

## Macro Florals – Bending the Light

### Materials list

Learning new techniques often requires a few new tools. The Macro Floral mini-workshop can be experienced with your general materials, but better outcomes will come from using a few specifics such as larger brushes and 300 lb paper.

If you choose to use 140 lb. paper, it must be stretched, but you will lose the ability to curve and run paint that you will experiment with the stiffer, un-stretched 300 lb paper. Smaller brushes can deliver the paint, but the large blending brushes must be able to pick up enough paint from your paper and blend the edges simultaneously – smaller brushes will streak or flood depending on which part of the process you are working on. The paint option is more flexible as long as it is artist quality and mostly transparent.

### Paper:

Plan to work with Arches 300 lb., Bright White, cold-press paper. It is expensive, but the 300 lb paper slows the movement of paint beneath the surface and as it dries which is key for blending paint. There are bulk discounts available but the price break occurs at 25 sheets! We won't be stretching the paper, but do plan to have a board surface to prop the paper on when you want a stable incline surface.

Dick Blick:

[10033-1012](#) Cold Press, Sheet 22" × 30" 300 lb (640 gsm) List \$27.10 \$14.63 

### Brushes:

We will be learning a delivery and blend process – one brush delivers the paint, the blending brush will work with the paint on the paper (yes, you will be holding two brushes at a time!). Delivery brushes should be snappy (resume a point/hold their shape), but able to hold enough paint to avoid constant re-dipping. Sable/synthetics are great for this – I don't recommend squirrel mops (too floppy) or Kolinski sables (even MORE expensive). Larger petals and shapes will require larger brushes for blending – small brushes will not blend well and will streak. Unfortunately, the large brushes are very expensive, but as with any tools/materials – once you have them, you have them. You may have some brushes that will serve you – you can decide - but here are the recommendations:

1. DaVinci Cosmotop Mix B Size 30 round (strongly recommend!):

Dick Blick: [05969-1030](#) 5530 Round, Short 16 48 \$91.83   
Size 30 Handle mm mm

Or on Amazon: [da Vinci Watercolor Series 5530 CosmoTop Mix B Paint Brush, Round Synthetic/Natural Mix, Size 30 \(5530-30\)](#) \$82.27

2. DaVinci Cosmotop Mix B size 20 round (Strongly recommend!):

Best Price:

Dick Blick: [05969-1018](#) 5530 Round, Size 18 Short Handle 10 mm 37 mm \$51.45

Or on Amazon: [da Vinci 5530-20 Watercolor Series 5530 CosmoTop Mix B Paint Brush, Round Synthetic/Natural Mix, Size 20](#) \$66

3. DaVinci Cosmotop Mix F size 14 round. You may already have a serviceable brush for this one – such as a Loew-Cornell UltraRound size 12 or 14.

Dick Blick: [06062-1014](#) 5550 Round, Size 14 Short Handle 8.2 mm 34 mm \$32.34

Or on **Amazon**: [da Vinci Watercolor Series 5550 CosmoTop Mix F Paint Brush, Round Synthetic/Natural Mix, Size 14 \(5550-14\)](#) \$34.52

4. DaVinci Cosmotop Mix F size 6-8 round. You may already have a serviceable brush for this one – such as a Loew-Cornell UltraRound size 8/10. (Or a Silver Designer Round (red handle?) Size 12/14).

Dick Blick: [06062-1008](#) 5550 Round, Size 8 Short Handle 5.3 mm 23 mm \$19.12

5. You may have a springy, small round that will work. This Escoda line is noted for maintaining a point, holding onto paint, and painting crisp details.

Escoda Perla size 4 round

Dick Blick: [06136-1004](#) 1430 Round, Size 4 Short Handle 2.8 mm 16 mm \$19.90

6. Large wash brush – Hakes are very inexpensive for their size, probably want a 2” flat. If you have other large flat wash brushes, they should be fine.

[05403-1002](#) 292 Hake Brush, Size 2" 2" 1-3/16" \$22.98

### **Paint:**

We will be using predominantly transparent and FRESH paint – not dried paint. This is a list of suggested paints. You should have generous mixing areas on your palette. You will likely have many of these already, but here is a list to work against.

Hansa Yellow Medium (or M.Graham Azo yellow)

Indian Yellow (New Gamboge would work)

Quinacridone Gold

Sap Green – I like Holbein

Viridian – single pigment mixes well

Permanent or Quinacridone Rose

Winsor Scarlet Lake

Permanent (only!) Alizarin Crimson

Quinacridone Magenta – if you don't already have a tube, purchase WinsorNewton

Carbazole or Dioxazine Violet

Burnt Sienna (this is a sedimentary color)

Ultramarine/French Ultramarine Blue – I like Holbein Ultramarine Blue Light, but am currently using WN French Ultra)

Indigo – Winsor Newton or Holbein – other companies I experimented with didn't have the intensity or coverage – this is a very important component for rich, velvety dark backgrounds.

### **Miscellaneous:**

Your usual class kits will be fine – multiple water containers, table covering, Viva or shop towels, etc.

Have a half sheet of Arches 140 lb for some quick practice and color testing.

Fresh bottle of Pebeo drawing gum- working on expensive paper is not the time to have problems removing masking fluid, and there will likely be a fair amount of masking done. If you don't have a mask remover, this would be a good time to pick up one. You might want to look at masking fluid that can be applied with a small metal canula.

Natural sponge and Mr. Clean eraser

I am including a section on projection for this mini-workshop – but will also provide a class project that you can print and transfer to have everyone working on the same piece initially. You will want to come to class on the first day with the image transferred to your watercolor paper. I am not in love with the actual half-sheet format, I like it to be a bit wider (i.e. 18x22) for large florals, but that leaves a smaller, less easily used piece (12x22). So plan to work on half sheets – one for the class project and one for your individual piece if you are going to do both.

Reference materials:

I will provide a class project. If you intend to work on your own reference material, and haven't painted large florals in this manner, please feel free to send me images if you have questions. You are looking for an intense color story, light path, large and small shapes – both petals and leaves will work and an image file that is large enough to print without pixellation. Your working reference image should be printed to fit the half sheet watercolor paper. To do that most easily, duplicate your chosen image four times and crop it into fourths.

Reassemble your image after printing, then use to trace/transfer, use a lightbox, or tape to a bright window and trace. This image is just an example of what you might do.

