

Watercolorwhirled by Dawn Evans Scaltreto

Supplies for Advanced Watercolorists

Watercolor students with more experience will want to use more advanced materials in their classes. Here is a list of quality art materials for the more advanced student.

The Paper

I prefer to use 300 lb. Fabriano Artistico Extra White Cold Pressed paper which comes in 20" x 30" sheets. There are many good 100% rag watercolor papers out there. Paintings smaller than 14" x 18" are fine on 140 lb. papers, but when using fluid techniques on larger sheets, the 300 lb. paper will hold up much better. Arches, Canson Moulin du Roi, Kilimanjaro and other 100% rag (cotton) papers are excellent for advanced watercolor techniques.

The Paints

Most of my paints are Winsor and Newton, but I have recently been using Holbein watercolors and find them to be fluid, bright and consistently creamy in the palette. Many of my advanced students use Da Vinci paints, Daniel Smith, American Journey, Maimeri Blu, Mission Gold and other quality paints. Colors vary slightly by brand but the basics I have in my palette are as follows:

Alizarin Crimson (cool red)

Permanent Rose (cool red)

Cadmium Red (warm red)

New Gamboge (warm yellow)

Sap Green (warm green)

Antwerp Blue (cool blue)

Ultramarine Blue (warm blue)

Cerulean Blue (cool, pale blue)

Dioxazine Purple (cool purple)

Raw Sienna (warm, golden neutral)

Burnt Sienna (warm neutral)

There are other colors I enjoy using in my palette from time to time—Opera Rose, Cobalt Turquoise, Lemon Yellow and Quinacridone Violet are a few new favorites. W&N, for some reason, has recently changed the formula for New Gamboge, going from a bright, sunny yellow to a color that looks a lot like Raw Sienna. Holbein's Gamboge Nova is an excellent substitute.

The Brushes

My favorite go-to brush is a synthetic blend, the Robert Simmons Sienna Series. I use the Robert Simmons SN-89 and SN-85 series pointed round watercolor brushes. My favorite sizes are #18 and #26, but I also employ everything from a #16 all the way up to a #36. Jerry's Artarama and other online retailers carry them but they are a challenge to find locally.

Other useful brushes are a script liner (rigger), a deerfoot scrubber, a "rake" for textural detail and occasionally I use a flat wash brush.

Other Supplies

Viva paper towels are my favorite—soft and absorbent. I frequently use a Masque Pen to apply masking and a rubber cement pick-up to remove it. My studio palette is a Pike style palette, but my little travel palette is a Mijello white Artelier Airtight Palette. I use a #4H pencil for cartooning my drawing on the paper, and a white synthetic eraser for erasures. I enjoy using a Mr. Clean Original Magic Eraser for lifting out cut into little wedges. I employ textural effects with kosher salt, spritzing, sand and other techniques.