

The Challenge of Painting Watercolor from Photos, A Two-Day Workshop by Roger Whitlock

Sun., July 17, & Sun., July 24, 2016, 9am to 3pm

Instructor: Roger Whitlock

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Feel free to get in touch with me if you have any questions.

Come prepared to paint on the first morning of the workshop with a half-sheet of watercolor paper (15" x 22") divided with $\frac{3}{4}$ " wide masking tape into eight equal sections (each section will be approximately 4.5 x 6.5 inches). Please try to arrive a little before the workshop begins so that you can get set up. Bring another half-sheet for use in the afternoon.

Bring 8 – 10 photos *that you yourself* have taken that you think could be the basis for paintings. Please, do not bring photos taken by professionals. Any subject, but consider bringing some photos that were taken into the light—i.e., the light source comes from behind the subject matter and is not shining directly on it (the sun setting behind the Ko'olau, for example). I'll also be bringing photos to share with the class.

SUPPLIES (up-dated 4/15/16)

Paints

I assume you already have your favorite brand(s). My color palette keeps changing. Here's a list of my current colors (followed by the brand I use): Yellow Ochre (Daniel Smith, DS, or M. Graham, MG), Mayan Yellow (DS), Naples Yellow (MG AND DS), Hansa Yellow and Hansa Yellow Deep (DS), Permanent Orange (DS), Cadmium Red Light (Rembrandt), Burnt Sienna (DS or MG), Venetian Red (DS), Deep Scarlet (DS), French Ultramarine (DS), Cobalt Blue (DS), Verditer Blue (DS), and Cobalt Turquoise (DS). The best greens *by far* are the Viridian and Permanent Green Light colors produced by M. Graham. I occasionally use Daniel Smith's quinacridone colors,

especially Burnt Orange and Quinacridone Gold. I also use Titanium White gouache and recommend that you get a tube if you haven't got one already (my brand at the moment is M. Graham). M Graham paints are available at Hawaiian Graphics. **YOU DO NOT NEED TO HAVE ALL THE COLORS THAT I USE FOR THIS WORKSHOP.**

Board

You'll need a board to affix your paper to.

Paper

You will already have your own favorite brand of watercolor paper. Mine is a British paper made by Saunders Waterford: 140 cold-press rough (I buy mine from Cheap Joe's). It has a great surface for dry-brush work and doesn't need to be stretched. You don't have to use this paper, but please choose a "good" (not a cheap) paper to paint on.

Brushes

I use a variety of brushes when I paint. At the moment, I'm using all rounds. I use squirrel mops, mostly to lay in my big washes. I have a small, a medium, and a large mop (#2, #6, and #10; size numbers vary from brand to brand). My mops are made by Neef, a Japanese company. These brushes were developed by Alvaro Castagnet and are available from various internet sources; I buy mine from an Australian supplier of artists' materials (wbgallery@bigpond.com). They are relatively expensive, but worth it. Other brands of mop brushes are acceptable. **You must have a wash brush, either a large round or a flat (1.5 or 2 inches) for this workshop.** For small brushes I use various Daniel Smith synthetic rounds (#7, #10, and #12), which are serviceable and inexpensive. I also have a couple of riggers for producing long narrow lines (like telephone wires).

Other

A hairdryer might come in handy. And you'll need a water container, of course, and paper towels or tissue.

I look forward to painting with you.

Roger