

Anne Abgott Supply Lists for White Velvet Morning and Cherries with Silver

White Velvet Morning

Please come to my class with the drawing done on the paper and size of your choice. I will be working on 300 lb. Arches in a smaller square format for ease of teaching. Please leave the incidental shapes in the background other than the leaves out of your drawing.

We will be choosing individual backgrounds from examples I will be showing you. So some of the colors on the pigment list are there for the background.

Please make a black and white copy of the photo sent for the class. This will help establish the values in the painting.

Please have all your paints handy and if there is a pigment on the following supply list you don't have, I always share so do not be concerned.

Bring round and flat brushes and a scrubber brush. Bring at least one large round brush. I will also have extras for you to use.

Also bring a razor blade or some scraping tool with which you are comfortable using. There will be no masking, but if I change my mind, the masking guide will be sent to you a week ahead of class.

Bring at least two small, lidded plastic jars.

Essential pigments for this class are as follows:

Verditer Blue by Holbein

Cobalt Blue

Ultramarine Blue

Antwerp Blue

Horizon Blue by Holbein

Helio Cerulean by Horadam Schminke

Quinacridone Gold

New Gamboge

Naples Yellow

Aureolin or any other cool yellow

Cobalt Violet

Mineral Violet by Holbein

Permanent Rose

Opera

Quinacridone Magenta

Burnt Sienna

Brown Madder

Red Brown by Mission (available on Amazon)

Undersea Green by Daniel Smith

Sap Green

Cherries with Silver

Please come to my class with the drawing done on the paper and size of your choice. I will be working on 300 lb. Arches a little larger than a quarter sheet.

Please make a black and white copy of the photo sent for the class. This will help establish the values in the painting.

In the drawing, find a horizon line just below the tops of the cherries lying on the tablecloth. We will be using silver gesso above this line in the background.

Please bring a couple of pieces of tracing paper.

There will be a tiny bit of masking on the silver, and a guide will be sent to you a week ahead of the class.

Please have all your paints handy in a palette, and if there is a pigment on the following supply list you don't have, I always share so do not be concerned.

Bring round and flat brushes and a scrubber brush. Be sure to have a medium to large flat brush for the watercolor background over the gesso. I will have extras to share.

The background will be done using silver gesso provided by Anne. We will be using rubber stamps to apply the gesso, and the stamps will also be provided by Anne.

Essential pigments for this class are as follows:

Scarlet Lake by Holbein
Quinacridone Red by Holbein
(it's version of Permanent Rose)
Quinacridone Red by Sennelier
Magenta
Mineral Violet by Holbein
New Gamboge
Quinacridone Gold
Naples Yellow Verditer Blue by Holbein
Aureolin or any other cool yellow

Quinacridone Gold
New Gamboge
Naples Yellow
Verditer Blue by Holbein
Brown Madder
Burnt Sienna
Indigo
Cobalt Blue
Sap Green

A Note from Anne

Welcome!

Over the next three days, we will focus on some of the most important elements of creating a successful watercolor painting: color, value, texture, and composition.

In our first class, you'll explore how these principles work together to produce vibrant, luminous paintings with strong visual impact.

In the second class, we'll experiment with creating sparkling, textured surfaces using silver gesso and rubber stamps provided by the instructor. These exciting techniques add visual interest and unique character to your paintings.

Throughout the workshop, whether you prefer subtle atmospheric effects or bold decorative textures, you'll discover new techniques and fresh inspiration to strengthen your watercolor paintings.

I look forward to painting with you!

— Anne Abgott