

**BELOW**

Workshop student Joe Galice painted the model, Randy Orwig, during one of the six-hour daily sessions.

**BOTTOM**

Workshop students developed their own portraits in oil and pastel.

the warm and cool temperatures she observed on different sides of the face as they were influenced by the light source. “The illuminated planes of the face closest to the light will likely be warm because the artificial light has a warm, yellow tone to it, and the shadows on the opposite will tend to be cool,” Caporale asserted. “Without complicating the demonstration too much, I’ll also mention that one will find warm color within the cool shadows and cool colors in the warm highlights. I’ll explore that further, but I just wanted to point out there isn’t an absolute separation between warm and cool colors.”

During the filmed demonstrations of pastel painting, Caporale took a similar approach to blocking in the basic values she observed in her live model, defining the dark color in

the hair as well as the cast shadows on the side of the nose, cheek, and under the chin. She chose a cool violet Unison pastel and applied it in the areas previously outlined in hard Nupastel. “It usually helps to draw the outlines of the features and shadows with a hard pastel even if the colors aren’t completely lightfast,” she told the students. “If you keep those marks to a minimum, you shouldn’t have any problem, especially if you cover the hard pastel with quality soft pastels, such as those in the Unison line.”

### Block in the Background

One of the reasons Caporale prefers to work on toned surfaces with oil and pastel is that the midtone value allows her to quickly establish the balance of dark, light, and middle

tones in a painting. “Unless your model is posed in front of a strong, dark background or a very light piece of drapery, there’s no need to spend a lot of time working around the head until it is fairly well established,” she said. “The only reason you might want to adjust the color of the background, which is what I’m going to do now, is to keep the color temperature in mind as you go further in painting the flesh tones.”

### Move Into Halftones

As she continued the process of working from dark to light, Caporale made diagonal strokes with midtone pastels while carefully observing the planes of the model’s face turning into the light. “You can get at least three different values from each stick of pastel depending on the amount of pressure you apply and the distance between the strokes,” she described. “You’ll get the richest effect by putting lots of pressure on the pastel. If you lighten up on the pressure or make the marks farther apart, the value will appear lighter or darker, depending on the colors beneath.”

A similar situation occurs with oil colors when the amount of solvent mixed with the paint is varied and when new strokes of color are pushed into those already on the canvas. “Artists will develop an instinctive understanding of how the variations can be used in developing a portrait,” says Caporale.

