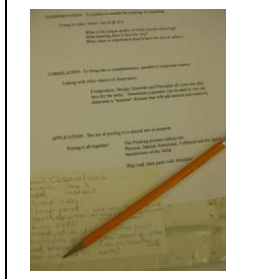


Bobbie Marsh
Observation, Interpretation, Application

GWG Workshop Sept. 23-25, 2014

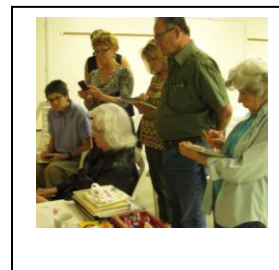
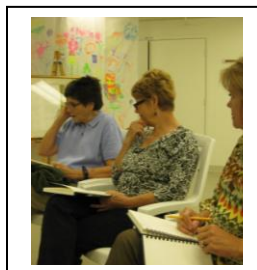
Day 1:

Bobbie had everyone observe a pencil and write those **observations** down on a note card. We shared those observations with the group. She told us that observing carefully can be used to import emotion. An artist can convey about 80% of observations. She encouraged us to take notes and do value studies in a sketchbook and to **DRAW, DRAW, DRAW** as much as you can.

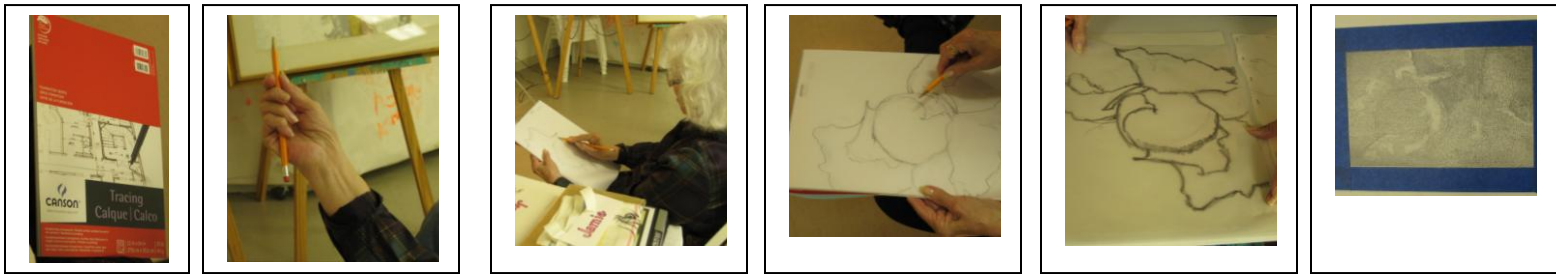


We looked at a cabbage that she had set up and made observations as she asked us the following questions:

- What was most noticeable?
- What best expresses its mood?
- What is its mystery?
- How it was made?
- Why did you choose it?
- Is it: rough-smooth/ big-little/thick-thin/ cool/ warm / dark-light?
- Does it express: rest / action / something else?
- What is the size- mentally measure it to life size?
- What color dominates it?
- What change of color or value can be made to better express what you want to convey?
- Any gradation?
- What is its use?
- Any Repetition of line /shape /size /color/ texture /direction /value?
- How heavy is it?
- Where does a dark pattern flow through the entire subject?
- What interesting shapes to you see?
- What variety do you see?
- Is it interesting? Why?
- Are there any shapes? Are they interesting? Why?
- Is there symmetry or asymmetry?
- Is it formal or informal? What would you most like to say about it?
- Title?
- What is the most unique aspect of the subject? How could that be portrayed in a new way?
- Is there a painting style that would be best: full color/limited palette/monochromatic?
- Simple or complex background?



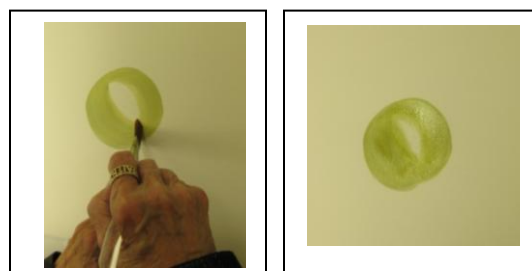
After answering these questions she said we were ready to draw it as a **contour drawing on tracing paper**. We were told that we usually draw what we know rather than what we see. We need to understand how to see. She told us to look for positive and negative shapes. Frontal lighting softens edges & wrinkles. 3/4 Slide Lighting shows more wrinkles. She draws holding her pencil out from her fingers **using her wrist and elbow for a looser movement**. Holding the pencil tight with your fingers will restrict your movement. She made it curvilinear at about 3/4 life size. As artists, we are decision makers using line, shape and direction. The horizon line can be at eye-level, from above or from below. **Good design equals good composition**. She squints at the subject or takes off glasses to get the overall shape outline. She makes changes to avoid an "eye worm" which steals your eye. It's not if it is right or wrong, it's if it is too light/dark, wide/narrow, etc... She checks for the distance between shapes as they relate to one another so that they are not uniform. She lays tracing paper over the original sketch and makes changes to make it more interesting checking for interlocking shapes, oblique lines, space division and moving parts off of the page. She likes to make this drawing in red so that she can see where she has already been. She said that values are usually the weaker part of a painting. She painted the cabbage in only three values - light, midrange, dark. Strength comes from value. She uses diagonal, curvilinear and straight lines. She sometimes does a value study over graphite, adding darks and subtracting whites. She likes to use a limited palette. She looks for a **dark or light pattern that works all the way through the painting**. She **darkens around the edges at the corners** to draw the eye back into the painting. Photographs can be used as resource material. Always consider composition and design. Do the composition with the camera. Invite the viewer into the painting. Your tools are **LSSDTCV** line, shape, size, direction, texture, color and value. She lifted some of the graphite with a kneaded eraser before starting. This is not necessary for a wet on wet painting because the water will lift the graphite.



She then began a wet on dry application of the paint in a light mid value of New Gamboge and Phthalo Blue. The next leaf changed color slightly. She lifted/dabbed with a tissue. For the round part she covered it first with clear water. Her background was done with Brilliant Purple (Schminke) Ultramarine Blue. She added some yellow to gray it down. She added clear water on the leaf to blur the edge by the background.



To soften a hard edge you can go in with water or go over an area with clear water and drop in color.





She has a palette with two sets of wells and two areas to mix. She makes a list of what is in each well. She has made a reference of each color and how it gradates and how it mixes with the other colors on the palette. Listed below are the colors that she currently uses and the manufacturers.

H = Holbein, **WN**=Winsor Newton, **DS**=Daniel Smith, **S**=Schminke:

H Yellow Ochre, WN Raw Sienna, H Burnt Sienna, WN Burnt Umber, WN Raw Umber, H Peach Black, DS Hansa Yellow light, WN New Gamboge, H Cad Yellow light, S- Indian Yellow, WN Cad Orange, WN Green Gold, WN Olive Green, S May Green, DS Permanent Green light, DS Quinacridone Gold, DS Burnt Orange, WN Ivory Black, S Brilliant Purple, WN Permanent Rose, WN Winsor Red, H Antique Sky Blue, S Phthalo Blue, WN French Ultramarine Blue, H Prussian Blue, H Mineral Violet

Homework for Day 1 was to fill out the Wonderful World of Whimsy handout and read the Design Rules and Tools. She reminded us that creativity is self-expression.

Day 2:

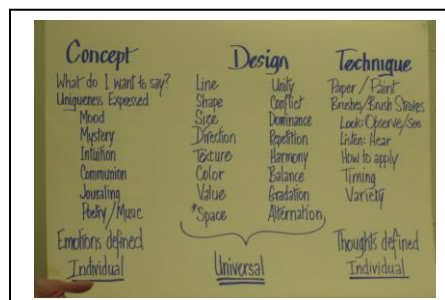
We reviewed the Wonderful World of Whimsy homework.

This class was all about **THINKING!** She asked us about our personal definition of humor. She said to utilize our strengths. **Creativity is self-expression.** We should put on music that lends itself to passion for painting. A painting without thought will be insipid and weak, mundane and predictable. It is imperative that a painting has a concept of what you want to say and how you want to say it. You need a point of departure and a point of view. Symmetry creates a more formal perspective. She suggested we get a Thesaurus to stimulate our vocabulary when thinking of titles.

We saw her sketchbook and portfolio. She highly recommended the book **Classical Painting Atelier**.

Painting Stages:

- **Concept** comes first. What do you want to say? Emotions are defined by the individual. How is that uniquely expressed. : mood, mystery, intuition, communion, journaling, poetry/music?
- **Design Elements** are universal and can be learned.
 - **Tools of Elements Design** are used to build the painting: Line, Shape, Size, Direction Texture, Color, Value(LSSDTCV)
 - **Rules For Principals Of Design** are Unity, conflict, dominance, repetition, harmony, balance, gradation,. Unity, Conflict and Dominance are the **3 main elements**.
- **Technique** is comprised of your thoughts defined and is individual to each person: paint/paper, brush/strokes, Look: observe/see, Listen: hear, how to apply, timing and variety of what you find when you look (observe/see) and listen (hear).



You can achieve unity if there is not a sense of division. The more you add, the more conflict. Something will dominate the work.

We discussed **variety** of line, shape, size, direction, value, texture and color.



We discussed **Creativity, Concept and Technique**. She had several charts illustrating techniques.



Layers of paint for rich color



Contrasting values give strength



Warm against cools to make something stand out



Shape: 2-dimension, interlocking & oblique



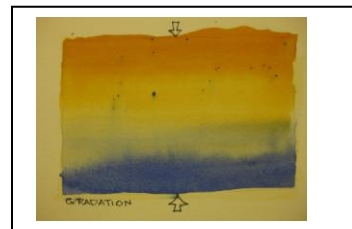
Wet in wet - Drop in color



Scraping & Lifting



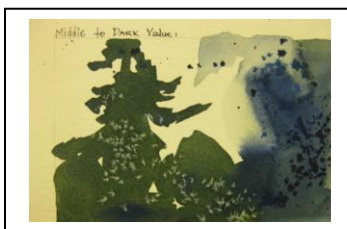
Saran Wrap: Large Texture



Gradation



Clouds: Lines & Design



Salt/Spatter for Interest & Variety



Frisket Crayons Objects
Resists



Moving Water Still Water
Reflections

She had charts with examples of the techniques



Saran Wrap
Scraping

Crayon, Drop-in color
Salt/Spatter



Gradation
Spatter

Layering
Lifting

Drop-in color/ Wet on Wet
Wet on Dry

Limited Earth Palette:
Raw Sienna, Burnt Sienna & Black

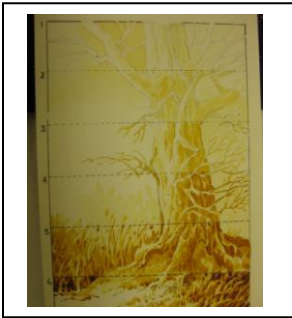


Layers of Paint

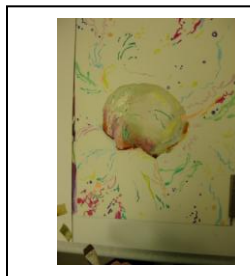
Wet Paint on Wet Paper
Soft edged

Wet Paint on Dry Paper

Work Samples



For our second demo we used Crayons. We had to think of a type of music to characterize our cabbage. We transferred our cabbage onto paper. We applied lines and color in a variety of ways. We then layered and dropped in color. The background was done in mid/dark values. The foreground had the darkest darks.



Day 3:

In our morning discussion Crystal told us the quote that **failing to plan is planning to fail**. Bobbie said that you need to look at the overall picture as opposed to the details (Rain vs. each raindrop). The most prevalent techniques are value and color. Your painting needs to invite the viewer in saying, "Look at me. I'm well done." An abstract starts with representational and is broken down into basic idea (i.e.: Picasso's bull). Non representation does not start with anything. She said that the eye will go to the human form in a painting every time. She told us that "predictable" won't win awards. If you think in terms of a series, you will have a variety of viewpoints.

Bobbie did a demo of a seascape using as many different techniques as possible so that we could see the process. She looked first to the space division making sure that there were different sizes (papa, mama, baby) and that the edges were different. She did a wet-in-wet gradated sky and dry on dry clouds - softened on the bottom. She made sure that the rocks in foreground were warmer than those in the background. She used Saran Wrap on some of the rocks. She made reflections of the rocks in the sand while the paint was wet. With reflections, the lights reflect a little darker and the darks reflect a little lighter.



We had to critique our own paintings with 3 positives, 2 things to work on and 1 positive for which genuine gratitude can be expressed. Each person presented their painting.

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