

WATERCOLOR IMPRESSIONISM: LANDSCAPES/CITYSCAPES

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

Arches 140 lb Cold Press (3 FULL SHEETS SHOULD BE ENOUGH)

And/or: Arches 140 lb ROUGH

Optional: Arches 300 lb Cold Press (1 sheet minimum)

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

I would recommend working ¼ sheet (of 22x30 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)

alizarin crimson,

X quinacridone violet (Daniel Smith)

X burnt sienna

X quinacridone rust, (M Graham)

X raw sienna,

X new gamboge,

cadmium orange,

X quinacridone gold (Daniel Smith)

X hookers green,

X neutral tint

X sepia

X lavender (Holbein)

X titanium white watercolor (or white gouache)

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 standard home depot masking tape (not Blue) 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.

X-ACTO Blade

We may use a blade. Bring if you have one.

MASKING FLUID

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

We may or may not use it... but you can 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

Any brushes will do...

But make sure you have at least one large brush.

I predominately use these brushes: Mostly rounds.

Mops

- Princeton Neptune Quill #6 (synthetic)

- Rosemary Mop #10

Rounds

- Escoda Prado #14, #10, #8 (synthetic)

- Esocda Perla #12, 8

- Rosemary #12 Squirrel

- Princeton Snap #10

Other good brushes...

- Princeton Neptune #6

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

Any rigger will do
Alvaro Castagnet Needle Point rigger
or Rosemary Extended Point which is the same type as the Castagnet
brush

Or you might find these similar brushes
Silver Black Velvet #16 and # 8 (synthetic/squirrel – these are great for the price).

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

Any kind of brush can be useful. Cheap house painting brushes...

Also scrapping tools, palette knives, old credit cards etc.

PENCIL and ERASER

Any pencil will do. I like a 2B or 4B for initial drawing and a firmer (HB or 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.

Or a table top box easel.

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

Part of the time we will be working from photographs.

I emphasize light and shadow. So shoot with sunlight. Early morning or evening
will provide some of the most interesting light.

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 images 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 BUT... if you have a complicated scene that will require some detail work, please feel free to have drawn it in advance. Use grid, transfer, or projection if it helps you get the image on paper....