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WORKSHOP MATERIAL LIST

PAINTS

Please feel free to utilize whatever colors and brands of paints you are accustomed to using. The majority of colors I have selected for my palette are relatively transparent and lightfast. My approach to watercolor specifically lends itself to painting in a transparent manner. Generally speaking, whenever I list the colors that make up my palette, many students feel as if they have to purchase these particular colors which is absolutely not necessary. Switching brands and/or colors for a workshop can sometimes interfere with the creative process and therefore just bring the paints you are presently using or whatever floats your boat. Nonetheless, in order to satisfy everyone's curiosity, the colors I utilize include:

MANGANESE BLUE HUE	AZO ORANGE	QUINACRIDONE ROSE
PHTHALOCYANINE BLUE	CADMIUM ORANGE	BURNT UMBER
ULTRAMARINE BLUE	GAMBOGE	QUINACRIDONE RUST
SAP GREEN	NICKLE QUINACRIDONE GOLD	BURNT SIENNA

PAINTING SURFACES

Please bring whatever painting surfaces you generally use. For those who are curious, I work on a variety of different types of painting surfaces, such as watercolor paper (HP & CP) and illustration board (HP & CP) but presently prefer Yupo. Nonetheless, it should be noted that all of our workshop painting assignments can be pursued on whatever painting surface you prefer to use. No matter what type of painting surface is utilized, students should plan on using approximately 1 to 2 painting surfaces per day depending on how fast and large they are accustomed to painting. Remember, full sheets can always be cut to smaller sizes to accommodate different daily exercises and/or individual painting pursuits. Watercolor blocks are acceptable. In the event that you plan to use watercolor paper, I personally feel that it should be a heavy weight paper of **140 lb. or more**, unless you are working with a synthetic surface such as Aquarius watercolor paper. In the event that you plan to use Yupo, I highly recommend using the **heavier, bright white 144 lb. paper** as the thinner sheets have a tendency of resisting paint.

BRUSHES

Please note that **synthetic blend** wash brushes are highly recommended, as pure synthetic bristles will have a tendency of lifting the paint and thus causing undesirable effects. Bring whatever brushes you are currently using in addition to a 1" and 1-1/2" flat, **synthetic blend** wash brush and a #6, #7, or #8 round brush (synthetic, synthetic blend or sable). Please make note that sable brushes are excellent brushes to use but are not required. The following list of brushes represent what I enjoy using but are **not required**: Silver Brush Black Velvet Series 3008 Square 1", Winsor & Newton Series 965 Wash Brushes (1-1/2", and 2") and a Raphael 8404 or 8408 round brush size #6.

ADDITIONAL PARAPHERNALIA

Since every artist's needs are uniquely different, please 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.

- VERY FINE and SOFT MIST spray applicator that is not too forceful (this type of spray applicator can be purchased at any beauty salon outlet supply store ex. Sally's Beauty Supply)
- paper towels
- easel if applicable (**tables will be provided for indoor workshops**)
- "Factis" white eraser or kneaded eraser and/or both
- pencils #2 (just bring an ordinary #2 pencil... mechanical or wooden)
- watercolor pencil can be used for sketching on Yupo in the event that you elect to pursue this surface (just one neutral watercolor pencil will suffice, such as blue, grey, tan, etc.)
- palette
- water container
- sketchbook (any sketchbook will suffice, but if you are in need of buying one, I highly suggest either the Aquabee Super Deluxe Sketchbook 9" x 12" or Strathmore Visual Journal Mixed Media 9" x 12" Sketchbook)
- photo and/or sketchbook references (**for indoor workshops only**)
- drawing board (to serve as a support for your painting surface... Gatorboard, light wooden drawing board, etc.)
- white artist tape (for securing the painting surface to the mat or your drawing board and possibly using it as a masking agent)
- Kleenex with NO lotions or additives (for lifting color off your painting surface)
- Scissors or X-acto knife (not required but they sometimes come in handy for cutting your paper surface and/or templates for lifting paint)

If you have any questions regarding the workshop materials, please feel free to contact me at: fred@fredgraff.com

Looking forward to having you in class.
Fred