

## Loose expressive Watercolour Painting with Adrian Homersham

This course will introduce you to techniques that help to create loose expressive watercolour paintings. The course will cover a wide range of subjects and approaches and will also include instruction on compositional tricks for well-designed paintings. We will work at great speed with a fresh subject tackled each; details of any visual references required for a lesson will be supplied a week before the session. The course is ideal for both beginners and those with previous experience of working with watercolour.

### Suggested Equipment

Please find below a list of suggested equipment DO NOT WORRY if you don't have the exact colours, paper, or brushes etc, my list is only a suggestion. It would be useful however to bring along the items from the Extra Non Watercolour Brushes and miscellaneous Equipment lists at the bottom of the page; I'm sure you will have a vast majority of these already and any you don't can be purchased very cheaply.

### Paint

I like to use tubes rather than pans as this allows me to get lots of juicy pigment onto my brushes with ease. If you do work with pans I would stick to artists quality paint as this tends to be moister than student quality brand pans.

### Suggested Colours - Windsor & Newton Cotman Range

#### *Earth Colours*

Raw Sienna PR101 • PY42

Burnt Sienna PR101

Burnt Umber PBr7 • PY42

Light Red PR101

#### *Reds*

Alizarin Crimson Hue PR206

#### *Blues*

Ultramarine PB 29

Intense Blue PB15

#### *Yellows*

Lemon Yellow Hue PY175

Gamboge Hue PR209 • PY150

#### *Neutrals*

Paynes Grey PB15 • PB29 • PBk7

### Paper

If possible please bring along loose sheets of paper this will allow you to cut them into the different shapes and formats.

I prefer using a 140lb (300gms) NOT surfaced paper which I find to be very versatile and suitable for both smooth washes and dry brush work. I personally use Fabriano Artistico Extra White but any NOT surfaced paper would do including Bockingford which I also use on occasions. I do tend to stick with white papers rather than traditional white to keep my colours pure, clean and bright. I prefer 140lb paper to heavier alternatives as I like my work to dry relatively quickly and enjoy working at the speed of the natural drying cycle of the paper. Try to avoid expensive papers as they may inhibit experimentation and chance taking when you paint.

You may also wish to bring along a few old paintings or scrap pieces of paper to use for the warmup exercise and for sketching and practicing. A good quality sketch book or some heavy sheets of cartridge paper could also be used.

### **Brushes**

You will need four types of watercolour brushes.

1. A wash brush this could be a Hake a mop brush or large goat hair, synthetic or sable brush. I tend to use a hake or large goat haired calligraphy brush for my washes.
2. A brush capable of forming a reasonable point to create shapes. I use a goat haired calligraphy brush for this, but a sable or synthetic watercolour brush would work just as well.
3. A brush that can create lines and fine marks. I use a rigger or a small sword liner.
4. A 1 Inch Flat Brush there are many different types of this.

### **Extra Non-Watercolour Brushes**

We will also be using some non-conventional brushes, these will include:

An old toothbrush

A cheap 1/4 inch or 1/2 inch

An old acrylic bristle brush

### **Other Miscellaneous Equipment**

A soft pencil 4b is ideal

Watercolour pencils or intense sticks

Masking tape

A palette knife

A large water pot (I use a paint kettle from a hardware store)

A board to tape your paper to

Wax candle or white oil pastel

A hair dryer

A stick

A natural sponge

A palette

A board to tape your paper to

### **Palette**

I use a plastic tray palette; this is basically a plastic butcher's tray without any compartments for individual colours. I have a couple spare for you to borrow if you would like to try using one. Alternatively, you could simply use a white dinner plate. Working with a palette of this kind encourages the use of full washes rich with pigment.