

## Watercolor Workshop Series Supply List

I plan to bring extras of paint and paper, etc, for those who might be just getting started and unsure of what to buy before the first workshop. We'll talk about materials in the first workshop, and I'm always willing to answer questions.

I've covered suitable supplies for Beginner/not sure about watercolors (minimal investment). If you are already working in watercolor, just bring what you already have.

### PAINTS

Winsor Newton Professional Watercolors are reasonable and good paints. If you want really great watercolors, and are willing to pay more, I love Daniel Smith and Sennelier. These paint names are Winsor Newton names. Some brands will call them something else.

A minimum set should include a warm and cool of each primary color (I'll explain if that doesn't mean anything to you).

Reds:

Warm - these lean towards orange/yellow. Cadmium Red OR Winsor Red. Typically, teachers suggest Alizarin Crimson, but it is less permanent, and if you hope to have your work last 100 years that can be problematic.

Cool: these lean towards purple/blue. Permanent Rose OR Quinacridone Magenta

Blues:

Cool: French Ultramarine (a staple in most palettes)

Optional: Winsor Blue (green Shade) looks similar to Thalo blue, which is an intense blue, sometimes too intense

Warm: Cerulean Blue (another staple—this is the color of the sky closest to the horizon on beautiful sunny days)

Paynes Grey: a deep blue. I use instead of black either alone or mixed with burnt umber.

Yellows:

Cool: Cadmium Lemon

Warm: Cadmium Yellow Pale OR Indian Yellow

Earth Colors:

You can mix browns with the above colors, but sometimes it's easier to have one on the palette. I recommend Burnt Umber, see above—which mixes with Paynes Gray to make a really good dark alternative to black.

Optional

Winsor Blue (green shade) looks similar to Thalo blue, which is an intense blue, sometimes too intense. Controversial among teachers—some love it. Some prohibit it.

Greens: Permanent Sap Green is an all-around good green. You can push it warm or cool.

Earth Colors: many folks use Burnt Sienna, Raw Sienna and Raw Umber. I would wait until you see what you like to paint before adding these.

Chinese White:

Many watercolorists eschew using white—against the rules. But wait, there are no rules. This is an opaque paint, like gouache, that will cover other colors. I rarely use it, preferring to use the white of the paper as my lightest white. However, used sparingly, sometimes it can be effective.

### BRUSHES

I have been buying various brushes to try in class and I'll make these available.

All you need for watercolors is a really good medium (size 10 or so) ROUND that comes to a tiny point. Watercolor brushes are designed to paint wide and thin marks, even in the same stroke (think leaf-shaped), and to hold a lot of water/pigment in the body of the brush, so you can make long strokes. Natural hair brushes hold more water, and the best are Kolinski Sable, but they are very expensive, especially in the larger sizes. I recommend a synthetic/natural blend or you can just go with synthetic. They are getting very good at making these like natural hairs. I have some called Simply Simmons that seem to be holding up. Silver Brush Black Velvet is a good line, too.

You can also use a big fat mop for applying lots of water. I'll have some available to share.

#### PAPER

For starting out, you want less expensive paper, of course, but the quality of the paper has a lot to do with your success. Most important is the cotton content. 100% Cotton is all that any professional will paint on, other than specialty papers like YUPO. You can get away with a lesser version from Strathmore—their 300 series is inexpensive, and fine for learning. Their 400 series has at least SOME cotton. My favorite paper is ARCHES, but it is more expensive. I suggest you purchase a pad of 9x12 to start, and then see where you want to go.

#### PALETTE

These are available in various sizes and shapes, with and without covers. You need something with about 12 spots for paint (you can leave watercolor paint in the palette and reactivate it with water, so you don't waste anything) and some bigger areas for mixing. Usually they have at least 3 squares. You can spend anywhere from about six bucks to 20 or \$30. I'll have some available for you to check out. They also come in portable versions for those of you who want to paint while you travel.

#### PAINTING SUPPORT — board and tape

Unless you -buy paper in BLOCKS (I'll explain in class), you'll want to tape it to a rigid surface to keep it flat when you add water. This can be a drawing board (they come with clamps or without, and a hole for carrying) or gator board, which is very nice but a little more pricey.

The size ought to be at least big enough to tape two 9x12 papers or about 16 x 24. It's really up to you. You'll be lying it flat on a table, or propping it up at a slight angle—maybe 30 degrees.

I'll have a few boards of various sizes available to get started.

Artist's White tape—like masking tape but gentler on the paper. And it's white so it's not distracting. IF you WANT to really frame your painting while painting you can use blue painters tape, or any other color that suits you.

You can also tape directly to the table (but you can't take it home that way)

PAPER TOWELS - bring a roll if you think of it.

PHOTOS—if you have photos from which you would like to paint, BRING THEM!!