

## **VERNE BUSBY—Small Abstracted Landscape** *2018 Workshop, Gibsons School of the Arts*

I will give a brief lecture, with visuals relating to the content of each day, at the start of each day. Throughout the day I will give brief “painting demos” relating to the topic of the day. The location of the workshop may improvise or have changes due to the weather. Subject matter, content or media used may change but I work in either oils or acrylics. I will work one on one with all students and give a daily synopsis at the end of each class. Students are welcome to work at their own pace.

### **Day One: Lesson 1 - Attract an audience with Tone**

Refresh your ideas on pictorial composition. We will examine historical examples of core principles for creating dynamic visual relationships in your painting content.

**Assignment:** Create a personal reference of at least three images that you believe have a compelling composition.

Analyze their composition in 2 stages:

- 1) Create a value study of each that uses only 3 tones to depict the original scene. Black to white tonal scale. Then reverse or interchange these values.
- 2) Recreate the value study again; this time in painted sections or cut out collage pieces.

### **Day Two: Lesson 2 - Attract an audience with Color**

Creating dynamic visual relationships in your painting content using color and tone.

**Assignment:**

- 1) Do a full color study of the same reference examples from day one. Make sure your images maintain the strength and intent of the originals while minimizing extraneous detail. You can do this in collage or paint or both.
- 2) Repeat this color study with paint using only 3 related hues. Color examples will be given by the instructor. Or create your own limited palate of three colors.

### **Day Three: Lesson 3 - Unity with Variety**

This lesson starts with a fun exercise in creating random marks. Bring several sheets of large paper plus any paints or mark-making tools you want to do this exercise. As a painter, you'll be challenged to strong, clear design within complicated subject matter. Whether it's busy architecture in a cityscape, varied landscape, characters portraits or your own personal responsive marks.

A core skill must be the ability to effectively deal with complexity. Designing unified visual relationships can be your best and most potent solution to tackling complex subjects.

**Assignment:** Create 2 studies in value, line, or color or any combination. Use the principle of Unity with Variety as discussed in class to create meaningful relationships in the subject and the composition. Any media you wish.

### **Day Four Lesson 4 - Clarity and Boldness through Value Structure**

When we see an image for the first time, what is our first read? Is it based on its overall value structure? What other factors come into play? How can this be important to your work? Creative color relationships and bold graphic value design can really add to the eye appeal. We'll also examine more nuanced value structure for subtlety of mood and atmosphere in your work.

**Assignment:** Create one smaller scale painting using value and hue only. Your studies should be designed for a bold, clear statement. You can use any media. This exercise will help your work pack a punch as you strive to manage complex subject matter.

### **Day Five Lesson 5 - Putting it all together in a larger work**

Here we jump up to a larger size canvas. Take your composition from day four and rework it larger. Your choice of size. Creative bold value and color relationships are combined with the objective of creating a personal statement that has eye appeal.