



Materials List

Lillian Orlowsky + William Freed Museum School

Splash Dynamic - Bold Watercolor Painting

With Tim Saternow

Please come prepared with the materials below

[List Provided by Teaching Artist]

Come paint the gorgeous old seaside houses in Provincetown!
These notes and guidelines will help you understand how I approach a painting and what to expect from my workshop.

This is a painting workshop, SO PLEASE ARRIVE AT THE WORKSHOP WITH YOUR DRAWING COMPLETED ON WATERCOLOR PAPER. See below.

Please look at my website (<http://www.timsaternow.com>) and see what I paint.

You DO NOT have to choose an image like mine, but it will give you a very good idea about what my painting subjects and techniques are like.

WORKSHOP GENERAL OUTLINE:

Intros and guidelines
Preparing a **Value Sketch** of your research
Discussion of correct **Linear Perspective**
Demonstration (I will be painting throughout the workshop).
Grisaille Technique
Focal Point importance
Counter Points
Spatter, drip and bloom demonstration
One-on one instruction

RESEARCH PHOTOGRAPHS:

I tend to paint NYC urban landscapes and older Provincetown houses.
But any city, town, industrial area, gorgeous travel shots, or farm scenes are great.
Research **should be** mostly of architectural subjects.
Be aware of too many trees or too much sky.

Also be aware of photos that look GREAT as a photo (sunsets, night scenes, lots of reflections, 'photo effects' like blurring, burn-outs, etc.).

*Ask yourself: Where can I take this research with paint that goes beyond this photograph?
How can I make this a much more exciting painting than a photo?*

If you're not sure how to answer this, then this workshop is perfect for you.

* Please remember: *We are not here to duplicate photographs.**

If you are unsure of any of these following notes, please feel free to email me:

Tim.Saternow@gmail.com

- All your research photographs **must be printed on paper** (5x8" or 8x10"), **one in COLOR AND one in BLACK AND WHITE** (this can be a photocopy of the color photo). You may also have larger copies.
- **DO NOT only have this photo on your phone or iPad. This drives me crazy.**
- Find an image you like. It's a drag to spend hours on something that doesn't excite you or that doesn't connect with you.
- There should be a **strong sense of light direction (sunlight & shadow)** -- good highlights and shadow areas. Hint: The shadow shape and light shapes are the most important aspect of your composition – not the details. If you are unsure, look at your research with your eyes squinted. This will take out the details and show you're the broad shadow and light shapes. If you don't see these shapes, then your research does not have a very good VALUE RANGE (or Value Pattern).
- Find an image with a strong composition. Foreground, middle ground, and background details are important.
- Do not choose an image that is overly complex, or a street scene with too many windows, or delicate line work.
- Not too much sky – 20% or less is good.
- **All students must come to the first class prepared with a full drawing in pencil on a sheet of 22x15" (half sheet) or 22x30" (full sheet) Arches ROUGH or COLD PRESS watercolor paper (either 140 lb. or 300 lb. paper).**
Your painting may be completed during the workshop, so if you paint fast, plan ahead with others drawn out on paper.

How to get your image onto the watercolor paper: freehand draw it; blow up the image by photocopying and trace it or transfer it onto the paper; or grid the image up; or project it (art projector or digital projector) and trace.

If you are unsure about getting your research blown up and transferred on the wc paper, please contact me.

Email: Tim.Saternow@gmail.com

SUPPLY & MATERIAL LIST *Do not skimp on your paper or paint. *

(I have noted *BLICK* materials but only as a *suggestion*. You can use any art store you'd like.)

PAPER: *Arches Watercolor paper*. 30x22" Rough or Cold Press (140 lb. or 300lb)

<https://www.dickblick.com/products/arches-natural-white-watercolor-paper/?fromSearch=%2Fsearch%2F%3Fq%3Darches%2520watercolor%2520paper>

BRUSHES:

Range of good Flats* (1", 1/2", 1/4") – I almost exclusively use flat brushes.

<https://www.dickblick.com/products/dynasty-finest-golden-synthetic-flat-brushes/>

Range of good Rounds* (3/0, #1, #2, #4, #6)

<https://www.dickblick.com/products/dynasty-finest-golden-synthetic-round-brushes/>

1/2" or 1" 'chip brush' ("China" bristle paint brush - cheap at any hardware store)

https://www.homedepot.com/p/2-in-Flat-Chip-Brush-1500-2/100626098?MERCH=REC_-seArchViewed_-NA_-100626098_-N

Range of cheap 'craft' paint brushes, rounds and flats, 1/4" to 1" (great for texture.)

Suggestion: *BLICK Essentials*, pack of 12 brushes, rounds and flats:

<https://www.dickblick.com/products/blick-essentials-craft-value-brush-set/>

Any other brushes you like. Oil painting brushes are fine (what's the difference?)

Watercolor Palette – any kind or style you like:

This *Mijello Fusion Palette* is watertight for travelling with a wet palette:

<https://www.dickblick.com/products/mijello-fusion-airtightleakproof-palettes/>

or at Jerry's Artarama, or on Amazon

Drawing pencils, soft and hard (2H – 6B)

White eraser (best is 'Staedtler Mars') or any plastic eraser.

<https://www.dickblick.com/products/staedtler-mars-plastic-erasers/>

Straight edge (a ruler or 'C-thru Transparent Ruler' – from any art store)

<https://www.dickblick.com/items/westcott-beveled-plastic-ruler-18-8ths/>

Water containers

Rags (I only use old t-shirts) or **paper towels** (without textured pattern)

1/2" Drafting tape or Yellow FROG Tape or 'Blue' tape (at your hardware store)

<https://www.homedepot.com/p/FrogTape-Delicate-Surface-1-41-in-x-60-yds-Painter-s-Tape-with-PaintBlock-240965/203081281>

If you use Masking Fluid: *Winsor & Newton Colourless Art Masking Fluid* is the best.

<https://www.dickblick.com/products/winsor-newton-colorless-art-masking-fluid/?fromSearch=%2Fsearch%2F%3Fsearchword%3Dmasking%20fluid>

Drawing board just a bit larger than your paper (cardboard or foam board)

Binder clips or drawing board clips (to hold paper to board)

PAINTS: ***Winsor & Newton Professional Watercolors (5ml)*** or similar *professional WC.*
(DO NOT USE 'Student Grade' *Cotman* or *Grumbacher*)

***** Must include: Winsor & Newton Payne's Gray. *****

Very basic plein air palette suggestion – you really don't need any more than this:

* **W&N's Payne's Gray (semi- opaque). Required!** *

Cobalt Blue (staining)

French Ultramarine Blue (transparent)

Cadmium-Free Yellow (opaque)

Yellow Ochre (semi- opaque)

Cadmium-Free Red (opaque)

Burnt Sienna (transparent)

Burnt Umber (transparent)

Vandyke Brown (semi- opaque)

Naples Yellow (opaque)

Cerulean Blue (semi- opaque)

Suggested additional colors you might like, not required:

Indian Yellow (transparent)

Cadmium-Free Orange (opaque)

Winsor Green-Yellow Shade (transparent)

Sepia (opaque)

Raw Umber (transparent)

Titanium White (opaque white)

Prussian Blue (transparent)

Quinacridone Violet Blue (transparent)

Quinacridone Gold (transparent)

Venetian Red (opaque)

Permanent Alizarin Crimson (transparent)

White Designer's Gouache (Small)

And any additional colors from other brands you might like.

Please Note: Tim will have books and a limited number of archival digital prints of his paintings for sale at the end of the workshop.

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NOTES:

During this workshop I will be constantly asking you:

FOCAL POINT :

*What's the **FOCAL POINT** of your painting?*

How can you make anything the FOCAL POINT?

Emphasis by color

Emphasis by contrast

Emphasis by isolation

Emphasis by placement (in center, use of line, arrows, people looking)

Radial Design

(There is also Absence of Focal Point – think Jackson Pollack.)

CONTENT:

What do you want to say?

This is also known as 'content' – what is the artist (you) trying to say? (Not easy...)

COUNTER POINTS:

Below are what I call my **Counter Points** (or contrasts and variations).

These are what will make any painting exciting:

Bright / Dark

Sharp / Soft

Cool / Warm

Solidity / Transparency

Chroma / Grey

Vertical / Horizontal (Diagonals suggest *movement!*)

Most artists look for something fresh to paint; frankly I find that quite boring.

For me it is much more exciting to find fresh meaning in something familiar.

Andrew Wyeth