

**BELOW**

A detail photograph of the completed pastel portrait demonstration.

**OPPOSITE PAGE**

Caporale with her completed pastel portrait, the model, and the painting supplies.



It's Caporale's practice to mix several of these tube colors with varying amounts of flake white so that she will have a range of values available when painting. She demonstrated to the students exactly how she uses a brush to add increasing amounts of flake white, starting with the Shiva cadmium scarlet, followed by yellow ochre, and finally raw umber. "Those mixtures give me a full range of flesh tones," she said. The artist also described circumstances in which she might blend ivory black, raw sienna, and flake white to make a greenish-gray color to balance the skin tones.

Caporale then shifted the discussion to pastel painting and pointed out that she works with a complete set of Unison pastels. "As you probably know, pastels aren't mixed together the way oil, watercolor, and acrylic paints are," she explained. "An artist has to select the specific color and value

needed, or he or she has to overlap several strokes of pastel so they blend in the viewer's eyes to appear as if they have been physically combined. That means a pastel artist must have a wide assortment of pastel sticks to work with, and he or she may also need a few hard pastels, such as the Nupastels I use to begin the painting process."

One of the principles common to both oil and pastel, Caporale pointed out, is the method with which an artist suggests depth and projection in a painting. "With both media, the degree of contrast among the colors and the relative hardness and softness of the edges are primarily responsible for indicating whether an object projects forward in space or recedes in the distance," she described. "Generally speaking, colors are sharp and crisp when they project toward the viewer while edges become softer and the transitions among values become subtler as objects move back in space."

A workshop participant picked up this discussion of projected form and asked Caporale about the special situation of painting a portrait of a person in profile. She answered by saying that since there was an absence of the usual value and temperature variations that would separate the left and right halves of a face, an artist would have to rely more on the difference in value between the figure and the background and between the sculpted appearance of the cheekbone and the eye socket. "You are correct that when painting a face in profile there is a tendency for the features to become flat," she responded. "In that case you would have to

depend on the contrast in values among the head, hair, neck, and background to give the figure a sense of dimension."

## Establish Shadow Patterns

Caporale finds it most effective to work from dark to light values on a surface toned with a middle value. "There are distinct advantages to that approach with both oil and pastel," she told the class. "With oil it's preferable to start with thin, transparent shadows and work into them with progressively lighter and thicker mixtures of color. With pastel it's helpful to have underlying dark values as you make a variety of diagonal and horizontal strokes."

Using her premixed palette of oil colors, Caporale demonstrated to students in her Wisconsin workshop how to use the darker values to block in the shadows, balancing