

Cherry Hood Watercolour Painting Workshop Materials List + Photograph Instructions

Materials List

So you can get the most benefit from attending one of Cherry's workshops you will need particular art materials. Please read this page carefully as the materials required are quite specific.

Brushes

You will need a selection of brushes including a large 5cm wide brush. These are essential for the workshop, please see details below. Please bring:

1 x FLAT soft nylon or synthetic brush which is 5cm wide. The 6cm brush is too large for the paper we are using in the workshop.

2 x large soft FLAT synthetic brushes from 2cm and wide up to 4cms wide.

3 x ROUND nylon brushes from fine for detail to large for washes. Check when you buy them that they have plenty of spring back when wet and bent and that they form a good sharp point. The picture is a good example of what you need.

At least one 1cm square finish VERY STIFF nylon or synthetic oil painting brush, these are great for scrubbing back small areas.

Try to find brushes like these – all synthetic bristles, plenty of bounce back when wet. The bristle or handle colour is not important. Reno brushes from Dollar Shops or discount shops are excellent quality. These brushes are essential for the workshop.





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Paint

Windsor & Newton watercolour paints in 6 colours are required.

Required colours 14ml tubes – Van Dyke Brown – Naples Yellow – Titanium White 5 ml tubes: – French Ultramarine Blue \$16 – Alizarin Crimson (non permanent)– Black (lamp, mars or ivory)

Optional colours 5ml tubes – Burnt Sienna – Prussian Blue

Paper

Watercolour paper has a gelatin medium called sizing on the surface which makes it perfect for watercolour painting.

Bring at least 3 large (580mm x 760mm) sheets of Arches watercolour paper. Substitutes are not suitable, please see details below. You may choose Arches watercolour paper in rough or medium – (cold pressed) or smooth (hot pressed), it's a matter of your taste. Buy 300 gsm or 640 gsm (we will not be stretching the paper)..

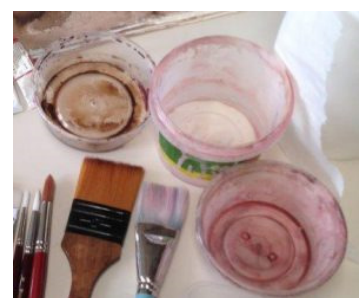
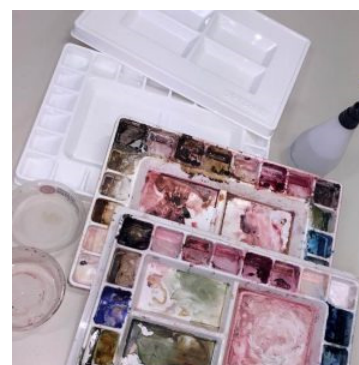
Please don't roll your paper. Do not bring Chinese calligraphy paper as it is too absorbent. Printing paper is also too absorbent because it does not have sizing on the surface and all-purpose paper is often not absorbent enough.

Palette & Containers

A LARGE rectangle WHITE PLASTIC PALETTE. Bring a palette with plenty of pots for paint, plus places for mixtures and watery mixtures, as pictured here.

You need 6 x small, shallow containers. Shallow plastic dip or takeaway containers are great. A large opening is needed for your big brushes. White or clear so you can easily see the colour of the paints or the dirtyness of your water. We will be pouring paint which has been mixed up in these containers. Screw top containers are handy to take home left over mix especially the flesh colour which can be difficult to get right.

Paper towels, spray bottle and bits and pieces





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Bring two large rolls of soft, very absorbent paper towel (my favourite brand is Handee). Paper towel is not just for cleaning up but it is a very important part of your painting equipment.

A cheap plastic 500ml water spray bottle from Bunnings. You can also get a small fine spray from art suppliers

A ruler and waterproof pen, fine or medium – not thick.

2 x very large sheets of cheap bond or low grade cartridge paper or similar paper for making long strips for measuring and scaling up (not for painting on).

Masking or sticky tape.

Scissors. In the cleaning section of the supermarket you can find a little white sponge called a 'Magic Cleaner'. It's for cleaning marks off walls extra. It is great for cleaning sections of your painting which need to be changed.

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Preparing your photographs

In Cherry's workshops participants work from photos. A great photo can inspire a great painting.

Gerhardt Richter (in 1964-65) said *"The photograph is the most perfect picture, it does not change; it is absolute, and therefor autonomous, unconditional, devoid of style. Both in its way of informing and in what it informs of, it is my source."*

An excellent image is key to your success in this workshop. Students will be painting a face.



Your own photo prints

You've found a wonderful photograph, it's beautiful, interesting and clear and sharp. This photo is just the starting point to inspire your painting of a face.

The photo will be used to help you shift your existing perception of a face. The photo is already a perfect image. You want to try and let it tell you how to make your painting. In this way you can shift your way of thinking about the face.

If you let the photo tell you what to do you may not just keep on doing the same old thing that we have always done before.

You can scan and print it out in large form so that it's easy to paint from. The face part of your photo should measure at least 250 mm high in your print.



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Taking Your Own Photos

Please use a camera (please don't use a phone or a tablet as it is wide angle) to take your photo. You need to be about 2 metres away from your subject with the subject's head and shoulders filling the frame.

If you take your own photos of friends or family, try to not have teeth showing and try for a front-on image. Don't take them outside where bright light makes your subject squint or frown. Next to a window indoors is best, without direct sun shining on them.

Avoid light which shines up or reflects from below the face as this looks very unnatural in a painting. For example, you would have light under the eye brows instead of shadow and shadows on top of the cheeks under the eyes.

Avoid shooting up at the subject's face. It is unattractive to be looking up someone's nostrils in a painting which may last a life time. If they are taller than you ask them to sit on a chair.

Your subjects face still needs to fill the frame of your camera. This way you will have a more naturalistic image.

Ideally experiment with focal lengths. You will see the difference on your digital display. Choose the photo you like of these experiments. Take lots of photos so you have lots to choose from. A slight tilt of the subject's head one way or the other can change their look quite substantially.

Look at my faces on Google images, there are dozens of good examples. Notice they are predominantly front on, looking at you, chin slightly down, side lighting, no smile. This is what the workshop is all about so your image is key to your success.

New Cherry Hood Workbook

Cherry will provide her new 35 page Workbook for \$20 to students. This workbook is designed as a companion to the workshop.

Please place an order with Cherry prior to Monday the 6th of January 2020 and bring \$20 cash to your workshop.

Email: cherryhood@icloud.com

It's packed full of illustrations and information about Cherry's unique measuring and scaling technique for drafting the large face. (This workbook does not cover painting, but the workshop most definitely does!)