

**Santa Fe Botanical Society Watercolor Painting Workshop**  
**Paint New Mexico's highlights**  
**May 31 June 1-3 2026**  
**Sept 20-23 2026**

These notes and guidelines will help you understand how I approach a painting and what to expect from my workshop.

***I will provide reference photos of New Mexico's trade mark views of landscapes and everyday views.***

Please look at my website ( <https://www.antoniodardenstudio.com/>) and see what I paint.

**WORKSHOP GENERAL OUTLINE:**

Intros and guidelines

Preparing a **Value Sketch**,

Discussion of correct **Linear Perspective**

Demonstration (I will be painting throughout the workshop).

**Focal Point** importance

Lightest lights, Mid-tones, darkest darks

One-on one instruction

***All students must come to the first class prepared half hour early to set up with 11x15" (quarter sheet) Arches ROUGH or COLD PRESS watercolor paper (either 140 lb.***

***or 200 lb. paper).*** I use 200lb Saunders rough.

Your painting may be completed during the workshop, so if you paint fast, plan ahead with others drawn out on paper. I typically like to paint two paintings a day. I use minimal line work for my landscapes, you can wait until the class to see this in person before drawing out on paper.

**SUPPLY & MATERIAL LIST**

**Paper: Brushes:** brushes,

*Arches or Saunders Waterford Watercolor paper: 11x15" Rough or Cold-pressed (140 lb. or 200lb) Only use very good paper! ( one full sheet will yeild 4 11x14,) if you want me to tear these for you then let me know.*

Sign board or gator board to attach paper to. Size should be 18"x14", 1" beige painters masking tape, I use a 12"x2"1/2"x1"1:/2" board to prop up my painting.

**Range of good Flats\*** (1.5", 1", ) .I use- Grey Matters, Jack Richeson

**Range of good Round** ( 12, 6, 4, 2, Escoda Perla, I almost exclusively use round 1/2" and 2" 'chip brush' (aka "white china bristle paint brush"

-very cheap at any hardware store) (great for texture.)

Rigger #2, ( I use SAA Rigger. Any other brushes you like

**Paints:** I use: *Daniel Smith Professional Water Colors (15ml)* You can get 5 mil tubes

or any similar *professional* watercolor brand. (NOT 'student grade' *Cotman*)

My suggested range:

Cobalt Blue (Semi-transparent)  
French Ultramarine Blue (transparent)  
Permanent Alizarin Crimson (transparent)  
Cad yellow light hue (transparent)  
Sap Green (transparent)  
Burnt Sienna (Semi-transparent)  
Transparent Red Oxide (transparent)  
Indigo Blue (transparent)  
Verditer Blue (semi-transparent)  
Transparent Yellow Oxide (transparent)  
Quinacridone deep Gold (transparent)  
White Designer's Gouache (Small)  
Phthalo Blue (transparent)  
Sap Green (transparent)  
Cadmium Orange Hue (transparent)  
Titanium white  
Jaune Brilliant  
Lamp Black

*And any additional colors from other brands you might like.*

Watercolor Palette – any kind or style you like (I use Holbein Metal Palette #500) My color palette set up will give you an idea of what to look for.

**Additional tools:**

Drawing pencil (2B)  
Faber Castell Kneaded Eraser  
Scraping tools: X-Acto #11 blades  
2 Water container  
paper towels  
'Mr. Clean Magic Eraser Cleaning Sponge' original  
Water spray bottle fine mist

**NOTES:**

During this workshop I will be constantly asking you:

**FOCAL POINT :**

*What's the FOCAL POINT of your painting?*

How can you make anything the FOCAL POINT?

Emphasis by color

Emphasis by contrast

Emphasis by isolation

Emphasis by placement (in center, use of line, arrows, people looking)

Radial Design

(There is also Absence of Focal Point – think Jackson Pollack.)

**CONTENT:**

*What do you want to say?*

This is also known as 'content' – what is the artist (you) trying to say? (Not easy...)

**COUNTER POINTS:**

Below are what I call my **Counter Points** (or contrasts and variations).

These are what will make any painting exciting:

Lightest lights, Mid-tones, darkest darks

Bright / Dark

Sharp / Soft

Cool / Warm

Solidity / Transparency

Vertical / Horizontal (Diagonals suggest *movement!*)

*Most artists look for something fresh to paint; frankly I find that quite boring.*

*For me it is much more exciting to find fresh meaning in something familiar.*

Andrew Wyeth

Table 1

<b>Lamp Black</b>	<b>Trans Red Oxide</b>	<b>Burnt Sienna</b>	Trans Yellow Oxide	<b>Cad Yellow Light Hue</b>	<b>Cad Orange Hue</b>	Quic Gold Deep	Perm Alizarin Crimson	Indigo Blue	French Ultra Marine Blue	<b>Cobalt Blue</b>	Verditer Blue	Phthalo Blue
Sap Green												
Jaune Brilliant or (Joan)												
Titanium White												
White Gouache												