

Michiko Taylor

“Watercolor for Intermediate”

August 15, 2017

10 am – 3 pm



Description:

We will learn composition as you draw from still life setting, then mix pigment with water, wet in wet, wet in dry, finish with background.

Material List:

140 lbs Archs Watercolor paper

Pigment

Watercolor brush

Paper towel

2B pencil, eraser

Pallet

Water container

Ann Fembel, AWS



“The Magic of Painting on Smooth Surfaces in Watercolors”

August 16, 2017

10 am – 4pm

Description:

Learn to paint fresh, vibrant watercolors with dynamic design, luminous color and strong value patterns. Ideas and concepts covered in Ann’s book, “**Painting Close-Focus Flowers In Watercolor**”, videos, “**Vibrant Orchid**, and **Painting in the Flow of Watercolor**”, and 4 new self published books on CD, including “**The Magic Of Painting On Smooth Surfaces In Watercolor**”, will be shared, along with painting demonstrations and individual instruction. Ann will share her techniques of painting on a variety of smooth surfaces, including smooth illustration board and paper treated with gel medium, or gesso.

Material List:

Hot press papers do not work for these techniques. Choose 1 or more surfaces to try.

Boards: Draw only with light pencil lines.

Strathmore Bristol board (500 series) heavyweight plate surface; 4 ply 23 x 29”: 5pk
Smooth surface, similar to illustration board.

Strathmore 500 series, heavyweight, 5 ply illustration board: 20 x 30” 5pk

High plate finish: smooth surfaces allow good lifting & produces interesting textures

Vellum finish: cold pressed surface more like watercolor paper.

Other vellum boards:

Crescent cold pressed watercolor board & illustration board

Strathmore wet media board & arches hot pressed watercolor board

All allow lifting & textures.

Papers: on Yupo, terra skin & gesso draw with soft liner brush & non staining paint

Yupo: 20 x 26”; 5pk: plastic sheet with a slick, smooth surface allows nearly total lifting to white.

Terra skin by mitz; smooth, good lifting

Aquarius II 90lb paper by Strathmore (for surface coating only; see below)

Coat paper surfaces (Strathmore 90lb Aquarius II (suggested)

Liquitex acrylic gesso / Golden’s fluid matte, or gloss acrylic medium. Foam brush applicators, paint roller, old 2-3” house painting brush, plastic sheeting to protect table

Apply coating evenly to Strathmore Aquarius II watercolor paper or paper you want to use up. Lift the edges of the paper after coating to prevent sticking. Dry in about a ½ hour, or use a hair dryer.

Gesso: full strength - pour a puddle onto the middle of the paper. The size of a fried egg for a ½ sheet of paper and brush out and all around.

Medium: a small amount ½ and ½ with water in a paper cup and stir, then apply as above.

SOURCES: CHEAP JOE’S ART STUFF CATALOG & DANIEL SMITH CATALOG

Joanne DeStefano

“Freedom of Watercolors”

August 18, 2017

10 am – 4 pm



Description:

The fun, intrigue, and 'happy accidents' of yupo paper will give you the freedom to express and create! Come to enliven your palette with color as you explore this unconventional smooth surface. In the process, joanne will reveal the truth of watercolors, and the truth shall set you free!!

Material List:

Yupo paper (pads or sheets) available at cheapjoe's.com or at the art store, Syracuse, NY

Watercolor palette with primary colors + hookers green and alizarin crimson

Household sponge

Water container

Straws

Three brushes: 12 round, 1" flat brush, #2 script brush

A positive attitude!

Jane Grace Taylor

“Chinese Brush”

August 21, 2017

10 am – 4 pm



Description:

We will be exploring the free expressive media of watercolors on rice paper, a method developed in ancient china over 2000 years ago that is modern in its free flowing style and brush work.

Symbolic of longevity and achievement

The liveliness and responsiveness of Ink on the rice papers of ancient eastern arts brings a passing bird to life. The paper is as delicate as a butterfly’s wing, so the brushstrokes must be light quick and decisive.

This style - Chinese "Lingnan" school watercolors from southern China (over 2000 years old), encourages the student to paint freely and expressively. It is an excellent medium to express the life around us. The workshops I teach are designed to help the student work more spontaneously. The "rice" or cotton paper (shuen) used in the class is made to be brushed quickly and the brush and ink are harmonious partners. A century old companionship that, along with the inkstone are known as the “four treasures “. I teach techniques designed to help the student to make the maximum statement with a minimum of brush strokes. The “yin and yang “ of painting ,each stroke an echo of the motion of the brush. I have trained with East Asian masters such as Lingnan master Henry Wo Khee Chee from Hong Kong Cheng-khee Chee ,Ning Yeh and Freda Lee McCann. I have been exploring ink on paper for twenty years , influenced by years practicing various martial arts.

Materials List: *I will have a little rice paper for students to buy if you don’t want to buy a roll*

- Sumi e rice paper or double shuen (xuan) (oriental art supply) or sugi gama-Water soluble Chinese ink
- Bamboo brushes ,small medium and large
- A few sheets of newsprint to practice strokes
- A felt blanket , or a white towel -(this will get paint on it)
- Two water buckets
- A palette
- Small spray bottles for water and paint –holbein makes a good one-Paper towels or soft rags (old towels)
- Any watercolors (EXCEPT Cotman -this paint often has weak pigment)

Holbein colors work best:

Suggested colors
Chinese White
Chinese ink-water soluble
imidazolone lemon yellow
Royal Blue

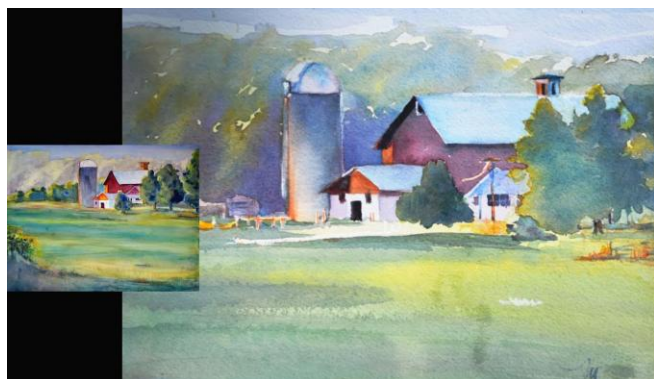
quinocridone Red
yellow ochre or quinocridone yellowLemon
Burnt Sienna
Vermillion
viridian

Mary Murphy

“Watercolor Oops! When & How to Rescue a Painting”

August 22, 2017

10 am – 4 pm



Description:

Even the most accomplished watercolorists have their bad days, days when what we think will be a masterpiece goes down the tubes. We'll look at evaluating whether you should even try to fix paintings that you've abandoned or "ruined," and we'll explore techniques to resurrect them. Students are encouraged to bring an abandoned work or a work in progress, but it is not required. Many of the techniques we'll discuss are applicable to watercolor painting in general.

What to bring:

1. Paintings in progress, including any "ruined" paintings
2. Good quality watercolor paper (like Arches), either 140 or 300 lb cold press, sheets or a block are fine. If you use sheets, please bring a board to tape your paper to.
3. Drawing paper – for example, 140 or 300 lb Arches, Fabriano or other good quality paper in sheets or blocks
4. Water bucket
5. Paper towels or tissues
6. Pencil and eraser
7. Masking tape
8. Optional materials: colored pencils, gouache, watercolor crayons

If you need to start from scratch, here are basic materials:

- Plastic palette
- PAINTS:

New Gamboge
Aureolin (Cobalt Yellow)
Cerulean Blue
Cobalt Teal Blue
Schmincke French Ultramarine
Cobalt Blue
Daniel Smith Quinacridone Coral

Daniel Smith Quinacridone Pink
Permanent Alizarin Crimson
Schmincke Translucent Orange
Phthalo Blue Red Shade
Dioxazine purple

- BRUSHES

¼" flat, preferably a "One Stroke Flat"
1" and/or 1.5" flat
Round brush with a good point, approximately 3/8"
Rigger

Judith Hand

“The Pleasure of Painting on Yupo”

August 23, 2017

10 am – 4 pm



Description:

Yupo, is marketed as a “Synthetic Paper,” but it is more like a sheet of plastic than conventional watercolor paper. Because paint can be lifted from the surface, working with Yupo reverses the normal process for a watercolor artist. In traditional water color, the most striking “color” is white - the white of the paper. When working on paper, the artist must preserve white by *either* masking out an area with tape and/or masking fluid *or* by painting *around* the area to be left white. With Yupo, the paint does not sink into the paper; so it is easy to “lift” the pigment off and return to an almost white surface. This makes it possible to have a lot of fun by creating very complex visual textures followed by *lifting* out the subject matter.

This workshop will be a technique oriented session. I will demonstrate a process, and participants will then try their hand at it. We will work with traditional and nontraditional washes, followed by creating all sorts of visual textures using stamps and anything else we can come up with. Then we will explore lifting out subject matter.

Materials List:

- I will provide the Yupo and sell it to you at cost.
- Your normal paints and brushes – really just a few brushes and a few tubes of watercolor.
- Support for the Yupo – any painting or drawing board will do – approximately ½ sheet watercolor size.
- bulldog or other clips to fasten it down
- Watercolor pencils if you have them – not a necessity, but if you like to draw before you paint, one or two will be useful. Graphite won’t work.
- Sharpie marker(s) if you have them.
- Water container(s)
- Spray bottle
- Drop cloth or towel
- Sponge and/or paper towels
- Tissues - lots
- Small sponge rollers – available in any paint store, but I will have some available.
- Anything you think might create an interesting texture: **Stamps, plastic mesh, bubble wrap, etc. Use your imagination.
- Plastic cereal or cracker box liner – useful to create a mask when you spray or stamp.
- Scissors
- Some snapshots or sketches containing simple shapes to use for reference (Flowers and figures both work well.)

**Stamps: If you happen to have some commercial stamps, wonderful, but you can easily make stamps to achieve texture by cleaning up a Styrofoam meat tray, cutting it into whatever shapes you choose and then pressing almost anything (paper clips, brush handles, nail head, pen, eraser, etc.) into it to emboss a pattern. Once again use your imagination.

This process can be messy – just keep that in mind – you may want an apron or shirt.

You can visit my website and click on the Yupo gallery to get an idea of what is possible with Yupo. judithkhand.com

William Elkins

“Urban Sketching (For the Mountains Too!)”

August 26

10 am – 4 pm



Description:

We will start with a brief orientation to find out what it's all about. I will then do a very quick and simple demonstration just to get the conversation going. We will then try some quick sketches in the studio, or around View. We will talk a bit about perspective (everyone's favorite topic, right?) to try to help alleviate some fears. We will then work outside on the View grounds, or on the porches if raining.

To whet your appetite, check out www.urbansketchers.org.

Materials List:

Think PORTABLE! Keep everything simple and compact. Can it easily fit in your shirt pocket or purse?

Tools:

I use Pigma Micron drawing pens, mostly in .01, but I also carry .05.

And, I splash on some watercolor afterward. But, for this workshop, I'm suggesting any drawing tool that works for you - #2 pencil, crayons, charcoal, ball-point pen, watercolor pencils, sharpened sticks with india ink....

Paper:

I use spiral-bound Stillman & Birn hard cover sketchbooks in about 5"x 7" size. This particular brand comes in several series, depending on requirements. I use either Beta or Zeta series because Beta is watercolor paper, and Zeta is heavy enough to accept wet media.

You can use whatever you are comfortable with that accepts your chosen drawing instrument(s). Size should probably be the key factor. Something in the 5"x 7" range is easy to carry around, yet large enough to create a decent sketch.

Other stuff:

If you plan to use watercolors or gouache, try to limit the size of your paint selection and palette surfaces. You only need a small mixing area – a few inches square. Don't forget a brush (just one is enough) and a small water container. Some of you may prefer a small folding stool, but, to me, it seems like one more thing to lug around. I end up sitting on railings benches, low walls – or just standing.