

Portrait Painting Intensive WORKSHOP SYLLABUS

Multnomah Arts Center

June 9-10-11, 2014, 9:30 am - 3:00 pm

Aimee Erickson, instructor

MONDAY

9:30-11:30 Instructor demo.

- Brushstroke basics.
- Looking to begin.
- Size and placement.
- Painting what you see/creating illusion
- Form and edges.
- Difference between a one-shot painting and multiple sessions.

11:30 - 12:30 Lunch break. Classroom stays open for conversation.

12:30 - 3:00 New setup: two alternating poses; students paint two canvases. One-on-one instruction.

TUESDAY

9:30-10:00 Instructor demo.

- Painting on the second day: getting back in
- Moving forward. seeing more.

10:00 - 11:30 Students paint, same two poses as yesterday.

11:30 - 12:30 Lunch break. Classroom stays open for conversation.

12:30 - 3:00 Brief demo, then students continue with both paintings

WEDNESDAY

9:30-11:30 New pose, two-hour study. All paint.

11:30 - 12:30 Lunch break. Classroom stays open for conversation.

12:30 - 3:00 New pose or continued pose (TBD); all paint. One-on-one instruction.

Portrait Painting Intensive MATERIALS LIST

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This list is for oil painters. If you're using a different medium please bring all the equivalent tools and materials you'll need.

SUPPORTS

For this class you'll need four or more stretched canvases, panels, or canvas boards. no smaller than 11 x 14" and no larger than 16 x 20". Before coming to class, gesso your supports (even if there's a factory gesso already applied). Then thinly apply a neutral midvalue tone and give it time to dry. A nice tone can be made from ultramarine blue and burnt umber plus a little white. It should be a nice neutral color between gray and brown. It should be thin but not too transparent.

PAINT

I tend to vary my palette depending on the situation. Here are my basics...you don't necessarily need every single one of these.

- Titanium White
- Genuine Naples Yellow Light
- Cadmium Yellow Light
- Cadmium Yellow Deep
- Yellow Ochre
- Cadmium Red Light
- Transparent Earth Red
- Terra Rosa
- Alizarin Crimson
- Ultramarine Blue
- Burnt Umber
- Raw Umber
- Ivory Black

PALETTE KNIFE

A 1-2 inch blade with a long graceful shape.

PALETTE

Something to mix your paints and see colors on. White palettes make it difficult to judge values; please use a wooden palette, a glass or plexiglas palette backed by brown paper, or the gray disposable palette paper.

BRUSHES

You'll want an assortment of hog bristle and synthetic brushes. Flats or long filberts are best. You won't need anything narrower than about a quarter inch. I've been using Trekkell brushes and really like them (and Muse carries them now).

MEDIUMS and CLEANERS

NEW THING: Our classroom is now solvent-free. This means no turpentine, turpenoid, gamsol, or anything smelly.

Allowed substances include:

Linseed oil (decant some into a small container)
Old Masters Black Oil (a linseed oil + dessiccant)
Old Masters Venetian Wax Medium
Walnut Oil
Liquin (regular or impasto)
Gamblin's Solvent-free gel

PAPER TOWELS

Most of the paint you clean off your brushes should go into paper towels. Dip into the linseed oil and then pull the paint off your brush.