

Bridget Austin - Watercolor Workshop Supply List

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I'm looking forward to painting with you in a workshop soon! **Please feel free to use any paints, paper and brushes that you are comfortable with.** It isn't my intention to have you spend a fortune for a short class, but if you are buying supplies or wondering what I prefer, I list them below:

BRUSHES: I can do most of my painting with two brushes:

- A one inch flat synthetic aquarelle brush (I prefer the Winsor Newton #995)
- A synthetic pointed round brush, such as Robert Simmons White Sable, in a #6 or 8

Additional brushes might include a larger wash brush, such as the Robert Simmons #278W Skyflow Wash in 1" or 1½" and other pointed rounds, perhaps a #4 and a larger one such as a #10 or #12.

PAINTS: I use Winsor Newton professional grade paints, for the most part. There are many other good brands which you may want to try. I have just gotten used to these pigments. Colors that I find very useful are:

- Cobalt Blue –a good basic blue
- Manganese Blue Nova (a Holbein pigment) – great for mixing greens
- Cerulean Blue – also a blue-green color, but very opaque
- Winsor Blue Red Shade – a nice dark staining color (or Phthalo Blue)
- Winsor Green Blue Shade – my only green, but great for darks (or Phthalo Green)
- Burnt Siena (or Quinacridone Burnt Orange)– my only brown, great for mixing greens, too
- Quinacridone Gold (or Raw Siena)
- New Gamboge (a warm yellow)
- Aureolin Yellow (a cool yellow)
- Scarlet Lake (a warm red)
- Permanent Rose (a cool red)
- Cobalt Violet (a light, bright purple)
- Winsor Violet (a dark, staining purple)
- Other colors I use less often: Naples Yellow, Phthalo Turquoise, Winsor Orange Red Shade, White

You may have your own system of mixing, or may want to substitute other colors for these.

PAPER: Arches 140 lb cold press paper is the most versatile and economical. I use both sheets (22x30) and blocks (12x16 is a good size). For full sheet paintings and sometimes half sheets I occasionally use Arches 300lb cold press or hot press. I also try other papers and surfaces, such as watercolor board, watercolor canvas and clayboard. However, for class the Arches 140 lb cold press is the standard paper. Feel free to choose your favorite, but inexpensive watercolor pads can be difficult to work on.

OTHER: You never travel too lightly when packing for class! Here are a few other suggestions:

- Box of tissue (not with lotion!) and paper towels or terry cloth towel to dry brushes
- A sketchbook (9"x12" is my preference, but smaller OK)
- Pencils and eraser
- Scissors or utility knife to cut paper if necessary.
- Palette to hold and mix paint (I prefer John Pike Palette, but there are many good ones). If you don't want to buy a palette bring a white plate or tray to put paint on as well as mix colors.
- Water container
- Board to attach paper to – many choices! - gator board or thick foam board, homasote board, plexiglass, masonite...it should be large enough for your paper. Generally 18x24 or large enough for a half sheet (15"x22") is a good size. Masking tape or staples to attach.
- Masking fluid – I prefer Pebeo Drawing Gum, but there are many brands. (You may use mine. Not everyone likes using mask, and I use it as seldom as possible.)
- Rubber cement pick-up (NOT necessary, but handy for removing mask)
- Mask brush or tool (a straw can work!)–to apply the mask and not ruin your good brushes.
- Reference photos and sketches. It's always great to have something you want to paint, and many times my lessons can be implemented with your own subject matter. I will furnish copies of photos most of the time, unless we are painting on location or from a still life.
- Examples of your own work. It's always nice to see paintings (photos of paintings OK) and work in progress to better help you, especially in longer classes where there is time to look at them.
- Use your own judgment and budget to decide what to bring!