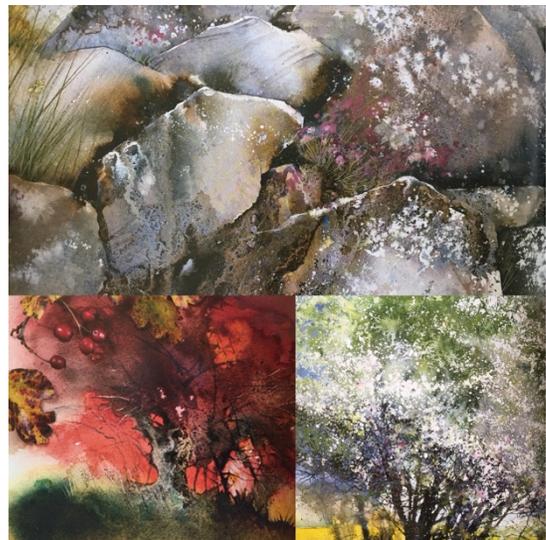


Transcendent Landscapes – Paint This

Pre-planning sheet



images are examples of work done by John Blockley and his daughter Ann Blockley from their books “Country Landscapes in Watercolor”, “Watercolor Interpretations”, and Ann’s new book “Watercolor Workshop” respectively. John’s are out of print at this point, although his daughter has recently



published a new book about her father and his artist journey. We will use these and others as inspiration to experiment and practice with our own materials and creative curiosity!

Techniques and materials to approach these examples will be determined by time allowed in the Paint This format. This topic will also be a Mini-workshop later this fall with additional techniques and materials requiring larger sink areas and workspace at Sans Souci

For maximum fun and experimentation, I want to stimulate your artist brain to think about tools and materials for making shapes and making marks – other than conventional painting techniques. You DO NOT need everything on this list!

Tools:

Palette knife(s) – I would suggest a small metal diamond shape, and an offset spatula shape:

X-acto knife (new blades!) and a razor blade if you have one!



Small, hard bits of branches about the size of an ink pen with different shaped ends for dipping into paint or ink and making marks.

Old T-shirts torn into 4x4" chunks or so – for lifting with thumbprints – more sensitive than paper towels

Inexpensive hog's hair bristle brushes (hardware store) – one for painting and one for use with masking fluid.



Nib Pen (see the photo)

Sand paper or steel wool – a few different grits (don't purchase, but if you have some in the workshop...!!)

Irrigator/lab bottle (for forceful irrigation). Larger will be more useful. Add a big bottle to your kit (bring your small bottle too!)

Several old bath towels for potentially messy painting/inking plus a plastic table cover.

Materials:

Sketch materials (sketch book??) – paper, 2B pencil, eraser

White candle (no scent) – acts as a resist

Oil pastels – also act as a resist

Masking fluid with various applicators: toothbrush, crochet hook, skewer, hog-bristle brush, liner brush.

Granulation medium – Winsor Newton product

Gouache – white Even better – consider a tube of permanent white gouache – it doesn't lift.

Gesso - white

White chalk and other chalk pastels

Cling film (like Saran)

Watercolor pencils – a small set with darker earth tones especially

Conte' crayons – drawing set (black, sanguine, sepia, white)

Charcoal – soft sticks

Permanent India Ink - black

Acrylic Ink – consider a raw umber, gold or silver metallic, some bright color such as orange or teal. Alcohol ink doesn't work well.

Paints – it's likely you have everything you need already on your palettes – I will emphasize a few you may not that would be fun to add to your kit:

Cadmium Red

Cad Orange

Yellow Ochre

Winsor Yellow or Lemon (or Aureolin or Hansa)

Raw Sienna

Burnt Sienna

Raw Umber
Burnt Umber
Payne's Gray or Lamp Black
Ultramarine Blue
Cobalt Blue
Winsor Blue (Pthalo blue)
Cobalt Teal
Hooker's or Sap Green

Winsor Green (Pthalo green)
Brown Madder Alizarin (from Nita Engle project?)
Any of the Quinacridones – strong transparent stainers
Any of the Daniel Smith Primateks –
awesome granulators

Papers:

Arches will continue to be the paper of my choice. For this series, 140lb cold press will be the main paper. A few pieces of hot press 140 lb might be fun to play with – trying techniques on both surfaces for a different result.

Due to limited sink space and working with potential mess, I suggest most experimenting be done on quarter sheets. They do NOT need to be stretched – in fact, some techniques will require moving your paper in different way to break up paint and create granular textures. I would suggest bringing boards to fasten paper to when needed, and definitely easier to transport and dry flat on a board.

Raw materials and reference photos

I will provide a few things for us to begin with, but you might want to collect photographs of field weeds, big panoramas, tree stands, etc. to use for sketching ideas as you work on your own pieces.

Ideas: Weeds that do dramatic things as they go to seed like cow parsley, teasel, grasses around piles of rocks, rock walls, wooden fences, skyline buildings such as ranches or farms that can be connected in a sketch, etc. Trees, rocky walls, fields, sky. Rambling farm buildings to quick sketch on a hilltop for scale.