

Painting Hawaii's Beaches and Mountains
A Two-Day Workshop by Roger Whitlock
November 8 & 15, 2015

Instructor: Roger Whitlock

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Feel free to get in touch with me if you have any questions. (I'll be out of state until Nov. 1.)

Come prepared to paint on the first morning of the workshop with a half-sheet of watercolor paper (15" x 22") taped to a board and divided with $\frac{3}{4}$ -inch masking tape into eight equal sections (each section will be approximately 4.5 x 6.5 inches). Please try to arrive a little before the workshop begins so that you can get set up. (I like to start on time.) Bring another half-sheet for use in the afternoon.

SUPPLIES

Paints

I assume you already have your favorite brand(s). My color palette is more limited than it used to be—my most-used colors (followed by the brand I use) include indian yellow (Daniel Smith, DS), yellow ochre (DS), cadmium yellow light (DS), naples yellow (M. Graham, MG AND DS), cadmium orange (Winsor Newton, WN), cadmium light red (Rembrandt), burnt sienna (MG), permanent alizarin crimson (MG), french ultramarine blue (DS), cobalt blue (DS), cerulean blue (WN), and cobalt turquoise (DS). The best greens--viridian and permanent green light--are produced by M. Graham. (A disadvantage of paints made by M. Graham is that they tend to slough out of the pukas on your palette; I squeeze out new paint when I get to where I'm going to paint to avoid this problem.) I occasionally use Daniel Smith's quinacridone colors, especially burnt orange and gold. I also use titanium white and recommend that you get a tube if you haven't got one already (my brand at the moment is M. Graham).

Board

You'll need a board to affix your paper to.

Paper

You will already have your own favorite brand of watercolor paper. Mine is a British paper made by Saunders Waterford: 140 cold-press rough (I buy mine from Cheap Joe's). It has a great surface for dry-brush work and doesn't need to be stretched. You don't have to use this paper, but please choose a "good" (not a cheap) paper to paint on.

Brushes

I use a variety of brushes when I paint. At the moment, I'm using all rounds. I use squirrel mops, mostly to lay in my big washes. I have a small, a medium, and a large mop (#2, #6, and #10; size numbers vary from brand to brand). My mops are made by Neef, a Japanese company. These brushes were developed by Alvaro Castagnet and are available from various internet sources; I buy mine from an Australian supplier of artists' materials (wbgallery@bigpond.com). They are relatively expensive, but worth it. Other brands of mop brushes are acceptable. **You must have a wash brush, either a large round or a flat (1.5 or 2 inches) for this workshop.** For small brushes I use various Daniel Smith synthetic rounds (#7, #10, and #12), which are serviceable and inexpensive. I also have a rigger for producing long narrow lines (like telephone wires).

Other

A hairdryer might come in handy. And you'll need a water container, of course, and paper towels or tissue.

I look forward to painting with you.

Roger