

SUPPLY LIST - Steve Rogers, Instructor

Dear Students:

I look forward to our workshop! Below is a **suggested** list of supplies. Use your judgment - and please call me for **any** questions concerning anything at (386) 562-8118 (evenings are best), or email me at: steve@watercolorsbyrogers.com .

PAPERS: I use Arches 140 rough or 300 lb cold pressed 22"x30") or Fabriano (new)Artistico (traditional white) in both surfaces and weights.

WATER CONTAINER: Make it adequate (no little jars) - I use a bucket

PAPER TOWELS: (I use Bounty)

HAIR DRYER: Not essential - we can share.

DRAWING PENCIL: An office #2 is adequate – I use a Berol Turquoise HB lead in a mechanical pencil.

KNEADED ERASER: This eraser will not "tear-up" the paper.

SPRAY BOTTLE: For keeping paints wet

PALETTE: I use a **small Cheap Joe's pallet**, which I hold much like an oil pallet; any John Pike or Robert Wood pallet will do. The fundamentally important thing is to **squeeze out plenty of fresh color**.

BRUSHES: I generally use the same size brush throughout the course of a painting except for very large areas where I use the Hake' brush. I use a #16 or #18 Cheap Joe's Dragon's Tongue or an Escoda 1210 Kolinsky Sable round. I also use a rigger (flat end) for rigging and other linear marks and an old beat-up brush for some foliage. **Escoda has developed a series of very good "Synthetic Kolinsky" brushes called "VERSATIL" which I highly recommend.** They are very affordable and produce excellent results! Also I use a 1 ½ inch Holbein Hake' brush for large washes.

PAINTS: Primarily, I use tubes of Winsor & Newton and Holbien professional grade watercolors. Colors vary a great deal between manufactures so if you have a different Cerulean Blue than W/N it may not look or behave the same as in my painting. In other cases especially "staining colors", like Prussian Blue, **American Journey** colors are a less expensive and equally high quality alternative. Many of these colors may be substituted. If you already have Winsor Blue or American Journey Permanent Rose, for instance, you'll be just fine. **Avoid "Student Grade" or colors referred to as "tint" or "hue" which are simply a dye + white paint. These won't perform the same as the pigment they imitate:**

Manganese Blue Amer. Journey	*Burnt Sienna -W/N	*Cobalt Blue -W/N
Aureolin -W/N		*Cerulean Blue -W/N
*Yellow Ochre -W/N	*Quinacrdone Violet -Holbein	*Prussian Blue-W/N
*Raw Sienna -W/N	*Cadmium Scarlet -W/N	French Ultramarine Blue -W/N
Cadmium Orange -W/N	Scarlet Lake -W/N	Permanent Rose -W/N
Cadmium Yellow Pale -W/N	Cobalt Green-Holbein	Cobalt Turquoise -W/N
	*New Gamboge – W/N	

* indicates colors I think are the minimum necessary. Close colors, i.e. Thalo Blue for Prussian are acceptable. Use your judgment.

SOURCE MATERIAL: I will provide reference images to the workshop coordinator who will in turn email them to students ahead of time so that they may do their drawings with care and not be rushed to do this in class time. You may project, grid or freehand as you wish. The idea is to have a good beginning to your paintings. If you wish to work on your own images you can refer to my images and bring similar ones of your own. **MORE BELOW**
If you do, please bring enough good drawings done from quality photos (preferred) or sketches if that's your method. **do not bring photos of paintings by other artists.** Be sure subject is sufficiently large and clear. Sunlit subjects are preferable to overcast. Boats and other subjects with reflections will be covered during the workshop so try and have some of these if possible. If you're from Kansas, Idaho, etc. or can't find any photos which fit the above description I will have some of my photos available for you to use during class.