

SHORT COURSE DETAILS

S3D07415 LIFE PAINTING WITH TONKS PALETTE

Tutor: JOHN MEAKER

Dates: 3 DAYS MONDAY 30 OCTOBER – THURSDAY 2 NOVEMBER

Henry Tonks was tutor and professor at the Slade School from 1895–1930. He taught the cream of British Artists at the beginning of the 20th century including Augustus and Gwen John, Stanley Spencer, William Coldstream, David Bomberg and many, and varied, others. His flesh colour practises, which bring freshness and life, are evident in the works of Euan Uglow and Lucien Freud also in distinguished watercolour painters. Tonks said his palette was "Renaissance colours".

ABOUT YOUR COURSE:

During this course you will concentrate on colour in painting from the life model to improve your sense of colour quality and nuance. You are invited to select your own choice of painting medium (oil, acrylic, watercolour or pastel). The course is based on the palette of Henry Tonks (to which John was introduced by his tutor Maurice Feild who was himself trained by Tonks).

The key to quality in painting flesh is that the drama should be in the middle tones and the pale tones and not just in strong contrasts, and that even the darks should retain clean colour and nuance without being dirty. This is achieved with the discreet use of warm and cool colours, and of neutral tones and colours.

During the course you will consider warm and cool earth reds and their performances in a variety of mixtures including traditional uses of greens and the Impressionists use of violets. You will consider thick and thin painting, in oil and acrylic, and look at the practise of 'Tonking'. Also you will explore the practise of scumbling; that is the use of a thin milky pale tone glaze applied over darks to lighten their tones or to neutralise colours that shout out of harmony.

There will be a life model in the studio all the working hours between Tuesday morning and Thursday lunchtime. The course will mainly be two poses. We will start with some short warm up poses and the tutor will demonstrate colour mixing exercises. A 'rest of the day' pose will follow. You will then paint from a second model and pose for the rest of the course. The tutor will ensure you have a good point of view from which to paint, and support you throughout with one to one guidance.

On Thursday afternoon we will have a group review of all the work throughout the course. You will leave with a greater understanding of colour, of Tonks palette and how to use it to paint flesh tones that bring the model to life.

LEVEL: INTERMEDIATE/ADVANCED

For those who have taken a related course or have some existing skills, and for more experienced practitioners who want to expand skills. The focus is on working towards independent practice.

ABOUT YOUR TUTOR:

John Meaker studied at St. Albans, Goldsmiths College and the Royal Academy Schools. His own work is inspired by the mythic narratives and human insights of Poussin and Blake; the visualisation occurring in the experiments of Alexander Cozens and the spirit of gestural expression in the paintings of Willem De Kooning.

He is an experienced teacher and lecturer.

TIMETABLE:

Arrival day: Monday 30 October

From 4.00pm	Arrival for residential students
6.45pm	Non-residential students please arrive by 6.45pm for welcome chat and dinner
7.00pm	Dinner
8.00pm–9.00pm	First teaching session – attendance is an essential part of the course. There will be a power-point presentation on the Monday evening, in which the tutor will present and discuss colour in examples of figure painting in historic and contemporary art and look at colour mixing in paintings of the human figure. After the Monday evening session the rest of the course from Tuesday through to Thursday it will be practical work with the model.

Other days: Tuesday 31 October and Wednesday 1 November

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.30pm	Tea
4.00pm	Afternoon classes continue
5.00pm	Classes finish
From 6.30pm	Dinner
8.00pm	Evening working: workshops are available up to 10pm for those wishing to work on providing this has been discussed with the tutor. These sessions are untutored.

Departure day: Thursday 2 November

(Residential students to vacate rooms by 10am)

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon class will be a group review of the work from the course
3.00pm	Classes finish
3.30pm	Tea then departure

REQUIRED PREPARATION:

Students painting with oil or acrylic paints will need to bring two prepared canvases or boards preferably A2 in size; but some students may be happy with a bigger (maybe A1 size) or even a smaller figure, the tutor is fine with that.

MATERIALS FOR YOUR COURSE:

We have a generously stocked craft shop, which opens daily from 8.30am–2pm.

For any materials you need to purchase from the shop, we suggest you do so during the first morning of your course, after having discussed with your tutor.

Materials included in the course fee:

The course fee includes the cost of providing a life model.

Available from the tutor:

Watercolour paper prepared with rabbit skin glue for the oil painters' warm up exercises.

Available from the Shop:

Brushes
Canvases/boards
Watercolour paper
Palettes
Mediums/thinners
Notebook
Pen

Paints:

The tutor recommends Artist's, or professional, colours, which are easier to use, however he does understand that economic necessities affect all of us and we cannot all always afford the expensive choices or indeed all the recommended colours.

Below is the list of recommended colours.

OILS

Peach skin palette:

Burnt Sienna, Light Red, Terre Vert, Sap Green, Oxide of Chromium.

Pink skin palette:

Indian Red, Mars Violet Deep, Cerulean Blue, Terre Vert, Cadmium Red, Genuine Rose Madder, Cobalt Violet.

Dark skin palette:

Permanent Alizarin Crimson, Viridian, Cobalt Blue, French Ultramarine, Indian Yellow Deep, Burnt Umber, Burnt Sienna.

Neutrals palette:

Raw Umber, Raw Sienna, Phthalo(cyanine) Green, Blue Shade, same as Windsor Green, Permanent Magenta, Olive Green,

ACRYLICS

Same colours as for oil painting.

No Terre Vert in acrylic, substitute Oxide of Chromium.

Mars Violet Deep is called Violet Oxide in Acrylic.

WATERCOLOURS

For underpainting or drawing with a brush

Cobalt Violet + Terre Vert, Terre Vert Yellow Shade.

Permanent Magenta + Windsor Green (same as Phthalo Green).

Permanent Alizarin Crimson + Viridian.

Peach skin palette:

Burnt Sienna, Light Red, Terre Vert, Sap Green, Oxide of Chromium, Quinacridone Gold, Cadmium Lemon.

Pink skin palette:

Indian Red, Caput Mortuum Violet, Cerulean Blue, Terre Vert, Cadmium Red, Genuine Rose Madder, Cobalt Violet.

Dark skin palette:

Permanent Alizarin Crimson, Viridian, Cobalt Blue, French Ultramarine, Indian Yellow Deep.

Neutrals palette:

Raw Umber, Raw Sienna, Phthalo(cyanine) Green (Blue Shade) (same as Windsor Green), Permanent Magenta, Olive Green.

Please bring any of the above, if you have them, and in addition:

On this course I hope to be able to use Low Odour White Spirit as a mild solvent for oil painters; however we will be considerate of any of the students' and artist's allergies and sensitivities.

HEALTH AND SAFETY:

The tutor instructs students in health and safety issues relevant to this course. There are no health and safety restrictions on access to this studio/teaching space in the absence of the tutor. All Personal Protection Equipment, apart from footwear, is provided by the College.