



**Second Wednesday**

**November 14, 2018**

**The Glade Clubhouse**

**10:00 a.m. - 2:00 p.m.**

## ***Rivulet Painting Techniques Mini Workshop***

Pat Hoey and Isabel Pizzolato will walk you through the “rivulet” painting technique, which was originally designed by Maryland artist Susan Avis Murphy. This unusual technique uses transparent paints to create an interesting textural background on watercolor paper at the beginning of the painting process. After you outline your composition using a micron pen, the entire background is coated with transparent paint. The paper is then sprayed with water, thus producing different textures (rivulets). The process continues by lifting, adding paint, glazing, etc. to create an antique sculptural quality. It would be helpful to you to view Susan Avis Murphy on U-tube before coming to the workshop. Also, if motivated you might want to draw your composition on a ¼ sheet prior to attending. Also, **Please download and print the attachment called “Rivulet Techniques...” and bring it with you to the workshop on November 14<sup>th</sup>.**

**This workshop is free to members. A \$5 donation to offset the rental space would be appreciated.**

### **Supplies:**

1. Transparent paints and ¼ sheets paper (1 - 3)
2. Paints
  - a. Definitely need Raw Umber – WN is recommended because it is easily lifted.
  - b. Colors that work well in rivulet painting are cobalt blue, cobalt turquoise, cobalt green, cobalt violet, ultramarine violet, or permanent rose. Of course you may use other transparent paints that are easily lifted.
3. Board to mount paper.
4. Fine point **Sakura Micron pen 01 or 02 (this is a fine water-proof pen)** in sienna brown, black or red.
5. Pencils
6. Sponge, spray bottle with adjustable nozzle, paper towels, old towel, aluminum cookie sheet (optional but very helpful).
7. Scrubber brush and/or soft stencil brushes and Mr. Magic Eraser.

### **RSVP:**

**Please let Margie Wuestner know if you are planning to attend by replying to the email to which this flyer is attached. Knowing who is attending allows us to know in advance how many tables and seats to set up for the workshop. [Please reply if attending by November 11<sup>th</sup>.](#)**

### **NOTE:**

**Please don't forget to bring your lunch. As always, DWS will supply beverages and snacks.**

## Rivulet Painting Techniques by Susan Avis Murphy – Summarized by Pat Hoey

1. First it would be helpful if you watch Susan Avis Murphy's Rivulet Video on You Tube. It is easy to find. It is about 1 ½ hours so do it when you have time.
2. Next...find a picture or take a picture of a statue that speaks to you...best is one with simple lines, good definition and contrast.
3. You will definitely need **raw umber (Winsor Newton)** is recommended and a fine point **Sakura Micron pen 01 or 02 (this is a fine water-proof pen)** in sienna brown, black or red.
4. Prepare and mount your paper on a board
5. Transfer the image of your statue, then go over your pencil marks with the pen (this is done so you can still see your image after you apply the rivulet paint)
6. In class we will review the info, mix the initial raw umber paint to a creamy consistency. I will have some small plastic cups for you for this. You will need a lot!
7. You will need a sponge to catch the paint as it drips plus paper towels and/or old towel, and a spray bottle to keep the paint dripping! You also want to bring an aluminum cookie sheet to also catch the paint as it drips off your paper.
8. Think ahead of time about your composition and what other transparent colors that are easily lifted that you want to use. Colors that work well are cobalt blue, cobalt turquoise, cobalt green, cobalt violet, ultramarine violet, or permanent rose.
9. Your first coat of paint will need to dry before we go to the next steps, which include lifting paint to expose the image and painting new color to bring it to life. Also applying transparent washes to enhance your background etc.
10. We can break for lunch while watching parts of the video.
11. Hopefully we will have 30-45 minutes at the end of class to begin the process of lifting etc. To lift you need a **scrubber brush or soft stencil brushes**. Susan Murphy recommends some inexpensive stencil brushes. I found my scrubber brush to work fine. You can use Mr. Magic Eraser for larger areas you may want to lift. You will then be removing paint from areas you want to make lighter and/or highlight. You will continue to make other areas darker as your composition needs.
12. This technique is a bit messy, but lots of fun!