

WATERCOLOR IMPRESSIONISM: suggested materials

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 workshops and classes.

THIS IS NOT AN EXHAUSTIVE LIST BUT ONLY A SUGGESTION BASED ON WHAT I HAVE AVAILABLE TO ME WHEN I PAINT. PLEASE CONCENTRATE ON GOOD QUALITY PAPER IF YOU HAVE A LIMITED BUDGET.

I recommend Cheap Joe's Art Stuff for all your supply needs.

<https://www.cheapjoes.com>

PAPER (any of the below) **(PLEASE HAVE SOME SHEETS OF ONE OF THESE—NOT ANY LESS EXPENSIVE STUDENT GRADE PAPERS)**

Sanders Waterford CP 140lb

Arches 140 lb ROUGH

Arches 140 lb Cold Press

(1 FULL SHEET for each day should be enough)

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

I would recommend working ¼ sheet (of 22x30 sheet) (11x 15)

We will work mostly on ¼ sheets.....

PAINT (I mostly use Daniel Smith, with some Winsor Newton, MGraham, American Journey)

L marks the colors that are the basic palette for landscape.

P marks the colors that are the basic palette for portrait/figure.

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

You do not need to have all these exact colors.

LP ultramarine blue

LP burnt sienna

LP cerulean blue

L quinacridone gold (Daniel Smith)

LP cadmium red light or some other bright red

LP quinacridone violet (Daniel Smith)

LP raw sienna

P cobalt teal

LP cad yellow light

LP cad orange hue

LP new gamboge

L undersea green (Daniel Smith)

- L cobalt blue
- LP alizarin crimson
- L quinacridone rust, (M Graham)

For Portraits (I like them since they are more transparent... not mandatory)

- P scarlet lake (W&N)
- P permanent rose (W&N)
- P permanent yellow light (Holbien)
- P phthalo yellow green (Daniel Smith)

Darks

- L neutral tint (you may use any very dark neutral as a substitute)
- L sepia (used like the neutral tint only with a warm brown tone)

Opaques

- L lavender (Holbein)
- LP titanium white watercolor (or white gouache)
- L jaune brilliant no 1 (Holbien)
- L jaune brilliant no 2 (Holbien)
- L buff titanium (American Journey)

PALETTE

Any palette will do.

WATER CONTAINER

Any kind will do.

DRAWING BOARD

I use a lightweight coroplast vinyl board from Home Depot for traveling and also gatorboard for studio work 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

I rarely use masking fluid but you may bring any masking fluid that you may have. (no preference)

BRUSHES

My favorite brushes are Mops, long rounds, Hake brushes...
Virtually anything that can make a mark. Inexpensive brushes can be more useful than a very expensive sable brush.

I predominantly use these brushes: Mostly rounds.

Rounds

Princeton Long Round Velvet Touch (Several Sizes)

Escoda Perla #14 #10 #8 (synthetic)

<http://www.cheapjoes.com/escoda-prado-tame-synthetic-brush-round-size-14.html>

Mops

Princeton Neptune Quill #6 (synthetic)

<http://www.cheapjoes.com/princeton-neptune-series-4750-synthetic-squirrel-quill-size-6.html>

Escoda Ultimo #18 (synthetic)

Other good brushes...

Neef 552 Supreme Taklon Rigger #12

A Rigger or a Needle Point rigger

Or you might find these similar brushes

Silver Black Velvet #16 and # 8 (synthetic/squirrel – these are great for the price).

I also have some flats, Chinese and Hake brushes.

For landscapes, any kind of brush can be useful. Also scraping 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

No special easel is required. Anything to provide a slight tilt.

I often use a table top easel from Richeson.

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.

TOWELS

A good absorbent cloth towel or roll of paper towels will work well.

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. I will probably provide all we need.

But you should bring some photos in case we have time for them.

CAMERA

Bring your camera. You never know....

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).

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.

HAIR DRYER

It is a good idea to have one available.

SKETCHBOOK

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