

# Portrait Painting



with René Eisenbart

\$220

March 21, 22, 23

Wed 1 – 5pm

Thurs & Fri 9am-5pm

Lunch is available for purchase  
ask about lodging options

## Take Your Art To The Next Level

Design may be the most important aspect of a successful painting. We'll study design concepts as we play with portrait painting. Rene will introduce techniques for creating layers of complexity, interest and unity in your work using texture and patterning. Plan to work on several paintings during the workshop as you discover what resonates with you.

Includes demos by Rene plus one-on one work with each participant. Any level of experience is welcome. Be prepared to play and experiment – that is how we learn!

Bring your watercolor painting supplies, paintings that you're not happy with and reference images.

[www.rene-art.com](http://www.rene-art.com)

[rene.art@gmail.com](mailto:rene.art@gmail.com)

503-890-9668

## REGISTER

To hold your spot, mail to:

**René Eisenbart**  
**16530 NW Sheltered Nook Rd**  
**Portland OR 97231**

Include a check, payable to Rene Eisenbart

Name \_\_\_\_\_

email \_\_\_\_\_

phone \_\_\_\_\_



**Plan to work on several new pieces ■ There is always flexibility to move whatever direction your art (or heart) takes you.**

# Day 1

**Wednesday, March 21**

## **Afternoon:**

A presentation on style and design considerations for portraits shows how to make a compelling composition.

Take the fear out of portrait painting by making a value sketch first. Easy transfer methods will be introduced.

Rene will offer a refresher on paint application with a focus on the ratio of paint to water.

# Day 2

**Thursday, March 22**

## **Morning:**

Rene will set up a pour station and demonstrate how to create loose, interesting backgrounds.

You'll learn Rene's recipe for creating good skin tones and practice painting them, with guidance on how to paint the features.

Work with Rene one-on-one to iron out any issues as you begin to develop your portraits.

## **Afternoon:**

Use a transfer method again to start a duplicate painting on treated paper to understand the difference.

Rene will offer feedback on work in progress — feel free to also bring other artwork for critique, finished or in progress.

# Day 3

**Friday, March 23**

## **Morning:**

We'll continue painting our portraits, including demo/discussion on using creative color.

Rene will also cover more advanced concepts such as the how and why of hard and soft edges.

## **Afternoon:**

You'll have more painting time with spot demos.

Celebrate our successes with an art share.

Rene will present "New Beginnings for Old Paintings".

# WHAT TO BRING

## **Painting supplies for watercolor:**

bring what you have

**PAPER** - 2 to 4 full sheets of watercolor paper to cut or tear — new & used  
Or bring a couple of watercolor blocks instead of loose sheets

Pencil, kneaded eraser, water pot  
Sketch or layout paper, tracing paper, paper or cloth towels, board for supporting loose paper

**PAINTS** — I use **M.Graham paints** in this workshop because I prefer them. They stay moist in the palette, are intensely pigmented, easy to travel with (if they've dried on the palette first) and best quality for the cost. But bring the brands you have.

## **A good limited palette is:**

Quinacridone Gold  
Quinacridone Rust  
Phthalo Green  
Quinacridone Red  
Quinacridone Violet  
Ultramarine Blue

I also use:

Cobalt Teal  
Yellow Ochre  
Cerulean (or Manganese Blue Hue)

Permanent Alizarin Crimson and Gamboge (used along with the Ultramarine Blue to mix liftable darks).

## **Brushes**

I like squirrel brushes in both the dagger and oval wash styles. Connoisseur brand adds risslon for good shape retention. Silver, Black Velvet brushes are also a good choice in oval or striper.

## **Palette**

I prefer the heritage 18-well palette with gasket. It's good for traveling, too.

A few brushes and palettes may be available for sale at the workshop. Inquire if you would like me to have some for you.

## **Optional:**

Examples of your work to discuss  
Collage papers



## **Reference Images:**

See handout on selecting good reference

**Acrylics mediums** — If you have these, bring them.

1 or 1 1/2 inch cheap flat acrylic brush  
Matte gel  
Matte medium  
Gesso — Utrecht artist grade (thick)  
Acrylic ground for watercolor painting  
D. Smith / Watercolor ground  
or Golden / Absorbent ground