



Dahlia and Crystal Material List and Instructions

During the workshop, you will learn to use glazing and washing techniques to create luminous, brilliant colors of crystal and red silk background in your paintings. You will have a "hands on" painting experience while learning the concept of color theory and relationships as well as layering, washing, glazing colors, and detailing to finalize the painting. Bring all the materials you regularly use for painting,

especially brushes and paints. The list below represents only the very basic necessities for painting.

Watercolor Painting Material List

- Nos. 4, 6, 8, 10, 12 round brushes
- Scrub brushes (preferred with various size of synthetic Bristol brushes)
- 140 or 300 lb. Cold-pressed watercolor paper (Preference: Winsor & Newton or Arches) on a hard board (size of the paper: a half sheet, 15"x22")
- Palette
- Water Bowl
- Cotton rag (preferred) or paper towels
- Reference photo – main (1st) and second project (2nd) workshop photo provided (Or bring your own reference photo of your choice you want to paint)
- Mechanical pencil with .5 mm HB lead and an eraser
- Spray bottle
- Masking fluid (Winsor & Newton "Art Masking Fluid" yellow tinted preferred (DO NOT buy Permanent Masking Fluid))

Color Palette

- Cadmium Yellow Medium or Cadmium Yellow
- Permanent Alizarin Crimson (Winsor & Newton)
- Hooker's Green
- Indigo
- Permanent Rose or Quinacridone Rose
- Prussian Blue
- Cerulean blue
- Turquoise Green (any turquoise will be fine or similar)
- Sepia
- Scarlet Lake (Winsor & Newton)

* **Note:** bring all the materials you normally use for painting, especially brushes and paints.

To prepare drawing for the workshop: Dahlia and Crystal

First: drawing

Trace the provided drawing onto the 140 lb. or 300 lb. cold pressed, half sheet (15"x22") watercolor paper (Winsor & Newton or Arches). You can use a digital projector with a drawing image or reference photo, a light box, or a black graphite paper to transfer or trace. You can also draw freehand. Method of transferring image onto watercolor paper is all up to each participant.

If you don't have light box, use a sunny window. Place the drawing on the window (tape the corner to secure it), then place the watercolor paper on top of it (tape the corner to secure the paper also). You can enlarge the provided drawing at the Kinkos or Office Depot. If you don't have any access to any of those, let me know, so I can provide a physical drawing.

Use 0.5mm HB mechanical pencil. Trace very gently and lightly with very thin lines. Don't press too hard. You just need light line drawing of the shape.

Second: Attach watercolor paper on a sturdy board

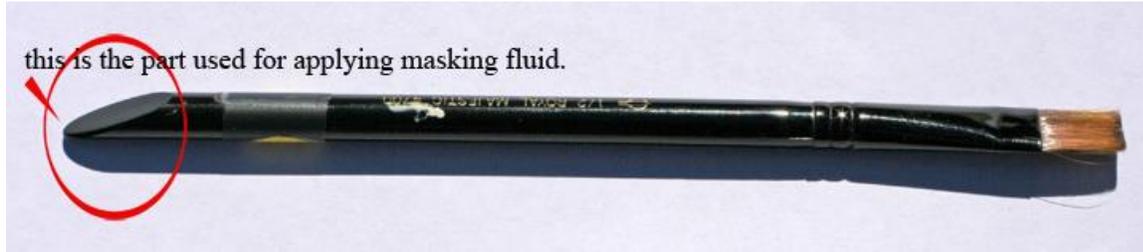
Roll 1.5" or 3" wide masking tape to make a double-sided tape. Make one long enough to fit the whole length of the edge of the paper and stick it on the back. Do this on all four back-side edges and press paper firmly onto the board. (If you don't have a backing board, buy the 1/8" plywood from Home Depot or Lowe's). To watch Soon on YouTube demonstrating this process, click on this link:

<https://www.youtube.com/watch?v=Tt3yh7d4B0I>

Third: Frisket or masking fluid

Save the highlights and lighter colors of the crystal bowl, yellow embroidery on red fabric, leaves, and flower. Please refer to the masking application sample photo.

Tools:



or stylus



Masking Fluid

Apply masking fluid on the white highlight, light pinkish, light bluish, or any other light color in the crystal bowl. Try to apply thin frisket line on the design of the bowl to save light area. Look at the reference photo to guide you where the highlights are. Also, apply masking fluid on yellow design on the red silk fabric. Try as best as you can, and we will look at the prepared painting before the first application. Relax, please!

Use very thin stick, slanted tip of brush handle, or frisket application tool. Look at the sample photo of application. Lighter yellow lines and dots are masking fluid.

It will be tedious work and time consuming, but it doesn't have to be perfect. Just try to make it work. I will discuss about the masking fluid on the first day of the workshop and we will have time to make corrections if necessary. If we prepare these steps in advance, it will save a great deal of workshop time so we can start to paint right away.

* If we have time, we will look over finished and unfinished paintings for a critique. So, bring them to the workshop.