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 (14, 15, 16, 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 15 010 – Drawing and Painting for the Petrified
Instructor: Sarah Roche

In this relaxed, informative seminar with plenty of helpful demonstrations, you will work towards developing your drawing and painting skills. Sarah Roche encourages your observational skills to grow as you experiment with line drawings and the accurate representations of botanical forms. Leap into watercolor painting as Sarah guides you through a series of fun beginning botanical watercolor exercises. Get started painting! All abilities and anxiety levels welcome.

Materials List

Spiral bound drawing pad: 9”x12”
Pencils: HB (No. 2)
White plastic eraser (Staedlar is a good one)

Sarah will discuss brushes, palettes, and watercolor papers necessary for remaining classes.
BAC 15 012 – Applying the Paint
Instructor: Martin J. Allen

A one-day course with Royal Horticultural Society Gold Medalist, Martin J. Allen, focusing on drybrush technique. Look at how to physically mix and apply the paint to the paper, including some exercises on creating a sharp and a soft edge, as well as getting a smooth and even finish on your painting. For all abilities including beginning artists.

Materials List

Coming soon.
**BAC 15 022 – The Tech-Enabled Artist**  
**Instructor: Sarah Roche**

This beginner level workshop aims to show you the potential of the iPad or other tablet as a tool in your artistic process. With Sarah Roche as your guide, learn about the features and apps that will become invaluable in your work as an artist. Bring your iPad/tablet with you.

**Materials List**

Please come to the class with the apps listed below loaded onto your iPad/tablet, and your iPad/tablet charged and ready to go!! You can find these in the App Store - they are all free or very inexpensive.

- My Brushes Pro
- Adobe Ideas
- Drawcast
- ASketch
- Sketchbook Express

Bring a Griffin Technology stylus or equivalent. It should have a rubber tip. Don’t worry about the thickness of the tip. You control your line on the screen.

Also please have your tablet charger and Apple password with you. And bring notebook and pencil.
BAC 15 065 – Seasonal Treasures – Practical Uses
Instructor: Beverly Duncan

Gather those botanical treasures you discover on walks and bring them to this 2-day seminar with award-winning artist Beverly Duncan, known for her Ashfield Compositions. In your choice of media, envision fresh and compelling ways to compose and paint a small work, reproducible for any number of uses such as note cards, business cards, gift tags, table settings, holiday invitations and more. For intermediate and beyond botanical artists.

Materials List

Coming soon.
Celebrate the colors of seasonal plants while learning how to realistically depict your subject matter in pencil and then in watercolor with our lead instructor and Education Director, Sarah Roche. Through demonstrations and tutorials Sarah will introduce you to the traditional art and science of botanical drawing and painting. Instructional focus includes observational skills, drawing, composition, design, and watercolor techniques. 

*This course is the core of WCBG Friends’ Botanical Art Program.*

**Materials List for first class:**

- 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 discuss the remainder of the materials you will need at the first class.
Yellow can be a tricky color to paint in watercolor. **Sarah Roche** helps you investigate the potential of your palette through exercises and studies. Work to master the techniques of laying down.

**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.

**Paper**
- Spiral bound watercolor pad – 9x12 or larger (Strathmore Watercolor 400 series)
- Spiral bound drawing pad – 9x12 or 10x14
- Tracing paper
- Lined notebook
- “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
- 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 (available in WCBG Friends office)
  - 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)
- Cadmium Yellow Pale
- Winsor Lemon
- Scarlet Lake / Cadmium Red
- Burnt Sienna
- Raw Sienna
- 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.cheapjoes.com
- www.dickblick.com
- www.danielsmith.com
- www.rosemaryandco.com

**Stores**
- The Art Experience, Avon
- Dick Blick, near Fenway Park, Boston
- Michaels (basic paper, paints)
Enhance your drawing skills by learning about the structure of plants. Carol Govan encourages you in a non-stressful environment to draw quickly and observe more of the endless variety of plant forms and their adaptations in the WCBG. Experiment with various media to find which is most appropriate for your individual style. Get comfortable making visual notes about your discoveries. Have fun and skip the worry about achieving a perfect drawing. The more you draw the more you see, and you’ll find that your drawings will also improve. Study the growth of one plant at the WCBG over time. Continue to draw at home as you find out what part of a plant you have for dinner. Learn to recognize and record the distinctive plant parts of several major families: orchids, legumes, composites, etc. CBA students: Final course project required.

Materials List:

Carol Govan asks you to bring any drawing materials you are comfortable using. The minimum is:

- Sketchbook or drawing paper
- Pencils - preferably a hard and a soft one: H or 2H and HB or 2B
- White plastic eraser (Mars Staedler is a common brand)
- Magnifying glass or hand lens

A copy of Botany Illustrated by Glimn-Lacy and Kaufman is included in the course fee and will be handed out at the first class.
BAC 15 115 – Afraid of the Darks?
Instructor: Susan Fisher

Fear not – the well-appointed dark can take your painting from blah to boom! Turn on the light in your next botanical piece by using your darks effectively with Susan Fisher as your guide. Learn ways to distinguish and describe dark areas, dark colors, and dark subjects. Boost your ability to mix the right dark for every occasion. Practice a variety of concepts for creating appropriate darks and get comfortable with the strategy for placing them effectively in your artwork. Watercolor skills required.

**Materials List:**

Coming soon.
BAC 15 131X – Unlocking the Mystery: Be empowered when composing your next piece!
Instructor: Susan Fisher

Enjoy this opportunity to indulge your artist’s eye as you browse through images of well-known paintings in this one-day seminar with Susan Fisher. Diagram fine art and become familiar with the various parts that make up the whole. Acquire the tools to enhance your own artistic expression. Class exercises will encourage you to analyze line, shape, value, color and structure. It is fun to diagram paintings and empowering to know how to plan your next piece.

Materials List:

Pencil & Paper:

Bring materials for taking notes and drawing diagrams to reference the material we will be discussing in class. Pencil and paper will also be used to explore compositional structures, values and shapes of the plant material provided to students in class.

Do you wish to have some help with your existing artwork? You may bring your own artwork to class for suggestions and discussion.
BAC 15 134 – Drawing the Market – Fruits and Veggies in Graphite
Instructor: Carol Ann Morley

Explore creative ways to arrange the abundance of produce contained in grocery store aisles to make intriguing compositions of fruit, berries and foliage. Focus on graphite techniques under the guidance of Carol Ann Morley. Discover how to analyze shapes and negative spaces to create three dimensional forms and bring your art to life. This is a workshop suitable for all levels.

Materials List

2 Sketch Books – 9 x 12 and 11 x 14 drawing surface paper (not recycled) – Strathmore or Canson sketch books.

Graphite pencils – 3H, 2H, HB, 2B, 4B, 6B

Erasers – Kneaded eraser and pink pearl or MARS plastic

Pencil sharpener – hand held with two holes

Container for pencil shavings

Mat knife or single edge razor blade

Tracing paper

Rag or paper towel

Hand lens

Table lamp (optional; have daylight lamps in Visitor Center)

Masking tape

Foam core 8” x 10” (2 pieces)

Pre-cut framing mat board with window 5” x 7” (outer dimension)

12” Ruler
BAC 15 137 – Dried Leaves, Branches, and Seed Pods
Instructor: Carrie Megan

Using a range of different density pencil leads from 8H – 2B, learn how to create compelling compositions and to render finely detailed drawings in graphite. With Carrie Megan's individual demonstrations and guidance, gain the skill and confidence to create finished pieces. Make sure to collect your favorite specimens before snowfall to be the subjects of your winter composition of dried leaves, branches and/or seedpods. Advanced beginner and beyond drawing skills required.

Materials List

Paper:
- Tracing paper (whatever size you have)
- Drawing Pad (whatever you have)
- Strathmore 500 Bristol Board 20 x30 2 ply Vellum (can be purchased online at www.dickblick.com). The paper quality in the pads is not as good. I purchased enough sheets to supply everyone in class: Full sheet: $4.00, Half sheet: $2.00, Quarter sheet: $1.00

Drawing Equipment:
- .5 mm Automatic (Mechanical) Pencils: purchase 5-7 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: 4H, 3H, (If you can find them. The Art Emporium in Needham is stocking refills), 2H, H, HB, B, 2B
- Regular Pencils: 3H, 4H, 6H, 8H (preferably Faber-Castell, Sanford Design or Derwent)
- Kneaded eraser
- Staedtler 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)

Specimen:
- Please bring dried specimen of your choice. Think about the desired size of your composition when planning what to bring.

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
Focus on colored-pencil techniques with Carol Ann Morley while learning to capture the vibrant colors of fruits and vegetables. Find out how many multiple overlays of colors it can take to give depth, shine and texture to one berry! Draw from the abundance of produce available in the middle of winter to make intriguing compositions of fruit, berries and foliage. Explore creative possibilities, whether traditional or whimsical, to enhance your artwork. This is a workshop suitable for all levels.

Materials List

- Set of PRISMACOLOR Soft pencils – Do not buy watercolor pencils.
  - Prismacolor Premier colored pencils: both the 24 set and the 36 set include colors that are needed for class. Optional: 48 colors, or more.
  - or
  - Prismacolor Premier Lightfast colored pencils: box of 24 lacks green colors. Students should bring the 36 pencil set of these. Optional: 48 colors
- Set of PRISMACOLOR Hard Verithins – set of 12 colors
- Two drawing pads sizes 11x14 and 6x8 --- CANSON 80lb acid free or STRATHMORE 400 series 80lb
- Tracing paper: 11x14 pad or several sheets
- Pencil sharpener: good quality hand held two hole. You may also wish to buy a battery or electric sharpener to sharpen new pencils. (This can be used during class break to reduce noise.) I also use an X-acto utility knife to sharpen pencils.
- Single-edge industrial razor blade
- Erasers: kneaded eraser (not blue) & white STAEDTLER Mars plastic eraser
- Graphite pencils: 2H, HB
- Rag to wipe pencil
- Feather or clean brush to wipe eraser and pencil dust from drawing
- SARAL transfer paper (no wax), pack of assorted colors
- Artist’s drafting tape
- Eraser guard
- Container for pencil shavings

Additional paper surfaces you may wish to try in the future:
  - Strathmore 500 series illustration paper and boards
  - Mi-Teintes Canson pastel paper (comes in many colors, smooth one side, rough the other side)
  - Stonehenge printing paper (comes in soft pastel shades)
  - Illustration board, cold press #80
  - Scratch board, white
  - Mat board, museum quality
  - Multi media vellum, or prepared acetate
  - Bristol smooth plate finish
Join award-winning contemporary botanical artist Beverly Duncan to create a work of art celebrating similar specimens. Look at and sketch your gathered specimens of a single genus from different views and angles, finding the commonalities and the divergences that occur in nature. Tell the story of your specimens using your creative eye in a media of your choice – watercolor, colored pencil, pen and ink, pen and wash, graphite, etc. Suitable for those who have already made a start in drawing and painting botanical subjects.

Material/specimens to consider are dried seed pods, cones and flowering bulbs; for instance, the seed pods of southern magnolia (Magnolia grandiflora) and sweetbay magnolia (Magnolia virginiana) or the contrasting cones of white pine (Pinus strobus) and pitch pine (Pinus rigida).

Materials List

Coming soon.
BAC 15 201, 202 -- Techniques of Botanical Drawing and Painting
Instructor: Sarah Roche

Through exercises and projects, work on your drawing and watercolor techniques in this class with Sarah Roche designed for the more accomplished botanical artist. Focus on achieving the accurate representations of botanical subjects through demonstrations, individual instruction, and close scrutiny of plant structure. 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
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
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 (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) Permanent Rose Permanent Sap Green
Cadmium Yellow Pale Permanent Alizarin Crimson Davy’s Gray
Winsor Lemon Paynes Gray Viridian
Scarlet Lake / Cadmium Red Winsor Blue (Green Shade)

Daniel Smith “Extra Fine Watercolors”
Burnt Sienna
Raw Sienna
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)
Esther Klahne guides you in capturing autumn fruits’ shapes and highlights as well as achieving a balanced composition. Working on vellum, choose your subject from an assortment of acorn or chestnut specimens, either your own or those provided.

**Materials List**

- I will be bringing chestnut and acorn specimens, but keep in mind that most of the leaves may not be fresh by that time. If you would like to paint leaves that are fresh/green, (or you prefer to bring your own specimens to class) choose your specimens just before we meet. Another option is to find some leaves now (early October), do some studies of their habits or the way the leaves fall and their relationship to the fruit, and then preserve them under clear packing tape to protect the color. If you feel motivated to work out your composition before class, that’s perfectly fine.

- Small light box if you have one. I will bring my light box, but it would help for us to have a few of them. WCBG Friends has two light boxes also.

- Tracing paper

- Soft and hard leaded graphite pencils: If you have time, create a piece of transfer paper by loading graphite onto a 5x7" piece of tracing paper, and burnishing the graphite onto the paper with a tissue. Blow off any excess lead. Rolls of graphite paper are also available at different art supply stores.

- Kneaded eraser. Very important!

- A clean white sheet of paper to set your subject matter on.

- All of your paints

- All of your brushes. These days I use both sable brushes and synthetic brushes, in sizes ranging from 2 to 6. Bring what you have, and we’ll talk about brushes during class. Also, the office is offering Rosemary brushes in series 323 pure sable Kolinsky spotters for $5.00 each. There are sizes 2, 1, 0, dbl 0 and triple 0 available.

- White ceramic palette. I think you can see your colors best when they're on a white ground.

- Water jars, paper towels, frog tape (if your vellum needs to be further secured to backing board), magnifying glass, extra tracing paper, and whatever else you like to use when painting.

An 8” X 10” piece of calfskin vellum and backing board will be provided.
BAC 15 204 – Plant Portraits on Vellum: A Studio Focus
Instructor: Sarah Roche

Focus on the delicate plants of late spring, with their ethereal petals and fresh green leaves. With Sarah Roche learn to use the dry brush technique to portray their detail and intricacy on vellum. For Techniques-level students or with permission of instructor.

Materials List

Coming soon.
BAC 15 213 – Scientific Illustration and the Microscopic View
Instructor: Bobbi Angell

Preparing illustrations for scientific publications involves keen observation and attention to detail, but techniques used by scientific illustrator and botanical artist Bobbi Angell in working with herbarium specimens and pickled material can be applied at all levels of botanical art. Work with pressed plants and dissect pickled and reconstituted flowers, learning how to measure and depict critical details as viewed through a microscope. Then design a pencil sketch composed of various aspects of an individual species, which can be drawn in pen and ink to become, theoretically, worthy of publication. Along with Bobbi, look at examples of illustrations from botanical journals to see the range of styles used by contemporary and historical illustrators and discuss the integral relationship between botanist and illustrator.

Prequisite: Introduction to Botany through Drawing and some ink pen techniques required.
CBA candidates: Final project required.

Materials List

Coming soon.
BAC 15 221i – Photoshop Elements Demystified
Instructor: Patricia Buchanan

Bring your laptop and artwork to class and learn how to transform your images into finished reproductions for cards, collages and posters as well as for the web. With guidance from Patricia Buchanan make color adjustments, tidy up edges and backgrounds, add a watermark, type or other enhancements. Solve the mystery of sizing and resolution to meet printing and exhibition submission standards. Scanning procedures will be covered. Mouse skills and a basic computer proficiency are required.

Photoshop Elements is a more user-friendly and affordable version of the original Photoshop. The skills you acquire with Elements are transferable to Photoshop. If you don’t already have Photoshop Elements it can be downloaded for a free 30-day trial period. Although this will not cover the entire class period it’s a good way to begin.

Note to CBA Students: This seminar is a half-elective in the CBA curriculum and requires the completion of a small post-workshop homework assignment.

Materials List

Laptop computer or an otherwise portable computer – PC or Mac
(An iPad or similar tablet won’t be able to run the Elements app.)

Mouse and mouse pad and/or a tablet and stylus*

Power cord (laptop batteries may not suffice for the whole class day)

Adobe Photoshop Elements** installed on your computer

Images that you would like to work on that you have scanned or downloaded to your computer

Optional: memory stick (aka flash drive)

What you should do now if you are planning to purchase or use the trial offer: Make sure your computer has the necessary system requirements. Using the link below you will find a reference to system requirements near the top of the page. If you decide to buy you might want to compare Amazon prices with the Adobe site prices. If you have any questions please contact us at wcbgfriends@wellesley.edu.

* While not absolutely necessary a stylus and tablet can make your use of the various tools much easier and more efficient – the difference between manipulating an on-screen brush with a mouse or (even more so) with a finger on a touchpad and with a stylus on a tablet is significant. You will have a chance to try one out on the first day of class if you’re undecided.

** Here is the link for downloading a 30-day free trial for Photoshop Elements version 13. (If you have an earlier version of Elements, e.g. 9 through 12, that should be fine.) In order to have as much class time as possible with the trial, wait until the day before the first class to download it and before you download be sure to check that your computer has the necessary system requirements as listed on the link. Note that version 13 for a Mac computer requires Mac OS v. 10.8 through 10.10.


note: ^= a shift dash, not blank space
Join Sarah Roche at the National Tropical Botanical Garden in Florida and enjoy 5 days of botanical art. Once on location start to draw with easy field sketches on the grounds of the stunning Kampong historic home and garden, where the climate of the southeast shore of Florida affords a natural openair environment in which tropical species flourish. Explore rudiments of form from live specimens as you work in graphite studies. Some plants will be flowering, others will be fruiting and some may have all stages of development visible. Add color with watercolors. Take home a journal filled with field sketches useful for future art works and fond memories of a unique experience. All abilities are welcome!

**Materials List**

*Note: We will be working both outside and inside at The Kampong, National Tropical Botanical Garden. Please make sure you pack accordingly. You will need a sunhat, sunscreen, bug spray, water bottle, and portable sketching equipment as well as the supplies listed. Supplies are the same as for WCBG Friends’ classes, with the addition of the Field Sketching Watercolor book listed below. (Note: The ground at the gardens may be a bit uneven; please wear suitable shoes.)*

**Paper**
- Strathmore 400 Field Sketch Watercolor book, 11 x 14
- Tracing paper
  - Either
  - Fabriano Artisticco Quarter sheet on Foam core support
    - (this paper available at WCBG Friends’ office, $7 per 20x30” sheet AND we will bring some quarter sheets to Kampong)
    - or
  - Pre-Stretched Block of Fabriano or Arches paper hotpressed at least 9"x12"

**Drawing equipment**
- Graphite pencils 2H, F, HB, B
- Erasers – plastic and putty

**Brushes**
- Two round brushes – size 6: Rosemary & Co. Series 33 brushes (avail at WCBG Friends’, $9 each or two for $16; will bring a few to Kampong)
  - or Isabey 6227Z (Kolinsky sable)
  - or equivalent
- One size 4 brush: Rosemary & Co. Series 33 brushes (avail at WCBG Friends’, $7 each or two for $12; will bring a few to Kampong)
  - or Isabey 6227Z (Kolinsky sable)
  - or equivalent
- 1 miniature brush size 3 (optional), Winsor and Newton Series 7
Paint
Winsor and Newton – Artist’s Quality Watercolor; (NOTE: Do not purchase “Student Quality” paints)
Lemon Yellow (Nickel Titanate)  Permanent Alizarin Crimson
Cadmium Yellow Pale  Paynes Gray
Winsor Lemon  Winsor Blue (Green Shade)
Scarlet Lake  Permanent Sap Green
Permanent Rose  Optional: Viridian

Daniel Smith “Extra Fine Watercolors”
Burnt Sienna
Raw Sienna
Ultramarine Blue

Clear plastic water container
White folding plastic palette
Paper towel
Magnifying glass
Small clear ruler
Masking tape
Battery-operated lamp; could try Ott-Lite, or Carole Ely’s favorite, Joby Gorillatorch
Flare; Amazon sells for $28:
Small sketch stool, if you can find a packable one; try this one:
http://www.target.com/p/as-seen-on-tv-pocket-chair/-/A-13680601#prodSlot=medium_1_2 (The Kampong does have folding chairs that can be taken into the gardens.)

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

Stores
The Art Experience, Avon
Dick Blick, near Fenway Park, Boston
BAC 15 231 – Watercolor Workout: Stretching Your Skills
Instructor: Susan Fisher

Exercise your watercolor skills as Susan Fisher sets up common challenges of watercolor and then leads you through the practice of no-sweat solutions. Begin with a warm-up review followed by specific movements designed to increase your expertise in painting. Build skill and proficiency for washes, lines and edges on a range of subjects: light ones, dark ones, turns in leaves or petals, and background components. Follow up the series of repetitions by applying them to a botanical still life painting. With ample time for experimentation as you review past challenges, train your way to improved watercolor fitness. For advanced beginners and intermediate artists.

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.

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.

We will be doing several exercises and you will be required to trace drawings onto your watercolor paper. Be prepared to trace by bringing tracing paper (either homemade graphite or prepared graphite tracing paper) – using a light box – a window – whatever, to transfer the drawings provided to watercolor paper.

Your first-day assignment will be to trace the drawings I provide and have them ready for class. There are 5 drawings that will need to be transferred. You can put one per watercolor paper or double them up, using only 3 pieces of watercolor paper for this exercise.

Watercolor paints: The ones recommended for the botanical program will be fine.

You will need the usual additional supplies; pencils, erasers, paper towels, water containers.
Create intricately rendered graphite drawings of your favorite herbs and spices. Carrie Megan will teach you her technique for using a broad range of different pencil densities to create rich values and textures in your thoughtfully designed compositions. Intermediate and beyond graphite skills required.

Materials List

Coming soon.
BAC 15 249 – Larger than Life
Instructor: Martin J. Allen

This three day course with Emeritus Fellow of the Chelsea Physic Garden Florilegium Society Martin J. Allen looks at how to take digital reference photographs and use them to enlarge small parts of plants to create an exciting new image. Martin will cover how to take useful photographs and the practical challenges of translating that photograph into a realistic image on paper using a straightforward painting technique that can easily be refined with practice. For intermediate and advanced artists.

Materials List

Coming soon.
WCC 15 051 – Nature Journals—Small & Simple Handmade Books
Instructor: Suzanne Lee

In this one-day workshop with Suzanne Lee, make a special book—great to give for a diary, recipe book, special memories or travel journal. Choose to also make a small notepad or sketchbook holder. Both are fun and easy to make. Use hand-made papers, beautiful combinations of natural dried leaves, your own hand-printed ginkgo & Japanese lace leaf leaves, a unique form of fabric collage, or combinations of old sketches & paintings. A great way to use tiny sketches or natural scraps you’ve collected, but the workshop includes all materials for either project. (One will not be enough, but easy to do more on your own after the first.) No previous experience is needed.

Materials List

- Scissors for fabric and/or paper
- Pencil & eraser
- Clear ruler; i.e., see-through graph ruler or regular ruler
WCC 15 201/202/203 – 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) Strathmore 400 Series or mixed sampler, Whatman or other similar brand for practice, etc.
** A few sheets (22"x30") good watercolor paper (140lb. or heavier), like d'Arches, Lana or Fabriano cold press, (maybe you'd like to try a sheet of hot press or rough). Or a watercolor block is fine and very convenient if you already have it.

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

Paints: A set of tube watercolors, or a good pan set if you already have it. Or you may buy the tubes individually. Some good brands are Windsor Newton, Schminke, Rowney.

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

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

Blues: *** Prussian Blue or Thalo Blue (very intense)
** Cerulean Blue or Manganese Blue (toward yellow) & cobalt blue also
*** Ultramarine (toward red) make a good
*** Cobalt Blue or Windsor Blue (primary) (in the middle) primary palette.
* Ultramarine Violet, (Mauve or Violet usually fugitive)
*** Burnt Sienna, and Burnt Umber
Ivory or Lamp Black Chinese White or White Gouache (Opaque)

Miscellaneous: medium pencil, soft white (Mars Plastic) eraser, stiff round-tip palette knife, single edge razor blade, sponge, masking fluid, sand paper, salt, wax, masking tape, drawing board - about 18”x24". May be plywood, homosote, masonite. It is nice to make a few drawing boards out of cardboard or gatorboard so that you can have several pieces taped up at once. A white porcelain plate or plastic palette to hold your colors and to mix the color on, if not with your set. I recommend the Robert E. Wood Palette or a similar style with a cover. Sealable water bottle to fill containers in the field. 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.

Where to buy: The items listed above can be purchased reasonably at Utrecht Art Supply across from Symphony Hall on Mass Ave. (1-800-257-1108). You can order from their catalogue or use their web site. Other catalogues for discount prices are Jerry’s Artarama at 1-800-U-Artist, or Daniel Smith, (1-800-426-6740) who has a wonderful catalogue, but may not be quite as cheap, Cheap Joe’s, etc. The #40 brush at Utrecht is about $15 and a decent # 12 is about $4.