



# JAN KUNZ portrait demonstration

## JAN KUNZ WATERCOLOR WORKSHOPS

Analyzing the Professor's photograph

### Before drawing thoughts

**Position:** The model is above our eye level

**NOTE:**  
The horizontal lines that locate the features must be at right angles to the centerline of the face

### Location of Features:

**Eyes:** 1/2 way between the top of the head and the bottom of the chin

**Nose:** 1/2 way between the eyebrows and the bottom of the chin

**Mouth:** 1/3 the way between the bottom of the nose and the bottom of the chin

**Ears:** Slightly longer than the distance from the eyebrows to the bottom of the nose  
(expect to see this in older models)

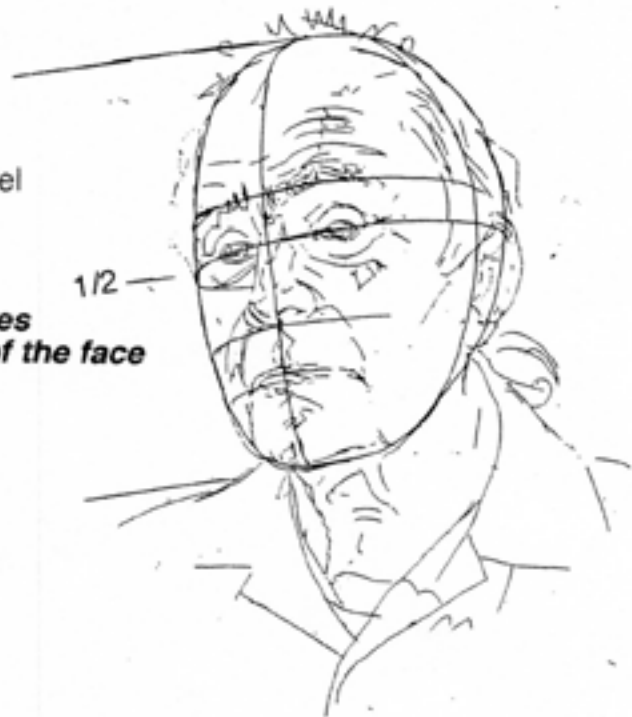
### Notice:

The inside corner of the eyes are located directly above the outer edges of the nose

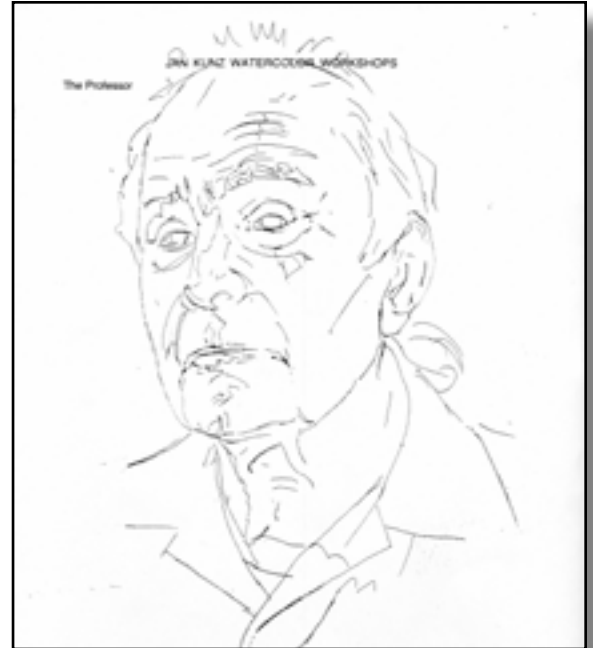
The outer edges of the mouth are directly below the center of the eyes.

### Before painting thoughts

**LOCATION OF REFLECTED LIGHT**  
temple area on shadow side.  
under chin  
bottom of ear  
on eyelids under both eyebrows  
under eye  
alongside nose



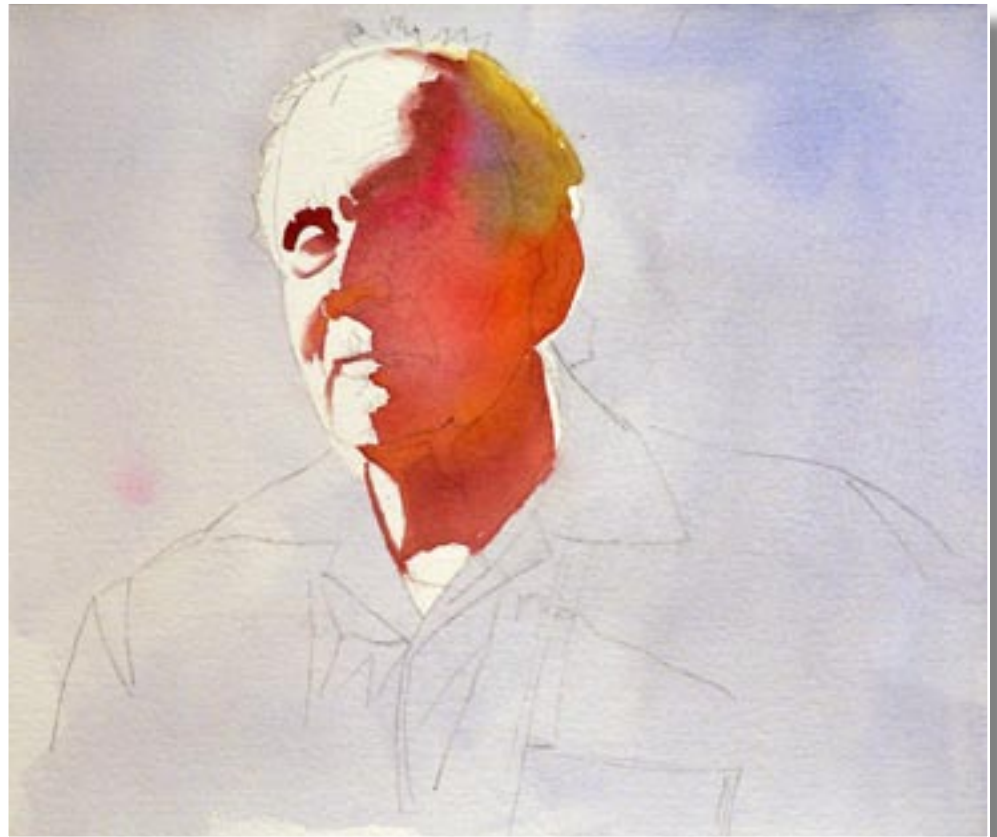
The following images are from a live demo by Jan Kunz for the Texas Watercolor Society. In the privacy of her studio, Jan prepared four full sheets of watercolor papers (300# cold press) in advance of the demonstration with a line drawing of her subject. One sheet was left with only the pencil drawing. The remaining three sheets she advanced to a different level of completion. At the meeting she continued each painting to the next level, hence demonstrating her entire process without asking the audience to 'watch her paint dry'. Be sure to read Jan's "Analyzing the Photograph" page.



**IMAGE 1:** The line drawing

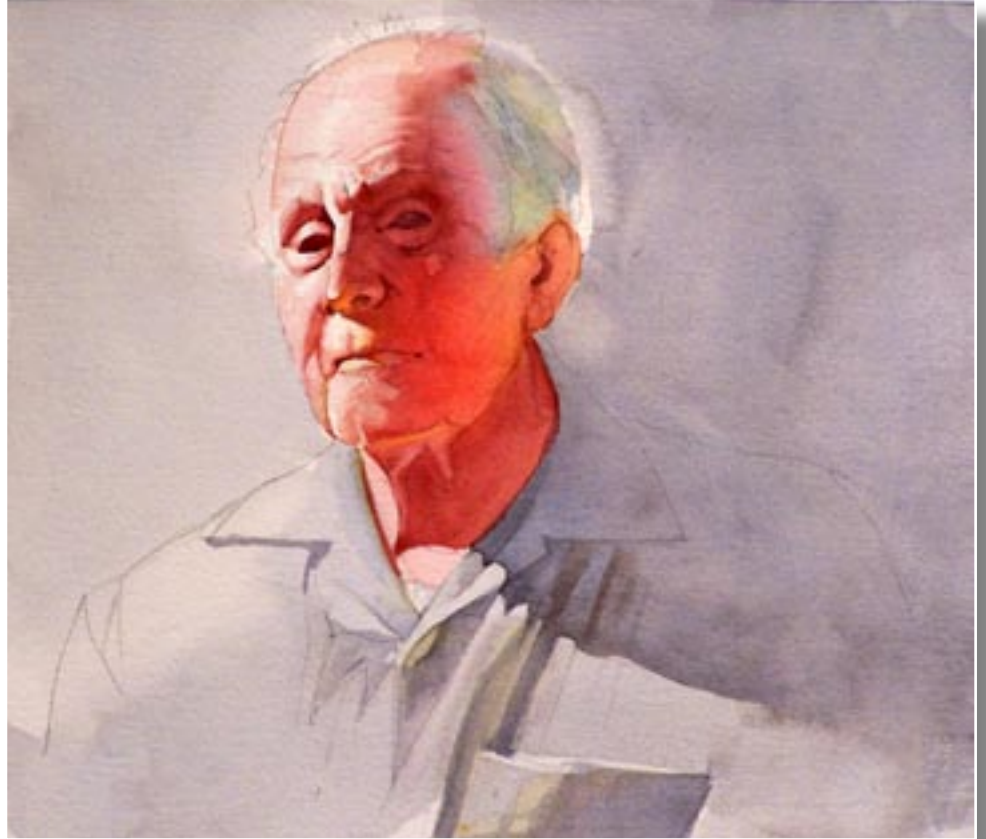
### **IMAGE 2:**

Here you see the preliminary wet-into-wet background painted over the model's shirt. She painted the basic light wash over the entire face, including the whites of his eyes. She later also painted the shadow side of the model's head. For the upper part of the head Jan used her cool skin tone mixture, and switched to the warm skin tone mixture from the cheek bone area down. She again uses the cool mixture for the neck. Notice that she flooded in red, blue and sap green in the temple areas and cadmium red and cadmium yellow along the jaw line. The cast shadow from the shirt around his neck is also painted at this time.



### IMAGE 3:

Jan has sculpted in 'facial planes' on the sun-lit side of the face using a lighter mixture of her skin tones. She is careful to maintain reflected light and color. Also notice the addition of the cast shadow across the model's left shoulder. Jan has defined the leading edge of the shadow with a hard edge and maintained the softened the back edge of the shoulder. This helps connect the model to his environment.



### IMAGE 4:

Jan defined the model's hair by bringing in a dark around behind the model, still keeping the shoulder line soft. She 'bled' the model's hair into the background using the wet-into-wet technique. Additional cast shadows define the model's right collar.

The iris of the model was defined.

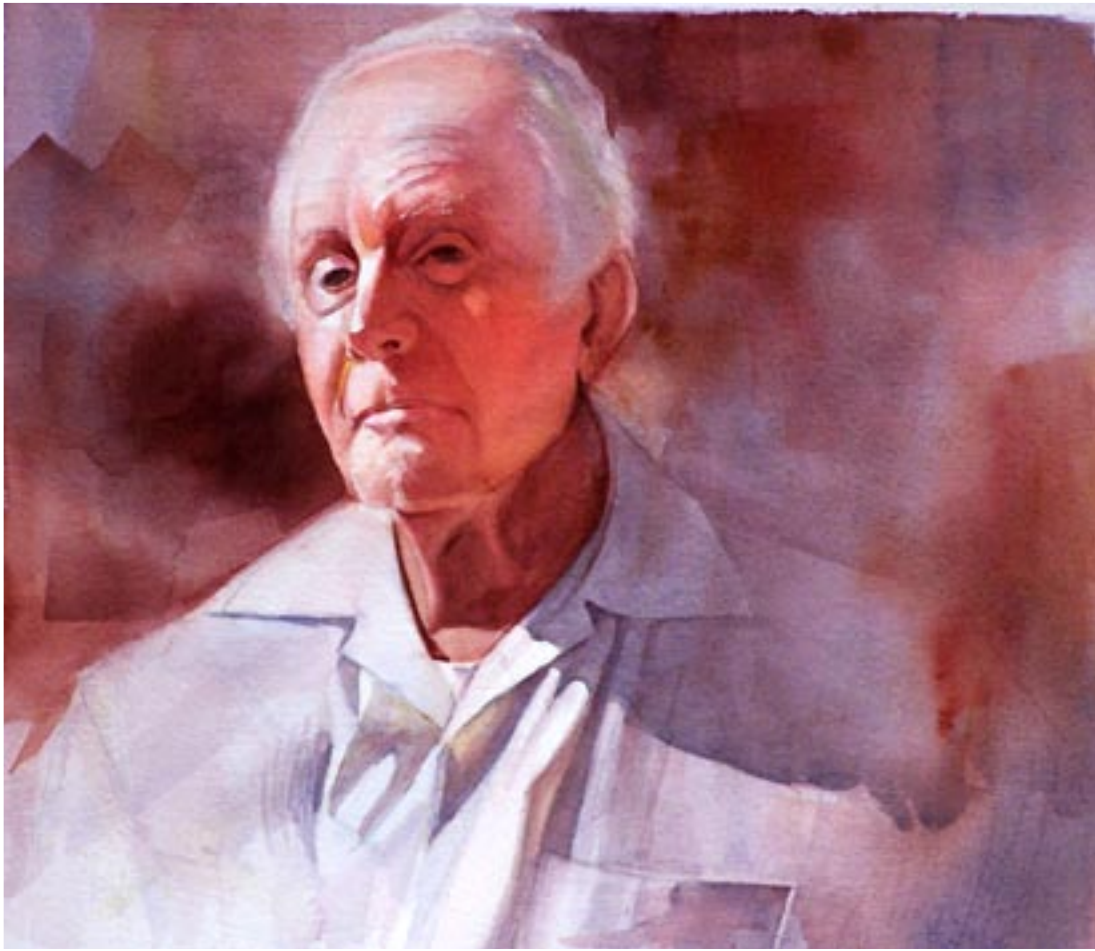




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### FINAL PAINTING:

Jan brought her painting to a satisfying conclusion with broad bold strokes in the background that echo the colors used to paint the model. This helps unite the composition. Jan used an e-xacto knife to 'pick' out highlights on his left eyebrow. She added strong cervis darks to establish the recess of the mouth, corner of the eyes and just below where the ear lobe connects to the head. Jan frequently adds a warm red to the underside of the tip of the nose and the underside of the ear lobe.





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Photo of model

