

Watercolour Still Life supplies list

A general note:

This list is provided as a guideline to supplies needed during the workshop. If you have participated in other workshops and have outfitted yourself with a different brand of paint than mentioned here, size of brush or particular selection of hues, please feel free to call Martha (905 885 0691) and check the suitability of your supplies **before** going out to purchase any items listed.

Please read over the list carefully. If you are new to watercolour, I have suggested a very economical brand of paint, and a good inexpensive paper that performs well; keep in mind I always have extra tubes of watercolour on hand as a backup should a participant be missing something that we expressly need.

Please bring: I would like each participant to make note(or bring examples) of any particular challenges in tackling florals or backgrounds, mixing greens etc. for discussion.

Pencil and eraser: your choice of brand and hardness/softness. Ruler, scissors and or Exacto knife are not essential but handy.

Water container: At least one, ideally two and pint sized or larger. Mason jars, ice cream tubs etc.

Palette: You will need some type of mixing surface, preferably large. Any type of palette that is comfortable for your working routine is fine. A good alternative mixing surface in class or at home is an old enamel butcher's tray, or white china dollar store dinner or fondue plates.

Brushes: There are a large variety of synthetic Gold Sable or similar nylon/taklon brushes on the market for watercolourists, or synthetic/sable mix which are entirely suitable and reasonably priced. Kolinsky or Red sable (natural fibres) are considered to be the ultimate watercolour brushes, but generally prices make these brushes completely impractical for regular use. The most important thing in a watercolour brush is the "spring" in the bristles and the loading capacity: what this means is that the brush should be able to hold a large amount of water without losing its shape, and if you press down on the brush to make a wider stroke on the paper the bristles should spring back to a point once the pressure is lifted. Any good art supply store should let you try brushes with clear water, and even with synthetics it's good to get in the habit of doing this as they can vary greatly. If you are interested in augmenting your brush selection, buy a relatively large size (#12 or 10 round), and a #8, and/or a #6. For landscape, and fine floral work a rigger can be a valuable addition to your collection.

Paint: You are **not** expected to purchase all the colours noted below and you are welcome to use equivalent colours to those listed below, or specific colours with which you are familiar. I have written a brief description of each hue to help with any substitutions from your own palette, but the basics to consider would be a warm and a cool for each yellow, red, and blue. Unless otherwise stated I use Stevenson watercolours, a very reasonably priced good quality Canadian made brand, available at Stevensons in Toronto or at www.interlog.com/~colourco/. I supplement these paints with Winsor Newton, Turner(also inexpensive and reasonable quality), and an American brand, Utrecht-depending on the quality of the pigment. Please do not substitute Cotman watercolours for the brands mentioned. As previously stated, participants are welcome to use whatever brand of paint they prefer. **The colours listed in bold (or their equivalents) are the most important/well used**, for this class. Aside from the colours noted below, you are welcome to bring all of the paint colours that you currently own, and we will discuss the use of any hues that languish in the paintbox because we're not sure how to employ them in our work.

Payne's Grey: Ultramarine and black mix. For grey scales, monochromatic value studies only.

Sepia: a very dark brown. Some sepias are made with black, try to avoid those brands.

Burnt umber: A dark brown, also useful for mixing dark grey.

Burnt sienna: a light reddish brown, useful for mixing warm greys, accenting reds, and oranges, mixing terracottas.

French Ultramarine or Ultramarine blue: a deep warm blue

Cobalt blue: a blue midway in temperature, also used for mixing greys, but not a strong mixer.

Cerulean blue: I personally find this blue essential for mixing warm greys(when paired with burnt sienna)in landscapes and for some whites, but if you have a preferred mixed grey that does not employ cerulean, please stick with what works for you. I use Winsor Newton.

Viridian, Hooker's Green, Sap green, Green gold: Many greens can be mixed from the blues and yellows and will be less staining than these tube colours. If I had to pick just two-Sap green or Hooker's Green and Viridian will give you lots to work with for mixing greens in summer landscapes, florals etc.

Raw Sienna: Similar to Yellow Ochre but raw sienna is a less opaque colour, more useful in mixing. Yellow Ochre: deep "gold", similar in character to raw sienna but more opaque.

Cadmium Yellow Middle: I use Stevenson but in Winsor Newton corresponds to Cadmium Yellow.

Lemon Yellow: A basic cool yellow, it differs from Cadmium Lemon in Stevenson, be careful not to confuse the two. Cadmium lemon in Winsor Newton tends to be more opaque in quality, not as easy to mix.

Cadmium Red Middle: Light warm red. Essential for mixing flesh tones, terracotta, modifying greens.

Alizarin Crimson: a deep slightly rosy red, useful for mixing purples, and pale cool pinks.

Light Red (Winsor Newton): a good alternative to the above reds for landscape painting.

Specifically for florals:

Quinacridone Violet (Stevensons or Turner), Permanent Rose or Opera Rose(Winsor Newton or Holbein): These are intense roses or red-purples that are hard to obtain from mixing the primaries. Other hues that can be of service (but are non-essential) include Quinacridone Gold and Green gold-don't go out to buy them, but bring them if you've got them-we'll have some to share that you can try in class.

Paper:

There are many reliable WC papers and personal preferences as to paper will always be respected - it is always advisable to choose something 140 lb in weight or heavier. It is not advisable to switch papers before a workshop without a chance to try your hand but if you need a suggestion, Canson Montval is a good inexpensive watercolour paper that performs well and is forgiving. It is available in Watercolour pads (10 x 15 inches 140lb. cold press 12 sheets, at most art supply stores)and also in blocks and full sheets. If you have a half or whole sheet of 200 or 300 lb. weight paper please bring it. In addition odds and ends of paper for exercises will be necessary, or good inexpensive WC paper if you don't have any scrap.

Sketchbook:

Handouts will be provided but a sketchbook for recording exercises will be essential. It does not have to be a new book, but something you have will work if you have ten or so pages free to work on. It is a good way to document tips and techniques, make notes on class discussions and critiques of your work and later on can be inspiring to look back on. Examples of sketchbooks will be on hand to demonstrate.

Non-essentials

Any tools that you regularly use, that I haven't mentioned fall into this category. Some other suggestions:

Brushes: A small stiff bristled acrylic flat brush for scrubbing out, smaller (or larger) watercolour rounds,, a worn watercolour brush for drybrush textures, a three quarter or one inch wash brush.

Tape or paper tape: the type of tape is up to you. Kleen Edge(painter's) tape is great for taping off an area on the page to work in, paper tape is necessary if you are going to stretch paper yourself.

Paper towel: Some paper towels will be supplied but if you have a favourite brand please bring your own.

Small misting bottle for wetting palette.

Camera: an asset for recording work in progress, and floral arrangements for example.

Martha Robinson can be reached at 905 885 0691 weekdays or via email at marthar@eagle.ca if you have any questions about supplies prior to the class.