

## Artist Workshop Projects & Materials



**Instructor:** Jeannie McGuire

**Workshop & Medium:** Figurative Design, Watercolor

**Level & Age:** All levels, beginners should have some art experience, 18 years and up

### About the Workshop:

In Jeannie's *Figurative Design Watercolor Workshops* she shares many aspects of her art through versatile projects and extended experimentation. As a student you are encouraged to be inspired by the instructors approach; to imagine a story, character and persona of the people in your reference photos; to find your own unique signature/style or improve upon your drawing and painting skills; discover the freedom of intuitive painting and go beyond illustration and create paintings worthy of exhibition. Students will explore the interplay between the figurative subject(s) and their backgrounds, natural design in reference materials, cropping impact, pigment maintenance, using a higher ratio of pigment to water, intentional and spontaneous marks, use of titanium white, and the freedom to change one's mind. Each day begins with a demo pertaining to the days project such as; exploring eyes and faces in an unconventional way; focus on a single figure with an obscure background; and intertwine a group of people with their background elements. Students receive plenty of personal attention and painting time.

### Workshop Projects

The following projects are loosely described so you can seek out reference photos. The actual class project may differ. You are encouraged to work in a series. Come prepared to draw several paintings per project. You are encouraged to draw large so you can better handle large flat brushes.

*Motto: Lose your fear by imagining your piece is going in the trash.*

#### Face Project

##### No personal attachment - face

Approach the face as a work of art versus a traditional portrait. Draw large for this project, 8" to 18" from chin to hairline and come prepared to draw up your subject several times.

*Purpose – learn to create a work of art before you paint a family portrait*

#### Single Figure Project

##### Less is more – single figure & obscured background

Simplify facial features and focus on spontaneous brushwork to allude to the subject's demeanor, body language or movement. Draw a single figure indicating minor design elements in the background instead of scenery. Draw face size larger than 3".

*Purpose – free yourself from painting what you see.*

#### Group of Figures Project

##### Connections – several figures or a group with background elements

Intentionally connect or intertwine your subjects to show a relationship or non-relationship with one another. The background objects or scenery should play a supportive and purposeful role to the subject. Draw face size larger than 3".

*Purpose – simplify what the viewer sees.*

#### 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.

*Purpose – move forward from where ever you are.*

**Student Material List:**

Students are to bring their own personal photography or other acquired photos and snap shots to reference. Include posed and un-posed figure(s) and face(s). Look for eyes, emotion, movement, gesture, single figures and groupings, interesting poses and background elements. Include photos of people that you don't know, but if you do know them pretend you don't!

**The following supplies are considered essential; a few are noted as *very helpful*.**

- **Paper:** Cotton/100% rag artists' watercolor paper such as 140 lb. Arches, Lanaquarelle or other known brands, quarter to full sheets. *A variety of paper surfaces such as hot press, cold press or rough are helpful.* Do not prep paper with a medium.
- **Pigment & Palette:** Watercolor pigments; transparents, semi-transparent, opaques, values, fun colors, titanium white. *A large palette such as a Robert Wood is helpful.* Either squeeze fresh pigments into the wells or reconstitute the pigment already in your palette.
- **Brushes:** Include at least two of the following flat brushes – 1", 1½" or 2" such as Robert Simmons SkyFlow or other brand.
- **Work surface:** A board slightly elevated about 6" on a tabletop or floor easel.
- **Magnifying lens:** *A linen tester or loupe, 1" 6X magnification, is very helpful in seeing photographic detail.*

Workshop description updated 9-23-2014