

The Magic of Watercolor –Allowing your creativity to flow

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WATERCOLOR MATERIALS

This is the basic list of suggested materials and paints needed for The Magic of Watercolor course.

If you already have your own watercolor paints, preferred paper and brushes, feel free to use whatever you have on hand.

1. Watercolor paper, 140 lb, cold press, about 7.5 x 7.5 Inches (20 x 20 cm).
(Scroll all the way down for tips on how to cut a large piece of paper into smaller sheets.)
2. Watercolor paints -about 12 basic colors* (see suggested colors below)
3. Two containers of water
4. Small cloth towel and paper towels.
5. Round watercolor brushes: #0 (extra small -optional); #2 (small); #5 or #6 (medium); #10-12 (large)
6. Soft and hard pencils and eraser (kneaded rubber eraser, preferable)
7. Small water spray bottle
8. Two Plywood or plastic boards about 8.5 x 11 inches (Just larger than the sheet used for painting.)
9. Masking tape

And this is a more detailed explanation on each item:

PAPER

Artist grade watercolor paper is usually made with 100% rag fibers such cotton or linen. It is acid free and comes in different sizes, weights, and textures.

For my course demonstrations, I'll be using my preferred watercolor paper:

Arches 140lb Cold Press

An economical way to prepare this paper is by buying 22 x 30 inch sheets pieces and cutting them to about 7.5 x 7.3 inch in size, which will be the size used in my demonstrations.

A guide to easily cut a large sheet is shown

at <http://www.leylatorres.com/watercolor-materials/>

In the US, I buy this paper online from Utrecht Art Supplies. Here is a link.

<http://www.utrechtart.com>

But this paper can be found at many local art supply stores. If you prefer any other brand, by all means use it, as long as it is acid free 100% rag fibers such as cotton or linen.

Good paper is crucial to achieve great results!

WATERCOLOR PAINTS

Watercolors come in tubes and pan sets, in liquid form, and even as water-soluble pencils or crayons. Personally I use paint tubes in the studio, and pans when traveling or painting outdoors.

There are professional grade and student grade watercolors. The main difference between the two is pigment concentration. Professional grade watercolors have a higher concentration of finely ground pigment and are better able to withstand exposure to light without fading.

For best results and luminous painting I highly recommend using “professional” or “artist grade” watercolor paintings.

Also, you can begin with a DOZEN basic colors. This picture shows the paint tubes I use the most, and to begin with I highlight suggested colors with a star.

Your own palette will be a VERY personal collection of warm and cool pigments that reflect your taste.

I recommend beginning with a warm and cool tube of each color.

For example:

Sap green (warm) and Winsor Green (cool);

Winsor Red (warm) and Alizarin crimson (cool);

Peacock Blue (warm) Ultramarine Blue (Cool).

List of color paints and brands in my basic palette. The colors I consider basic are in boldface.

Brands mentioned: [W&N]= Winsor and Newton [M]= Mission [HWC]= Holbein

Cerulean Blue [M]

Cobalt Blue [M]

Peacock Blue [M]

Ultramarine Blue [W&N]

Red brown [M]

Bright Clear Violet [M]

Permanent Magenta [W&N]

Alizarin Crimson [W&N]

Permanent Rose [W&N]

Bright Opera [M]

Winsor Red [W&N]

Yellow Orange [M]

Cadmium Yellow Light [HWC]

Aurelin Yellow [W&N]

Quinacridone Gold [W&N]

Burn Siena [M]

Sap Green [M]

Winsor Green [W&N]

PALETTES

Palettes come in different sizes. You can use any of the following.

- A pan set usually includes its own palette
- A portable palette with cover
- You can begin by using a large white ceramic plate
- The bigger your project the larger your palette should be.
- Individual containers come in handy for washes when preparing a larger amount of watercolor.

BRUSHES

A good watercolor brush should be able to hold a sufficient quantity of watercolor, and be able to distribute watercolor smoothly and evenly. Good quality brush bristles will spring back to their original shape after each use.

Brushes are made from natural animal hair or from synthetic fibers. The best watercolor brushes are made from **sable hair**. If properly cared for these brushes will last many years. There are some excellent synthetic brushes available, too.

- **Brush shape:**

-Round brushes are the most versatile and widely used brush for watercolor painting.

-Flat brushes aren't as versatile as round brushes, but they're useful for washes.

- **Brush size**

*** If you're buying watercolor brushes for the first time I recommend three round brushes: small (around size 2), medium (5-6), and large (10-12). These sizes are versatile and really the only brushes you need to get started.**

As you gain experience you will want to acquire additional brushes of varying size and shape, depending on need.

- **Cleaning and storage:** Rinse brushes with clean water after each session and store them, in a container, with the bristles facing up.

- For traveling I recommend a bamboo roll-up brush holder. To pack your brushes place your brush at one end, then roll; place another brush, roll; and so on until you've packed all your brushes.

WATER

Have at least two containers of water on hand.

One will hold clean clear water to use as needed; water in the second container is to rinse your brushes.

A Towel and paper towels to dry brushes

I usually keep a towel to my right on the work surface (I'm right handed) and a paper towel at the base or edge of the painting closest to me.

Miscellaneous Materials

PRINTER and TRACING PAPER

For sketching and transferring

PENCILS

Have a range of soft and hard pencils

HB (Normal), 2H 4H 2B 4B

ERASER

To clean up excess pencil lines on watercolor paper use a soft eraser that won't damage the paper's fibers.

My favorite eraser for this is a Kneaded Rubber eraser. This eraser cleans pencil nicely, and leaves no residue.

You can also use a Magic Rub by Sanford/PaperMate.

Small sprayer or water dropper to moisten the paints or the paper.

- Artist white tape or masking tape to tape paper onto a board
- plywood boards to stretch paper
- opaque white pigment for highlights
- masking fluid and Pik-Up Rubber Cement Eraser
- natural sponges to dampen the paper or for special effects.