

Fast n' lose Watercolor Workshop 2016

www.jimminet.com

Fast and lose does not mean abstract. It does not mean sloppy, hasty work. It means allowing watercolor to do its thing – like no other medium, it can be spontaneous, free, fresh, and yet still 'read' true and look representational or 'real'.

Many struggle with overworked watercolors which can look 'dead'. By overworking the piece, the artist will kill the life of the painting.



My workshop focuses on helping to create works that have life, color, and have the fresh look and feel that you may be seeking, while improving the fundamentals that are critical to achieve a better finished product. You can find out more about me at www.jimminet.com

Workshop Outline of Topics (4-5 hour workshop format)

Generally, most watercolorists have a group of common problems and questions. My experience as a teacher at 92Y in Manhattan, and from conducting hundreds of demonstrations for companies like Daniel Smith, Sennelier, Martin F. Weber and, Dr. PH Martin, has taught me that no matter what the skill level, these questions or 'struggles' revolve around...

- How to achieve a great 'watercolor wash'? One of the most important components in watercolor, and one of the least understood!
 - Controlling moisture on your paper and brush, just the right amount
 - Why the right paper matters! Different surfaces – different effects / results
- When to paint wet on wet and when to paint wet on dry
- Color mixing.
 - How to mix realistic greens and grays
 - How to achieve rich dark colors
- Understanding the importance of tonal value, another of the most important concepts in watercolor – or *any* painting.
- How to keep my watercolor looking fresh and not overworked
- How to save whites and/or when to use gouache or masking fluid
- How to create a good design
 - A well planned drawing or 'skeleton' to build your painting on
 - How to achieve realistic perspective
 - The most common mistakes when laying out your drawing
- What are the best brushes and best papers to use
 - The right materials really do make a difference!

...So I have developed a 4 to 5-hour workshop concept that addresses all of these. The topics are covered as I demonstrate each step of the painting process. Each participant will work along with me, on their own piece(s), throughout the workshop.

Email me here with questions: jimminet@optonline.net

Materials List for Workshop

Materials are not provided, here is what you need to have the best workshop experience:

Brushes:

Three watercolor brushes, especially large brushes.

1. Round, size 12 or larger, *or* a large 1-inch flat wash, *or* large squirrel quill mop brush (or synthetic quill mop)
2. A medium round brush size 6 or 8
3. A small round brush size 2 or 4.

If you want to get by on two brushes only, I would recommend a 1 inch flat and a # 8 round with a good point.

Paper:

Either a glued block pad of **100 % Cotton** 140 lb. cold or rough press watercolor paper, or a large sheet of the same grade paper (this is a less expensive option that I recommend--sheets come in 22x30 inches. Cut it into 4 or 8 pieces). Or a pad of watercolor paper of the same quality. Make sure it says 100% cotton. I recommend either Arches™ or Fabriano Artistico™. Always buy at sale price, as there are usually sales running.



If you are not using a glued block or pad, make sure to bring a drawing board to place your paper on (I will provide masking table to tape edges). Any hard board, or inexpensive plastic or wood drawing board, not too large, will do, even a very firm piece of corrugated will do. Should not be too much bigger than the paper you will work on.

Paint and pallet

Bring your paints. Any professional artist grade watercolor paint is fine (not Koi, and not those little oval pans that we used to buy in the grocery store! Professional pans or cakes are fine and tubes of course). All you need is two of each primary color, one warm and one cool (a warm red, a cool red, a warm blue, a cool blue, a warm yellow, a cool yellow and burnt sienna – see recommended list of colors at end if you need more help). Any watercolor pallet will do, even a non-printed plastic or ceramic white plate is fine. Just make sure the pallet has enough area to mix color. Don't buy those really small circular pallets with tiny mixing area. You need a large flat area to mix paint.

Other:

- Some form of water container, it can even be a coffee cup. Nothing too big, 16oz cup is fine.
- Pencil - any HB, B, or 2B preferred, but anything will do.
- A kneaded eraser.

I will provide printed handouts and any manufacturer sponsored samples I can get my hands on as well as my own:

- printed hand out, guide to color mixing, greens, grays, complimentary colors, and mixing darks.
- I will also provide tape, paper towels and the fun!



Addendum: Specific color recommendations

(cool yellow) Cadmium or Hansa yellow light

(warm yellow) Yellow Ochre

(cool red) Permanent Alizarin or Alizarin Crimson, or Quinacradone Crimson

(warm red) Cadmium red light or Naphthol red light, or Cadmium Scarlet Red (you can buy Cadmium "Hue" if you like, they are less expensive and non-toxic)

(cool blue) Cerulean Blue (preferred) or Phthalo Blue green shade

(warm blue) French Ultramarine Blue (preferred) or Ultramarine Deep

Burnt Sienna (preferred color, to make black and to make gray) or Burnt Umber

Phthalo green blue shade (optional, but recommended– to make black when mixed with Alizarin Crimson)