

John Bayalis'

"HOW TO CREATE HYPER REALIST WORKS IN WATERCOLOR"

[HTTP://WWW.BAYALISTUDIO.COM/JOHNINTROPAGE.HTML](http://www.bayalistudio.com/johnintropage.html)



Watercolor can be a particularly elusive medium to use in painting. The common impressions are that it is very transparent, difficult to control and impossible to correct. We think of it as a fluid loose paint application that allows for expression and not control. This leads one to think that it would hardly be the best choice for a controlled work with an emphasis on a hyper realist look. But that is exactly the opposite of what I am suggesting as I have used watercolor in my own work to this achieve this goal. In this course I will go through a series of exercises to demonstrate these qualities that make watercolor a medium that can be used to create vibrant realist works. Students will go through different subject sources in the exercises to learn and practice the techniques for some of the more challenging problems in painting.



Watercolor

STUDENT

EXPERIENCE LEVEL:

INTERMEDIATE



**MONDAY
APRIL 1ST,
10AM - 4PM**

\$55 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

Watercolor paper:

- 100% rag preferably 300 lb. wt. (140 lb is the second choice)
- Inexpensive pulp (not rag) WC paper that is a lighter weight does not hold up to washes applied to wet surfaces and it is unable to handle layering. It will buckle and ripple when wet.
- I use Arches hot pressed surface 300 lb. wt. This surface allows for fine detail and yet is heavy enough for over washes and rich paint application. You will need 3-5 full sheets 30" x 22" paper for the course

Paint:

- Use a high quality brand of WC paint and only tubes (some examples are Winsor Newton, Sennelier, Grumbacher, and Holbein.) The tubed color pigments are rich and intense. They mix so much better than dry cake pigments. I use various brands for specific colors I prefer.

Color selection recommended:

- Cadmium yellow light
- Cadmium yellow deep
- Pthalo blue (Prussian blue)
- Cerulean blue
- Manganese blue,
- Ultramarine blue
- Cadmium red light
- Alizarin crimson
- Pthalo green
- Hooker's green light
- Permanent green
- Sepia
- Burnt umber,
- Yellow ochre
- Burnt sienna
- Permanent violet
- Permanent rose(Opera)
- Chinese or Gouache White
- Also option to use Ivory black or I prefer to not use black normally.

Brushes:

- Bring a full complement of your preferred brushes
- Oval wash brush 1 ½" – 2"
- 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
- Synthetic sable brushes are fine or if you prefer red sable brushes
- Please bring some old/shop worn brushes for texture and scumbling techniques; this will preserve your better brushes points and shape

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, drawing pencils HB and softer 2-3B leads
- Masking solution
- Xacto knife for scratch out technique
- Small palette knife for mixing colors
- Old toothbrushes and scrub brushes for splattering