



Esmee Winkel – *Root of Hope*

ASBA *Live* IN NEW YORK!

28TH ANNUAL MEETING & CONFERENCE

Dry Brush Techniques Esmee Winkel

Friday October 21st, 1pm-4pm, Hudson Room, 2nd Floor Marriott

With dry brush techniques you can add those gorgeous details to your painting, from beautiful hairs, veins or patterns on a stem to those crispy leaves. In this workshop I will share with you my method of dry brushing. We will practice it together so that you can take your artwork to another level.

Materials List

Paper: The papers I use paper are hot pressed, or HP, and have a very smooth surface. There are various good HP watercolor papers available such as Fabriano, Hahnemühle or Arches. Depending on the brand some papers are very white or more cream colored. For example Arches is a more cream colored paper. I work both on Fabriano 5 (old batch) or Arches.

Brushes: Sable brushes are great for fine detailed work. There are various good watercolor brushes available such as Raphael 8048 or Windsor & Newton Series 7. I like working with brushes from Da Vinci – maestro kolinsky 10, size 2. I do not paint with the smallest sizes. The brush hairs are not too long and in my experience the brush stays very pointy during painting details.

Paint: I use paint that is in the top two categories for light-fastness. Some examples of paint manufacturers are Daniel Smith, Windsor & Newton, Schmincke, M. Graham & Co. and others, but keep

in mind that these paint manufacturers produce different types of paint. For example, 'professional' or 'student' paint, permanent or non-permanent, sometimes they change their products for many reasons or due to circumstances not under their control. Always check your paints. At the moment I use Windsor & Newton artist's watercolor: Winsor yellow, Indian yellow, Permanent rose, Perylene maroon, French ultramarine, Phthalo turquoise and Burnt Umber.

Other useful materials:

Sketching paper, tracing paper, graphite pencil, eraser, your paint palette/dish, your little water jar and cotton towel, a magnifying lens is optional. Some artists like to work on a drawing board/ foam board, or have a folded board to put behind their specimen, but this is optional. Sometimes it is easier to study the subject if there is no interrupting background and a white or black folded board is placed behind the specimen.

Please bring other personal items you normally use when drawing and painting!