

## Jeannie McGuire Workshop Projects & Materials

### **Face Project: Every face has a story**

Approach the face as a work of art versus a traditional portrait. Look for photo references that denote demeanor. This project will have you working on 3 individual faces simultaneously. Reference the same face or three different faces. Your choice of paper size but draw large so the measure from the chin to hairline is a minimum of 8" or fill a full sheet.

### **Single Figure Project: Obscured backgrounds harmonize with body language**

Simplify facial features and focus on spontaneous brushwork to allude to the subject's attitude, action or persona, body language, or movement. Drawing a single figure you will replace scenery with obscure linear design, shapes, and brushwork. Draw a face size larger than 3".

### **Group of Figures Project: Strength in numbers**

Intentionally connect, intertwine or separate your subjects of 2 or more to show a relationship or non-relationship with one another. Background objects, scenery or obscurity should play a supportive and purposeful role to the subject. Draw a face size larger than 3" if possible.

### **(Optional) - Works in Progress: A painting revisited – is it really finished?**

Bring along a few of your paintings that you are willing to continue painting on. Select pieces that are in progress or you are struggling with or even paintings you think might be finished.

### **Material List: The following supplies are suggestions and may be altered according to your preferences.**

- **Photo Reference:** Students are to bring their own personal photography or other acquired photos and snapshots as painting reference. Include posed and un-posed references, faces, figures, and or groups of 2 or more. Look for emotion in eyes, gesture or movement in figures, interesting groupings, and background elements. Include photos of people that you don't know but if you do know them pretend that you don't! Photos of adults may be preferred over children but not limited to.
- **Paper:** For watercolor - Cotton/100% rag artists' watercolor paper such as 140 lb. Arches or other known brands. Single sheets of quality paper are preferred over watercolor blocks. Sheet size is your choice and can range from full to quarter in a rectangle or square format. *A variety of paper surfaces such as hot press, cold press or rough are helpful.* Your preferred surface for other mediums.
- **Pigments:** Work in the medium of your choice within the limits of the host if not water-based.
- **Watercolor pigments and palette:** If your palette contains only transparent and semi-transparent pigments please bring some semi-opaque and opaque pigments along. Choose pigment colors and brands that suit you! Include titanium white watercolor pigment. Use your normal palette or *consider a large palette as helpful.* Squeeze fresh pigments into the wells **or** reconstitute the pigment already in your palette with water. (My travel palette is Miller's Workhorse Traditional Watercolor Palette. My home palette is Robert Woods.)
- **Brushes:** Use your normal brushes if you are comfortable with the results or bring a few flat brushes to experiment with, your choice of brand, and borrow if needed. (My FLAT brushes are 1", 1½", and 2" Robert Simmons SkyFlow Flat, white).
- **Work surface:** Your preference; a board slightly elevated about 6" on a tabletop or a floor easel.
- **Magnifying lens: Optional:** *A magnifier called a loupe or a linen tester, 1" 6X magnification, is very helpful to see detail in printed photos.* Some artists have their photos on an iPad instead.
- **Please bring a painting or image of your work so I can see your style, very important.**

***Artist's Motto: Lose your fear by imagining your piece is going in the trash!***

*Updated November 2022*