



Phipps Conservatory and Botanical Gardens Botanical Art & Illustration Certificate Program

Painting the Beauty of Birds in Watercolor & Gouache **Kelly Leahy Radding**

Materials List

Subject Matter

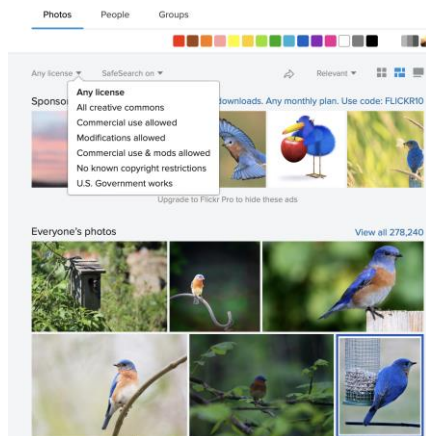
I will supply reference photos and videos of birds for our practice in the first class. If there are specific birds you would like to work on, either from photographs or your own sketches, have them available for the first class.

Online sources of copyright-free photographs (I will review this all live in our first class):

<https://unsplash.com/>

<https://pixabay.com/>

<https://www.flickr.com/> (as long as the image has "No known copyright restrictions")



Watercolor Paints

Here is a great starter palette with examples listed and an explanation of warm and cool primary colors. Below that, I've included brand specific lists with pigment codes included. I know that this looks complicated, but the world of pigments is just that! From brand to brand the color name

will be the same but the pigment might be different. All of the brand specific colors will work and you can mix colors from different brands. This might help if you already have a selection of watercolors.

My list is a minimal list that will serve for what we will be covering in class.

If you already have watercolor paints in tubes, please feel free to use them. Brands include: Winsor and Newton Professional Series, Daniel Smith, Sennelier, M. Graham, Holbein, Da Vinci and Schmincke. If you have any of these brands as a set of pans and/or half-pans, that will be fine. I have included the pigment code so that you can compare it with what you might already have. If you are not sure, please email me before class begins with enough time to get what you might need or to discuss if what you have will be fine for our class, as there are comparable substitutes.

For beginners who don't want to invest a lot of money in watercolors, you can start with Winsor and Newton Cotman - they are above student grade but below professional grade, so they will save you some money.

- **Cool Yellow** - lemony yellows with a slight bias to blue-green (CY): Lemon Yellow, Hansa Yellow Light
- **Warm Yellow** - golden yellows with a warm red-orange bias (WY): Hansa Yellow Medium, Winsor Yellow Deep, Quinacridone Gold or Cadmium Yellow
- **Cool Red** - rosy reds with a violet/purple bias (CR): Permanent Rose, Quinacridone Rose or Permanent Alizarin Crimson
- **Warm Red** - reds with a tomatoey red-orange bias (CW): Cadmium Red, or Pyrrol Red, Pyrrol Scarlett or Pyrrol Orange (Sometimes it is spelled Pyrrole)
- **Cool Blue** - icy blues with a blue-green bias (CB): Phthalo (GS)
- **Warm Blue** - purplish blues with a red-violet bias (WB): Ultramarine Blue, French Ultramarine Blue

These 6 basic warm and cool primary colors can mix 'almost' any color and will suffice for our class.

This next list is optional but the included colors will allow for quicker mixing of nature and bird colors.

- **Burnt Sienna:** Burnt Sienna mixes with Ultramarine to make beautiful warm or cool grays and an 'almost black'. It is a rich reddish-brown that works well for birds such as Carolina Wrens, brown thrashers, wood thrushes and sparrows.
- **Raw Sienna (or Yellow Ochre if you already have it):** Raw Sienna is a transparent warm, earthy golden yellow. Perfect for the golden brown accents of sparrows and it mixes with blues to make nice olive greens for foliage and habitat suggestions. Yellow ochres do the same they are just a bit more opaque.

- **Raw Umber:** A pure cool, greenish-brown that mixes with blues to make a nice 'black' and is good for those birds with a grayer brown coloration and can add that touch of 'olive green brown' to birds like warblers.
- **Buff Titanium:** A semi-transparent ecru pigment perfect for lending a velvety softness to feathers. It is a perfect color for those birds with soft beige /gray coloration, such as mourning doves, cedar waxwings, and chickadees.
- **Sap Green:** Many people like to mix their own greens from combinations of blues and yellows, or blues and browns (such as raw Sienna). Sap green is a 'convenience mix' that will quickly give you some nice green shades to use for suggested habitats, etc.

Here are a few lists by Brand - you can absolutely mix and match brands!

Daniel Smith - 5 ml tubes

- CY - Hansa Yellow Light (PY3)
- WY - New Gamboge (PY97, PY110)
- CR - Quinacridone Rose (PV19)
- WR - Pyrrol Scarlet (PR255)
- CB - Phthalo Blue (Green Shade) (PB15.3)
- WB - French Ultramarine (PB29)

Daniel Smith sells all of the above colors as their Essentials Set

Here is a link to Dick Blick

<https://www.dickblick.com/items/daniel-smith-extra-fine-watercolor-essentials-set-5-ml-tube/>

- Opaque white - Titanium white (PW6) most opaque or Chinese White - less opaque, cleaner white (PW4)
- Burnt Sienna (PBr7)
- Raw Sienna (PBr7) or Yellow Ochre (PY43)
- Raw Umber (PBr7)
- Sap Green (PO48, PY150, PG7)

Winsor and Newton Professional - 5ml tubes

- CY - Winsor Lemon (PY175)
- WY - Winsor Yellow Deep (PY65)
- CR - Permanent Rose (PV19)
- WR- Scarlett Lake (PR188)
- CB - Winsor Blue (Green Shade) (PB15)
- WB - French Ultramarine (PB29)
- Titanium white (Opaque white) (PW6)

- Burnt Sienna (PR101)
- Raw Sienna (PR101 or PY42) or Yellow Ochre Light (PY43)
- Raw Umber (PBr7)
- Permanent Sap Green (PG36, PY110)

Winsor and Newton Cotman

- CY - Lemon Yellow Hue (PY175)
- WY - Cadmium Yellow Pale Hue* (PY175, PY65)
- CR - Permanent Rose (PV19)
- WR - Cadmium Red Hue* (PR149, PR255)
- CB - Intense Blue (Phthalo Blue) (PB15)
- WB - Ultramarine (PB29)
- Chinese white (zinc based opaque white) (PW5)

*Note: The two Cadmium hues are not actual cadmiums, they are pigments that closely resemble the genuine cadmiums.

M. Graham - 5ml tubes

Note: M. Graham watercolors are made with honey which makes them great for even, fluid washes. It also allows for stronger colors. However due to the addition of honey in the binder, the paint resists hardening on the palette or in the tube.

- CY - Hansa Yellow (PY3)
 - WY - Hansa Yellow Deep (PY97)
 - CR - Quinacridone Rose (PV19)
 - WR- Scarlet Pyrrol (PR73)
 - CB - Prussian Blue (PB27)
 - WB - Ultramarine Blue (PB29)
 - Titanium white (Opaque white) (PW6)
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- Burnt Sienna (PBr7)
 - Raw Sienna (PBr7) or Yellow Ochre Light (PY43)
 - Raw Umber (PBr7)
 - Sap Green (PG7, PY110)

Gouache Paint

Note: If you already have a selection of gouache, please don't hesitate to reach out to me to go over what paint you have, rather than go out and buy all new paint.

Make sure you are using **water-based** gouache, not acrylic.

I would like you to have the following 4 colors at a minimum.
(Brands are initialized before their color name.)

Yellow - **DS** Hansa Yellow Medium, **M.G** Azo Yellow, **W&N** Cadmium-Free Yellow

Red - **DS & M.G** Pyrrol Red, **M.G** Naphthol Red, **W&N** Cadmium-Free Scarlet

Blue - Ultramarine Blue or Cobalt Blue in all brands

White - If you have both Zinc and Titanium, that is fine; if choosing only one, please get titanium.

Note: Winsor & Newton's Permanent White is Titanium.

You can also buy these sets, Daniel Smith and M. Graham are my preferred choices but Winsor & Newton and Holbein sets will work as well.

Daniel Smith Primary Mixing Colors, Set of 4 -Pyrrrole Red, Hansa Yellow Medium, Ultramarine Blue and Titanium White

<https://www.dickblick.com/items/daniel-smith-extra-fine-gouache-primary-mixing-colors-set-of-4/>

MGraham Basic Set - preferred - Set of 5 - 3 primaries: Azo Yellow, Naphthol Red, Cobalt Blue + Ivory black, titanium white

<https://www.dickblick.com/items/m-graham-artists-gouache-basic-set-set-of-5-colors-15-ml-tubes/>

Winsor & Newton Primary Colors - set of 6 3 primaries: Primary Yellow, Primary Red, Primary Blue, Permanent Green Medium, Ivory Black and Zinc White

<https://www.dickblick.com/items/winsor-newton-designers-gouache-primary-set-set-of-6-colors-14-ml-tubes/>

Holbein Primary Set - Primary Magenta, Primary Yellow, Primary Cyan, Primary Black, and Primary White

<https://www.dickblick.com/items/holbein-artists-gouache-set-artists-primary-set-set-of-5-colors-15-ml-tubes/>

Brushes -

NOTE: The following list will work for both watercolor and gouache. The synthetic brushes perform well with gouache. Best practices is to keep brushes separate according to medium; and you may want to do that as well, but you don't have to. As long as you clean your brushes after painting sessions they should handle both mediums well.

Synthetic short handled brushes- Recommended brands:

Princeton Velvetouch Series 3950

<https://www.dickblick.com/products/princeton-velvetouch-synthetic-brushes/>

Raphael Precision

<https://www.dickblick.com/products/raphael-precision-brushes/>

Trekell Protégé Synthetic Kolinsky short handled brushes available here:

<https://www.trekell.com/products/protege-synthetic-kolinsky>

and Protégé Plus Synthetic Kolinsky short handled brushes available here:

<https://www.trekell.com/products/protege-synthetic-kolinsky>

NOTE: Kolinsky Sable brushes are the preferred brushes for botanical artists and artists who are doing finely detailed watercolors. They are still somewhat hard to find and very expensive. If you have any Kolinsky sable brushes, by all means use them, but I'm not asking you to buy any for this workshop. My preferred brands are Winsor & Newton Series 7 and Raphael 8404.

Recommended sizes:

Rounds:

Size 00 for small detail, size 1 for detail, size 3 for mid-range and size 5 for larger washes.

Flats:

½ flat or size 10 flat shader, 6 flat shader

For those of you that already have brushes, make sure you have a good selection within these ranges.

Palette

Any porcelain or plastic palette will work for both watercolor and gouache, as long as you have wells for both your paints and wells/and or space to mix your colors. Inexpensive white porcelain dinner plates work well - I get mine from Ikea.

Here is a small porcelain palette that works well for gouache:

<https://www.dickblick.com/products/rectangular-porcelain-palette/>

NOTE: I prefer porcelain palettes for watercolor; plastic palettes will work, but some watercolor techniques are better with porcelain, and new plastic palettes are somewhat difficult to use until broken in.

Paper

Watercolor Blocks - Any good quality 120-140lb watercolor paper will work for this workshop. Brands I would suggest are Fabriano Artístico, Arches, Saunders Waterford & Legion. You can certainly purchase individual sheets of paper but I would recommend a 9 x 12 inch watercolor block. They are glued on the sides to keep the paper stretched while you are working, they are more convenient and portable than sheets, and their multiple sheets will give you plenty to practice on! The only con I see is that I feel the quality of the paper in blocks is slightly less than single sheets, but for this workshop the blocks will be fine. The only thing I would avoid is any paper that is not 100% cotton.

Sketchbooks - If you interested in recording/working in a sketchbook my preferred sketchbook is Stillman & Birn Hardcover Sketchbooks, both the Zeta Series (smooth, extra heavyweight 180lb white, comparable to hot press paper) and the Delta Series (180 lb cold press). Other brands I like are Hahnemüle, Hand Book Paper Company, Fabriano and Etchr. I prefer a sketchbook that I can open and lay flat as a spread, most hardcover's spines are sewn so that they can lay flat. I don't like spiral-bound; as a left-handed person, I find the binding gets in my way. I would suggest no smaller than 9 x 6 inches.

Toned Paper - A small 6 x8 (or similar size) pad of toned paper, or at least a single sheet cut down to smaller sheets. A toned paper sketchbook would be fine. And in a pinch, you can cut down a brown Kraft grocery bag.

Examples:

- Strathmore Mixed Media pads - Toned Tan, Toned Gray, and Toned Blue
- Clairefontaine PaintOn Mixed Media Pads - Black, Denim, Grey, Natural, Sage
- Legion Stonehenge Drawing Paper Pad - 5" x 7", Multi Color - these tones are fairly light in value and don't show the advantages of gouache as much as the others, but they are still really nice!
- Stonehenge Kraft Drawing Paper - 2-1/2" x 3-3/4" - small but mighty!

Hot Press or Cold Press?

For this workshop I would like you to choose your paper surface based upon your own sensibilities. For example; I LOVE fine detail so I work predominantly on hot press or smooth papers, but sometimes I just want to play and drop colors into colors and let happy, spontaneous combinations happen, even within the smaller shapes of my birds; that is when I will work on cold press paper.

Here are the pros and cons of the two surfaces, I hope you can see where your own sensibilities lie. if you are still unsure of what surface is best for you, please contact me before the class begins.

Hot press paper is just that, the surface is smoothed out with heat and weight, and therefore it doesn't add any inherent texture to your painting. Hot press finish is best for fine detail and controlled watercolor washes. It works best with layering watercolors on top of already dry

layers and then very dry brush work for details. Wet-in-wet washes and spontaneous mixes are absolutely obtainable but they are harder to control and easier to get undesirable edges to the washes.

Cold press paper retains the texture created in its making and that texture becomes a subtle part of your painting. Cold press paper shines with wet-in-wet techniques; dropping pigment in still wet washes creates some magical moments as the paint pigments move in and out of the paper texture. You can still get details on cold press paper but perhaps not quite to the degree that you can on hot press.

Other Supplies

- Pencils: HB or F pencil
- pencil sharpener
- Water soluble colored pencil in a lighter neutral color such as beige, light gray, or light brown
- Optional Pencil: Non-Photo Blue Pencil - helpful for initial light sketches, tends to not show through watercolors - <https://www.dickblick.com/products/staedtler-non-photo-pencil/>
- Erasers: Kneaded Eraser, plastic eraser in pencil form such as Tombow Mono Zero - great for erasing small areas
- X-Acto or Utility knife for taking sheets off or watercolor pad. Bone folders can also work.
- Tracing paper
- Roll of masking tape or artists tape
- Ruler
- 2 water containers
- Paper towels