

Plein Air Watercolor Workshop with Christopher Leeper – Supply List

Paper: Good quality paper

Several quarter 11x15 sheets, You can also use a watercolor block if you like. Choose brands like Arches, Fabriano, etc – see below

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, and Lana.

Brushes – You can use a variety of standard watercolor brushes (rounds and flats). 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.

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, Rembrandt, Holbein, Maimeri, M. Graham to name a few. I use **Daniel Smith** and **DaVinci**. 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 are OK but can be frustrating to use. They do not contain as much pure pigment. Thus, you may have to use more color to get rich washes. If you paint a lot, they are not economical to use.

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. 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. The colors in **bold** are what I have on my palette.

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) **Pyroll Scarlet**, Vermillion, 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

Van Dyke Brown, **Quinacridone Burnt Orange**, **Quinacridone Gold**, **Permanent Brown**, Raw Umber, Burnt Umber, Burnt Sienna, Raw Sienna, Yellow Ochre
These colors can also be duplicated with a primary palette.

VIOLETS

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

GREENS

Viridian or **Thalo Green**, Sap Green

Other colors that are useful but not essential are: Green Gold, **Cadmium Orange**, **Permanent White (gouache)**

Other equipment: Board to tape your paper, paper towels, masking tape; wide mouth container(s); large watercolor palette; kneaded eraser; 2-B pencil, a plastic bag to put your wet paper towels and trash, **water-to drink and to paint with**; snacks, sunscreen, bug spray, umbrella. I always bring a change of clothes. I have been caught in some downpours and was grateful to have a dry shirt back in the car.

Some watercolor artists like to work vertically and so a french easel or other type of plein air easel works well. If you prefer to use your board in a more horizontal position, you can work with your painting on your lap. In this situation, please bring a chair and perhaps a small portable camping or snack table to set your easel, water and brushes. Some easels do allow for a more horizontal painting position. Use whatever setup works for you.

Simpler is better when painting outside. Try to organize your materials so you won't have to carry too much and the things you need are easy to find.

Please contact me if you have a question: leepart@zoominternet.net