

Dillman's

ART WORKSHOP RETREAT

Jeannie McGuire

WATERCOLOR: FIGURATIVE DESIGN AN INTUITIVE APPROACH TO CHARACTER DEVELOPMENT

Aug 19-24, 2018 (Four Teaching Days)

Returning to Dillman's for the 2nd year in 2018

www.jeanniemcguire.com [REGISTER NOW](#)

- Photo Reference: Students are to bring their own personal photography or other acquired photos and snap shots as painting reference. Include posed and un-posed faces and figures. Look for emotion in eyes, movement or gesture in figures. Include photos of people that you don't know but if you do know them pretend you don't!
- Paper: Cotton/100% rag artists' watercolor paper such as 140 lb. Arches, Lanaquarelle or other known brands. Single sheets are preferred over watercolor blocks. Sheet size can range from full to quarter in a rectangle or square format. A variety of paper surfaces such as hot press, cold press or rough are helpful. Do not prep paper with a medium.
- Pigment & Palette: Watercolor pigments; transparent, semi-transparent, opaque, values, fun colors, titanium white. A large palette such as a Robert Wood is helpful. Either squeeze fresh pigments into the wells or reconstitute the pigment already in your palette.
- Brushes: Include at least two of the following FLAT brushes – 1", 1½" or 2" such as Robert Simmons SkyFlow Flat (white bristles) or other brand.
- Work surface: Your preference whether a board slightly elevated about 6" on a tabletop or on a floor easel.
- Magnifying lens: Optional: A linen tester or loupe, 1" 6X magnification, is very helpful to see detail in printed photos. Some artists like to use iPads for photo reference instead of paper photos.

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