

Week 1: Fundamentals of Color Study: The Figure in an Environment

Week 1 of a 2-week workshop. While this workshop is part of a 2-week series, students may register for either or both weeks.

Overview:

This workshop introduces students to the essential principles and practices of color study. Through a combination of lectures, demonstrations, and hands-on exercises, students will gain a deeper understanding of how to observe, interpret, and utilize color relationships to reflect the lighting, the complexion of the model and the environment accurately.

(There is a preparatory Online Session roughly one month prior to the start of this workshop, exact date TBD. The preparatory online session is roughly 1 hour in duration and will be recorded and be available for those who cannot attend online live. During this online session, the instructor will assign and explain in details 'color exercises' that students can do to ready themselves prior to coming to this workshop).

Course Content:

Students will learn the following concepts and their practical applications:

- **Calibration of Color Relationships:** Learning to adjust color to reflect specific lighting conditions.
- **Color Studies in Varied Lighting:** Exploring the same figure in different lighting situations to understand shifts in tone and hue.
- **Light Key:** Establishing the overall color relationship dictated by the light source.

- **Local Color vs. Color of the Light:** Differentiating between the inherent color of an object and the influence of light on its appearance.
- **Material Handling:** Understanding how paint application and texture affect color relationships.

Pose Structure:

Model poses will range from 3 to 6 hours, allowing for focused studies rather than fully finished paintings.

Skill Level:

This workshop is ideal for students with basic drawing and painting experience who are ready to deepen their understanding of color.

What to Expect:

While the skill and knowledge gained in this workshop can lead to a more refined way of ‘finishing’ a painting, the goal of this workshop is not in learning to develop a painting to a higher finish but to gain knowledge and familiarity of one’s palette and its utilization. An open mind and willingness to experiment with paint application and color mixing are essential to putting the theories and principles introduced during the workshop to practice.

Materials

- Have at least two toned* 16x20 or one toned 18x24 canvas ready every day
- brushes, Silver Grand Prix (recommended). A few bristle regular length filbert #2, #4, #6

- The following pigments WN = Winsor Newton, Gam =Gamblin.
Larger tubes of paint will end up being more economical.

Burnt Sienna (WN)
Alizarin Crimson (WN)
Permanent Rose (WN)
Cadmium Yellow Pale/Light (WN or Gam)
Pthalo Green (GAM)
French Ultramarine Blue (WN)
Dioxane Purple (GAM)
Ivory Black (WN)
Titanium White (WN)

Perylene Red (Gam, optional, good to have)
Cadmium Red Deep (WN, optional)
Cadmium Scarlet (WN, optional)
Cadmium Orange (WN, optional)
Yellow ochre (WN, optional)
Viridian (WN, optional)
Cobalt Blue (WN, optional)
Cerulean (WN, optional)

- Odorless Turpenoid (blue label) or Gamsol only
- Palette
- Palette Knives
- Containers with lids for solvent
- Viva paper towel or cotton rags
- Cap with a rim (optional)

For the online preparatory session, you will need the following: 1 primed/gessoed (untoned) panel 16x20 or larger, T square, ruler, drafting compass, and 1/4" household painter's tape.

***For acrylic primed canvas/surface only:**

On pre-stretched pre-primed canvas, apply one coat of Golden Acrylic N6 Neutral Gray paint diluted with water to the consistency of “half and half” (roughly 3 parts water and one part acrylic paint) on the canvas with a household (2-3”) paint brush. Be sure the water-paint mixture is evenly mixed. To apply the tone, first cover the entire surface of the canvas with the mixture with the household paint brush. When the surface is completely covered make sure the paint surface is smooth by lightly dragging the same brush across the entire canvas the long way (parallel to the 20” edge). The finished canvas should have a uniformly smooth gray finish with some canvas showing through the brush marks. **Apply one coat only.** Even if you fail at your first attempt, additional coats will only make the surface worse whether the mixture is too thin or too thick. IMO. You can tone one canvas and let dry to see the result and adjust the mixture if necessary before toning additional canvas.

While acrylic paint dries to touch within 20 minutes, it takes 24 hours to set so the canvas should be toned 24 hours prior to use.

Week 2: Painting the Figure with a Chromatic Palette

Week 2 of a 2-week in-person workshop. While this workshop is part of a 2-week series, students may register for either or both weeks.

Overview:

This five-day workshop is the second part of a two-week intensive focused on figure painting. Students may enroll in either week independently or both for a comprehensive experience. In this second week, participants will deepen their understanding of painting the figure within an environment using a chromatic palette. The model will hold the same pose for the duration of the workshop, allowing for sustained observation and development of the painting.

Course Content:

Students will explore a methodical, yet adaptable approach to figure painting through the following stages:

- **Open Grisaille:** Establishing the initial composition and drawing with underpainting.
- **Closed Grisaille (Duo Tone):** Introducing a limited temperature and value range.
- **First Color Block-In:** Laying down the initial chromatic framework.
- **Second Pass (Drawing/Color Refinement):** Refining proportions and color relationships.
- **Third Pass (Form Building):** Developing dimensionality through clear planar information.

- **Final Pass:** Unifying the painting s overall effect.

Skill Level:

This workshop is designed for students with a strong drawing foundation who wish to advance their figure painting skills.

What to Expect:

- Hands-on practice with a live model in a sustained pose.
- In-depth exploration of color, form, and texture in figure painting.
- Guidance on advancing technical and conceptual approaches.

Materials

- Have 1 good quality toned* canvas for the long painting. Students have the option of bringing different sizes of good quality canvas to give themselves the option to choose from. And 2 toned* 16x20 or 18x24 canvases for studies.
- brushes, Silver Grand Prix. A few bristle regular length filbert #2, #4, #6, *Optional* Silver AND some softer (than hog) brushes like synthetic or sable. Princeton (Aspen) and Winsor Newton (Monarch) have them, as well as many other brands (like Utrecht). These are the 2 brands that I use.
- The following pigments WN = Winsor Newton, Gam =Gamblin
OH= Old Holland

Burnt Sienna (WN)

Permanent Rose (WN)

Cadmium Yellow Pale (WN)
Pthalo Green (GAM)
French Ultramarine Blue (WN)
Ivory Black (WN)
Cremnitz White (OH, a brand I like OR Michael Harding which I don't use but hear good things about and is cheaper than OH and if students decide not to use lead paint they can use Titanium White from Winsor Newton)

Alizarin Crimson (WN, optional, fugitive but good to have)
Perylene Red (Gam, optional, good to have)
Dioxane Purple (GAM, optional, good to have)
Viridian (WN, optional, good to have)

Cadmium Red Deep (WN, optional)
Cadmium Orange (WN, optional)
Yellow ochre (WN, optional)
Viridian (WN, optional)
Cobalt Blue (WN, optional)
Cerulean (WN, optional)

- Odorless Turpenoid (blue label) or Gamsol only
- Gamblin Stand Oil
- Palette
- Palette Knives
- Containers with lids for solvent
- Viva paper towel or cotton rags
- Cap with a rim (optional)

*CANVAS TONING PROCESS:

For **acrylic primed** canvas/surface only:

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