

Foundations of portrait drawing & painting

MODULE 4: Beginning Portrait Painting

John Singer Sargent's portrait study of Rosina Ferrera (Capri Woman) is an excellent starting point for the beginning portraitist. It proffers a solid structure that is accessible to the beginner's understanding of facial form.

Having now acquired the skills of striking shape and fixing proportion you are now well equipped to venture into portrait painting in oil.

Mixing flesh tones is a large hurdle to cross. Hence, we'll begin with only four colors from which you will begin to master flesh tones.



SUPPLY LIST:

Canvas or panel. I'm using a $8 \frac{3}{4} \times 11 \frac{3}{4}$ " toned with an imprimatura of yellow ochre and a touch of vine black. See **401: Part 1: The arabesque**. You can also use a larger canvas or panel. i.e., 9 x 12 or 11 x 14"

Oil Colors: I strongly recommend using professional grade. Old Holland, Rublev and Williamsburg are excellent brands. Student grade pigments are a false economy, quite like bargain grade dish detergent. And the likelihood of color collapse is guaranteed.

You'll need: titanium/zinc white, yellow ochre, indian red, vine (or ivory) black.

A wood palette that has been well seasoned with cheap linseed oil.

Two palette knives

Linseed or walnut or poppy oil

Artist quality rectified turpentine

[If you are adverse to turpentine you can use painter's mayonnaise which is an emulsion of equal parts white vinegar, egg yolk and 3-5 parts linseed oil. Shake vigorously and store in the refrigerator. It will last about a week.]

A range of round and/or filbert bristle brushes. Every manufacturer has a different numbering system. Mainly, do not paint with overly small brushes. It is better to paint with a brush that is slightly larger than your comfort zone. My personal preference is the Escoda Classico chunking bristles.

Small glass jars or medium dippers

A measuring stick (knitting needle)

Cotton rags

A small level to ensure that your painting is square upon your easel.

MODULE 4: Beginning Portrait Painting

Module 4 is comprised of twelve chapters. Four hours, forty minutes

Each chapter is numbered beginning with 401-MODULE-4-TBEGINNING PORTRAIT PAINTING-Part-1-The arabesque This keeps everything in order so that you can readily match up the video lesson with the reference image.

You can download this syllabus and supply list at: artacademy.com/tv/400.pdf

Download the reference image at: artacademy.com/tv/400.png

I strongly recommend printing the image at the same size as your canvas.

THE LESSONS:

401-MODULE-4-BEGINNING-PORTRAIT-PAINTING

Part 1: The arabesque. Running time: 31:44

402-MODULE-4-BEGINNING-PORTRAIT-PAINTING

Part 2: Blocking-in. Running time: 33:13

403-MODULE-4-BEGINNING-PORTRAIT-PAINTING

Part 3: Three half-tones. Running time: 07:30

404-MODULE-4-BEGINNING-PORTRAIT-PAINTING

Part 4: The ebauche - window shading.

Running time: 35:49

405-MODULE-4-BEGINNING-PORTRAIT-PAINTING

Part 5: The ebauche - continues. Running time: 23:42

406-410-MODULE-4-BEGINNING-PORTRAIT-PAINTING

Part 6: The Pentimento: Part 1 Running time: 30:47

Part 7: The Pentimento: Part 2 Running time: 09:28

Part 8: The Pentimento: Part 3 Running time: 31:14

Part 9: The Pentimento: Part 4 Running time: 33:06

Part 10: The Pentimento: Part 5 Running time: 20:17

411-MODULE-4-BEGINNING-PORTRAIT-PAINTING

Part 11: The finire. Running time: 23:58

