

Introduction to Watercolor

Instructor: Eileen Lyons / Fall 2020

Experience the calming effects and therapeutic benefits while learning the practice of watercolor painting. Explore a variety of techniques, including wet-on-wet, wet-on-dry and dry brush, as you learn to paint from botanical still lifes and your own personal photos. Learn realism as well as the abstract expression of an object. Step-by-step demonstrations of techniques, discussions on color mixing and composition are an essential part of this course. Play with transparent layered washes, discover the joy of capturing pure light and find ways to add interesting textures. All levels are welcome.

Fall 2020 Watercolor Class Supply List

Following is a complete list of supplies needed for your upcoming class. I encourage you to bring the supplies and colors you are familiar with using, but they must be for watercolor.

Watercolor Paper

It is very important to buy paper made specifically for watercolor. I prefer 140lbs cold pressed paper or heavier, and I like Arches or Fabriano. There is also a great pad made by Strathmore (500 Series) that is a paper sampler that gives you 13 sheets of paper with a variety of surfaces to try. The size is roughly 10" x 14". Please get the size you are most comfortable with. Strathmore 400 Series Watercolor Pad 9 x12 is also fine. Just get 140lbs paper or heavier.

Board to attach your paper to

It is very important to get a board, like plastic foam-core or old matt board that is heavy/sturdy enough to support your painting. The board should be about 2" larger than your watercolor paper on all sides. Consider bringing 2/3 of these boards as you might work on several pieces at a time to allow for drying.

Paint

I suggest you use professional/artist grade paint. Artist grade colors have more pigment and are higher quality. Make sure to buy transparent watercolor paint and not gouache. It is best to buy small tubes of paint, but high quality paint boxes are fine as well.

Be sure to have the following colors:

- Cadmium Red
- Cadmium Yellow Medium
- Lemon Yellow Hue
- French Ultramarine
- Dioxazine Purple
- Hooker's or Sap Green (Sap is my preference)
- Burnt Umber
- Burnt Sienna
- Payne's Grey

If you like, these colors are nice to have but not required:

- Cobalt Blue
- Cerulean Blue
- Carmine
- Violet
- Orange
- Lemon Yellow
- Raw Sienna
- Yellow Ochre
- Raw Umber
- Yellow Ochre
- Alizarin Crimson
- Cobalt Teal
- Veridian Green
- Sepia

Brushes

Make sure to have watercolor brushes. My preference is sable but golden taklon also works well and costs less. I would have an assortment of round brushes of varying size, (#4, #6, #8 #10, #12) a one inch flat brush for washes and #1- #2 rigger brush for details. (I like very small round brushes for detail work.) You could also get a half inch flat brush too.

Additional Tools

White plastic palette for color mixing

2H pencil for sketching

Eraser (not pink, I like Staedtler's white eraser)

1" roll of regular masking tape (blue tape can be distracting)

Many small plastic containers for water

Roll of paper towels, q-tips, tissues

Small sponge

Small palette knife

Microns #01 #03 #05 (will use these archival ink pens later in the course)

Straight Edge/Ruler (12")

OBJECTS/PHOTOGRAPHS

It is best practice to paint from direct observation and sometimes you will need your own objects/images/photographs. In the beginning, we will be doing some basic color theory as well as working from direct observation. Initially, I will be asking you to have varying organic subject matter for your references and direct observation work. Each class will include discussions and demonstrations as well as mini-critiques. If you are registering for the virtual class, you will be receiving a class packet ahead of time.