

# ***David L Stickel Watercolor Workshop***

*www.davidlstickel.com*

## **Painting Reflections Workshop – Overview**

I've always been intrigued by capturing reflections—whether in windows, chrome, or water—using a hyper-realistic style with subtle ambiguous elements. Accurately painting the ways light and color appear in reflections requires careful observation and analysis. I'm often aided in understanding what I'm looking at with the help of a studio magnifying glass. While challenging, painting reflective surfaces is also rewarding and very satisfying. Thank you for being part of this exploration and journey!

## **Workshop Supplies**

### **EASEL**

The FALC Gallery does not have provide easels, so please bring your own.

### **PAINT**

I generally use Daniel Smith brand watercolor paints, but also have various pigments I've won or been given by others. If you use another brand, use whatever feels right to you, but make sure your brand is an artist quality pigment, not student grade. Some brands may require a bit of matching pigments, etc. I've highlighted in bold, those colors that I recommend for the workshop. I will have, on hand, a few others you might wish to try.

- **Aureolin (cobalt yellow)**
- Aussie Red Gold
- Buff Titanium
- Burnt Sienna
- Burnt Umber
- Cobalt Blue
- Hookers Green
- Lamp or Lunar
- **Manganese**
- **Moonglow**
- **Pyrrole Red**
- **Quinacridone Red**
- **Quinacridone Rose**
- **Quinacridone Burnt Orange**
- **Transparent Red Oxide**

### **BRUSHES**

I recently started using Trekell "Protégé" Rounds #3, 6, 8, which keep an excellent point for the detail I do. Other brushes I've used and like are Escoda, "Versatil", and synthetic Kolinsky (rounds) that are less expensive than true Kolinsky brushes. #6, 4, 2, 1, 0

I have at least 3 different sizes of lifting brushes. (Can be any small flat brush that has trimmed & has slightly firmer bristles.)

Hake 1-2" brush or wide flat brush for large washes

If you have another brand, just make sure they are a good brand name of 'watercolor' brushes and have a great point.

## PAPER

I suggest using Arches (Bright White, Cold Press) watercolor paper. I prefer and highly suggest 300lb for this class. ***Whatever you use, make sure you do not have student grade watercolor paper!*** We'll use transferring paper to get your line drawing onto a quarter sheet of watercolor paper. It's most economical to buy full sheets of 22" 30" paper. Before you come to the workshop, please cut these as follows: Cut 2 sheets in half to make four 22" x 15" pieces, then cut the other two sheets into quarters, giving you eight 11" x 15" pieces.

## WATER CONTAINER

Clear container, quart size or larger

## PALETTE

Please bring your normal palette and mixing tray setup. You might also want to bring smaller mixing plates so you can mix larger amounts of colors to apply washes.

## SKETCH PAD

A small pad (8 x 10) for notes, drawings and ideas.

## ADDITIONAL ITEMS RECOMMENDED

- removable (blue) painter's tape, as well as white artist's tape
- Saral brand wax free graphite transfer paper (11 x 14)
- backing board - A plywood, masonite, gatorboard or other stiff board to support your quarter sheet painting on a slant, at least 15" x 20".
- paper towels: white (no color printing) and a handful Kleenex Tissues (not for crying!)
- wood or mechanical pencil (recommended) with **0.9 #2** lead (with refillable lead)
- kneaded eraser (Prismacolor) as well as white eraser, such as Staedtler Mars
- ruler/straight edge
- Mr. Clean Magic Eraser (pads, not sheets)
- liquid masking fluid (Daniel Smith or Pebeo) I also recommend 'Fineline Masking Fluid Pen'
- X-acto knife (with #11 blade and also curved blade for mild scraping.)