



**Supply List for Susan Murphy Workshop**  
**[Essential items are in red bold face]**

**Palette**

- any **palette** will do

**Brushes:**

- The best brushes are real kolinski sable (they hold the most liquid and are the most resilient) or a sable-blend, but synthetic would be OK for now. The Winsor & Newton “Artist’ Water Colour

Sable” is a relatively inexpensive line of brushes that I recommend. Get the following sizes (roughly):

- **1 ½ inch flat wash brush**
- **round brushes in #12, #10, #8, #6, #4, #2**
- rigger brushes (very long hairs) in #2 and #1
- **some cheap stencil brushes (these will be essential), small and medium: Michaels has a good assortment in their stenciling section; natural bristle with a flat top are best; need 1/8”, 1/4”, and possible one larger**

**Watercolor paper:**

**Half or quarter sheet of Arches 140 lb.cold pressed paper** stretched on a board, or 300 lb if you are not going to stretch the paper; Homasote board or Gatorboard to stretch your paper on; or a stiff drawing board to clip your paper on if you don’t want to “stretch” it

**Miscellaneous to bring it possible:**

**3-M drafting tape, graphite transfer paper (SaraI is best brand—get non-waxed); two water containers, paper towels, small square sponge; pencil; brown fine-point (01 or 02) Micron pen by Sakura** (or black, or other brand of indelible pigmented ink pen). I will have some of these supplies available to share or sell, but if you can bring your own, that would be best.

**Photographic reference material:**

**Bring any photos you have of statues.** I have also included along with this supply list a sheet showing examples of the type of painting I typically do using this my “rivulet and lifting method”.

**Watercolor paints:**

- Buy professional grade paints that are light-fast. Don’t buy student grade. The following are paints I usually have on my palette and I highly recommended. **The asterisk ( \* ) and boldface means it is essential for this workshop**, while you also can use any of your other favorite colors. I tend to use Winsor & Newton and Holbein, but other professional brands are probably fine.

COLOR NAME	HUE	BRAND	staining/lifting	opacity	granularity	salt effect
Aureolin		Holbein	staining	semi-transparent	no	+
Green Gold		Winsor & Newton	lifts easily	semi-transparent	no	++
Viridian		Holbein	lifts very easily	transparent	no	++
Perylene Green		Winsor & Newton	lifts very easily	transparent	no	++
Peacock Blue		Holbein	lifts very easily	transparent	no	++
<b>Cerulean Blue*</b>		Winsor & Newton	lifts completely	semi-transparent	very	+
Cobalt Turquoise Light		Winsor & Newton	lifts easily	semi-transparent	no	++
Verditer Blue		Holbein	lifts easily	semi-transparent	no	++
<b>Cobalt Blue Medium*</b>		Holbein	lifts very easily	transparent	no	++
Ultramarine Blue		Winsor & Newton	lifts very easily	semi-transparent	very	+++
<b>Permanent Violet*</b>		Holbein	lifts very easily	semi-transparent	no	++
Ultramarine Violet		Schmincke	lifts completely	semi-transparent	very	+
Brown Madder (a red)		Holbein	lifts very easily	transparent	no	+++
Permanent Rose		Winsor & Newton	staining	semi-transparent	no	++
Winsor Red		Winsor & Newton	somewhat staining	semi-transparent	no	++
Quinacridone Red		Winsor & Newton	lifts completely	transparent	no	++
Burnt Sienna		Holbein	lifts very easily	transparent	no	+++
<b>Raw Umber* (especially essential for this workshop)—bring a 14ml tube of raw umber—you will need a lot!</b>		<b>Winsor &amp; Newton works best for this application</b>	lifts very easily	semi-transparent	little	++
Indigo or Neutral Tint		Holbein	somewhat staining	transparent	no	++
<b>Titanium white*</b>		Winsor & Newton	lifts completely	opaque	little	--