

**Ev Hales:**  
**Basic requirements**  
**Watercolour workshop 2017**

**Photographs** of selected subject, preferably those taken by yourself, need no less than 6 no more than 12.

**Paper:**

**Minimum of 2** different surfaces...HP, and CP or Rough and include favourite surface. Brand can be varied as each is different.  
Bring a paper you have but have never known how to use.

**Paint:**

**I do not mind what colours people bring** - part of what I do will show the differences and then it is up to the individuals to select, with understanding, what they want to use.

**I use :**

W & N Aureolin, Raw Sienna Burnt Sienna, Cobalt Turquoise, Ceruleun, Cobalt and Ultramarine Blues.

HWC Rose Madder, **do not purchase W & N** Rose Madder

**Surface:** If you have any people with old office calendars either from school or office these are perfect as they are a perfect fit for a watercolour sheet and make a great backing board that is lightweight and practical - Board large enough to tape down a **Half sheet**

**Masking Tape**

**Palette:** one with about 6 good wells to mix decent puddles.

**Brushes:** **Whatever you usually use,**

Include a Square or hake or taklon brush 1 1/2" or larger

Small pointed brush for accents and long rigger.

1/2" Taklon white fairly stiff hair is handy for lifting

**BUNNINGS** have excellent Renoir brushes in their craft section – these are inexpensive and work well

**Graphite pencil** 3B or 4B ( no wood all lead )

**Sketch pad** and or old pieces of w/c paper for trying things out.

Rag

*Ev Hales.*

## **Exploring our world in Watercolour**

*Possible options Mallacoolta 2017*

These two days will be spent exploring the watercolour medium and how we can use particular aspects to amplify what we are trying to say when painting. Hopefully some outdoor sessions will help target the techniques to the subjects people may want to explore

Day 1: Discussion of the different surface available for painting in watercolour will reveal a whole new world of possibilities.

Practical exercises and paintings will give the student a glimpse of how critical the paper surface can be for obtaining a specific effect.

Day 2: Now we understand some of the surface issues the next critical component is the paint pigment. You will learn how to get the most from the pigments you have what there positives and negatives are and how to have maximum flexibility with the way you work.

Day 3 and 4 will be determined by the group and interests there of, we can explore specific subjects or expand on techniques or do an extra session on location.

Subjects for these two days will vary according to the interests of the participants. Bring your own images and I will explore the best papers and approach to present the image you want to create.

At the end of these two days you should have a greater understanding of the mechanics of the watercolour medium and more control over the whole process. I also suspect that you will be surprised at what is possible when you move out of the box into some new surfaces on which to work.