

Abstract Realism

In Watercolor with Tony Segale

November 16, 17 & 18, 2018

9:00am- 4:00pm

We first learn to paint by finding a scene or image from a photograph, or challenge ourselves by plein air painting outdoors. We take the time to get it right, we copy the colors, shapes and even that last crack in the bark or leaf and petal on a flower. We can't be afraid to fail, or we would give up, and when we think we have it, we find another photo to paint, hoping we get this one more accurate than our last attempt.

Eventually, we start to search for something new to inspire our creativity, what to paint next. (In my case, I eventually became bored with trying to paint an accurate representation of the image, I began to suffer from the transcription addiction.)

What if we became creative, isn't that what we should be as an artist? The days when we tried to transcribe everything taught us well, prepared us with skills that we can now use to render our own vision of what we see, feel, hear, smell and say. Now we can translate our ideas with shapes, line, color, value, size, direction and texture.

This can be a challenge, most of us were raised on how things are supposed to be, but the freedom we have as an artist is to say what we want.

You may work with quarter sheet size, half or full sheet. Tony will demo for the group, and you will have time to paint, with time for individual guidance. We will finish each day with a small group viewing to truly appreciate the variety and individual styles of each artist. A watercolor supply list is attached. If you need any supplies, let him know two weeks in advance and Tony will have it available. The most important tool you will need is a relaxed and fun attitude - the only intimidating part of creating together in the gallery is the ice cream!

For more information, email tony@tonysegale.com or call Tony at 209-642-0009.

Tony Segale's Double Dip Gallery
222 W. Pine St.
Lodi, CA 95240

(209) 365-3344 or email directly - tony@tonysegale.com

Tony Segale's - Watercolor Supply List

Paper: 22" x 30", 140lb or 300lb Arches Cold Press.

I recommend 140lb paper for the urban landscapes, wet into wet techniques, layering, calligraphic lines all work well with 140lb paper.

Arches 300 lb Cold Press is my favorite for abstract works. Thickness of this paper does not lend to wet into wet because it is hard to really soak the paper. However, the paper's sturdiness allows it to stand up to abusive techniques including taping areas.

Paints: Mostly I use **Windsor Newton Watercolors**, nice consistent body. WN colors in my palette are Cadmium Scarlet, Cadmium Orange, Cadmium Lemon, Aureolin, New Gamboge, Quinacrodine Gold, Viridian, Windsor Blue (Green Shade), Cobalt Blue, French Ultramarine Blue, Windsor Violet (Dioxazine), Alizaron Crimson, Permanent Rose, and Burnt Sienna. Also, I use **MaimeriBlu** Turquoise Green. I have used other brands with good success, including Holbein and Daniel Smith.

(I also keep a bit of Yellow Ochre, Raw Sienna, Raw Umber, Burnt Umber, Payne's Gray and Ivory Black for experiments in earth tones, but seldom use)

Palette: My favorite is the **Frank Webb** palette.

Brushes: All my brushes are synthetics, they retain their shapes, take abuse and are great tools. Included in my arsenal are the following flats: 3" **Fibonacci**, 1" and ¾" **Jack Richeson 9010 Signature Series**. Adding rounds, I use **Robert Simmons** series 785 White Sables #4, #8, #12 and a Goliath #36 series 789. For line work I use **Webb Liners** #8 and #12, and for a tiny fine touch I add Cheap Joe's Golden Fleece Round #6. *I have spent too much money on real hair brushes only to be disappointed with the shape retention and durability.*

Sundries: Masonite or Gatorboard cut to size an inch bigger than your paper. You can use plywood, also, but you need to seal it with 4 or 5 coats of sanding or lacquer sealer. Additional supplies to have are bulldog clips, a large cellulose sponge, pan for water, pan for sponge, spray bottle, cloth towel, paper towels, pocket knife or razor blades, and a plastic table cloth.

Sketch Supplies: Intense knowledge and understanding of any subject is best achieved by the artist's sketch. Photography of a subject immediately flattens the image and we lose our five, even sixth senses, of "what it is" within us. Always carry a sketchbook with pen or pencil, minimum size of 7" x 10". For value plans, I use Canson recycled Universal Sketch book, 5.5" x 8.5" and General Woodless Graphite.

Any supply questions, email tony@tonysegale.com

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Art Workshop Registration Form

\$250.00 for 3 day workshop

Name _____

Address _____

City, State, Zip Code _____

Phone _____

E-Mail Address _____

Check Enclosed - *made payable to Double Dip Gallery*

Credit Card Number _____

Exp. Date _____ Security Code _____

Name as appears on Credit Card _____

Card Owner Signature _____

Workshop Terms:

A deposit of at least 50% of the registration total reserves your spot. If you'd like to pay in full with a credit or debit card, please visit

<https://squareup.com/store/tonysegalefineartandgoldleaf/item/abstract-realism-november-art-workshop>

100% payment collected by 14 days prior to workshop.

Refunds & Cancellations:

Any payments made by credit or debit cards are subject to a \$15 fee in the case a refund is requested at any time. Checks will not be deposited until 14 days before the first day of the workshop. If a refund is requested prior to 14 days before the workshop and payment was made with a check, the check will be returned to you.

If cancellation is less than 14 days, another participant can attend, purchasing your spot, if there is a waiting list, unless another agreement is made with the instructor. Our instructor's time is important to us and it is our goal to fill every class - last minute cancellations are a burden to both the instructor left with empty seats and the students who could have filled those seats with more notice. If Instructor has to cancel at any time, all monies will be refunded.