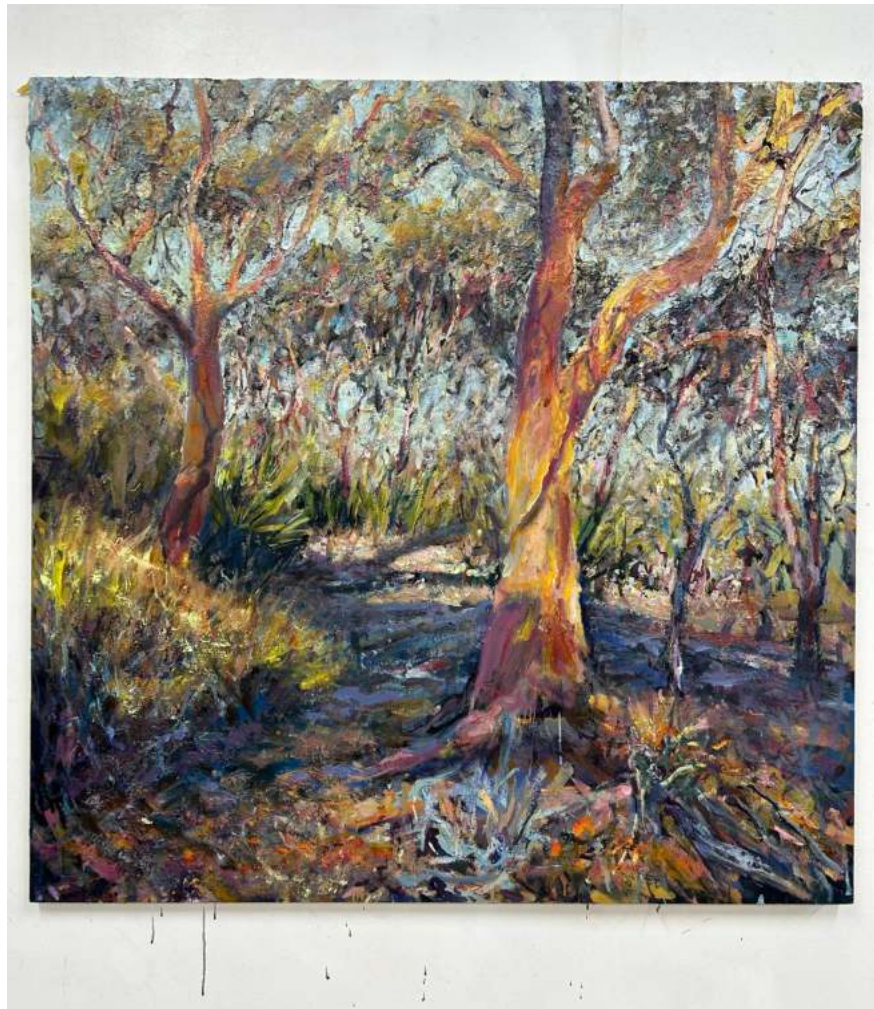


Exploring Drawing Studies to Inform Your Painting

Overview

This series of two weekend workshops is to be experienced as a complete approach to developing ideas for your painting. Through initial drawing and studies for the first week, followed by execution of the painting the second week. This connected multidisciplinary approach aims to expand one's creative vocabulary and to help integrate compositional ideas into your painting practice.

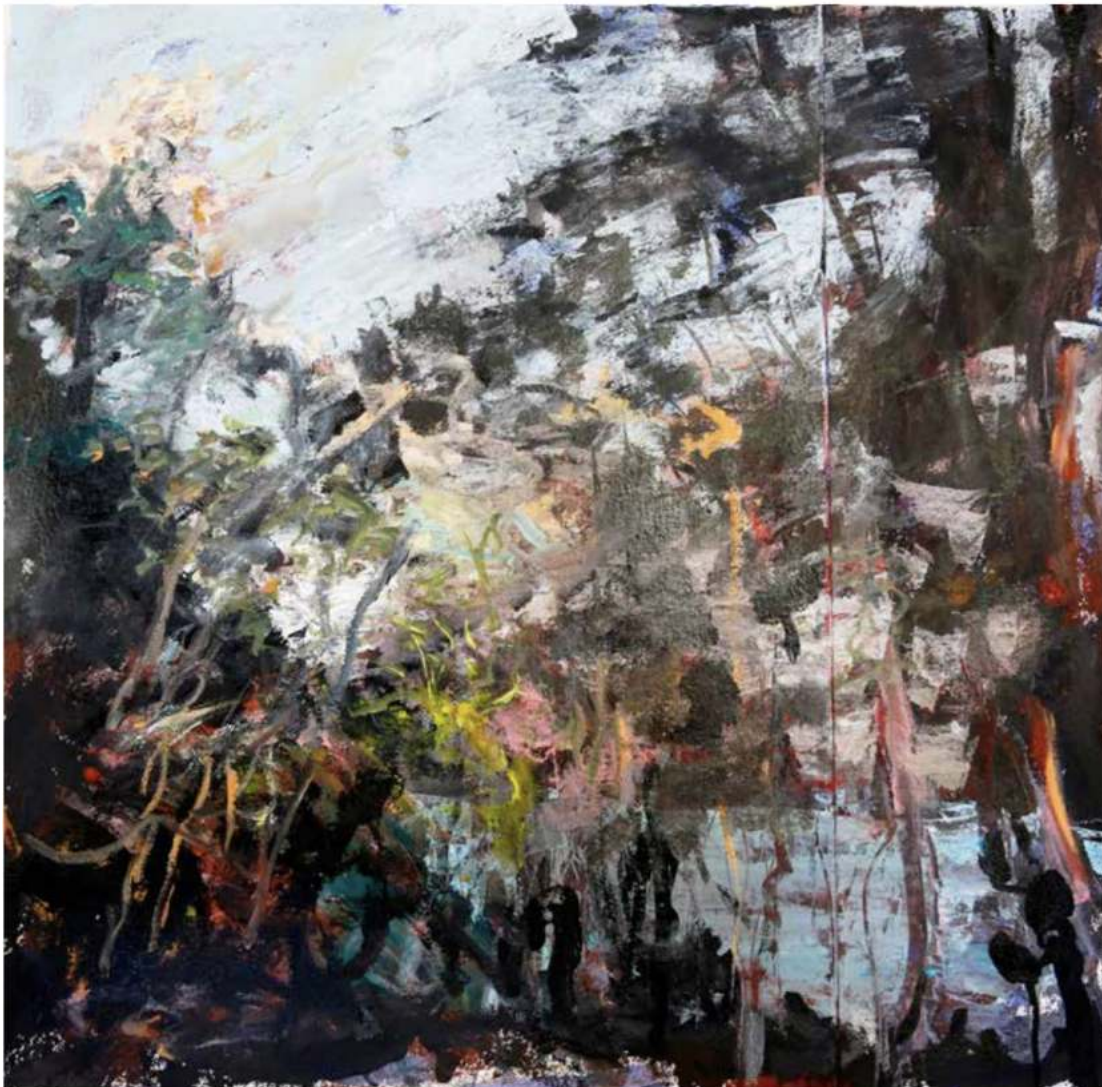


Ashley Frost "Escarment Forest" 2024
Oil on board, 112x112cm

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Week 1: Exploring Drawing as a Tool for Painting

The workshop for the first week will build knowledge and provide ideas for the best approach to drawing using charcoal, small sketches, colour studies - that can then be used to research subjects for painting. The drawing element will include compositional studies, gestural line studies, tonal design studies and colour studies of your subject. The workshop will start with a series of drawing exercises to find structure and your dynamic composition. This is followed by a series of preparatory ink studies that enable spontaneity and direct mark making to find gesture and line in the subject. The drawing can then be expanded into mixed media works using all water based media. This will enable students to discover subjects of interest for their work be it landscape, interior, still life, portraits or abstraction. The drawing tools that will be developed can then be utilised in the week between the first workshop and the second as a means to develop studies for the second week of painting.



Ashley Frost "Bush Study" 2017
Mixed media on archival paper, 75x76cm

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Week 2: Using Drawing and Studies to develop the Painting

For the second week the workshop will focus on a major work in the form of painting on board or canvas. Utilizing the studies from the previous week you may want to work on a small series of paintings or look at one larger major work. Expect to start your painting like never before and to expand your sense of colour, line and form. We will look at pallet work and colour mixing exploring colour theory and discuss restricted palettes from master painters such as Elisabeth Cummings.

Subject Material

For the first week you will need to have a good selection of drawings, studies and photographs to work from. It is recommended to bring along a selection of images in the form of photographs and/or drawings which can be evaluated and discussed to find the most suitable composition. Anything of interest such as landscape, still life, interior, portrait or abstraction. We will use these materials to develop drawings, compositional studies and inks works. In the week between the two workshops you will be encouraged to undertake new drawings, studies and photographs that will then be used for the second week of painting.

Art Materials: Drawing

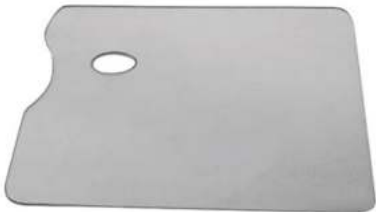



You will need charcoal, pastels and sketching paper such as a sketchbook or loose cartridge paper. For the ink work and mixed media you will need heavier, cotton based paper such as Canson or Stonehenge as well as a selection of ink brushes. You should bring your own watercolour, gouaches and inks and I will have inks available in the form of Sepia, Indian ink and calligraphy (water based) ink. I will also bring along non toxic dry pigments.

Art Materials: Painting



You will need your paints, palette, brushes, medium and painting rags. For watercolour and gouache you don't need medium; for acrylics you will need some Matisse Open Medium or any slow drying medium so the paint doesn't dry to fast and for oils you will need odorless solvent such as Gamsol and a painting medium such as Stand Linseed oil. For colours I suggest two variations (warm & cool) of Yellow, Red and Blue along with white and a burnt or raw umber to mix a coloured black.

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Please note this list is only a guide to materials and you do not need everything listed here.

<p>Palette</p>	<ul style="list-style-type: none"> ● I recommend two palettes, ideally clear perspex or traditional wooden or disposable palette <p><i>*Remember for oil painters that you may want to be able to transport the palette back from the workshop with wet paint, rather than disposing of the unused paint</i></p>	
<p>Watercolour brushes</p>	<ul style="list-style-type: none"> ● For watercolour and gouache painting look to have two or three brushes, a small round, a chinese calligraphy brush and a wide brush 	
<p>Acrylic and oil brushes</p>	<ul style="list-style-type: none"> ● For oil and acrylic painting look to have a variety of brushes including some firm hog hair brushes as well as softer synthetic brushes. Be sure to have one or two, cheap and large house painting brushes as well. 	
<p>Palette knives</p>	<ul style="list-style-type: none"> ● At least two palette knives 	

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<p>Mediums</p>	<ul style="list-style-type: none"> ● Acrylic painting medium such as impasto medium or open medium ● Odourless solvent and linseed or stand oil for oil painters. ● Rags and lidded jars 	
<p>Supports</p>	<ul style="list-style-type: none"> ● Keep the size of your support manageable, if on board or canvas anything from 30-50cm ● In preparation before the workshop you might want to put down a coloured ground on your canvas or board. ● You have a range of options for painting supports. For budget minded you can use primed paper no less and 300GSM ● Primed stretched canvas ● Canvas boards ● In the unlikely event that you canvas or board is not primed or if working on paper with acrylic or oils, you will need to buy some gesso to prime your paper or board 	
<p>Mixed Media</p>	<ul style="list-style-type: none"> ● 1 or 2 sheets of 58x76cm Stonehenge paper ● Charcoal ● Chalk pastels ● Any water based materials 	