
Mixtape: 5 Ways to Make a Self Portrait with CBTV

Chapter 1 - Mixtape: Self Portrait

Make a blind contour portrait with Courtney

- Something everyone should do several times in their life is create a self-portrait. Now, it doesn't have to be a drawing, although that's what I'm gonna show you. It could be a photograph, it could be objects that represent who you are in the moment that you take the image. But self-portraits are a nice way to reflect on your own perception of who you are and what you look like or what your personality is. It's sort of like a time capsule in the moment because as time progresses, your self-portrait may change. That may be how you create it changes, who you see yourself as might change, and then, of course, physically your appearance changes. There are a lot of artists that work in this medium, and it's really interesting to see how people perceive themselves. I'm just gonna do a blind contour because I think that's the most approachable way to do a self-portrait because it's really scary looking at yourself in the mirror with such intensity. But it's also really fun because the blind contour is so quick. I've set up a little rig with a mirror in my pen box, and I'm working with a big Mr. Sketch on a big piece of Strathmore drawing paper. I like working with a crayon or a big marker. You can do tiny little mini-self-portraits too. That would be fun. But I like staying loose and open for this. And my mirror, I'd like a little bit more, but this is what I can go with. So it's kind of my face, my hair, and just up to underneath the top button of my dress. Because it's a blind contour, if you were watching day one, I'm not gonna look at my paper, and I'm not gonna pick up my pen. I will just orient myself so I don't draw onto the table. And here we go. (marker scratching) Who knows what this looks like? Teeth are really hard. Ooh, I have such big front teeth. (laughing) Amazing. So silly. Look at my scary teeth. And I love drawing eyelashes. They always come out like these little wings on your eyes. I don't think I have that big a forehead, but they're there. I'm gonna add my freckles, my most distinguishing ones. And let's try another one with a different color. Get this any farther away from me. I'm gonna do it in this big fat yellow marker. And then I'm gonna go back over it with a purple because I think that's really fun to do. Maybe I'll start in a different place. Maybe I'll try to draw my face first. Just my eye, nose and my eyebrow, my mouth. I'm not gonna draw my teeth. I probably haven't done any hair yet, oops. (marker scratching) It may be a little hard to see. I'm gonna go back over in the purple, and I'm just gonna do another blind contour on top. This is something I've done with my friend Alfonso where we'll use these Mr. Sketch markers, work really big, do one color and then do another one. And it's interesting to see how your marks line up, where they diverge. It's just like a super fun activity. (marker scratching) Wow, so different. My eyes are kind of like proportionately the same distance, but they're dropped down a bit. This whole face has dropped down a little bit, which is really funny. And these look like creepy hands coming out. So this is just one way to do a self-portrait. You can also spend a little more time and dry yourself a little bit more accurately. Just gonna show you something that I did earlier. This is the same thing, the blind contour just using my Mr. Sketch marker. This one was fun because I actually liked how it looked, and then I went in and add blind contour added the pattern in my top. It just made it a totally different color. But I love the three little buttons in the dress I was wearing that day. This one was with a little bit more intention, kind of, obviously, looking at my paper, looking back into the mirror using just a really limited palette of colored pencils. For whatever reason, whenever I draw myself, I either look really old or really young. It's really hard to draw yourself. So maybe this isn't your approach to how you do a self-portrait. Maybe you wanna take a photo

while I'm doing this, I'm gonna kind of edit some of the marks I put down that I feel need to be fixed. (pen scratching) So I think I made the top part of my head a little too tall there, so I'm gonna shrink that down. And the thing about using a medium brush pen after you use the fine brush pen is, all of a sudden, these marks that maybe seemed a little too aggressive at first, they kind of pale in comparison, which is good for our purposes, because we wanna be able to show that we're adding a little bit of value, but we're also able to refine points and fix some edges if we feel like they're not accurate. Now, when I'm doing mine, I don't have the strongest light source, and I'm not worried too much about the direction of light and shadow on this one. But when you're doing this at home, if you want to try and see the elements of your face a little cleaner, having a good light source can certainly help. Yours also might not take as long if you don't have a beard. So that's another thing I'm contending with here. (pen scratching) I'm switching back to the fine brush pen, and I'm gonna add in just a little more of these subtle details in here. So working on parts within the eye, and you can obviously go around and add as much as you want, but the nice thing about starting with a solid beginning shape, if you've held everything together, you can move a little bit. You don't have to worry about messing up every single part because you've already got a good structure. You've got a good foundation for everything. So I'm gonna just add a few more details around some of the facial features, around my nose, and, you know, obviously, there's some movement I can even see in my drawing here. But the overall effect, again, is something that's very unique. You know, it's hard to look at a still photograph and get the same variety of tone and shape. There's a lot of times where you can look at a portrait that was made based off a photo, and you can almost see it more as a photo than an actual portrait. So the idea of drawing a self-portrait from life like this, where there is movement, where there is the possibility of shapes that don't totally line up, it's a lot more exciting. So the last thing I'll do here is just get some shapes in the hair. I'm gonna add some marks in the hair, right on the brow ridge right there, and then I'm gonna go to the ear and add some value right in here, and then there's a shadow coming off the ear like that. Get that in. (pen scratching) And voila. And now that you're done, you can look yourself in the mirror and say, "I'm good enough, I'm smart enough, "and gosh darn it, people like me."

Illustrate a portrait with Risa

- Let's get inspired by the thing that's closest to us, our face. For our first trio, it's going to be all about self portraits. For my reference, I print it out a selfie, but you can also use a mirror or just look on your phone. This, to me, is a little bit easier. Plus, we're gonna be using a printout selfie for our next two projects. Got all my pens, my paper. I'm also gonna pull a couple of colors that I want to use. That works. Sometimes self portraits can feel really intimidating, but it's not about having it look perfect and it's not about having it look exactly like you. It's all about getting pen to paper. So I'm looking at my reference and I'm just gonna go for it. I like to get the shape of the face first, kind of helps me ground the whole picture and then start filling in the nose, the eyes. I prefer a little bit more of a cartoony look. That's just my style. And it's this process that you start to develop your preferences. Maybe you like to do super realistic portraits. Maybe you like to only draw eyes and have some funky shapes for the rest of your face. That's cool, love that. The reason why I like using pen is that you have to commit to it. Once you go and you put your pen down, there's no turning back. And that's kind of fun because there's a tendency to overthink things when you're drawing. It's in this process that I get to kind of figure out what does it feel like when I do a really quick sketch, and what does it feel like when I'm doing a super longer sitting of a sketch? Does it have different results? And maybe you wanna do a little sketch first using a pencil just to kind of get the

outline or anything. It's not about having it be perfect. And the whole point of it is to keep going. And if a pencil and kind of mapping it out makes you keep going, then go for it. Do it, do it, do it. That is a very fun version of me. So I'm actually gonna start doing a little bit of details with my fine tip pen, because I love this pen. I love this pen. And it's really easy to kind of get some textures by just drawing some quick little lines. I love my little laugh lines. Wrinkles are beautiful. (pen whirring) I am gonna use a couple of my colored pens. (pen whirring) And the fun thing with pen is that you don't have to fill in all of the color in order to get the feeling of it. And I actually feel like just having a few simple lines creates a lot of movement. Like this hair, I just kind of go for a wave and then I follow the wave and it gives that sort of movement of hair, which is really satisfying to draw. And sometimes I like to just bring in another color just to show that there's a little bit of a depth situation here. Give it some depth, some extra texture. (pen clicking) Experiment with your tools, with all of your pens. See what it looks like when you have this big marker on the background. How did that change your picture? (pen whirring) When I talk about the creative toolbox and being able to fill this toolbox, it's about moments like this where you're trying something and now you have an idea that it changes your image when you do something and now it's in your toolbox, it's in your mind that in order to get maybe a more dynamic picture or you know, a really good texture, you know to use this tool. (pen whirring) Just like that, I finished my self portrait and I really like it. It's super fun, it's really graphic. It's definitely more cartoony and that's great because that's my style. Hold onto your printout. We're gonna be using it tomorrow for paper.

Make a mixed-media portrait with Danielle

- Today is all about blind contour drawings. So you can do this with a mirror, you could do it with a friend and draw each other. I am in a situation where I don't have, oh, I don't have a friend or a mirror, so I am going to work with a photograph of myself as my starting point. The idea is that you only look at that. You don't look down at your page. And I'm also not gonna lift my brush pen off of the page as I draw. I can guarantee you that it is not going to be perfect. It is in fact going to be imperfectly perfect. And I actually, I'm not a great drawer, and I actually like blind contour a lot more just because it is so weird and free and not perfect at all. So I'm going to begin by choosing a piece of paper to work on. And instead of using a fresh new page, I'm gonna go into my recycle scrap bin of pieces that have gone awry and use that as my starting point. That way, I'll have a little bit of color, I'll have a little bit of something underneath this terrible, terrible, perfectly imperfect drawing. So, let's see. Here are the four pieces I've got. I love the colors in the background. They're a little rainbowy. Maybe I'll use this rainbow piece as my beginning place and draw over top of it. All right, here we go. Looking at me, looking at me, not looking down. (laughs happily) I know that lots of people have technique of how to do this. I do not. I just wing it. Okay, there's some hair. Do some glasses. Oops, I lifted my pen. Do another glasses, a little nose. Oh, how can I get down to my lips? There we go. And a little smile. Oh, this is going terribly. I can feel it. And we've got some pompom earrings. I wonder where the other earrings gonna go. And a neckline. (laughs genuinely) Not bad. So, I really love how the rainbow is underneath it. It kind of makes it a little more fun. And because I love working with gouache so much, I'm gonna just go in and add a little bit of wash, maybe some polka dot. It's like we did with the Frida pieces, just to add a little bit of color to this mishap of a drawing. I'll just grab a paintbrush, probably a little one just because I'm only gonna fill in the pompom, so I don't need a lot of paint and water. I'm gonna dip in my water. Let's see. I'll do something that works with the rainbow. Let's get a little bit of this pink and make it watercolor. It's a technical term, and I'm just gonna go in and fill-in my pompoms. The brush pen might run a little

bit, but that's okay. That might be a pretty happy accident. (getting water from a thick glass) Let's do the other one in a nice neon red, (getting water from a thick glass) because pompom earrings don't have to match. There we go. And then I'm just gonna go in, just dry off my brush a little bit, and I'm gonna go in with turquoise without any water. And I'm just gonna add some dots and they'll probably run a little bit. Oh, or not. And there we go. Now I've got a little bit more fashion happening in my blank contour. Done. Pompom earrings complete. Since this is Danielle Krysa drawing. Danielle Krysa. We better give it a signature too. There we go, 2019. Beautiful. You can blind contour, draw anything that you like. Even that little composition that we put together of found objects from around the house, you could blind contour that, your pet, a friend, anything. Your living room, it just helps you see things in a totally different way. It helps you embrace imperfection. And then you've got an entirely new place to start next time you work.