

# BRUCE GRIFFITHS WORKSHOP MATERIALS LIST 2021

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*To quote my first mentor Robert Wade A.M., "I now offer you the benefit of my experience and hope sincerely that this workshop will be the means of enabling you to reach the next plateau in your artistic progress. Here's to Watercolour!"*

*As it was with me when I began & as it can be with you. My experience is that attending workshops with a mind to learn will quicken the journey. Welcome to my passion which is watercolour, for those who are relatively new or are seasoned artists, at the end of this workshop my dearest wish is that you take home some passion, new friends & a burn to be more involved. Watercolour takes hold of each one who takes up the challenge. A habit, a drug - yes, it is both things and we are hooked for all time. We band of brothers.*

**Bruce N. Griffiths**

*This is a list of recommended materials. Depending on the progress and ability of the class it is possible that not ALL materials may be used. Please ensure you purchase your materials before workshop day, have your pigments squeezed out & be ready to commence with the rest of the class.*

**PIGMENTS:** Pigments & water produce watercolour! Artist quality watercolour – Winsor Newton & a sprinkle of Daniel Smith noted here. I do not use any other brands and so am unable to recommend them! They are gallery acceptable, generally inexpensive and have good lightfastness – the durability to resist fading.

*(I agree with many artists that watercolour in tubes are best as they can be used in whatever quantity & are gentle on the bushes. Be warned though, watercolour paint colours vary between manufacturers. Cheap pigments fade will not flow & are terrible to use. You will use much more student grade or cheap pigment to equal the intensity of artist grade quality pigments.)*

**Your future collectors deserve top quality pigments and papers; always use the best materials that you can afford.**

*(Do not buy the little travel packs with minute little pans of watercolour, they are travel packs & intended for that purpose. They will restrict your progress if you bring them to a workshop, you simply cannot make up enough colour for a big wash.)* **Tubes will stay moist and juicy.**

You do not need a thousand made up colours; red, blue, and yellow are prime colours for mixing will produce many shades & hues suitable for your paintings. *When you are starting, start with 5 ml tube to keep costs down.*

**Recommended for this class – Buy 5 ml tubes for mixing (14 ml for those more seasoned artists)**

- |                                   |                                 |                                       |
|-----------------------------------|---------------------------------|---------------------------------------|
| • <b><u>Neutral Tint</u></b>      | <b><u>Windsor Violet</u></b>    | <b><u>French Ultramarine Blue</u></b> |
| • <b><u>Cobalt Blue</u></b>       | <b><u>Cerulean Blue</u></b>     | <b><u>Burnt Sienna</u></b>            |
| • <b><u>Raw Umber</u></b>         | <b><u>Raw Sienna</u></b>        | <b><u>Cadmium yellow</u></b>          |
| • <b><u>Aurelian</u></b>          | <b><u>Quinacridone Gold</u></b> | <b><u>Alizarin Crimson</u></b>        |
| • <b><u>Cadmium Red</u></b>       | <b><u>Light Red</u></b>         | <b><u>Permanent Rose</u></b>          |
| • <b><u>Permanent Magenta</u></b> | <b><u>Cobalt Turquoise</u></b>  |                                       |
- Gouache (Permanent White (for highlights only!))
  - Burnt Umber – I have lately listed it as just a mixing pigment due to its ability to create mud

**WATERCOLOUR PALETTE:** The rectangular white plastic palettes are a good start. (recommend 40 x 26 size). Must have big wells so that it is possible to put at least half a tube into each well. Most palettes have 3 or 4 mixing trays in the centre & 20 or so wells around the edges for your pigments. Avoid palettes with too small mixing areas. A palette enables the pigments to be arranged in an order from warm to cool colours. Cool colours on the left, warm colours on the right; almost like a keyboard, know where to go when you want to cool or warm the painting. Learn to think warmer, cooler, lighter, darker! (The last couple of years I have moved to a Holbein type palette but that is me!)

**BRUSHES:** Probably the most important part of your painting equipment. You will never do a decent painting if you are using brushes of poor or dubious quality.

*Best advice is bringing the best you can afford. But exercise restraint – do not bring a thousand brushes or mortgage the house! It is easy to overspend! The list below is suggested only. Be economic in your purchases.*

*We work large brush until it is no longer possible to get the strokes you need, then we change to a smaller brush & so on. Limit yourself to large brushes for large shapes, medium brushes for medium shapes, and small brushes for small shapes & a rigger as a minimum. (Do not go overboard - that is probably no more than 6 – 8 brushes maximum)*

*Brushes for watercolour come in mainly two shapes, rounds & flats. The choice here is a personal one. Resist having too many brushes & select what feels good for you and watch your dollars!*

Synthetic flats from 1 ½", 1", ¾", 1/2" (ask for Robert Wade NEEF white Taklon or similar) They are hard wearing, long lasting, resilient, flexible & economical nylon filaments. They take a lot of punishment & come back smiling after a wash! **Or if you prefer** to go to squirrel mops for beautiful washes. *Rekab Squirrel Mop 320S size 4, 8 or 10 is a good start.*

Add some rounds say 16, 12, 8, 6, 4 (suggest pointed brushes such as Escoda Perla)

And add a couple of riggers or needle points. *Throw in some economic small synthetic brushes # 4, 5, 6 for fine detail.*

**PAPER: I use & recommend Arches Rough, but it must be a minimum of 300gsm or 140lb. A pad of A3 size is recommended for this workshop. I also use the latest Baohong Rough 300gsm, more than acceptable.**

**There are other quality brands but again, I do not use them & so am unable to recommend them!**

*(For workshops, best to use from 1/4 to 1/2 sheet size, but of course, you can paint in any size you feel comfortable.*

*Bruce's demonstrations will mostly follow ½ sheets.) Note: Cheap so-called watercolour brand papers are a waste of your money & time! An A4 or A3 Smooth Sketch pad is handy, but this workshop will be busy enough!*

**PENCILS** I use draughtsman type clutch pencils (as it stays the same length) in **4B** leads in 0.9mm & 2mm. I have another one for close up fiddly work in 0.7mm. Pencils that are too soft tend to smudge resulting in dirty drawings but 4B does not damage the paper, erases easily after painting & gives a painterly feel before actual painting.

### **EASELS**

**I have a Z easel but simply, you will need a board to rest work on (26"x 19" Gatorboard, MDF or Plywood) & a 600mm piece of 100x50 timber to give your board an incline.**

*Be economic, a board to rest your work on is perfectly fine until you get more proficient – but it is up to you.*

*So, make sure that it is possible to go outside. The great outdoors will teach you more about art than a zillion photograph. (I use a selection of painting boards so I can be working on one or more pieces, have some in the criticism corner & this does not stop me from painting. A place to set up & leave at home is beneficial but not crucial.)*

### **MISCELLANEOUS**

- **Masking Tape 24 - 36mm. No colours!!!!!! (I use Bear or Hystick hardware masking tape – simple!)**
- **Painting boards either Gatorboard, MDF, Perspex or Plywood - (say 1 or 2 for this class)**
- **Eraser (must be soft)** \* Clean wiping rags (old tea towels ideal)
- **Plastic water container (make sure it is big enough to swish your brush around.)**
- **Water spray bottle (fine spray)** \* Sponges, hand towel
- **Simple box of tissues (no scented or colours please)** \* Scraper, bulldog clips, sharp blade
- My trusty Apple Ipad (if you have one – do not buy one for this workshop!)
- I resist hairdryers these days but on occasions they are handy (**Your choice** but if you do use them between washes, use it in cooling mode so the next layer is not affected by heat)

NOTE: Bring any of your own colours, brushes and paper etc. Do not be restricted by this list but it is your call.

***So, remember, bring your sense of humour, a desire to learn and share my passion which is watercolour.***

### **NOT THIS WORKSHOP**

- Clothes suitable for outdoor painting, walking shoes & do not forget a hat
- masking fluid (resistant to water & can retain white of the paper) – we should paint around the subject or perhaps touch of gouache.
- ink pens