

WATERCOLOR IMPRESSIONISM: LANDSCAPES

Michael Holter Workshop Supply List

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 landscape workshops and classes.

PAPER

(FOR LANDSCAPE)

Arches 140 lb CP (3 FULL SHEETS SHOULD BE ENOUGH)

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

I would recommend working ¼ sheet (of 32x40 sheet)

SKETCHBOOK

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

PAINT

X ultramarine blue,

X cerulean blue,

cobalt teal,

cobalt blue,

X cadmium red light (Holbein or M Graham)

X alizarin crimson,

mineral violet (Holbein or M Graham)

quinacridone violet (Daniel Smith)

X burnt sienna (prefer the WN),

quinacridone rust, (M Graham)

X raw sienna,

yellow ochre,

X new gamboge,

cadmium orange,

X quinacridone gold

X hookers green,

sap green,

neutral tint

X Colors that are the basic palette for landscape.

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.

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

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

Also flats, Hake brushes...

I use predominantly 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).

PENCIL and ERASER

Any pencil will do. Not too soft, since this is more line drawing than sketching. 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.

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.

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 the drawings in class or as homework assignments. No need to come with one ready.