

MAKING FACES: Instructions

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PART ONE: Beginning Portraits COLOR BLOCK PORTRAITS

Materials Needed

Computer with photo editing software
Digital photo
Lite Steam-A-Seam 2, cut into three 8-1/2"x11" pieces
Rotary cutter, ruler, and cutting mat
Large scissors (optional)
Small scissors (essential)
Red gel pen
Silver (or white) gel pen
Four shades (light, medium light, medium dark, dark) of fabric,
each cut into one 8-1/2"x11" piece
Iron & ironing board

Create a Color Block Pattern



Instructions are given for Photoshop Elements 7.0. Another photo editing program can be used if it has the ability to crop, resize, convert to grayscale, and "Posterize" an image.

1. **Open** a favorite photo that has good contrast. Image should have both strong lights and strong darks.
2. **Save** image to new file name.
 - Click on **File**
 - **Save as...**
 - In **File name** box, type in a new name
3. **Mirror** image your picture, if desired.
 - Click on **Image**
 - **Rotate**
 - **Flip Horizontal**
4. **Crop** picture as desired.
 - Select **Crop Tool** 
 - Select desired upper left corner and drag to lower right corner of the area you want to keep.
 - To assist in getting correct proportions, click on **Aspect Ratio** and choose **8x10 in**. A dashed box will appear. Drag and stretch box until desired area is selected.
 - When desired area is selected, click the **Commit** button  located at lower right of selected area.
5. **Resize** picture to the finished size of your quilt (recommend 8"x10" in order to print on standard paper).
 - Click on **Image**

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- **Resize**
 - **Image Size**
 - In **Width**, type in desired size
6. Optional: **Remove background**, if desired.
- Select **Magic Wand Tool** 
 - Set **Tolerance** to a low number (10).
 - On photo, click colors you want to remove.
 - To add to the selection, **Shift+click** new areas until all of the background is selected.
 - Select **Eraser Tool** 
 - Set **Size of Eraser Tool** to a large number and drag over background to be removed.
 - Deselect **Magic Wand Tool**.
7. Convert color picture to **grayscale**.
- Click on **Image**
 - **Mode**
 - **Grayscale**
8. **Enhance** your picture to increase the light and dark areas. There are several possible tools to assist you. This is a time to experiment. Every photo will require different settings. Adjust your picture until there is a wide range of white, gray, and black tonal values.
- Click on **Enhance**
 - **Auto Levels**
- And/Or*
- Click on **Enhance**
 - **Auto Contrast**
- And/Or*
- Click on **Enhance**
 - **Adjust Lighting**
 - **Levels**
- And/Or*
- Click on **Enhance**
 - **Adjust Lighting**
 - **Shadows/Highlights**
- And/Or*
- Click on **Enhance**
 - **Adjust Lighting**
 - **Brightness/Contrast**
9. **Posterize** the image so it has four shades of gray.
- Click on **Filter**

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- **Adjustments**
 - **Posterize**
10. **Save** file.
 - **File**
 - **Save**
 11. **Print** image to scale on regular paper.
 - **File**
 - **Print**
 12. On paper print-out, outline each shade of gray with a red gel pen.
 - When outlining between dark gray and black areas, it is sometimes helpful to use a silver gel pen instead.
 - Smooth out any distracting curves or jagged edges.
 - Make very small areas or very narrow lines slightly larger and/or wider; otherwise both of these will be difficult to cut out later on.
 13. With gel pens, number the four shades of gray with 1 being the lightest, and 4 being the darkest.
 14. If your printer has a color copy feature, make two copies of the red-outlined print-out.
 - You need one copy for each shade of gray, minus the base layer.
 - If you do not have a color copy feature, outline the other two printouts as described in steps 11 and 12
 - When finished, you need a total of three, red-outlined printouts.

Fused Color Block Portraits

1. Choose four shades of fabric. You want a definite light, medium-light, medium-dark, and dark fabric. Mentally number the fabrics with 1 being the lightest and 4 being the darkest.
 - Solids, hand-dyes, “blenders,” or small prints are the easiest to use
 - Beware of large prints or fabrics with high contrast
 - Use good quality, firmly woven fabrics that resists fraying
2. Cut one 8-1/2” x 11” piece from each of the four fabrics.
3. Cut Lite Steam-A-Seam 2 (LSAS2) into three 8-1/2” x 11” pieces.
 - LSAS2 is used for these instructions because it has a sticky surface that allows a temporary hold like a Post-It® note.
 - Other fusible webbing products can be used, but instructions from this point on will need to be altered by the user.
4. The lightest color fabric (number 1) will be the base fabric; set to one side. Do not use LSAS2 with this fabric.
 - The lightest color is used as the base layer to prevent show through as the darker colors are layered on top.
5. Using a hot iron with no steam, press one rectangle of LSAS2 to the back of your medium-light color fabric (number 2). You want a good, solid bond with the fabric. Let cool.

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6. Peel off LSAS2's paper backing. The LSAS2 will be slightly tacky. Place one of the red-outlined printouts onto the sticky side of the LSAS2 and press with your hand to firmly adhere. **Do not iron.** You will need to remove the paper later.
7. Using the red-outlined printout as a pattern, cut away all of the lightest areas (number 1's) of the picture.
8. Remove the paper and position your medium-light color cutouts over your lightest color fabric.
 - If it is difficult to determine where to place the pieces, reassemble all of the medium colored pieces like a puzzle, including the parts that will be discarded. Then carefully remove the pieces that should be discarded. Use a warm iron to press down pieces so they won't move again.
9. Repeat with medium-dark fabric except cut away all the pieces numbered 1 & 2.
10. Repeat with dark fabric except cut away all the pieces numbered 1, 2 & 3.
11. Once all colors are aligned correctly, press with a hot iron. Steam can be used if desired. This will permanently bond the fabrics together.
12. Layer quilt top over backing and batting. Quilt as desired.

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PART TWO: Intermediate Portraits SURFACE DESIGN PORTRAITS

Materials Needed

Computer with photo editing software
Digital photo
Freezer paper, cut to 8-1/2"x11"
Light colored fabric, cut approximately 10"x12"
Iron & ironing board
Light table
Pigma Micron 005 pen or mechanical pencil
Choice of mediums: pen, pencil, pastels, crayon, paint, thickened dye

***Note:** this technique involves printing the pattern onto freezer paper, and then ironing the freezer paper to the back of your fabric. By using freezer paper you have two advantages. First, the pattern is firmly attached to your fabric, so it doesn't shift while tracing. Second, leave the freezer paper in place after tracing to stabilize your fabric while applying your medium.*


Create a Surface Design Portrait Pattern

1. **Open** a favorite photo that has good contrast.
2. **Save** image to new file name.
3. **Crop** picture as desired.
 - Select **Crop Tool** 
 - Select desired upper left corner and drag to lower right corner of the area you want to keep.
 - Click on **Aspect Ratio** and choose 8x10 in. A dashed box will appear. Drag and stretch box until desired area is selected.
 - When your area is selected, click the **Commit** button  located at lower right of selected area.
4. **Resize** picture to the finished size of your quilt (recommend 8"x10" in order to print on standard paper).
 - **Image**
 - **Resize**
 - **Image Size**
 - In **Width**, type in desired size
5. **Optional:** **remove background**, if desired.
 - Select **Magic Wand Tool** 
 - Set **Tolerance** to a low number (10).
 - On photo, click colors you want to remove.
 - To add to the selection, **Shift+click** new areas until all of the background is selected.

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- Select **Eraser Tool** 
 - Set **Size of Eraser Tool** to a large number and drag over background to be removed.
 - Deselect **Magic Wand Tool**.
6. **Convert** color picture to grayscale.
- **Image**
 - **Mode**
 - **Grayscale**
7. **Enhance** your picture, if necessary, to increase the light and dark areas. This is a time to experiment. Adjust until there is a wide range of gray tonal values.
- **Enhance**
 - **Auto Levels**
- And/Or*
- **Enhance**
 - **Auto Contrast**
- And/Or*
- **Enhance**
 - **Adjust Lighting**
 - **Levels**
- And/Or*
- **Enhance**
 - **Adjust Lighting**
 - **Shadows/Highlights**
- And/Or*
- **Enhance**
 - **Adjust Lighting**
 - **Brightness/Contrast or Levels**
8. Apply **Poster Edges** to the image so it has four shades of gray.
- **Filter**
 - **Artistic**
 - **Poster Edges**
9. **Resave** file.
10. **Print** image onto the non-shiny side of 8-1/2" x 11" freezer paper.
- **File**
 - **Print**

Surface Design Portraits

1. Choose a light colored fabric.
 2. Cut fabric a couple inches larger than the printed freezer paper.
 3. Using a hot iron, press printed freezer paper to back of light colored fabric.
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4. Place freezer paper-backed fabric on light table.
 - If you don't have a light table, tape freezer paper-backed fabric to a brightly lit window.
5. Using a 005 Pigma pen or mechanical pencil, lightly trace main features.
6. Using medium of your choice, shade within traced lines. Print out your photo to use as reference.
7. Work slowing and gradually build up colors. Closely observe where the shadows are falling and how big they are.
 - If using a dry medium, like a pencil, practice adjusting the pressure on your chosen medium to control the lightness or darkness.
 - If using a wet medium, practice getting the color to gradually flow from light to dark.
8. When you've finished, layer quilt top over backing and batting. Quilt as desired.

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PART THREE: Advanced Portraits FREEHAND PORTRAITS

Materials Needed

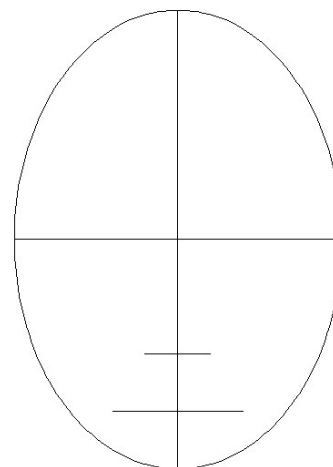
Photo
Drawing paper and drawing pencil
Light colored fabric, cut 8-1/2"x11"
Light table
Pigma Micron 005 pen or mechanical pencil
Choice of mediums: pen, pencil, pastels, crayon, paint, thickened dye

***Note:** there are lots of reasons to try your hand at freehand portrait drawing. One reason not mentioned on the DVD is that the difference between a mechanical or digitally based portrait and a freehand portrait is similar to the difference between a beautiful computer font and your own hand writing. Both can be beautiful and effective, but sometimes one could help express your message more effectively than the other. Use the method that works best for your message.*

Create a Freehand Portrait Drawing

***Adult** proportions are discussed; **child** proportions are different and change as they grow*

1. Loosely draw an oval shape.
 - Draw with whole arm, not just fingers or wrist.
2. Lightly draw the construction lines.
 - Draw line down center, between eyes and dividing nose and mouth in half.
 - Draw a horizontal line across at the halfway point. This is where the eyes fall.
 - Draw a line about halfway between the eye line and the bottom of the chin. This is roughly the bottom of the nose **ends**. *Note: this is not where the tip of the nose falls.*
 - Draw a line about halfway between the nose line and the bottom of the chin. This is where the bottom of the mouth (**bottom lip**) falls. *Note: this is not the center of the mouth, where the lips meet.*
 - The hairline is not at the top of the oval. The top of the oval is the top of the skull. Unless the subject is bald, the hair will "puff up" a little above the top of the oval.



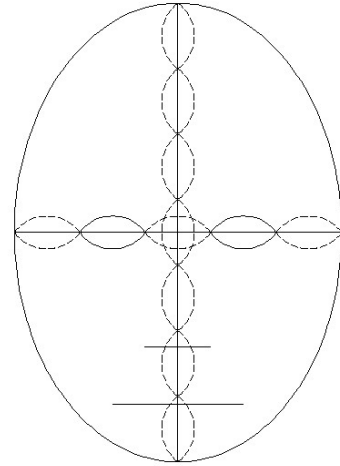
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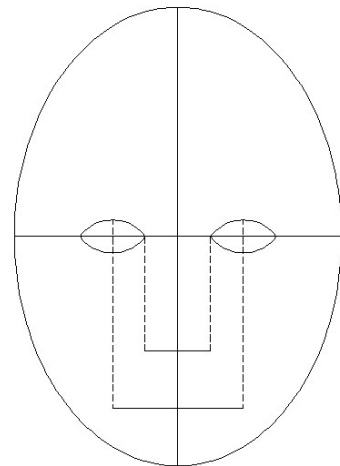
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3. Here are some general guidelines to help get proportions right. Every face will vary.

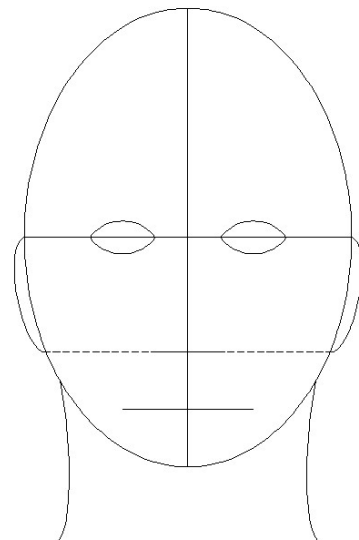
- The head is about 5 eye-widths wide and 7 eye-widths long.
- There is one eye-width between the actual eyes.



- The nose is about one eye wide.
- The corners of the mouth are below the pupils of the eyes



- The ears roughly line up with the eye brows and the bottom of the nose.
- The neck begins just behind the ears.



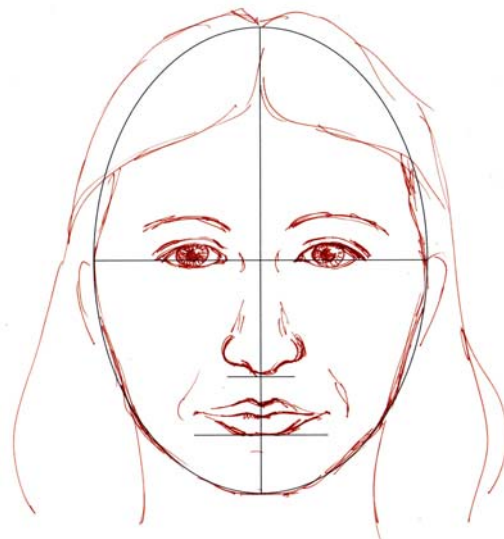
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4. Using your photo as reference, lightly draw in facial features. As you become more satisfied with your picture, begin darkening the lines you want to keep. Don't forget to look at the true shape of the face. The edges are not a perfect oval, but they gently flatten and curve as they wrap around the face.

- Hint: rather than outlining eyes, nose, and lips with solid lines, use broken lines.
- Don't draw every line around each tooth. Instead, just indicate tops and bottoms and hint at some lines between.



5. Place finished portrait on your light table and tape in place.
6. If using a wet medium, cover drawing with clear plastic (transparency plastic, report cover, etc.).
7. Cover with fabric and tape in place to light table.
- Use lightly colored or softly printed fabric instead of white.
8. With Pigma Micron 005 pen or mechanical pencil, transfer main outlines and features to the fabric.
9. Move from light table, if desired.
10. Gradually build up shaded areas with medium of your choice. Closely observe where the shadows are falling and how big they are.
- If using a dry medium, like a pencil, practice adjusting the pressure on your chosen medium to control the lightness or darkness.
 - If using a wet medium, practice getting the color to gradually flow from light to dark.
11. When you've finished, layer quilt top over backing and batting. Quilt as desired.

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PART FOUR: QUILTING PORTRAITS

Materials Needed

Heavy, clear plastic like tablecloth material from a sewing store (Or template plastic, transparency film, or report cover)
Dry erase marker, or Sharpie pen with rubbing alcohol to remove lines later (test first)
Quilt top, sandwiched with batting and backing
Chalk pencil for marking quilt top
Fine thread like invisible thread, 100 weight silk, or 60 weight polyester

Deciding How to Quilt a Portrait

1. Place a piece of clear plastic (transparency plastic, report cover, etc.) over the top of the quilt top, ideally before it is sandwiched and basted. *Tracing paper or vellum could be used, but they may obscure the quilt top, and they are easily punctured by pencils.*
2. With removable marker (dry erase marker, washable marker), audition various possible directions for quilting stitches. Consider your options.
 - Quilt everything except the face.
 - Quilt just around the main features (eyes, nose, mouth)
 - Stipple quilt the face – not recommended
 - Follow the facial contours.
 - For instance, consider if the quilting lines should go horizontally across a forehead, or they should go vertically
 - Think of how quilting lines could help define the curves of the face.
 - Do the unexpected – quilt feathers or vines.
 - Create a secondary layer over the top with your quilting lines
 - Don't draw too close to the edge of the plastic. Take care not to get marker on your quilt top.
 - Always remove plastic from fabric before erasing marker to prevent accidental staining of fabric.
 - A Sharpie marker can also be used on plastics and then removed with rubbing alcohol. Be sure to test first.
3. Once you've auditioned several different options, and you've decided on the direction of your quilting lines, use a chalk pencil to indicate major directions on your quilt top.
4. Sandwich and baste quilt top.
5. Use fine thread (invisible thread, matching silk thread).
 - Remember, a 60 weight, thin thread hides better than a 30 weight, thicker thread
 - If you use invisible thread, you don't have to worry about matching the fabric colors, but it is shiny, so it does show up, especially in dark areas.
 - You can choose a thread that is medium color, knowing that it will blend in some places and show up other places.

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- Some people like to change thread colors to match the color of the fabric they're quilting on.
6. I usually begin stitching at the eyes and nose, and then work my way outward, finishing with hair.