Materials Lists for Friends of Wellesley College Botanic Gardens Classes

On the following pages you’ll find the materials lists for the various art courses given by WCBG Friends.

Each materials list is on a separate page, so that you can easily print only the pages you need.

The lists are in the following order:
  • Alphabetically by type of class (BAC, HOR, WCC, etc.)
  • Academic year of class (16, 17, 18, etc.)
  • Number of class (010, 020, 101, 104, 201, etc.)

For instance, all BAC classes for all academic years will be listed at the top of the document by academic year and then number of the class.

If the materials list for course you are interested in doesn’t appear here:
  • Check back again closer to the start date of the first class – not all instructors have provided material lists yet for this year.
BAC 17 010 – Drawing and Painting for the Petrified
Instructor: Sarah Roche

All abilities and anxiety levels welcome. Sarah Roche encourages your observational skills to grow in this relaxed seminar with plenty of helpful demonstrations. Experiment with line drawings and the accurate representations of botanical forms. Leap into watercolor painting with a series of fun beginning botanical watercolor exercises.

Materials List:

Spiral bound drawing pad: 9”x12” or 10”x14”
Tracing paper
Pencils: 2H, H, F, HB, B
Staedlar white plastic eraser
Exacto or retractable craft knife
Sandpaper block or emery board

Sarah will hand out a more extensive list at the first or second class.
Jeanne Kunze encourages you to discover “your inner doodle” as a means of expression and learning in this fun, non-traditional approach to interpreting the variety of textures found in plants. Learn to enrich shapes with a variety of marks using Micron pens. It may become addictive!

Materials List:

The materials are simple and few:
- A 9” X 12” sketch book
- Micron pens, black .05 and .005 (available at Michael’s and Staples)

Optional materials:
- Colored pencils
- Watercolor paints

You will be guided to ‘play’ on paper and learn a bit about composition, shapes, forms and textures inspired by botany.
BAC 17 101A – Introduction to Botanical Art -- Foundations in a Week
Instructor: Sarah Roche

Explore the world of botanical art over five days in this course designed especially for you – the beginner. **Sarah Roche** guides your experience through structured exercises, projects and demonstrations, exposing you to the basic techniques and methods of botanical drawing and watercolor painting. *If you have an interest in plants and a yearning to record what you see on paper, then this class is for you. All experience levels welcome.*

**Materials List**

**Paper:**
- Spiral bound watercolor pad – 11x15, Strathmore Watercolor, 400 Series (brown cover)
- Spiral bound drawing pad – 9x12 or 10x14
- Tracing paper
- 1 sheet hot pressed paper 140lb – Arches or Fabriano

**Drawing equipment**
- Graphite pencils 2H, F, HB, B
- Staedlar plastic eraser
- Exacto or retractable craft knife and blades
- Sandpaper block or emery boards

**Brushes**
- Two round brushes – size 6: Rosemary & Co. brushes, Series 33, Size 6 or Isabey 6227Z
- At least one size 4 – same series as above
  (WCBG Friends has Rosemary brushes on sale in the office)

**Paint:**
- **Winsor and Newton – Artist’s Quality Watercolor (Note: Do not purchase “Student Quality”)**
  - Lemon Yellow (Nickel Titanate)
  - New Gamboge
  - Winsor Lemon
  - Paynes Gray
  - Permanent Rose
  - Scarlet Lake
  - Permanent Alizarin Crimson
  - Viridian
  - Winsor Blue-Green Shade

- **Daniel Smith “Extra Fine Watercolors”**
  - Burnt Sienna
  - Raw Sienna
  - Ultramarine Blue
  - Sap Green

**Miscellaneous**
- Water container
- Palette or white china plate
- Paper towel – Viva
- Magnifying glass
- Pinholder / frog / small vase / bottle or clamp for holding specimen
- Sheet of foam core
- Masking tape

**Websites**
- [www.aswexpress.com](http://www.aswexpress.com)
- [www.dickblick.com](http://www.dickblick.com)
- [www.rosemaryandco.com](http://www.rosemaryandco.com)
- [www.cheapjoes.com](http://www.cheapjoes.com)
- [www.jerrysarterama.com](http://www.jerrysarterama.com)
- [www.danielsmith.com](http://www.danielsmith.com)

**Stores**
The Art Experience, Avon; Dick Blick, near Fenway Park, Boston; Michaels (basic paper, paints)
BAC 17 104 / 204 – Spring Studio Focus: Wreaths & Posies
Instructor: Sarah Roche

Using seasonal plant material and taking our inspiration from historical botanical artists, learn how to compose and paint a collection of flowers and foliage, either as a spring posy or a wreath. This four week class with Sarah Roche is for artists at both Foundations and Techniques levels of experience.

Materials List:

The materials required for this class are the same materials used in your Foundations/Techniques of Botanical Drawing and Painting class. **A few weeks before the class, Sarah will let you know if any additional materials will be required.**
Susan Fisher teaches you how to mix the colors you want, not the ones you end up with through trial and error. Learn an easy system for combining colors consistently to achieve the broadest possible spectrum for any “wet” medium including watercolor, gouache, acrylics, oils, etc. (Price includes color mixing sheets.)

Materials List:

- **Water Color paper**: You must bring some inexpensive watercolor paper for practice mixes. You may choose a 9x12 block (size approximate) of 140lb. cold press watercolor paper OR a pad of watercolor paper. There will be exercise sheets available the first day of class.

- **Paint Brushes**: An inexpensive round watercolor (#6) or buy a Silver Brush, Ltd. Black Velvet 3000S watercolor brush. An old inexpensive brush is good for mixing colors as an additional item to bring. Larger brushes tend to suck up paint and are frustrating for these exercises.

- **Palette**: I prefer to use the Michael Wilcox Palette. It features the double primary color bias wheel that we use for exercises in this class. (See paint list below)

- **Small spray bottle or an eye dropper**: for re-wetting paints

- **Water container**: Bring 2 pint sized containers

- **Paper towels**: for wiping brushes, cleaning your palette, Viva works best.

- **Sketch book**: 9 x 12 (size is approximate) notebook or sketching paper for taking notes. (optional)

- **Pencil or pen**: for note taking

- **Paints**: Same paints used in Sarah Roche’s “Foundations of Botanical Drawing and Painting” and “Techniques of Botanical Drawing and Painting”:

  **Winsor and Newton – Artist’s Quality Watercolor**
  Lemon Yellow (Nickel Titanate)    Permanent Alizarin Crimson
  New Gamboge                     Paynes Gray
  Winsor Lemon                    Winsor Blue (Green Shade)
  Scarlet Lake / Cadmium Red     Permanent Sap Green (or Daniel Smith “Sap Green”)
  Permanent Rose                  Viridian

  **Daniel Smith “Extra Fine Watercolors”**
  Burnt Sienna
  Raw Sienna
  Ultramarine Blue
Learn these lovely, versatile letters and then use them to label your work – whether it is that recently created Library Page with Carrie Megan or in other botanical projects. To complement Carrie’s study using graphite and watercolor, this class will also work with graphite pencils of a few different hardnesses/softnesses. Trust the instructor, Nancy Galligan, you CAN make beautiful letters with the humble pencil!

Materials List:

- Ruler
- Pencil sharpener, NOT electric or battery operated that makes noise, please.
- White plastic eraser - Staedtler Mars Plastic is a good one
- Mechanical pencil - .03 or .05 lead
- Artist quality graphite pencils - (3) - H, HB, and 2B
- Canson Pro-Layout Marker pad or Bienfang Graphics 360 pad - 9 x12 or 11x14
Join Jeanne Kunze in an art and plant exploration inspired by the interrelationship of paper, brushes, water, and pigments. By limiting your palette to three fundamental colors, you will more fully understand the process of mixing and applying color. Bring your curiosity and enthusiasm to class and learn techniques to express your inner artist.

**Materials List:**

Paints: Water color pigments; all “Winsor & Newton Professional Water Colour” brand:

- Winsor Yellow, PY 154
- Winsor Blue Green Shade PB 15
- Permanent Rose (PV 19)

Brushes:

- #6 good quality round water color for painting
- a not so good # 6 round WC brush for mixing

1 sheet of 140 Cold Press Water color paper (22” x30” cut in four 11” x 15” pieces ) or a block of similar

Small palate

Water cup

Paper towels

Pencil and eraser

Masking tape

A piece of foamcore cut in half

Possible additions; all “Winsor & Newton Professional Water Colour” brand:

- Quinacridone Red (PR 209)
- Winsor Blue Red Shade PB15
BAC 17 142 – Pushing the Boundaries: Composition with Colored Pencil

Instructor: Ann Swan

Strong composition is essential to creating memorable works of art and this is particularly so in botanical art. Good composition can lift a work from the mundane to the sublime and make your work stand out from the crowd. In this course, Ann Swan will look at what makes a good composition and helps you find ways of improving your own composition. Exercises with colored pencil will help you develop a sense of your own style and give you a framework within which to compose your work. Ann will move you outside of your comfort zone to push the boundaries towards abstraction and get you thinking outside of the box. This course is suitable for intermediate to advanced students of botanical art in any medium.

Materials List:

Notebook
A3 Sketchbook (approx. 11” x 16”)
A3 or A4 (approx. 8.5” x 11”) Layout Paper
Pencils
Coloured Pencils (a range)
Sharpener
Eraser
Ruler
Paper – good quality, hot pressed (smooth) watercolour paper at least 300gms/140lbs
BAC 17 144 – Introduction to Scientific Pen Techniques
Instructor: Ellen Duarte

In this four-week class with Ellen Duarte, you will be introduced to rendering with Micron pen. Through exercises and demonstrations, learn techniques to describe contours, build up form, develop tonal value, show texture, and more. Discover the use of line quality, stippling, and cross-hatching to enhance your drawings and improve your illustrations. A perfect introduction to the pen techniques you will need for a future course in scientific illustration.

Materials List:

Drawing pad, 9x12 or larger, white
Bristol pad, 9x12 or larger, smooth finish
Pigs micron pen set of 6 (must include size 005)
Variety of drawing pencils(ex. 2H, H, B, 2B)
Plastic eraser

All materials are readily available at local art supply stores or online at all art supply websites; micron pen set available at Amazon also:
https://www.amazon.com/Sakura-30062-6-Piece-Pigma-Micron/dp/B0008G8G8Y/ref=sr_1_fkmr2_1?ie=UTF8&qid=1489188005&sr=8-1-fkmr2&keywords=pigs+micron+pen+set
BAC 17 149 – Study the Masters  
Instructor: Susan Fisher

We often admire the well-known botanical masters of the past without fully understanding their working methods. The process of replicating the painting of a master is a valuable method of artistic study. With Susan Fisher’s guidance, analyze the paintings of well-known botanical masters, scrutinize their work and compose a separate painting with similar subject matter. Through this process, you will practice essential watercolor skills, analyze compositional aspects, and identify significant practical methods to improve your own work. By going back in time, you will move your work forward.

Materials List:

The objective of this class is to learn and apply skills in watercolor projects related to botanical watercolor painting. You will need to bring brushes, colors and papers you are accustomed to using for your botanical painting. I will provide the images which participants will copy.

These are suggestions:

- **Brushes** – Watercolor Round brushes – Sizes 6, 4 & 1. The larger brush will be good for washes the smaller two will be good for lines, softening edges, etc. Bring two of the #6 and two of the #4.
- **Watercolor paper** – Block, Singles or Pads – your choice. Cold Press papers take washes more easily and the Hot Press papers are good for detail. Bring what you like to use best. Or bring some of each.
- **Tracing paper** or prepared graphite tracing paper; a light box or a window will be required in order to transfer drawings.
- **Watercolor paints**: The ones recommended for the botanical program will be fine.
- You will need these usual additional supplies: pencils, erasers, paper towels, water containers.

Susan T. Fisher  
[www.susantfisher.com](http://www.susantfisher.com)
BAC 17 201, 202 – Techniques of Botanical Drawing and Painting
Instructor: Sarah Roche

Techniques (BAC 17 201): Nature’s Harvest
Taking our inspiration from the many fruits and vegetables of this bountiful season, including unique specimens from WCBG’s African Garden, we will focus on achieving their accurate representation. Sarah Roche will guide your close scrutiny of growing habit and structure.

Techniques (BAC 17 202): Fear of Foliage
Sarah Roche will help you explore the nuances of the leaf in its many forms and unlock the secrets to successful leaf painting through exercises and projects. We will look at texture, color, venation and all the elements that make painting leaves both challenging and rewarding.

Artists enrolling in Techniques should have successfully completed at least two Foundations courses and have the permission of the instructor.

Materials List:

Paper
- Spiral bound watercolor pad – 9x12 or larger (Strathmore Watercolor 400 series)
- Spiral bound drawing pad – 9x12 or 10x14
- Tracing paper
- Lined notebook
- Strathmore Visual Journal Mixed Media Vellum 9"X12"-34 Sheets:
  https://www.amazon.com/dp/B003YIZ0H1/ref=cm_sw_r_cp_tai_Yc-BybCTNEMB4
  Available on Amazon $9.71
- Posh paper to your preference: either Fabriano HP 300lb or equivalent
- 1/2 sheet of foamcore – 15” x 20”; 3/16” thick

Drawing equipment
- Graphite pencils 2H, F, HB, B
- Staedler plastic eraser
- Exacto or retractable craft knife and blades
- Sandpaper block or emery boards

Brushes:
- Two round brushes – size 6:
  Rosemary & Co. brushes, Series 33, Size 6 (available in WCBG Friends office)
  or Isabey Series 6227Z Round Brushes
  At least one size 4 – same series as above

Paint:
- Winsor and Newton – Artist’s Quality Watercolor (Note: Do not purchase “Student Quality”)
  Lemon Yellow (Nickel Titanate)
  New Gamboge
  Winsor Lemon
  Permanent Rose
  Scarlet Lake
  Permanent Alizarin Crimson
  Quinacridone Magenta
  Winsor Blue-Green Shade
  Viridian
  Paynes Gray
Materials List (cont):

Paint (cont):
  Daniel Smith “Extra Fine Watercolors”
  Burnt Sienna
  Raw Sienna
  Sap Green
  Ultramarine Blue

Water container
Palette or white china plate
Paper towel – Viva
Magnifying glass
Pinholder / frog / small vase / bottle or clamp for holding specimen
Masking tape

Websites
  www.aswexpress.com  www.danielsmith.com
  www.cheapjoes.com  www.rosemaryandco.com
  www.dickblick.com

Stores
  The Art Experience, Avon
  Dick Blick, near Fenway Park, Boston
  Michaels (basic paper, paints)
BAC 17 237 – Spring Flowers Decomposed
Instructor: Carrie Megan

Explore the beauty of a flower in decay: its wilted and falling parts offer a unique perspective for the viewer and artist. Carrie Megan will teach you how to set up and light a specimen to photograph. Working from these photographs, you will create enlarged graphite portraits of your chosen flower.

Materials List:

Paper:
Tracing paper (whatever size you have)
Drawing Pad (whatever you have)
Strathmore 500 Bristol Board 20 x30 2 ply Vellum sheet (can be purchased online at www.dickblick.com). You can purchase in class if needed.

Drawing Equipment:
.5 mm Automatic (Mechanical)Pencils : 5-7 needed to hold the leads listed below.
Recommended brands are: Alvin Draft/Matic, Alvin Draft Line (most expensive), Pentel P205, or Staedtler 925 05
Lead Refills: 6H, 5H, 4H, 2H, F, HB, B (If you can find them. The Art Emporium in Needham has some. If not, get Regular pencils of the same leads.)
Regular Pencils: 3H, 8H (preferably Faber-Castell , Sanford Design or Derwent)
Kneaded eraser
Staedtlar plastic eraser (hard white eraser)
Sharpening device (blade or sharpener)
Sandpaper Block – must get

Other Supplies:
Paper Towels
Magnifying Glass or Loupe
Divider (for measuring)
iPhone or iPad if you have (if not you can use my iPhone)

Specimen:
Please bring flower of your choice. Keep in mind that you will be photographing, cropping and resizing your flower image. Choose a flower that will lend itself to this, and to being depicted in decomposition in graphite. I will bring some flowers as well.

Websites:
www.cheapjoes.com
www.danielsmith.com
www.dickblick.com
www.jerrysarterama.com
www.aswexpress.com

Stores:
The Art Experience, Avon
The Art Emporium, Needham
Dick Blick, near Fenway Park (& Cambridge) Boston
Johnson’s Art Supply, Newbury St. Boston
Michaels
BAC 17 242 – Vibrant Colors and Tactile Textures with Colored Pencil
Instructor: Ann Swan

Make your colors leap off the page. Using underpainting and layering into wet techniques, Ann Swan will help you create truly vibrant, rich and clean colors and banish those greys. Learn how to use the neon and fluorescent colors to brighten and enrich your work. When and in what order do you underpaint, blend, use resist or emboss? Ann will demonstrate some of her many tricks and tips for creating realistic textures for bloom, velvety petals, strong highlights, surface patterns, hairy stems and furry leaves. This workshop is for trying out all these techniques which when mastered will add depth, realism and interest to your finished colored pencil work and certainly help you attract an audience for your painting.

Materials List:

- HB or F Graphite pencils
- Kneadable eraser
- Battery eraser (cheap version will do) used for texturing
- Embossing tools – 0.5 Pergamano Fine embossing tool
- Magnifying glass
- Desktop pencil sharpener such as Rapesco 64
- A selection of Faber Castell Polychromos Coloured Pencils including nos. 101, 103, 168, 170, 172, 174, 278, 157, 135, 139 (Light Violet) 194
- Some Prismacolor coloured pencils if you have them particularly a selection of reds, white, grey green light, neon pink, neon orange and black cherry.
  (As we don’t know what plant material will be available I suggest students bring a good selection of their own coloured pencils and if we have advance notice of any particular plant material we can always email out to students)
- Blender Pencil
- Paper - good quality, hot pressed (smooth) watercolour paper at least 300gms/140lbs

Ann can bring some embossing tools, empty Copic markers, blender pencils and any other lightweight pieces of equipment from the UK.
WCC 17 201/202/203 – Watercolor Painting in the Botanic Gardens /Watercolor Landscapes
Instructor:  Susan Swinand

Materials List:  *** = very important        ** = important        * = nice to have

Paper:  ** A spiral watercolor paper pad, (11"x15" or larger ) e.g. Strathmore 400 Series
*** A few sheets (22"x30") good watercolor paper (140lb. or heavier) like d’Arches or Fabriano.
You might want to experiment with different surface textures, e.g. hot press, cold press or rough.

Brushes  *** # 10 or #12 "round"- Sable-type (soft, springy, synthetic, good point).
* #40 (large) "round". Sable-type (soft, synthetic, springy).
** small “flat” brushes (e.g. 1/2" or 1/4") long hairs, sharp, chisel edge
*** 1 inch flat or 1.5 or 2 inch (wide) "flat" Sable-like (soft, synthetic, springy, sharp chisel edge).
** A small flat, short haired brush (bright) for lifting, ¼ inch or ½ inch.
An old acrylic or oil brush with stiff bristles and a small flat tip for lifting, creating texture.

Paints: Some color recommendations for the watercolor palette.

Colors:  Reds:  *** Permanent Alizarin Crimson or Permanent Rose Madder, (cool)
** Cadmium Red, or like Vermilion (warm)
* Carmine, Windsor Red, Naphthol (primary reds), (in the middle)
** Cadmium Orange

Yellows:  ** Cadmium Yellow Light or Lemon Yellow (cool)
*** Yellow Ochre (warm) or Quinacridone Gold, Raw Sienna
** Windsor Yellow (primary yellow) or Cadmium Yellow (in the middle)
*** Naples Yellow (warmer) (Windsor Newton)
** Viridian Green or Thalo Green (cool)
Hookers Green or Sap Green (warm) (staining)

Blues:  ** Prussian Blue or Thalo Blue (very intense, leans toward green)
* Cerulean Blue or Manganese Blue (leans toward green)
** Ultramarine (leans toward red)
*** Cobalt Blue or Windsor Blue (primary) (in the middle)
Ultramarine Violet, (Mauve or Violet usually fugitive)

*** Burnt Sienna, very warm
** Burnt Umber
* Ivory or Lamp Black
** Titanium White Gouache

Palette: A white porcelain or plastic palette to hold your colors and to mix the color on.
I recommend the Robert E. Wood Palette or a similar style with large, deep color wells and a cover.

Boards: a few light drawing boards, various sizes. (May be plywood, homosote, masonite or foam core. Or simple corrugated cardboard works fine. These are needed to support your paper. When taped down, your paper will dry flat. And you may be working on more than one piece at a time.

Miscellaneous: medium pencil, soft white (Mars Plastic) eraser, stiff round-tip palette knife, single edge razor blade, sponge, masking fluid, sand paper, wide masking tape, (Sealable water bottle to fill containers in the field). Wide, large plastic container for water. Soft paper towel. More adventurous students may want to have some dry, abrasive media available too, like pastel, charcoal, cray pas, etc. to add interest and texture.