

## WATERCOLOR IMPRESSIONISM: LANDSCAPES

### 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 landscape workshops and classes.

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)**

Arches 140 lb Cold Press

Sander Waterford CP 140lb

Fabiano CP 140lb

Arches 140 lb ROUGH

(3 FULL SHEETS Total 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.... Or smaller for some exercises.

#### SKETCHBOOK

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

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

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

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

X ultramarine blue,

X burnt sienna

X cerulean blue,

X quinacridone gold (Daniel Smith)

X neutral tint (you may use any very dark neutral as a substitute)

X lavender (Holbein)

X titanium white watercolor (or white gouache)

X cadmium red light or some other bright red

Other colors that I may use--- you may use any that you already have available

quinacridone violet (Daniel Smith)

quinacridone rust, (M Graham)

sepia (used like the neutral tint only with a warm brown tone)

raw sienna,  
cobalt teal,  
cobalt blue,  
alizarin crimson,  
cad yellow light  
new gamboge,  
undersea green (Daniel Smith)

#### PALETTE

I usually use an inexpensive folding palette for plein air and traveling. 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 for landscape 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.

Mops

Princeton Neptune Quill #6 (synthetic)

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

Escoda Ultimo #18 (synthetic)

#### 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>

#### Other good brushes...

Neef 552 Supreme Taklon Rigger #12

A Rigger or a Needle Point rigger

Or a Cheap Joe's Scroggy's Loose Goose dagger #5

#### 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 that are useful for landscapes.**

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

Landscapes can be painted on a very slight angle. So 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](http://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.

#### 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

Part of the time we will be working from photographs.

I emphasize light and shadow. So shoot with sunlight. Early morning or evening will provide some of the most interesting light.

Shoot some into the light.

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

Print your photo as an 8x10 if possible.

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.

If you have no good photos, it is ok to find photos from other sources to use since this is a workshop and the work is for educational purposes.

#### 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.