

LORI HESS WORKSHOP - Supply List

The following list of materials are those used by Lori to paint her figurative work in watercolors. Experience in painting the face and figure is not required and students should feel free to use the tools with which they are already comfortable. This supply list is provided for those who are curious about Lori's materials and or wish to try the colors that are on her palette during the workshop.

Paper - Lori works on Arches 300 or 140# Hot Press paper. Unless you would like to try these papers, please use the paper you are most comfortable with for this workshop.

Reference photo - Please read Lori's separate guide sheet on the portrait/figure photo reference you will need in the classroom.

Tube Watercolors - Lori uses all TRANSPARENT paint (with no Cadmiums or Opaques). These are Winsor Newton brand paints unless otherwise noted; arranged in this order on Lori's palette. *Asterisked items are the foundational colors used for skin tones.

Winsor Yellow Deep*	Burnt Umber
Aureolin	Vermilion (Holbein)*
Quinacridone Gold*	Hooker's Green
Alizarin Crimson	Peacock Blue (Holbein)*
Brilliant Orange (Holbein)	Imperial Purple (Daniel Smith)
Scarlet Lake*	French Ultramarine
Opera Pink (Daniel Smith)*	Winsor Blue Red Shade
Quinacridone Burnt Orange (Daniel Smith)	Antwerp Blue

Brushes - Lori works with two round brushes. She highly encourages painting with a larger size round brush to help in staying loose especially at the beginning stages of your work. The Series 8404 Raphael Kolinsky Sable #14 or #16 Round is her favorite. This brush holds lots of pigment and water but also comes to a nice point for detailed areas. There are good substitutes if you are on a budget that combine natural and synthetic hairs. Lori also keeps on hand a smaller round #6 or 8 for occasional use.

Palette - Any palette that will accommodate at least 16 colors and has a large mixing area. Additionally Lori will use a white enamel butcher's tray approximately 8 x 12 for mixing larger puddles of color for half or full sheet paintings.

Paper Mounting Board - Lori uses gator board and 5/8" pushpins to mount her paper. Using clamps or taping your paper down with Artist Tape will work as well.

Easel - are provided.

Towels - Flour sack dish towels which are absorbent, durable, and earth friendly are suggested.

Miscellaneous - Water container, unbreakable and short; Soft drawing pencil and white eraser for making adjustments to drawings; a small notebook for note taking.

LORI HESS WORKSHOPS - lori@lorihesswatercolors.com

LORI HESS WORKSHOP - Reference Photo and Drawing

During Lori's workshop the focus will be on one (1) painting and working slowly. Having a preselected and completed contour drawing ready will help to maximize your painting time. Bring your photo reference to class. If you want a second or third choice available, prepare more than one drawing.

Your Reference Photograph:

1. Enlarge your photo reference close to the size of your painting. This will help you to see details and aid tremendously in the painting process. If this is not possible, workshop students will sometimes work from their reference on an iPad.
2. Do not use a photograph taken with a flash. This type of lighting distorts contours, shadows and values making it difficult to draw and paint from.
3. Do not use copyrighted or advertising photographs for your reference.
4. Convert your photo reference to black and white. We will discuss the major advantages of this approach in class.
5. Keep in mind that if you are not experienced with painting the portrait, do not attempt to paint someone you know for your first attempt. This adds pressure in getting a likeness and can be frustrating.

Your Contour Drawing:

1. Depending on your comfort level, the size of your work can range from a quarter sheet (11 x 15) to a half sheet (15 x 22). Keeping the painting size smaller will allow for faster progress during the four day workshop.
2. Keep the background of your subject uncomplicated. The face or figure should be the dominant element in the work.
3. Take your time with your drawing indicating the necessary detail to do your painting. Only an outline is necessary and no value or shading is needed. (Please see the drawing example included here). Keep in mind a good drawing is vital to making a good painting.
4. Have the drawing completed on your watercolor paper in preparation for beginning to paint on the first day of class. You may draw freehand, trace and transfer with graphite or project the image.
5. Lori welcomes those students who would like to share possible reference photos with her via email before class begins. She would like to help her students get off to a confident start knowing they have chosen a good photo reference for class. Students want to get to the painting part quickly and not use valuable class time drawing or editing from inadequate source material; or worse, discover that the reference chosen will not be adequate to making a successful painting.

Lori encourages everyone to take advantage of her offer to review concerns and questions about your chosen reference ahead of class!



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