

# Going Beyond A Likeness

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This class is designed for students wanting to incorporate more creativity and personal expression into their portraits and figurative painting using harmonious color, accurate values, and a variety of brushstrokes and edges.

## Our Goals

- achieve a likeness
- go beyond a likeness to create a personal work of art
- achieve accurate values and lively skin tones
- adapt the lessons to each artists' unique style of expression
- start, but not necessarily finish, two paintings \*

*\*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 (*Please make sure to read the "Reference Photo Guide" on page 2 of this document for important information on selecting your reference photos*)
- 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

## 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. Bring a variety of sizes—small sizes for color swatches and  $\frac{1}{4}$  sheet or  $\frac{1}{2}$  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 currently have on my palette, but feel free to bring your own favorites: Quinacridone or Permanent rose, Raw sienna, Gamboge yellow, Pyrrol red light or Scarlet pyrrol, Phthalo blue, Cerulean blue, Ultramarine blue, Sepia, Neutral tint, Quinacridone magenta, Viridian green, Cadmium red light, Cadmium orange, Cobalt blue, Cobalt violet, Ultramarine pink, Burnt sienna.

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	fine mist sprayer (optional)	masking fluid (optional)
paper towels	hair dryer (optional)	
firm board to support paper	table easel or inclined painting surface	

## Reference Photo Guide

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

If you want to save time, you can sketch or trace your portrait and figure ahead of time. Leave out the background and make sure face or figure is accurately drawn. The portrait should be approx. 8" or larger on approx. 11 x 14" paper. The figure should fill up a  $\frac{1}{2}$  sheet or larger. (approx. 16 x 20")

You are welcome to use one of my images. I will send you a link to my photos that I will be working from and their posterized\* versions sometime before the workshop. Most phones and photo editing programs have a posterizing option, sometimes with a different name.

\*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.

### Head-only portrait reference photo for Day 1

The ideal portrait reference will:

- be printed on 8 1/2 X 11" quality photo paper
- be shot in natural light (no flash!) Hint: shooting indoors near a window is helpful for good lighting and shadow shapes
- have visible shadow shape on the face
- be clear and detailed
- It will NOT be too blurry, too dark, 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 its posterized version.



### Portrait Reference for Larger Figurative Painting for Day 2

Your reference material of your figure should be, most of all, interesting to you. Why do you want to paint this image? What mood, emotion, or story do you want to create? Below are examples of figure reference photos. These photos are just your starting point. You will edit the scene and create your own background.

