

CHARLES REID WATER COLOR WORKSHOP SUPPLY LIST

COLORS: alizarin crimson or carmine, cadmium red light (Holbein), cadmium red (other makes), cadmium yellow-orange (Holbein), cadmium orange (other makes), cadmium yellow light, cadmium yellow pale, cerulean, cobalt, ultramarine blue, Antwerp blue (or Peacock Blue from Holbein –included in the plastic palette mentioned below), ultramarine violet. I use viridian and oxide of chromium greens, (bring the greens of your choice), yellow ochre, raw sienna, raw umber, burnt umber, burnt sienna and ivory black. This is my basic palette, but these colours are not required.

BRUSHES: Good brushes are your most important consideration. I wish you could manage at least one round Kolinsky sable brush. I use da Maestro # 77 brushes from Artxpress. Escoda 1212 Reserva Kolinsky brushes are also excellent. Escoda brushes can be purchased from Cheap Joe's. The Escoda brush is a bit less expensive than the Maestro. If you don't stroke with the tip, your brushes will last for years. Along with your other brushes I'd suggest a #8 Maestro OR an Escoda Reserva. #10. They are about the same size.

PAPER: I use 140lb (300gsm) Fabriano Artistic Rough and Cold Press but you should bring the paper you're used to. I discourage bringing D'Arches blocks. They are highly "sized" and difficult to use with my direct painting approach. Always try out your paper before the class. Blocks come in various proportions depending on the maker. Choose a size that allows you to complete a painting in a single session (about 2-2.5 hours). Fabriano blocks are available from Artxpress,

PALETTE: A hand held palette is best. Plastic tray palettes are difficult for class painting, inside or on location. I've found that students tend to have large amounts of old and dried paint in the overly large wells. It's necessary to have fresh or older paint that's very moist for this class. Holbein has a folding metal palette as well as a small inexpensive plastic palette with the colors I use squeezed out and ready to go (Artxpress). Use a small spray bottle to dampen the colors before class. A WATERCOLOR SKETCHBOOK: for notes and painting along during demos. 9.5 x 13" (closed) is a good size.

I don't suggest corrections on student's paintings so have your sketchbook handy.

STUFF: I use mechanical pencils, 7mm and 9mm HB in class. You will always have a sharp pencil for contour drawing with a mechanical pencil, a *kneaded* eraser, and a water container. If you're not using a block you'll need clips or tape to secure paper to board. (I use a ½ " thick *foamcore panel*, cut to the size of the paper I'm using)

AN EASEL THAT WORKS: Don't plan on tables or table top easels. Please make sure you understand your easel. It should be light, easy to set up and allow you to paint with your paper and board at a 30 – 45 degree angle.

I'd like students to be able to take watercolor notes or 'paint along' during demonstrations. The Holbein plastic palette with my prearranged colors is perfect along with a small water container. Dakota Brushes carry the excellent 1214 or 1215 Escoda travel brushes- a # 8 would be perfect.

A SMALL PAIR OF BINOCULARS: Can be helpful to get a close up view during demonstrations if you are in the back row.

Judy Reid will assure every student has a chance in the front row. Seating for the Demonstrations will rotate each day.

Always try out the equipment you're bringing to the class.

I'd suggest reading my *Charles Reid Paints Flowers in Watercolor*, *Charles Reid's Watercolor Secrets*, and *Charles Reid's Watercolor Solutions*.

Charles Reid

Additional notes: