

**BELOW**

After establishing the initial drawing, Caporale added dark pastel to the shadow areas. Note the "Rembrandt lighting" of the model.



the right framework on which to build your portrait."

Caporale's drawing demonstrations are usually done on a 16"-x-20" sheet of paper because she finds it to be the most comfortable size for head-and-shoulders portraits of children. A student in the workshop asked Caporale to clarify a remark she made about using a plumb line to evaluate the lines of a drawing. She responded by explaining that artists use a variety of tools, including weighted strings, rulers, pencils, and paintbrushes, held in front of their eyes to judge the lines of their drawings against horizontal or vertical lines. "The point is to determine if your drawing is slanting one way or another and whether you have the features properly aligned," she said. "You can use an actual carpenter's plumb or just hold a pencil in front of your eyes at a 90-degree or 180-degree angle to your line of vision to make those determinations."

**Premix a Palette of Oil Colors**

Up to this point, all the instructional material covered in the workshop was general enough that it applied to either pastel or oil painting. The subsequent demonstrations applied to oil painting, and then to pastel painting.

Caporale's standard palette of oil colors includes the following pigments, arranged from left to right: flake white, ivory black, Prussian blue, raw sienna, yellow ochre, cadmium yellow medium, Shiva cadmium scarlet, alizarin crimson, burnt sienna, raw umber, burnt umber, sap green, Shiva Thalo green, manganese violet, and Shiva violet deep. Particularly noteworthy is the fact that Caporale doesn't usually use cerulean, cobalt, or ultramarine blue. "I find that Prussian blue is an intense, transparent color that combines well with other tube colors to give me what I need," she explained.