Class: A Valued Approach to Watercolor
Instructor: Andy Evansen

Paper
- 9 x 12-inch pad of watercolor paper (Kilimijaro from Cheap Joe's works well, or Arches makes a 9 x 12-inch pad also)
  - We will use these for value studies as well as (quarter sheet size) for paintings.
  - I use Arches and Winsor Newton cold press and Saunders 140 lb. rough
  - You may want to bring a 12 x 16-inch 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’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 a 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
- A smaller size 10 synthetic for detail work
Miscellaneous

- 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, $\frac{1}{2}$" wide

Student Learning Outcomes

- Improved compositions by concentrating on large shapes and values
- Simplified drawing which allows for more expressive brushwork
- More convincing values to create depth and focus