

John Bayalis'

HOW TO CREATE HYPER REALIST WORKS IN WATERCOLOR

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Watercolor can be a particularly elusive medium to use for painting. The common impressions are that it is very transparent, difficult to control and impossible to correct. We can control watercolor with adequate planning and techniques that I will be demonstrating in this course. I will discuss and demonstrate using and mixing pigments to enhance the realist nature of a composition. Students will go through exercises that use different subject sources to practice the techniques necessary to meet many challenging problems in painting. I will give students the techniques needed to challenge them for their own future works.



Watercolor

STUDENT EXPERIENCE

LEVEL:

INTERMEDIATE

2 DAY WORKSHOP

MONDAY-TUESDAY

OCTOBER 23RD-24TH,

10AM - 4PM

\$110 PER
STUDENT

ALL ART SUPPLIES AVAILABLE FOR PURCHASE IN OUR RETAIL STORE



KEETON'S
Office & Art Supply

941-747-2995
keetonsonline.com
817 Manatee Ave W
Bradenton, FL 34205

SUPPLY LIST

-Paper: Your paper is the most important part of the watercolor process. Use best you can find: 100% rag preferably 300 lb. wt. (140 lb is the second choice). I use Arches hot pressed surface 300 lb. You will need 3-5 full sheets (22x30)

-Paint: Use a high quality brand of WC paint and only tubes (Winsor Newton, Sennelier, Holbein, etc). I use various brands for specific colors I prefer. Earth colors like ochres and umbers are found to be acceptable in less expensive brands where blues, reds and yellows are going to be a better quality in higher priced brands. Color selection recommended: Cadmium yellow light, cadmium yellow deep, Pthalo blue (Prussian blue), cerulean blue, manganese blue, ultramarine blue, Cadmium red light (vermillion), alizarin crimson, Pthalo green, hooker's green light, permanent green, Sepia umber, burnt umber, yellow ochre, burnt sienna, Permanent violet, permanent rose (or opera rose permanent), Chinese or gouache white (opaque white for special effects), Also option to use Ivory black but I normally prefer not to use.

-Brushes: Bring a full complement of your preferred brushes. Instructor recommends an oval wash brush 1 ½" – 2", a soft 3-4" flat brush is also nice to have for over washes. A variety of pointed brushes sizes 10, 8, 6, 4, 2, 1. I prefer the synthetic brushes for lettering, or tighter work and for natural elements like trees or flowers the red sable work better for me.

-Additional supplies: A painting board, smooth plywood or masonite at least 18" by 24", a palette for mixing colors (I use an enamel butcher's tray), Masking tape (a painters tape that releases easier is best), drawing pencils HB and softer 2-3B leads, water containers & paper towels, Masking solution (Grumbacher Misket is one product brand that should be available), Xacto knife, Small palette knife, Old toothbrushes and scrub brushes for splattering and scumbling techniques.

Please bring some old/shop worn brushes for texture and scumbling techniques (This will preserve your better brushes points and shape).