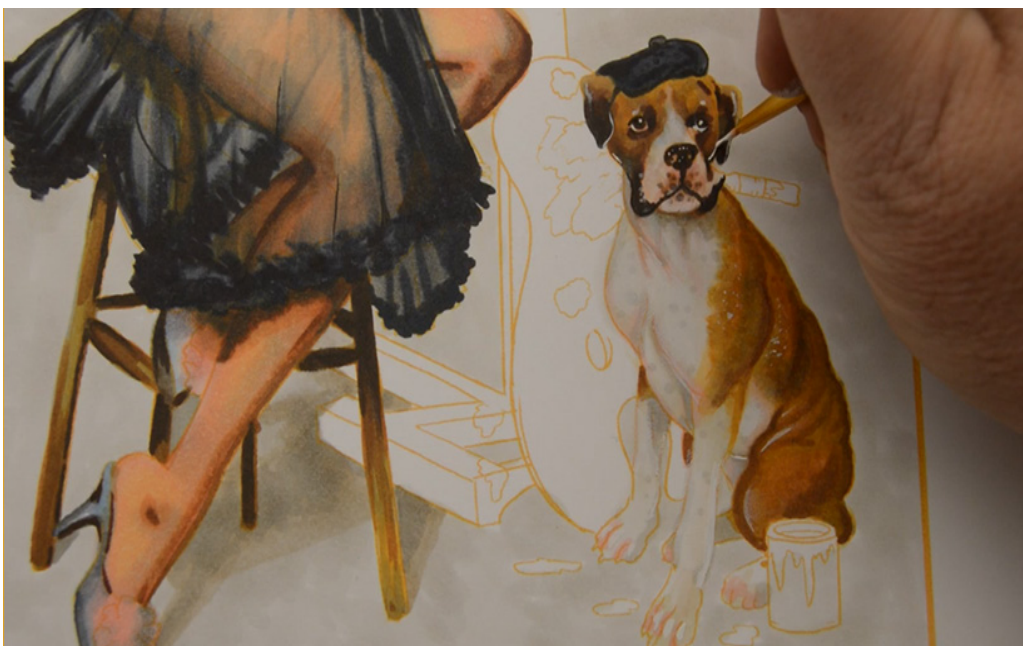


I highlight the nose, the whites of the eyes, and accent the face.

I then outline the bottom of the ears...



I add touches to the body...



...and face...



...and hat.



Highlights are complete, as is the dog :)



I outline the side and bottom of the paint can and place shadows under the paint drips with W4.



I add B21...



..and blend with W00.



I restate the darks with W4...



...then add R08 to the "paint".



I add accent of C6 to finish it off.



I add the dog's shadow on the ground plain with W4.



...and soften its edges with W1.



I then finish off the brush in his mouth.

# Chapter Seven: The Painting





## Chapter Seven - Colors Used:

E09

E18

E81

YR00

YR21

B21

R08

R20

C4

C6

W2

W4

100 Black

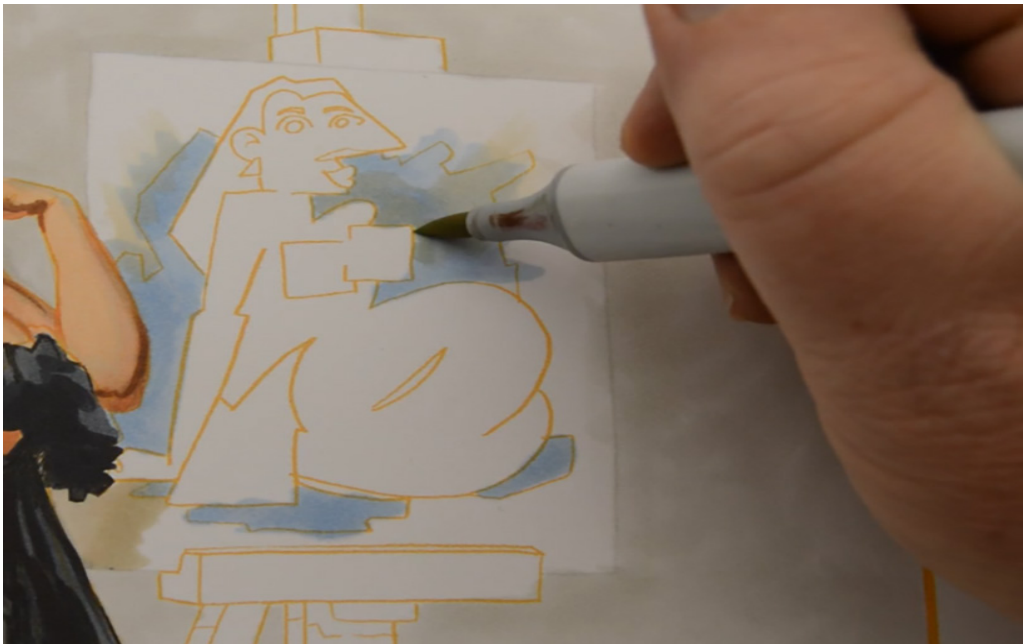
0 Colorless Blender

0.5 Multiliner

White Gouache



I lay in the background shape with B21...



...then add variety with E81.



I lay in the base color for the skin with YR21.



I then add R20 to her face and body, and R08 to her lips.



I color her hair and hard line the contours of her body with E09.



Then add accents with C4.



B21 in the eyes, under the chin,  
and breasts...



...hard lines with E81..



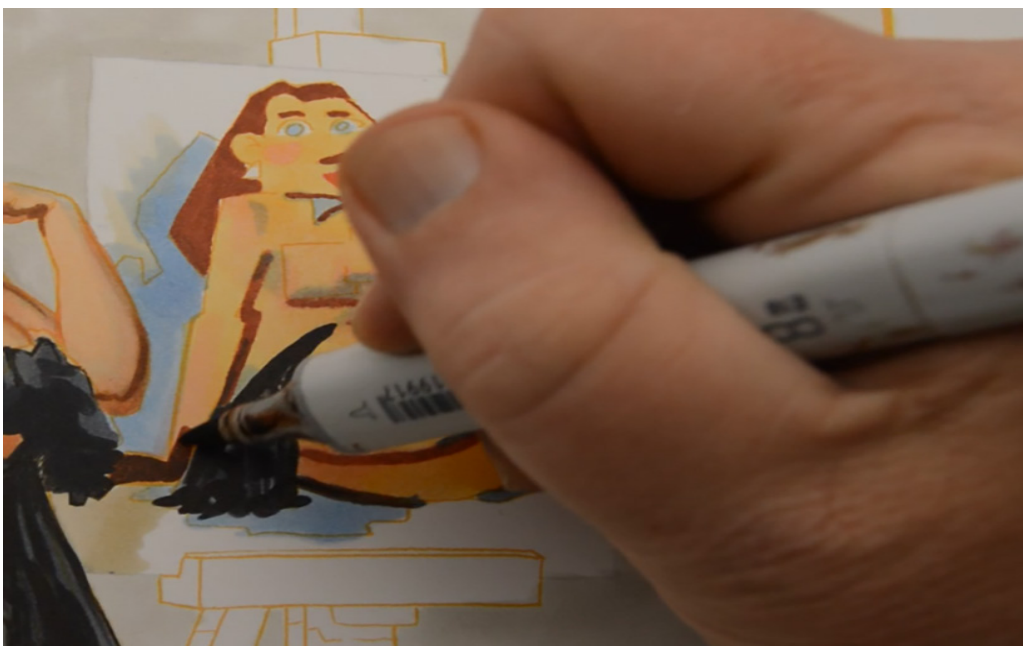
I hit the shadows hard with C6...



Then soften with YR00.



I add 100 Black to the "lace"...



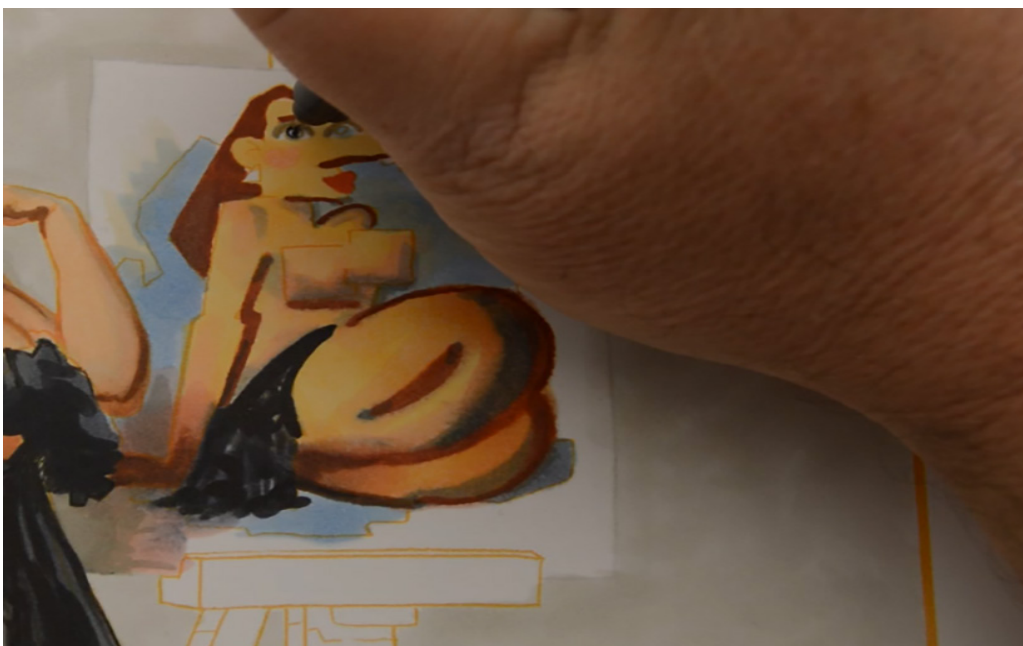
And E18 to the supporting hand.



I add a layer of R20 to soften and add color to the darkest areas.



...and restate my contours with E18.



I use a 0.5 multiliner to line the eyes...



...and along various points of the contour line.



I darkened the background first with W2...



...and then with E81...



...and blend it all together with 0 Colorless Blender.



I apply white gouache with a larger, slightly wet brush, leaving it splotchy and uneven to create the illusion of a painted canvas.



A touch of E18 at the corner of the mouth, and it's done.



# Chapter Eight:

## The Easel and Painter's Palette



## Chapter Eight - Colors Used:

E35

E37

E39

E43

E44

E49

E55

E81

E97

YR21

YR23

W1

W4



We will be using nearly all the same colors and techniques to color the easel as we used to color the chair.

Again, detail is the enemy here, since we want the easel to sit quietly in the background and not overpower any of the more important elements.



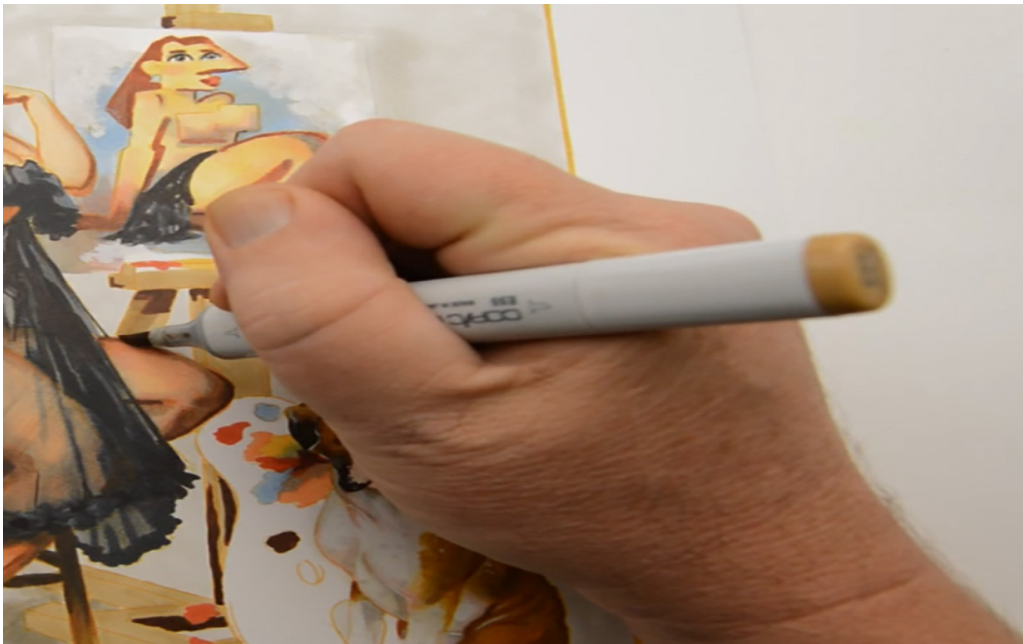
I lay in an over all base color of E55.



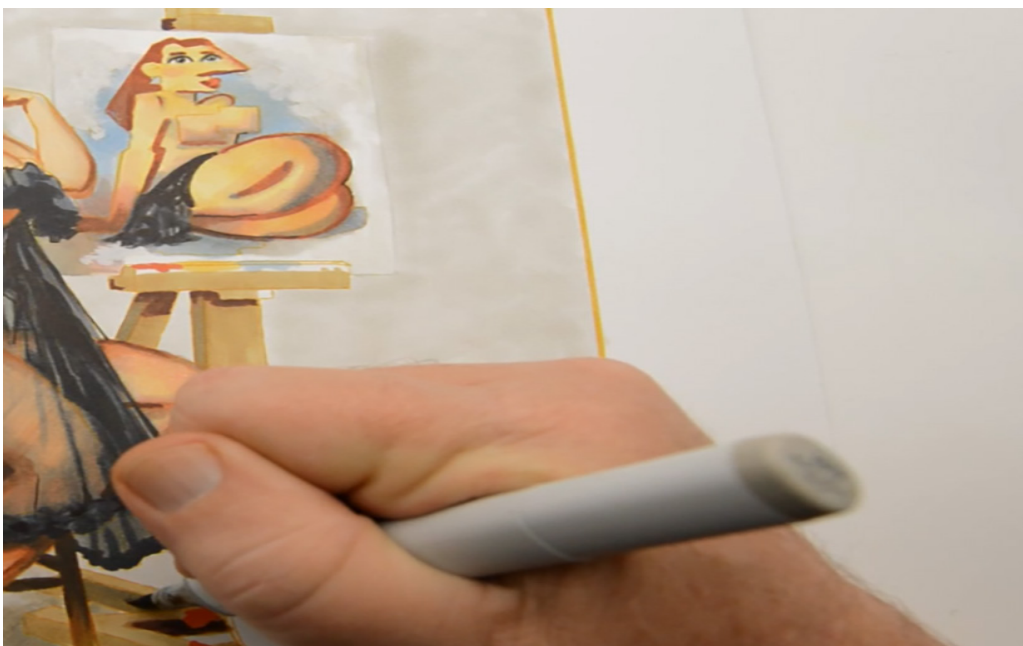
I add the colors of paint with Y23, R08, B21, and YR02.



I lay in my shadow areas with E97.



Then apply a blend layer of E55.



I add W4 to the receding edges...



...then darken the back post with E44.



I use E43 to cool the original base color in spots to give the wood a warm, used feel.



I add touches of Y23 just to add variety.



I then add E37 to further delineate the edges and to define the different planes.



I then blend it all together with E55.



I add the “clip” underneath the easel's main support bar with E49, delineate a few edges with E37, and a final blend with E55 to finish it off.



I lay in a base for the painter's palette with YR21.



...then scrub in a rough layer of E97.



I cool and blend the colors with a layer of W1.



Then I lay in a super rough coat of E39.



I soften everything together with E55.



...then darken the edge of the palette with E37.





Finally, I selectively darken some edges with E49...



..and call the work done.

