

## Class Overview and Supply List

### ***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.

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## **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)

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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

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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.