Costume Rendering Tips and Tricks
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- **Tracing Paper** -- Oh what a wonderful thing! Use tracing paper to make quick sketches. If you don't like it you can always toss it and start again. In addition, tracing paper is cheap - you save money! Plus, you can easily combine parts of several sketches by tracing the parts you like from each.

- **Body Proportion** -- To help with proportion use a figure under tracing paper to help keep you in check.

- **Mistakes?** -- When rendering, watch for common mistakes which include: drawing your head too large and wide or drawing hands and feet too small.

- **Faces** -- Every rendering needs a face. This can be as simple as a couple of lines and dots. It does not have to be overly complex.

- **Transfer to Watercolor Paper**-- Scan in your sketches and set up your renderings in Microsoft Word or Publisher. This way you can print out as many copies as you want and you can resize all of your sketches to the same size. You can also put the show title and character name in the proper place. This looks more professional. Then, send your heavy watercolor paper through your printer. If you make a mistake starting over is only a print button away!

- **Brushes**—A nice number 8 round brush and a small detail brush are all you need to do a great water color rendering. Keep in mind that you shouldn't buy the cheapest brush but you also don't have to buy expensive ones either. A nice brush will keep its shape and last longer, saving you frustration.

- **Lights!!!**-- Chose a direction for light and stick with it. If you use a post-it note with an arrow you can always remove it later.

- **It's all about layers**-- Renderings take time. Work using several layers to get a three dimensional quality to your renderings.

- **Shadows**-- After using water colors take a grey art marker (Prismacolor -20% cool) and reinforce your shadows giving more dimension to your renderings.

- **Craft Paint and rendering**…WHAT!!!—So, if you buy yourself a bottle of white paint or glitter paint you can add glitter details to costumes or help define your light source more clearly.

- **Lining**-- Grab yourself a set of black scrapbook pens. They come in different thicknesses….005, 01, 05, 08, etc. Once you have the size you want you can draw in details.

Irving Berlin's **WHITE CHRISTMAS**

Flesh tone are made by mixing burnt sienna (red-brown) and Crimson (red). Work in thin layers and fill in the hair with the flesh tone as well. This makes for a smoother hair line.

Build the layers slowly. This is about 4 layers of watercolor. The fist layer is a wash of the whole dress and each wash after that is building upon the shadows of the dress.

Betty

Finale

Irving Berlin's WHITE CHRISTMAS

Continue adding layers and use a burnt umber (brown) to create a hard shadow on the skin.

Light Source

Continue adding layers of red creating more depth.

Betty Finale

Irving Berlin's WHITE CHRISTMAS

Light Source

Hair is multi-tonal so you always start with the lightest color. For blonde I used a yellow.

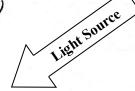For jewelry add the first layer. For this silver jewelry I started with a pale blue.

Continue adding layers of red. You can also add different shades of red to add depth.

Betty Finale

For shadows on white you can choose to use a grey, blue, or purple. Each color has a different look. In this case I used a pale blue.

Irving Berlin's WHITE CHRISTMAS
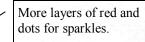
Light Source

For the next layer in the hair I added a burnt sienna (red-brown), burnt umber (brown), and yellow ochre (gold)

Continue adding layers to the jewelry and make-up.

For fur I used a grey and blue shadow. To create the texture I used short, dabbing strokes.

More layers of red and dots for sparkles.

Every rendering needs a ground. It can be a simple line, wash, or complex background.

Betty Finale

Irving Berlin's **WHITE CHRISTMAS**

Light Source

To finish and give the rendering an "edge" I used a black scrapbooking marker to define the edges, fur, face, etc… Fine tip markers work best.

Betty Finale