

Dillman's

ART WORKSHOP RETREAT

Tony Couch

WATERCOLOR: YOU CAN DO IT!

Sept 16-21, 2018 (Three and a Half Teaching Days)

Returning to Dillman's for the 10th year in 2018

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OFTEN students ask "which supplies should I bring to the workshop?" The best answer is "whatever you've been using", since what I use may not be suitable to everyone, and nothing I teach depends upon a particular tool. On the other hand, those who have never painted in watercolor need some guide, so I'll tell you what I use:

PAPER: I use Arches 140# cold press and paint on full sheets (22x30) and half sheets (15x22); you may prefer a smaller size mounted in a block.

BOARD: If you're using a block of paper, you don't need a board. If you paint on loose sheets, you do. I cut the board about 1/2" larger than the paper on all 4 sides, then use 4 ordinary paper clamps (office supply store) to hold the paper to the board. For a full sheet the board is about 23" x31"; for a half sheet it is 16" x 23". I use waterproof material such as Lucite, Masonite, Gatorboard, or 1/4" plywood coated BOTH sides with spar varnish.

EASEL: Handy, but you don't need one. Use a card table outdoors or sit on the ground with your gear around you. Inside, use any table. I travel with a Grumbacher "386" French Easel, placed in a hard shell 2 suit suitcase with my clothes packed around it. Airline destruct proof!

PAINT: I use tube paint. Except for ultramarine and lemon yellow, I see no need for you to get the expensive Windsor-Newton or Grumbacher fat (15mm) tubes; you'll do as well with Grumbacher "Academy" or Windsor-Newton "Cotman" 7.5mm tubes. Ultramarine is a bit more transparent and lemon yellow a little more fluid in the more expensive version. I use this list:

- Lemon or hansa or Aureolin yellow
- New gamboge or cad yellow med.
- Raw sienna or yellow ochre or Quin Gold
- Burnt sienna or Quin Burnt Orange
- Grumbacher red or cad red med.
- Alizarine or Carmine or Quinacridone Red
- Ivory black
- Ultramarine or French Ultramarine blue
- Thalo or Windsor or Prussian or Antwerp blue
- Thalo or Windsor or Prussian or viridian green

PALETTE: Any with large wells and a cover will do; I use a Robt. E. Wood palette.

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LAC DU FLAMBEAU
WISCONSIN 54538

715-588-3143
WWW.DILLMANS.COM
ART@DILLMANS.COM

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BRUSHES: Red sable is fine, but expensive. You'll do as well with nylon -- sometimes called "synthetic hair". There are rounds and flats. I use a #8 and a #12 round and a small "rigger" (Good riggers are Grumbacher #4702, size 3 or Windsor-Newton #860, size 3 or Robt. Simmons #750 size 3). In the flats I use a 1/4", a 1/2", a 3/4, a 1" and a 2".

ETC.: I use a couple pint-size cans for water. A cellulose artificial sponge (hardware store), a #2 office pencil, a plastic eraser, Kleenex, an old towel, and a small knife and/or a single edge razor blade for scraping paint on or off, and for stamping.

Be sure to bring photos, sketches or whatever reference material you use so you'll have something from which to work if you paint indoors. A pair of binoculars would come in handy to see close-ups of the demos from anyplace in the room.

Mail order houses are dandy for art supplies; they have "800" numbers and will generally send a free catalogue if you call and ask. They have everything, cost less even with shipping, and you pay no sales tax (unless you live in the same state as the mail order house). Here are phone numbers and locations for a few of them:

- Artists Connection (NY) 1-800-851-9333
- Art Express (SC) 1-800-535-5908
- Art Supply Warehouse (NY NC) 1-800-995-6778
- Cheap Joe's Art Stuff (NC) 1-800-227-2788
- Daniel Smith (WA) 1-800-426-6740
- Dick Blick Art (IL IA PA CT GA NV MI) 1-800-447-8192
- Napa Valley Art Store (CA) 1-800-648-6696
- Meininger Art Supply (CO) 1-800-950-2787

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