

Expressive Figure Painting

with Janice Cipriani-Willis

Saturday, September 8, 2018 9:30am – 3:30pm

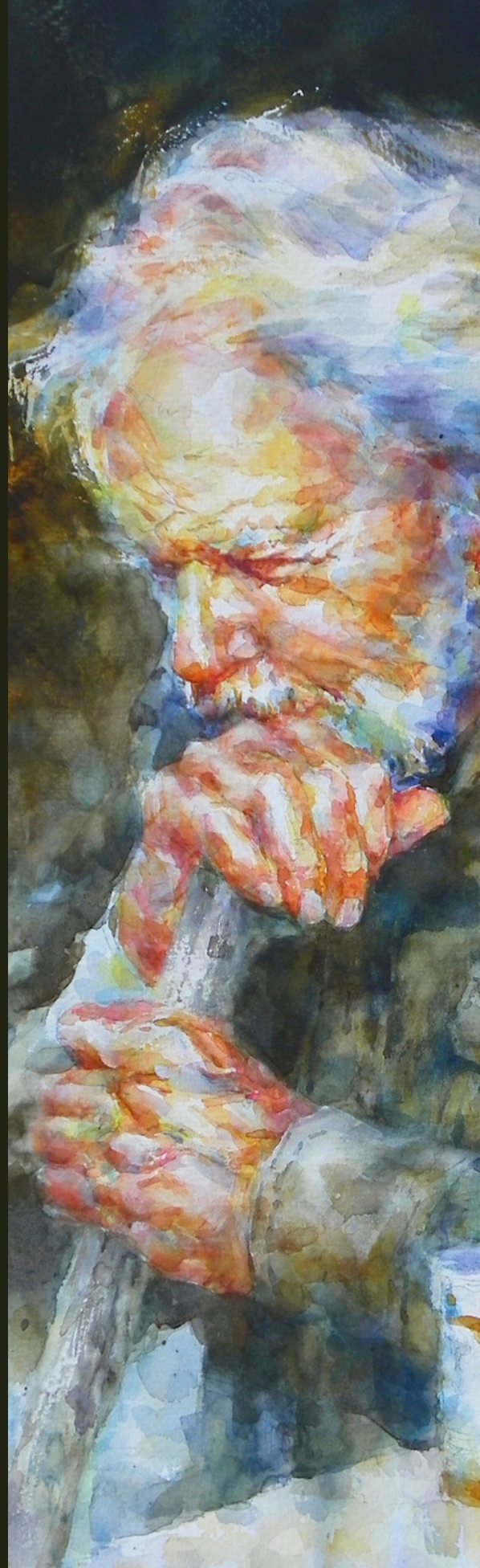
In this workshop, students will learn dynamic approaches to painting a figure through mini-lessons on topics such as drawing eyes and lips, using color to evoke mood and feeling, using values for visual impact, and taking good photographs for successful portraits.

Instructor Janice Cipriani-Willis will emphasize composition, value, and her “crossing the lines” technique to create an expressive figure painting. Students may copy the demo painting or bring their own source material to work from. Recommended for intermediate to advanced students.

To see more of Janice’s work, visit
www.janicecipriani.com

Ages 16+ • Cost: \$95 (+ Supply List)

To register visit www.breagallery.com or call (714) 990-7731



SUPPLY LIST

Paper: Two to three 1/4 sheets of 140 lb. cold press or rough watercolor paper. Bring scraps for exercises and sketching.

Brushes: Whatever you are comfortable with. Janice recommends size 8, 10, and 12 rounds, 1/4, 1/2, and 1 inch flats, and a rigger or small size 2 round brush.

Palette: A palette or tray with a large mixing area is preferred.

Miscellaneous: Transfer paper, spray bottle, pencils, kneaded eraser, palette knife, water containers, paper towels, masking fluid, a large paper clip, and Exacto knife.

Recommended Paints: Cerulean Blue, Cobalt Turquoise Light or Andrew's Turquoise, Cobalt Blue, Ultramarine Blue, Sap Green or Hooker's Green, Thalo Yellow-green or any other yellow-green, Cad Yellow Light or other light yellow, Gamboge, Quinacridone Gold or Yellow Ochre, Opera (or Thalo Crimson/ Quinacridone Pink), Scarlet Lake or Cad Red Light, Alizarin Crimson, Quinacridone Magenta, Mauve (or some kind of purple), Quinacridone Burnt Orange or Burnt Sienna, Raw Umber, Burnt Umber.

Optional: Quinacridone Deep Gold, Vermillion, and Opaque White.

**Students may choose to follow along with the instructor or bring their own reference photo which must be sketched prior to the workshop. Reference should have a good light source (preferably from the side) and sketches should consist of the subject's head and shoulders.

EVEN MORE WORKSHOPS

How to Change Your Mind in Watercolor with Elaine Harvey - August 4th

Modern Calligraphy for Beginners with Angi Phillips - August 19th

Layering the Light with Geri Medway - November 3rd

Maritime Realism with Watercolor and Casein with Bill Hudson - December 1st

Watercolor: Keep it Simple and Strong with Keiko Tanabe - December 15th