

## Wayne Moore Workshop

September 29, 2018

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As artists become more experienced they seek to refine their work and add distinction with elegant barely discernible variations.

In this project we will be working with white a subject matter. It is not enough to put simple whites next to darks and create a contrast. The challenge is to make beautiful unmolested, uncontaminated whites “glow”.

Muted or intense we will think of whites as warm or cool, and consider their temperature “key” as the form moves in space, warming as it comes forward or cool neutrals as it retreats.

The subtleties of white are endless.



*J.S. Sargeant, “Roses”*



*Nicolai Fechin, “Mrs Fechin and Her Daughter”*

Topics will include:

- Value
- Simultaneous contrast
- Colour mixing
- Warm and cool
- Underpainting
- Laying in colour
- Edges

(see source images supplied)

You may work from the attached image or your own source material in pastel, oil or acrylic.

**Materials:**

Please work larger than 14" square or large.

**Before class:** If you are working on a primed substrate, gesso, the primer has white tone that has a "key", decide if it's warm or cool and if you are going to leave some showing.

Since the Color scheme for the exercise is predominantly white with a white background you can work from white to dark easier than dark the light.

Decide if your source material is primarily warm or cool and lay out your underpainting in an neutral opposite temperature.

Pastel paper should be a mid-tone opposite to the temperature key.

***You don't have to buy all these colours. Bring what you have!***

***Suggested list:***

**Paints/pastels**

- titanium white
- Cadmium yellow light
- Yellow ochre
- Cadmium red med.
- Permanent alizarin crimson or Quinacridone magenta
- Ultramarine blue
- Phthalo blue (gs.)
- Burnt sienna
- Chrome oxide green

**Brushes:**

Buy the brushes that apply to your choice of medium ... e.g. oil, w/soluble oil or acrylic.

Flats or filberts ... number 6 and 10. Small round brush ... number 4-6

**Palette...** wooden for oil, tear off disposable, or "Stay Wet" for acrylic

**Miscellaneous:**

- rags or paper towels
- Palette knife for mixing paint
- Mineral spirits ... terpenoid/natural **\*\*\*odorless only\*\*\***
- Alkyd Medium
- Acrylic Mat Medium
- Saran wrap ... to cover wet paints for transporting
- 2B Pencil and eraser
- Watercolour Pencil (dark colour, e.g. ultramarine, burnt umber)
- Paint jars or cups

Description of Whites in the range—oil offers the widest selection of color names: titanium white (oil or acrylic) the whitest and most opaque, some are mixed with zinc by different manufactures it is warmer and improves the consistency.

Cremnitz white -the Lead-based, old Master's, creamy consistency and brushes out beautifully mixing white—warmer than titanium, 50/50 zinc white and flake.

Zinc (oil or acrylic) white is the least opaque and makes it ideal for tints and glazes, mixing lights in the oil or acrylic.

transparent white (acrylic) titanium is weak more transparent than zinc flake white hue—that's not lead-based

Linseed oils are recommended for titanium white for underpainting,