

## **Dan Mondloch - Supply List**

Typical, high quality supplies will work great for this class - use whatever brands and materials you are used to and comfortable with. In the past I ordered supplies online from Cheap Joe's Art Stuff and Blick, but now have a sponsorship from Winsor and Newton so I order supplies directly from their website: [Winsor & Newton](#)

With this coupon code you may purchase items from their website for 50% off: DMWN5023

When I compared prices to Blick, a 37 ml tube of Burnt Sienna was about \$4 cheaper at Winsor Newton, when using the coupon code. I don't earn a commission from any sales, but they do provide me with materials at the same discount rate, and also send me some supplies for free. You are free to use whatever you like.

### **Palette**

I use a [Quiller palette](#) and a condensed palette (my plein air palette) called [En Plein Air Pro](#).

Quiller Color Wheel

Shows you the location of pigments on the color wheel.

### **Paper**

Please bring cheaper watercolor paper for value studies, and good quality paper, 100% rag cotton in quarter sheet size, for paintings. I typically use arches 300lb rough or 140lb cold press and also rough texture. Arches 140lb cold press is a very commonly used and recommended paper. [Purchase here at Cheap Joe's](#)

### **Paint**

I use Winsor & Newton watercolor paints. I would strongly recommend having white gouache on your palette as well. Purchase here at [Winsor Newton](#)

Paynes Gray, Ultramarine Violet, Ultramarine Blue, Cobalt Blue, Cerulean Blue, Cobalt Turquoise

Viridian, Cadmium Free Yellow Pale, Naples Yellow, Winsor Orange, Burnt Sienna, Cadmium Free Red, Permanent Rose, Titanium White

Brushes

Use what you're comfortable with; I use a combination of flats and rounds, both synthetic and natural hair. Several options are listed for brushes, one for each size is fine.

## **Large Brushes**

Princeton Neptune Quill 8, Black Velvet Jumbo Round, LG, Da Vinci Casaneo, 6

## **Medium Brushes**

Princeton Neptune Round 14, W/N Synthetic Sable Round 14, Rosemary

Brushes:,Series 99, #14 size, Series 99, #12 size

## **Small / detail Brushes**

Princeton Velvetouch,, Long Round, size 12, Miller's Golden Fleece Rigger, size 1

## **Misc**

Continuous Sprayer (Pick whichever you like, they are all pretty much the same), HB pencil and kneaded eraser, Board or Plexiglas to tape your paper to, and something to prop it up at an angle ( I use 2 Kleenex boxes), Water container, Household sponge, rags, paper towels, Masking Tape  
Photographs and sketches to work from

## **Workshop Description**

As a teacher, my goal is to see the lightbulbs come on when students realize that painting isn't as mysterious as it seems. Of course, it's still challenging—which is part of the fun—but the visual language is something that I believe we all can learn. In my workshops, I try to teach shortcuts that allow students to make leaps in their understanding of this visual language and how to avoid many of the common challenges of painting. There's a charm to painting familiar aspects of our lives and subjects become much easier to paint when we learn to simplify them into large shapes of value and color. With the big shapes planned and an accurate drawing established, it's easier to loosen up and enjoy fluid washes, expressive brushwork, and bold color. Each morning and afternoon, I begin with a quick demonstration to illustrate the day's lesson, leaving a large majority of the time for students to work. If time allows, I will lead a late-afternoon critique, which are often very helpful and encouraging for students. Early in the week, we will focus on simplifying scenes into large shapes and value tones. These large value shapes help students understand the sequence and order of how a successful painting is created. I believe this system provides personal growth for students and—in the end—more satisfying results. Many helpful drawing and painting tips will be covered as they present themselves during the week.

Students will be amazed at how fast they can grow when they stop trying to paint “things” and instead focus their energy on communicating in the visual language of painting.

Key Concepts:

Simplify Complex Subjects

Loosen Up

Elements of Painting: value, line, shape, color, direction, size, texture.

Confident Brushstrokes

Expressive Color

Utilize Large Shapes for Effective Designs

Order / Sequence of a Painting

More Accurate Drawing

Constructive Critiques