



Ken LeFore

ADVANCED FLESHTONE SERIES

INTENZE™

INTENZEPRODUCTS.COM



Hi Everybody,

This is Alex De Pase. I've been tattooing since I was 14 years old, but in recent years I focused all my attention only on realistic subjects.

One of the most fascinating things in realism is making color portraits. That's why I created, in collaboration with INTENZE™, my advanced color portrait series. In this set you'll find all the Ink, Tips, Tricks that you will need to create, in the easiest way, all the different kinds of skin tone.

Have fun, and I hope you enjoy my colors.

Sincerely,

A handwritten signature in black ink that reads "Alex De Pase". The signature is stylized with a long, sweeping underline.

Alex De Pase



HOW SKIN TONES WORK

Every skin type has color features that we must carefully identify in order to be accurately reproduced.

However, the basic foundations of these skin types are always the same.

Starting from a "PELLE" foundation, the other colors in this set can be used to reach all of the other flesh tones found in nature.

Pelle is a brown that had a good amount of white added to it. Even though the result seems pink, in this case it is a very light brown.

If we want brown color, we have to mix in different percentages of MAGENTA and TUFO.

According to the red that we get as result ($\text{MAGENTA} + \text{TUFO} = \text{red}$), we will decide to add some green color (if the result is a pure red) or blue color (if the red is tending to orange).

Added to a fair amount of white, this mixture is going to be the brown foundation for our skin tone. It is a neutral tint that will be adjusted on a case-by-case basis for each portrait.

We shall use other basic colors that I have developed to steer our neutral tone to the complexion that we want to reach.

BASIC COLORS TO MODIFY "PELLE"

TUFO
MATTONE
MAGENTA

Adding these three colors to the "PELLE" tone, we will get all the tones that we'll need. At least, we have just to understand which of these colors are found in our reference picture.

That's why I added a neutral tint but with less or almost no amount of white like "TERRA DI SIENA". This is useful in case our basic "PELLE" should be darkened.

It would have been correct to use this one as neutral basis without white, but I think that's much easier to start with a lighter tone and darken it gradually than the other way around.

At this point, what we really need is a color that will decisively darken the shaded areas of the portrait.

It happens very often that some portrait shaded areas look like they are dirty and unnatural, making the face color off and cold. On the contrary, I have noticed some dark areas that are too bright, making portraits unreal and too vibrant.

To avoid this, "OMBRA" is a dark mixture neither too cold nor too warm containing a bit of blue that will help bring out the yellow-orange tones of skin color.

At this point, you should have a wide open palette for completing the portrait.



Often it is necessary to overlap layers of color to get an effect more realistic and natural. For example, you may notice some slight variations of color in the nostrils, which often tend to be more reddish than other areas of the face, or maybe some light shades of green around the eyes, and so on.

Other times, a further veil of "TUFO" to a nicely blended form makes it appear more realistic and natural.

To create these overlaying effects (aimed to achieving some slight glazes and light shades on areas already saturated of color) I suggest using the colors indicated in this booklet, diluted with INTENZE™ Color Mixing Solution as noted.

For these essential tints, you can add some blue and green types that already exist in the INTENZE™ catalog.

INTENZE™ COLORS USEFUL FOR MIXTURE

SNOW WHITE OPAQUE = adjust the tone.

BULLS BLOOD = make the eyelids appear deeper.

BANANA CREAM = make the lightest areas brighter.

PINK PANTHER = Bright up children's skin.

COLORS FOR OVERLAYING & GLAZES

(For overlaying, I suggest to use diluted colors, not pure)

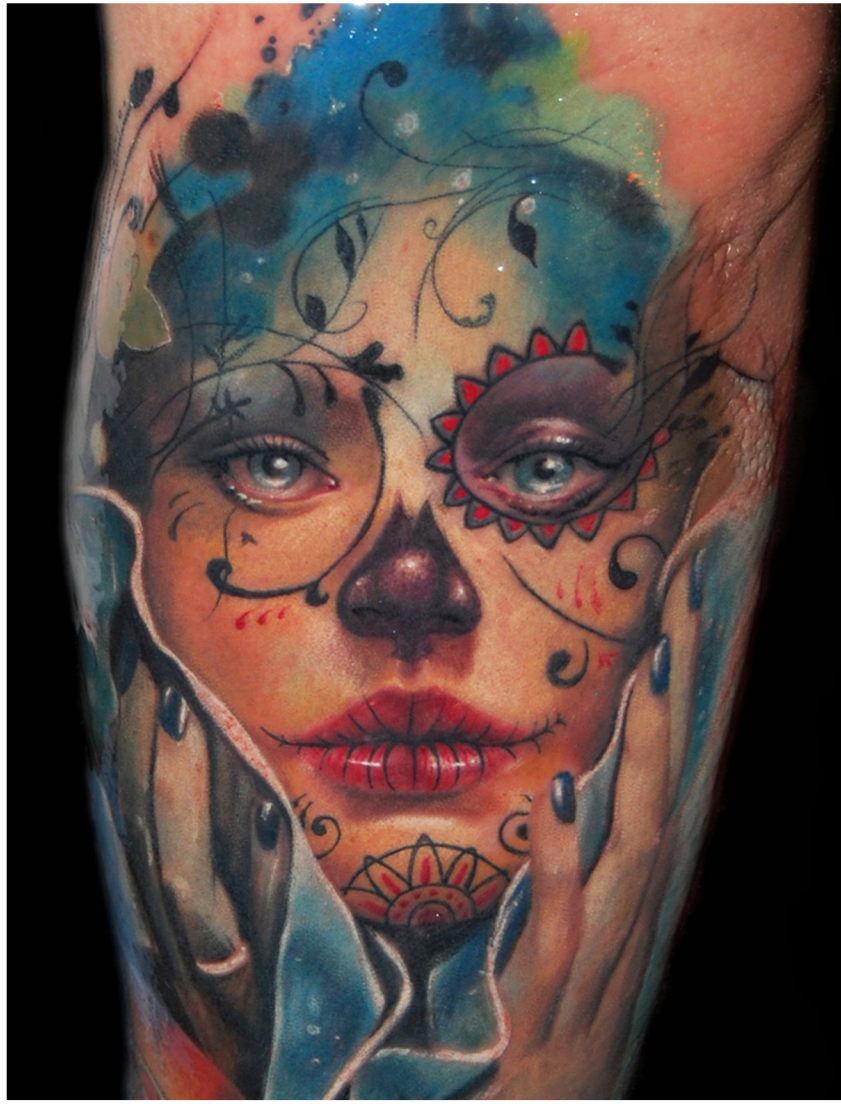
PERIWINKLE

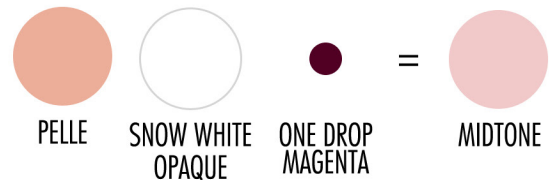
PLATINUM

AQUAMARINE

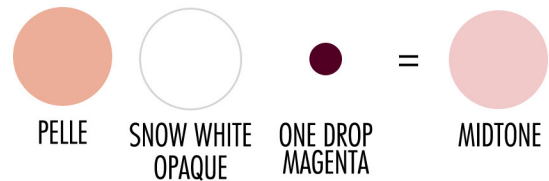
ARMY GREEN

PERSIAN BLUE





Overlayering Colors



Overlayering Colors





PELLE TERRA DI SIENA = MIDTONE



MAGENTA + 50% INTENZE
+ Color Mixing Solution = OVERLAYING
TONE



TUFO OMBRA + 50% INTENZE
+ Color Mixing Solution = OVERLAYING
TONE

HIGHLIGHTS: SNOW WHITE OPAQUE



PELLE TERRA DI SIENA = MIDTONE



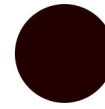
TUFO PERIWINKLE + 50% INTENZE
+ Color Mixing Solution = OVERLAYING
TONE



MAGENTA



PERIWINKLE



OMBRA

50% INTENZE
+ Color Mixing
Solution =



OVERLAYERING
TONE

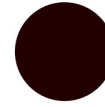
Midtone & Highlights: "Snow White Opaque"



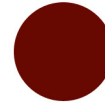
MAGENTA



PERIWINKLE



OMBRA



BULL'S BLOOD

Using OMBRA with warm and cool colors lets you create a multitude of details and shades while limiting your palette to a few hues. Limiting your palette gives your work mood and character.



● ● ● = ●
PELLE TERRA DI SIENA ONE DROP
MAGENTA MIDTONE

OVERLAYERING TONES:

● ●
MAGENTA TERRA DI SIENA

HIGHLIGHTS:

SNOW WHITE OPAQUE & SNOW WHITE OPAQUE PLUS 50%
INTENZE COLOR MIXING SOLUTION

● ● ● = ●
PELLE TERRA DI SIENA ONE DROP
TUFO MIDTONE

● & ● + 50% INTENZE
MAGENTA ARMY GREEN COLOR MIXING
SOLUTION

● ● ● ○ = ●
PELLE TERRA DI SIENA TUFO SNOW WHITE
OPAQUE MIDTONE

OVERLAYERING TONES:

● ●
MAGENTA TUFO



PELLE TERRA DI SIENA TUFO = MIDTHONE

OVERLAYERING TONES:



MATTONE TUFO BANANA CREAM



PELLE TERRA DI SIENA TUFO = MIDTHONE

OVERLAYERING TONES:



MATTONE SNOW WHITE OPAQUE MAGENTA