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2D2424: The Figure in Watercolor with Philip Salamone

Days: Tuesday - Friday

Dates: August 6 – 9, 2024

Times: 9am – 4pm

Your tuition includes model fees. The supplies below are suggestions. If you have similar supplies that you are comfortable with, please bring them.

Suggested Materials:

- Pencil – H or HB
- Pencil sharpener or razor blade and sandpaper
- Kneaded eraser
- Large knitting needle, long handle paintbrush, or bicycle spoke for comparative measuring.
- Paper - I would recommend at least 140lb, but other than that it doesn't matter too much whether it's hot or cold press, cotton or linen rag, or wood pulp. You can use sheets sold individually or a watercolor pad. I like Arches 140lb cold press. An alternative to paper is Ampersand Aquaboards. These are pricier than paper, but can be nice since there is no need to stretch them and can be easier to "erase". For this workshop, you will want at least four pieces, each at least 11x14"
- Board for your paper if you are not using a pad, and if your paper is under 300lb. Anything that you can staple into would work. Plywood is okay, but I like Homasote. Since Homasote can be cumbersome to purchase and cut down, I will have some boards of it available for people to borrow, as well as a staple gun and staples.
- Brushes. At a minimum, I recommend three types of brushes for watercolor – a round brush, a large oval wash brush, and a small stiff brush for scrubbing. For a round, I use the Kolinsky Sable series 33 size 9 from Rosemary, since it is springy and offers control for details. For the large oval wash brush, I use a Pointed Squirrel Oval Wash 1" also from Rosemary. This brush is nice for large washes and the squirrel hair is a little flimsier and ideal for looser brushwork. Both are good all-around brushes. For a scrubbing brush, any small, stiff, hog bristle or synthetic works well.
- Paints. I recommend artist grade opposed to student grade as there is a higher percentage of pigment to binder and they are generally more lightfast. Reliable brands include Winsor and Newton, Holbein, and Daniel Smith, among others. I also prefer

paint from the tube rather than the small pans, since they are generally more saturated and don't get muddled as easily.

- A good portrait palette might include: Raw Umber, Aureolin or Cadmium Yellow, Yellow Ochre, Quinacridone Red, Burnt Sienna, Alizarin Crimson, Burnt Umber, Ultramarine Blue, Cerulean Blue, and Sap Green. Whichever colors you choose, try and aim for a warm and cool pigment of each hue.
- Watercolor palette
- Two water containers
- Paper towels. Viva Signature is best.
- Small handheld mirror for checking drawing. A cellphone also works for this.

Optional Materials:

- Spray bottle
- Viewfinder

Philip will provide a hair dryer, staple gun, staples, and extra boards of Homasote.

For ALL classes, remember to bring:

- Sketchbook and pencil for sketching and notetaking
- Comfortable shoes and/or a rubber mat for cement studio floors
- Apron or smock
- Sweater; studios are air conditioned

The items listed above are recommended by the instructor. You may be asked to bring more than you will actually use. The acquisition and cost of these items are your responsibility.



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