

Subject of the afternoon workshop:

“Valley Farmland”

Learning Objectives

- I teach a range of experience from total beginners to more practiced artists. Thus, I always incorporate a few basics of landscape painting and stress key points during my demos such as: design, composition, color harmony, atmosphere, the importance of value studies as well as the unique opportunities the watercolor medium presents.
- Create an interesting composition and form a setting typical of our local mountains and countryside.
- As a plein air painter at heart I've learned to paint more quickly to capture the essence of my subjects. However, like most of you, I use photographs as reference so that we can paint more leisurely in the comfort of our studio.
- One of my core teaching goals is to demonstrate how to break the tendency to duplicate photos and to bring personal imagination and plein air skills into the studio.
- These reference photos are for information only as I will use elements from them to create a wider range view incorporating distant hills and expansive farmland to add atmosphere and interest. I seldom find a photograph where the composition doesn't need adjusting, either to eliminate, or add interesting elements to tell a story or perhaps to add a sense of nostalgia. As with many of my reference photos, these are only starting points as I make no attempt to duplicate the reference but to simply use it as a point of departure.

Workshop Materials

1. Small Sketch Pad and Soft leaded pencil 4 or 6.

2. Watercolor Paper: Always use professional paper...not student grade.

I primarily use Arches or Kilimanjaro. 140# Rough or Cold Press surface. I purchase full sheets (22 x 30) and cut them in half. My demos will be on half sheet (15 x 22) and are generally taped to a backing board

3. Backing Board: A lightweight backing board on which your paper can be taped or stapled.

4. Easel. in a studio, bring a table easel or paint box. Tables are supplied.

5. Palette: Bring whatever watercolor palette you like...either plastic or metal is fine. It should have at least 12-16 wells plus a mixing area.

6. Pigments: Tube colors only. I primarily use American Journey transparent or semi-transparent tube colors. . My palette usually includes: Aureolin Yellow, Cadmium yellow, Quinacridone Gold or Yellow Ochre, Quinacridone Siena, Burnt Siena, Cadmium Orange, Alizarin crimson, Cadmium red, Wild Fuchsia, Violet, Cobalt Blue, Ultramarine Blue, Thalo Blue, Pereylene Green, Moss green, Spring Green, and Neutral Tint.

Note: Professional pigments are expensive so you do not need to purchase all of these. As a die-hard color enthusiast, I constantly experiment with different pigments.

A basic suggested palette of tube colors would be:

Aureolin yellow or Cadmium yellow.

Burnt Siena

Alizarin Crimson, Cadmium Red or Rose Madder

Cobalt blue

Ultramarine blue (or French ultramarine blue)

Thalo Green (or Hookers Green)

Spring Green

For total beginners, a minimal palette would be the basic primary colors: a Yellow, a Red, a Blue and Burnt Siena. From these 4 pigments we can mix almost any color.

7. Brushes:

Natural blends & Synthetic watercolor brushes are fine. I use a mixture of flats and rounds. 3 flats and 3 rounds and a small rigger are all you need I prefer larger brushes that hold lots of pigments such as:

• Flats: 1 1/2", 1", 1/2" and 1/4",

• Rounds: 12, 10, and a medium size

• Mop brushes: Bring whatever size you like. I enjoy using mops because they carry lots of pigment. My mop brushes are generally squirrel hair.

• a fine pointed rigger.

8. Misc: Masking tape, water container, sponge, small water atomizer and paper towels.

9. Reference Photos: Bring a few photos of subjects you like with good light and shadow patterns. You can also bring a problem child painting you are struggling with and I will be happy to help you deal with it.





