

Cheng-Khee Chee Workshop Daily Plan

DAY	TOPICS	SUPPLIES	SUBJECT MATTER
1	Introduction General approach to watercolor	Regular watercolor painting supplies	Any subject matter you prefer
2	Saturated wet approach to watercolor	140 lb cold pressed paper: Fabriano, D'Arches, Kilimanjaro, Winsor/Newton... 6 or 9-well plastic muffin pan for mixing colors. 2" flat soft brush	Underwater scenes, fish, flowers...
3	Improvisational approach to watercolor	Strathmore 500 series illustration board (240-3) 22"x30", plastic muffin pan for mixing colors Acrylic gel medium (Glossy), 2" flat soft brush	Rocks, mountains, shorelines ... Non-objective
4	Crinkling technique	Masa paper (21"x31"), mounting boards or regular watercolor paper, liquid sumi ink, piece of felt or bath towel to serve as cushion for painting	Trees, woods, seasons, and any thing highly textured ...
5	Marblizing and monoprinting approach	Absorbent rice paper with wet strength (e.g. Kozo) liquid sumi ink, mounting boards or regular watercolor paper, piece of plastic or white surfaced Masonite (about 24"x32")	Non-objective

NOTE:

1. The exploratory and experimental nature of this workshop requires participants to work mainly in the studio. Therefore, you **MUST** bring your sketches and reference materials suggested for each day's project. During the workshop, however, you are encouraged to sketch on location after each day's demonstration.

2. Each day the workshop will explore a different concept and process to give participants a different kind of experience. The instructor will begin the day with a demonstration, then works individually with you as you apply the concept and process to your own work. The participants can work on their paintings in whatever size or subject they choose that is appropriate to a specific process.