

IAN STEWART SUPPLY LIST

(SAWG WORKSHOP, MARCH 13-16, 2018)

- A sketchbook. I use a Stillman & Birn Alpha Series 9" x 11" hardbound sketchbook. If you already have a sketchbook it will be suitable as long as the paper is 100% cotton rag and is at least 70lb.
- I use Arches or Saunders Waterford 140lb Cold Press paper in addition to loose sheets of Stillman & Birn Beta series papers. Bring twice as much paper as you expect to use. We will typically work at 1/4 sheet and do at least one demo a day.
- A stretching board. I use masonite, or gator board and (Scotch brand) masking tape to affix the paper to the board.
- Drafting or masking tape 1" size
- A water holder and small spray bottle.
- A watercolor palette. I use a folding metal travel palette by Craig Young or the Shy Artist Palette
- Paper towels- I use Viva, it's extremely absorbent and works well. Do not use dyed or patterned towels

Paint and Brushes

- Brushes- you will need a small, medium, and large watercolor brush. I recommend the Escoda Perla and Versatil series short handled rounds No's 14 and a Versatil 3/4" flat. I also have a small Perla No 4 that I occasionally use. Be sure not to purchase low quality brushes at discount retailers. I also, at times, use an Escoda Ultimo mop No.14. I also use a palette knife on occasion.
- a brush carrier. I use a japanese bamboo carrier but anything that protects your brushes while in a bag will work.
- Paint- I use primarily Daniel Smith Artist's watercolors. I do not suggest using student grade paint. The only difference is the amount of pigment used and your work will look much more washed out than mine. There are many manufacturers out there and I have tried most of them. Daniel Smith, Winsor and Newton, Holbein, M. Graham, Rembrandt, are all suitable. Do not buy cake or block colors.

Full Palette (only as a suggestion- we can typically make your colors work. I do use the Quinachridone Orange and Cobalt blue quite a bit)

New Gamboge

Lemon Yellow

Raw Sienna

Quinachridone Burnt Orange

Quinachridone Scarlet

Sedona- or another terra cotta red

Permanent Alizarin Crimson
Cadmium Scarlet
Imperial Purple
Neutral Tint
Cobalt Blue
French Ultramarine
Undersea Green
Greenish Yellow- Holbein
Zinc White (gouache)
Naples Yellow (gouache)

additional colors-
cobalt turquoise
pthalo turquoise
raw umber
burnt umber

Any other watercolor materials you generally use. In most cases the materials you already own will work. I would, however, suggest that you have at least one large wash brush and use artists' quality pigments and 100% cotton rag paper.

Through demonstration, thoughtful critique, and lessons learned over a long painting career Iain will help you understand how to prepare for and anticipate the challenges that painting in watercolor presents. By guiding you through his process which relies on simplification of subject through exploratory sketching and value studies Iain will demonstrate how to create a road map, that if followed, will greatly improve your painting. Iain teaches workshops both en plein air and in a traditional studio setting. In both settings his purpose is to provide you with a **repeatable process involving carefully planned steps** that you can use for painting any subject.

Students will follow Iain in group demonstrations from photographs provided by Iain or life - more experienced painters are encouraged to work from their own photography. The class setting is very relaxed and accommodating to all quite often with a broad mix of experience and skill levels represented. Most importantly, Iain allows as much time as possible for one on one instruction and critique. After all a workshop should focus on the student and not how well the instructor can paint. In the end it's about you and your experience and whether it will help you to continue on your artistic journey.