



ART WORKSHOP RETREAT

# Carol Schulz

## WATERCOLOR IMPRESSIONIST LANDSCAPES – FROM AND BEYOND NITA ENGLE

Sept 16-22, 2018 (Five Teaching Days)

Returning for the 4th year in 2018

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Here's what I use. If you are a painter of watercolor, you will already own most of these or comparable items. If you are new and don't own anything, this is an excellent list of what you will need not only for my workshop, but for many of your other watercolor projects in the future.

1. Every artist has his/her pet pigments. These are Nita Engle's and mine. You only need ten tubes. You can mix anything you can imagine with these ten pigments. So why, with all the thousands of tubes of watercolor available in the world, do we use these ten? Because they are very forgiving: they are beautifully translucent, lift off easily, and stain very little (if at all) once removed. New students learn to love these pigments.
2. I will not give anyone grief if they wish to use their own, favourite brand of pigments. I am also particularly fond of Holbein pigments, for example. As long as your paints are professional, artist grade and NOT STUDENT GRADE (for example, not Winsor Newton Cotman brand). Student grade pigments are inferior and won't produce the kinds of results we expect from my techniques.

Winsor Newton Artist Grade Watercolors (I suggest the 7ml tubes, if you plan to only use them for this workshop; otherwise buy the large 14ml size) – buy these in advance because Dillman's doesn't always have all of them in stock. Here's what you need:

- a. Winsor Yellow
- b. Aureolin or Winsor Lemon
- c. Brown Madder
- d. Winsor Red
- e. Cadmium Scarlet
- f. Cobalt Blue
- g. French Ultramarine Blue

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- h. Antwerp Blue
  - i. Cerulean Blue
  - j. Payne's Gray
3. Palette for mixing: get a white enamel or plastic flat "butcher's tray" that has one large open space for mixing.
4. Watercolor Brushes:
- a. Three rounds (large, medium and small) – synthetics are fine
  - b. Three flat brushes (large, medium and small)- synthetics are fine
  - c. At least one Rigger (or liner) brush. Get the biggest you can find. It should be at least 1.25" long.
  - d. One Chinese (bamboo handle) brush (available at Dillman's) – optional for throwing
  - e. One fan brush
  - f. One or more stiff, large stencil brushes. These are round with a flat end surface.
  - g. One large soft flat brush for gently laying water on your paper.
  - h. One clean, medium to hard toothbrush.
  - i. A metal trowel shaped palette knife (paint knife)
  - j. A Fritch Scrubber (a small stiff rounded tip brush ideal for clean up and fixing mistakes).
5. A spritz bottle for water. Get the pump kind, not the pistol kind of sprayer. Old windex bottles with a finger pump are ideal. You want the spray to come out looking like a random shot-gun pattern of droplets, not a continuous fine mist. That random spritz pattern will aid you in succeeding with the techniques you will learn. This is a very important item.
6. Paper – I prefer using Arches Cold Pressed (140lb) 100% rag "paper". This is available in full sheets for purchase at Dillman's.
7. Boards for stretching paper. At Dillmans there are wood loaner boards, as well as new ones you can purchase, if you wish. Personally, I prefer using Gator (heavy foam core) boards. If you use these, you will need to bring your own. Dillmans does not provide these. Your gator boards should be cut to half sheet size (will fit in a large suitcase). They should be no thinner than ½ inch. These are preferred because it is so-o-o-o much easier to stretch paper on them, rather than on wooden boards. If you bring your own gator boards, bring at least 2 half sheet sized boards.

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8. Water Containers are available at Dillmans for your use.
9. Tinted Frisket – Pebeo is the best because it is both tinted and very liquid, making it easy to apply. A small jar is enough. This is important. There will be small bottles at Dillmans.
10. A Ruling Pen for applying frisket to paper. Usually available in stores selling art and drafting supplies. This item is also important.
11. A Frisket “eraser” or remover. This is a flat piece of crepe rubber that removes dried frisket from paper. You can cut up an old crepe shoe sole and use it. It is available in most art supply stores.
12. One roll of Intertape. This is a white, waterproof tape used in finishing the edges of your stretched paper to keep water from leaking under the edge and thus bleeding back onto your drying painting, thus avoiding the dreaded cauliflower stains around the edge of your work. Since you are unlikely to find this anywhere, this tape will be available for purchase at Dillman’s. Buy extra to take home with you. Nita and all her students swear by it. Great stuff!
13. A package of tracing paper (Canson makes a good product for about \$6.50 for 50 sheets – 9x12 inches). We use this to make custom disposable masks.
14. A heavy duty (J-21) staple gun (1/4 or 3/8 inch staples). If you have one, bring it. We can share.
15. A pencil and a white eraser. (White erasers may be available at Dillmans).
16. A mat knife.
17. Small bottle of wood glue. (Optional – I’ll bring a large bottle we can all share.)
18. butcher’s tape (available free from me, at the workshop).
19. Paper towels and Kleenex, available at Dillmans. Your room will also have these. Bring with you to class.

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20. A staple remover (standard office supply item).

21. Your sense of humor.

Everything should pack into one large suitcase, including your clothes. That's how I carry my supplies when I fly to workshops.

I always pack extras so that students can borrow items they are missing. There is a lot of sharing of stuff in my workshops, so be sure you can identify YOUR equipment and reclaim it. I use a strip of colored electrical tape around the handles of my brushes and tools.

If you have trouble shopping for these things, give me a call (250) 725-2410 or email me at [cschulz@cablelan.net](mailto:cschulz@cablelan.net), or via my website: [carolschulz.zenfolio.com](http://carolschulz.zenfolio.com).

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