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Artist Biography:



Molly Murrah is an experienced watercolor artist and professional graphic designer, who has lived and worked in the Seattle area since 1982. She has taught watercolor classes and workshops at Daniel Smith Artists' Materials in Seattle and at several local galleries and art associations. She currently teaches classes at in-person events and online.

A Signature Member of the Northwest Watercolor Society, Molly served as President in 2013-2014 and served a second term from 2020-2022.

Molly has won several awards in various national and international exhibitions. Most notably, in 2011 she was selected as an **"Emerging Artist"** at the prestigious La Conner Arts Alive Festival, and she has had paintings featured in two of the **"SPLASH: The Best of Watercolor"** series.

Molly's strengths as an artist lie in composition, color harmonies, and the representation of light. These skills are enhanced by her many years as a graphic designer, and she still incorporates her design skills in her work as an artist. Her favorite subject to paint and teach is portraits.

ARTIST STATEMENT:

I have always loved watercolors. My favorite medium since I was a child, when I started to paint in later years, watercolor was my only medium of choice. My goals for every painting are to create an engaging composition, harmonious colors, dramatic contrast between lights and darks, and a mood or feeling that engages the viewer. If I convey these qualities in my work, then I have succeeded in my artistic expression.

Murrah SHA Project Plan: *Loose Florals in Watercolor*

- We will do a MINIMAL drawing in class.
- We'll analyze our reference image; plan a layered approach.
- Execute our first layer underpainting.
- Begin adding more defined shapes at different drying stages.
- Add final calligraphic details to tie the whole painting together.



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Basic Watercolor Supplies List: Loose Flowers in Watercolor

PAINTS & PALETTE:

If you have a favorite palette of colors, use what you have. I recommend warm and cool, light and dark versions of the three primaries (red, yellow, blue), a few of the secondaries (orange, green, purple), and other favorites. I also use White Gouache and Neutral Tint or Black. (Do not use acrylic gouache as it is permanent once dry.)

To paint our reference image, I'll use a plain stick to apply a shimmery, sepia ink to the paper. It is not necessary for you to have these items, but if you don't, you'll want to have a rigger brush for the branches.

Daniel Smith, Holbein, M. Graham and Winsor & Newton all make great, archival pigments (do not use student grade). Cheap Joe's American Journey paints are also excellent and often less expensive.

I use a large palette with big paint wells and separate mixing areas. I keep my paints moist and gooey by spritzing them regularly with water.

Items below in red are considered fairly essential:

PAPER:

Your favorite brand of 140# (or heavier) Cold Press paper (quarter sheet size)
(Good paper is VERY important) (Make sure your paper is archival and 100% cotton rag paper.)

BRUSHES:

Brushes that are a mix of synthetic and natural bristles are good and not as expensive as all natural brushes. I use a variety of FLATS and ROUNDS. This is my list of brushes, but please use what you have if they work for you:

2" Flat wash brush

1", 3/4", 1/2", and 1/4" Flats

#16 or large mop brush, #12 and #8 Rounds

#4 Rigger (script brush)

Scrubber Brushes (if you have them)

GENERAL ACCESSORIES:

Protective brush holder

White artists or masking tape (please do not use colored tape)

#2B and #4B pencils (I use mostly mechanical pencils)

Small pencil sharpener (if you use a regular pencil)

Kneaded eraser (or one that will not mar your paper)

Artist's gray scale/value finder (optional)

Water containers (I use one large, main container and one smaller for clean water)

Roll of absorbent paper towels

Adjustable spray bottle or atomizer

12" or 18" ruler (18" is better if you have one)

Sturdy substrate to paint on

