

Introducing yourself to your client with a self–portrait

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By Brenda Huckle

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All day we are presented with advertisements and information of all forms. The goal is to catch attention. The quickest way to do so is with an image. This is not something that should be short cut, yet it doesn't have to be complicated either. Admit, you will always look at an image first... So does your client.

Photography is an incredible tool if used properly. It can be a very simple appearing image, yet it may contain all the information you may need to catch the attention of your viewer. Properly creating an image is the key. To start you need to have a message you are trying to get across. This means grabbing a piece of clip art or a passport image of yourself is not going to cut it. What you are saying is you are lazy in this area. How does this represent the rest of your company or business? Know your message then lets plan the image.

Style, this is where we start. Images can be of anything, so starting with style helps. I give an example to the people I photograph by using my style; I will use this for an example. Put this into your situation.

If I were to describe my style, may it be where I am, if I have reached this goal, or where I would like to be, I would say personally in clothing would be the artistic flavors of India. At least the clothing and Jewelry I have found in the United States imported from countries also including Malaysia. In terms of clothing I would say a rayon cotton blend, fitting in the right areas, but mostly loose clothing. Darker wood and metal colors in the pant or body out fit, and embroidered designs around the edges. Shoes I would say from, Melrose Hollywood, tall and funky, a little wild but neat almost always leather, (mostly the seem to come from Italy.) Metals would be more earthy metals, such as bronze, or even to the tones of white gold. Flowing pirate or poet type shirts I love. Nails of a french tip, Hair long and healthy, with tints of highlights. Something such as a multicolored earth metal toned scarf around the waste as the waste may be an accent. Necklace may be from Africa, the size of a silver dollar may be the pendant, hung high on the neck with a close fitting thick necklace.

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The interior of the room would be described as of a nice Spanish style texture on the inside walls. Two toned brightly colored walls of either a rust or olive. Open spaced are around with few but fine pieces of artwork, statue type. A large Black and white print framed in a dark hand carved wood frame. Myself placed comfortably on a soft arched sofa with long armrest rolling to each side. A couple pillows rest on the on the couch.

The feeling of my face would be gentle and sincere, personal looking into your eyes. Holding a glass of ice water in a clear simple crystal glass. In front of me, laying on a coffee table of similar wood to the frame of the image would be my portfolio, clearly visible and open to a great image that you as my view would have interest in.

The room would be warmly lit with golden tones, maybe a slight soft focus, it would be

cropped to show me sitting on the couch, seeing the portfolio clearly and coming just above the print on the wall . It would be a horizontal image coming to the bottom of my shoe.

This is how to develop an image. A self–portrait to say, so your client know who they are working with. No words. This image we just created would have all the attention to detail of my style, it would show what I do and my personality as a friendly personable person. Consultations are the key to my business, introducing myself to my clients is a friendly way to start. After they know whom I am viewing my work becomes personal. What it says is who I am and what I do in the flash of a second.

A professional executive portrait is nice. People can identify you. A self–portrait people will know you. In your business, how would you describe what you do? Are you quick to throw it out there or are you concerned about the details of your business? This can work for each department; there are so many ways to go. Just open your mind.

Portrait Painting

By Grace Palce

As an oil painter, there will come a time that you will be asked to create a portrait. Or perhaps, you have always wanted to be known as a portraitist. There are many reasons why portraits are painted, most of which pertains to the sitter, the person whose portrait you will paint. The sitter would probably want to establish a public image and you, as the artist, would do well to emphasize the status, looks, and personality.

A portrait is also meant to explore the qualities of the sitter that normally would not show in his or her day to day activities. And a portrait is made to have a souvenir of a loved one, who is either absent or dead.

There is no correct way to do a portrait. And there is no fool–proof technique that will assure the painter to produce a likeness to the sitter. There are, however, several things to keep in mind when painting a

portrait.

Most portraitists feel comfortable in putting oil to canvass after they have done several sketches of the sitter. Drawing the sketches will help you understand the things you see and how to translate them into two-dimensional lines.

Sometimes, you will find easy strokes and sometimes you will discover that finding that right line is difficult. Nevertheless, when you move the final canvass, remember to use chalks for broad sketches and use pencils for detailed sketches.

Normally, two thirds of the canvass is the maximum limit that the subject may cover. But you must not make your subject too small that there would be many wide spaces you would be hard-pressed to fill in.

Make sure that the source of light will fall on the sitter's face in such a way that light and shadows bestow strength and solidity to the face. As much as possible, avoid drawing the full face. Instead, focus on the expressive details, such as the eye folds and the mouth.

Similar to other oil paintings, you must paint the shadows first, in order to establish a broad structure. The nose is the ideal spot to begin. Shadows should have similar colors with the background. In areas where a shadow and light meet, include a touch of color. If you believe that the face lacks structure, deepen the shadows. To bring cheeks and chin forward, paint in warm colors.

While you give attention to the background, you must also remember that the backgrounds should not be more prominent than the subject. Use relatively neutral hues.

Grace Palce is writing articles for direct portrait, a very fast and easy painting from photo service

Specializing in portrait painting

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