



Gail's Exhaustive Materials List!

Materials may be purchased at any art supply store, Spokane Arts Supply provides a student discount of 10% - just tell them you are registered for my class. I purchase many supplies from online sources, as well: Cheap Joe's, Jerry's Artarama, Dick Blick, Daniel Smith, Utrecht, and others. Often when purchasing larger amounts, postage is waived and paper is generally less expensive. **This is a very EXHAUSTIVE LIST! Come with what you normally have and go from there!**

Paper: D'ARCHES WATERCOLOR PAPER, cold press, 140 or 300 lb. which is very durable and scrubbable. **Minimum two full sheets (22x30" – extra is good idea!), and it MUST be Arches paper.** If you have any problem with this, let me know.

Brushes: You definitely get what you pay for, and you can pay a LOT for good WC brushes. I recommend you begin with less expensive synthetic or blended brushes – part synthetic, part sable – they are really quite good. Even here, there is a wide variation. Bring all of your watercolor brushes, but these five represent the basics we will be using. There are MANY options – these are reasonably priced at **Spokane Art Supply**. If you have access to larger art stores, plan to order online, or want to buy top quality brushes, check with me for other options (see brush handout!). The following list will cost approx. \$100 including tax. These are good brushes, available locally, and although not the highest quality, will last a long, long time.

- Golden Natural Silver **1" and ½" (2 brushes) clear-handled, Aquarelle flat brushes.**
- Golden Natural Silver Designer **Round #12 or #16.** OR Golden Natural Silver (NOT the designer version) **Rounds #4 and #12.**
- Dynasty Faux Squirrel **1 1/2" or 2" flat wash brush,** or an inexpensive hake brush or other 1 1/2" or larger flat brush for wetting paper and doing washes.

Don't invest in expensive Kolinsky sable brushes unless you intend to stick with WC for a while! Also, there are problems with availability right now due to political issues!

It is good to try brushes out at the art store with plain water to see how they will behave. All rounds should come to a point when wet and excess water shaken out. Splayed bristles represent a poor quality, unusable brush. Flats should come to a fine line edge very easily – no wide-open edges or splaying here either.

A certain amount of springiness is a quality to look for in WC brushes. Too much spring usually means it will carry very little water/pigment; too little spring means you will not be able to control the paint properly; it behaves more as a mop. The best brushes hold lots of water/pigment, come to a point or edge very easily, and gently spring back to shape when pulled away from the paper surface.

Smaller brushes on larger projects make for cramped, dabbed painting – not the way to start out, save these for tiny, final touches.

Brushes at Cheap Joe's:



[Cheap Joe's Dream Catcher Watercolor Brushes](#) these are a synthetic/sable blend – definitely nicer brushes, but spendier.

[CJDC-12](#) Round 12 1-1/4" 9/32" \$25.11 In stock

[CJDC-14](#) Round 14 1-3/8" 5/16" \$33.03 In stock

[CJDC-16](#) Round 16 1-1/2" 3/8" \$39.03 In stock



[Cheap Joe's Golden Fleece Synthetic Watercolor Brushes](#) (On Sale right now...)

[CJBW-2](#) Bold Wash 2" 1-3/4" 2" \$17.69

[CJGF-12](#) Round 12 1-1/4" 5/16" \$9.59 In stock

[CJGF-14](#) Round 14 1-5/16" 11/32" \$10.49 In stock

[CJGF-18](#) Round 18 1-3/8" 3/8" \$11.69 In stock

[CJGF-28](#) Round 28 1-5/8" 1/2" \$14.49 In stock

PIGMENTS FOR A BALANCED FULL PALETTE

Artist quality, watercolor tube paint such as **Daniel Smith, Winsor Newton, Holbein, MaimeriBlu, or M. Graham**, in a lidded PALETTE — such as Aqua Pro, John Pike (my favorite!!), or Steve Quiller's.

The list includes warm, neutral, and cool versions of the three primaries and several earth pigments. If you paint landscapes and other nature scenes, the Quinacridones and greens (in italics) are incredible additions to your palette. It gets expensive very quickly – don't hesitate to discuss your current palette colors and see what you might add/eliminate to get closer to a full palette.



On the other hand – you really can get by with these 8 pigments: Aureolin, Yellow Ochre, Burnt Sienna, Raw Umber, Naphthol Red, Permanent Alizarin Crimson, Ultramarine Blue, and Cobalt Blue – many colors can be mixed from these including greens, oranges, purples, and darks. If you are just beginning – start here and add as you get inspired (or tired of mixing everything!!)

Although the pthalos are relatively inexpensive and useful to create dark, transparent passages, they are very staining and can create problems for many painters without practice – I recommend you hold off on them if you are trying to make palette choices and limit your tubes of paint!

1. Aureolin (Azo) (M Graham)
2. New Gamboge (Daniel Smith)
3. Yellow Ochre
4. *Quinacridone Gold*
5. *Quinacridone Burnt Orange (Daniel Smith)*
6. *Perinone or Azo Orange*
7. Burnt Sienna
8. Raw Umber
9. Permanent Alizarin Crimson
10. Naphthol Red (M Graham) or Winsor Red
11. Permanent Rose or Quinacridone Rose
12. *Red-Violet or Quinacridone Violet*
13. *Doxazine Purple*
14. Ultramarine Blue Light (Holbein)
15. Pthalo Blue
16. Cobalt Blue
17. Cerulean Blue or Manganese Blue Hue
18. Permanent Sap Green (Holbein)
19. Pthalo Green
20. *Green Gold (Daniel Smith)*
21. *Permanent Green Light (Holbein)*
22. *Undersea Green (Daniel Smith)*

Note: **It is very easy to make MUD with browns, blacks and opaque whites – okay to wait on most of these unless you already have them!** (I use raw umber, raw sienna, burnt sienna, and yellow ochre on my permanent palate to develop richer earth tones.)

Arrange your paints in a color wheel (i.e. rainbow). Squeeze about 1-2 tsp in your wells at least several days to begin to dry before class - depends on the palette you are using. I don't fill the wells completely full, but apply the pigment like thick caulking along the back of its well at least. You will learn to add a small amount of fresh paint onto your dried paint when you need more pigment available. See the palette photo above to get an idea. It's nice to NOT have every well filled, as you may want to add a temporary color for a particular project or expand your palette with time. Leave space between the main color families if you have room. I also use a grease pen to write pigment names, etc. – less important as you become more familiar with what you have. If you don't have one, use mine at class.

Use your own personal, already-developed palette as long as it has **only artist's grade pigments**. If you aren't sure, bring the **tubes** (do not purchase **pan** paints, but bring them if that's what you already have), and we will check them out. I carry my tubes in a large ziplock plastic bag in my kit – for adding more paint to the palette and to get information from the tube when needed. Student quality paint is less expensive, but often has **much less pigment** – you will not learn to handle paint properly! You will learn about your particular paints, whether they are transparent, sedimentary, staining, liftable, permanency, etc. All of these qualities can become either a plus or a minus depending on your particular project.

Dampen a clean cellulose sponge and place it inside the palette with lid closed after the first day of sitting open – it will keep the paints from getting too hard. If you have a palette, but haven't painted for more than 6 months – knock out the pigment, clean it up, and start over! Some paints don't rehydrate well.

Other necessary materials – use your judgment and make reasonable substitutes (or ask!!)

Lightweight support boards such as Gator Board, or plywood (3/8") 17 x 24" (2 inches longer on each dimension for the size paper you intend to work on) to stretch WC paper on. Recommended to have at least two, so 2nd board can be prepared for new project while current project is being continued. We will be using 1/4 and 1/2 sheet WC paper most of the time, which is 11"x15" and 15"x22". **Please have extra small pieces for practice work.** All 140 and lighter weight watercolor paper should be stretched for most projects – if you want to work on 300 lb. paper, it doesn't require stretching, but is much more expensive. Watercolor painters usually work on several paintings at a time, which allows newly painted passages to dry while working on the

other piece. Home Depot and Lowe's have pre-cut 2'x4' plywood panels that are much easier to handle than a full sheet. They will cut anything you like, but will charge for each 'chop'. If you purchase a full sheet of plywood, have your plan drawn up for different sizes: 1 full sheet (24"x32"), at least 4 half sheets (17" X 24"), and remaining 1/4 sheets (13"x17") and other sizes such as squares (largest dimension would be 24"x24").

Masking tape – narrow and/or wide, inexpensive, off-white – get at ACE hardware! We will use this for inexpensive masking and maintaining clean edges.

Sketchbook, inexpensive drawing paper, tracing paper, and a glue stick. If you purchase a watercolor sketchbook you can paint directly on the pages – much more expensive, though. You will create examples of many kinds of techniques, which you will paste into a small sketchbook with added notes for reference. You can use inexpensive, recipe-card size, bound notebooks for this. Over the years I have filled larger sketchbooks with notes and examples from many classes and workshops – still refer to them!

Roll of Viva or blue shop-grade paper towels (don't have texture and are very absorbent), some people like to use toilet tissue or Kleenex.

Clean, small, water mister bottle – I recycle hair product bottles – clean thoroughly – fill with filtered or softened water if possible as chlorine can affect some paints.

PEBEO masking fluid, wooden chopstick, skewer, or old small, paintbrush you don't value for application. Get a small bottle as it must be thrown out after about 2 years. I also like the small bottles of 'MasquePen' that come with a tiny application tip! You will need the rubber cement square pick-up to remove it – usually next to each other on the store shelf. Wait on this if you're dabbling with WC – you will probably want this if you stick with it!

Clean, old T-shirt or diaper to lay wet brushes on, or a brush holder, or weighted can to put brushes in - handle down. Consider a small bamboo rectangle to transport brushes and for temporary storage (rolls up for carrying – take brushes out later so they don't just rub against the bamboo and wear out more quickly). These are inexpensive and available at all art stores.

Try a Rubbermaid type tub or large bucket with a lid that will hold your materials – large enough for your palette to sit flat and level on the bottom is helpful! There are many ways to transport your stuff. I love my crate on wheels with a lid, which I can set my portfolio on top of for easy dragging. Keep your paper protected in a portfolio, which can be as simple as cardboard taped together to make a large envelope to carry it in. Any bumps, scratches, creases in watercolor paper become problems with holding paint and generally show up as unmanageable scars – WC paper is \$\$, take care of it! Handle around the edges, and avoid getting skin oils on painting surface – it acts as a 'resist' and changes the way the paper accepts the paint.

#2H or HB pencils (good to also pick up a small sharpener for your kit, or use your craft knife)

Very sharp, pointed, craft knife (Exacto is what I use)

Straight edge ruler

Old spoon (used to crease paper for deckle-edged tearing)

Kneaded eraser

2 - pint or quart sized water containers

Plastic shower liner (or cut open large garbage bag) to cover table.

Hairdryer (one or two will be provided)

Apron

Small color wheel

The following are great to have, but optional (you can use mine at class)

Shop-style stapler: 1/2 inch staples if working with gator board, 3/8" if working with wood support board.

Small set of watercolor pencils - great for sketching on WC paper as it dissolves and washes out

Graphite transfer paper (especially for use on WC paper)

Mr. Clean Magic Eraser – get just the plain with no added chemicals. This can be used to scrub out stubborn areas.

White gouache - small tube

Wide, clear, and CHEAP packing tape – doesn't stick well!