

The Art League

Supply list

WATERCOLOR—PROCESS AND PROGRESS

(Intermediate/advanced)

Rachel Collins, instructor

Note from instructor:

Dear students,

If you have been painting for a while you know that investing in good supplies really pays off. I don't require that intermediate and advanced students obtain my favorite paints, brushes or paper. As we work together I will be explaining my choices of materials when it is appropriate. If you have paint questions, feel free to email me.

–Rachel C. (rbcollinsart@yahoo.com)

Watercolor paints in tubes: Use the paints you are familiar with. As we go along you may discover some color mixing “holes” in your palette, in which case we can look at options for filling that hole.

Because I am frequently asked about my chosen palette, I list below the paints I ask beginner students to work with, as they are a good foundation for mixing about 95% of the colors you could want when painting. I only give professional paint options here; some of the student brands are okay for certain colors but the student lines of paints don't have the same pigment load as the artist or professional grade paints. I list the brand that I usually use first, just because people always ask! (The two browns I only use occasionally; I usually prefer more transparent options than the standard burnt sienna and burnt umber, except when I want the granulation.)

phthalo blue (CHOOSE ONE)

DaVinci phthalo blue
Daniel Smith phthalo blue green shade
Winsor & Newton winsor blue, green shade

ultramarine blue (CHOOSE ONE)

Holbein ultramarine blue deep
Winsor & Newton French ultramarine
Daniel Smith ultramarine blue

warm red (CHOOSE ONE)

Winsor & Newton scarlet lake
DaVinci permanent red
Daniel Smith organic vermilion

cool red (CHOOSE ONE)

DaVinci red rose deep
Winsor & Newton permanent rose
Daniel Smith quinacridone rose

warm yellow (CHOOSE ONE)

Daniel Smith new gamboge
DaVinci gamboge hue

cool yellow (CHOOSE ONE)

Maimeriblu permanent lemon yellow
Winsor & Newton winsor lemon
Daniel Smith lemon yellow
DaVinci hansa yellow light

burnt sienna (CHOOSE ONE)

DaVinci burnt sienna (for granularity)
Winsor & Newton burnt sienna

burnt umber (CHOOSE ONE)

DaVinci burnt umber (for granularity)
Winsor & Newton burnt umber

BRUSHES (a good brush holds its point well, has good spring, and holds a lot of water)

My current favorite round brush: the Stephen Quiller watercolor brushes available online from jerrysartarama.com.

I use a 1-inch mottler flat a lot (mottler refers to the flat style handle as opposed to a round handle). I like the Da Vinci Casaneo mottler 30mm a lot (check them from vendors in the US, provided you order brushes totaling \$45), as well as the Princeton Neptune 1-inch mottler. A fairly economical but good option is the Dynasty Water Lily 1” flat wash brush available from thebrushguys.com. You might want to check Jackson's Art Supply in the UK for brushes, as sometimes their prices are less than in the States. Make sure you order anything from Jackson's in US dollars, as then you won't have to pay VAT.

ADDITIONAL ITEMS

PAPER: I use Arches paper more than any other, both cold press (NOT) and rough, 300 lb. but also am happy with Saunders Waterford CP and rough. Other papers I consider special use. Anything that is not 100% cotton rag paper is really student grade, and will frustrate anyone who uses it, especially when trying to layer paint. I will be demonstrating on Arches and Waterford paper.

PALETTE: Use whatever suits you. In class I will probably mostly be using a John Pike palette.

clips or low tack tape to hold your paper on the board (if you don't stretch the paper)

pencil (#2, HB or B)

kneaded eraser

cellulose kitchen sponge

small spray bottle (the adjustable trigger sprayer is better than the press-down type that produces a fine mist, although it can't hurt to have both!)

drawing paper (inexpensive lightweight paper is fine here, but not newsprint. It should be as large as the largest painting you plan to paint. I buy white 20 lb. paper in rolls in various widths, sometimes called banner paper.

paper towels

Paper stretching supplies (if you don't already have them and are interested in stretching)

board measuring 16 x 24" or 18 x 24" on which to stretch watercolor paper: currently the best option is the "**Incredible Art Board**" sold at the Art League Store, Plaza and Dick Blick

Desk stapler if you are using the "Incredible Art Board" or other gatorboard as your board on which to stretch paper; a light duty staple gun and appropriate staples for the staple gun will be necessary for stretching paper if you are using plywood as your board.

Flat staple remover or screwdriver for removing staples

Additional useful supplies (these are not required but will probably prove helpful)

Large hake brush or natural sponge for wetting up large areas quickly

artist quality graphite transfer paper - Saral brand or Mona Lisa brand.

tracing paper

drafting tape or other neutral color low tack tape (not the one sold in the school store-it doesn't stick and can't cope with water)

masking fluid (liquid frisket) marketed under a variety of names (get the colorless kind if you can; don't ever buy the orange Grumbacher Miskit – it stains paper!) My personal favorite is Lukas masking fluid, available only from Jerrysartarama.com. It has a liquid consistency, can last a long time if handled properly and removes more easily than any other. Currently it is only available in the 50 ml (the smallest) size.