

Portraits in Watercolor

Kim Johnson

Saturday, April 21, 2012, 9am - 4pm
AAG Building



Synopsis of the Content to be Presented

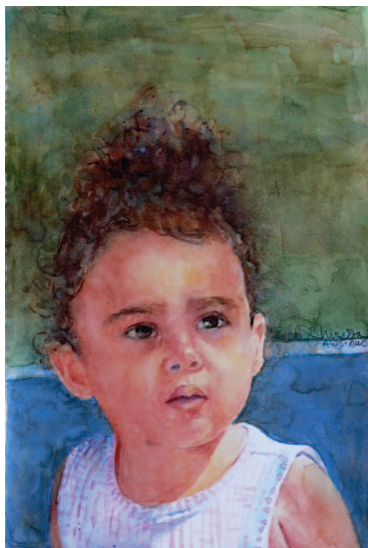
- Getting started
- Using Reference material
- Drawing good contours
- Changing up the color
- Understanding the value of color
- Making good shapes
- Creating lost and found edges



After I do my demo in the morning, I will spend the rest of the time giving individual attention to each of the students. I will get around to each of the students as many times as possible. Open to all levels.

Contact Kim kim@kj-art.com

Kim Johnson received her Bachelor of Arts degree from Arizona State University and continues her artistic studies with Bill Lundquist, Ted Nuttall, and Charles Reid. Kim is a signature member of the American Watercolor Society, the National Watercolor Society, Watercolor West, the Western Federation of Watercolor Societies, and Arizona Watercolor Association. She will be included in the 2013 Splash 13: Alternative Approaches, was in the 2010 March issue of Southwest Art Magazine, and a featured artist in the 2008 December issue of The Watercolor Artist Magazine.



Portraits in Watercolor: Supply List

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The following list of supplies is a suggestion; do not feel the necessity to duplicate the list exactly. Bring the supplies and colors you are familiar with using.

Watercolor Paper

140 lb. (I use 300 lb.) Arches or Fabriano are all good ones. You may want to try both the hot press and the cold press to see which you prefer. I do suggest that you stay away from anything less than 140 lb. and papers that come out of a tablet.

Brushes

Brushes are an investment! Sable is considered the best quality for watercolor brushes; however, there are good synthetic and synthetic blends. I use #6, #8, #10, #12, and #16 round. Other brushes that are good are Kolinsky #6, #10, and #12—Robert Simmons white sable brushes #6, #10.

Paint

I suggest you use professional grade paint. The student grade is less expensive, but the colors can vary too much from professional grade.

Colors I Use

French Ultramarine, Cobalt Blue, Cerulean Blue, Alizarin or Carmine, Cad. Red Light, Scarlet Lake, Cad. Orange, Cad. Yellow, Raw Sienna, Yellow Ochre, Raw Umber, Burnt Sienna, Burnt Umber, Hooker's Green, Sap Green, Mineral Violet.

Photographs

It is best to paint from your own photos. **Please do not work with photos from any publications!** Professionals take these photos, so lighting is coming from every direction, which makes all the plains of the face flat, and these photos are copyrighted. I would hate for your painting to turn out wonderful and you unable to show anyone.

I like to use a photo of my own that I have converted to a black and white and I like to make it as large as the painting will be. This is somewhat a substitute for a value study. When your reference is as large as your painting it enables you to see the shapes much better.

Miscellaneous Supplies

Watercolor palette—John Pike, or a small travel palette is good

Large water container

Board (one that push pins will stick into)

Push pins

A rag or paper towels

Small portable easel