

## **Michael Holter Material List for ‘Watercolor Impressionism – Landscape and Portraits’ Workshop**

Note: Please read the supply list carefully to assure that you are prepared with the necessary materials for the workshop. This is a list of suggested supplies for the workshop.

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

For Portrait/Figure - Arches 140 or 300 lb Cold Press (I sometimes use Hot Press)

For Portrait and Landscape - Arches 140 lb Cold Press (2-3 full sheets should be enough)

Or 140lb CP Waterford

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

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

**PAINT** (These colors are not all mandatory. You may substitute for others that you already have. Make sure to have a warm and cool of each primary color.)

Cad yellow light (M Graham or Daniel Smith)

Cad yellow med (M Graham or Daniel Smith)

Raw sienna, or yellow ochre (M Graham or Daniel Smith)

New gamboge (not the new WN color) (M Graham or Daniel Smith)

Quinacridone gold (M Graham or Daniel Smith)

Cadmium orange, or azo orange (M Graham or Daniel Smith)

Cadmium red light (M Graham) or Scarlet Lake (Winsor Newton [not Holbien]),

Alizarin crimson, (M Graham or Daniel Smith)

Quinacridone violet or other violet (M Graham or Daniel Smith)

Cobalt teal, (M Graham or Daniel Smith)

Cerulean blue, (M Graham or Daniel Smith)

Cobalt blue, (M Graham or Daniel Smith)

Ultramarine blue, (M Graham or Daniel Smith)

Undersea green (Daniel Smith)

Burnt sienna (prefer the WN)

Quinacridone rust, (M Graham)

Sepia (M Graham or Daniel Smith)

Neutral tint (M Graham or Daniel Smith)

Lavender (Daniel Smith or Holbein)

Titanium White (M Graham or Daniel Smith) or white gouache

**Optional:**

Juane Brilliant 1 and 2 (Holbein)

Hookers Green, (M Graham or Daniel Smith)

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

**PALETTE** - I use an inexpensive folding palette by Holbein. Any palette will do.

### **WATER CONTAINER**

**DRAWING BOARD** - I use a lightweight gator board, plastic sign material or wood (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** ( I do not use this but you might like to) Bring any masking fluid that you may have. (no preference) Masquepen that has a built in fine point... 2 sizes are available. Cheap Joe’s has them.

<http://www.cheapjoes.com/catalogsearch/result/?q=Masquepen>

**BRUSHES** - I use a variety of brushes and seem to always have a new one that I am trying out for certain uses, but I predominately use these brushes: (mostly rounds)

**Mops:**

Escoda Ultimo #18 (synthetic)

Princeton Neptune Quill #6 (synthetic)

**Rounds:**

Princeton Velvet Touch Long Round #8 #14 (my new favorite)

Escoda Perla #6 #12 #14 #16 (synthetic)

Rosemary #12 Squirrel

Other good brushes - Princeton Neptune #6, Silver Black Velvet 3/8" Stripper (or a rigger), Also either an 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 – 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 for portraits and more flat for landscapes. I have a Plein Air easel from [enpleinairpro.com](http://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 do for my portraits and 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.

**For Landscapes** - 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. 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. Print your photo as an 8x10 if possible.

**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.

**ASSIGNMENT PRIOR TO THE PORTRAIT WORKSHOP** - Once you have signed up for the workshop we 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.

**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.