

Going Beyond The Photo

syllabus | materials list | reference photo guide

This class is designed for students wanting to incorporate more creativity and personal expression into their landscapes or cityscapes, and not a step-by-step approach to realistic painting. We will focus on using harmonious color, dynamic design, accurate values, and a variety of brushstrokes and edges. I will be painting cityscapes but the basic principles remain the same for landscapes.



Our Goals

- connect with our subject matter (in other words, paint what you love)
- design a strong composition by leaving in and taking out
- be a rule follower, then a rule breaker
- start, but not necessarily finish, two paintings, one without figures and one with*

**I will provide a personal follow-up critique via email for the paintings created in the workshop for all students who request one*

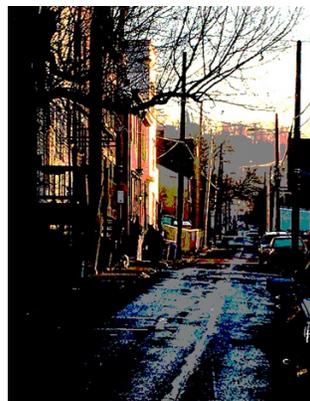
Workshop Supply List

- Painting supplies (*see below*)
- Reference photos (*see below*)
- Notebook for sketches and notes
- Range of graphite drawing pencils or sticks (HB, 2B, 4B or 6B) and kneaded eraser for value studies and final drawing
- Ruler or straightedge
- Masking tape (I prefer the black 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

Reference Photos

Bring reference photos for Day 1 and 2, landscapes or cityscapes with or without figures (your choice). You also have the choice to paint from my reference photos. I will be sending out a link to my photos, as well as a posterized version*, sometime before the class.

**A posterized photo is a photo that is broken down into 3-5 value steps as in the example below. This allows you to see value shapes with less detail. Most phones and photo-editing programs have a posterizing option, sometimes with a different name. If this just made your head explode, please contact me and I can answer any questions you have.*



Alley reference photo and the posterized version

Painting Supplies

PAPER -- Good-quality cold-press or hot-press paper, 140# or heavier. I use 260# and 300# Arches cold press. Feel free to bring your favorite. Paper sizes: Bring a variety of sizes—small sizes for color swatches and ¼ sheet or ½ sheet for your final paintings

BRUSHES -- A variety of brushes and sizes. I use Rosemary sable/synthetic blend 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 I have on my palette: Quinacridone rose, Raw sienna, Gamboge yellow, Scarlet pyrrol, Phthalo blue, Cerulean blue, Ultramarine blue, Sepia, Neutral tint, Quinacridone magenta, Viridian green, Cadmium red light, Cadmium orange, Cobalt violet, Ultramarine pink, Burnt sienna, Cobalt blue. THERE IS NO NEED TO RUN OUT AND REPLACE ALL YOUR PAINT. Just try to have a variety of reds, blues, yellows, and greens, as well as white and a neutral (like Neutral tint or Paynes gray).

I use mostly M. Graham or Qor paints, but any professional grade tube will do. My only (firm) request (and I will shame you publicly) 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

table easel or inclined painting surface

fine mist sprayer (optional)

hair dryer (optional)

masking fluid (optional)