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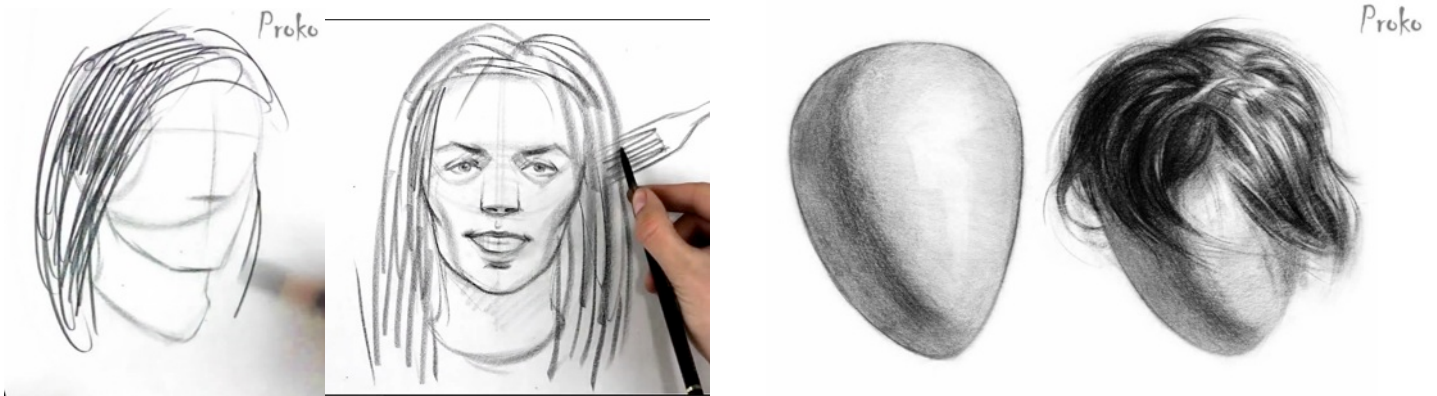
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*To send light into the darkness of men's hearts
- such is the duty of the artist. Schumann*

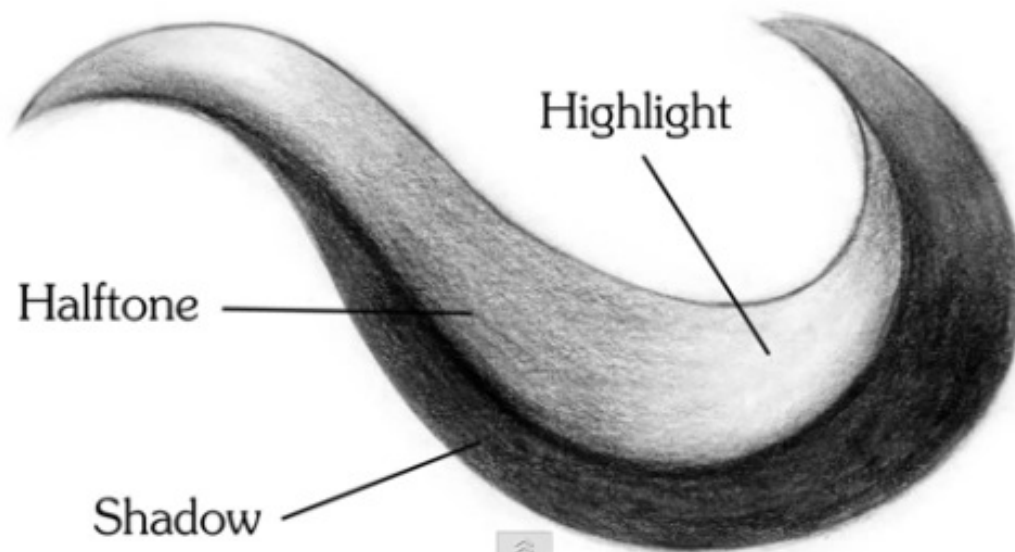
Drawing & Painting HAIR

Images from ProkoTV.com (Stan Prokopenko)

NOT THIS...or Spaghetti Hair... think in volume & mass, lay in shadows consistent with shape of head

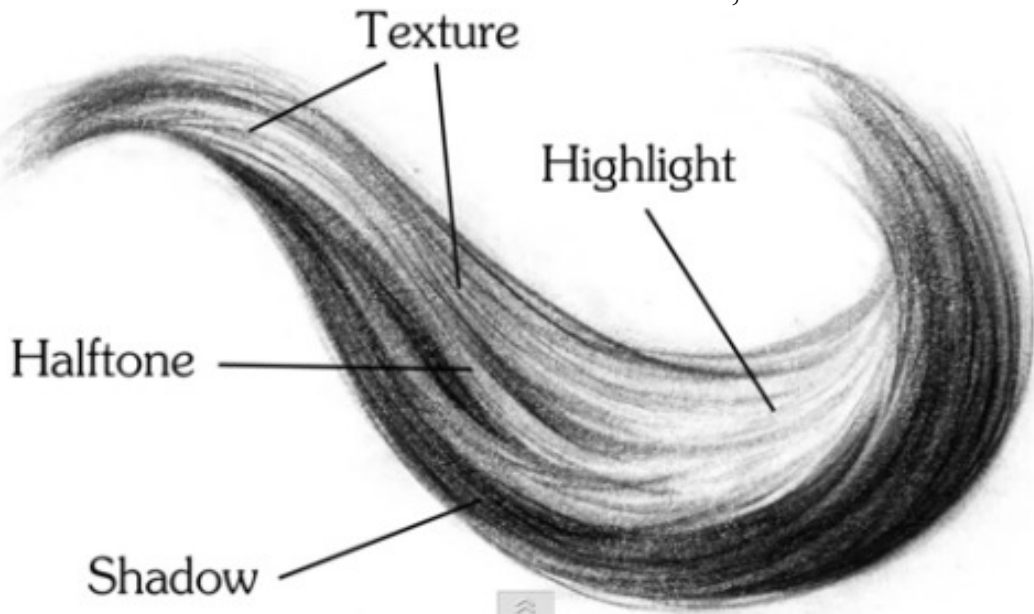


Think of sections of hair like volumes and not strands. like a ribbon with shadow, halftone & highlight.



It doesn't look like hair but it does look 3 dimensional.

To make it look like hair add 4th element, TEXTURE.



Include stray strands that break of the edge between background and head.



Watch edges, places where hair connects to skin. Should not be outlined but should have gradations. Or it will look like a wig or clip on beard.

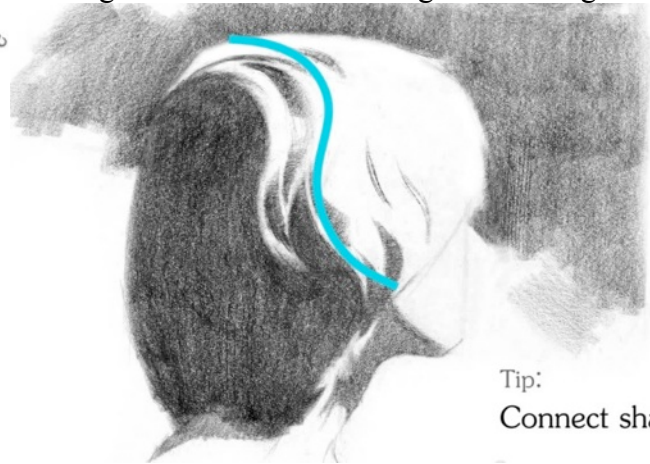


Start with major shapes & rhythms

Then separate the light from shadow focusing on the design & shapes



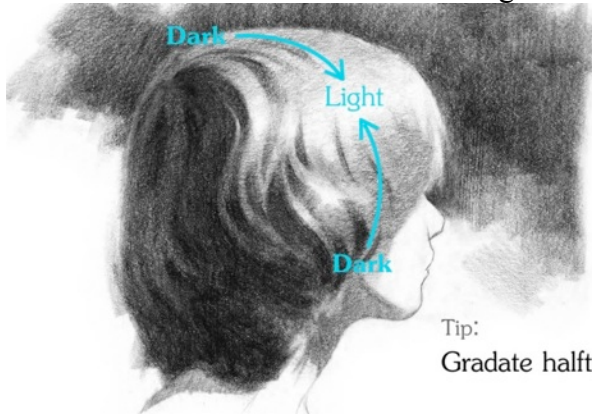
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Tip:
Connect shapes

Add dark accents in shadowed area & gradations between light & dark. Will begin to look 3 dimensional



Dark
Light
Dark

Proko

Tip:
Gradate halftones



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NOTICE that drawing the STRANDS is in the last step, NOT the first!



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Color mixtures for all types of hair

Hair, its color and the way light affects it is a good way to examine color and come to some simple, logical conclusions about color mixing. All hair color is a form of yellow, from tow-haired to silver gray, from ash blonde to black. Where light strikes, all hair colors are warmed. Where light doesn't strike, all hair colors are cooled. Color reacts as we do to the sun: we're warmed by it and cooled by the shade. The color yellow has the broadest range of tone and intensity. It can be light and bright — like a lemon or blonde hair — or dark and dull: The color of mahogany or brunette hair. Yellow can be pale and light—like sand—or dark and seemingly black—the way we think of ebony. All these colors I've mentioned are forms of yellows. The shadows on all these colors are complementary to yellow and are made by the addition of a tone of violet. The shine of these colors is also made with violet in a very light tone. Shadows are always accented with darker versions of the mass tone color.

On our palettes, we have many yellows: The Cadmiums, the earth colors, such as Yellow Ochre, Burnt Umber, Raw Umber, Raw Sienna. These colors can be further extended with additions of white to lighten, and additions of black and white to mute. These colors can be tinged with reds for the redder versions of yellow hair, such as carrottops and Titian-colored tresses. Now for some general color mixtures:

Hair Color	Body Tone	Body Shadow	Dark accents	Highlights
Blond	White, Yellow Ochre	Alizarin Crimson, Thalo Blue, added to Raw Sienna, Burnt Umber and white	Burnt Umber, Thalo Yellow Green	Alizarin Crimson, white
Light Brown	White, Yellow Ochre, Burnt Sienna	Alizarin Crimson and black added to body tone	Burnt Umber and Burnt Sienna	White, touch of black and Alizarin Crimson
Dark Brown	White, Burnt Sienna, Burnt Umber	Burnt Umber, Burnt Sienna, a touch of Thalo Blue	Burnt Umber, Thalo Blue	Alizarin Crimson, Thalo Blue, and white
Red	Burnt Sienna, Cadmium Orange, white	Burnt Sienna, a touch of Thalo Blue	Burnt Sienna, Burnt Umber	White and Thalo Blue
Gray	Black, white, Yellow Ochre	Black, white, Burnt Umber, Thalo Blue	Black, white, Burnt Umber	Black, white, Alizarin Crimson
Black	Touch of white, black, Burnt Umber, Alizarin Crimson	Thalo Blue, Alizarin Crimson, Burnt Umber	Alizarin Crimson, Thalo Green	Black, white Thalo Blue