

What to Expect: Exploring Colour and Gesture

This workshop will focus on a major work in the form of painting on board or canvas. 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 in the landscape.

We will then move onto pallet work and colour mixing exploring colour theory. We will discuss restricted palettes from master painters such as Elisabeth Cummings and seek to apply some of these to our main work. Expect to start your painting like never before and to expand your sense of colour, line and form. Students will gain knowledge in developing their composition through using thumbnail line sketched and thumbnail tonal design sketches. Students will also develop skills using inks and apply these skills to develop both gestural and tonal studies. All this acquired knowledge will be utilised to create a major work in the form of a painting on board or canvas.



Ashley Frost "Wodi Wodi Track" 2024, oil on board 112x112cm

Materials: Colour and Gesture

Image Resources

First you will need an image of a subject to work from. This approach is ideal for subjects with less detail and broader planes of colour. Anything of interest such as landscape, still life, interior, portrait or abstraction. 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.



Art Materials: Support

Depending on your medium you can choose from a variety of supports. These include painting paper, canvas boards, stretch canvases, or painting boards. You can look at a group of smaller canvases or boards that you can look at developing a series. Be sure to bring your sketchbook for notes and support drawings.

Art Materials: Painting

You will need your paints, palette, brushes, medium and painting rags. For watercolour and gouache you don't need medium as the paint effectively dries onto the plate; for acrylics you will need some Matisse Open Medium or any slow drying medium so the paint doesn't dry on the palette 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 of Yellow, Red and Blue along with white and a burnt or raw umber to mix a coloured black.



<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 	