

Watercolor Workshop with Christopher Leeper – Supply List

Paper: Good quality paper

Several quarter 11x15 sheets and a few 15x22 half sheets (cold-pressed). You can also use a watercolor block if you like. Choose brands like Arches, Fabriano, etc – see below

The best paper for watercolor is 100% rag or cotton and acid free. The standard size for a sheet is 22x30. The most common weights of paper are 140 lb. and 300 lb. I recommend the 140 lb. paper because it is durable and relatively affordable. There are generally three surfaces to choose from; rough, cold press (medium texture) and hot pressed (smooth texture). I recommend the cold press as an all-around surface. There are a variety of paper brands available today. The most popular brand in the world is **Arches**. It is a beautiful sheet and I recommend it to anyone learning the medium. Other excellent brands are: Fabriano Artistico, Waterford, Lana and Winsor & Newton.

Brushes – a variety of standard watercolor brushes (rounds and flats) List of recommended sizes are below (synthetic or sable) You do not need the whole list of sizes. Many paintings can be completed with just a couple brushes. An acceptable set might be: #4, #10, #16 rounds, rigger and a ½ inch and 1 inch flat. There are many good inexpensive brands. I like Silver Brush Black Velvets.

Rounds: #2, #4, #6 or #8, #10 or #12, and a #14, 16 or 18, rigger or script liner, 1/2 inch flat, 1 inch flat, 2 inch flat or hake

If you are deciding between a #6 or #8 and a #10 or #12 and a #14, #16 or #18, I would get the larger brushes.

Paints – A basic split primary palette of colors (see details below)

There are many professional grade paints that are very good. Examples include, Winsor & Newton, DaVinci, Holbein, Maimeri, M. Graham to name a few. I use Daniel Smith. There are hundreds of colors to choose from. Fortunately, we only need a few. See attached list of colors.

Student grade paints like Cotman and Academy can be frustrating to use. They do not contain as much pure pigment. Thus, you have to use more color to get rich washes. If you paint a lot, they are not economical to use.

The key to a good watercolor palette is having warm and cool colors within your primary palette and then supplementing those colors with earth tones and secondary colors. For example:

YELLOWS

(One cool yellow) Cadmium Yellow Light or Pale, Auerolin, Winsor Yellow, **Hansa Yellow Light**

(One warm yellow) **New Gamboge**, Indian Yellow

REDS

(One cool red) Rose Madder, **Quinacridone Red**, Winsor Red, Permanent Rose, Madder Lake Light, Alizarin Crimson

(One warm red) **Cadmium Red Light**

BLUES

(Cool) **Thalo Blue**

(Warm) **Ultramarine Blue**

Cerulean Blue or **Manganese Blue** (*can be warm and cool depending how it is used*)

(Neutral) **Cobalt Blue**

EARTH TONES

Yellow Ochre, Raw Umber, Burnt Umber, **Burnt Sienna**, Raw Sienna

These colors can be made with a primary palette.

VIOLETS

Thio Violet, Cobalt Violet, **Quinacridone Violet** or **Dioxazine Purple** (*Any of these will work.*)

GREENS

Viridian or **Thalo Green**

Other colors that are useful but not essential are: Green Gold, **Quinacridone Gold**, **Quinacridone Sienna**, **Permanent Brown (Daniel Smith)**

Bolded colors are what I have on my palette. PLEASE DO NOT BUY ALL THESE COLORS. Other than a split primary palette, you do not need all these colors. They are listed as options.

Other equipment: Board to tape your paper, Masking tape (1 1/2 - 2 inch); wide mouth container(s); large watercolor palette; kneaded eraser; 2-B pencil

Bring reference photos.