

Artist Classroom at Home Poppy Balser

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SUPPLY LIST ALL CLASSES (updated 2/5/24)

Paper

- I use 140 lb paper, Arches brand. I almost always use rough paper but will also be using hot press paper in the first lesson.
- Please see the homework description for each lesson for more information about the paper I will be using.
- For Lessons 2 through 6, I will supply 8x10" reference images and drawings that you can print off and use at home. It is up to you what size you decide to paint but for painters who are starting out, I would suggest no larger than 8x10".

Paints: I have listed the watercolors I will be using for the demonstrations, as well as some close substitutes. I will use Michael Harding watercolors. Most of these colors are widely available from other manufacturers.

- Ochre Icles Lemon – a transparent synthetic 'earth' yellow that makes a nice warm tint without overpowering. I prefer synthetic earth yellows because they are less likely to make muddy or dull mixes. Alternatives: Raw Sienna from Holbein or Winsor Newton, or Raw Sienna Light from Daniel Smith
- Hansa Yellow Medium – this is the yellow I use the most of. It is a nice balanced primary yellow, leaning neither too cool or too warm. It mixes very nicely. You can use any transparent yellow that is not too cool (lemony or green tinted) or warm (orange-tinted).
- Yellow Benzimidazolone (or Hansa Yellow Light) – I use this yellow only rarely, mostly to mix the brilliant cool greens of spring grasses. We will use this in the lesson on painting greens. It is a cooler yellow and fairly opaque so can make muddy colors quite quickly.
- Quinacridone Rose – this is a slightly cool red. It is very versatile, letting me mix nice purples and oranges. This is the red I use almost all the time. It also is highly light-fast in the tests I have done. Ultramarine Blue – a dark blue with a slightly warm cast. It is very useful for mixing darker colors. I do not use it to make the blue of the sky or of open ocean. I use to mix dark colors.
- Cobalt Blue – very useful mid-tone blue for painting skies and water. There is really no other blue that behaves like Cobalt Blue. Make sure you are using *Cobalt Blue* and not *Cobalt Blue HUE*, because the hue will behave very differently and give you all sorts of difficulties.
- Cerulean Blue – a lighter blue than the other two with a slightly greenish cast. Useful for skies and occasionally for water. Opaque, so one can get into trouble with mixtures looking muddy if not careful. Again, avoid the hue labelled as Cerulean Blue Hue; it is not the same thing and won't give you the results that real Cerulean Blue would.

Paints for value studies: I do a greyscale practice version (a value study) of most paintings before I paint them in color. To get the neutral color I use for these I mix Ultramarine Blue and Burnt Sienna.

- Ultramarine Blue – see above
- Burnt Sienna – a red-orange brownish earth color, used to mix with ultramarine blue to make a grey. *Please note:* I do not use Burnt Sienna in my color paintings. If I need brown, I mix it from red, yellow and blue.

Brushes

- My most-used brush is a pure sable one-stroke brush, made by Rosemary & Co from the UK. I have the same brush in 5 sizes: 1/4", 3/8", 1/2" (I have three of these, one in the studio and two in my plein air kit), 5/8" and 3/4". These brushes hold a lot of fluid so can cover a large area very quickly. They have a lovely spring and have a great versatility when it comes to making different brush strokes.
 - Princeton Neptune flats (Aquarelle line) are good alternative, if somewhat less springy.

Other brushes:

- My 'funny brush' an old No 8 squirrel round that I have intentionally abused to make a scruffy, rough brush. Great for making raggedy marks.
- No 8 round with no point. Good for delivering clean water to soften edges (Escoda travel brush) No 4 round for fine lines and to sign the painting (Silver Brush Co Black Velvet)
- No 6 Risslon Rigger brush (has a belly like a round brush but an extended point like a rigger. Also known as a Lizard Lick brush or an extended point brush)
- Short flat bright with synthetic bristles for scrubbing out paint

Other Supplies:

- A board to support your paper. I use a Gatorfoam board which I can clip my paper to.
- Binder clips or Masking tape to hold your paper to the board Pencil, HB is fine
- White vinyl eraser – if you can be gentle on the paper) or a kneaded eraser sketchbook or sketch paper
- A container of water for brush rinsing
- A sponge or generous rag to absorb water from your brush
- Box of tissues to blot up spills and control the water in your brush (avoid the ones with added lotion) Nice to have, not necessary, depending on your climate: a squirt bottle that gently delivers a fine mist of water
- Scraps of watercolor paper to test your colors on

If you have any questions, please email me: poppy@poppybalsler.com