

## Carl Randall – Portrait Painting.

Heatherley's School of Art – 8<sup>th</sup> – 12<sup>th</sup> August 2022.

### What is this course about?

During this five day course students will follow a simplified, structured, and step-by-step approach to portraiture, learning the skills and techniques necessary to make a convincing portrait painting. Creating portraits that have a convincing sense of shape, form, tone, and colour is difficult to do, and this course looks at various techniques that artists can employ to achieve this. By interpreting the human head into its separate abstract elements (shape, tone & colour), you will gain confidence in how to paint portraits in a easy to manage and methodical manner. The course is based around the Old Masters techniques of grisaille underpainting, glazing, and creating a 'cartoon' drawing.

### What topics does the course cover?

- Portrait painting
- Shape
- Tone (light & dark)
- Colour
- Glazing Technique
- Colour mixing
- Grisaille Technique (grey under-painting)
- Drawing (and transfer of drawings to canvas)

### By the end of this course you will:

- Have a further understanding of how to identify shape, tone and colour, with specific regard to painting portraits.
- Have experience of using techniques such as 'glazing' (thin transparent layers of paint), and 'grisaille' (grey tonal under-painting).
- Have experience using drawing to get shape correct, and transferring drawings onto canvases.
- Have experience of using both acrylic and oil paints, combined to make one painting.

### Course programme/schedule, & materials required:

\*Please pay careful attention to materials required for each day, and things that need to be done in advance. Note that the school does have a shop (which we will be visiting first thing in the morning on the first day), but I please don't rely on it providing all of the material listed below. It will have most of them, but it is advised to try to purchase them in advance, if possible.

#### Day 1: Shape (drawing)

*Exercise:* Using pencil on paper, students will be taught how to identify shape within the human head, with regard to patterns & shapes created by light & shadow. In this lesson

*Materials required for this lesson:*

1 x medium-large size stretched canvas or canvas board (if you naturally like working

larger, then size 50x60cm; if you naturally like working smaller, then 40x50cm). This must be painted (in advance of the course starting) a mid-tone grey using acrylic paints (mid-tone meaning neither too light nor too dark – a grey that is in the middle of black and white). This must be a flat, opaque and even covering of paint (NOT a thin watercolour-like wash). When mixing your grey, use the same black and white acrylic paints that you will be using on the course.

One piece of 'thin' cartridge paper (ie. not thick watercolour paper), exactly the same size as the canvas (for example, if your canvas is 50 x60cm, then your piece of paper should also be 50 x 60cm). Just cut it to size/draw around the canvas to get same size.

1 x 2B graphite pencil.

1 x 2H graphite pencil.

1 x stick of compressed charcoal.

Tissue.

Masking tape.

### **Day 2: Tone (painting light & dark).**

*Exercise:* Using black & white paint, a tonal portrait is created, using the 'cartoon' drawing made in the first week as the blueprint.

*Materials required for this lesson:*

Same canvas or canvas board created in first lesson.

Drawing made in first lesson.

Black and white acrylic paints.

Variety of hog's hair brushes (large, medium and small sizes).

Rags/tissues.

Take a photo on your phone of this black and white painting.

### **Day 3: Colour (acrylic paint)**

*Exercise:* Colour is glazed/scumbled on top of previous lessons black and white tonal painting.

*Materials required for this lesson:*

Painting from previous lesson.

Acrylic paints. Ideally the following colours (but this is flexible – as long as you have basic reds, blues, browns, yellow, green, black, white):

Titanium white

Ivory black

Yellow ochre

Cadmium red

Alizarin crimson

Ultramarine blue

Cobalt blue

Raw Umber

Burnt umber

Terre Verte or Sap Green

Variety of hog's hair brushes AND synthetic sable brushes. Large, medium and small sizes.

Rags/tissues.

#### **Day 4: Colour (oil paint – adding detail)**

*Exercise:* Colour is glazed/scumbled on top of previous lessons black and white tonal painting. Further detail added.

*Materials required for this lesson:*

Same painting from previous lesson.

Oil paints. Ideally the following colours (but this is flexible – as long as you have basic reds, blues, browns, yellow, green, black, white):

Titanium white

Ivory black

Yellow ochre

Cadmium red

Alizarin crimson

Ultramarine blue

Cobalt blue

Raw Umber

Burnt umber

Terre Verte or Sap Green

Variety of hogs hair brushes AND synthetic sable brushes. Very small brushes for fine detail required for today.

Bottle of a low-odour thinner, such as Sansodor or Zest-it (please note that turpentine or white spirit are not allowed in the school).

Oil painting medium, such as (any of these are ok):

- Oil Painting Medium (Windsor & Newton good, but not essential).

- Liquin.

- Linseed Oil (not stand oil).

Rags/tissues.

#### **Day 5: Colour (oil paint – very fine detail; OR start new separate quick painting).**

*Exercise:* Very similar to previous day, but going into very, very fine detail. Exactly the same materials required as day 4 (very small brushes essential for today).

For those students who feel their painting was finished day 4, a quick one-day exercise will be set, focusing on painting quickly, using thick paint and visible brush marks.

*Materials required for this 1-day project:*

- Same paintings materials listed as for day 4.

- New canvas (or canvas board), same size as used during previous project.

- Drawing made in day 1.

- 1 x 2H pencil.

- Large brushes.

- Black & white acrylic paints