

Make a Splash with Watercolor!

My Suggested Supply List - Randy Hale

*I am not an advocate of requiring painters to purchase a lot of new supplies for one particular workshop. As painters, most of you already have good painting tools and equipment. However, if you have mediocre brushes or hand-me-down watercolor paper from long ago, I really recommend acquiring a **decent brush (or two)** and some **good quality paper**. You'd be surprised at how much you can be held back from successfully executing a painting by using a bad brush, poor quality paper, or student-grade pigments!*

Here's a list of some basic tools & supplies you'll want on hand for our workshop class-time together:

BRUSHES

A MEDIUM-size ROUND - For those just getting started — this is your workhorse! Pick one that has a blend of synthetic & sable bristles. This allows the brush to hold a good amount of water yet still maintain a nice snappy point at the tip. There are many good brands.

Recommend a #10 size.

3/4" FLAT - Recommend Jack Richeson/Stephen Quiller watercolor flats - because they have such a good blend of both synthetic AND sable fibers within the bristle, these tend to always hold a nice crisp edge.

Some other good options to consider **BUT ARE NOT REQUIRED!**

Squirrel Mop - Recommend Princeton Neptune #8 Quill - holds a lot of water, makes anyone look good!

Large Flat (either a 1" or 1-1/2" wide flat) - to wet your paper with and cover a lot of ground quickly.

Rigger Brush - Recommend a #6 (at least 1" long bristle) Brushes are available from any reputable art supply store; just get decent synthetic/sable blends to hold water.

I have also found that the complete set of **STERLING EDWARDS** brushes with blue acrylic handles are an exceptionally good value, providing the painter with a brush to cover every possible need.

PAPER

Cold Press watercolor paper in either 140# or 300# weight. We will probably work on quarter-sheet size (11x15) to maximize the number of paintings we can complete during each session. You may want to purchase full-size sheets of 22x30 & cut them into quarter-sheet sizes, to maximize your yielding of good quality paper. I like working on both **Fabriano Artístico - 300# Cold Press** as well as **300# ARCHES Rough**. I find they both are great surfaces to work on in watercolor. 140# is good, too, just absorbs water faster!

BE SURE to ask for **COLD PRESS** or **ROUGH**...hot press is very slick (not much tooth, if any), and is much more difficult to use because pigments don't blend easily, will show every brushstroke!

PIGMENTS

I work with professional grade **tube** pigments. All the professional-grade brands are good. If just getting started, you will only need a limited number of **CORE COLORS** from which to mix just about anything:

<u>WARM COLORS</u>	<u>COOL COLORS</u>	<u>EARTH TONES</u>	<u>BONUS COLORS</u>
Lemon Yellow (cool)	Cerulean Blue	Raw Umber	Teal
Indian Yellow (warm)	Cobalt Blue	Burnt Umber	Opera
Warm Red (Cadmium or Pyrol)	Ultramarine Blue	Raw Siena	Prussian Blue
Cool Red (Alizarin Crimson)	Pthalo Blue	Sap Green	Mineral Violet
			Neutral Tint

These basic pigment colors can mix just about any color combination

OTHER TOOLS

Mixing palette (just about any will do, as long as you have a place to squirt out some paint and do some mixing)

Water Container

Small spritzer bottle for misting

Old rags, paper towels, or a box of inexpensive tissue

Sketching pencil, Kneaded Eraser

Lightweight board to mount your paper on

Masking tape