

SUNDAY

Descriptions of Presentations & Suggested Materials

Keynote: Juan Perdiguero FIGURE DRAWING: A TRADITIONAL PRACTICE EXPRESSING A SENSE OF THE CONTEMPORARY

Topic covers placing the tradition of figure drawing within the context of the contemporary trends in figurative painting and drawing. The past, the present and the future of the discipline in academia and in contemporary visual culture will be discussed.

10:00 - 4:30

Valerie Larsen THE FIGURE IN WATERCOLOR

The Figure in Watercolor will focus on the fluid application of warm and cool flesh tones that give life and dimension to the model. **Materials:** A couple of watercolor • **brushes** like a #14 synthetic Round, 1" flat brush or larger and any other sizes you have (I use a Mary Whyte Squirrel Cat's Tongue Wash, #12 kolinsky sable, 1" and a 1 1/2" Robert Simmons Sky Flow Flat). • **Paper:** 140 lb. Arches Cold press sheet paper (not block) half or full sheets. • **Other:** Board 1" larger than your paper – foam core, plexi, or hard masonite, paper towels, water container, masking tape, kneaded eraser, #2 pencils, Palette, easel, side table for palette, any sketch paper for thumbnails. • **Paints:** Cadmium Red Medium, Aureolin Yellow, Permanent Rose, French Ultramarine Blue, Cerulean Blue, Cobalt Blue, Cobalt Violet, Cadmium Orange Medium, Burnt Umber. Optional paints: Hooker's Green, Thalo Purple or Violet, Thalo Blue, Thalo Green, Ivory Black.

10:00 - 12:30

Bill Benson SIMPLE TO COMPLEX WHEN DRAWING THE FIGURE

Because the human figure is so complex, capturing the gesture and form with all of its intricacies can be a daunting experience, even for the most competent. Mr. Benson will explain and demonstrate how one can and should reduce these complex forms to more simple and fundamental parts. In that way reducing the overload of information and allowing the artist to produce a drawing that is natural and correct from the beginning regardless of the state of finish. **Materials:** 18" x 24" newsprint, charcoal, or other favorite mediums, charcoals, conte crayon, rag, assorted erasures (kneaded and plastic) and 18" x 24" newsprint. (pencil is discouraged).

Juan Perdiguero EXPERIMENTAL STUDIO

During this inspiring workshop, Juan will present contemporary views of how the figure can be represented. The experimental portion of the workshop will encourage playing with the mark making process to create form and volume. Some portion of the time will be spent preparing the surface with monotypes, collage, textures, and other treatments. A variety of mediums, including unfamiliar ones, will be introduced into this process. **Materials:** • **Surfaces:** Strathmore Drawing Paper regular Surface 80 lb., 18x24", Arches 140 lb. watercolor paper, hot press (smooth surface), 22x30", Crescent Papermat 32x40, white #960. Primed Masonite Board, 23x36, heavy weight multipurpose drawing paper 24x36, Arches or Rives Printmaking paper 18x24 or 24x36. • **Suggested Surface Pre-treatment:** *Monotype* - placing water based inks or oil based inks on a glass or Plexiglas, applied with any drawing or painting tools, creating masses, forms and strokes of color and shape and then pressing the glass or Plexiglas on to the surface of the paper or drawing support. Let it dry. No latter manipulation required. • **Transferring:** Using Xeroxed, photocopied or photographed images and shapes to be transferred to the drawing support using solvents such acetone, turpentine and alcohol. Process has to be done in a properly ventilated room, using a respirator. • **Collage:** Gluing photo based imagery, painted or drawn forms in any media, cut outs, diverse paper textures industrially or manually etc. to create dense combination of colors, forms and textures that will function as backgrounds. Working with masking tape of different colors to create a collaged tape surface as light or dense as desired. • **Frottage:** Creating marks and forms with diverse

drawing media by pressing the drawing surface against any physical texture, that by hand rubbing will bring regular and irregular marks to the surface of the paper or drawing support. • **Photo-Emulsion:** Working on a surface that could be an entire photograph in itself (better to work with non representational patters of imagery) or a collage of photo based imagery. Black and white RC photo paper, fiber based black and white photo paper, C-print paper, etc. Photographic Imagery can be manipulated and eliminated by wetting the emulsion and scrapping with an spatula or palette knife and also by sanding it with very smooth sand paper. • **Drawing Media:** Black drawing ink, Soft Charcoal pastel/ box of 12 bars, Compressed charcoal/ box of 12 bars, Vine charcoal - thin and medium, Graphite pencils - 4H, 2H, HB, 2B, 4B, 8B, Pure Graphite bars - 3B, 6B, 9B, Oil bars - ivory black, titanium white, French ultramarine, cadmium red, cadmium lemon yellow. Tempera - black, white, red blue, yellow. Stones Lithographic crayon/ quarter of an inch - #2, #3, #4. Conte Crayons - black, sienna- 1 stick each. Color markers - black, carmine red, ultramarine. Color Pencils, White nylon brushes - #2, #4, #10, #12 round and #8 (flat). Bamboo brush, Bamboo pen. • **Other:** Staedler Mars plastic eraser, Designer Kneaded eraser, Artgum eraser, Workable fixative, Blending stamp - small and large, Plastic cups, Masking tape, Allway multipurpose cutter, Scissors, Hand pencil sharpener.

1:30 - 4:30

Bob Dacey PAINTING A PORTRAIT IN OIL

Working with a model, Bob will demonstrate how to get an oil portrait started. He will work with shadow, light, and shape to get initial accuracy in the model's features. Participants will then have an opportunity to experiment with this process and are encouraged to bring a camera to document the model's pose. No experience with oils necessary. **Materials:** • **Oil paints** (Any brands will do, but professional quality, not student grade, will be best. I prefer Vasari and Williamsburg, but Winsor/Newton is fine): burnt umber, burnt sienna, prussian blue, ultramarine blue, cadmium red medium, cadmium yellow medium, titanium white (or a 6 to 4 mix of titanium and zinc white). Other colors that may be included (in order of importance): yellow ochre, alizarin crimson, sap green, raw sienna, raw umber, blue black, violet, thalo blue, thalo green, cerulean blue, and anything else you may want to bring. • **Brushes:** Bristle bright: #8, and 10 or 12 (\$8 to \$12 each), Sable flat: #4, and 6 or 8 (\$4 to \$8 each), Pointed sable: #4 (\$3 to \$6 each). This is a very basic list, which can be expanded with Filbert bristles #4, 6 and 8. • **Surface:** 16" X 20" stretched canvas or canvas board (two panels, just in case). • **Gamsol** (a truly odorless turpentine substitute) and a lidded metal or glass container that will hold at least a cup of fluid (olive jar size). • **Cotton rags** (white) and/or paper towel (Bounty works best). • **Clothes** you don't mind getting messed up (You may be the neatest painter in the world, but you'll be working next to me). Think ahead about how you will transport your painting home. You will need a flat box, tray, or something similar because the oil paint will not have dried by the end of class.

Donalee Peden-Wesley DRAMATIC DRAWINGS

The figure's potential expression can be carried into the rest of the drawing by adding an environment of props, drapery, and unexpected objects. Donalee will lead the class into adding depth, value and interest to the finished piece by composing an arresting and dramatic set around the figure. The class will cover composition, measurement, proportion, value, consistent lighting, and large scale drawing. **Materials:** 18 x 24 drawing board, 18 x 24 white drawing paper, 18 x 24 newsprint, vine charcoal, compressed charcoal (Alphacolor is very good), charcoal pencils assorted from hard to soft, black NuPastel, sharpener, white eraser (Staedler is very good), masking, rag, brush, water container, a small inexpensive set of watercolors, 1 sheet of Rives BFK (29" x 32")