



Confident Watercolour - Prepare then Paint! with Ian de Hoog January 18th and 19th, 2020

Cost: Member \$140.00

Non-Member \$165.00

**REGISTRATION OPENS ON NOVEMBER 1ST, 2019
AND CLOSSES ON JANUARY 3rd, 2020**

Maximum of 16 people in class so register early

Sudden flashes of insight don't just happen— they are the products of preparation. Preparation, therefore, is the key to success in watercolour.

Over 2 days you will look at subject selection, composition, sketching/perspective, colour theory and of course painting in watercolour. The goal is to set you up for success! Watercolour rarely rewards the painter who just squirts out a little paint and starts sloshing it around the paper.

"For a medium that is so fluid and organic I have spent a lot of time feeling tight and rigid when using watercolor. It was only when I started to work before painting that I began to feel more freedom."

Materials

The following is a list of what Ian currently uses. **You do not need all of the paints that he has!** He has marked the paints he uses most often with (***). **All paints are by Daniel Smith. Please check your tubes, you may already have the colour he is suggesting!!**

Paints

- Hansa Yellow Medium (PY97) ***
- Permanent Yellow Deep (PY110) ***
- Transparent Pyrrol Orange (PO71) ***
- Permanent Alizarin Crimson (premix, PR177, PV19, PR149) ***
- Ultramarine Blue (PB29) ***
- Cobalt Blue (PB28) ***
- Hooker's Green (premix, PG36, PY3, PO48, PY150) ***
- Green Gold (premix, PY150, PY3, PG36)
- Monte Amiata Natural Sienna (PBr7) *** or Yellow Ochre

- Quinacridone Burnt Orange (PO48) *** or Burnt Sienna
- Transparent Red Oxide (PR101)
- Van Dyck Brown (blend of PBr7)
- Payne's Blue Grey (premix, PB60, PBk6) ***
- Cobalt Teal Blue (PG50)
- Lavender (premix, PW6, PV15, PB29)
- Imperial Purple (premix, PB29, PV19)

What you need

Large brush for washes (1" hake for example)

Medium brush for middle values (No 12 Round is fine)

Small brush for details and calligraphy (Size 4 Rigger will work fine)

Paper

Arches, Saunders Waterford or Fabriano / 140 lbs / rough texture - try to work on a quarter sheet (11 x 15) and have at least one per class

Additional

Small sketchbook - I like the 5.5x8.5" size Stillman & Birn Sketchbooks (Alpha or Beta Series)
2B pencil, Corrugated plastic panel 12 x 18 inches or similar, Masking tape, Paper towel, Small spray bottle, Cellulose sponge



Colour...How to make it your Slave! with Catherine Robertson (acrylic/oil)

May 16th and 17th, 2020

Cost: Member \$140.00

Non-Member \$165.00

**REGISTRATION OPENS ON February 1st, 2019 AND
CLOSES ON May 1st, 2020**

Maximum of 16 people in class so register early

Class Description: Learn how to mix the exact colours you wish each time, no more 'mud', along with many other important and useful techniques necessary for harmony. The use of neutral areas, proportions, clarity, playing warms against cools, making colour 'glow', setting the mood, values and accents in colour etc.

A thorough colour knowledge assists in beautiful work as well as peace of mind in the often-confusing task of colour mixing. (we will be making our own 12-point colour wheel, based on the 12-hour clock)! One exercise will mix 'requested' colours and explains why we used what we did for the result.

Supply List:

Oils, Acrylics OR Prismacolour Coloured Pencils

Colours...

Cadmium Red Light, Cad. Yellow Light, French Ultramarine Blue, Viridian Green, Alizarin Crimson, Cerulean Blue, Titanium White, Cobalt or Ivory Black, any other colours of 'your' choice. *The equivalent colours if using coloured pencils.*

- Low odour paint thinner/solvent for Oils.
- water container(s) for acrylics
- paper peel palette for mixing
- brushes of choice but one 1/2" Flat
- pencil sharpener for coloured pencils
- any other favourite supplies you use yourself
- please bring along a picture or two you might use as subject matter.

- rags or paper towels
- 5 - 6, or more, small dollar-store canvas for practice. (approx. 8 " x 10" or larger. Your choice).
- A drawing pad if using coloured pencils




South Surrey and White Rock
Art Society

Pouring Watercolours with Jess Rice

June 13th and 14th, 2020



Cost: Member \$70.00

Non-Member \$95.00

REGISTRATION OPENS ON APRIL 2ND, 2020 AND CLOSSES ON MAY 29TH, 2020

Maximum of 16 people in class so register early—All levels welcome

By pouring watercolours you achieve the highest pigment level you can using this medium, come join in this fun workshop to get you out of your comfort zone and learning how to loosen up while you paint with this exciting medium. During this workshop you will learn what it takes to create deep, rich colours using the pouring process. As you paint you will learn how to let the watercolours do most of the work for you through proper paper/water preparation and mixing your paints to perfect consistency. You will also learn what subject matter works best for this process as we work through a couple of different paintings. You will definitely walk away with a refreshed, exciting view of watercolours.

Supply List

- 1 large terry cloth bath towel preferably white, your towel will get paint on it so best to use a used one.
- 2 water containers
- Small cups to pour watercolours with (you can get small clear ones from Dollar Tree)
- Large Round Brush #12 or larger
- Small Round Brush #5 or #6
- Large flat brush 1 inch or larger
- Watercolour palette

These are the colours I use and recommend but don't expect to students to have all of these. They should at least have a yellow, a red, and a blue to

use.

- Aureolin Yellow Or Cadmium Yellow Medium
- Quinacridone Gold
- Rose Madder Genuine or Cadmium Red Medium
- Alizarin Crimson
- Cobalt Blue
- Ultramarine Blue
- Phthalo Blue
- Phthalo Turquoise
- Pencil and kneaded eraser
- Masking fluid 2 full sheets of 140# Cold Press Watercolour paper (22x30 inches)
- Spray bottle



Animal Crackers with MARNEY ROSE EDGE

SEPTEMBER 19TH AND 20TH, 2020 (Watercolour)



Cost: Member \$240.00

Non-Member \$265.00

REGISTRATION OPENS ON JUNE 1ST, 2020 AND CLOSSES ON SEPTEMBER 4TH, 2020

Maximum of 14 people in class so register early

Join Marney-Rose in capturing a realistic, loose version of your favourite pet, bird or wild animal in watercolour. She will guide you through sketching to painting and bringing them to life with an easy method of painting eyes.

Supplies:

Bring what paints you have. You are not required to purchase more paint. These are the colors She uses...

- Quinacradone Gold (Winsor & Newton)
- New Gamboge (Winsor & Newton or Holbein)
- Yellow Ochre or Yellow Oxide Permanent Rose (Winsor & Newton)
- Scarlet lake (either Holbein or Winsor and Newton)
- Brown Madder -any brand Permanent Alizarin Crimson (Holbein or DaVinci)
- Mineral Violet (Holbein)
- Manganese Blue Hue
- Cerulean Blue
- Lavender - Holbien
- Cobolt Blue (Holbein)
- Phthalo Blue (Da Vinci) it is a green shade but the label does not state. Windsor Blue (Green Shade) is a substitute
- French Ultramarine Blue (Winsor and Newton) Or Ultramarine Blue
- Paynes Grey (Winsor & Newton)
- Quin. Burnt Orange (Daniel Smith) or Burnt Sienna by Winsor and Newton.
- Masking Fluid (I use Pebeo Drawing Gum)- not essential
- rubber cement lifter

Brushes are an assortment of rounds typically #6, 12, 16 and a 3/4" flat # 4 Chisel Blender for eyes and lifting fur, (Heinz Jordan or Expressions by Robert Simmons) again bring what you have.

Paper ½ sheet Arches 140 lb or 300lb and board appropriate.

Masking tape Paper towels, water bucket, 2 b pencil, Hairdryer. Reference photos.



Integrating Visual Elements in Drawing and Painting

2 Day Session with Richard S. McDiarmid (SFCA, NWS)

OCTOBER 3rd AND 4th, 2020 (Oil/Acrylic/Watercolour)



Cost: Member \$185.00

Non-Member \$210.00

**REGISTRATION OPENS ON JUNE 1ST, 2020 AND
CLOSES ON SEPTEMBER 18th, 2020**

**Maximum of 16 people in class so register early
All levels welcome**

In the beginning, learning to draw and paint is a process of learning to see relationships in a different way. We abandon the notion of “things” and embrace a new way of seeing. Painting is an extension of visual awareness and skills developed in drawing practice. Careful observation of visual elements and their relationship to each other is fundamental in our creative endeavours. Strength in communicating our chosen subject matter or intent is built on compositions grounded in recognition of shape relationships and the underlying value structure (relationship between light and dark). Of course, there are other visual elements to consider and identifying these relationships and how they integrate together in the drawing and painting process is the focus of this workshop introduction. We begin with the old adage **“the whole is greater than the sum of the parts”**.

Many different drawing and painting mediums and various tools and methods of application can be explored. This has been referred to as “the forming process”. The introductory workshop and PowerPoint presentation covers some fundamental considerations in drawing and painting. Included are, not only the relationships that we observe with chosen subject matter, ex. figurative or objects from life, photo reference, sketches and other conceptual ma-

terial, but also the changing relationships on our painting surfaces as we engage the many forming processes. The painting process may include various technical considerations such as chosen medium (ex. oils, acrylics, watercolour, mixed media) and the preparation of applicable surfaces before any layout or drawing is started. Following a selection and preparation of materials, the painting process begins by working with traditional and/or more explorative methods. Setting up the composition and design is a process of integrating visual elements such as shapes and their edge relationships, mass form and line, colour relationships of hue, value, intensity, dominance of colour and form and surface quality, to name a few. Brushes, painting knives and other tools of application are commonly used to execute the drawing and painting development. The workshop will include a PowerPoint presentation, demonstrations, and an opportunity to paint and focus on these visual elements in the process.

Drawing with brush and/or other materials: direct drawing of line vs implied line

positive and negative space in the painting format



Integrating Visual Elements in Drawing and Painting

2 Day Session with Richard S. McDiarmid (SFCA, NWS)

October 3rd and 4th, 2020



Basic considerations of value structure (relationship of light and dark)

- Overall design regarding light and dark and edge transitions
- The power of analogous value
- The importance of establishing mass form as well as contour relationships
- Adjusting contour and any necessary details on the drawing for painting
- Creating contrast (ex. line vs mass form, shapes vs sizes, edges, colour: (hue, value, intensity), implied energy in brushwork, texture, surface)
- Considerations in creating areas of higher contrast
- Is style important? Ex. – Realism, Impressionism, Expressionism, Abstraction
- From drawing to the finished painting – is consistency in how we interpret and express our ideas, important?

Suggested materials for the 2 day workshop:
(Bring your normal materials or at least the following)

Oils, watercolour, acrylic choose one medium only - Colours – white and black plus 3 other colours (ex. Red, yellow, blue) your choice. **If painting in oils odourless thinners and mediums**

Canvas, watercolour paper 1 or 2 pieces at 14x18 or 16x20

Brushes, painting knives at least 1 flat at $\frac{3}{4}$ " or 1 "wide brush, 1 round, 1 painting knife

Easel stand up or table top ok.

Palette can be throw away type or your choice

Reference material bring your own photos,

sketches etc.

Miscellaneous notebook/ drawing pad, pencils, paper towel, containers for water

A closing comment: in addition to the many art workshops and educational programs offered around the world, we have access to museum, library and on-line resources. Research and an interest in art, art history, and learning more about drawing and painting as a creative expression can unlock inspirational moments as we engage in painting and drawing. Enjoy the process!

