

Materials I use in my workshops

Brushes

I have an assortment of flats (1.5", 1", ¾"), as well as a range of sizes of squirrel mops...but I've recently started using an old "ragged" sable round that's lost its point, to push around pale washes as an initial undertone, and I use a medium size Perla Escoda medium size round to blend and soften brushstrokes. It also maintains a crisp sharp point. I have a rigger and liner – both for trimwork and calligraphy detailing.

Almost all my brushes are now synthetic – they have come a long way in developing synthetics that maintain a snappy paint as well as hold a lot of water. They are good workhorse tools and are relatively inexpensive. I also have several coarse boar-bristle brushes for soft blending or drybrush effects.

Paper

Any good quality watercolor paper such as Arches, Fabriano, Kilimanjaro, Saunders, Baohong, Hahnemuhle, etc

I prefer 300# because it can hold a great deal of water without buckling. 140# is good as well – but be sure you do NOT tape it down on all side. That traps the dry paper...and once wet it can't expand anywhere but "up" creating "difficult-to-manage" buckling. Just use a small bit of tape or clip on each upper corner which can be released to allow the 140# paper to expand naturally once wet. After the paper dries, the 140# paper usually will flatten right back to its normal state.

Miscellaneous

Definitely have a lightweight board to mount your w/c paper (only slightly larger than the paper), Masking Tape, Rinse Water container, Tissue, Hair Dryer or Heat Gun, small clips for plain air, soft cotton rag or sponge to blot brush(es). Travel journal + waterproof archival black ink pens (technical or fountain pens), mechanical pencil(s) 7 mm or 9 mm in **HB** lead.

Pigments

I use professional grade watercolor tube pigments that can easily replenish wells in my palette.

I mostly use Holbein, but also have a variety of hues from including Daniel Smith, M.Graham, Schmincke, Sennelier and Winsor Newton.

What is critical is understanding how they behave as either a COOL or WARM hue in my palette.

- **COOLS** – Lavendar, **Cerulean Blue**, **Cobalt Blue**, **Ultramarine**, **Royal Blue** (very dark), Winsor (Phthalo) Blue (or Peacock Blue), Turquoise, **Cobalt Turquoise Light**, Paynes Grey, Azo or Lemon Yellow
- **WARMS** – Jaune Brilliant #1 (*keep in the tube*), Gamboge (Indian Yellow), Yellow Ochre (raw sienna), Raw Umber, Quinachridone Burnt Orange (or *burnt sienna*), **Transparent Orange**, **Pyrol Red**, **Alizarin Crimson**, **Perylene Maroon**, Quinachridone Rose, Bright Violet
- **TRANSITIONAL** – Golden Green, **Veridian**, *Perylene-Green*, *Sap-Green*
- **GOUACHE** – Permanent or Titanium White (keep in the tube)

Palette

There are many palettes on the market – any one of them are fine as long as you have your pigments arranged in some order that replicates the color wheel or ranges from warms to cools. Just be sure YOU know where each of YOUR pigments reside in your palette. It helps to have one that closes for transport.

I have used the **John Pike** palette, **Steve Quiller's** palette, **Tom Lynch** and **Sterling Edward's** palettes. Any number of travel palettes are fine, too. There is NO ironclad right or wrong palette...**just find one that works for you!** And have it set up with paint in the wells **before** you arrive **so you are ready to paint!**