

Going Beyond A Likeness

syllabus | materials list | photo reference guide

This class is designed for students wanting to incorporate more creativity and personal expression into their paintings using dynamic design & composition, harmonious color, mood, and storytelling. *Although this class will benefit all levels of experience, intermediate level lessons in design and color are included in Day 3 and beyond.*

Our Goals

- achieve a likeness
- go beyond a likeness to create a personal work of art
- achieve accurate values and glowing skin tones
- learn the rules, then learn how to break them
- adapt the lessons to each artists' own unique style of expression
- put it all together in a creative, fine art painting



Workshop Supply List

- Painting supplies (*see below*)
- Reference photos (***Please make sure to read the "Reference Photo Guide" on page 3 and 4 of this document for important information on selecting your reference photos.***)
- Several sheets of tracing paper (approx. 9 x 12)
- Soft graphite drawing pencils or sticks (4B or 6B) and kneaded eraser
- Ruler or straightedge
- Masking tape (I prefer the black or blue tape from Art Supply Warehouse because it is easily removable.)
- Optional: If you use a computer to edit your images, you are welcome to bring it to the workshop. We will still develop small thumbnail sketches and color studies, old-school style, with paper and pencil.

Painting Supplies

- PAPER
Good-quality cotton rag paper, 140# or heavier. I use 260# and 300# Arches cold press, as well as 300# Canson Heritage L'Aquarelle Hot and Cold Press papers. Feel free to bring your favorite.
Paper sizes: Small: 6 x 8" and 8 x 10" (several of each); Medium: 11 x 14" (several); Large: One or more sheets, your choice of size for your larger painting

- BRUSHES

A variety of brushes and sizes. I use round brushes (sizes 1, 4, 8, 11, 18) and flat brushes (sizes 1/2", 1 1/2", 2"), as well as several cheaper, stiffer brushes for scrubbing or lifting. Your brushes don't need to be expensive or top quality.

- PAINT

These are the colors (or similar) you will want to bring to the workshop:

Quinacridone rose or Permanent rose, Raw sienna, Gamboge yellow, Pyrrol red light or Scarlet pyrrol, Phthalo blue, Cerulean blue, Ultramarine blue, Sepia, Neutral tint

I also have these colors on my palette, but feel free to bring your own favorites: **Quinacridone magenta, Viridian green, Cadmium red light, Cadmium orange, Cobalt violet, Ultramarine pink, Burnt sienna, Cobalt blue.**

I use mostly M. Graham paints, but any professional grade tube will do. My only (firm) request is that you throw out those old, dried up blobs of paint on your palette and use fresh paint. You will thank me later!

- PALETTE

Please bring a palette that is large enough to mix color. I use an 11 x 15" Frank Webb palette, which allows me plenty of space to mix my paints in the center with a large brush.

- ADDITIONAL PAINTING SUPPLIES

water container

paper towels

firm board to support paper

fine mist sprayer (optional)

hair dryer (optional)

table easel (optional)

masking fluid (optional)

Photo Reference Guide

You will have a more successful workshop if you carefully follow these guidelines.

1. Print your image as large as possible on photo-quality paper. You want to be able to see detail, shadow shapes, and features. **Find at least 2 portrait references (head only) and 2 or more figure references.** You may want to bring additional background reference in case you want to change your background as you develop your painting.
2. If you want, you can sketch or trace your head-only image onto your watercolor paper; just make sure it is accurately drawn. The head size should be approx. 8" or larger. The w/c paper will be approximately 11 x 14".
3. It will be helpful if you can also convert your photo to a **posterized version*** printed out on plain copy paper. Most photo editing programs have a posterizing option.

**A posterized photo is broken down into 4 or 5 value steps as in the example below. If you are not sure what this means, please contact me and I can answer any questions you have.*

NOTE: You are welcome to use one of my images. Contact me and I will send you a link to portrait photos that I will be working from and their posterized version. If you cannot print out a photo before the workshop, you can choose from the stack of photos that I have the day of the workshop.

Head-Only Portrait Reference for Day 1 and 2

The ideal portrait reference will:

- be printed on 8 1/2 X 11" quality photo paper, gloss or matte
- be shot in natural light (no flash!) Hint: shooting indoors near a window is helpful for good lighting and shadow shapes
- have good light and dark patterns
- have visible shadow shape on the face
- be clear and detailed

It will NOT be:

- too blurry, too dark, too small, or washed out from a strong flash. *Remember: If you can't see it, you can't paint it.*

Below is an example of a good-quality portrait reference and it's posterized version.



(cont.)

Portrait Reference for Larger Figurative Painting

Your figure and background reference should:

- be printed in two sizes, 5 x 7" and 8 1/2 x 11"
- be clear and sharp (not blurry)
- be interesting to you!!! *Why* do you want to paint this image?

Below are examples of good-quality figure reference photos. These photos are just your starting point. You will be moving, changing, adding, and/or deleting things to create your sketches and finished painting. **I will go over this more before Day 3.**



When choosing your reference photos, think about this: **What Is Your Why?**

- What do I want the viewer to see, understand, or feel? (light, shapes, personality, gesture, political, spiritual, etc.)
- Is there an emotion to express (ex: despair, joy, boredom, explosive, hatred, love, relief, apathy)
- What will the mood/feeling of this painting be? (quiet, sorrowful, angry, joyful, repentant, exhilarating, whimsical, etc.)
- Is there a story here? If so, what is it?
- Looking at your reference photo, what can you take out, leave in, or add to help you communicate that mood or story?

Using our reference photos, we will create three or more small sketches from the same photo. One will become the basis for our larger painting. You can see that these three sketches, all from the same photo of a dancer, will make very different paintings.

