

LITTLE RED DRESS

Introduction

In this class we will be learning to mimic the oil painting techniques of the artist, Emerico Toth.

Mr. Toth is a Hungarian painter whose work is primarily figurative and is characterized by loose, abstract color passages and heavy palette knife impasto.

Impasto is a painting technique where paint is laid on the surface of the painting in very thick visible layers, usually thick enough that the brush or painting knife strokes are clearly visible and raised from the surface of the painting.

Impasto is a physically tactile technique and is impossible to actually achieve with the materials we will be using in this class, so our focus here will be to give the impression of impasto. We will do this by creating visual texture in our work.

The end result as you will see is quite convincing!

A note about the images used in this class:

Because Mr. Toth is a living, contemporary artist, his works are protected by copyright and as such can't be legally reproduced in this class.

Consequently we do not have the rights to present his work in the form of reference photos, therefore there are no reference photos with this class.

To view the images that inspired this class I recommend you visit, "Paintings by Emerico Imre Toth | Art and Design - Cuded" at www.cuded.com. A Google search with the term "Emerico Toth" should bring this up for you.

Finally, each of the coloring pages in this class were hand drawn by me without tracing and have been changed in some way from the original source image with the rules of copyright law.

Copic Colors Used For The Class Page

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

E00

E09

E11

E13

E25

E31

E41

R05

R21

R27

R56

YR02

YG91

N3

N7

SAKURA WHITE GELLY ROLL PEN

Chapter One:

Coloring The Hat And Dress



For this class I'll be using a colored line drawing. There are no lines in Mr. Toth's paintings so we will want our drawing to disappear as we work.



I begin the work by laying in the shadow patterns on the hat with R56.



I color the top and brim of the hat with R05, overlapping the edges of the R56 but not coloring completely over it.



I soften the edges between the R56 and R05 with R27...



I don't want to blend these edges to the point that they disappear... (R27)



...instead I want soft but visible color shapes. (R27)



After the R27.



I add N3 to the light portion of the hat band...



...then add N7 again leaving a visible distincter between the two colors.



The hat is complete excluding highlights.



Moving on to the dress...



I begin again with R56.

Notice the bold shapes and rough edges. This is important to the look of the final image. In this photo the jagged points will help create the illusion of folds in the cloth.



Continuing with the R56 I use the broad part of the marker and heavy pressure, literally scrubbing back and forth to lay in the color rough and unevenly.



R56



Again scrubbing and moving my hand back and forth quickly so the marker skips across the surface and deposits the color in an irregular manner. Don't try to control this! Scribble and scrub and let it be. (R56)



Here I'm literally scribbling with the very tip of the marker to create texture. (R56)



R56



R56



After the R56.



I color the remaining areas of the dress with R27.



R27



I create a jagged, uneven edge to the side of the dress. (R27)



After the R27.

Notice how distinct the R56 color shapes still are!



I color the hand bag. (R27)



I add rough scribbly texture shapes to the bag with E09...



...then do the same to the dress. (E09)



Again, notice I'm not "blending", I'm texturizing!



E09



After the E09.



I add N7...



...keeping it rough, scribbly,
and bold. (N7)



I color in the shadow shapes
on the hand bag. (N7)



N7



N7, rough and scribbly.



N7



N7



I'm literally scribbling. (N7)
Seriously, watch the video and
you'll see!



N7



After the N7.



I soften the edges of the N7 with R56...



R56



...creating additional texture as I go. (R56)



R56



R56



Lovely, lovely textures. (R56)



...and done excluding highlights.

Chapter Two:

Coloring The Skin And Hair



We will approach the coloring of the skin in much the same way as we did the dress. That is, laying our colors in bold with minimal blending.



I lay in an overall base coat of E41 on all the skin areas.



I add E25 to the side of the face, under the nose, and on the top lip.

The face is the only part of the whole work that needs to be addressed carefully. Try to get your color shape as close to mine as possible!



Continuing with the E25 I define the shadow of the hat on the face and hair.



I continue the E25 into the underside of the hat to facilitate later blending...



...then color in the rest of the hair... (E25)



...on both sides , and indicate the shadow under the chin. (E25)

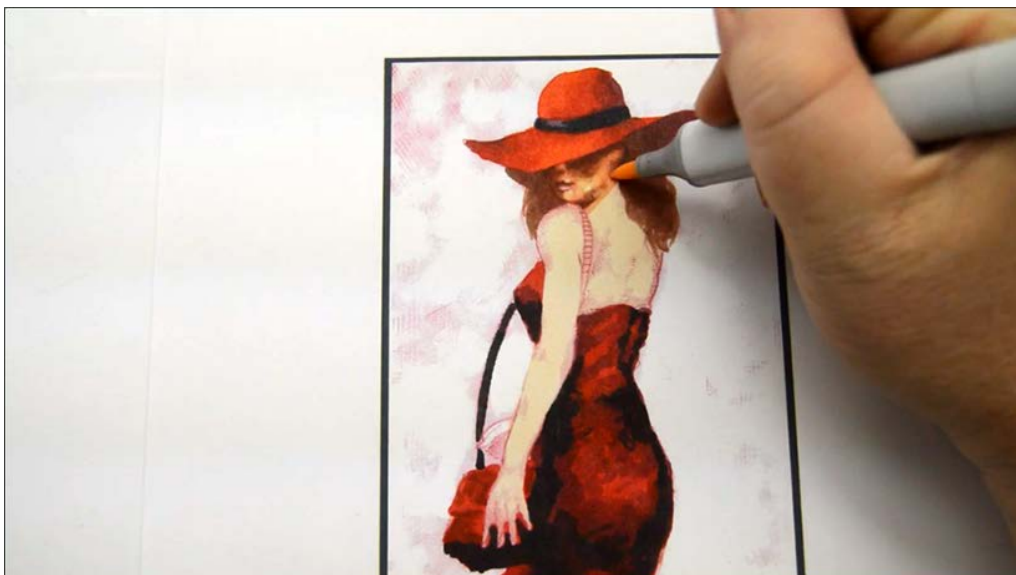


I soften the edges of the E25 on the face with E11.

Again, mimic the shape.



After the E11.



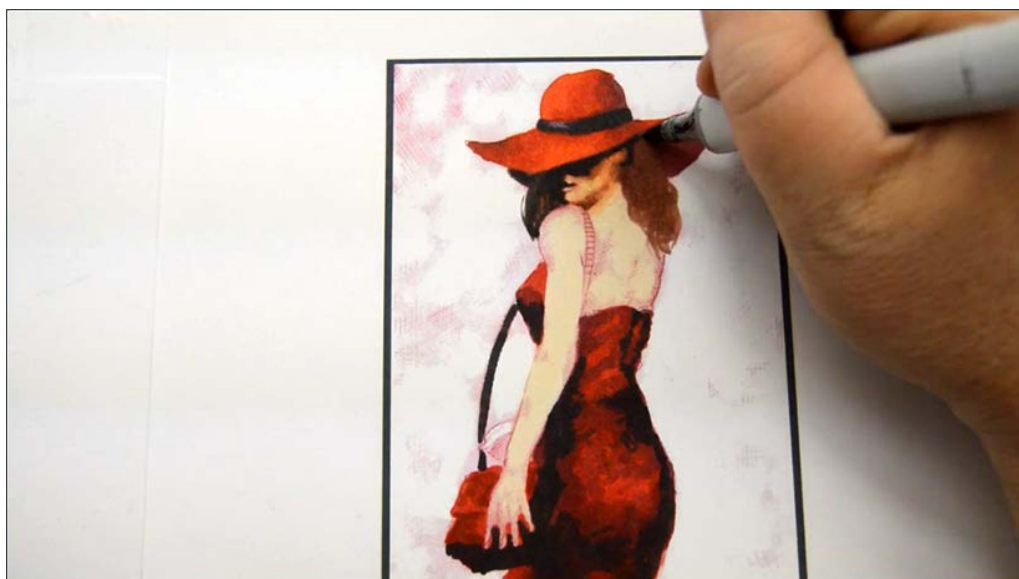
I soften the edges of the E11 with E00.



Notice that I didn't blend! I just softened. I added the E00 while the E11 was still wet and let the two colors bleed together however they wanted to!



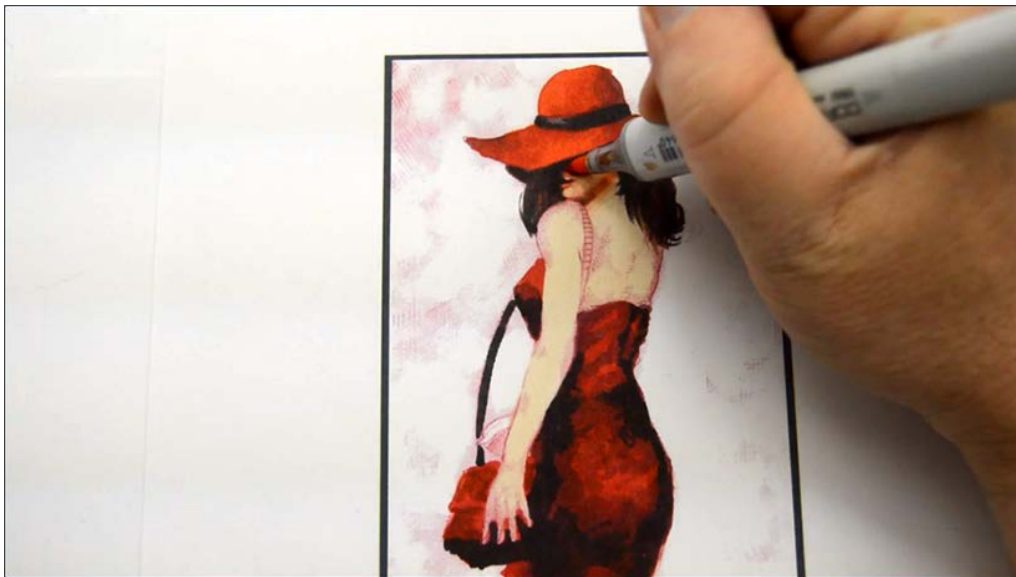
I add N7 to the hair... Scary, I know, but trust the process. Just be careful with your shapes!



N7



Notice how the N7 also extends onto the underside of the hat.



I soften the edges of the N7 with YR02...



...and done, believe it or not.

Do not overwork this area or try to make it nice and smooth. Trust me. And if you need to, take a look at the final image to remind yourself how nice this works out in the end!



I add E13 to the lower portion of the back, keeping it very rough and scribbly.



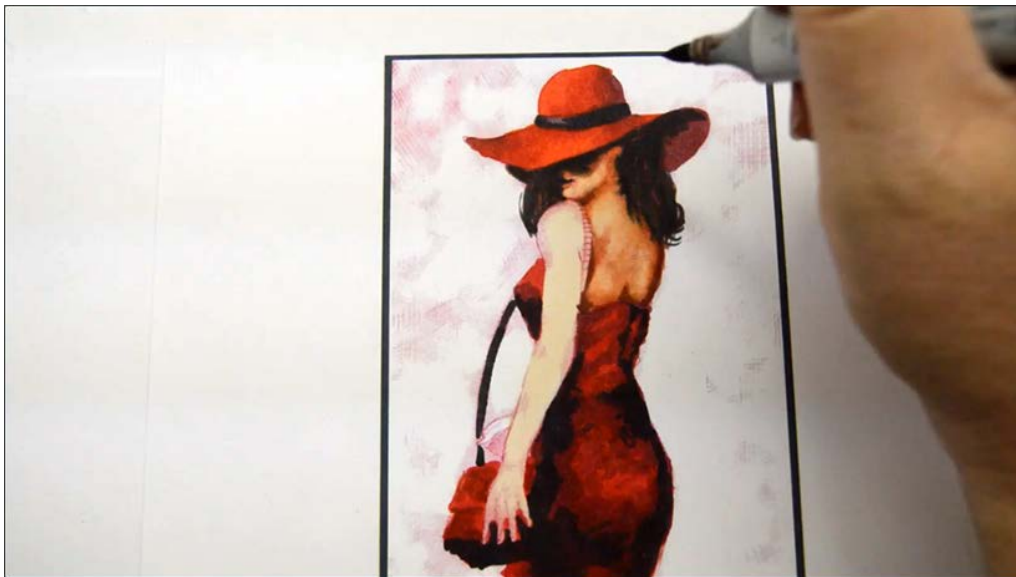
I soften the edges of the E13 with E11.



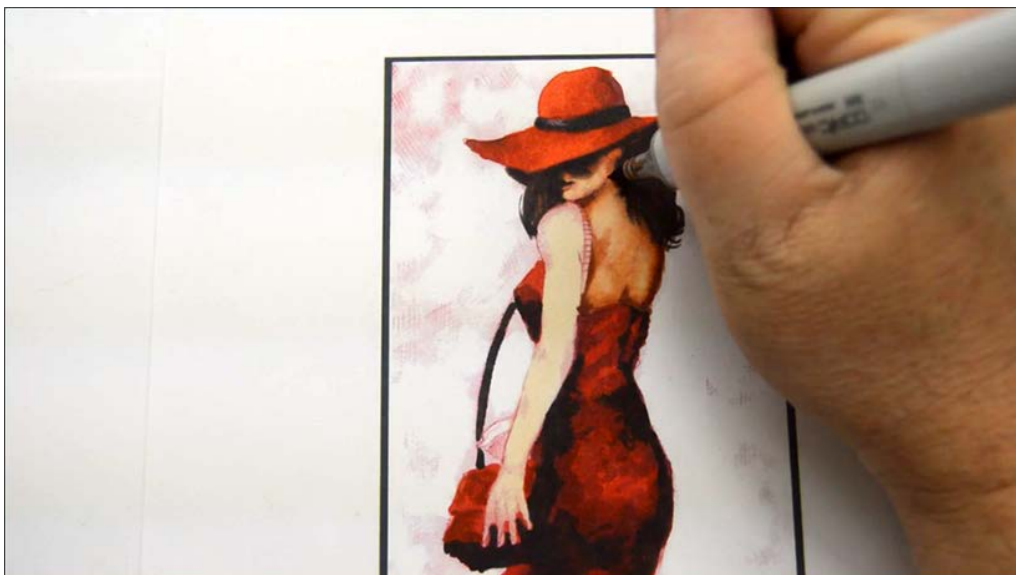
I then blend the whole back with E00, being careful to retain the underlying shapes.



I add E25 here...



...under the strap near
the arm... (E25)



...and under the chin.
(E25)



I add E00 to the arm...



...all the way down to the hand and back up the other side. (E00)



After the E00.



E11...



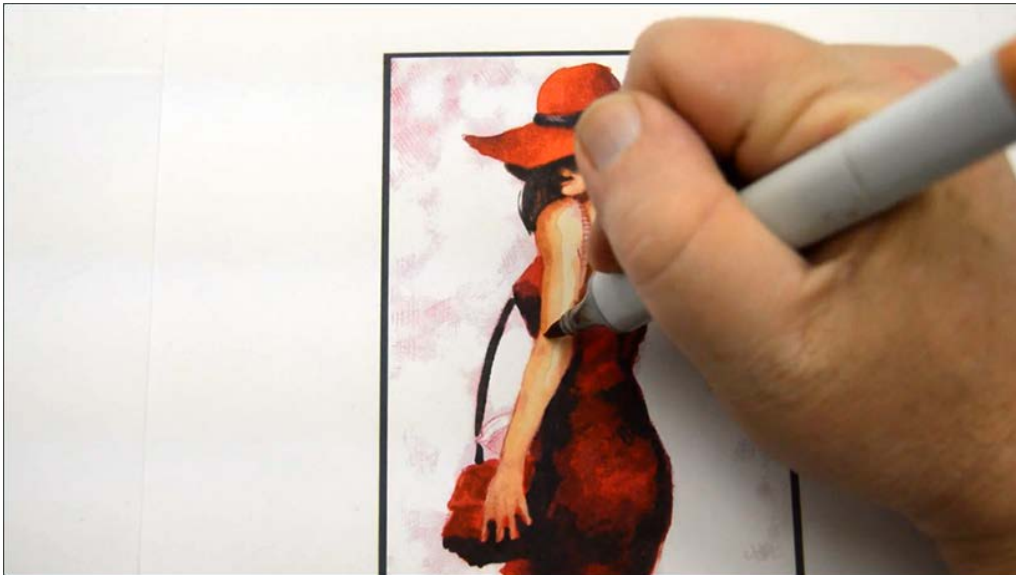
...down around and back up.
(E11)



I add E11 to the hand.



After the E11.



E13



E13



E13



E13



After the E13.



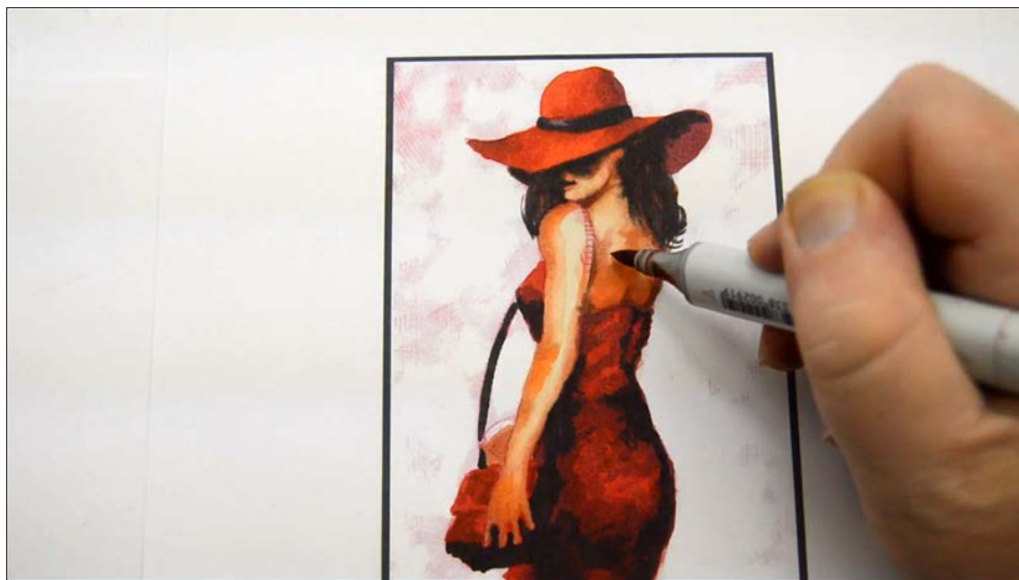
I add YR02 to the shoulder and bend of the arm...



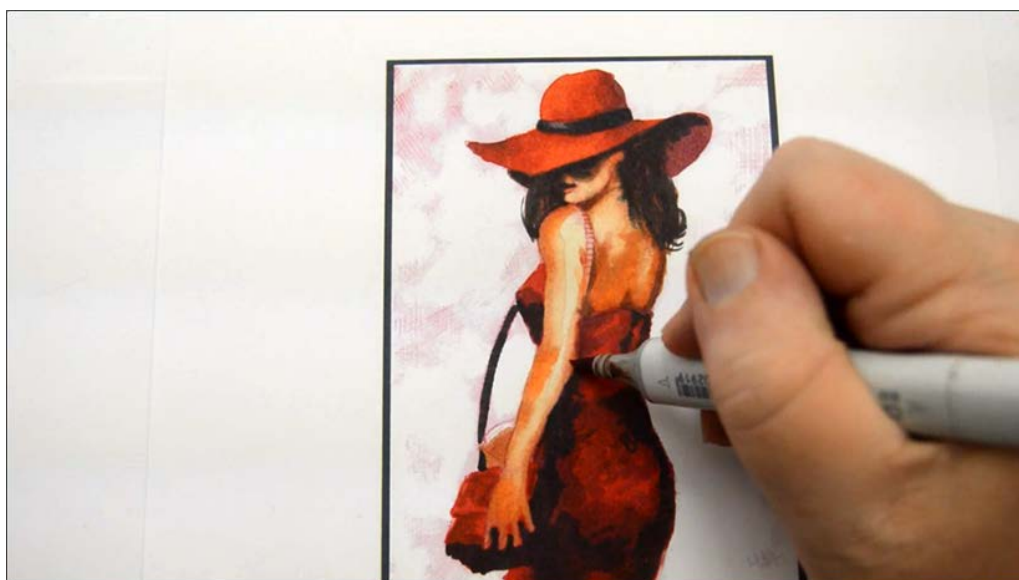
...and to the forearm, hand, and back. (YR02)



Bold color shapes with rough edges!



I soften the edges of the YR02 on the back with E13...



E13...



E13.



Crazy, huh?



I add YR02 to the far hand...



...then soften everything together with E00...



E00...



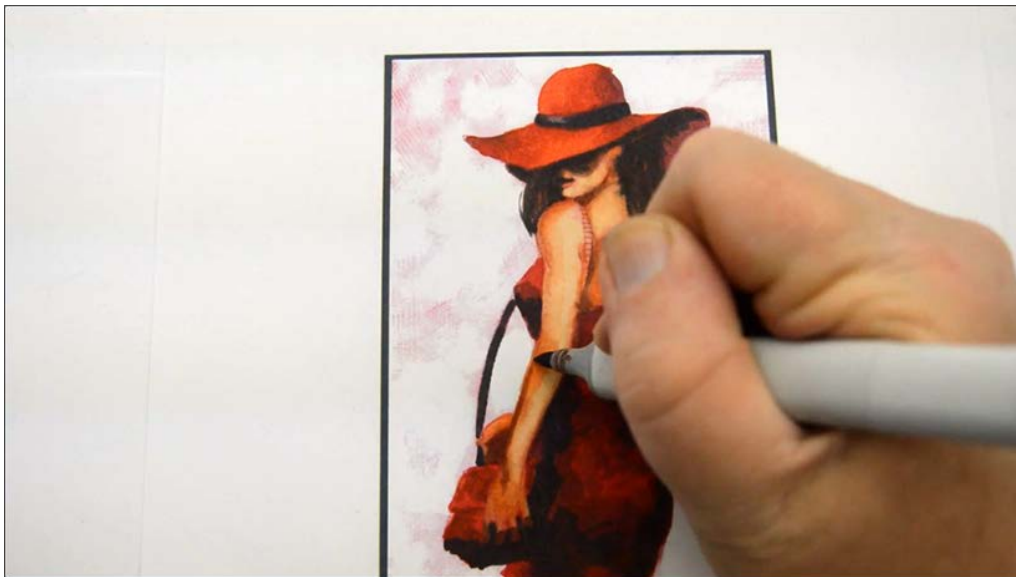
After the E00.



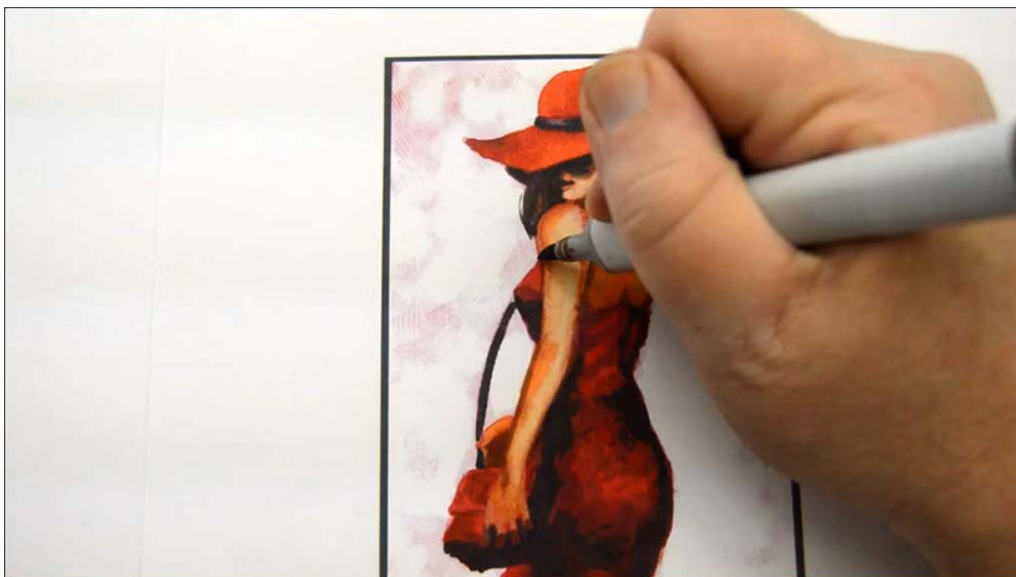
I darken the fingers of the near hand and the palm of the far hand with E25.



I then add a bold color shape of E25 to the wrist...



...up the forearm... (E25)



...and to the shoulder. (E25)



I add accents of E25 along the line of the dress...



...and under the chin. (E25)



After the E25.



I color the purse straps with N7...



...then accentuate the folds at the back of the dress. (N7)



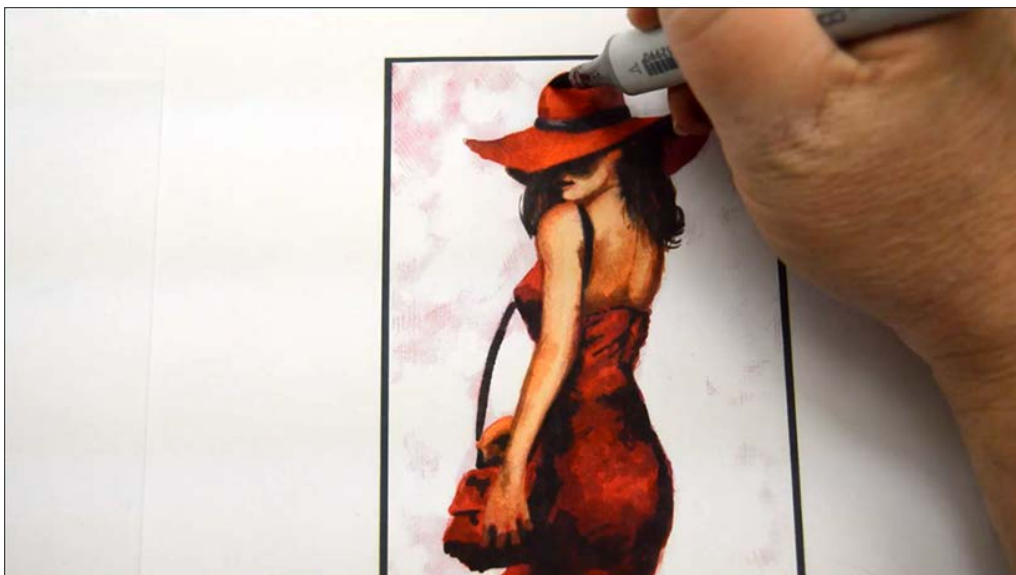
I add dark accents to the palm of the far hand... (N7)



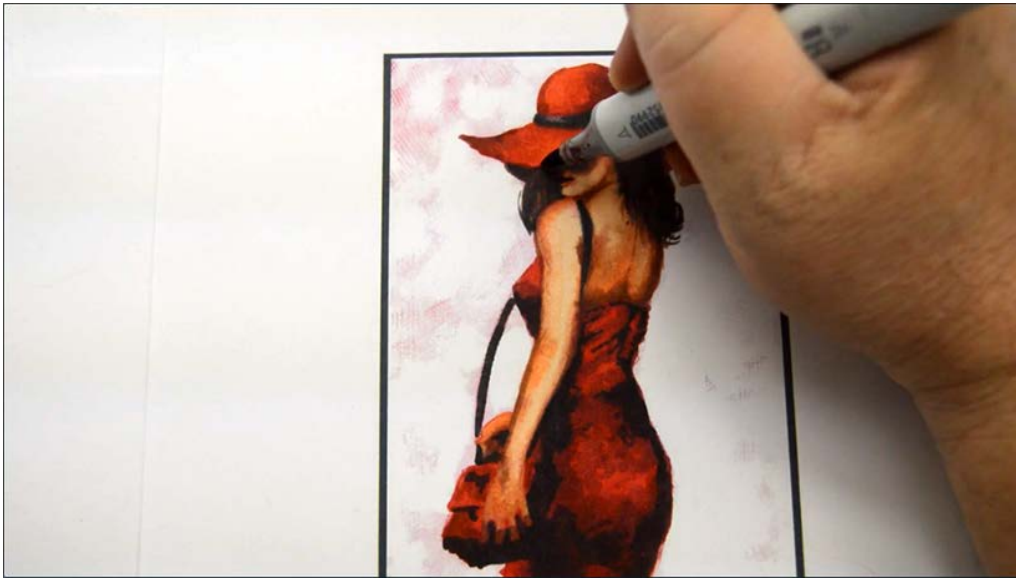
...and to the purse. (N7)



After the N7.



I add R56 accents to the hat...



R56



R56



R56



Notice how unblended the color is! That's good :)

Note: The color used for this step is mislabeled in the video as R85. The color used was R56.



A soft blend with R27...



...and our work is done.

Chapter Three:

Coloring The Background And Finishing The Image



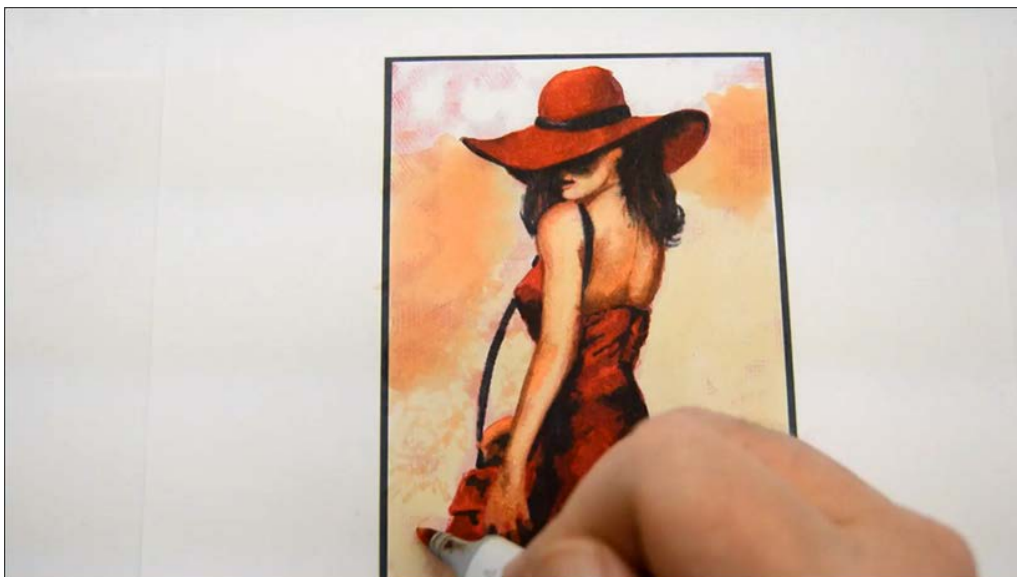
When addressing the background, my main technique is to scribble! Seriously! I encourage you to watch the video closely for this section. I've kept the video at normal speed rather than speed it up so you can carefully observe what's going on. I'll address specific techniques in the video to as fully as possible describe what I'm doing where and why. Consequently this chapter will mostly be "colors used" with very little text explanation.



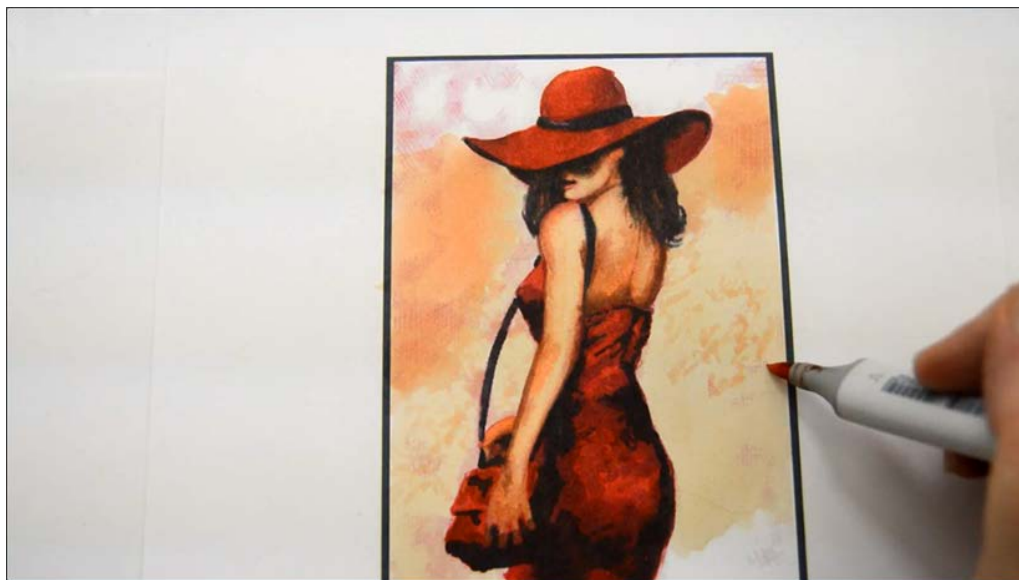
E41



E11



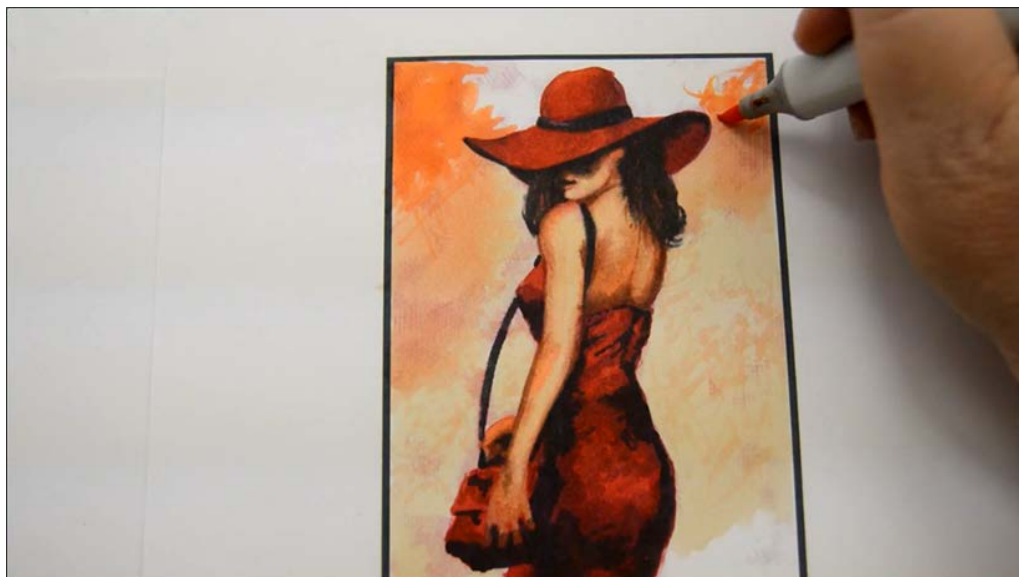
E11



E11 scribbles!



After the E11.



YR02



YR02



YR02



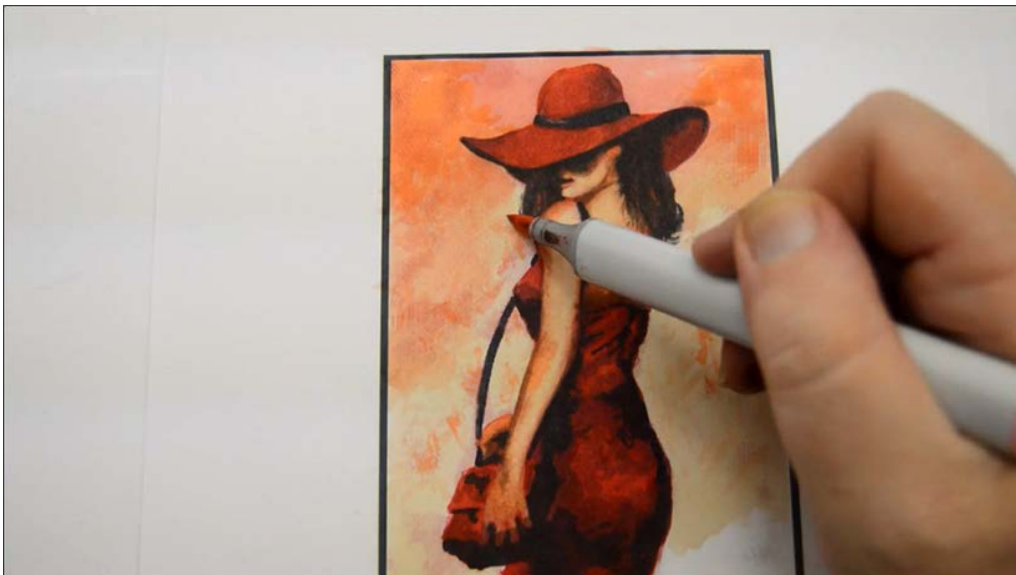
After the YR02.



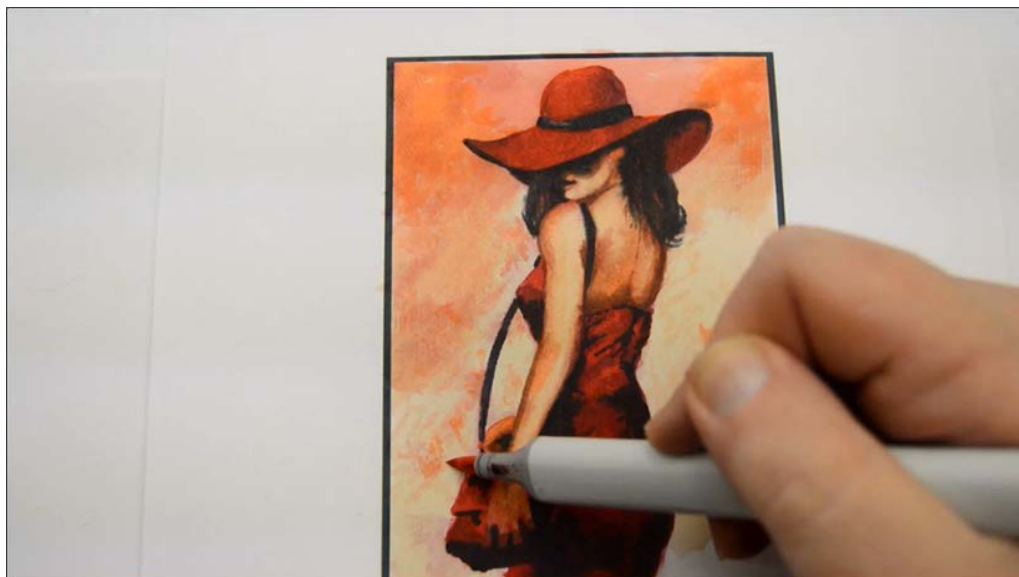
R21



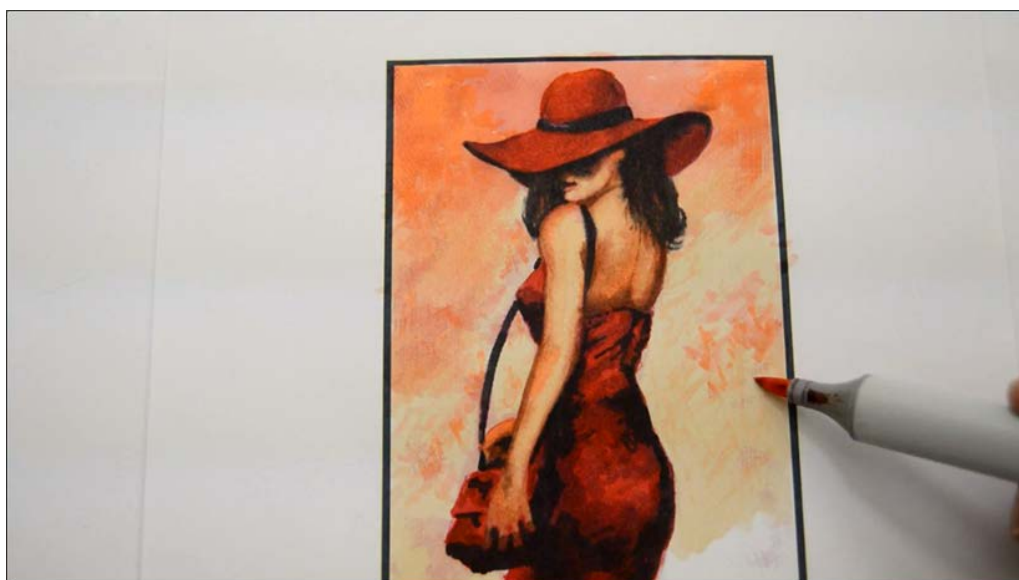
R21



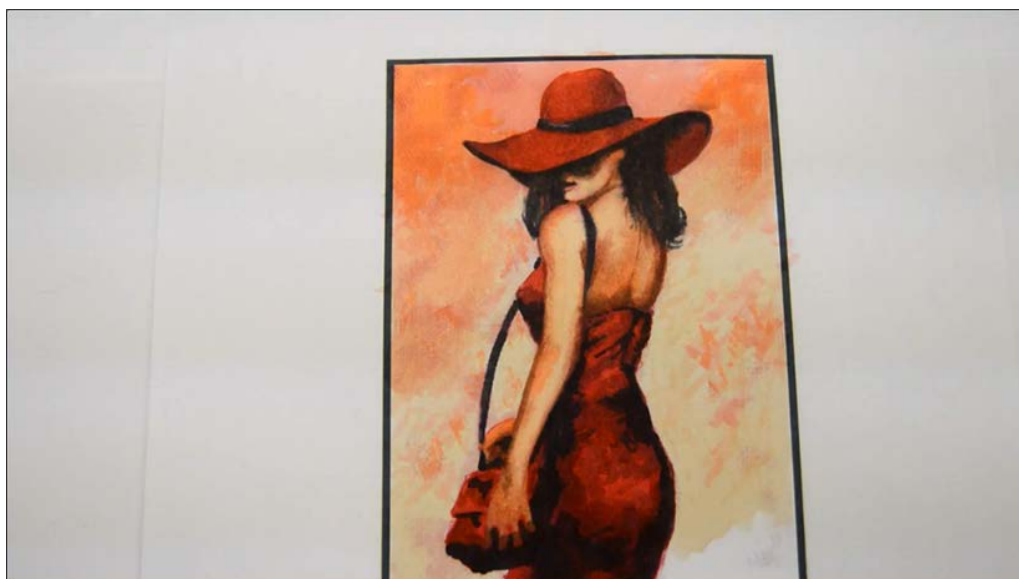
R21



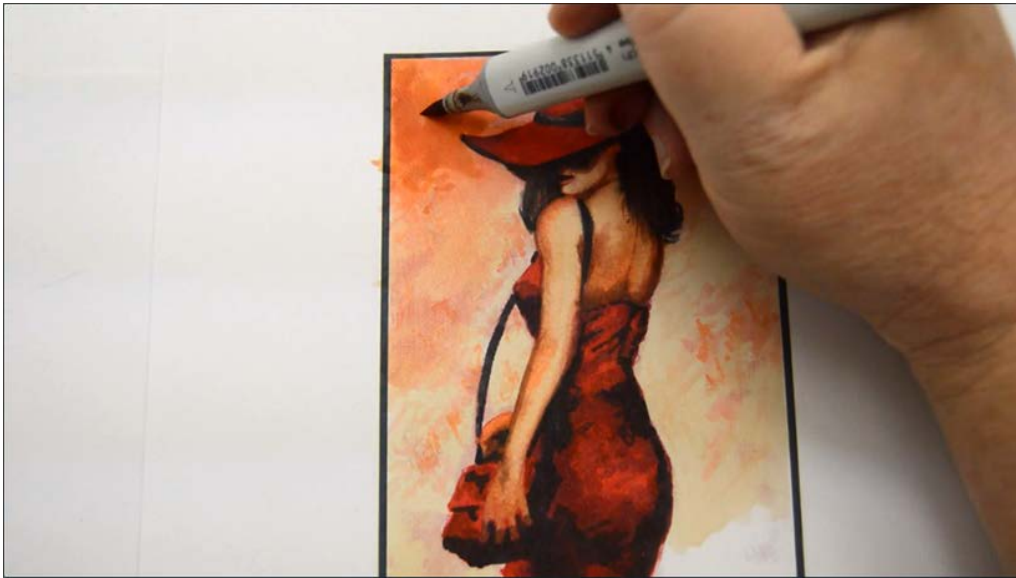
R21



R21



After the R21.



E13



E13



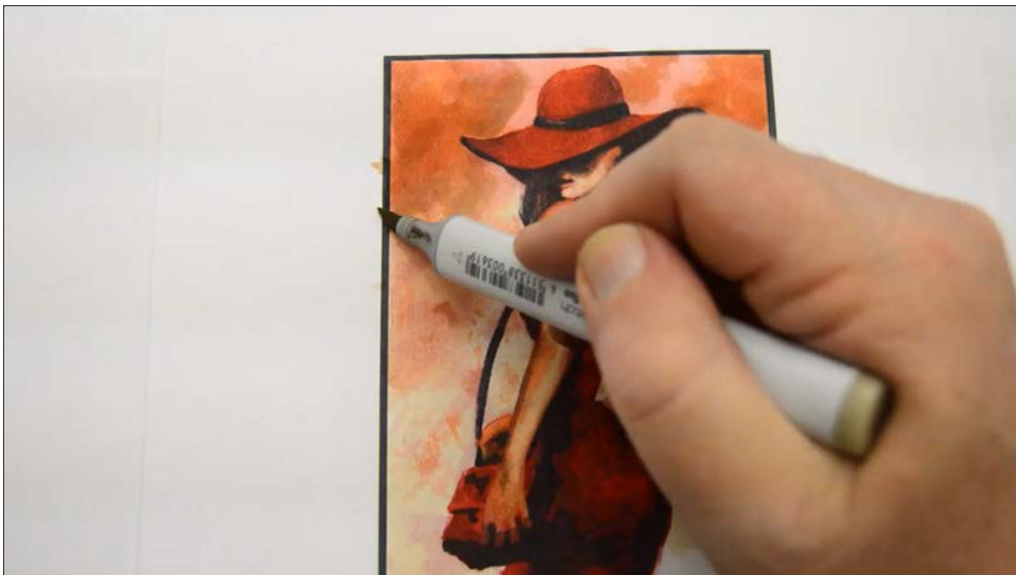
E13



E13



E13



YG91



YG91



YG91



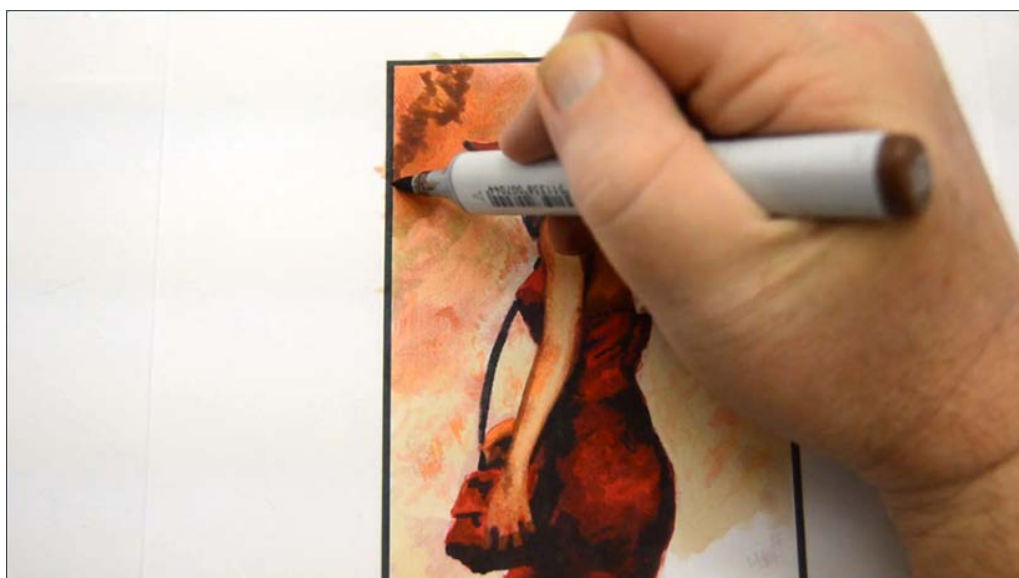
YG91



YG91



After the YG91.



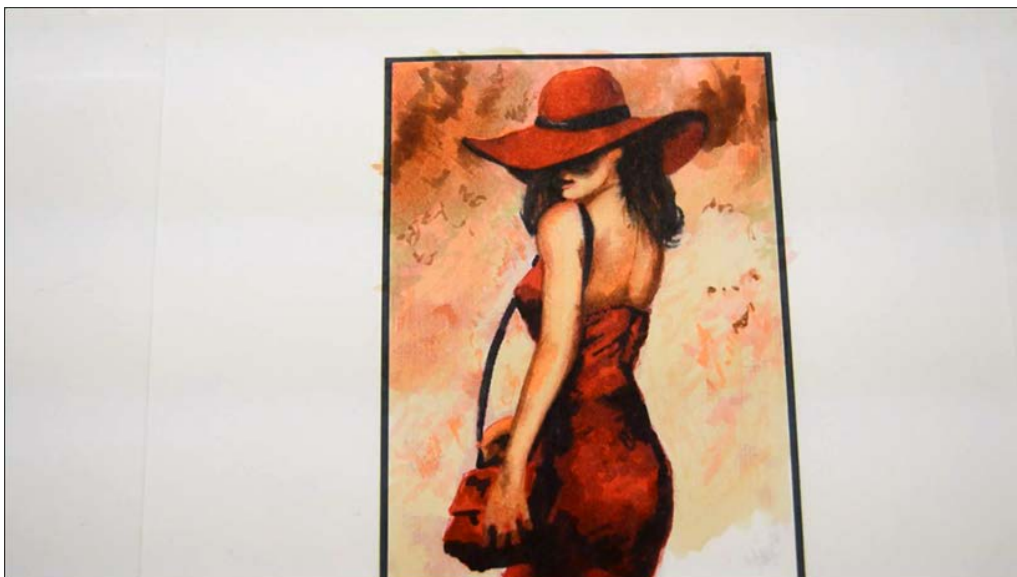
E25



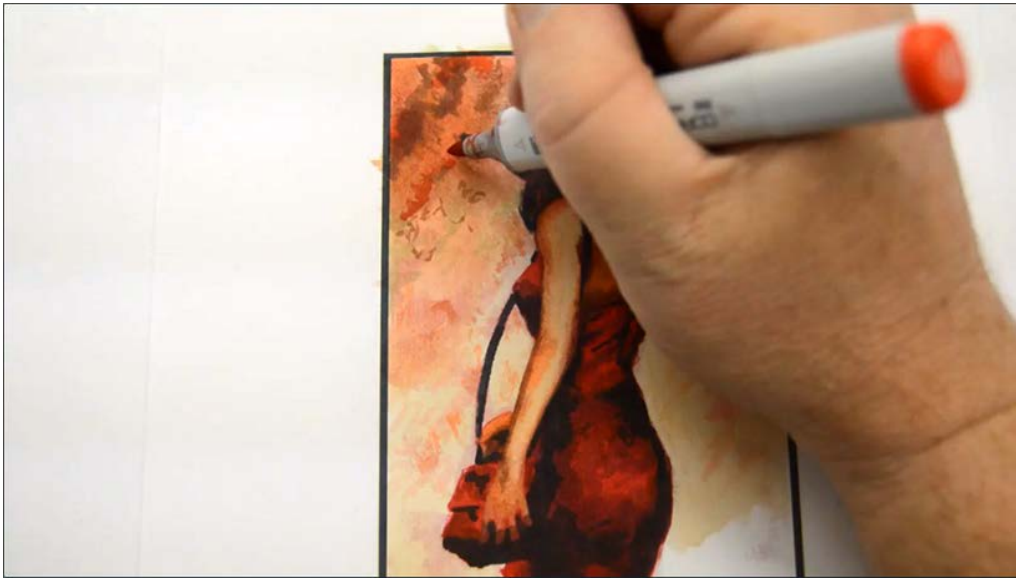
E25



E25



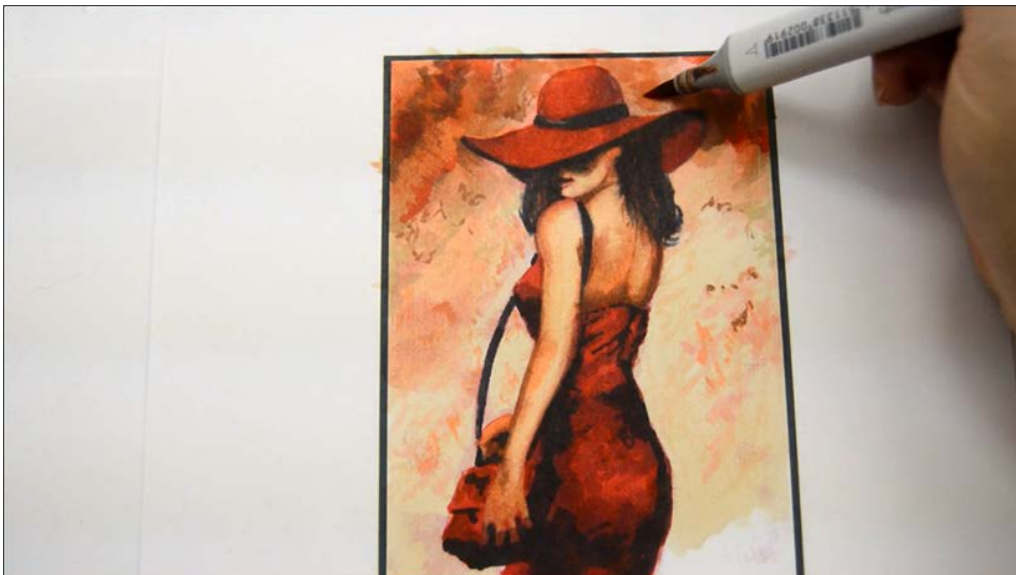
After the E25.



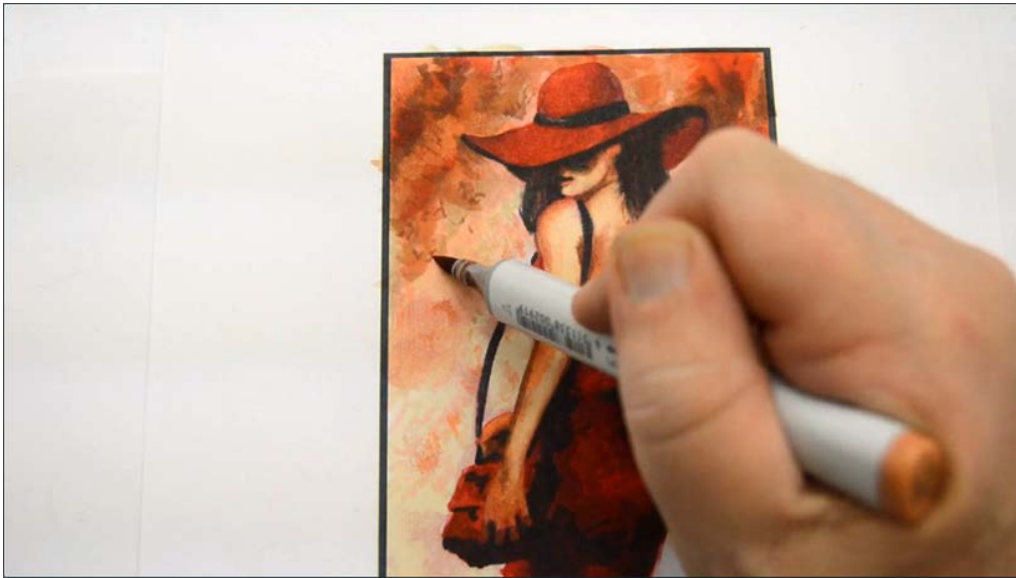
R05



R05



E31



E31



E31



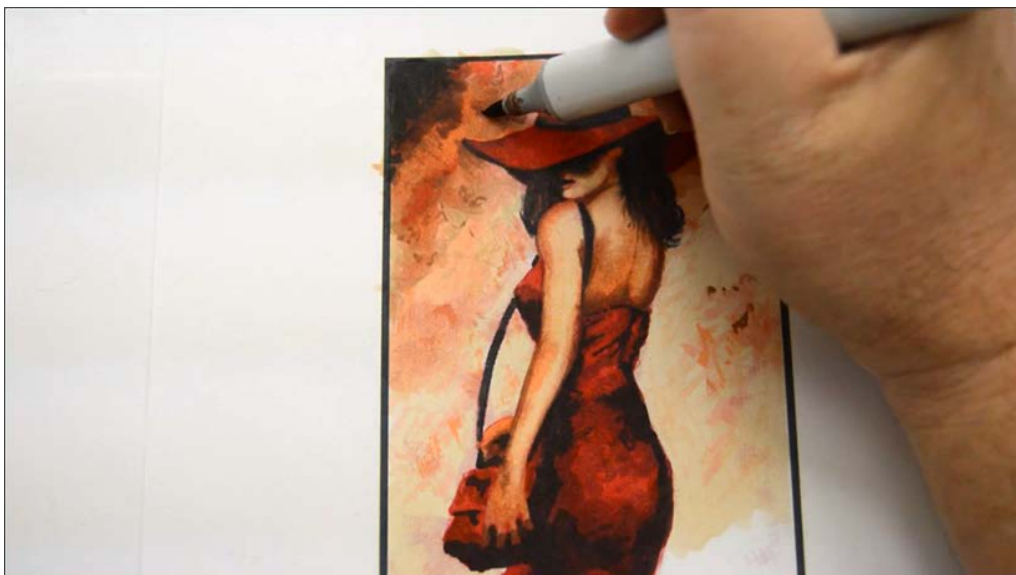
After the E31.



N7



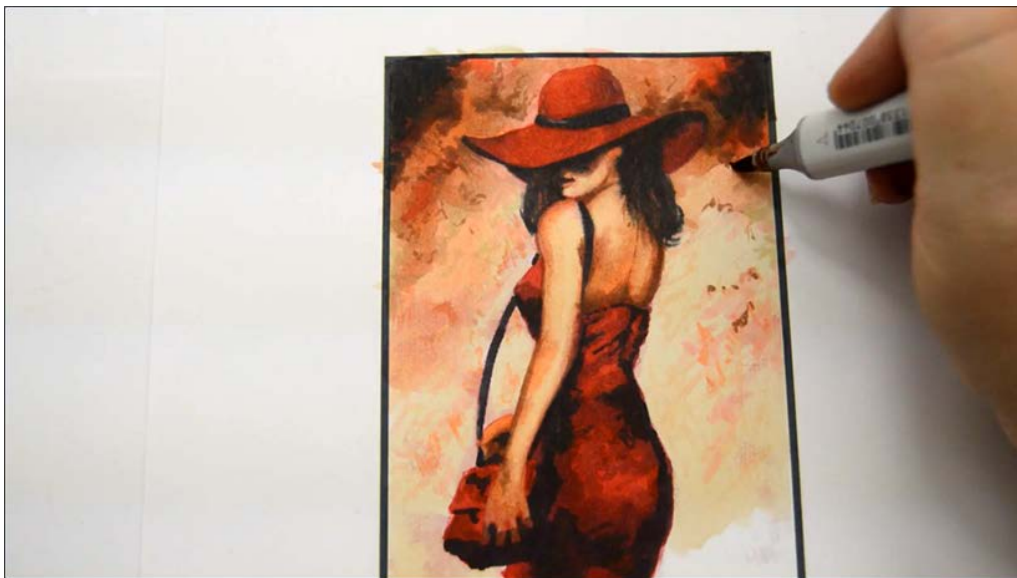
After the N7.



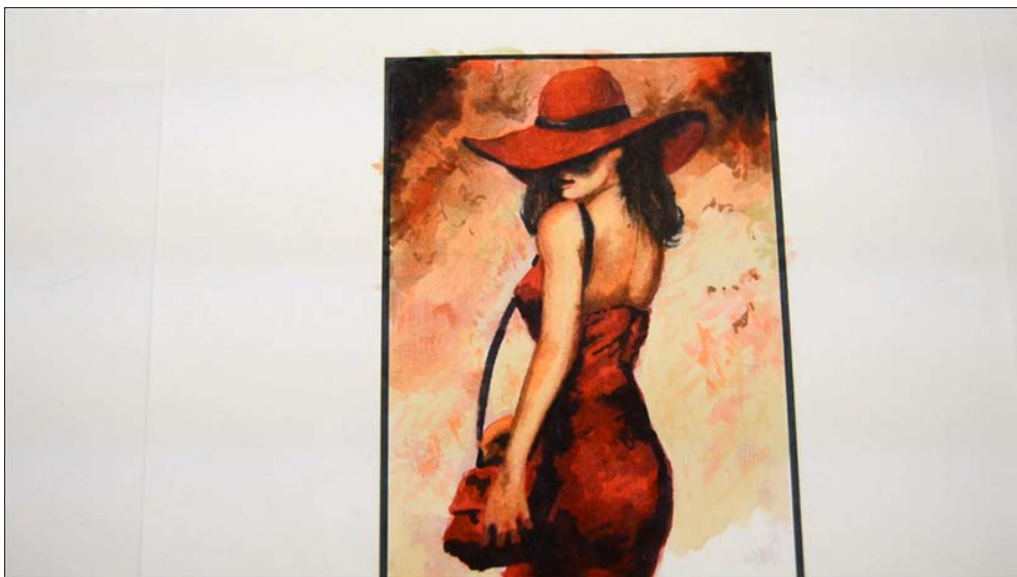
I soften the edges of the N7 with E25.



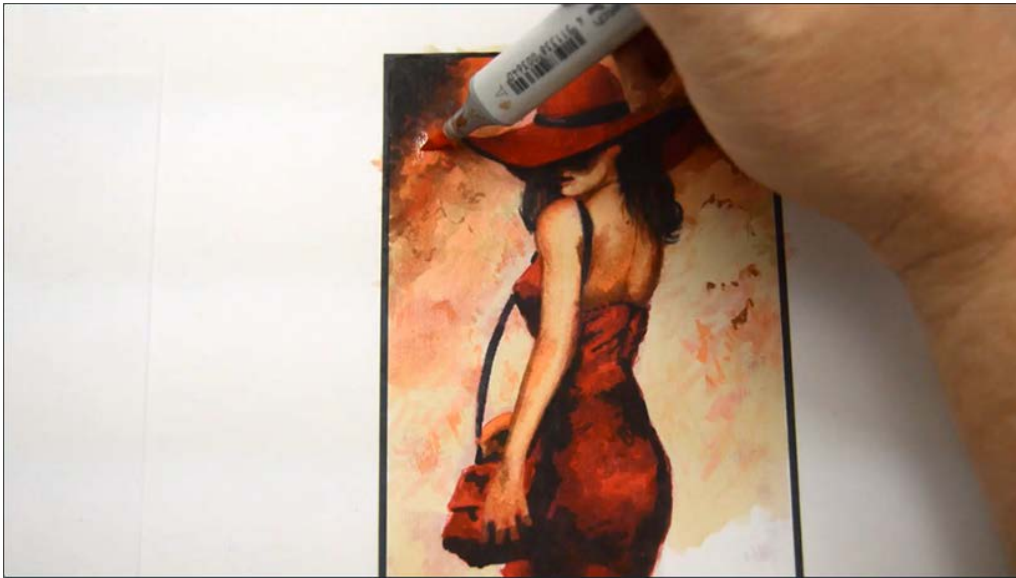
E25



E25



After the E25.



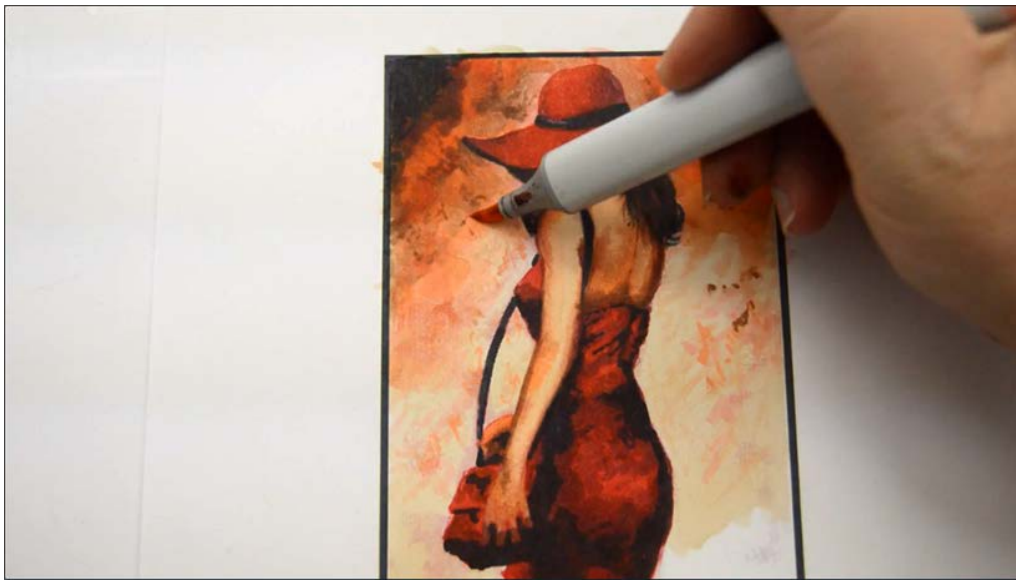
YR02



YR02



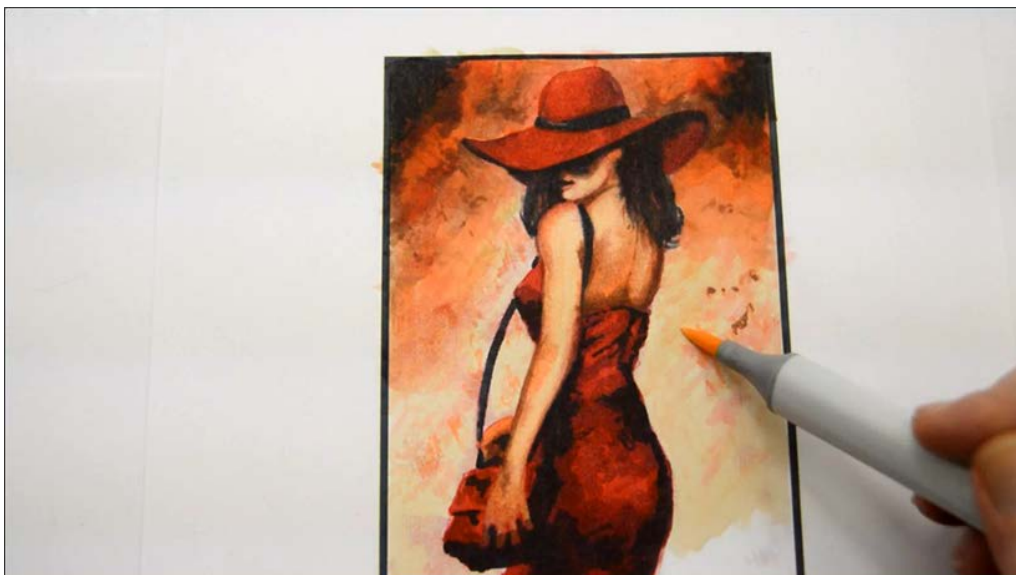
After the YR02.



I tone down the YR02 with E11.



After the E11.



E00

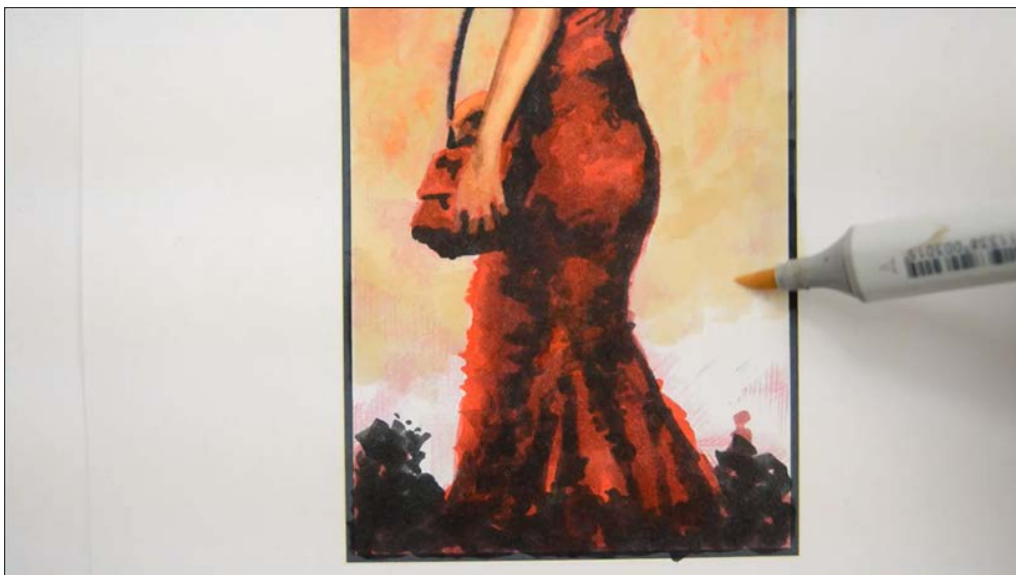


E00

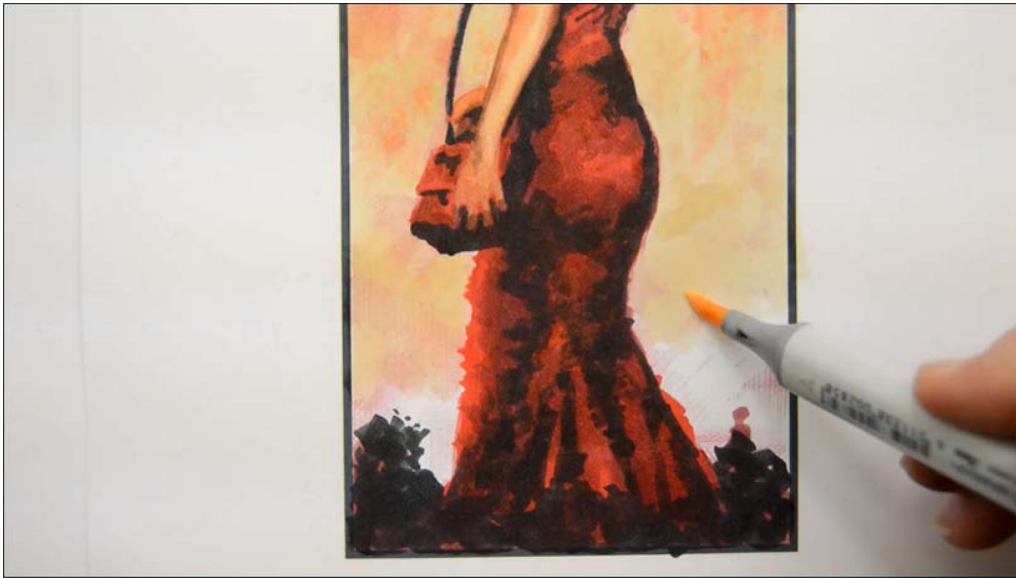


After the E00.

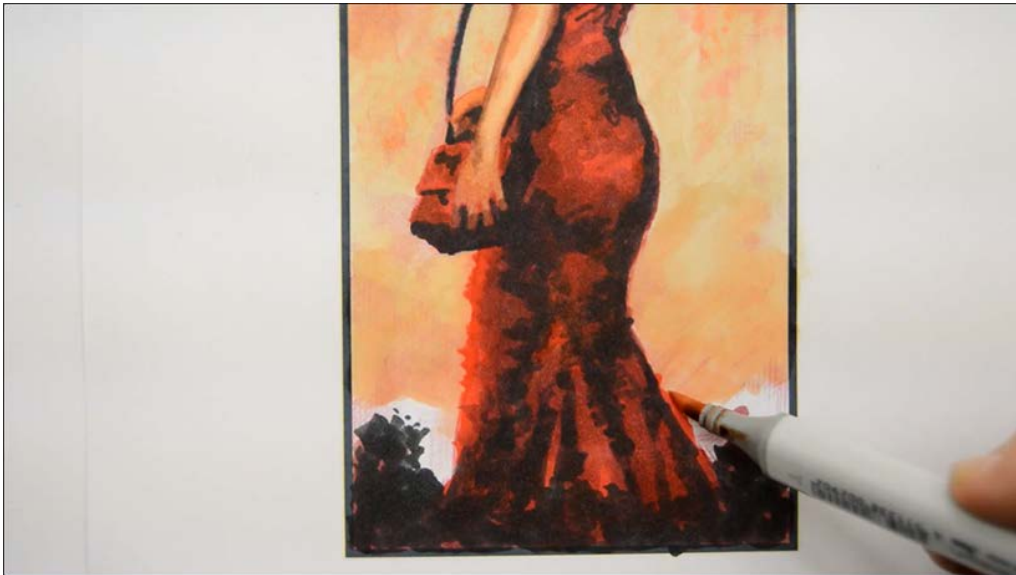
The E11 and E00 are used to soften and texturize, but not to blend! We want as many subtle but distinct color shapes as we can get!



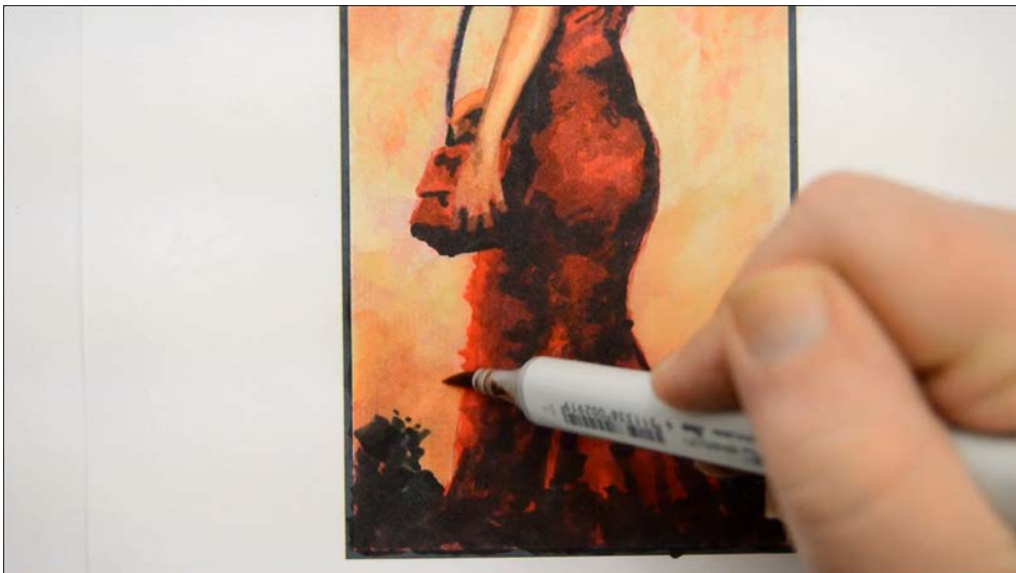
E41



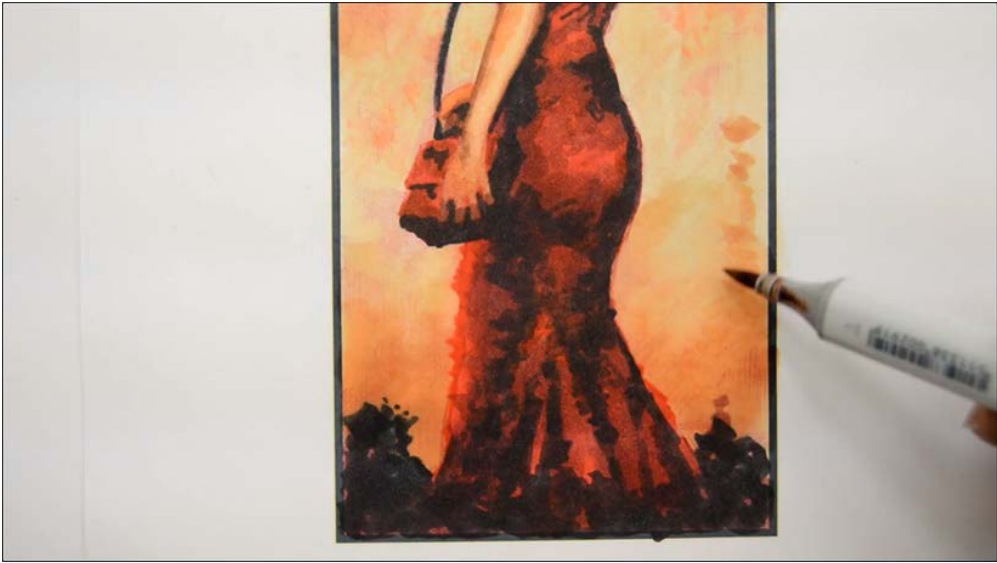
E00



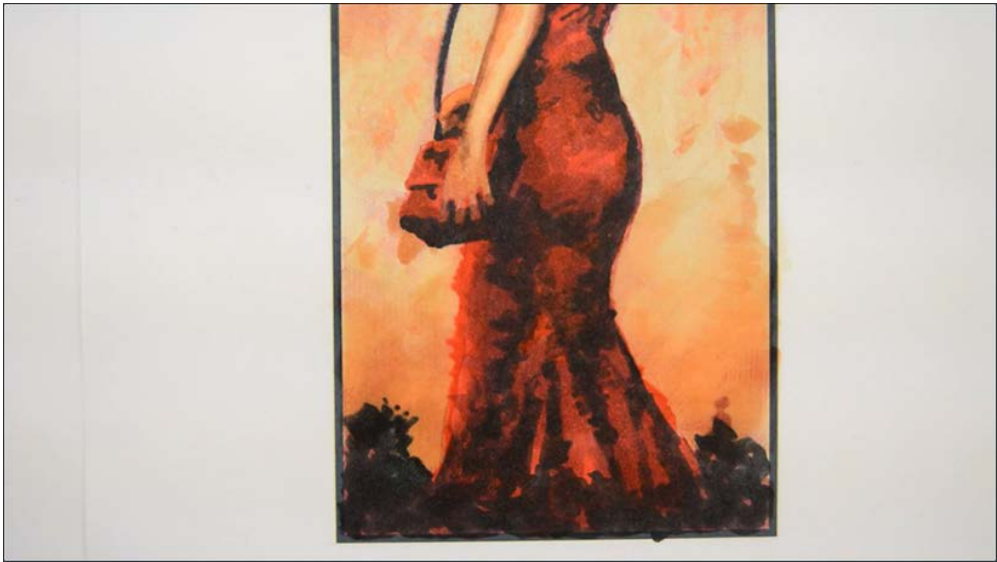
E11



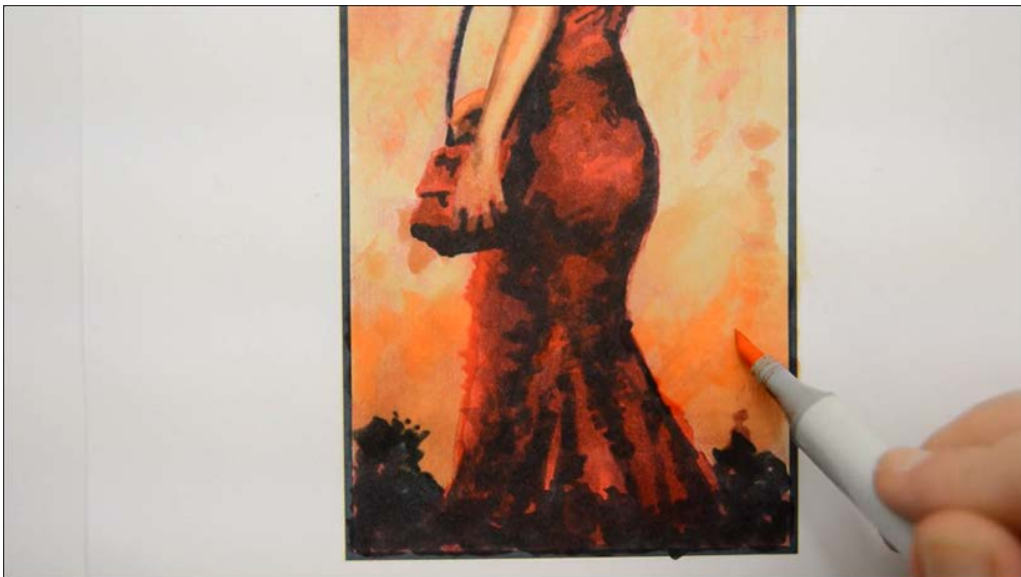
E13



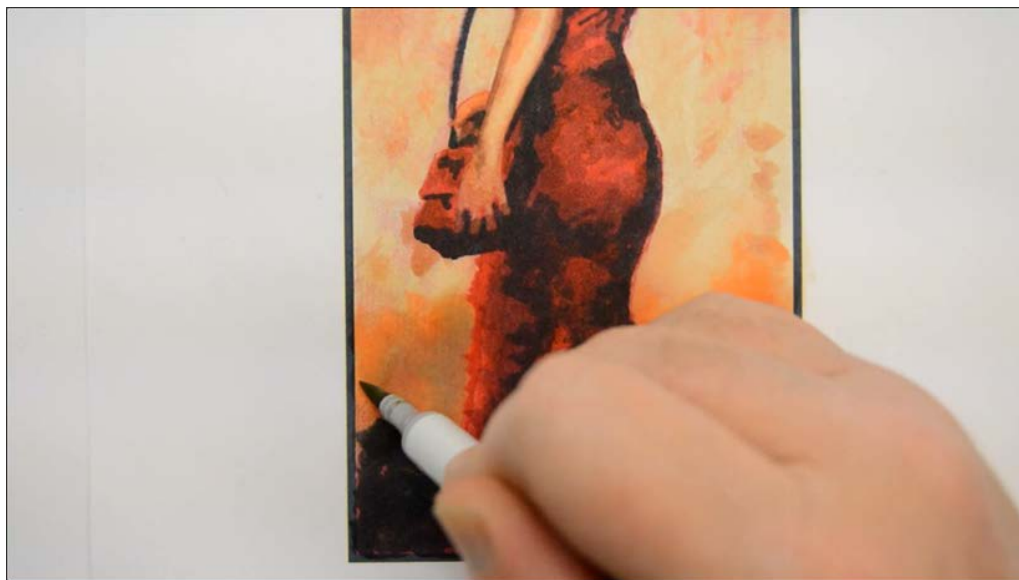
E13



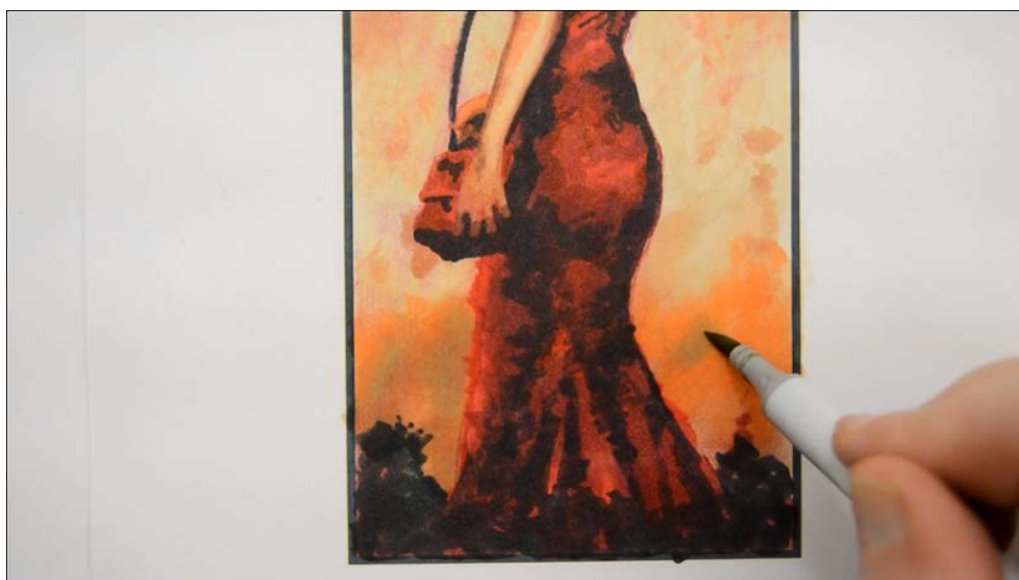
So far so good!



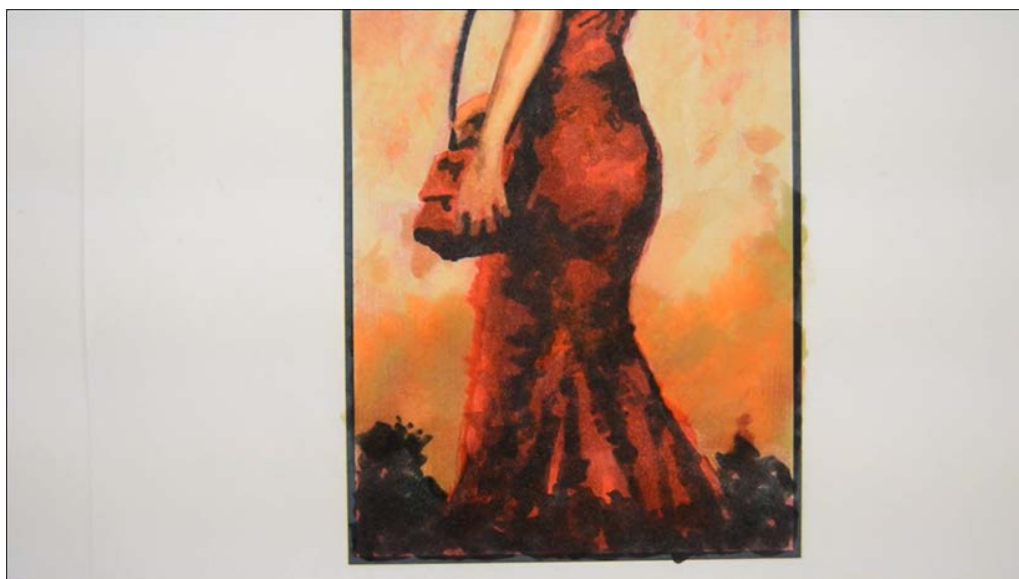
YR02



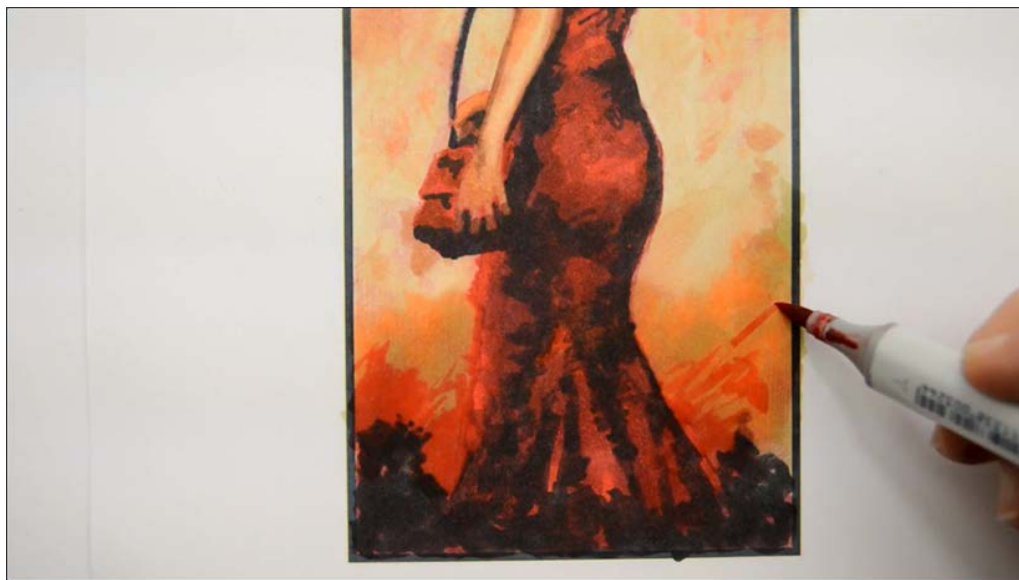
YG91



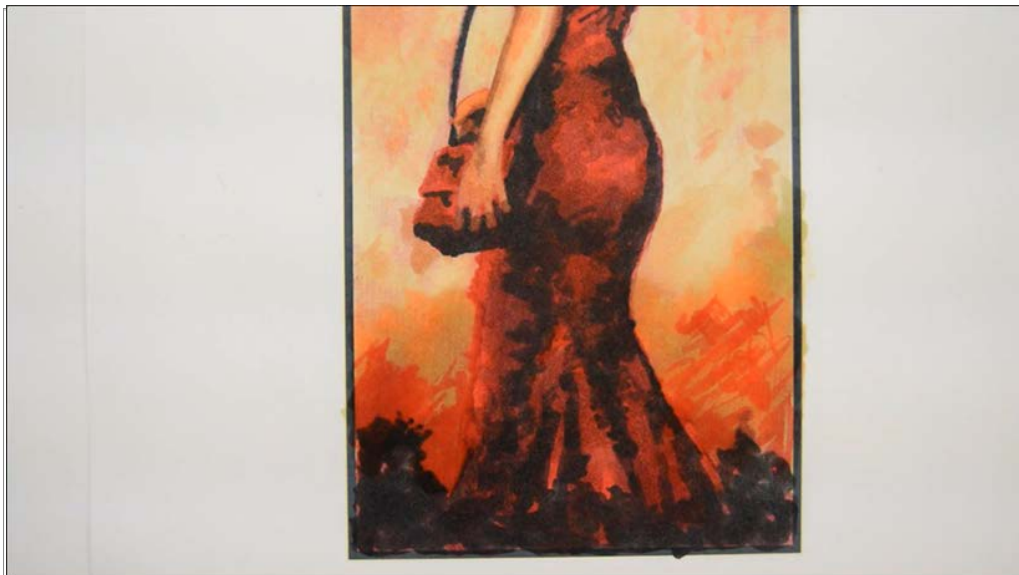
YG91



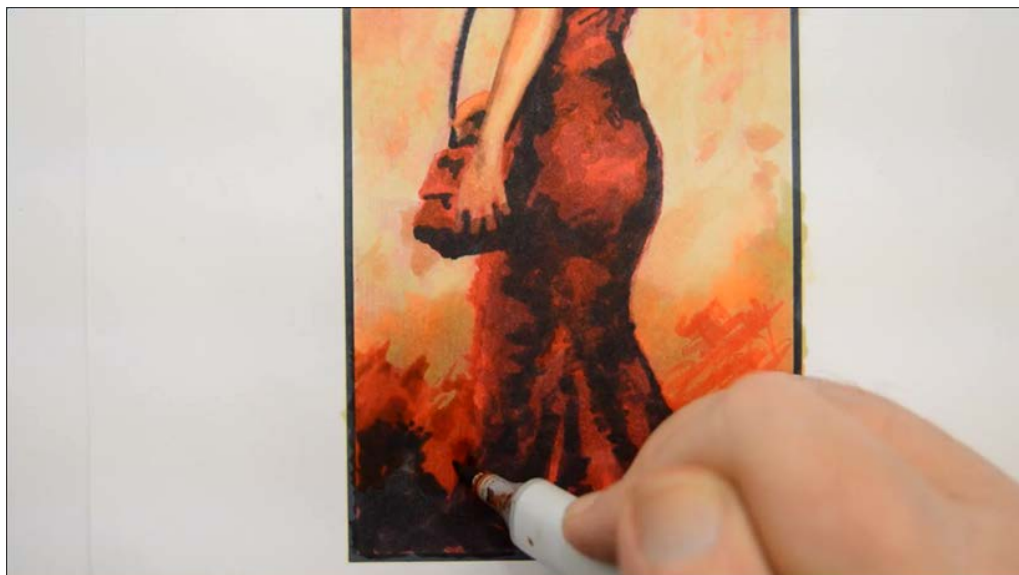
After the YG91.



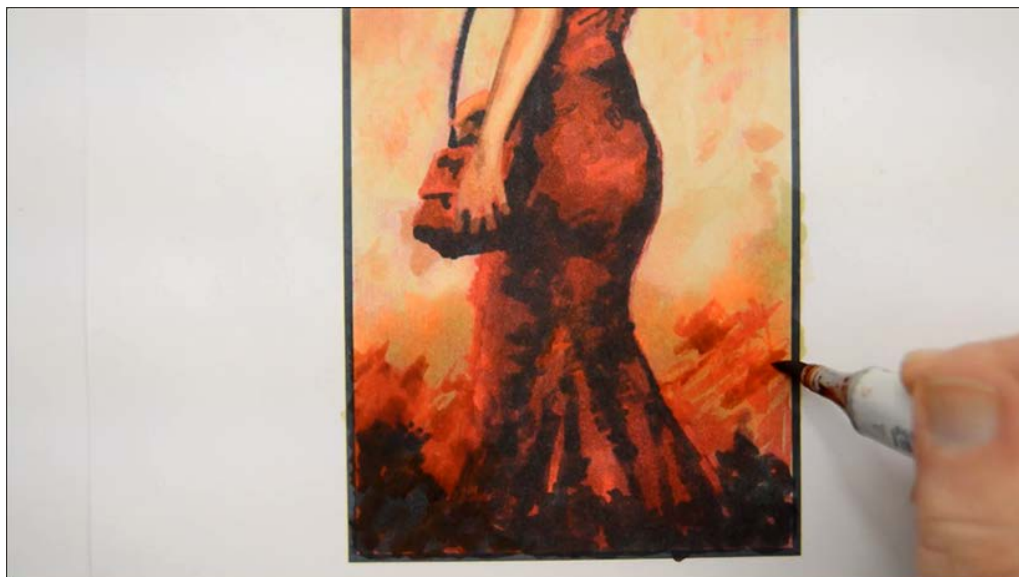
R27 - scribble, scribble!



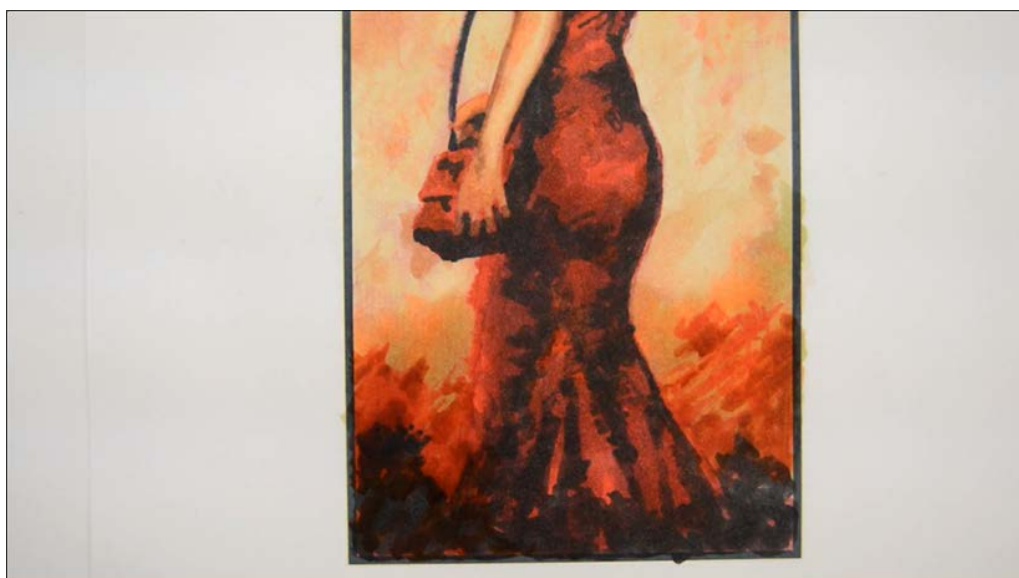
Seriously, scribble! Use the very tip!



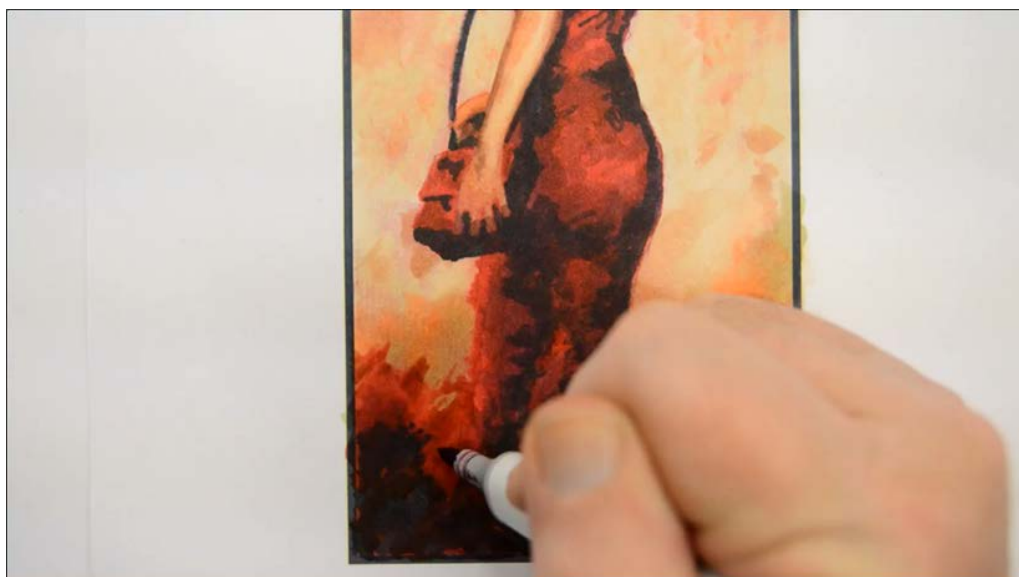
I use E09 to pick out accents within the R27 scribbles.



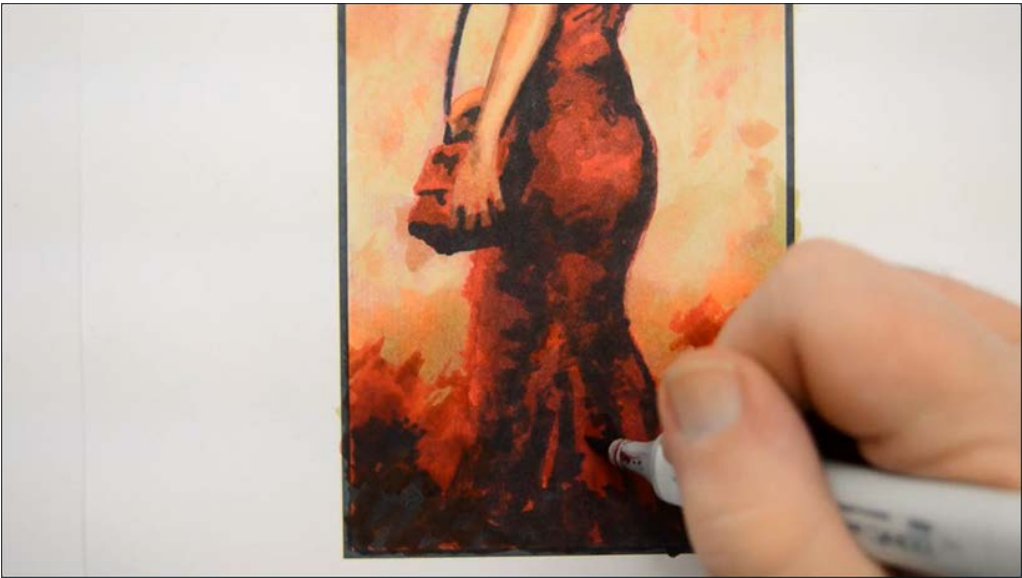
E09



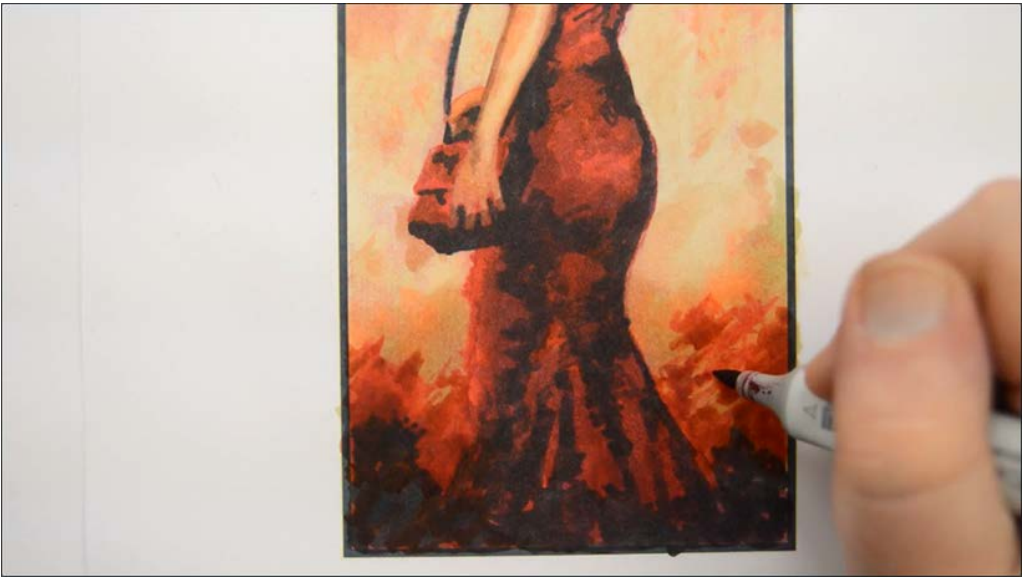
After the E09.



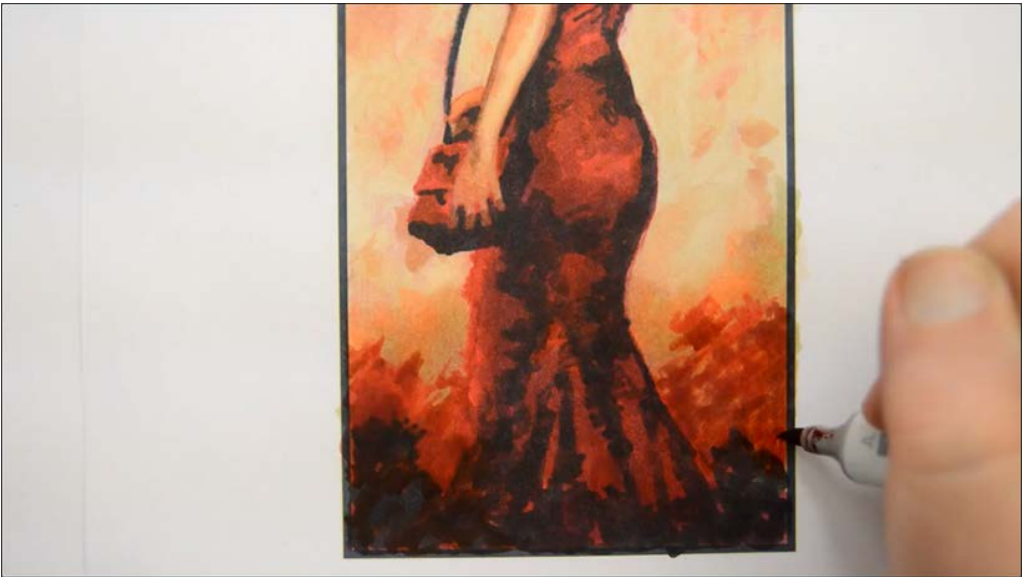
R56



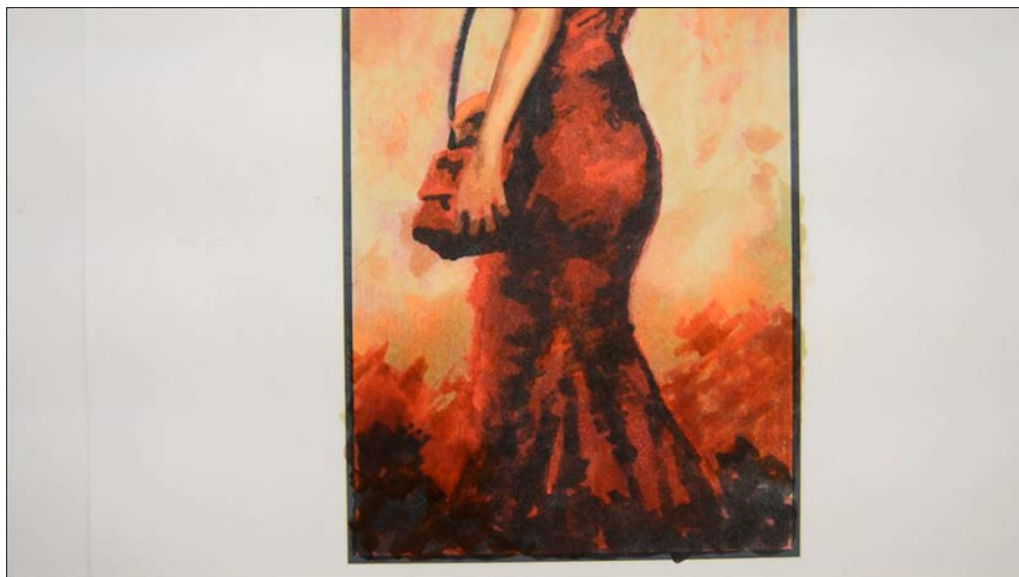
R56



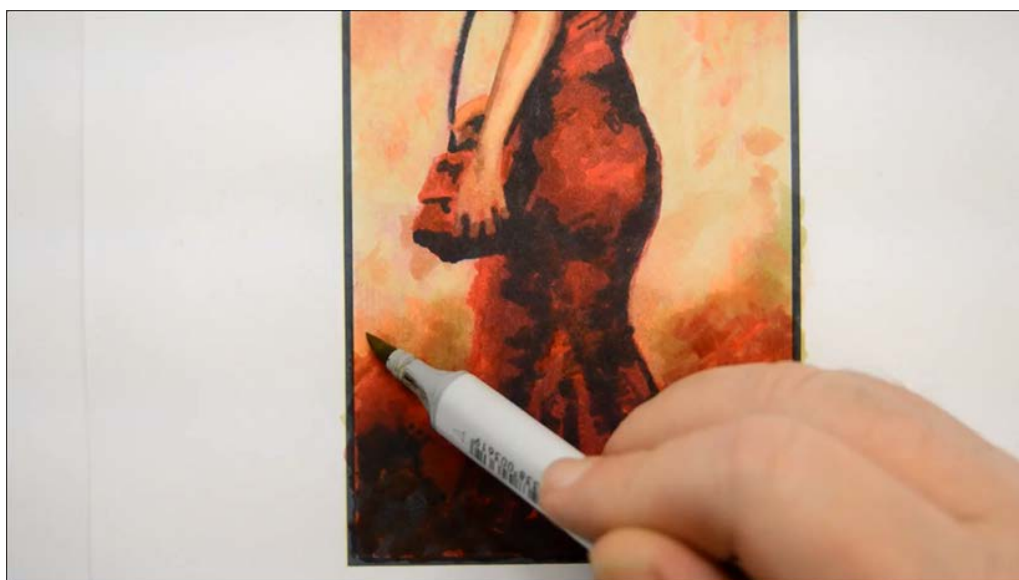
R56



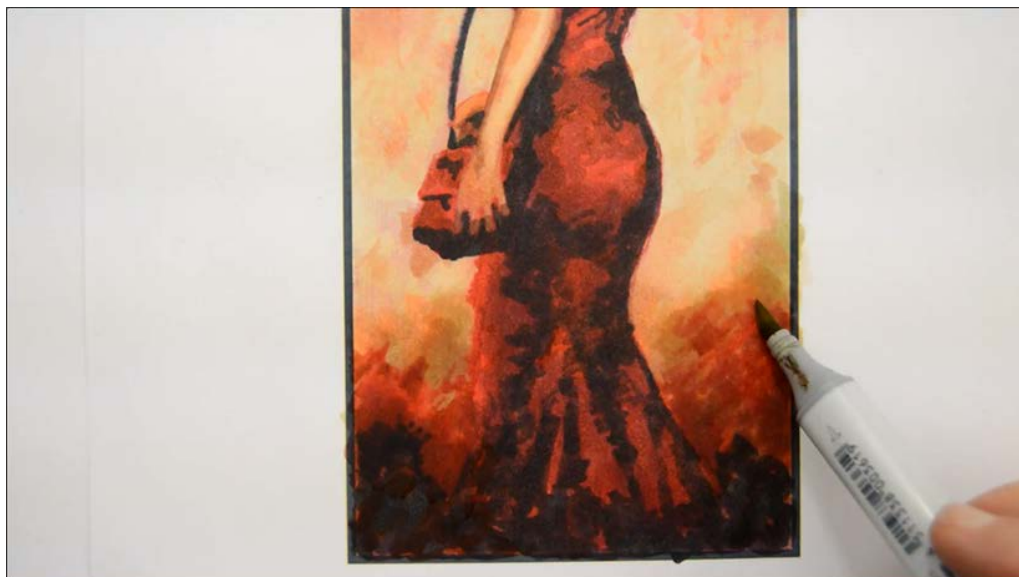
R56



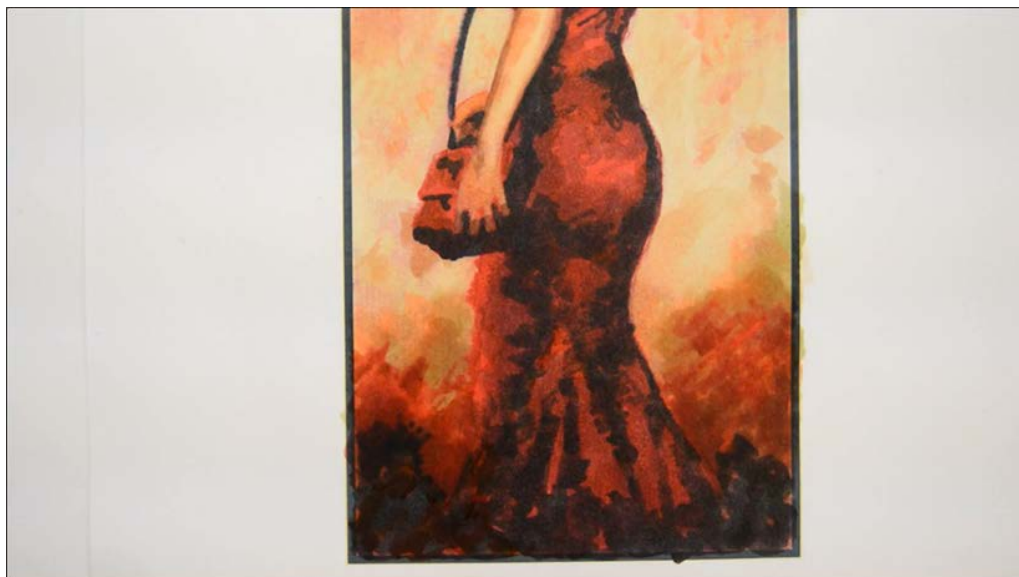
After the R56.



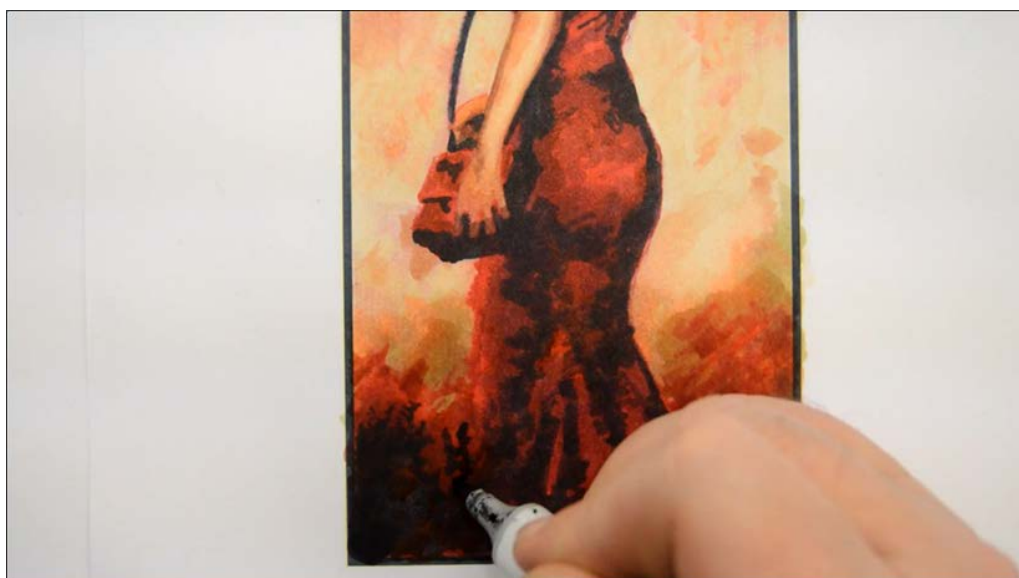
YG91



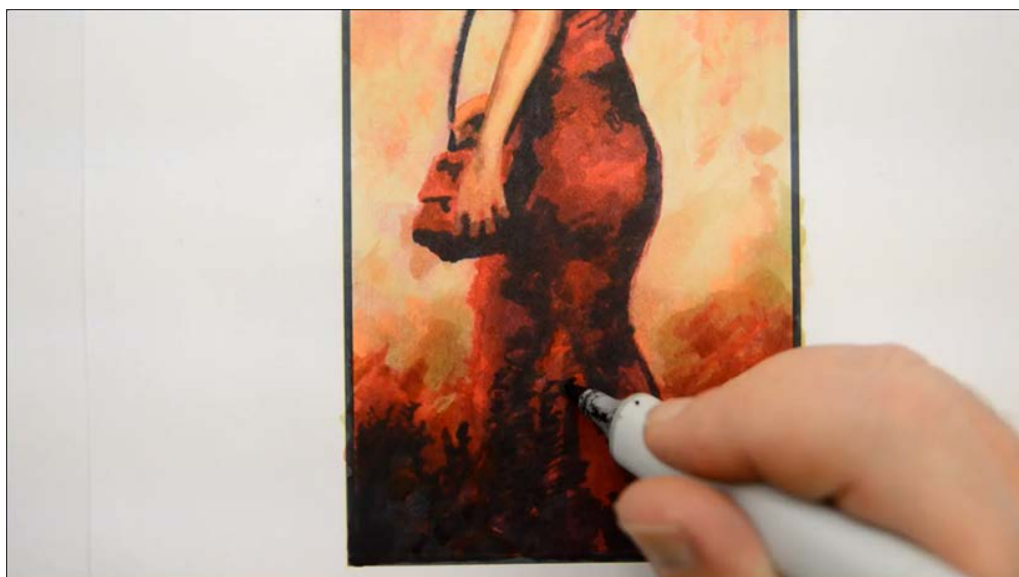
YG91



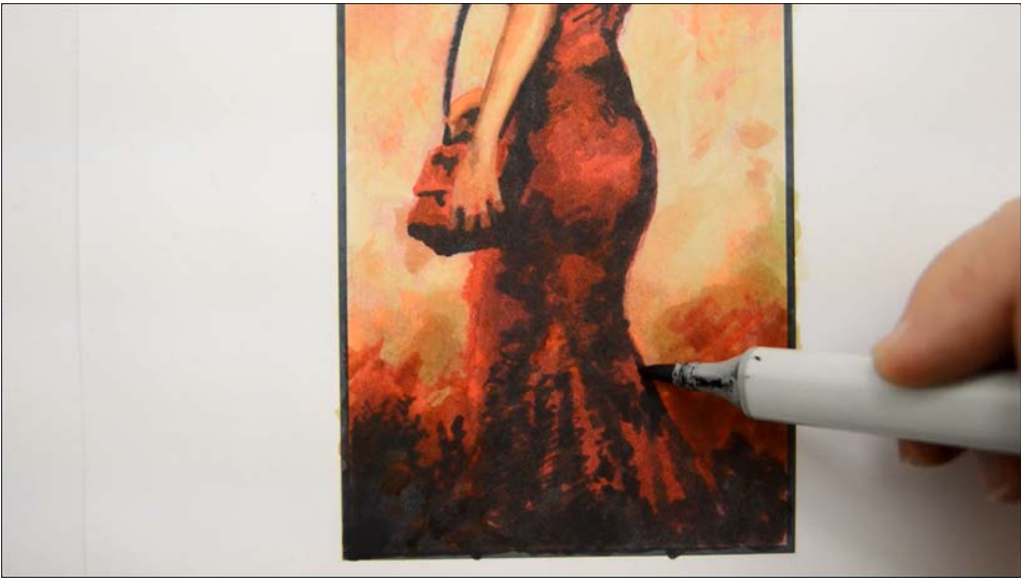
After the YG91.



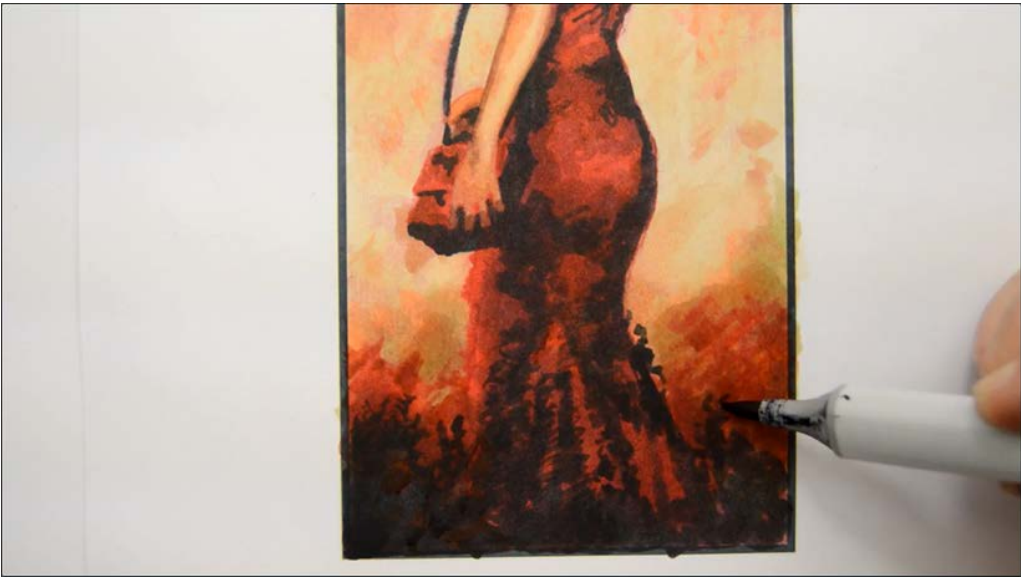
N7, super strong, super rough.



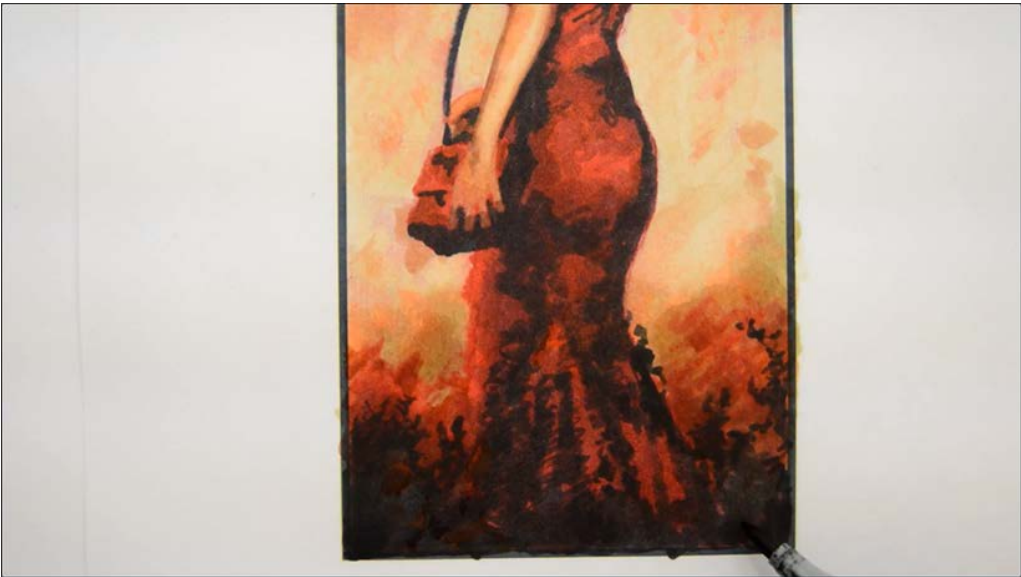
N7



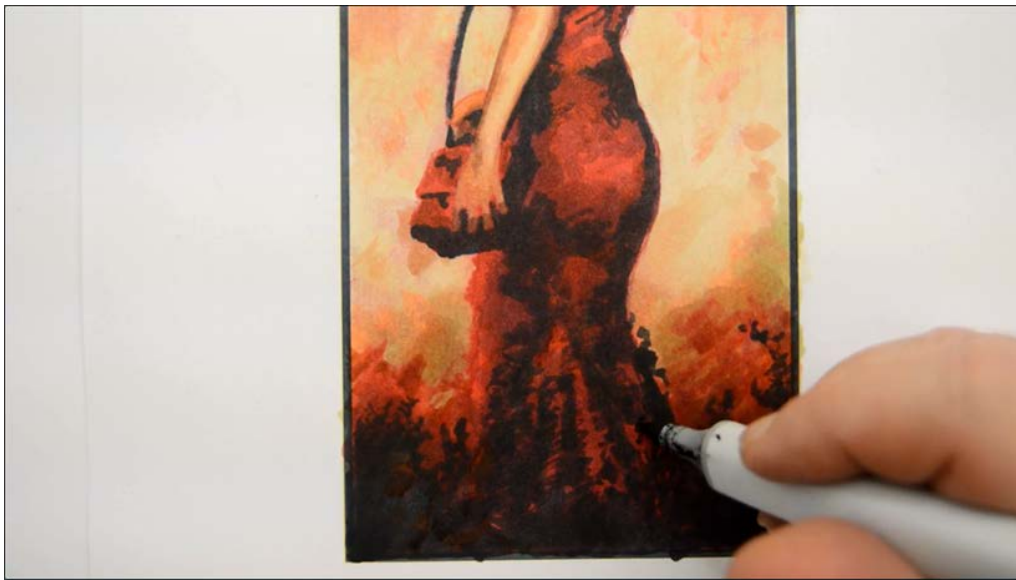
N7



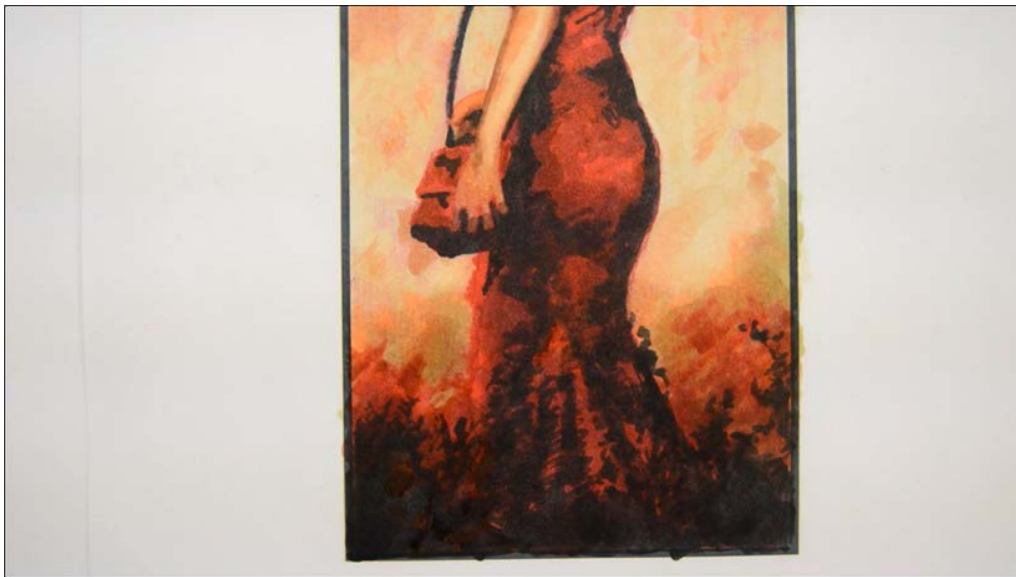
N7



N7



N7



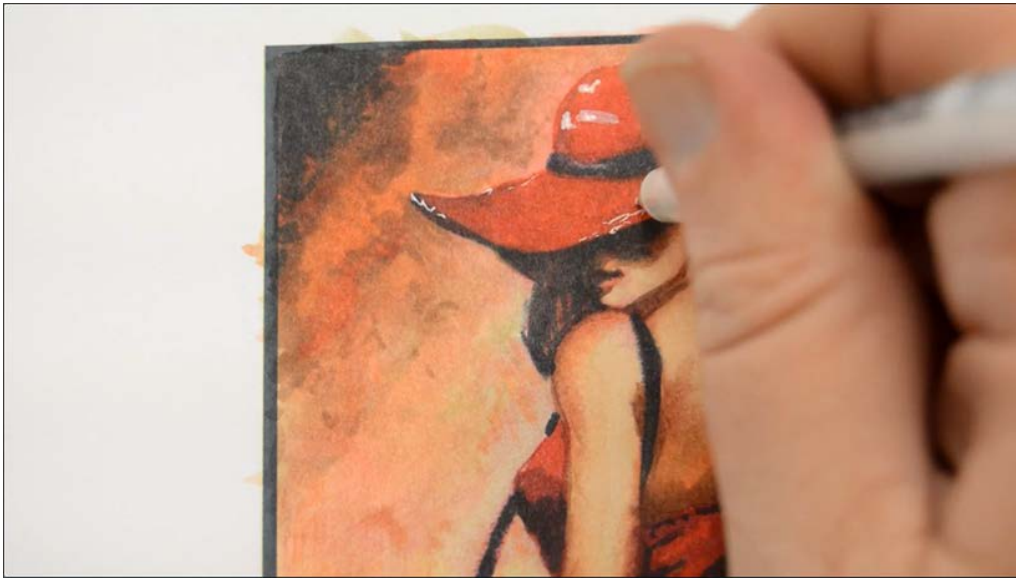
After the N7.

It's really very scribbly and really hard to mess up! Be bold, have fun, don't worry!

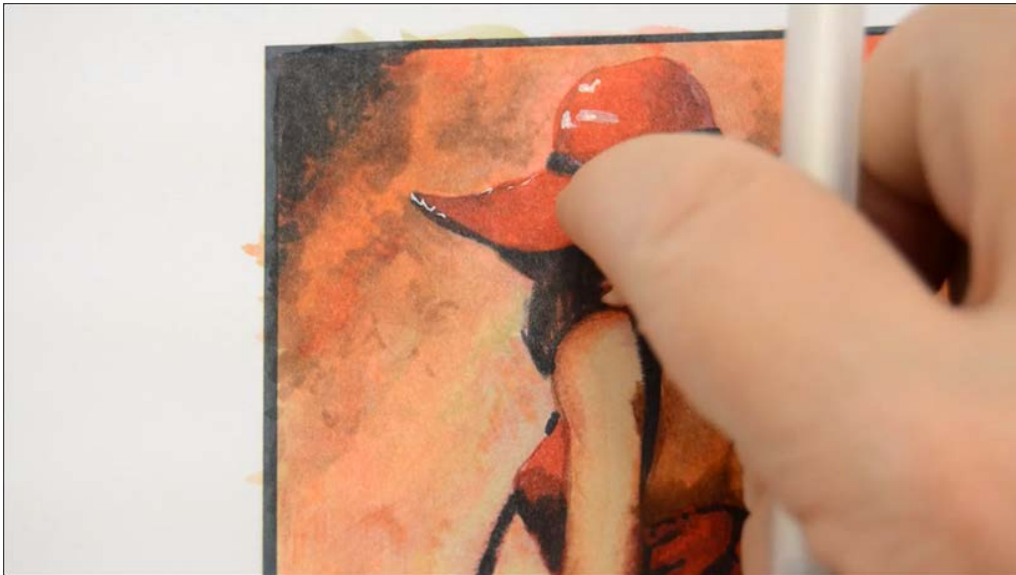


In the next section I'll be adding my white highlights.

For this class I'm using a Sakura 08 white gelly roll gel pen for the first time and basically scribbling my ass off! I kinda liked it! :)



Scribbles...



...and smudges.

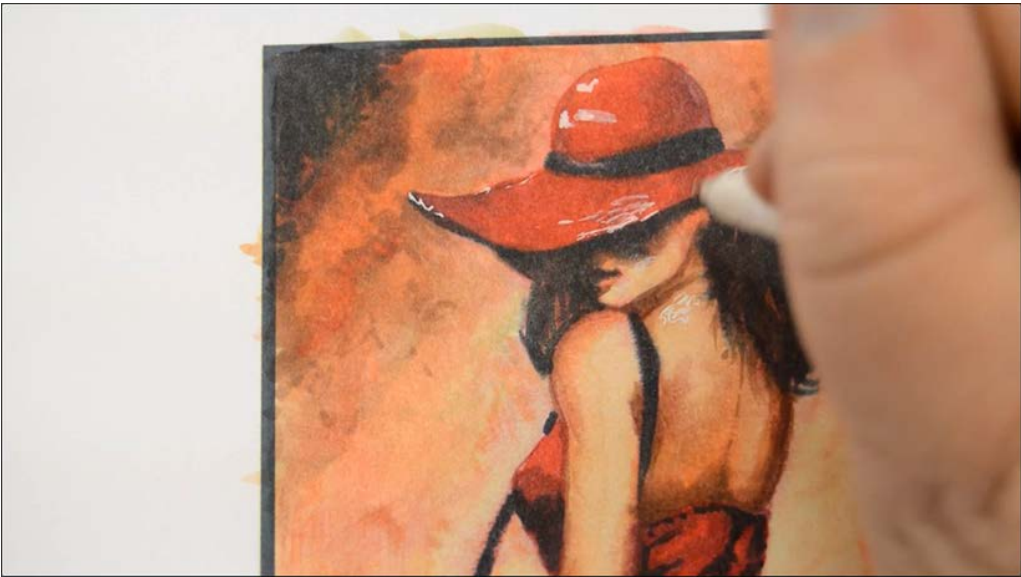




Dots...

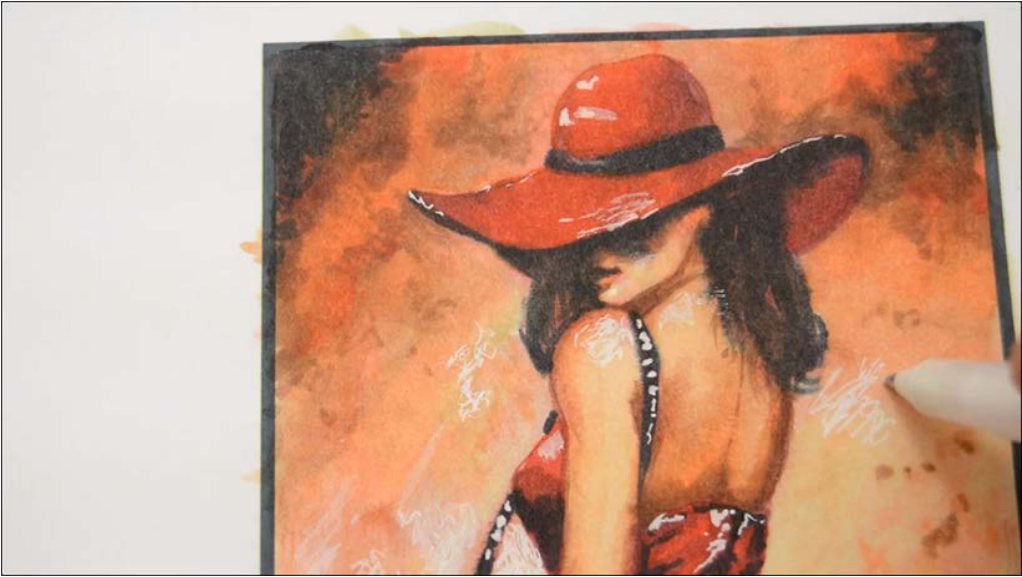
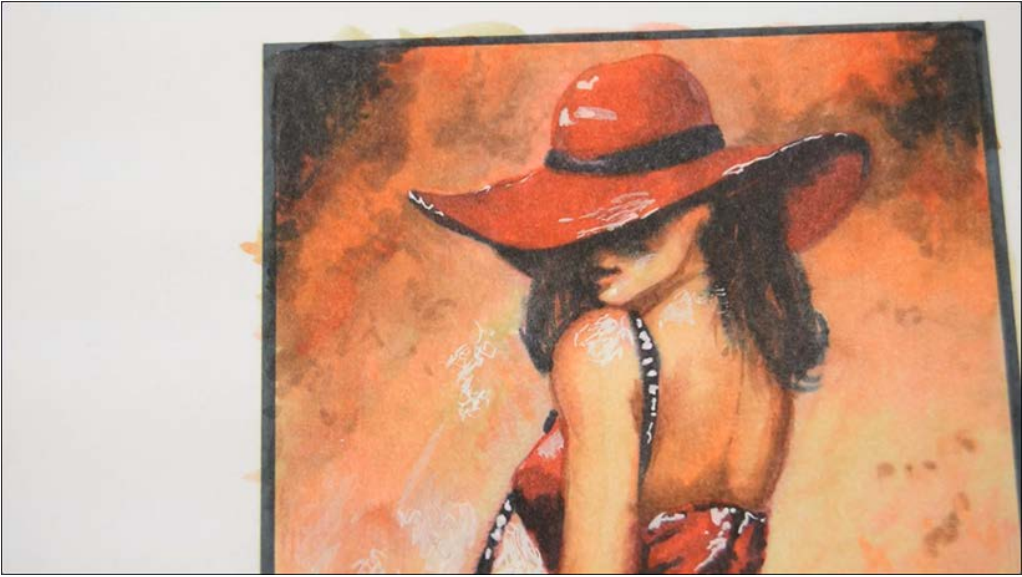
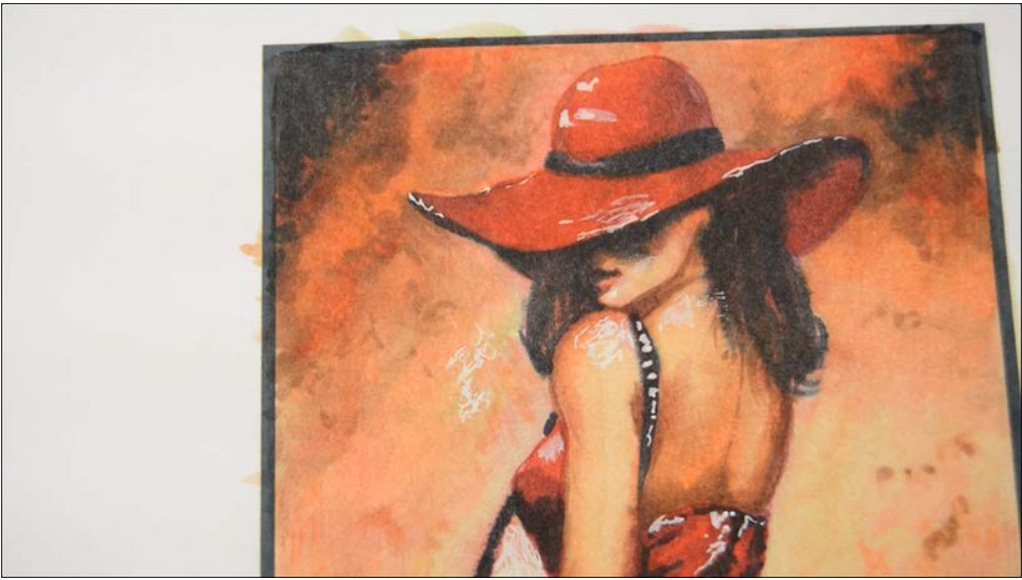


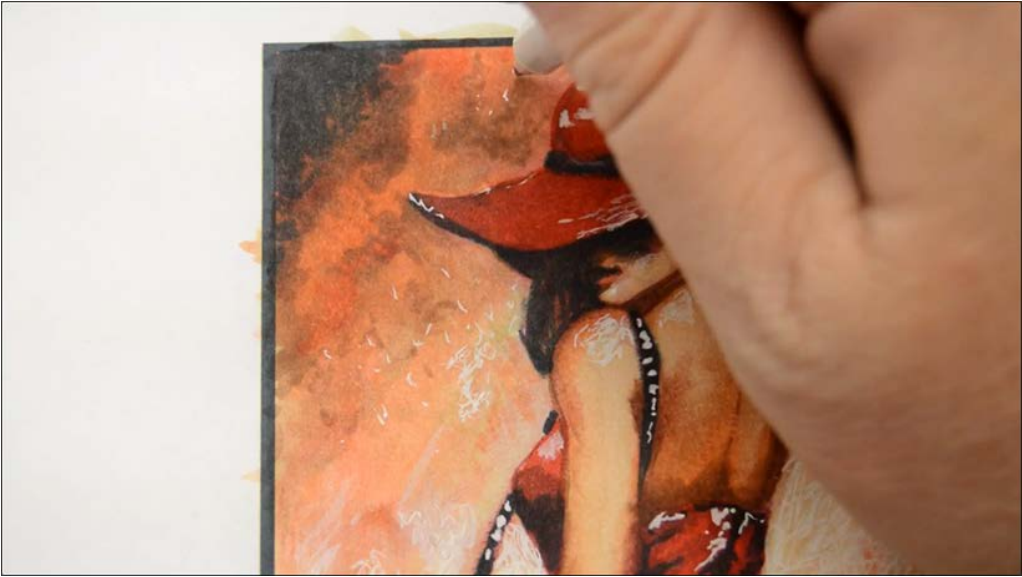
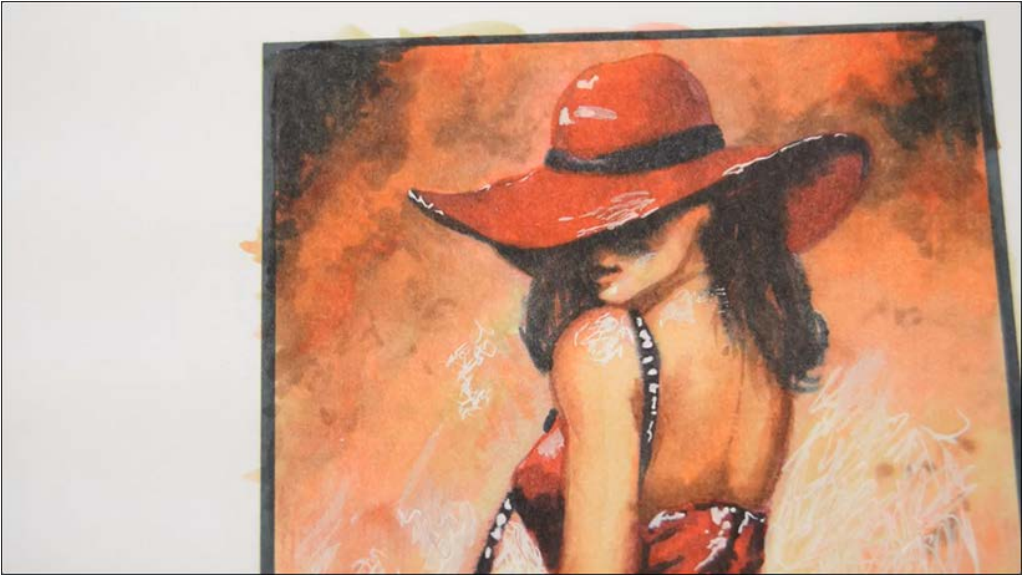
...and smudges.

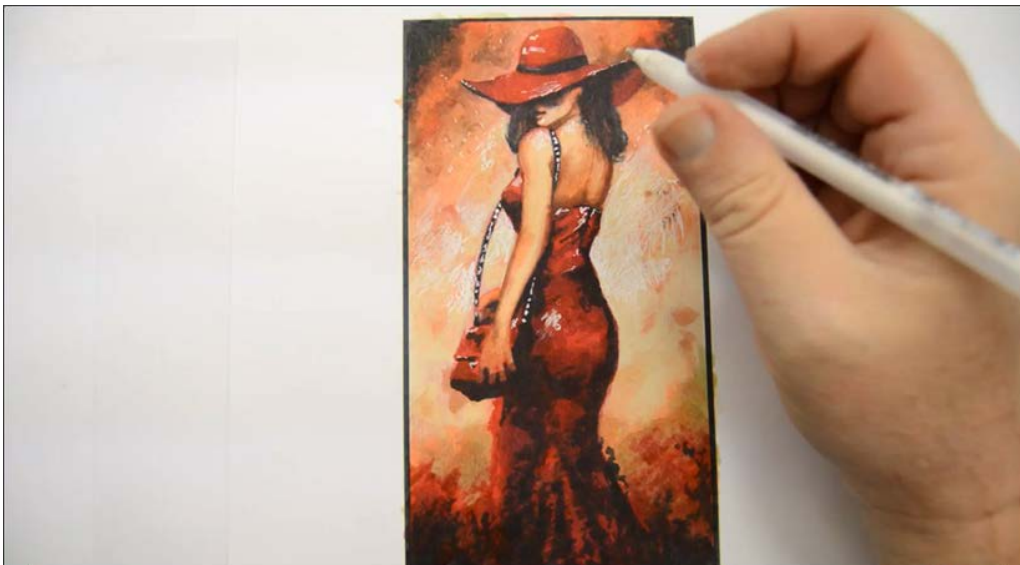


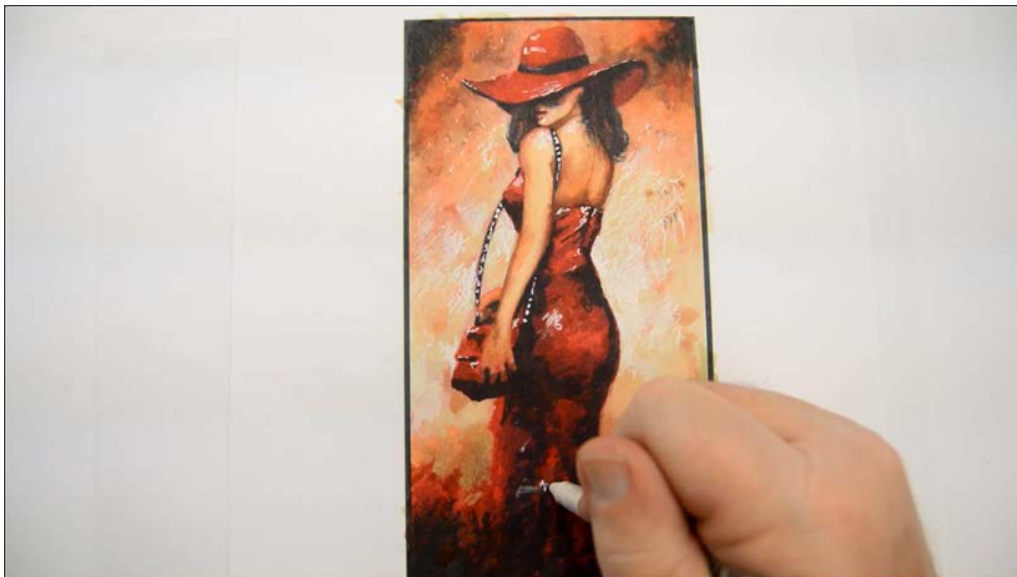
More scribbles!

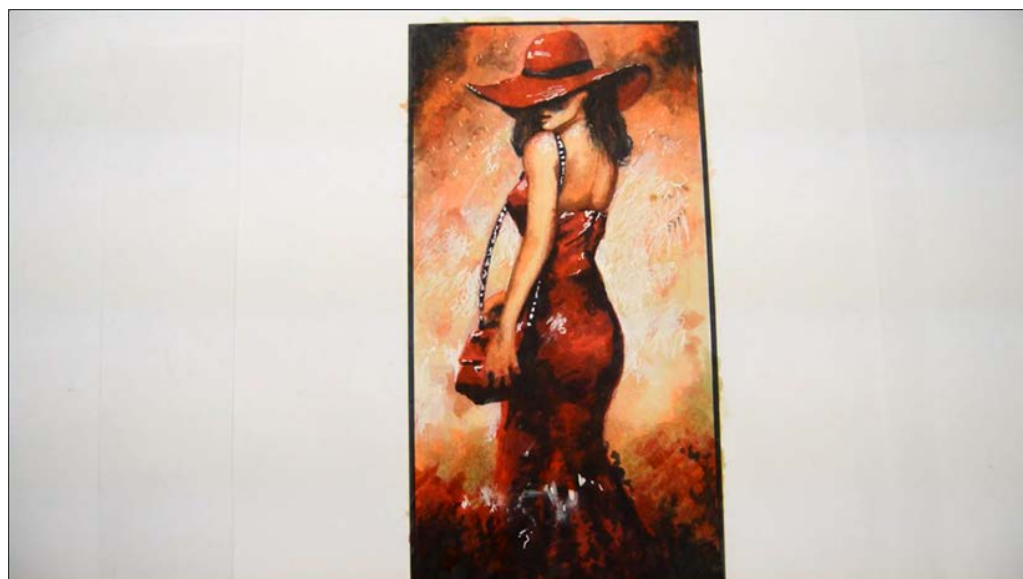
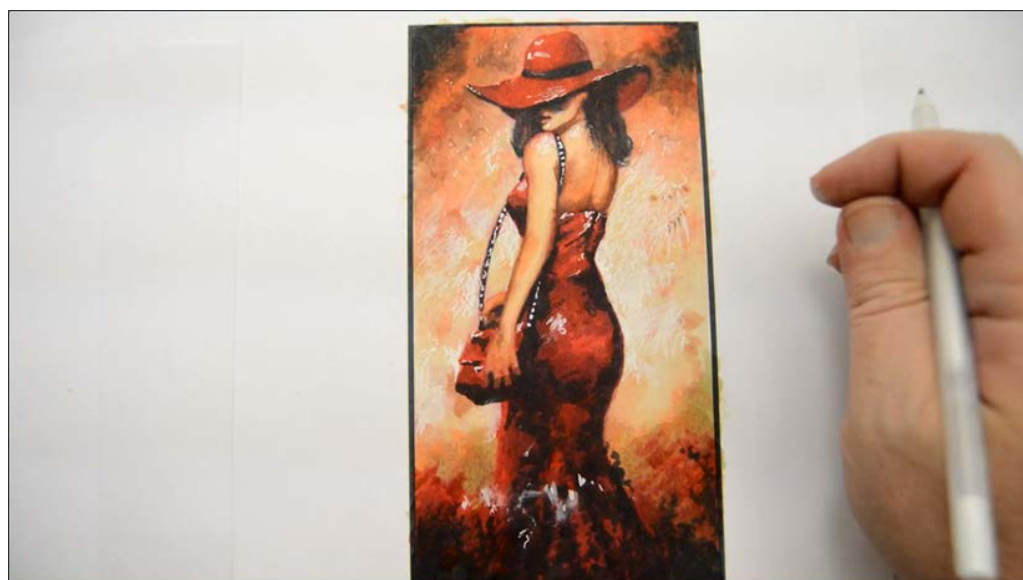
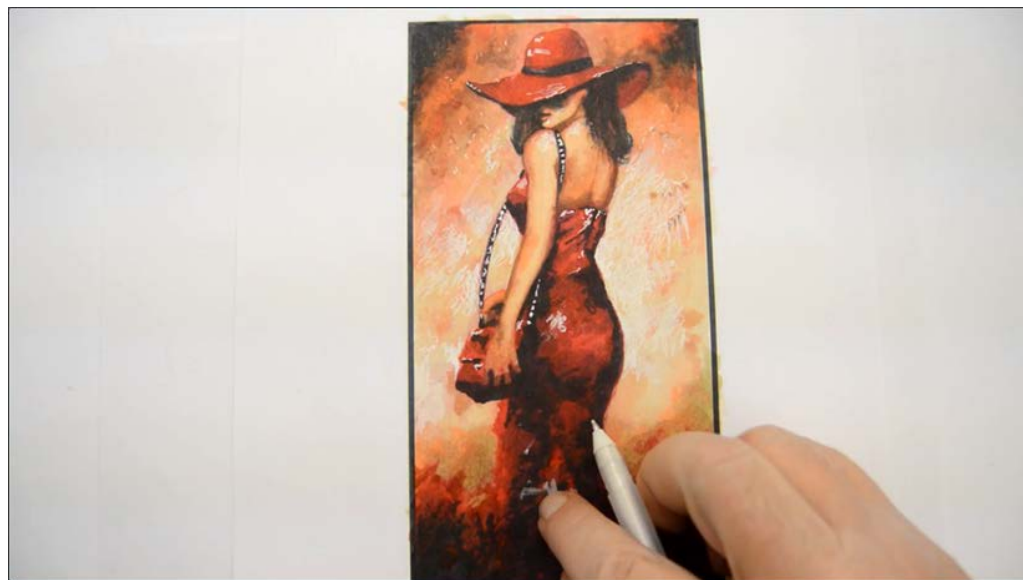












...and done!

The Finished Image



So I scribbled a whole hell of a lot in this image and you should too! As I mentioned in the introduction, this work is all about texture and color shape so minimal blending is required. In fact, the worst thing you could possibly do in this class is over blend! Scribble, make shapes, have fun, and play! Your shapes won't look exactly the same as mine but they don't need to! Be bold and trust the process. In the end you'll be amazed at what you create!

Until next time...

Christopher Kerry