



MATTHEW BIRD
WATERCOLOR WORKSHOPS

Latrobe Art Center 2024

Welcome! I've very excited to be doing this workshop and sharing my process with you. I hope this will be a fun and engaging experience.

Together we will work to complete a realistic still life, and I will demonstrate my painting process from start to finish.

The materials list is fairly comprehensive, because people often ask for specifics on everything I use. However, *you do not have to own or use everything that I do*. A great painting can be made with much less.

I understand art materials can be expensive, and often times what you currently have will be just fine. Please see the included substitution chart for possible short cuts or alternate colors/mixes. Feel free to ask if you have questions.

Here are some things that will help make our time productive:

- Bring what you need, but not your entire studio.
- Set up your watercolor palette with paint before the workshop.
- Pre-cut your watercolor paper and consider doing the drawing ahead.
- Know your skill level and have realistic expectations for the workshop. I'll help as much as I can in our limited time together, but practice and diligence outside the class will be where you develop your skills.

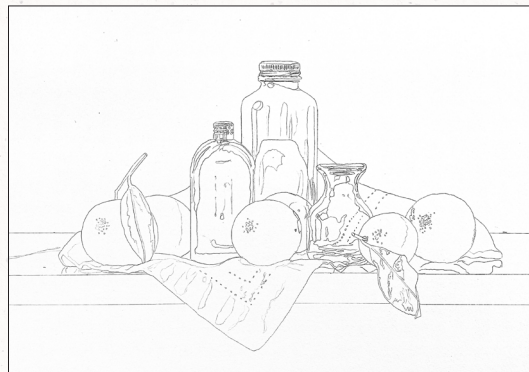
In order to maximize painting time,



you may want to come with your drawing already done. My drawing, which is provided, is meant to be an example. Everyone sees and processes information differently, and your drawing will capture your perception. I encourage you to draw from the reference, and make it your own, but my drawing is there if you need it.

As a general rule in realism, the tighter your drawing is, the better your painting will be. I will be working on a half sheet, with my drawing set to crop down to about 12" x 16" when framed.

I look forward to see you and hope this is a wonderful and enriching experience for everyone who attends.





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Materials List

Paints

There are many manufacturers out there and I have a variety on my palette: mainly Daniel Smith (DS), but also QoR and Sennelier. I do not use cake or block colors. My “normal” palette is below, but colors not used for this painting are crossed out. *See the attached color cheat-sheet for possible substitutions.*

~~Cadmium Yellow Light or Hansa Light Yellow or Lemon Yellow~~
~~Cadmium Yellow Medium~~
Permanent Yellow Deep or New Gamboge or Cadmium Yellow Deep
Quinacridone Rose or Pink
Permanent Alizarin Crimson
Mineral Violet (Holbein)
Imperial Purple (Daniel Smith)
~~Cerulean Blue~~
Prussian Blue
French Ultramarine or Phthalo Blue Red Shade
~~Phthalo Turquoise or Marine Blue~~
Cobalt Blue
~~Cobalt Green and/or Cobalt Teal Blue~~
Phthalo Green Blue Shade
Hooker's Green
Green Gold
Quinacridone Burnt Orange
Quinacridone Burnt Scarlet
Van Dyke Brown
Burnt Sienna (PBr7)
~~Burnt Umber~~
Payne's Gray and/or Neutral Tint

Many of these colors are what I call “short-cut” colors, which are a luxury and time saver. If you don't have or want certain colors, an approximate mix can be created using other colors. *See the attached color cheat-sheet for possible substitutions.*



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Brushes

2" or 3" [Hake Brush](#)

Small, medium, and large rounds. I use Escoda short handle [Perla](#) Nos. 2, 4, 6, & 8. Trusted, high quality manufacturers I recommend are Escoda, Isabey and DaVinci.

Mop brush: Escoda [Ultimo](#) No. 10 or other squirrel brush

Stiff, synthetic bristle 1/4" or filbert/flat brush (optional)

Watercolor Paper

I use 100% cotton rag paper, 300 lb. cold press, and recommend [Fabriano Artistico](#) bright white. Feel free to use whatever kind you are used to work with.

Miscellaneous

[Palette](#)

Water Buckets (I use two, one for clean water, one for brush cleaning)

Masking Fluid (I use [Pebeo Drawing Gum](#))

[Dip Pen](#) with [Nib](#) (optional)

Masking or Drafting Tape (blue painter's tape also works)

Tracing paper (optional).

Paper towels (Do not use dyed or patterned towels)

Xacto knife and/or scissors (optional)

Rubber cement pick-up (optional)

Hair dryer (optional)

Overall, if you are focused on the challenges of the painting, don't make things harder for yourself by introducing too many new materials that you are not used to. I try to be comprehensive for those interested in every aspect, but you are the artist in your studio. Try what you would like, and ignore what you don't.



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I know materials can be expensive, so here is a cheat sheet for colors you may already have, which might work as a substitutions.

Color	Possible Substitutions
Cadmium Yellow Light A cool yellow, this color makes bright greens when mixed with cool blues.	Lemon Yellow (cool yellow) Hansa Yellow Light
Cadmium Yellow Deep A warm yellow, cad medium/cad deep, makes beautiful oranges when mixed with warm reds	Gamboge Indian Yellow Permanent yellow deep
Pyrrrole Orange (PO73)	Cadmium Orange (PO20) Cadmium red + Cadmium Yellow
Quinacridone Rose A cool pink with violet undertones, this color makes lovely purples when mixed with blues.	Permanent Rose Magenta Quinacridone Pink
Mineral Violet	Dioxazine Purple/Violet Phthalo Blue + Quin Rose
Ultramarine Blue A warm blue that leans red, this color is great for mixing grays using burnt sienna. Also granulates for textured washes.	Colbalt Blue Phthalo Blue Red Shade
Green Gold (PY129)	Undersea Green Azo Green Lemon yellow + a touch of phthalo green
Cobalt Teal (PG50)	Phthalo Blue + Phthalo Green + White
Burnt Umber (PBr7)* PBr7 is natural iron oxide and <i>semitransparent</i>	Van Dyke Brown Burnt Sienna (if PBr7 pigment) Sepia
Burnt Sienna (if PR101) - check your pigment PR101, synthetic iron oxide, is <i>transparent</i> I recommend a Burnt Sienna PBr7 as essential	Transparent Red Oxide Indian Red English Red Venetian Red Light Red

* The differences in PBr7 and PR101 can vary greatly, sampling these pigments on your own is necessary to understand their range and capabilities.