

Andy Evansen Watercolor Workshop supply list

-Paper; please have a 9x12 pad of watercolor paper (Kiliminjaro from Cheap Joe's works well, or Arches makes a 9x12" pad also) for value studies as well as good quality 100% cotton paper, quarter sheet size, for paintings.

(some recommended papers are Saunders, Hahnemuhle, Arches, Baohong, Winsor Newton)

***You may want to bring a 12x16 block of cold press for the exercises we will do together.**

-Paint; Tubes of paint, not the dried up cakes in pans.

My palette consists of Neutral Tint, Paynes Gray, Ultramarine Blue, Cobalt Blue, Cerulean Blue, Raw Sienna, Burnt Sienna, Quinacridone Gold, Alizarin Crimson, Cadmium Red, Cadmium Lemon. (*These are suggested colors, you're welcome to use what you have) Most are Winsor & Newton, but I've found Holbein's Raw Sienna to be better. I do also use Lavender, made by Holbein, but it's opaque and has some white in it so purchase if you wish but be aware.

-Palette; must have good size mixing area. The John Pike palette is wonderful.

-Brushes; Use what you're comfortable with, but I typically use a squirrel hair mop brush for big early washes (Silver makes a good variety of Black Velvet round watercolor brushes available from many art supply venues), a size 12 or 14 sable-type for the intermediate washes (Cheap Joe's Pseudo Sable is a good option), and a smaller size 10 synthetic for detail work.

-No. 2 pencil and kneaded eraser

-Water container

-Household sponge for drying your brushes and a **natural sponge** for wetting your paper. Also, it's nice to have a small plastic container for your household sponge so it doesn't leak water all over the table.

-Artist's tape, 1/2" wide