

Alice Struck Watercolor Class Supply List

Brushes

Brushes in Bold are basic; other sizes and kinds can be added later.

1 1/2" or 2" flat watercolor brush- Synthetic, sable mixtures for watercolor; watercolor brushes are longer haired, softer than brushes for acrylic and oil painting.

1" flat aquarelle brush, optional- An aquarelle brush has a shaped end, useful for scarping and texturizing your work.

smaller flat brushes (1/2" or 1/4")- Used to develop detail and structure

#8 or 16 round watercolor brush- Some people like round brushes better than flat; provides variety for your strokes.

Rigger, long-haired, fine pointed brush- The extremely long hairs and fine point allow for painting fine details. The short haired brushes used by oil painters don't hold as much water.

Paint

Paint is the correct term for the product that comes in tubes. Pigment is the dry powder from which paint is made by adding a vehicle (gum arabic or other additives). Get the best brand you can afford (Winsor Newton, Utrecht or Grumbacher are widely available and of good quality in the Artist grade.) You can buy tubes individually; sets are okay, but you won't need Black, White or the Cadmium colors commonly included.) Paint is expensive, so beginning painters may want to omit the optional colors until they see how they respond in class demonstrations. A "cool" and a "warm" version of each of the 3 primaries (yellow, red and blue) is essential: the other listed colors will provide ready mixed, clearer secondary colors (orange, green and purple) but you may actually prefer to mix these yourself.

Alizarin Crimson, a bluish, intense red. Alternatively or additionally, get **Permanent Rose**, a softer blue-red. **Scarlet Lake**, a golden, transparent red. **Cadmium Reds** are also "warm" reds, but they tend to be opaque and may muddy the mixtures they are added to.

Ultramarine Blue, a purplish, intense blue.

Thalo, **Winsor** or **Prussian Blue**; all tend to have yellowish undertones that will make beautiful greens. On the better brands, look on the tube back for the generic term, pthalocyanine, to determine its hue.

Cerulean Blue, a lovely sky blue.

Indigo Blue, a black-blue, which can be substituted for the actual black colors that tend to contaminate your palette and make it look sooty. (Indigo is optional, can be approximated with other darks.)

Gamboge Yellow or **Raw Sienna**, "warm", gold, darker yellows.

Winsor, Lemon or **Nickel Yellow**, "cool" yellows without a tint of gold.

Naples Yellow, a heavy-bodied cream color, optional.

Burnt Sienna, the one color you cannot do without; it is a beautiful red-brown earth color

Raw Umber, another earth color, yellowish tan. Optional. but useful for landscapes

Burnt Umber, another earth color that is dark brown; optional but useful for nature subjects.

Sap or **Hunter Green**, lovely clear greens good for foliage. Optional, but handy for outdoor subjects.

Thalo Green, an intense jewel-like blue green. A little goes a long way.

Transparent Orange, made only by Utrecht at this time. Orange can be mixed with one of the reds and yellows, but this is a gorgeous color that can be used as a warm red also.

Cobalt Violet or **Ultramarine Violet**, optional

Sepia, a warm, transparent "black". Optional

Paper

The ideal paper is rag paper and will be the item which affects your success more than any other. The best all-around paper to use is **140 pound cold pressed Arches paper in 22" x 30" sheets**.

These are sold online through artists' suppliers like Cheap Joe's, Blick, Richeson, or Utrecht. Look for in-store availability at Michael's or Utrecht, (North Avenue and Farwell). Tablets and pads are second choices because of their limitations of size and paper absorbability. Watercolor paper in block form is usually a good quality; pages are attached on all 4 sides with a little hole to slice each sheet off. The 22" x 30" Imperial size of the individual sheets listed above can be ripped into half or quarter size sheets for class painting, which will be demonstrated in class and provide more sheets of better quality paper.

Palette

Palettes serve the purposes of transporting your squeezed out paints and also providing a mixing surface. Watercolor paints do not spoil when left out to dry, so you won't want to discard them after using. A variety of choices can provide good palettes, including plates, butcher's trays or purchased palettes. It can be large or a small field size, but should include a cover for transporting wet paints and a mixing area. Mine fits my French easel; however, some artists like a small, hinged palette that can be easily carried around.

Other supplies

A Support for your paper, such as a Masonite sheet, acrylic sheet, drawing board or lightweight dry erase board.

Paper towels

A Rolled up terrycloth towel, used for squeezing out excess water before painting

Sketch pencils, any soft leads, but not charcoal or Prismacolor with grease in them

A Sketchbook, medium sized, 10" x 8", or around that size

Eraser, kneaded or plastic

Optional items (Special supplies will be provided):

Removable Masking fluid

salt

Sponges (both cellulose and natural sea sponges are useful)

Clear packing tape or masking tape

Single-edged razor blades

Micron or other archival waterproof pen

waxed paper, Saran wrap

Contact me with any questions. I look forward to painting with you in class!

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