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 (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 040A, BAC 15 040B – Drawing to See
Instructor: Carol Govan

Carol Govan encourages you to become comfortable with drawing through careful observation of plant forms. Gesture and contour drawing exercises help you discover the best way to draw what you see. Learn tips for the correct proportions of an object, how to create a three-dimensional form, and even add a bit of color too. You will draw enough to enjoy drawing anything.

Materials List

Coming soon.
BAC 15 101B; 101i; 101ii; 102 – Foundations of Botanical Drawing and Painting
Instructor: Sarah Roche

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.
BAC 15 104 – Painting Yellow: A Studio Focus
Instructor: Sarah Roche

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)
- 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)
- Cadmium Yellow Pale
- Winsor Lemon
- Scarlet Lake / Cadmium Red
- Permanent Rose
- Permanent Alizarin Crimson
- Paynes Gray
- Winsor Blue (Green Shade)
- Permanent Sap Green
- Optional: Viridian

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.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)
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:

**Watercolor Paper** - You will need 3 to 5 pieces of watercolor paper: approximately 8 ½ X 11 inches. Less expensive scrap paper, or watercolor tablet is good for practice. Also bring the kind of watercolor paper that you prefer to use for a finished painting so that you may try some final versions of the exercises on good paper.

**Brushes** – Sizes 6, 4 & 1 watercolor rounds. The brushes recommended for the botanical program will be good for these exercises.

**Watercolor paints** – The recommended palette for the botanical program will work well.

**Pencils** - A range of pencils from 3H to 9B or 10 B, any brand is fine. I prefer TomBow pencils.

**Erasers** - Kneaded erasers as well as white plastic erasers will work well for this class. Bring what you have.

Paper Towels, water containers, note-taking materials, etc. will also be useful.
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 15 137 – 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, 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
BAC 15 150 / BAC 15 250 – Dare to Be Different ... and achieve the perfect flower portrait composition.
Instructor: Helen Allen

Work through the logical stages of a flower portrait to create the best composition and drawing which should then be a JOY to paint. With Helen Allen as your guide, begin with a review of the drawings you have brought in and a discussion of various ways of recomposing the elements to reach a stunning layout – including how to use aerial perspective effectively. Work on quick tonal drawings to evaluate your composition’s balance of line, form and color. Color notes and checks are essential to really know your combinations work and you won’t be left with MUD! Helen’s demos of techniques and how to maximize the drama in your painting help you to finish the painting with confidence.

Please note: In preparation for this course please bring with you drawings on tracing paper (vellum style) of your chosen plants and the plant you are depicting. We shall be working on a small composition with the constraints of a margin. The finished size should fit into a 12” square small works frame, with or without a mat.

Materials List:

Drawing equipment:

- HB and 2H graphite mechanical pencils (0.3)
- HB and 2H clutch or ordinary graphite pencil (Clutch 2mm)
- 2B graphite pencil for shading
- Plastic eraser
- Putty eraser

Ruler
Scissors
Low tack tape
9” x 12” tracing vellum pad
9” x 12” sheet of watercolor paper

Colored pencils

Notebook, sketchbook and rough paper

Please bring the paints and brushes you usually use. In addition to the colours you have in your box, please bring the following:

W&N:
- Aureolin, Indian Yellow – I like to use translucent yellows
- Cerulean – a gentle green blue

Hand lens, magnifiers etc.
Does the white expanse of a beautiful clean sheet of paper fill you with dread? About this one day course Helen Allen says, “I love to draw, compose and prepare my paper carefully before contemplating adding paint. I will demonstrate throughout the day the methods of careful preparation with no fuss, therefore no stress. Move from observations into drawings on tracing paper to composition and transfer of the drawing to watercolor paper.” While this course is for all artists, Helen also adds, “If you are taking either of the following painting workshops with me this should help you get ahead of the game.” (CBA: non-credit)

Materials List:

Drawing equipment:
- HB and 2H graphite mechanical pencils (0.3)
- HB and 2H clutch or ordinary graphite pencil (Clutch 2mm)
- 2B graphite pencil for shading
- Plastic eraser
- Putty eraser
Ruler
Scissors
Low tack tape
9” x 12” tracing vellum pad
9” x 12” sheet of watercolor paper

Colored pencils

Notebook, sketchbook and rough paper
BAC 15 151i – Arthur Harry Church: The Man, the Magnification and the Magic
Instructor: Helen Allen

Arthur Harry Church was an English artist and science teacher who made botanical plates showing enlarged sections of flowers to illustrate floral mechanisms. His use of floral diagrams was integral to his work. Study his methods and finished work with Helen Allen as your guide. Although there will be an opportunity to draw using a microscope, Helen will also have some pre-drawn examples that you may like to trace onto watercolor paper. Precision in drawing is key to this exacting and exciting way of creating an interesting piece that is botanically accurate and aesthetically pleasing.

Plan your piece within the constraints of a 12” square small works frame, with or without a mat. Your color work will involve working with watercolor in a flat way but showing detail.

Materials List:

Drawing equipment:
- HB and 2H graphite mechanical pencils (0.3)
- HB and 2H clutch or ordinary graphite pencil (Clutch 2mm)
- 2B graphite pencil for shading
- Plastic eraser
- Putty eraser

Ruler
Scissors
Low tack tape
9” x 12” tracing vellum pad
9” x 12” sheet/s of watercolor paper

Colored pencils

Notebook, sketchbook and rough paper

Please bring the paints and brushes you usually use. In addition to the colours you have in your box, please bring the following:

W&N:
- Aureolin, Indian Yellow – I like to use translucent yellows
- Cerulean – a gentle green blue

Dr Ph Martin Bleed proof white or W&N Designer’s Gouache I Permanent White

W&N Masking Fluid, or any other make you may already have

A very small screw top container (hotel preserve pots are good)

Pen holder and fine nib, if you have them for pen and ink work they will do for this.
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)
- 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
- Permanent Rose
- Permanent Alizarin Crimson
- Paynes Gray
- Winsor Blue (Green Shade)
- Permanent Sap Green
- Davy’s Gray
- Viridian

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.cheapjoes.com
- www.rosemaryandco.com
- www.dickblick.com

Stores
- The Art Experience, Avon
- Dick Blick, near Fenway Park, Boston
- Michaels (basic paper, paints)
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.
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

- 2H 'pencil', preferably lead holder and leads, and sharpener.
- White plastic eraser (Mars Staedtler or Pentel)
- 15 cm. ruler
- 6'' friction Divider. Alvin or Mars Staedtler make inexpensive ones.
- Pens - Micron or equivalent, in a couple of sizes such as .01 and .03. or, if student is comfortable with crowquill nib and ink, bring that.

- Suggested paper: Strathmore Plate Finish Bristol board, 11x14'' pads. A pad of 15 sheets costs about $15.00 but we will only need 2 or 3 sheets. WCBG Friends may supply this. Stay tuned.
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 (unless you’re comfortable using your laptop’s touch 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. I will also be supplying some images we can all work on together.

Optional: memory stick (aka flash drive)

* While not necessary a stylus and palette can make your use of the various tools easier to work with after a bit of practice. You will have a chance to try one in class if you’re undecided.

** If you do not already own a copy of Photoshop Elements this is what you need to do to make a purchase: Amazon is a good (and less expensive) source for both the latest version and earlier versions. Make sure your computer has the necessary system requirements. Those requirements are noted on the Amazon site. The latest version is v13. If your computer’s operating system won’t support v13 then you will have to purchase an earlier version. Choose the highest version number available that is compatible with your operating system.

If your computer will support v13 and you only want the 30 day trial offer you will need to download it directly from the Adobe site. Go to https://www.adobe.com/cfusion/tdrc/index.cfm?product=photoshop_elements&loc=us&sdid=ZPQM# In order to have as much class time as possible with the trial, you might want to wait until the day before the first class to download it. If you are purchasing the application be sure to have it installed before the first day of class.

I will be using v12 (not that different from v13). If you already have an even earlier version, that’s fine. If you have any questions please feel free to contact me at pebl35@comcast.net.
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.
BAC 15 237 – Parsley, Sage, Rosemary & Thyme: Graphite Techniques
Instructor: Carrie Megan

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

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:
  - 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 herb 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
BAC 15 251 – A Few of Your Favorite Things: Painting Found Botanical Treasures
Instructor: Esther Klahne

Capture warm memories of exotic places, your favorite season, or experiences from your own back yard using those botanical treasures you often gather in hopes of one day painting. Working with watercolor on vellum, Esther Klahne leads you through the nuances of composition and ways to integrate your precious objects of nature into a beautifully cohesive painting. Fee includes project vellum, backing board and handouts.

Materials List

Coming soon.
BAC 16 041 – Seeing Color
Instructor: Carol Govan

Gain confidence in your perception and rendering of color by creating sketches that could be either a finished product or preparation for another piece. Carol Govan leads you in exercises in seeing the range of color. Get comfortable with darks and lights using color. Experiment with the various properties of different color media and grounds to use alone or in combination. Enjoy seeing what you and your classmates might create with color but keeping within the boundaries of accurate observational drawing. Or not.

Materials List

Coming soon.
BAC 16 134X – Perspective Review
Instructor: Carol Ann Morley

In this one-day skill-building class with Carol Ann Morley, develop your toning skills while heightening your artist’s eye. Graphite exercises help you to practice to bring shape and form into your art. Non-credit for CBA.

Materials List

Coming soon.
BAC 16 140 – The Pleasures of Sketching
Instructor: Carol Ann Morley

With Carol Ann Morley, enjoy the relaxed art of loose sketching while discovering ways to capture a habitat or landscape expressive of the moment. Try out some sketching techniques on toned paper with mixed media that give pleasing results. This class will work from still life set-ups and photo imagery. Study the works of master artists and discuss how they achieve a compositional balance, point of interest and clarity in their work. Instruction will be given on perspective, drawing in proportion and how to decide what to draw when first looking at a scene. Look at your work in a new way; see how a few lines can be a visual narrative.

Materials List

Coming soon.
BAC 16 236 – Butterflies, Dragonflies and Bees – Oh My!
Instructor: Kelly Radding

Insects play an integral part in the life cycle of plants and can enhance a botanical painting with a dynamic element of scientific accuracy and pure whimsy. Through sketches and more complete full color works, join Kelly Radding to study the form and details that will make the insect come alive in your artwork. Learn techniques to capture the myriad textures and colors and how to integrate an insect into a botanical composition. Advanced skill level.

Materials List

Coming soon.
BAC 16 240 – Luminous Fruit: Highlights and Reflected Light
Instructor: Catherine Watters

Capture the glow of summer fruit by balancing highlights, shadows and reflected light to make your subject luminous. In this seminar designed for artists from advanced beginner to expert, Catherine Watters will teach you how to skillfully observe, measure and draw your subject, followed by careful and accurate color mixing using the Double Primary Color Bias Wheel. You are then ready to paint and capture the elegant shape, bold colors and textures using proper lighting to make your fruit come to life.

Please note: Choose to work on paper or vellum. For those more advanced artists wishing to work on calfskin vellum, Catherine will teach you her vellum dry brush technique. Vellum is not included in the registration fee for this seminar. Contact the WCBG Friends office 60 days ahead to order a piece from Catherine.

Materials List

Coming soon.
WCC 15 051C – 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 15 120 – Painting: A Beginner’s Beginning
Instructor: Lynda Davis Jeha

Do you think: “I want to paint but ....?”

This class is truly a beginner’s beginning for those who have never held a paintbrush, have no idea where to start, feel confused about art supplies and different media. **Lynda Davis Jeha** will discuss paints, brushes, paper and more! Experiment with basic painting techniques using various media, including watercolor, acrylic, and oil pastels. Demonstrations followed by exercises will reinforce concepts. There are no rights and no wrongs, just the joy of trying something new in a supportive and non-judgmental environment.

**Materials List**

Bring a note pad to the first class, all other materials are included.
Lynda Davis Jeha introduces color mixing using a limited palette to give you a solid foundation in understanding the complexity of mixing colors. Exercises will cover the color wheel, various color schemes, the four properties of color and more. Learn why some color combinations are more harmonious and pleasing to the eye than others. This course is open to anyone who is interested in understanding the language of color on a deeper level and be able to use color relationships in practical applications.

Materials List

Bring a note pad to the first class, all other materials are included
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)
*** 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.