

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 paper, quarter sheet size, for paintings.

I use Arches and Winsor Newton cold press and Saunders 140 lb. rough.

***You may want to bring a 12x16 block of Arches 140lb 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 have found Holbein's Raw Sienna to be better.

-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 14 or so 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