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Since every artist's needs are different, you should use the painting surfaces, paints, and brushes that are familiar to you. Since my needs may vary from other artists, use the following list at your own discretion. This list can also serve as an inventory sheet as there is nothing worse than discovering you left your palette at home.

PAINTS

The paints I use are M. Graham watercolors available through Cheap Joe's and Dick Blick. The majority of colors that I have selected for my palette are relatively transparent and lightfast. My approach to watercolor specifically lends itself to painting in a transparent manner. **PLEASE MAKE NOTE** that it is **highly recommended that you specifically use the paints that you are normally accustomed to using**, as it will require a period of time for most student to adjust to the very moist quality of the Graham paints. Nonetheless, the following list of colors is only provided to help satisfy everyone's curiosity. Remember that each individual style of painting should reflect one's unique response and temperament to color. **In other words, just bring the paints you are presently using or whatever else floats your boat.**

MANGANESE BLUE HUE	GAMBOGE	AZO ORANGE
PHTHALOCYANINE BLUE	YELLOW OCHRE	QUINACRIDONE ROSE
ULTRAMARINE BLUE	CADMIUM ORANGE	SAP GREEN
QUINACRIDONE RUST (similar to Burnt Sienna)		NICKEL QUINAC. GOLD

PAINTING SURFACES

With the exception of Yupo paper, bring whatever painting surface you generally prefer. For those who are curious, I enjoy working on a variety of painting surfaces and will be utilizing the following:

Strathmore Illustration Board 500 series (cold and hot press) - The hot press surface is not recommended for those who have never painted on illustration board. IT SHOULD ALSO BE NOTED that I will be using **Crescent 300 Series Illustration Board** for all of my quick demonstrations and illustrated examples. The Crescent 300 series illustration board is a very good and reasonably priced surface for those who would like to experiment with illustration board for the first time.

300 lb. Winsor & Newton CP and 140 lb. Arches HP w/c paper - These surfaces can be substituted with any reputable brand, however, nothing less than 140 lbs. is suggested.

Yupo Paper - **Please refer to the information on the following page regarding Yupo.** An assignment using Yupo will be introduced to all participating students. Bring at least 2 sheets that are 11 x 17 inches or larger. Remember that larger sheets of Yupo can easily be cut down to smaller sizes.

Students should allow for approximately **1 to 2 painting surfaces per day** depending on how fast and large they generally paint. Full sheets can be cut to smaller sizes to accommodate different daily exercises and/or individual painting pursuits. Watercolor blocks are permissible.

YUPO

The following information pertains to painting on Yupo watercolor paper. Yupo is a synthetic type of plastic material that is suitable for watercolor painting. There are many different types of Yupo watercolor papers on the market but I personally prefer using the Original 144 lb Yupo paper. Although there are many outlets, I generally purchase my Yupo surfaces through Cheap Joe's www.cheapjoes.com Yupo comes in pads and sheets but I prefer using the heavier weight surface of individual sheets that measure 26" x 40". This large, solid white painting surface allows you to cut your surface down to whatever size best meets your painting needs.

Despite the fact that Yupo has been around for many years, I actually began painting on this innovative surface only a couple of years ago. In that short amount of time, I have thoroughly enjoyed the experience. Some artists complain that it is too hard to control but hopefully I will be able to show you a number of different types of approaches and techniques that will provide you with an enjoyable and successful experience.

It is virtually impossible to address all of the information regarding Yupo at this time but I will provide you with a complete introduction and demonstration about Yupo during your scheduled workshop. However, it is necessary for me to outline a variety of the suggested materials that will be of assistance to you when painting on Yupo. These materials include:

3-inch small sponge rubber roller - Rollers can be purchased at Home Depot or any other painting supply store. I would recommend that you bring at least two sponge rubber rollers.

Scrap pieces of Yupo - When you cut down your large surface, save all of your miscellaneous scrap pieces of Yupo paper to be used as stencils. Plastic stencil letters and/or numbers are also interesting to utilize.

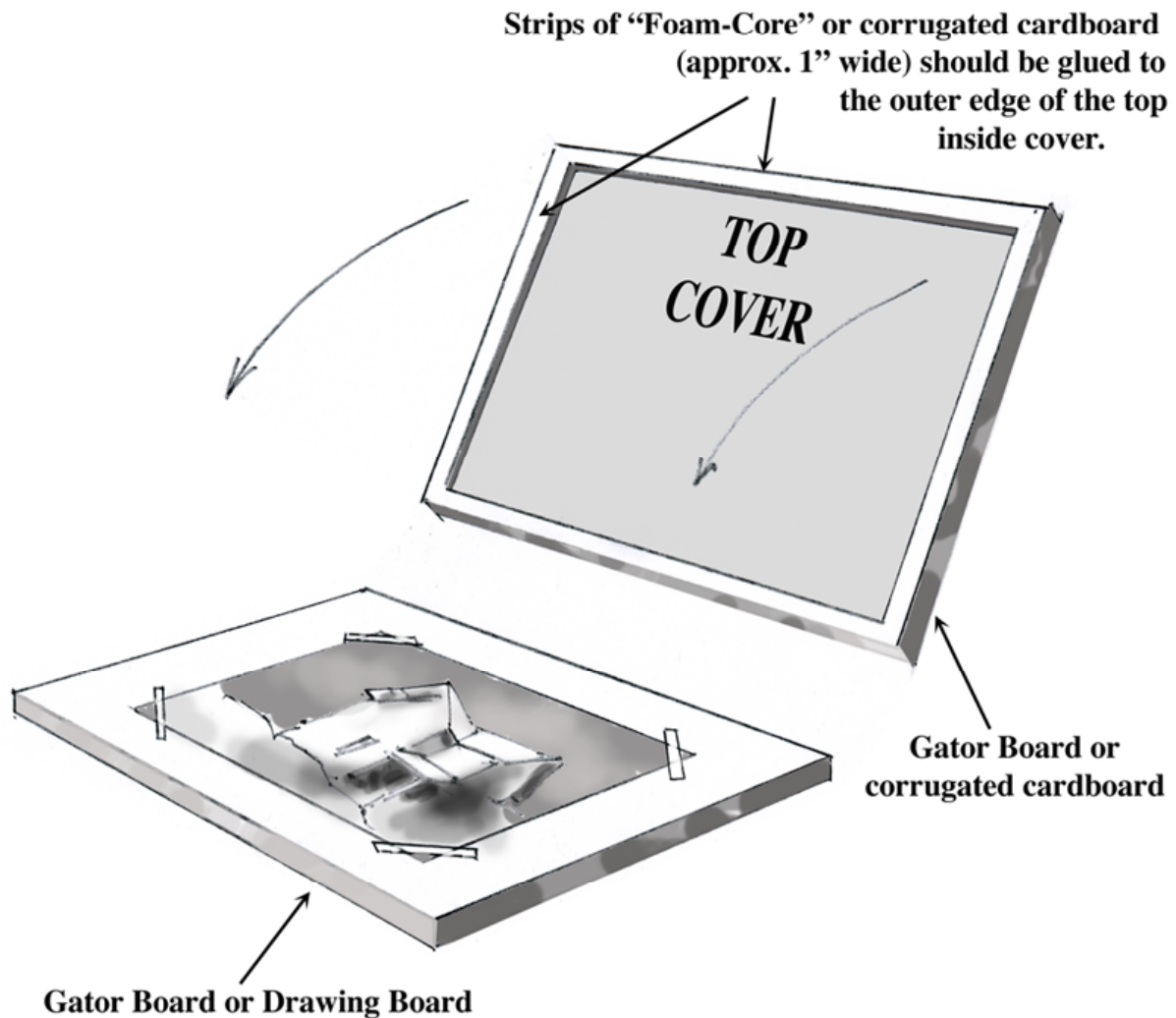


Flexible Rubber Textured Stamp – This 4" x 6" flexible rubber stamp can be used to apply texture to the painting surface. There are a variety of different types of textures (crackled, burlap, etc.) that can be purchased at Hobby Lobby and/or any other type of craft store.

Krylon Acrylic Clear or Matte UV spray - Upon finishing your painting it is recommended that you seal your painting with either of these sprays.

4" x 6" Flexible Rubber Textured Stamp (image size is reduced)

HOMEMADE TRANSPORTING CASE FOR YUPO



TOP COVER can be placed on top of the drawing board surface and secured together with tape. Spacer strips keep the painting from touching the top surface.

Drawing board with protective top for transporting your painting – Please make note that the above protective transporting case is not necessary nor a requirement but in the event that you are painting with M. Graham paints when there is high humidity, you may need to fashion a carrying case to transport your unfinished painting. The reason for this is that M. Graham paints are made with honey, which absorbs the moisture from the air and therefore does not allow the paint to thoroughly dry. **In the event that you are using any other brand of paint, you will not experience this type of dilemma.** During the winter months, my M. Graham paints dry thoroughly but during the summer months I have to sun dry my paintings for about 5 minutes prior

to applying a finishing coat of Krylon acrylic spray. If it is too late in the day and/or no sun, I then have to transport my Yupo painting in a protective type of carrying case. It should be noted that there are many other types of design adjustments that can be implemented to the transporting case.

BRUSHES

Bring whatever brushes you are currently using in addition to a 1-inch and 1-1/2 inch or 2-inch flat wash brush (soft and absorbent bristles) and a round 6, 7, or 8 (Nylon, Sable or Sable/Synthetic Blend). Please make note that pure sable brushes are not required. My personal choice of brushes that I enjoy working with include the following: Winsor & Newton Series 965 Wash Brushes (1-1/2", and 2"), Golden Fleece Round Brushes @ www.cheapjoes.com or 1-800-227-2788) and my all time favorite 1" Blick Economy Sabeline Blend Flat Series 547 wash brush - item #05010-1001 (this brush can be purchased @ www.dickblick.com or 1-800-447-8192. Once in a blue moon I'll use a Winsor & Newton Series 7 round sable size 7.

EXAMPLE OF WORK

Please bring **ONE MATTED** watercolor that illustrates your current style and painting direction. This painting will enable me to become more familiar with you as an artist. **Please do not bring work that is framed.**

ADDITIONAL PARAPHERNALIA

VERY FINE MIST spray applicator that is not too forceful (this type of spray applicator can be purchased at any beauty salon outlet supply store)

paper towels

***Factis* white eraser** or **kneaded eraser** and/or both

pencils #2 (just bring an ordinary #2 pencil... mechanical or wooden)

Faber-Castell Grey Brush Pen Set (either 3 cool greys and/or 3 warm greys)

palette

paints

water container

sketchbook (any sketch book will suffice, but if you are going to buy one specifically for this workshop, I would highly recommend the **Aquabee Super Deluxe Sketch Book 9 x 12**)

photo and/or sketchbook references

drawing board (to serve as a support for your painting surface... Gatorboard, light wooden drawing board, etc.)

masking tape (for securing the painting surface to the mat or your drawing board and possibly using it as a masking agent)

push pins or tacks (for attaching the painting surface to the drawing board)

X-acto knife (no particular purpose, it just comes in handy sometimes)

Kleenex with NO lotions or additives (for lifting color off your painting surface and for you to use during the critique)

If you have any questions regarding the workshop materials, please feel free to contact me at (330) 725-7893 or email me at fredgraff@earthlink.net