

ALL MATERIALS WILL BE DISCUSSED ON THE FIRST CLASS DAY. *We can make-do with what supplies you may already have on hand. Please only buy new materials as your budget can afford. Please see page 2 for material notes.*

PAPER:

Paper is crucial as it serves as the canvas for your watercolor creations. Whether you choose cold press or hot press is entirely up to you.

- For your main surface, please **bring one or two sheets of 22" x 30" Arches or Fabriano watercolor paper** made from 100% cotton rag.
 - It's highly recommended to have a **backing board** or something to secure your paper, like a large clipboard or a piece of MDF or plywood that can accommodate at least 18" x 24" paper
- Additionally, you may want to bring a pad of watercolor paper for experimentation and brushwork, but this is optional.

BRUSHES:

For this workshop, both watercolor and acrylic brushes are suitable. We recommend bringing a collection of brushes made from synthetic blends or a variety of animal hair, such as squirrel, sable, boar, hog, horse, goat, or camel. However, please note that stiff or coarse bristle brushes are not ideal for holding water but work well for creating texture.

- **Flat brushes:** Please bring a 1" brush as well as one additional size smaller. Feel free to bring more if you have them.
- **Round mop brushes:** It is required to have one medium and one smaller size brush. If you have additional sizes, you are welcome to bring them along.
- **Liner and rigger brushes:** These brushes are excellent for detailing and creating thin strokes to mimic textures. If you have multiple brushes, bring them along, but it's also fine to bring just one.
- **Large wash brush, also known as a hake:** Bring one of these super soft and wide brushes, as it will be particularly useful during the workshop.

PAINTS:

We prefer tubes, but if you already have cakes, those will work too. Keep in mind, while the required colors are essential for the workshop, the optional ones allow for more exploration but are not necessary.

	REQUIRED	OPTIONAL
BLUES	French Ultramarine	Cobalt Blue, Payne's Grey
YELLOWS	Van Dyke Brown	Cadmium Yellow, Raw Sienna
REDS		Cadmium Red, Alizarin Crimson, Rose Madder
DARK'S & BROWNS	Burnt Umber, Burnt Sienna, Raw Umber, & Sepia	Ivory Black, Lamp Black

ADDITIONAL SUPPLIES:

Please make sure to have the items in bold on hand to enhance your workshop experience:

- **Sketchbook:** Any size for notetaking and sketching.
- **Palette:** Opt for a large flat tray for mixing large pools of color or a plastic palette with a lid.
- **Water sprayer:** Choose one that offers a variety of mist patterns for different textures and mark-making.
- **Tape (drafting or masking) and/or thumbtacks:** Essential for securing paper to your board.
- **Paint rags/paper towels/grubby jeans:** For cleaning brushes and wiping spills.
- **Large water container:** A cut gallon of milk or an old iced tea pitcher will suffice.
- **Toothbrushes:** Useful for creating splatter effects.
- Saran/plastic wrap: Bring a paper-sized portion for various techniques. (*optional)
- Stiff natural sponges: Handy for applying and lifting paint. (*optional)
- Liquid latex/masking fluid/frisket: If you're interested in preserving areas of your painting. (*optional)
- Future reference material: Landscape photographs for inspiration. (*optional)
- Salt: Adds texture to your work. (*optional)

Remember, the optional items are for those who want to explore further but are not required for the workshop.

MATERIAL NOTES

SURFACES:

For your painting surface, watercolor paper is essential. Typically found in 140lb and 300lb varieties in varying textures, such as hot press and cold press, paper can be in a pad, block, or individual sheets. Depending on cost, you can spend anywhere from \$8.00 for a single sheet up to \$60.00 for a watercolor block that's a fraction of the size.

Hot press is smooth while cold press is a little rough and bumpy. 140lb is thin and 300lb is thicker, so depending on how you work, this might come into play. Watercolor paper is created by grinding boiled linen rags and pressing it with rabbit skin glue, which is referred to as the sizing. Some sizing may affect pigment absorption, so some artists like to soak their paper in the tub to lessen the effect that sizing has on the process.

BRUSHES:

For brushes, I'd get a few flat varieties. There are all sorts of different types or brushes and numbers, like flat, filbert, bright, round, angled, etc., but we can get away with just using flats and rounds along with a couple smaller, more detail oriented brushes. You can use whatever brushes you have laying around. Sometimes I keep old brushes because they make unique marks and textures because they've become so beat-up.

The hair is also important when it comes to absorbing watercolor and holding a full-load of paint in a brush. You'll get so good at feeling the weight of a brush loaded with wet paint vs. a brush that just has more dry paint in it. Sable, squirrel, and goat hair are great for watercolor because of their ability to hold a lot of water. Synthetic or "taklon" brushes are also good and cheap!

PAINTS:

There are all sorts of different brands of paints and it can be both overwhelming and confusing. Just look for the colors on the list and we will work with what you have. Student grade, professional grade, Liquitex, Academy, Windsor Newton, whatever will work. If there is a certain color that is out of stock, look for something that's closest to it. Remember to get tubes, rather than cakes.

Watercolor paint is incredibly finely ground pigment mixed with gum. It's an incredibly unique medium to use as watercolor is more of a stain than a continuous layer of color or paint. Generally, watercolors are more economical to use yet difficult to master because of our preconceived notion of what painting actually is; a covering onto the surface, especially through the use of creating lighter colors by using white, which we will not be using.

While there are so many different varieties of colors, you can think about them in color families or groups such as yellows, blues, greens, browns, and reds. Understanding this will allow you to create or capture different moods or lighting in your paintings. For example, burnt sienna is a brownish red that is great for bricks, however, it might not look good on a freshly painted red barn. You can liven it up with a little alizarin crimson to make it even more red. Using paint from the tube is great, but we will learn how to fine tune the colors to create your desired effect.

Permanence is important in understanding a painting's longevity and archival confidence, more commonly known as *lightfastness*, meaning how fast this color will fade over time when exposed to light. The series of a paint denotes how expensive the pigment is. The higher the series, the more expensive the paint.

You can find all the supplies listed at various retailers, including Cheap Joe's Art Supplies, Hobby Lobby, Michael's, Blick, Utrecht, and Amazon.

*For those looking to shop locally, we highly recommend visiting **All-Media Art Supply** in Kent, OH. They offer excellent service and expertise to assist you with any questions you may have.