SUGGESTED SUPPLIES FOR HOLTER WORKSHOP

PAPER
Arches 140 lb CP (2 full sheets should be enough)
or 140lb CP Waterford
Additional paper -- remnants, blocks or other sizes for exercises.

For most assignments we will work 1⁄4 sheet (of 22x30 sheet).

SKETCHBOOK
Have a sketchbook or other loose paper for sketches and value studies.

PAINT

Make sure to have a warm and cool of each primary color.

Avoid student-grade paints.

Tubes instead of dry cakes.

The colors below are not all mandatory nor do you need to have the exact colors;

you may substitute with others you already have.

cad yellow light (M Graham or Daniel Smith)
cad yellow med (M Graham or Daniel Smith)
raw sienna, or yellow ochre (M Graham or Daniel Smith)
new gamboge (not the new WN color) (M Graham or Daniel Smith)

quinacridone gold (M Graham or Daniel Smith)
cadmium orange or azo orange (M Graham or Daniel Smith)

cadmium red light (M Graham)
or scarlet lake (Winsor Newton [not Holbien])

alizarin crimson (M Graham or Daniel Smith)
quinacridone violet or other violet (M Graham or Daniel Smith)

cobalt teal (M Graham or Daniel Smith)

cerulean blue (M Graham or Daniel Smith)

cobalt blue (M Graham or Daniel Smith)

ultramarine blue (M Graham or Daniel Smith)

burnt sienna (prefer the WN)

quinacridone rust (M Graham)
sepia (M Graham or Daniel Smith)

neutral tint (M Graham or Daniel Smith)

lavender (Daniel Smith or Holbien)

titanium White (M Graham or Daniel Smith)

or white gouache

Optional --
hookers green (M Graham or Daniel Smith)

sap green (M Graham or Daniel Smith)

PALETTE
Any palette will do. I usually use a John Pike palette and also an inexpensive folding palette on occasion.

WATER CONTAINER

Any kind will do.

DRAWING BOARD
I use a lightweight wood drawing board or mdf (medium density fiberboard) to mount my paper on.

TAPE
When attaching paper to the board, you may use clamps, push pins or any system that suits you.

I have been using tape lately to keep the clean edge that results when it is removed.
We may also use masking tape for masking. A wide roll would be good to have available (2” or ????)

EXACTO BLADE
Or similar tool for cutting masks.

MASKING FLUID
Bring any masking fluid that you may have (no preference).
Also, Masquepen that has a built-in fine point -- 2 sizes are available. ( Cheap Joe’s has these http://www.cheapjoes.com/catalogsearch/result/?q=Masquepen. I have heard that some Michaels and Hobby Lobby also have them.)

BRUSHES
I use a variety of brushes and seem to always have a new one that I am trying out for certain uses.

But I predominately use these brushes (mostly rounds and mops):

Escoda Ultimo #18 (synthetic)
Princeton Neptune Quill #6 (synthetic) http://www.cheapjoes.com/princeton-neptune-series-4750-synthetic- squirrel-quill-size-6.html
Rosemary #10

Rounds:
Escoda Prado #14 (synthetic) http://www.cheapjoes.com/escoda-prado-tame-synthetic-brush-round- size-14.html
Escoda Prado #10 (synthetic)
Escoda Prado #8 (synthetic)
Rosemary #12 Squirrel

Other good brushes:

Princeton Neptune #6

Silver Black Velvet 3/8” Striper (or a rigger)
Also either an Alvaro Castagnet Needle Point rigger
or Rosemary Extended Point which is the same type as the Castagnet brush

Or you might find these similar brushes:
Silver Black Velvet #16 and # 8 (synthetic/squirrel – these are great for the price).

I also have some flats and hake brushes that are useful for landscapes.

For landscape, any kind of brush can be useful.

Also scrapping tools, palette knifes, old credit cards etc.

PENCIL and ERASER
A variety of lead hardness -- some soft and a 2H for detail.

A kneaded eraser.

STRAIGHT EDGE
Have a ruler or other straight edge.

EASEL
While many painters are not accustomed to painting vertically, I would like everyone to try it.

I vary the angle that I paint, so an easel that can adjust easily is perfect.

I often paint very vertical for portraits and more flat for landscapes.
I have a Plein Air easel from enpleinairpro.com that is very versatile.
I also often use a French Box easel that can be tilted at any angle.

TOWELS
A good absorbent cloth towel or roll of paper towels will work well.

SPONGE
I like to have a sponge handy for a variety of reasons.

I find a Dupont Cellulose household sponge is the best for general purposes.

And I have resorted to using a Mr. Clean Magic Eraser sponge occasionally. Used sparingly, it can save a painting and lift your watercolor back to white paper.

SPRAY BOTTLE

It is good to have some kind of spray bottle that you can use to mist your painting to keep it moist or on occasion get interesting effects.

Any type that gives a fine mist is good.

PHOTOGRAPHS
We will be working from photographs.

For waterscapes/landscapes:
Shoot lots of photos leading up to the workshop (landscapes, cityscapes, people in various environments).

Shoot in natural light (no flash).
Look for interesting shadow patterns.
Try shooting some photos toward the sun to get cast shadows coming toward you.

Pick photos with lots of good light and dark patterns. These can make very nice compositions.
Also bring reference photos of people in a variety of situations.

Look for a way to crop the photo to give you an interesting composition.

Print your photo as an 8x10 if possible.

CAMERA
Bring your camera. We will work briefly on capturing a good image and you may find having your camera available will be a bonus.

Any good camera will do. I use a Nikon Digital SLR. I have even used my phone to capture an image that has become a successful painting.

COMPUTERS
If you have a laptop computer or tablet you may bring it so you can also have your photo available digitally (great for zooming in to see details).

THE DRAWING
We will be preparing drawings for landscapes in class or as homework assignments.