

CREATIVE SOULS ART

with Christa Forrest

MINDFULNESS IS MAGIC

Welcome Creative. AND Welcome to Creative Souls LIVE - I am creating an expressive Goddess using acrylic and collage!

SUPPLIES

Of course, use what you have on hand!

Acrylic Paint: Titanium White, Black, Burnt Siena, Burnt Umber, Magenta, Pink, Raw Sienna, Cobalt Blue, Phthalo blue

Faber Castell Artist Pitt Pens - different skin tone colors

Acrylic Ink - Black, white

I like synthetic brushes - filbert, flat and round

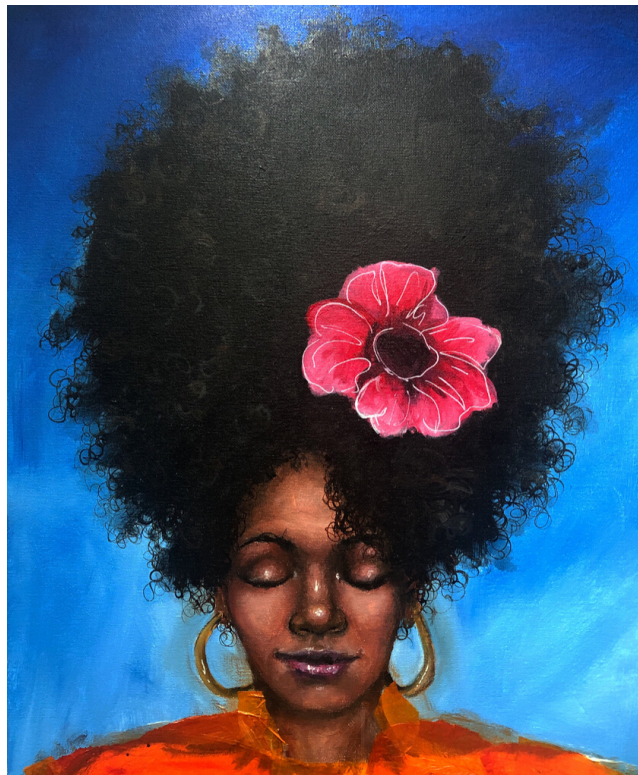
POSCA Paint Pen White and Black

Tissue Paper

Matte Gel Medium

16x20 Canvas

paper towel



NOTE - I may use additional supplies during the LIVE class - supply list will up updated accordingling after class airs.

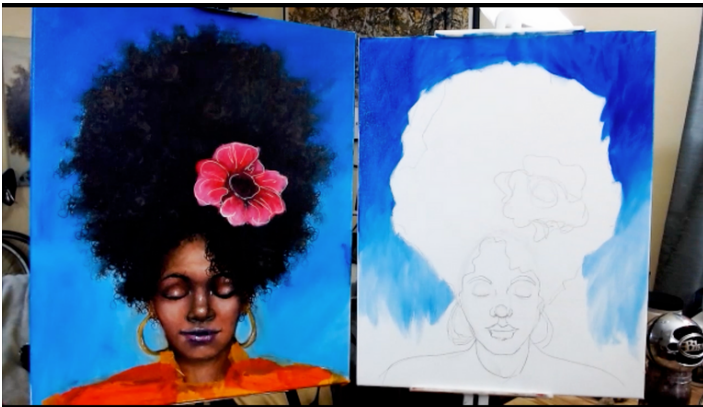
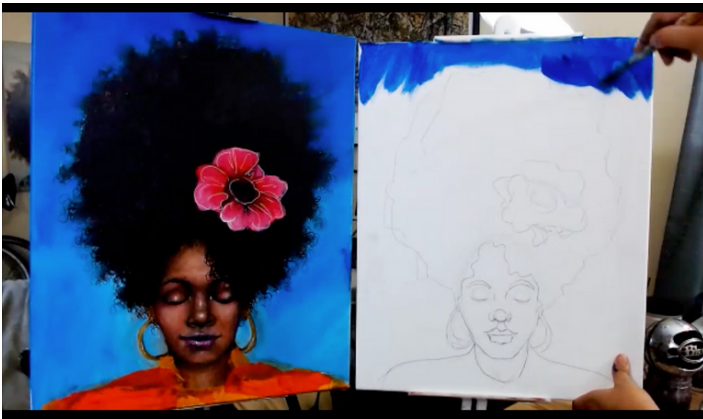
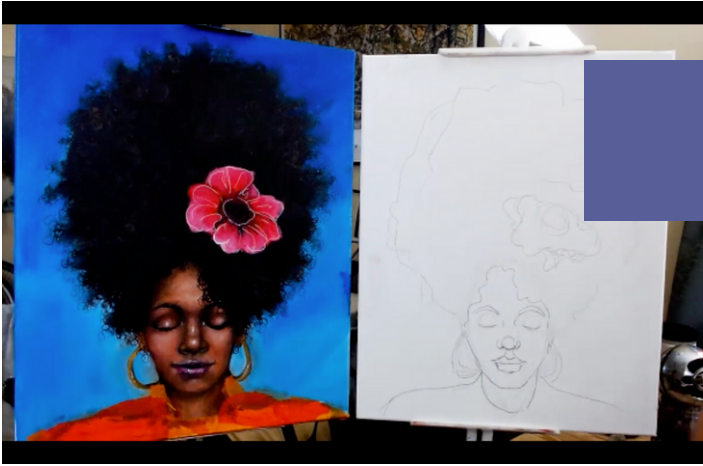


STEP ONE

I traced my face image onto my canvas substrate (16x20) and used a pencil to touch up lines.

I begin with my background - using Pthalo Blue, Cobalt Blue and white. I start with the Dark Blue and work my way down the canvas. Picking up cobalt blue about half way down and then just white throughout the rest of the canvas.

I move my brush in a criss - cross fashion which gives the effect of a sky and helps with blending.



STEP TWO

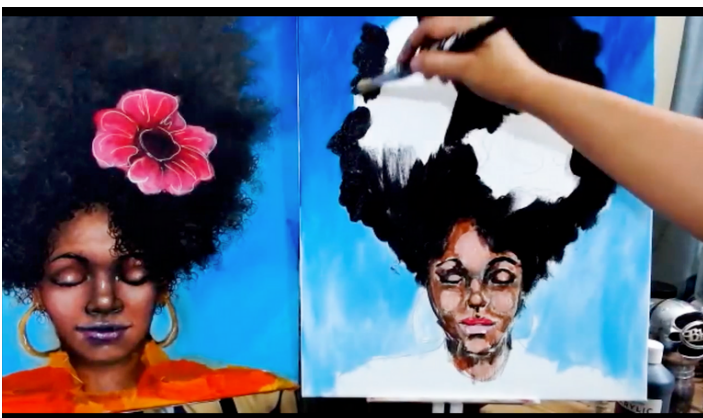
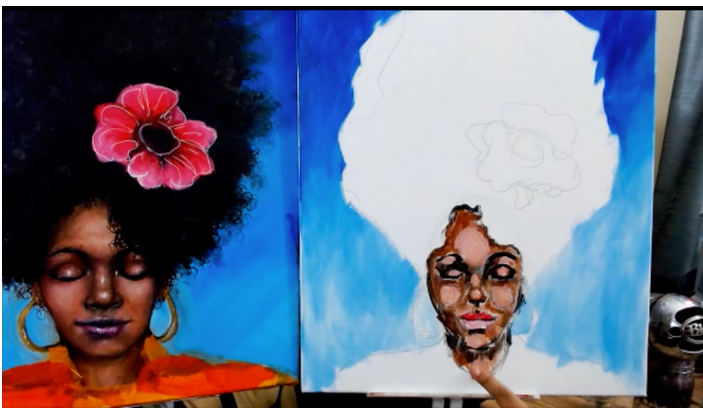
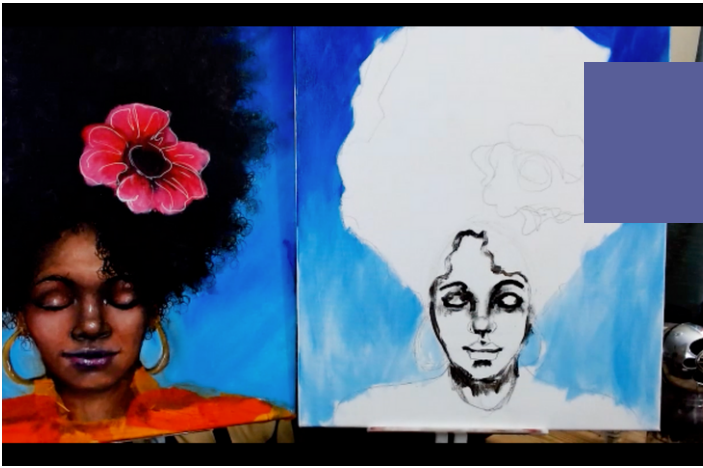
My color blocking phase. Using Burnt Umber, Burnt Sienna, Pthalo Red, White, Black, Cobalt Blue and Raw Sienna,

I start with my Darks and apply to the areas in which I think the darks would go. I mixed burnt umber, black and a little blue to get a dark tone. You can add a bit of burnt sienna to make more reddish.

I then work in my midtones - sometimes I test the color on the neck area before I apply to face. I leave the areas in which I will be putting the lights. I mix the Pthalo red and raw sienna and then mix in small amounts of burnt sienna, white, burnt umber and blue to achieve the color I am looking for. For the lights I add additional white to this mixture.

I add magenta and white to the lip area.

I fill in the hair shape with black - leaving the flower shape blank for now.

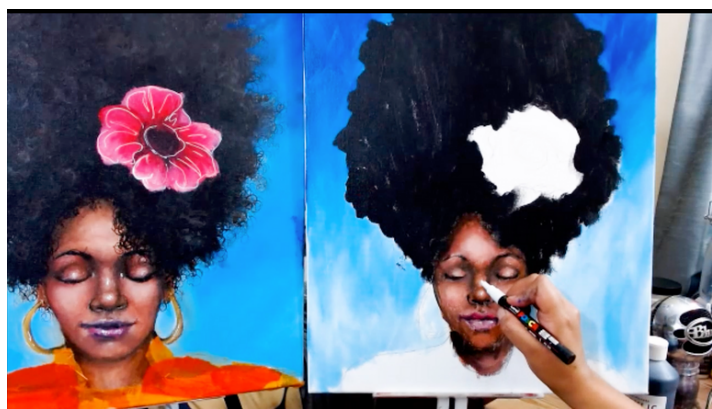
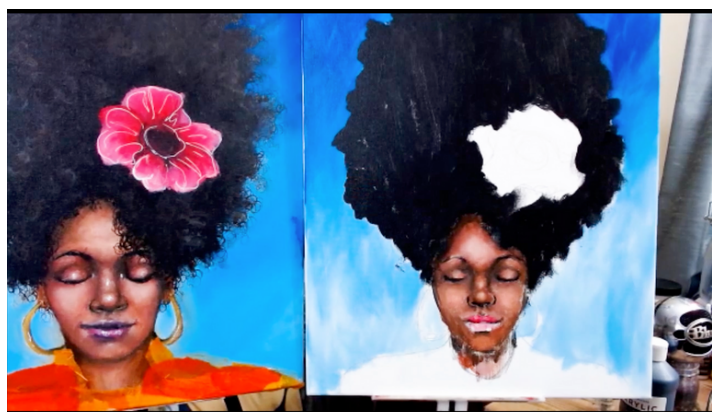
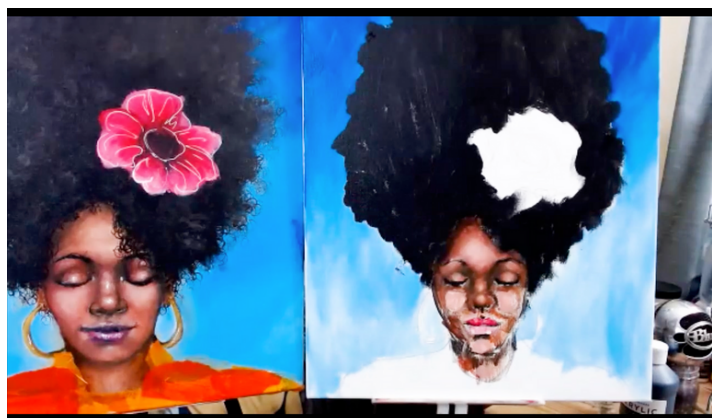


STEP THREE

After the initial color blocking phase, I return to the face and start focusing on specific areas. Returning to the darks, lights and midtones and adjusting these mixtures to blend the tones smoothly.

I like to break the face down into sections so that it isn't too overwhelming.

To emphasis darks and highlights, I can use my POSCA paint pen to get in those tiny details.

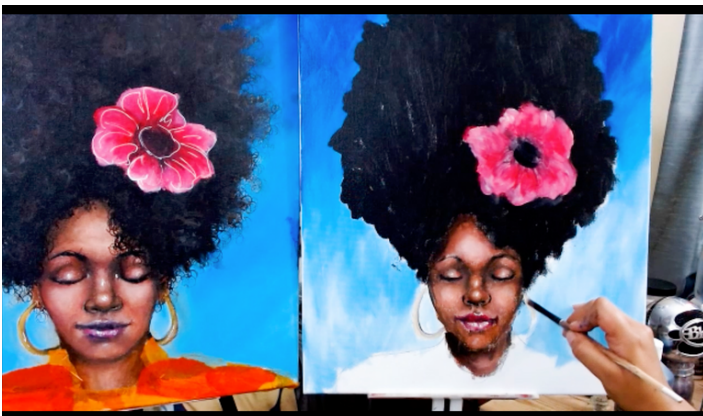


STEP FOUR

I also love using the Faber-castell pitt pens to finish off the skin tone. These I can blend with my finger and help with getting a more blending look and aid in honing in on the finishing touches.

I fill in the flower shape using magenta and white. I fill in the middle of the flower with a mixture of magenta, black and blue (dark purple). I then blend white to the edges of the flower.

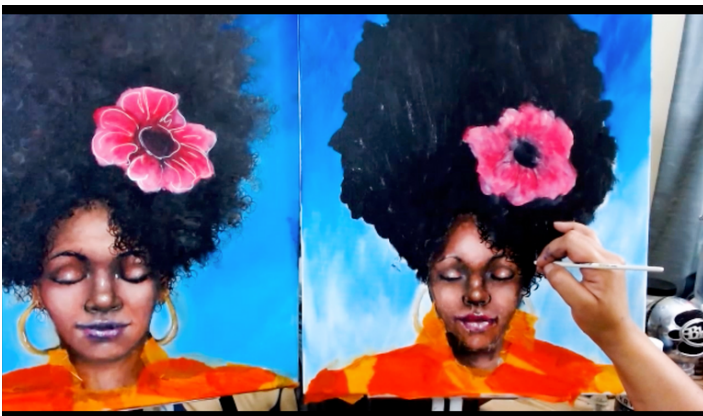
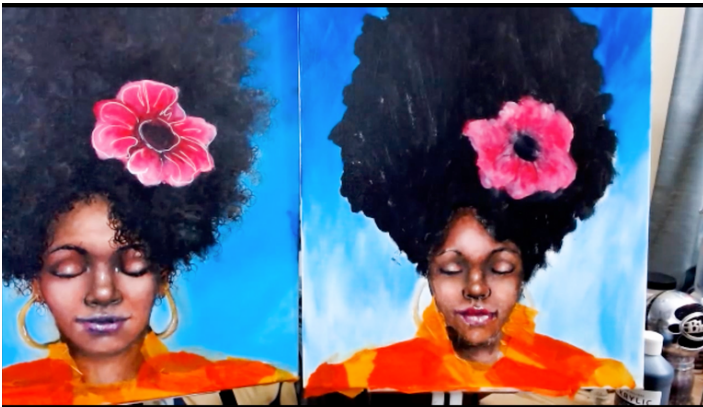
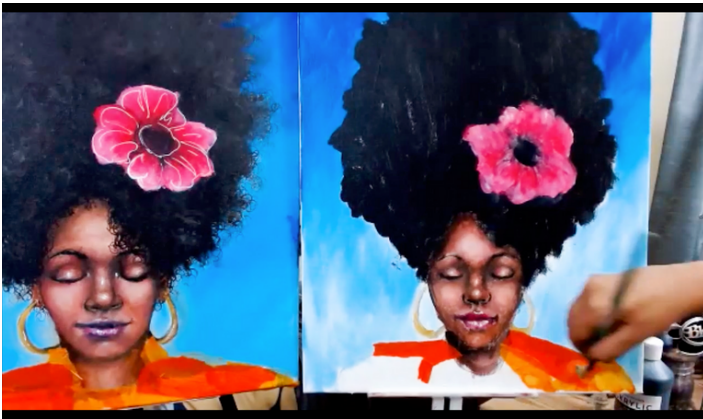
I use raw sienna and white to fill in the earrings.



STEP FIVE

With Matte Gel Medium and tissue paper, I add a collage elements to the body area.

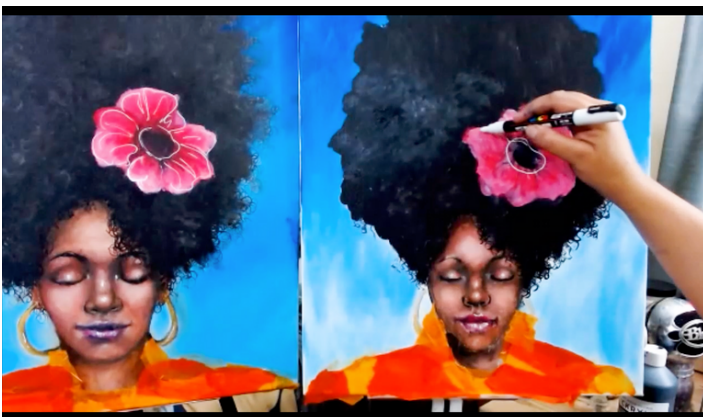
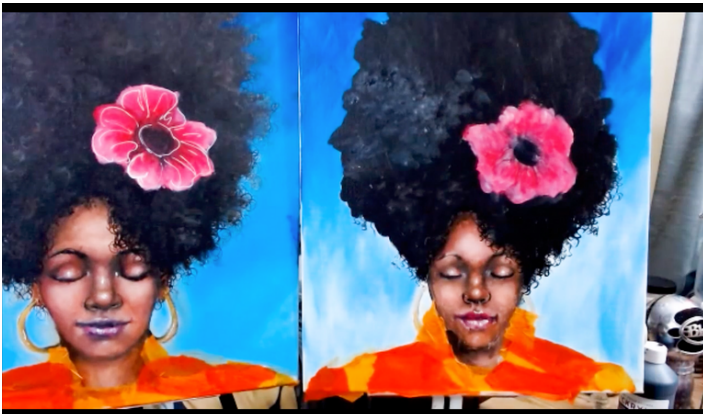
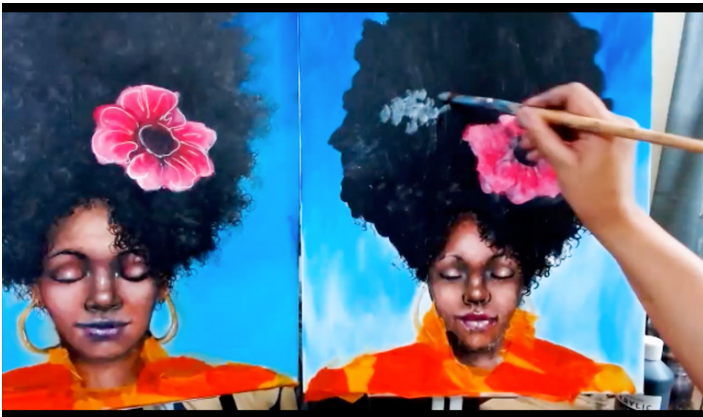
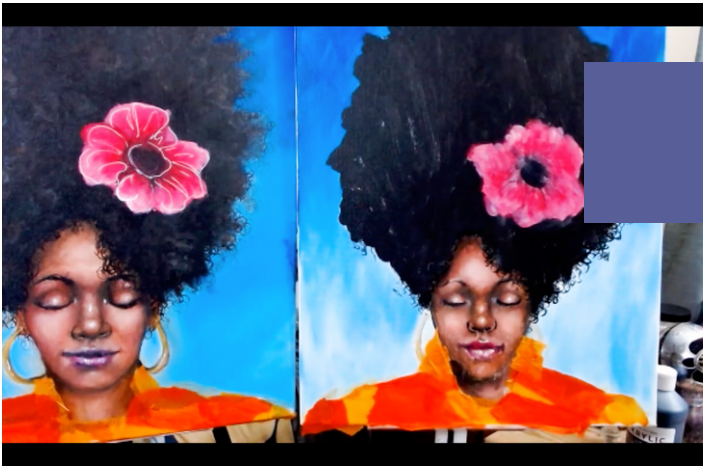
To get a nice thin hair strand, I like to use acrylic ink and a small brush. The ink has just the right consistency to apply those details without sacrificing the vibrancy of the paint. I will work these tiny hair strands all throughout the hair and the ends.

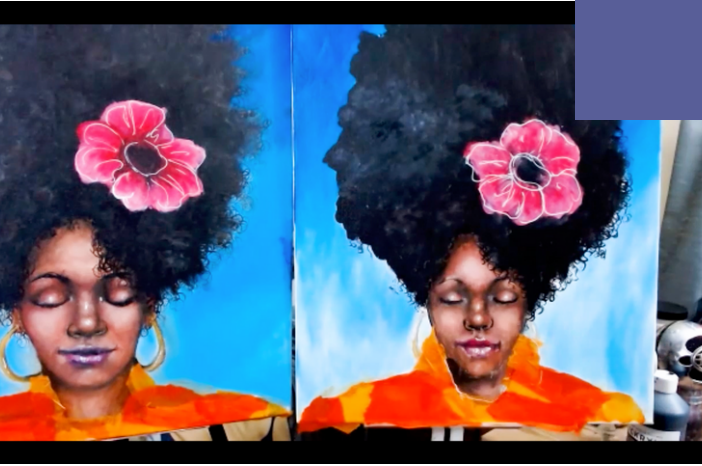


STEP SIX

So the hair shape does not look like one blob of color, I take a mixture of black, burnt umber and blue and stipple (lightly tap) texture into the hair. I can always return to stippling black over these highlights so they are not too bright.

Back the flower, I take my POSCA paint pen or you can use white acrylic ink to outline the flower shape.





FINISHED

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