



## **TED NUTTALL WORKSHOP - About Your Reference Photo and Drawing**

Although Ted will spend time in the workshop discussing drawing and the value and essentials of a good drawing, the focus will be on painting. In order to maximize painting time, please select reference photographs and have completed contour drawings ready for class. Bring both your reference photo and drawing to class. Also, please read the following information carefully as it will aid you in your preparation.

### ***About your Reference Photograph:***

1. Ted recommends that you not paint someone you know for your first painting. The added pressure of trying to get a likeness of someone you know can be confining and frustrating.
2. Do not use a photograph taken with a flash. Loss of critical tonal values and distorted light created by the flash make this an inadequate source from which to draw and paint.
3. Try to enlarge your photo reference so that it is close to the size of your painting. This will aid you in capturing the details you would like for your painting.
4. Avoid the use of magazine advertising or copyrighted photographs for your reference.
5. Ted suggests that you convert your color reference image to black and white for reasons that will become clear throughout the course of the workshop.

### ***About your Contour Drawing:***

1. Ted suggests starting with a quarter-sheet size (11" x 15") or, at the largest, half-sheet size (15" x 22") depending on your comfort level. A full sheet can be challenging if you're new to painting the figure in watercolor.
2. Do your contour drawing with enough detail to indicate all of the information you will need to do the painting. Take your time. Note: A contour drawing is essentially an outline; the French word contour meaning, "outline". The focus is on the outlined shapes that make up the subject and involves little to no shading or value sketching.
3. Don't get too involved with complicated or busy backgrounds. Focus primarily on the figure. Whether you do a full figure, partial figure or portrait - make the figure the dominant element in the painting.
4. Finally, be sure to invest sufficient time for your drawing. A good drawing will be a vital contribution to your making a good painting, as well as allowing you the freedom to paint more loosely.

TED NUTTALL WORKSHOPS

4225 NORTH 36TH STREET, UNIT 34 • PHOENIX, ARIZONA 85018 • 480 276 1935

jeff@tednuttall.com