

‘Nude Four Twenty’

Artists/Models Guide

Location: Kensington Art Supply
(# 120 -6999-11th Street SE Calgary)

Date: April 26th 2020

Hours: 9:30am to noon 1:00pm to 4:00pm

Artist/Models

All interactions between Artists and Models will be as one professional to another. Artists and Models will conduct themselves with respect and dignity toward one another. Artists and Instructor will respect the Models space.

Artists

In this painting course, we will attempt the completion of ‘the figure’. Our Model will be Nude or Semi Nude and we will begin with a single coloured Chiaroscuro for definition, composition and clarification of the pose. We will advance with direct colour application to the area of highest interest or the focal point of the painting (there is often not enough time to complete a full version of a nude). For those who wish to complete their paintings please request a photo from the model for you to finish your painting. Lastly we will begin a conversation with our painting and make final touches for its completion. I hope you enjoy the class. I look forward to working with you all.

Models

Models, please refrain from applying perfumes in excess as there is always the potential for persons to be sensitive to them, perfumes that are contained to your personal space are fine.

Photos will only be allowed by the express consent of the individual Model.

I look forward to working with you.

Materials

OIL COLOURS:

- Titanium White, Lead White
- Cad Yellow Med
- Yellow Ochre Light
- Cad Orange
- Cad Red Med
- Alizarin Crimson
- Earth Red: Venetian or Persian (Indian) red
- Red Umber (Williamsburg, Old Holland, Michael Harding)
- Burnt Umber
- Raw Umber
- Ultramarine Blue
- Van Dyke Brown (Chiaroscuro)

Note: Purchase only Artist Grade paints.

CANVAS:

2 canvas's - minimum 18" X 24". Large Newsprint and charcoal for drawing.

1 Patinaed hardboard (see attachment if you wish to use)

MEDIUMS / SOLVENTS:

- Linseed oil.
- Odorless mineral spirits (Gamsol). Turpentine is NOT permitted in the studio

TOOLS:

- Palette (Select one of the following): Glass, wood or paper (Grey Matters)
- 2 Palette knives; long blades
- 2 Medium cups
- 2 Small jars for cleaning brushes
- Mahl stick (a ½ inch diameter dowel approximately 30 inches)
- Rags or paper towels or shop towels
- Rubber Gloves for rag scumbling

- Knitting needle

BRUSHES (either natural or synthetic hair):

- 2-3 Bristle hair filbert brushes – ranging in size from #2 to #8
- 10-20 Soft hair filbert brushes – ranging in size from #2 to #12
 - 2-3 EACH of #2, #4, #6, and #8
 - 1 EACH of #10 and #12

Note: No flats or round brushes needed; these are the minimum brush requirements – please feel free to bring more.

Preparing a Hardboard for Painting

Purchase a ¼” 24” X 48” hardboard (Rona, Home Depot)

Seal the hardboard by applying gesso or shellac to all sides of the hardboard. Front, Back, Sides.

I apply a minimum of 2 more coats of gesso to the front side of my hardboard. Sand lightly between coats and clean thoroughly, the hardboard is now ready for the patina.

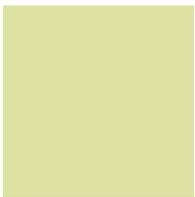
‘Patina’ the hardboard

Do this by mixing small amounts of the following paint colours;

Van Dyke Brown

Ultramarine Blue

Yellow Ochre



These colours will result in a pale green for the patina (pictured above). When you use the colour for creating the patina, mix the paint with Gamsol, Water or your thinning agent for application to the hardboard. This will give you control of application and a proper temperament to the surface of the hardboard. Getting the patina right gives you a good undertone for the painting.

When I patina my hardboard, I am wary not to just smear it on everywhere. I actually create a background for the painting. Do not leave white on your hardboard (it becomes a focal point).

The hardboard is now ready for painting.