

Alla Prima Hat Trick!

PAINTING ALLA PRIMA PORTRAITS FROM PHOTOGRAPHS

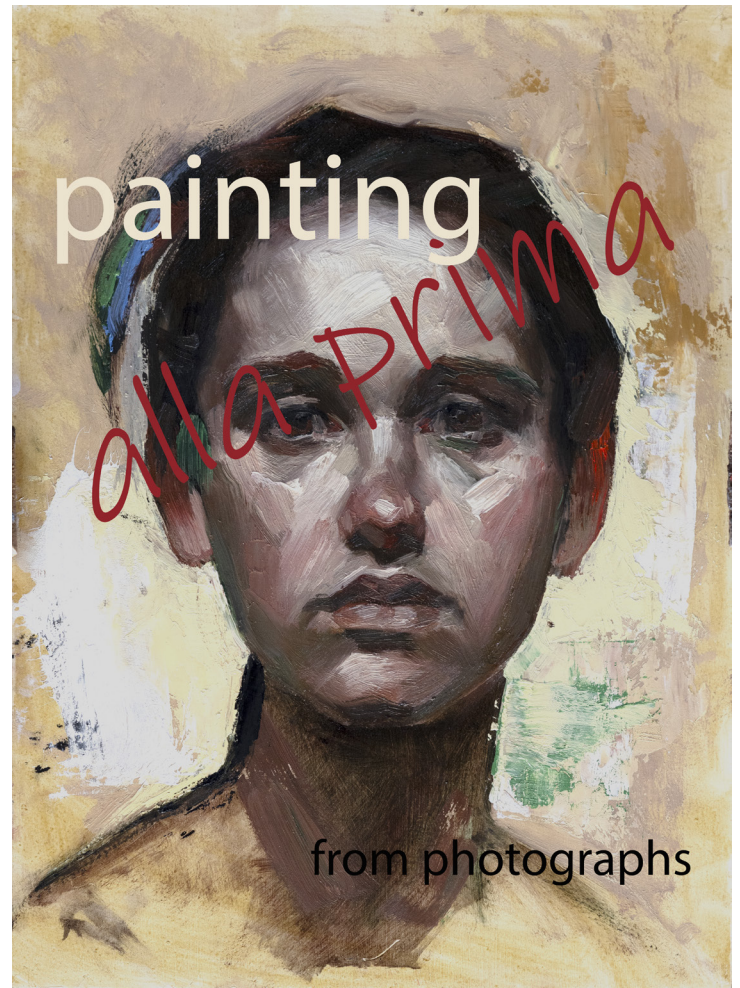
The Syllabus:

Alla Prima is loosely defined as first strike. That is, the portrait is done in a single session.

Painting alla prima is not painting manically. Instead it is a process of painting with a succinct economy of means-every brush stroke counts!

For the learning process the alla prima portrait is presented in two parts. The first part is structural: You begin with striking the arabesque (the big shape) and establishing the facial proportions. From there you proceed to rendering the planar structure of the head with a limited palette . These are your training wheels.

The second part is the construction of plastic facial forms with a sculptural sensibility. To wit, you will learn how to apply your brush strokes and color with an empathetic concordance to the underlying anatomical forms, thus rendering a convincing 3-dimensional portrait that is as fresh as hot biscuits.



In this series you will learn how to accurately strike and verify shape and proportion; how to construct the primary planar elements of the head; and how to mix realistic flesh tones and render them with a sculptural sensibility.

The workshops are beginner friendly. Each workshop is limited to 8 participants thus allowing ample individual guidance.

You will be working from Black & White photographs which better present the structure of the head than do color photographs.

The Schedule:

The frontal pose: Tuesdays, 18:30-21:00 PST. December 9 & 16. \$180

The three-quarter pose: Monday & Tuesday, 18:30-21:00 PST.
December 29 & 30. \$180

The 7/8's profile view: My favorite! Tuesdays, 18:30-21:00 PST.
January 13 & 20. \$180

Register for all three workshops for only \$397. And save over \$140!

To register: Write me at michael-britton-workshops@artacademy.com

Supply List:

For each workshop an 11 x 14" canvas or panel toned with a light imprimatura of burnt sienna or yellow ochre and a very small amount of vine or ivory black.

The imprimatura activates the surface of the canvas. It can either be stroked on vertically or in an abstract expressionist manner. Use a very light medium.

Oils: flake white or titanium/zinc white, a pale yellow (i.e., titanium nickel yellow or lead tin yellow or lemon yellow, yellow ochre (pale is good, too), vermilion (or cadmium red medium), burnt sienna, Indian red, cadmium green light (or permanent green light), terre verte (green earth), raw umber and vine or ivory black. Plus whatever colors are in your kit.



Optional: Calcium carbonate (available in most art stores) if you are using professional grade pigments. Do NOT use with student grade paints.

Solvent: Linseed oil or poppy oil, stand oil, turpentine

OR if you're intolerant of turpentine use Painters' Mayonnaise—one part egg yolk : one part white vinegar : five parts Linseed Oil. Shake well until emulsified. Keep refrigerated. Good for one week.

Brushes: A range of medium size round and/or filberts.

Misc.: Rag, paint dipper for medium, wood palette preferred, two painting knives

I recommend that the reference image be printed out on a high quality photo paper to the size of your canvas, but not larger. Reference photos supplied upon registration.

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