

CLOSE FOCUS WATERCOLOR

Supply list

Rachel Collins
rbcollinsart@yahoo.com

Dear students,

Bring to the workshop the paints, brushes and paper that you are most comfortable working with.

Recommended brushes

Round brushes – bring at least a medium (7-8) and a large (12-14). Make sure your brushes hold their points well, have good spring, and hold a reasonable amount of water. For the money spent, you will do better to have good quality synthetic brushes rather than low quality natural hair brushes.

Flat brushes – bring any that you have

My current favorites brushes: Richeson Quiller brushes (7000 series), but best to bring what you are familiar with.

I use hake and other natural hair brushes a lot for wetting down large areas on full sheet paintings.

ADDITIONAL ITEMS

Arches 140 or 300 lb cold press **watercolor paper**

or

Saunders Waterford watercolour paper, any weight

I stretch any 140 lb paper I work on, but this is not a requirement. It just cuts frustration!

You are welcome to work on other brands of artist-quality 100% cotton rag watercolor paper, but you may find that some of the techniques demonstrated may not work as well as they do on the heavily-sized Arches paper.)

Board to hold watercolor paper; Gatorboard is ideal because it is lightweight.. The best source for this kind of board locally is Plaza Art; Dick Blick has it as well: it is called Incredible Art Board, put out by Grafix. It comes 16 x 24” for half sheets, 24 x 32” for full sheets.

Tape or clips to attach paper to board

John Pike **palette** or other large white watercolor palette

at least one **pencil** (#2, HB or B)

kneaded **eraser**

lightweight white paper for sketching and planning. I use 16 or 20 lb bond paper sold in rolls of varying widths at Plaza, but any lightweight (not tracing) paper will do, as long as it is as large as your planned painting. 16 lb studio bond paper comes in pads as well as rolls.

1 sheet middle value **Mi-Teintes paper** (suggested colors: felt grey or steel grey; dark grey is too dark) cut into 6 or 8 smaller sheets –you can share this with another student, as in class you will probably use only 1 or 2 of the cut sheets

1 General’s **white charcoal pencil** (or other soft white chalk pencil - it needs to be erasable)

1 General’s **black charcoal pencil** (any brand will do; just be sure it is not waxy) **or a very soft graphite pencil** (5B or softer)

paper towels

at least 2 good-sized **water containers** that will not tip over

Suggested supplies

Saral graphite transfer paper (you can share a box with another student if you like)

Masking fluid (liquid frisket) – any reliable brand

Cheap or old brushes for using with masking fluid and/or textural effects

Models as subjects to work from

You are welcome to work from an actual object, whether natural or man-made. Bring something that excites you as subject matter. If you want to work from an actual object, you will also need to bring a reasonably strong desk lamp to light it. An adjustable gooseneck desk lamp with a 60 watt bulb equivalent in it is ideal. An extension cord for your lamp will be helpful.

Alternatively, you may work from photographic references. We will be discussing working from the real thing and from photos. Bring your own photographs of a subject you like: the more the better. Make sure your photos are clear enough to tell you something about the subject. Blurry photos are not helpful here, no matter how “artistic”! PLEASE do NOT plan to paint from a photograph in a book, magazine, calendar, or the like. Published photographs may be referred to for informational purposes but must not serve as primary subject material. I am planning to bring some plant and flower photos, but I can make no promises as to their suitability or quality for you—I have a lot of photos but don’t make any claim to being a decent photographer! But I am happy to surrender copyright to them!