



**Supply List—Professor Michelle Harrington
Watercolor Advanced for Creativity and Fun
LLI987**

SUPPLY LIST: This is an extensive list. Opt for the basics to begin with, then add in other materials as you need them. You need paint, paper, brushes, 2 water containers, elephant ear sponge, paper towels, and sketching materials including a sketchbook for drawing and note taking.

Suppliers are in Section C. Online suppliers are cheaper than brick and mortar stores usually. Plaza has competitive prices, once you factor in shipping costs. If ordering online (my recommendation), allow at least a couple of weeks for delivery, even though supplies will probably come more quickly. Our school store charges full retail prices for supplies off the shelf. If you would like more info about any supply, please call me at home and I'll send out details (like images) ASAP.

Note: The supply list below is for those making purchases from scratch. Painters who have an established watercolor palette need not buy new paint, brushes or palette! Just make sure you have available a set of warm primaries (often natural pigments, sometimes opaque hues) and cool primaries (usually transparent, staining hues) plus white gouache or Chinese white watercolor. (I don't care for the latter.) You will need a good palette with lots of mixing room and you should have at least half a tube of paint in each of the wells, if not more.

Paint: For my first-time students who haven't used professional grade paint before: Purchase Winsor & Newton 7 ml tubes. (Very good paint, relatively cheap prices.) *No paint pans like Prang.* For students who are setting up palettes from scratch: Professional grade paint is the key supply. Spend your money here. **If you use** cheap paint, you'll spend your time trying to get the paint to work for you rather than letting the paint be an extension of your arm. A generously sized palette is also critical. Everything else can be bought at student grade quality (except paper!) and upgraded later. **NO STUDENT GRADE PAINT** such as Academie, Liquitex, Cotman, Reeves, Venezia, Sargent, Van Gogh, etc. Only purchase professional grade brand names with lightfastness rating of I or II. Avoid Holbein. They sell too many tubes whose colors fade.) Most paint comes in large 15 ml tubes. Winsor Newton (and sometimes Grumbacher) come in smaller 7 ml tubes as well as larger tubes. I use Daniel Smith 15 ml tubes because of their dense paint load. I also like M. Graham (a honey-based paint), but you need to let the paint dry before you put the cover on tightly (or else need to remove the cover when you return home so the paint has a chance to dry).

Required Hues are Underscored: You can get away with 8 tubes of WC: warm/cool pairs of each primary (2 red, 2 yellow & 3 blues) plus burnt sienna; and a tube of white gouache (for convenience). A fuller palette range includes the secondary colors in smaller underscored type. Add them as you have funds to do so. You never need to buy Violets. They are listed for convenience.

Buyer Beware! NEVER opt for a paint with "Hue" in its name! It's full of filler to make it cheaper and usually results in a weaker color. Never choose less than ASTM I or II (a measure of how lightfast paint is). Very bright colors in watercolor are often fugitive because their binders are transparent. ASTM I is absolutely lightfast. Color will not fade over time. At ASTM II, color will fade, but very slowly. It can be countered in proper glazing. Below that ASTM rating, you can watch color fade very quickly.)

Hansa Yellow Pale or Aureolin (cool)
Newton or Daler Rowney/ Daniel Smith/
Sennelier/DaVinci brands only
Cadmium Yellow Medium (warm)

Cobalt Blue (relatively true blue)
Ultramarine Blue (warm)
Phthalocyanine Blue (cool shade; greenish-blue)

Sap Green (warm green)
Choose one cool green: Permanent Green Light
Veridian (pigment color rather than a dye color)

Thalo Yellow-green (cool yellow-green)

Cadmium Orange (Win-New #089 only; or Utrecht,
Amer.Journey/M.Graham/Talens/Caran d'Ache #532)
DanielSmith/DalerRowney #615/Maimeri brands

Cadmium Yellow-orange (Sennelier/Pebeo/
Holbein #44/LeFranc&Bourgeois/Daniel Smith/
Daler Rowney/Maimeri only)

Cadmium Red or Cadmium Red Light (warm) Winsor
Quinacridone Red or Rose (cool) Avoid Talens brand

Burnt Sienna (warm neutral) Winsor Newton excellent; or
Grumbacher#023/Utrecht/Sennelier/DalerRowney/DanielSmith/DaVinci
Brighter, transparent burnt sienna: Quinacridone Sienna–DanSmith
Cerulean Blue Genuine [ASTM I], a warm greenish-blue
(never choose inferior Manganese Blue/Cerulean Hue!)
Cobalt Teal (cooler greenish-blue, wonderful in landscape mixes)

Ultramarine Violet (cool violet) Note: Other V's are fugitive! or

Most red-violets are fugitive; those below are stable in the
following brands only. Choose only from this list, if you want a RV:
Daniel Smith's Manganese Violet (excellent red-violet)
M.Graham/American Journey/DanielSmith/Schmincke for
Quinacridone Violet (warm red-violet) OR
Da Vinci's Thioindigo Violet (warm red-violet) OR
Grumbacher's Thio Violet (warm red-violet)

White gouache or Chinese white watercolor (any size)

Other optional colors of low priority: earth tones. I will teach you how to mix them from colors already on your palette. They are easily mixed from opposites on the color wheel. For the most part, you don't need them unless you have lots of unfilled space on your palette for them. Treat yourself to brighter colors instead.

Palette: John Pike standard palette (18 wells) or Stephen Quiller palette (either traveler or studio version: 24 vs. 32 wells. I usually use the Traveler size in class.) Each palette benefits first from sanding the bottom lightly, rinsing out the dust, drying and then adding the paint (although doing so is not necessary). I think the Quiller palette is better for students who still need to learn color mixing of complements. (See 2 last pages for how to set up your palette. Each palette will hold an entire 7ml tube of paint. Fill wells then let paint dry overnight before covering it. The paint needs to completely dry in the wells before transporting to class.) The paint is easily moistened again at the start of class by using the spray bottle in your kit. Info on filling palette is at end of syllabus.

Brushes: Robert Simmons Sapphire or Grumbacher Goldenedge line of short-handled brushes are quality lines of round and flat watercolor brushes containing a blend of sable and synthetic sable that hold a fairly good amount of pigment for watercolor painting. 5 required brushes, 5 optional: 2" wide flat "Skyflow" or "Golden Fleece" type wash brush beavertail handle; synthetic sable (for those working on half-sheet or larger) or 1-inch flat synthetic brush will do for those working on small sheets

1/2-inch angle shader (synthetic)

10 or #12 round; natural & synthetic blend

#6 or #8 round brush, synthetic sable

#3 script liner (a. k. a. 'rigger') synthetic sable Old,
soft toothbrush for lifting watercolor

Optional brushes: Note: I often use a #10 – #12 round. A #6 is a tiny brush for me.

I don't use the following except occasionally, but they are nice to have if you paint a lot: Fan brush, your choice of size: # 3, 4 or 5 synthetic sable

¾-inch oval wash (this filbert shape is becoming one of my favorites)

#2 or 3 round brush (Only for those who find it *impossible* to give up minute detail!)

Round Mop brush—camel, squirrel or badger hair (for cleaning up water at edge of paper and tabletop)

Paper: 4 sheets (minimum) of Arches hot press paper—140 Lb (needs a support) or 300 lb (doesn't need a support board). I'm assuming a working size of 15x22 for experienced painters (half sheet). Or 20x30 HP Bainbridge #172 illustration Board, cut in half. [Warning: Any ¼ sheet size is a very confining area for what I am trying to teach with this class: namely, enjoying the flow of a water-based paint. You can't make a generous stroke. The smaller the size of the paper, the more students tighten up their strokes because there's not enough room to paint freely or to leave white space (another necessity). We embrace "oopsies" in this class as "creative opportunities." More confident painters may work larger than half size.] We have 8 weeks so plan your paper supplies accordingly. 2 sheets of hot press watercolor paper will get you through 8 weeks at the ¼ sheet size (11x15). This is too small for any but the most inexperienced painters.

NOTE:Some students don't want to "waste good paper" on what they tend to presume before even starting will be a failure. *Working on cheap paper will just about guarantee a failure to all but the most experienced painter.* Don't pre-judge your success rate! Good paper helps you paint better. If you are that strapped for money (who isn't when watercolor supplies cost so much?) work on hot-press illustration board instead. 2 projects can be done using one 20x30 sheet of #172 Bainbridge illustration board (the thickness that is slightly fatter than mat board). Experienced students with confidence in their ability to improvise are encouraged to work on watercolor paper. We have 8 classes together, so ballpark how many surfaces (paper or board) you will need based on the sizes you will paint on. P.S.: You learn more when you are a little uncomfortable with the size!

You may use an old painting and recycle it by painting on the backside or by washing off most of the paint on the front. In this class, we don't mind a little paint already on the paper, as long as it is hot press paper. We're going to add our own random underpainting anyway.

For your water use and for cleanup purposes:

2-3 small cups for water. One for clean water, one for dirty water and one for when both get murky. Elephant ear natural sponge (flat); small silk sponge (roundish with tiny holes); coarser natural sponge (with big pores and lots of fine filaments at the surface); cellulose sponge with no scrubber for messy cleanups

Any paper towels will do. (Sheets with an embossed pattern can be used to texturize wet gesso.) An empty towel roll can be used for tilting your board so the water will run off.

Old terry bath towel for drying out stretched paper, if you stretch it, or soaking up spills

Small zip-lock bag with coarse sea salt; one with kosher salt (no iodine that can stain the paper)

Viva cloth-like paper towels (keep 6 sheets in your kit)

Other supplies:

Drawing & planning; toting & storing:

Sketchbook and pencils, carpenter's pencil, pens, erasers, black pointed Sharpie marker, scissors, Also keep a "swipe" file folder of magazine images and photos you've taken. Again, commercial photos are not to be used for copying (they are someone else's copyrighted material and to use them unattributed is stealing. But parts of them may provide most of the image you want.

Tracing paper (optional I cannot live without a pad of tracing paper in my studio setup. If I have a detailed composition, I like to work it out full-size on tracing paper and make all my drawing mistakes on the cheap paper, not the expensive one that gets damaged with each erasure. Then I can quickly transfer the image to my painting surface once the composition is resolved. (Just a suggestion.)

Utility knife (for board cutting in class), X-acto knife (for cutting and scraping)

Sponges: Elephant ear natural sponge (flat); optional: small 'silk' sponge (tiny pores); coarser natural sponge with big pores; cellulose sponge with no scrubber (for cleanup)

Tiny container or zip bag containing about 1 Tbsp. of coarse sea salt or Kosher salt

Plastic bottles: Atomizer bottle with locking squeeze handle for water (The best: 2 oz. bottle in HB bins at Bed, Bath & Beyond. Best optional tool in my kit! Or use an old windex bottle or equivalent.) Flip top bottle with about 1-inch of mild liquid dish detergent for cleaning brushes (not just rinsing them!)

3 small water containers: 1 for clean water, 1 for washing brushes (8 oz. yogurt cups fine); one spare for when both get murky and you don't want to run to the sink. Small deli containers are also fine.

¾ inch roll white artist's tape or neutral tan masking tape (not blue!)

Tote bag. I cart things around in a plastic grocery bag with covered food containers to stack assortments of supplies in, and a coffee can to stand my brushes in.

Optional supplies:

Portfolio for flat items like full and half sheet papers

Metal ruler with cork backing, sized for your paper choices

¾-inch roll Scotch *magic transparent* tape

For those who want to stretch paper: [We have staple guns and staples in the classroom. You need to supply the gatorboard or homosote. Masonite boards are supplied for use in class as backing boards while painting only, not as stretching boards!]

Gatorboard, ca. 16" x 23" for ½ sheet, ca. 24x32 for full sheet (backing board should be 1 inch bigger on each side than your watercolor paper. (1/2 sheet: 16x23 minimum; full sheet: 31x23 minimum).

In a pinch: use an old piece of Plexiglas or homosote from a home building supplier—homosote good for stapling stretched paper

4-6 bulldog clips to attach paper to Gatorboard

For preparation and cleanup: Old terry towel

Kitchen sponge for cleaning up big, wet messes that a brush won't handle

Optional Board support for home use, other than items mentioned above: Cut them to 1-inch bigger in each dimension than your watercolor paper; cut to 23x31 for full sheets (22x30), 23x16 for half sheets (22x15) or 12x16 for quarter sheets (11x15).

Gator board is the lightweight 'Cadillac' board choice, but it is pricey. What gets sold as 'foam board' is not always Gatorboard. Insist on the brand name.

Formica, homosote, or thick fomecore board are possibilities (the last one only in a pinch—it warps!)

Heavy weight papers (300# or more) tend to avoid buckling, so they need no support board (but are expensive!) You could also coat the back of any 140# watercolor paper with Gamblin's GAC 100 to keep it from buckling. (Use an old paint brush for this.)

Homosote can be used for stretching paper by the staple method, as can Gatorboard/thick

fomeboard, cut to the dimensions stated above. They are light to carry and use, except for homosote. They all can be used in class instead of the Masonite boards supplied for classroom use.

ART SUPPLY STORES

Online suppliers are cheaper than retail stores usually, unless you try local suppliers when materials are on sale at the beginning of the semester. Suggested sites: www.cheapjoesartstuff.com, Really good), www.plazaart.com, (also good) www.DickBlick.com, (also good) www.artsupplywarehouse.com, www.ASWExpress.com, and www.JerrysArtorama.com (I'm not wild the last 3. Their prices are slightly less, but I often ran into backorder problems that could take weeks to fill. I've avoided them in recent years. But, maybe things have changed in the intervening years...)

Local art suppliers:

Student Center Bookstore—Rockville Campus They will stock the new supplies and paper only, at full retail price, should you run out. There may be paper and a few brushes. I'm not sure about paint. Plaza has very good prices at the beginning of each semester, cheaper than the school store.

Pla-za DC: 1990 K St, at corner of 20th & K, above CVS @ 0th St entrance takes you directly to the store. 202-331-7090

MD: Bethesda: 7825 Old Georgetown Rd 301-718-8500

Rockville: (backside of Federal Plaza, under Trader Joe) 1776 E. Jefferson St., Unit 119 301-770-0500 (They have my supply list)

Silver Spring: 8209 Georgia Avenue 301-587-5581

Utrect They sell their own brand of comparable supplies and have an acceptable substitute for paint. Location: 1250 I St, NW, Washington, DC 20005 (202) 898-0555

A.C. Moore (Mid-Pike Plaza and other locations) A.C. Moore and Michael's are mostly craft supply stores and their prices are often high; 50% off coupons are for single items. Don't expect great deals unless they are running a sale.

Michael's (various locations, like Columbia and Bowie as well as locally)

Rockville: 1509 Rockville Pike, left side of road, past entrance to Woodmont Country Club 301-881-8100

Silver Spring: 13850 Georgia Avenue 301-603-8001

Gaithersburg: 821 Center Point Way (in Kentlands) 301-977-9400

Lifelong Learning Institute, Art Class Supply List. Questions Please email
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