

Supplies:

1 full sheet of Arches Watercolor 100% cotton 140lbs., cold pressed paper (Do Not Fold!)

1 pad (includes 12 sheets) Canson (9x12-inches) 140lbs. Watercolor paper cold pressed, 9x12
OR

1 pad Canson XL Watercolor paper 140lbs, cold pressed (9x12-inches) 30 sheets

Brushes: I would recommend new painters purchase synthetic, but, if you already have brushes, bring them

Round Brush Size 10

Round Brush Size 6

Round Brush Size 4

1-inch flat brush

Inexpensive 2" brush

Small Fine Spray Bottle

Paper Towels

Tooth Brush

2 water containers (about the size of cottage cheese/large yogurt containers)

Porcelain – 8-inch, 13-wells mixing dish (Amazon)

OR

Plain porcelain plate from Dollar Tree or Goodwill

Water color paints: For this class I recommend. *I have chosen just three primary colors to keep costs down. And the ability to mix color adds significantly to you skills.*

Daniel Smith brand

- Carmine - 5ml these are the small sizes & less expensive
- Hansa Yellow Light – 5ml
- Phthalo Blue – 5 ml

OR Bring whatever watercolors you have

No. 2 pencil

Pencil Sharpener

Kneaded Eraser

Faber Castell Dust-Free eraser OR 4-in-1 Eraser Vanish Touch (Amazon)

Scotch Tape

Painters Tape

12-in ruler

Fine Line Sharpie

Optional:

Rainbow Color Selector by Dritz or any color wheel you have

Small sea sponge

Kitchen sponge

Old credit card

Bamboo skewer

You will find supplies at:

- Craft Warehouse
- Hobby Lobby
- Michaels
- Urban Basics, Battle Ground
- Artist and Craftsman Supply – Portland
- Dick Blick in Beaverton – because they have a parking lot

Online:

- Jerry's Artarama
- Dick Blick
- Amazon

BRUSHES

I recommend using synthetic brushes for beginners:

- Neptune
- Velvet Touch
- Watercolor Aqua Elite
- Cottman Brushes by Winsor Newton

Round brushes are the universal tools for watercolor. It is easy to control and can create a variety of thicknesses. It can make a point and can be used to create a wide or fine stroke.

A flat brush produces strokes and shapes impossible with a round brush. It also makes great flower petals and leaves.

PAPER

- **Cold-pressed (CP):** Cold-pressed is the most popular choice for watercolor paper. It's a perfect medium between rough and hot-pressed, with a mid-range tooth and texture that's easier to work with. Cold-pressed watercolor paper is more absorbent, which gives painters less time to make changes as they work. It still provides the textured effect while allowing for multiple washes and more detailed work than rough watercolor paper.
- **Rough (R):** This type of watercolor paper surface has the most prominent "tooth," meaning that it's the most textured. This creates a unique "lumpy" or "speckled" effect once the watercolors are applied. Rough watercolor papers are used by experienced artists or those with a looser painting style, since controlling brushstrokes can be difficult on a more raised surface.
- **Hot-pressed (HP):** Hot-pressed watercolor paper is the smoothest option. It has very little "tooth" and is the easiest on which to control brushstrokes. Hot-pressed watercolor paper is best suited to those with a more precise style of painting. It's ideal for fine detail work and allows irregularities in the paints to be more visible. Hot-pressed watercolor paper is an excellent choice for layering multiple watercolor washes.

Good quality paper and paint pigments are the most important tools in watercolor. It is best to purchase 100% cotton (rag) paper, if you can.

I prefer Arches 140 lbs. and 300 lbs. 100% cotton cold press paper. It comes in large sheets as well as blocks. I use both. Do not buy watercolor paper on a spiral pad. This type of paper is typically not cotton. You will get better results with the pigments by using good quality paper.

100% cotton paper brands:

- Arches
- Fabriano
- Winsor Newton
- Kilimanjaro
- Baohong

Practice Paper: Since watercolor paper is expensive, I recommend using it for some of our practice and prep pieces

- Canson – in a pad
- Strathmore in a pad

PAINTS

I buy my paint in tubes. I either put them in a dish, dish with wells or a pallet. It is nice to have 12 colors and to keep expenses down, we will me mixing 3 colors to make 12. Great learning time.

I highly recommend using **Professional** quality paints even though you are not a professional yet. Henry David Thoreau once said, **“Every professional painter was once an amateur.”** Professional grade paints have more pigment and less filler. You get vibrant colors. You do not get that with Student Grade paints. You will become frustrated by the lack of color.

Paints are either transparent or opaque. You can check this by drawing a sharpie black ½”-wide line down your paper, and then using your brush paint the color onto the paper and over the black line. You will see the opaque colors over the black and the transparent colors does not show over the black line.

As you begin to purchase different paint colors I would recommend you start keeping a color journal. Each time you buy an new color, paint a swatch in the journal and include information such as the brand name, pigment number, permanence or if it is transparent or opaque.

Paint pigments can do things, some push colors away from them. QoR colors do a lot of pushing the colors on paper. Quinacridone Gold likes to push.

Granulation is the effect you get when the pigment particles clump together rather than settling evenly on the painted surface. As a very general rule, the finer the particles, the less they granulate. So phthalos and quinacridones, being very fine and even sized man-made particles, appear very smooth in a wash. Some heavy pigments such as earth colors settle into the crevices of the paper creating a natural texture. French Ultramarine is granulating and you see bits of color separating.

Staining pigments are powerful. When you need strength in your hue, use stains in your first wash or first painting of an area. Also use them as powerful under-colors glowing through later washes. Stains do have some negative characteristics. When glazed over one another, they are at best flat (non-sparkling), and at worst they kill the color under them. For example, if you glaze over a strong saturation of Alizarin Crimson or Anthraquinoid Red with Phthalo Blue, you will get a dark, dark, dead blue.

Some colors such as Phthalo Blue are staining and will permanently stain the paper or your clothes. Permanence refers to how well a pigment resists fading over time. If a pigment is listed as fugitive, it will fade fast. That information is listed on your paint tube.

Colors also come in warm and cool colors. As you learn more about colors and increase your collection of paint tubes you will learn the cool versus the warm and your choice for painting them will affect your picture.

I predominately use Daniel Smith, QoR, and some Winsor Newton in specific color choices. Every watercolor teacher has their favorites and will ask you to purchase a specific color for their class, which is fun to do!

I decided to start the class with 3 primary colors: **Carmine Red, Hansa Yellow Medium and Phthalo Blue** because it is less expensive than buying 12 different colors and we can mix all the colors we need for the class. As you become more involved with watercolor, it will be fun to add more colors to your palette.

A good starting palette

- Lemon Yellow
- Phthalo Yellow Green
- Sap Green
- Phthalo Turquoise
- Cerulean Blue
- French Ultramarine
- Ultramarine Purple Violet
- Quinacridone Purple
- Permanent Alizarine Crimson
- Cadmium Red
- Permanent Orange
- New Gamboge

My palette consists of: (DS) Daniel Smith, (QR) QoR, (WN) Winsor Newton

Permanent Alizarin Crimson DS or QR

Pyrrrole Red Light QR

New Gamboge DS

Hansa Yellow Light QR DS or DS

Cadmium Yellow DS

Quinacridone Gold DS or WN or QR

Quinacridone Burnt Orange DS

Sap Green DS

Antwerp Blue WN

Ultramarine Blue DS or QR

Cerulean Blue WN

OR

Cerulean Blue, Chromium QR

Phthalo Blue DS or QR or WN

Cobalt Blue DS or QR

Quinacridone Magenta DS or QR

Imperial Purple DS

Moonglow DS

Perylene Green DS

Burnt Sienna WN

Sepia DS or QR

Payne's Gray QR or DS

White Gouache DS

My extra favorite colors are: Undersea Green DS, Cascade Green DS, Peacock Blue DS

Brushes

There are many different kinds of brushes. There is sable, synthetic brushes and synthetic mixed with same. I use a combination of all three. The quality of synthetic brushes has improved and they work well. Do not purchase cheap craft brushes.

Some less expensive brushes:

- Princeton Glacier put out an affordable set of synthetic brushes
- Jack Richeson Series 9000 synthetic brushes
- Silver Brush Black Velvet
- Princeton Neptune Series 4750 Synthetic Squirrel brushes

Expensive Brushes: in Sable or Kolinsky Squirrel

Escoda

DaVinci

Rosemary & Co.

Isabey

Rafael

Winsor Newton

Watercolor Book

Later supplies

White gel pen

Black fine line pen Sakura Micron .03

White small candle or crayon

Fine ling Sharpie

Start looking for pictures from your photos, magazines, or line drawings that would make a good painting to fit your 9x12-inch paper. Landscapes, boats, flowers would be a good starting point.

1. Color Wheel – draw a color wheel on the lower right-hand corner of your Arches paper that we have folded and marked.
2. This page will be the last page in your book. Leave blank.
3. Quick Mix of Colors – use a #10 round brush and place your 3 primary colors onto the paper by painting 3 circles; Then with a clean brush push the red and yellow together the yellow to the blue, the blue to the red. The colors should start to merge
4. Mixing Paint –tea, milk, cream, heavy cream
5. Values - use a #10 round brush- with a cream thickness of color, draw a line one-third of the way across the paper, swish the brush in water, pull from the edge of the paint another one-third; swish the brush again; pull the paint (it should be just tinted with pain the final one-third of the line
6. Intro to Color Theory – Complementary colors are opposite on the color wheel
By mixing our 3 primary colors we can create the 12 colors that we need.
If you mix complementary colors together you will get gray
 - a. Yellow & Purple
 - b. Blue & orange
 - c. Red & green
7. Greys with complementary colors

8. There are split complimentary color schemes: See the color wheel. There are split triads, triads, square tetrads and rectangles tetrads. Just for an example we will look at: *Using your #10 brush, paint a small rectangle of each color group in a line across the paper.*

Split triads:

- Yellow, blue, red violet
- Yellow orange, blue and purple
- Purple, yellow orange and yellow green

Square Tetrads:

- Yellow, turquoise, purple, red
- Yellow Green, turquoise, purple, orange
- Green, blue, red, yellow orange

Rectangle Tetrads:

- Yellow, green, purple, red
- Orange, red, turquoise, green
- Turquoise, Blue, purple, orange, yellow

9. Wash – use large flat brush. Slowly pull the color down the paper.

10. Graded wash - use #10 round, ½ flat brush or large flat brush. Using a fresh dip of color allow the darkest part to start at the top and pull the color down and allow it to lighten.

11. Glazing to add color = color changes

12. Wet-on-wet

13. Mingling wash

14. Painting shadows with cylinder, box and ball

15. Tissue Clouds

16. Brush play

17. Abstract Design with colors. *Draw large squiggles around the paper. Allow large areas to place in color.*

18. Tracing

Texture

19. Plastic Wrap

20. Alcohol Drop

21. Bokeh

22. Sponge – sea sponge and kitchen sponge multiple colors

22. Credit card edge/bamboo skewer

23. Salt

24. Wax Resist

25. Bokeh Moon with water drops and grass

26. Plastic Wrap with one color

27. Bubble Wrap

28. Abstract Design with color drop/charging

29. Toothbrush Sprinkle – mono color/ 3 color

26. Flair or Elegant Writer Pen with watercolor

27. Flowers with White Pen Outline

28. Flowers with Black Pen Outline

29.

30.

31.

32.