



ARTISAN-SPONSORED WORKSHOPS

CREATE WATERCOLOR STILL LIFES THAT ROCK! *with Jeanne Hyland*

Cost: \$198 plus tax

Maximum 10 students. NO REFUNDS after February 21st.

Friday & Saturday, February 24 & 25, 10am-5pm
At the Santa Fe Store

Have fun exploring the range of what watercolor can do — discover what transparent and opaque wet glazing on saturated paper can achieve in depth, richness & luminosity. Learn to control edges, glaze color layers for rich color and form, and easily feather in gradations. Develop strategies to distill your subject into simple shapes, values and colors. This process can be used with other subjects as well. Make your subjects exciting and colorful! Work from a supplied subject or bring your own. Materials list provided upon registration. All levels welcome. Includes 1-hour lunchbreak.



Workshop Parking

Please park on Maclovía,
Artisan's side street.
Thank you.

Materials List on Next Page



Jeanne Hyland teaches lively and popular workshops in her unique flexible "Wet & Workable" method taking the "hurry" out of watercolor. Jeanne is known for her remarkable colorful portraits, expressive floral and still life paintings. She paints her subjects with passion and vibrant colors. BFA, École des Beaux Arts, France, 25 years commercial design. Current & past Board of Directors; NWS. Instructed: Brand Studios, CA, LA Academy Figurative Art, Art Expos & internationally. Instructs in Santa Fe & nationally. In "How Did You Paint That? 100 ways to paint still life & florals Vol. II" and a contributor to 2013 North Light book, "Creative Freedom". Visit Jeanne's website: JeanneHyland.com

Register today at the front counter
or by calling **505-954-4179**



MATERIALS LIST

Bring In This
Materials List
for
10%
DISCOUNT

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10am - 5pm | Santa Fe Store

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MATERIALS

Bring enlarged photos of 2-3 simple subjects that excite you. If you work only from emory/imagination, sketch out your concept. Bring either good quality 8.5x11 prints of photo(s) or simple thumbnail value sketches. It's helpful to have a black & white version of the photo(s). Be realistic about what you can paint in 3-4 hours each day. It's better to get further in the process with painting a simple subject.

Stiffer brushes/hold less water — and “normal” watercolor brushes. Find a couple stiff, inexpensive brushes Or synthetic brushes suited for acrylic paint with a thin “profile”. Examples of brights or angled brights/shaders: Silver Brush's Bristlon (#1902), DaVinci's Impasto (#7105) Raphael's Textura (#870) or Princeton's Dakota (#6300) series. You will need at least a couple stiff flat brushes — 1 to 1/2 size. One typical watercolor wash brush. A medium-size synthetic WC brush, not tiny eyelash size! The typical natural sable, squirrel brushes don't work well for this approach — they hold TOO much water and can't push full-bodied watercolor paint around. I'll have a few “loaners” for those who end up with brushes that don't work. And I'll have my “Magic Brush” for sale at the workshop: \$25.

Plastic corrugated board (white). Generally at art stores (large enough to fit well around an 11 x 15 paper sheet). Sign shops, hardware & craft stores often carry it, too. They sometimes call it by other names or don't even know they have it! An acrylic/plexiglass sheet works, too. If you don't have them, bring a plastic trash bag and you can wrap your foamboard or wood board. 16x 23 up to 23x 31 .

(Optional) Kitchen cloth (viscose shammy). Can be bought at Trader Joe's (about \$4 for 2 pieces that work for 1/4 watercolor paper sheet). Some have found the viscose shammy at the Dollar Store, hardware stores, etc. You can work without this during the workshop, so it's not critical. I'll have much larger viscose shammys for sale at the workshop: \$12.

Good paper. I recommend Arches 140# CP for a reason. It needs to take a beating. Don't try to work with cheap paper — it can be very frustrating (it won't be “you” — it'll be the paper). Buy a full sheet & cut/tear into 4 pieces. Other comparable papers; Saunders Waterford, Lana Aquarelle, Richeson “Quiller”. (No need for pads or blocks.)

A sheet or two of tracing paper, a sheet or two of sketch paper, graphite drawing pencil or WC pencils.

A good sized cellulose kitchen sponge. Water container of your choice. Any other “fun” tools you desire to try.

Notebook or camera for note taking. I'll also have my three DVDs for sale that show the Wet & Workable process (\$25 each) that can serve as “note taking” after seeing this process.

Palette: Simple white plastic palette with large mixing areas with a cover for transporting. Suggestions: Jones Color Round II, Quiller Travel, Martin Mijello Atelier, Robert E. Wood.

Paint. Bring MOIST paints. This is IMPORTANT. Pre-wet/rehydrate your regular palette colors prior to workshop or bring tubes. If a new student; it's best to have a few “professional-grade” paints than a large set of “student-grade” ones. You'll get much better results. Minimum; 3 primary colors — red, yellow, blue. Next; secondary colors — orange, purple, green. Titanium white is helpful for the “Wet & Workable” approach.

(Optional) Colors you might purchase for this approach: Da Vinci/American Journey watercolors : Titanium White, Coastal Fog, Periwinkle, Skip's Green, Andrew's Turquoise, Nickel Titanate or Holbein's Naples Yellow, Jaune Brilliant #1, Verditer Blue, Terre Verte, Cobalt Violet Light. Bring colors you already have that tend to be opaque... all good quality (moist) paints work. Colors such as Cerulean Blue, Yellow Ochre, Sap Green, etc. If you have Titanium White in addition to your standard colors, you can mix about anything else you'll need from that.

All items available at Artisan: 505-954-4179