

# Materials List

## Composition for Impact Workshop

Hello!! . . .And Welcome! I am excited to be joining you for a fun weekend of art discussion, painting and reaching to grow our skills as painters.

We will be embarking on an intensive three days of exploration and experimentation to find the best ways to present your painted subject and to arrest and arouse the viewer.

As painters, we are entertainers.. We build images with the intent in mind to entertain the viewer. Entertainment can take many forms, ranging from offending to confronting to serenading to telling a story. Virtually ANY subject can be made to grab the viewer and to hold the viewers' attention to the extent that an emotional response happens.

We will touch on space division, value distribution, shape design and color variation. Any one of these items is way more than any course could teach in weeks, much less over three days. We will examine some alternative ways to handle these in a painting then practice them.

Please bring with you a completed painting of what ever subject you want. However, choose a subject that is relatively simple without lots and lots of tiny shapes. Your painting can be of any subject . . . still life, nudes, landscapes, sea scapes or portraits. Our objective will be to conduct a session of repainting that subject, analyzing and exhausting compositional alternatives to dramatize the presentation.

You may expect to be involved in discussions of geometric layout, mood, composition patterns, value intervals, different contrasts and relational design principles. Expect the discussions to be direct, rigorous and exciting. As your instructor, I honor your efforts and your vulnerabilities. I assure you a safe, positive environment. . . .and plenty of exciting fun.

Since our objective will be to come up with different compositional alternatives, that might mean *changing* how you presented the subject the first time. So, come mentally prepared to make modifications and, sometimes major, changes from the original presentation. We will NOT be covering technique or correct painting methods. This class will be focusing on revisions of design elements to achieve maximum impact. The content of this class will have LOTS of visual examples to work and play with, albeit no actual painting demos. This workshop is about strengthening your own work and spending three intense days with lots of individual help to do so.

**You will need:**

We will be painting a lot in class! Your efforts will require perhaps as many as four paintings over the workshop, so come prepared. Palette, paper, canvass, paint, brushes, clean up stuff, easel, yadda yadda yadda, bring it all! By the way, the minimum size that we will be working with will be 11" x 15". If you would like to do larger work, it is suggested that you keep the size as large as you feel confident enough to finish a painting in roughly 2 hours.

Please bring to the workshop:

- All of your painting paraphernalia, but please, no oil paints, solvents or turpentine. Pastel, acrylics, watercolor, gouache or any medium, other than oil, is okay. Sorry about the oil paints, but some peoples' allergic intolerance would make it difficult.

- A sketchbook of letter size or larger - that would be at least 8" x 11".

- Plenty of drawing pencils with erasures will equip you to make the necessary trial compositions before you execute them in paint.

- Black, water-based drawing pen with a BIG, brush type point (for filling in big dark areas in a drawing). **Tombo** pens work very very well for this.

- Tracing paper. Bring a minimum of 20 8 ½" x 11" or larger sheets

- A pair of scissors

We will be doing a little bit of tracing to look at compositional patterns before painting.

- A minimum of six quarter sheets of good quality watercolor paper. For this purpose, I recommend Arches 140 lb cold press or rough paper. If you have another favorite, feel free to use it with this caution: Cheap paper will fight you every inch of the way. Winsor Newton, Lanaquerelle, Fabriano, Waterford, Whatman or Kilimanjaro are great alternatives. Please, no full sheets. There won't be time enough to finish one. If you would like to work larger to, say half sheet size, then step up the size of your brushes too.

You also may want to tote a digital camera along with you to record a few visual ideas along the way and to augment your notes. You may want to photo some of the other students' work, with their permission, of course.

Get ready for an intense and exciting three days of creativity! I am excited to be offering this unique session and am glad that you will be part of it!

Please feel free to contact me if you have questions, (831) 438-6142 home, (831) 477-5812 office; (408) 334-8526 cell, or Email: [mike@memikebailey.com](mailto:mike@memikebailey.com). You can also see some of my work at [www.mebaileyart.com](http://www.mebaileyart.com)

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