

Watercolor Impressionism – Faces and Places Workshop Supply List

Michael Holter

Note: Please read the supply list carefully to assure that you are prepared with the necessary materials for the workshop.

Following is a list of suggested supplies for Michael's watercolor Portrait and Landscape workshop.

PAPER

(FOR PORTRAIT/FIGURE)

Arches 300 lb Hot Press (1 Sheet should be enough)

(FOR LANDSCAPE)

Arches 300 lb Cold Press (1 Sheet should be enough)

Arches 140 lb CP (2 FULL SHEETS SHOULD BE ENOUGH)

• Additional paper. Remnants, blocks or other sizes for excersizes.

For most assignments we will work ¼ sheet (of 22x30 sheet)

SKETCHBOOK

Have a sketch-book or other loose paper for sketches and value studies.

PAINT

raw sienna,

ultramarine blue,

cerulean blue,

scarlet lake (Winsor Newton),

cadmium red light (Holbein or M Graham)

alizarin crimson,

cadmium orange,

quinacridone gold

cobalt teal,

neutral tint

hookers green,

quinacridone violet (preferred) or mineral violet

sap green,

quinacridone rust, (M Graham)

burnt sienna (prefer the WN)

cobalt blue,

new gamboge (not the new WN color)

TUBES instead of dry cakes and that you avoid the student grade paints.

PALETTE

I usually use a John Pike palette and also an inexpensive folding palette on occasion. Any palette will do.

WATER CONTAINER

Any kind will do.

DRAWING BOARD

I use a lightweight wood drawing board or mdf (medium density fiberboard) to mount my paper on.

TAPE

I use masking tape to tape my paper to the board.

We may also use masking tape for masking... a wide roll would be good to have available (2" or ????)

When attaching paper to the board, you may use clamps, push pins or any system that suits you. I have been using tape lately to keep the clean edge that results when it is removed.

EXACTO BLADE

Or similar tool for cutting masks.

MASKING FLUID

Bring any masking fluid that you may have. (no preference)

You might like to purchase a Masquepen that has a built in fine point... 2 sizes are available. (I have heard that some Michaels and Hobby Lobby have these)

Dick Blick has them

<http://www.dickblick.com/items/00356-1002>

BRUSHES

I predominantly use rounds. There are a number of manufacturers of excellent sable brushes on the market. Pure sables are wonderful but if you are on a budget there are good substitutes made with a combination of natural and synthetic hairs.

I predominately use these :

Escoda Prado #14 (synthetic)

Escoda Ultimo #18 (synthetic)

Silver Black Velvet 3/8" Striper (or a rigger)

Escoda Prado #8 (synthetic)

Other good brushes...

Princeton Neptune Quill #6 (synthetic)

Princeton Neptune #16

Princeton Neptune #6

Or you might find these similar brushes

Silver Black Velvet #16 and # 8 (synthetic/squirrel – these are great for the price).

I also have some flats and hake brushes that are useful for landscapes.

For landscape, any kind of brush can be useful. Also scrapping tools, palette knives, old credit cards etc.

PENCIL and ERASER

A variety of lead hardness. Some soft and a 2H for detail... A kneaded eraser.

EASEL

I will vary the angle that I paint, so an easel that can adjust easily is perfect. I often paint very vertical.

I have a Plein Air easel from enpleinairpro.com that is very versatile.

I also often use a French Box easel that can be tilted at any angle. While many painters are not accustomed to painting vertically, I would like everyone to try it.

TOWELS

A good absorbent cloth towel or roll of paper towels will work well.

SPONGE

I like to have a sponge handy for a variety of reasons. I find a Dupont Cellulose household sponge is the best for general purposes.

And I have resorted to using a Mr. Clean Magic Eraser sponge occasionally. Used sparingly, it can save a painting and lift your watercolor back to white paper.

PHOTOGRAPHS

We will be working from photographs.

For Portraits

Shoot close-up images of people in bright sunlight. Look for shadow patterns and interesting features. It would be best to NOT plan to paint someone who you know well since you may try too hard to get the likeness. The best images do NOT have large smiles with teeth showing....

Do not use flash.

Do: Shoot lots of photos leading up to the workshop. (landscapes, cityscapes, people in various environments. Shoot in natural light (no flash)

Look for interesting shadow patterns.

Pick photos with lots of good light and dark patterns

Look for a way to crop the photo to give you an interesting composition

Print your photo as an 8x10 if possible.

Try shooting some photos toward the sun to get cast shadows coming toward you. These can make very nice compositions.

Also bring reference photos of people in a variety of situations.

ASSIGNMENT PRIOR TO THE WORKSHOP

Once you have signed up for the workshop I will send you a photo via email that you will prepare prior to the first day of the workshop. This will give everyone a common experience as I introduce the steps for the portrait portion of the week.

CAMERA

Bring your camera. We will work briefly on capturing a good image and you may find having your camera available will be a bonus. Any good camera will do. I have even used my iphone to capture an image that has become a successful painting. I use a Nikon Digital SLR.

COMPUTERS

If you have a laptop computer or tablet you may bring it so you can also have your photo available digitally (great for zooming in to see details).

STRAIGHT EDGE

Have a ruler or other straight edge

SPRAY BOTTLE

It is good to have some kind of spray bottle that you can use to mist your painting to keep it moist or, on occasion get interesting effects. Any type that gives a fine mist is good.

THE DRAWING

We will be preparing drawings for landscapes in class or as homework assignments.

For portraits, as mentioned, I will provide an initial image for you to use that you should have ready for painting. And you should also have a drawing ready of a photo that you have taken and would like to paint.