

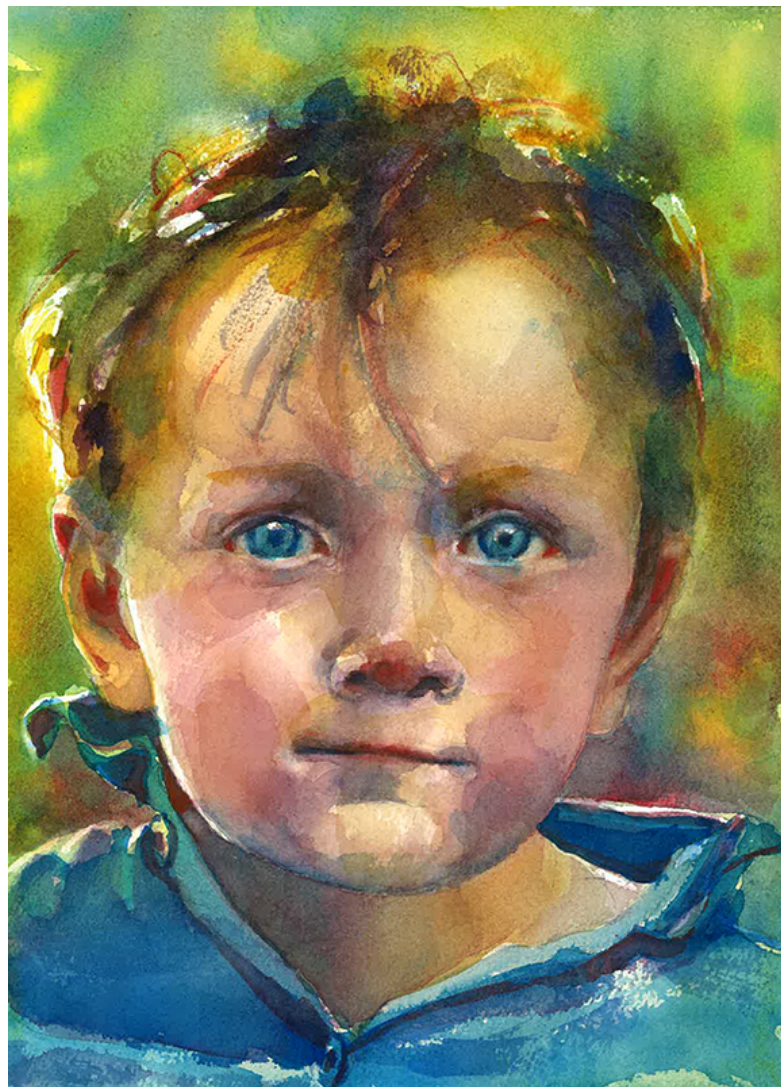
Watercolor Workshops with Tara Sweeney:

Watercolor Portraits (*studio-based*)

Watercolors are a lot like people—you have to accept their quirks along with their charms to understand them. That spontaneity makes watercolor the perfect medium to capture character. Create a three-layer value study to simplify the shapes and values of features and facial planes. Learn to apply the same principles to a three-layer/four-value approach to the color portrait. Build confidence as you explore pigment characteristics, wet-into-wet mingling, transparent layering, intentional lost and found edges, and lively brushwork with instructor demos, guided exercises and individualized feedback. All levels are welcome.

3- to 5-day workshop (18 to 30 contact hours)

Maximum enrollment: 15



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tarasweeneyart.com

Materials List for Watercolor Portraits:

-140# cold press watercolor paper and mounting board, OR watercolor BLOCK, 140# cold press. Minimum size: 9x12 inches; maximum size 12x18, quarter sheet (11x15) or similar.

-PROFESSIONAL QUALITY tube pigments. Bring what you already have but be sure to have a minimum of a warm and a cool temperature hue for each primary, and a neutral gray. For example: quinacridone gold (warm); hansa yellow (cool); naphthol red (warm); quinacridone rose (cool); phthalocyanine blue green shade (cool); ultramarine blue (warm); and paynes gray.

-tray mixing palette

-3 small containers with lids (4-8 oz condiment cups work well)

-1/4 inch artist tape

-2B drawing pencil

-kneaded eraser

-synthetic round watercolor brush, #10

-Silver Black Velvet Jumbo round mop brush, small, or similar mop

-small spray water bottle

-3 rinsing containers

-water bottle with squirt top – 8oz - 16oz

-paper towels

-small clean household sponge

-tracing paper

-graphite transfer paper

Note: A separate handout on selection of photos and preparation of drawing will be emailed after registration.

Additional Workshop Content Available on Request:

Watercolor Figures (*studio and/or plein air curriculum*)

Watercolor Interiors (*studio curriculum*)

Play With Watercolor (*studio curriculum*)

Watercolor Sketchbook Journal (*plein air curriculum*)

Favorite Objects: Still Life (*studio curriculum*)

Buds & Blooms (*studio and/or plein air curriculum*)

Watercolor Accordion Journal (*plein air curriculum*)

Portable Watercolor Postcards (*plein air curriculum*)

Note to Participants:

I have been painting for nearly 40 years and I am not bored yet. I like to think of my partnership with watercolor like a dance--when I remember to follow its strong lead, the result is fluid, elegant, effortless. When I don't, we still dance, but it's awkward. Learning to follow watercolor's lead takes time, good coaching, and a willingness to try and try again. That's where I can help.

What kind of watercolor are you longing to paint? The "right" way to paint is the way that best supports your ideas and goals (not mine). With 27 years of teaching experience I can help you explore *what* to paint and *how*, but just as importantly, *why* you want to paint. We'll identify creative goals and explore solid technique and design to support your progress. When you get stuck—every painter struggles with this—I'll help you find ways to get going again. We'll look at your painting in progress to see where you are succeeding. When you want direction, I'll be there to suggest what might come next. My daily step-by-step workshop demonstrations and warmup exercises are carefully designed to support your progress. I provide a written summary and visual aids so you can see, hear and review content. For each workshop, I check my previous content for fit, and revise as needed. This insures content is fresh for new as well as repeat participants.

We'll start wherever you are in your creative journey. Together we will make art *and* messes, intentional choices *and* happy accidents. We will find problems to solve, courage to try, and resilience to continue. You'll learn how you want to paint, but more importantly, why.

I look forward to learning what you long to create, what holds you back, and how I can help you acquire the skills and confidence to bring your best paintings to life. At the end of our time together, I'll know I've succeeded when your painting is distinctively yours, (not mine), and you can't wait to do more.