

Watercolor paper (Blocks, cut sheet paper, pads (140 pound to 300 lb. preferable) Blocks size 11 x 14 to 12x16 . **Cold pressed** paper is the best choice overall. I recommend **Saunders Waterford, Winsor Newton, and Fabriano.**

Use a 100% cotton rag paper if possible (Arches, Waterford/Saunders, Fabriano)

Note on paper size:

All of these paintings will work on a quarter sheet (22 x 30 size full sheet cut to four x 11x15).

HOWEVER..... It is VERY IMPORTANT to have some room or an inch or two around your picture for things like checking color mixes, and moisture content of the brush, thickness of mix, etc. For a painting sized 9x12 think 11x14 sized paper. **See image below.

I suggest a 11x14 or 12 x 16 block of watercolor paper or full sheets (140 lb/300 g is suitable) torn into four pieces. Three full sheets for a 4 day class cut down should suffice.

Notes: *Lighter weight paper can be used for studies and such. I use recycle old or "bad" paintings by using the back sides for studies and paintings.*

Students will need a minimum of three (11 x 14 or similar size) sheets per day, as well as some paper for studies and sketching.

*** (Note areas on either side for color swatches*



Watercolor palette: I recommend the following:

-Mijello-Fusion-18-Well. No thumb hole. Plastic with a seal, inexpensive and great quality. Look for one with a removable additional tray!

-John Pike- Perfect for studio/table top use, lots of room for mixing. I have four of these!

-Neef Steel Metal Palette 24 Wells

-Holbein 350 or larger folding palette with paints only in wells on ONE SIDE if possible (or only use one side of the palette), Aluminum is better than plastic. I love using this style for smallish paintings and sketches.

Note: In order to paint well you need good mixing space!!

Colors: Use **ARTIST QUALITY** paints if at all possible. Student colors which contain fillers and dyes and make your job harder BUT will work. The results will not be as pleasing in the end. I recommend Daniel Smith, M. Graham / W/N / Rowney. If you already have student colors we will make that work. **Bring what paints you have.**

Note: "Pan" colors are OK for small paintings. It is hard to get enough color up for large sky washes and such. The good thing about pan colors is that they travel well. Look for a good brand like Daniel Smith

Minimum Palette (what I will be demonstrating with)

- 1.) Ultramarine Blue
- 2.) Cobalt Blue (not a hue) Expensive but it is a must
- 3.) Cerulean (not hue)
- 4.) Aureolin (or Nickel Azo Yellow or Hansa Yellow Light)
- 5.) Quinacridone Rose (must have) (Alizarin Permanent is an option)
- 6.) Cadmium Red scarlet (or Naphthol or Cadmium Red (light or medium) HUE)
- 7.) Yellow Ochre
- 8.) Raw Sienna
- 9.) Raw Umber or Burnt Umber
- 10.)Viridian

Brushes: *Bring what you have.*

I use a minimum Round sizes 8/12/16/20 plus a rigger or small detail brush.

I rely on **Escoda Perla** round brushes. A Great brush, good value(20 or larger is great size). A squirrel mop or large flat wash is good. Synthetic is fine. I always carry a rigger size 2 or 3. and a small size 4 or 6 for details.

Other items:

-Old "credit card" for scraping

-**2B or 4B pencil** and white eraser (I like a .9 or .7 mechanical pencil, 2B-4B leads)

-**Sketchbook** (for pencil sketches) size 8.5 x 11 minimum. **Hahnehmuhle D+S line.**

- **Tape and/or clips** if needed for watercolor paper

- **Boards** - large boards (26x23 with clips) are provided in the studio. I like to use something smaller, so **if you have a portable board you like, bring it along.**

-**Water bucket**

-**Sponge and paper towels** are helpful to have

The following is a list for Plein Air Painting workshops. We may be doing some sketching outside but none of these items are required for class.

Portable easel (indoor and outdoor work. I prefer standing to paint)

I find standing to be a much better position than sitting (more freedom of movement) but sitting works.

En Plein Air Pro is a good beginners option (flimsy).
www.enpleinairpro.com

Strada Easel makes a high quality easel adapted for a *John Pike Palette* which, if you have a good tripod this is an option. Contact them:

<http://www.stradaeasel.com/blogs/strada-in-the-field/17818092-strada-for-watercolor-artists>

Standing or sitting at a table is fine as well. It should have room for a large palette, your paper and a couple jugs of water. If you are sitting just a watercolor block on your lap is fine.

A lightweight portable “camp” chair or stool is a great choice for outdoor work. You can put your paper, and palette and water at your feet!

Option: -A ***View finder*** is really helpful for plein air work . Here are two options. I use the “Viewcatcher” many good art shops carry them.

<http://www.artworkessentials.com/products/accessories/Viewfinder/VF68G.htm>

<http://www.jerrysartarama.com/discount-art-supplies/perspective-tools/view-catcher.htm>

I look forward to meeting you in my class. Please contact me with any questions.

mkowalski@olympus.net