

SPALSH DYNAMIC – Bold Watercolor Painting Workshop

Tim Saternow

ArtCenter Manatee, Bradenton, FL

March 3, 4, 5, 2022

These notes and guidelines will help you understand how I approach a painting and what to expect from my workshop. This is a PAINTING workshop, so please arrive at the workshop with your drawing completed on WC paper. See below.

Please look at my website (<http://www.timsaternow.com>) and see what I paint. You DO NOT have to choose an image like mine, but it will give you a very good idea about what my painting subjects and techniques are like.

Workshop General Outline:

Intros and guidelines

Preparing a **Value Sketch** of your research

Discussion of correct **Linear Perspective**

Demonstration (I will be painting throughout the workshop).

Grisaille Technique

Focal Point importance

Counter Points

Spatter, drip and bloom demonstration

One-on one instruction

RESEARCH PHOTOGRAPHS:

I tend to paint NYC urban landscapes and older houses. But any city, town, industrial area, gorgeous travel shots, or farm scenes are great. Research should be mostly of architectural subjects. Be aware of too many trees or too much sky.

Also be aware of photos that look GREAT as a photo (sunsets, night scenes, lots of reflections, 'photo effects' like blurring, burn-outs, etc.).

Ask yourself: Where can I take this research with paint that goes beyond this photograph?

How can I make this a much more exciting painting than a photo?

If you are unsure of any of these following notes, please feel free to email me:

Tim.Saternow@gmail.com

* Please remember: *We are not here to duplicate photographs.**

NOTES on RESEARCH PHOTOGRAPHS:

- All your research photographs **must be printed on paper** (5x8" or 8x10"), **one** in color **AND one** in black and white (this can be a photocopy of the color photo). You may also have larger copies.
- **DO NOT only have this photo on your phone or iPad. This drives me crazy.**
- Find an image you like. It's a drag to spend hours on something that doesn't excite you or that doesn't connect with you.
- Find an image with a strong composition. Foreground, middle ground, and background details are important.
- There should be a **strong sense of light direction (sunlight & shadow)** -- good highlights and shadow areas. Hint: The shadow shape and light shapes are the most important aspect of your composition – not the details. If you are unsure, look at your research with your eyes squinted. This will take out the details and show you're the broad shadow and light shapes. If you don't see these shapes, then your research does not have a very good VALUE RANGE (or Value Pattern).
- Do not choose an image that is overly complex, or a street scene with too many windows, or delicate line work.
- Not too much sky – 20% or less is good.

Note: If you plan to submit your painting to ANY art show, your research image must be your own photograph. If you are not planning on submitting, then go search the web for a photo, but be aware that someone holds the copyright to that image.

- All students must come to the first class prepared with a full drawing in pencil on a sheet of 22x15" (half sheet) or 22x30" (full sheet) Arches ROUGH or COLD PRESS watercolor paper (either 140 lb. or 300 lb. paper).
Your painting may be completed during the workshop, so if you paint fast, plan ahead with others drawn out on paper.

How to get your image onto the watercolor paper: freehand draw it; blow up the image by photocopying and trace it or transfer it onto the paper; or grid the image up; or project it (art projector or digital projector) and trace.

If you are unsure about getting your research blown up and transferred on the wc paper, please contact me.

SUPPLY & MATERIAL LIST

Paper: *Arches Watercolor paper. 30x22"* Rough or Cold-pressed
(140 lb. or 300lb)

Brushes: **Range of good Flats*** (1", 1/2", 1/4") – I almost exclusively use flat brushes.
Rounds watercolor brushes that you like.

2" 'chip brush' (aka "white china bristle paint brush")
-very cheap at any hardware store)

Range of cheap 'craft' paint brushes, rounds and flats, 1/4" to 1" (great for texture.)
Any other brushes you like. Oil painting brushes are fine (what's the difference?)

Paints: ***Winsor & Newton Professional Water Colors (5ml)*** or similar professional WC.
(NOT 'student grade' *Cotman* or *Grumbacher*)

Must include: W&N Payne's Gray.

My suggested range:

Cobalt Blue (staining)

French Ultramarine Blue (transparent)

Cadmium-Free Red (opaque)

Cadmium-Free Orange (opaque)

Cadmium-Free Yellow (opaque)

Indian Yellow (transparent)

Winsor Green-Yellow Shade (transparent)

Payne's Gray (semi- opaque)

Sepia (opaque)

Burnt Umber (transparent),

Vandyke Brown (semi- opaque)

Raw Umber (transparent)

Burnt Sienna (transparent)

Yellow Ochre (semi- opaque)

Titanium White (opaque white)

White Designer's Gouache (Small)

Suggested additional colors you might like,
not required – NO BLACK PAINT:

Cerulean Blue (semi- opaque)

Prussian Blue (transparent)

Quinacridone Violet Blue (transparent)

Naples Yellow (opaque)

Quinacridone Gold (transparent)

Venetian Red (opaque)

Permanent Alizarin Crimson (transparent)

And any additional colors from other brands you might like.

Watercolor Palette – any kind or style you like (I use Corelle bowls and plates!)

Suggested additional tools:

Drawing pencils, soft and hard (2H – 2B)

White eraser (best is 'Staedtler Mars') or any gentle eraser

Straight edge (ruler or I love: 'C-thru Transparent Ruler' – from any art store)

Drawing board just a bit larger than your paper (cardboard or foam board)

Binder clips or drawing board clips (to hold paper to board)

Scrapping tools: X-Acto #11 blades or safety razor blades or mat knife blades

1/2" 'Drafting Tape' or 'Blue' low tack tape used in house painting

Water containers

Rags or paper towels

Sponges – natural and/or commercial

'Mr. Clean Magic Eraser Cleaning Sponge' in supermarkets

Water spray bottle

Only if you use Masking Fluid: *Masquepen Art Masking Fluid* 1 oz. bottle *Excellent needle tip*
(Or *Schmincke: Watercolor Masking Fluid* 20ml – no needle tip)

During this workshop I will be constantly asking you:

CONTENT:

What do you want to say?

This is also known as 'content' – what is the artist (you) trying to say? (Not easy...)

FOCAL POINT :

*What's the **FOCAL POINT** of your painting?*

How can you make anything the FOCAL POINT?

Emphasis by color

Emphasis by contrast

Emphasis by isolation

Emphasis by placement (in center, use of line, arrows, people looking)

Radial Design

(There is also Absence of Focal Point – think Jackson Pollack.)

COUNTER POINTS:

Below are what I call my **Counter Points** (or contrasts and variations).

These are what will make any painting exciting:

Bright / Dark

Sharp / Soft

Cool / Warm

Chroma / Grey

Near / Far

Vertical / Horizontal (and Diagonals suggest *movement!*)

*If I create from the heart, nearly everything works;
if from the head, almost nothing.*

- Marc Chagall