

JOHN BAYALIS

“PRODUCING TEXTURES IN THE HYPERREALIST WATERCOLOR PAINTING STYLE”

SUPPLY LIST

THIS IS A LIST OF RECOMMENDED SUPPLIES. IF YOU DO NOT HAVE ITEMS ON THE LIST YOU CAN SUBSTITUTE. THE ITEMS HIGHLIGHTED IN YELLOW ARE ESSENTIAL HOWEVER AND WILL BE NEEDED

Watercolor paper:

The paper is the most important part of the watercolor process. Use best you can find: 100% rag preferably 300 lb. wt. (140 lb is the second choice) Inexpensive pulp (not rag)WC paper that is a lighter weight does not hold up to washes applied to wet surfaces and it is unable to handled layering. It will buckle and ripple when wet.

I use Arches hot pressed surface 300 lb. wt. This surface allows for fine detail and yet is heavy enough for over washes and rich paint application. **You will need 1 full sheet 30" x 22" paper for the class.**

Paint:

Use a high quality brand of watercolor paint and only tubes (some examples are Winsor & Newton, Sennelier, Grumbacher, and Holbein.) The tubed color pigments are rich and intense. They mix so much better than dry cake pigments. Look for the ratings for permanence of the hues. I use various brands for specific colors I prefer. Earth colors like ochres and umbers are found to be acceptable in less expensive brands where blues, reds and yellows are going to be a better quality (fine ground pigments with brighter values and more intensity) in higher priced brands.

Color selection recommended:

Cadmium yellow light

Pthalo blue (Prussian blue), cerulean blue, manganese blue, ultramarine blue

Cadmium red light (vermillion), alizarin crimson

Pthalo green, hooker's green light

Burnt umber, yellow ochre, burnt sienna

Permanent violet, permanent rose or opera rose permanent (bright pink)

Chinese or gouache white (opaque white for special effects)

Also option to use Ivory black -- I prefer to not use black normally. The rule of thumb is if it is nature then mix neutral dark tones. It is manmade (i.e. tires, printing on a newspaper or checkers pieces) a black is acceptable.

Brushes -- bring a full complement of your preferred brushes, but I recommend:

Oval wash brush 1 ½" – 2"

A soft 3-4" flat brush is also nice to have for over washes

A variety of pointed brushes sizes 10, 8, 6, 4, 2, 1

Synthetic sable brushes are fine or if you prefer red sable brushes

I prefer the synthetic brushes for lettering, or tighter work and for natural elements like trees or flowers the red sable work better for me. Dry brush drawing is suited to be executed with sable brushes but be warned it can be rough on them and I tend to use older brushes that have lost the sharp pointed tip for dry brushing.

Please bring some old/shop worn brushes for texture and scumbling techniques; this will preserve your better brushes' points and shape.

Additional supplies:

A painting board, smooth plywood or masonite at least 16" x 12"

A palette for mixing colors. I use an enamel butcher's tray. There are several other types available.

Masking tape (a painters tape that releases easier is best),

Drawing pencils HB and softer 2-3B leads

Water containers

Paper towels

Masking solution (Grumbacher Misket is one product brand that should be available)

Xacto knife for scratch out technique

Small palette knife for mixing colors

Old toothbrushes and scrub brushes for splattering