

## Ebauche Workshop Materials List/ Objectives

The Ebauche (ay-bouche) in French Academic painting terminology is generally considered the first covering of the canvas with color and may either be refined with subsequent over-paintings or left as a ‘finished’ work. In the ateliers of the 19<sup>th</sup> C, because students were rarely given more than a week to complete a figure in paint, most works did not progress beyond the Ebauche stage. Instructors placed a premium on accurate drawing, breadth of execution, and a pleasing “effect”. Refinement and detail, while essential to the production of professional works were, generally speaking, not the focus of atelier practice.

Over the course of the week, I would like to focus on producing a completed Ebauche. This means beginning with a complete block-in or line drawing. This may be executed with charcoal directly on canvas or with graphite on paper and then transferred. For those interested, the transfer process will be explained in detail, although for the sake of time it will be faster to draw directly on the canvas. Once the drawing is complete students will commence painting the figure area-by-area until the work is finished. Each day will consist of two sessions, one morning and one afternoon. No more than 3-4 sessions of the full 10 sessions should be spent drawing to allow enough time to paint.

### Materials:

I’ll be painting on a canvas roughly ‘30 x ’20. I prefer a linen supplied by NY Central Art Supply: 114 Double Primed Alkyd, because of its absorbency. As we don’t have time to build the paint up I would suggest a linen that is not too slippery and dries quickly. Claessens, and Artfix are popular brands among the painters at GCA, but students are encouraged to work with what they are most comfortable with.

For colors I use a limited palette of Flake White, Yellow Ochre, Terra Rosa, Burnt Umber and Van Dyck Brown. Essentially any intense red will fill the spot of Terra Rosa and almost any brown will suffice for Burnt Umber. The only color I recommend buying if you don’t already own it is Gamblin Van Dyck Brown or Williamsburg Black Roman Earth. These colors are essentially neutral blacks and are extremely useful for neutralizing higher-chroma pigments. I will discuss color and how a limited range of pigments can convey any flesh color.

If people have additional questions feel free to email me at [willstjohn1@gmail.com](mailto:willstjohn1@gmail.com)

The attached image is from the Academie Julien c. 1880

