

# *Let's begin here.*



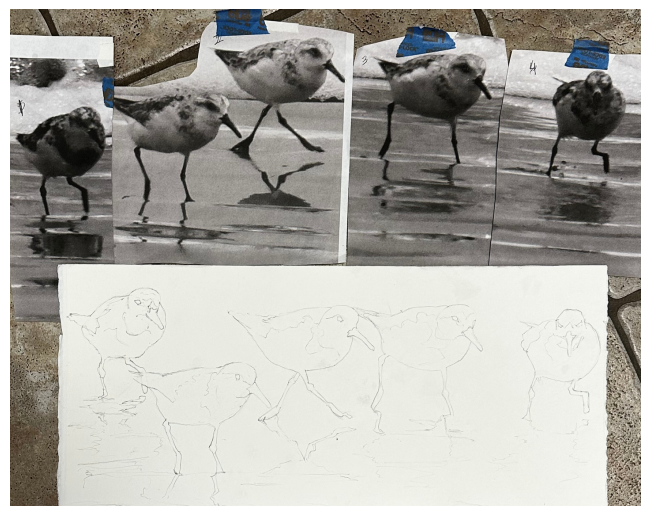
To ensure we make the best use of your time, I'm highly recommending you complete the following to bring with you to the class:



- Please have animal contour-drawings in advance on whichever watercolor paper you prefer. Have at least 4 paintings ready to go—more if you are a fast painter!
- My plan is to start a new animal/bird painting each day.
- Please understand that this is a painting class, not a drawing class, but I will help where I can! Please do whatever is necessary to get your drawing on the paper in advance of the class --- use a light box, use grid-lines, trace, or free draw if your comfortable. Also, use the paper you are most comfortable with as long as it is not student grade (same with the colors you intend to bring).

## ***NVWS Feathers and Fur Workshop*** *looking forward to our time together!*

- When looking for your reference, be sure it has a good light source... including light, mid, and dark tones.
- I prefer to paint from a black and white print that's as large as my actual painting to best see actual shapes. Again, I recommend you have a good contour drawing already on your paper (see examples)
- If you don't know how to make your reference the same size as your Finished painting there is a program called Split Print for Apple users and Easy Poster Print for Windows users. Both are very user friendly!!
- I am including photos of what I will be painting and you are welcome to use them. If you would prefer to use your own reference that is fine as well.
- On another day, we will do an animal with spots (you are welcome to do an animal with stripes if you prefer).



*- Kim Johnson*

## Kim Johnson 2023-2024 Watercolor Class Supply List

Following is a complete list of supplies needed for your upcoming class. I encourage you to bring the supplies and colors you are familiar with using.

**REMINDER:** Because our time is limited, please arrive with your contour drawings completed.

### Watercolor Paper

140 lbs cold press Arches or Fabriano, are all good ones. You may want to try both the hot press and the cold press to see which you prefer. I do suggest that you stay away from anything less than 140 lbs and papers that come out of a tablet .

### Brushes

Brushes are an investment! Sable is considered the best quality for watercolor brushes; however, there are good synthetic and synthetic blends. I use Silver Black Velvet numbers 6, 8 10 12, and 16 round. I'm also partial to the small Jumbo (3025S) round.

### Paint

I suggest you use professional grade paint. While the student grade is less expensive, the colors can vary too much from professional grade.

Colors I Use French Ultramarine Cobalt Blue Cerulean Blue Carmine or Rose Madder G./Alizarin crimson Cadmium Red Light Quinacridone Violet (optional color) Brilliant Orange or Cadmium Orange (WN) * These colors are just a suggestion-they are what I use as a many staple in my palette and I may use others as well!	Cadmium Yellow (I've been experimenting with other yellows) or Azo and Winsor Yellow Deep Raw Sienna and/or Yellow Ochre Raw Umber Burnt Sienna (W/N) Burnt Umber Serpentine Genuine (DS) Mineral Violet Other colors I like to have handy are manganese and colt violet light.
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### Photographs

It is best to paint from your own photos. **Please do not work with photos from any publications!!** The lighting used in copyrighted photos is for publication purposes, not for painting reference.

I like to use a photo of my own that I have converted to a black and white and I like to make it as large as the painting will be. This is somewhat a substitute for a value study. When your reference is as large as your painting it enables you to see the shapes much better.

**Since our time is limited, please have your drawing on your paper ready to be painted!**

### Miscellaneous Supplies

- Watercolor palette—I use Shysart palette
- Large water container
- Board (one that push pins will stick into)
- Pushpins
- A rag or paper towels
- Spray bottle







