



Phipps Conservatory and Botanical Gardens Botanical Art & Illustration Certificate Program

Painting your Backyard Birds in Watercolor Materials List

Subject Matter

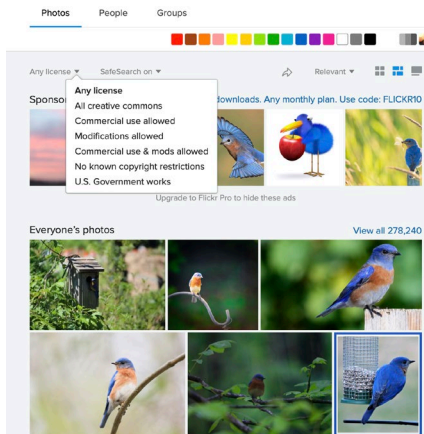
I will supply reference photos and videos of birds for our practice in the first class. If there are specific birds you would like to work on, either from photographs or your own sketches, have them available for the first class.

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 halfpans, 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 work 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
- **Cool Blue** - icy blues with a blue-green bias (CB): Phtalo (GS)
- **Warm Blue** - purplish blues with a red-violet bias (WB): Ultramarine Blue, French Ultramarine Blue

Titanium White: titanium white is a semi-transparent pigment that can be used as a light wash over other colors - useful for some feathered areas, and can be used straight from the tube to add highlights. Any white gouache will also work for this class.

These 6 basic warm and cool primary colors can mix 'almost' any color and will suffice for our class. Opaque white adds the ability to create some details over watercolor washes and create highlights.

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 - Pthalo 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 that addition of honey in the binder also 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)
- Burnt Sienna (PBr7)
- Raw Sienna (PBr7) or Yellow Ochre Light (PY43)
- Raw Umber (PBr7)
- Sap Green (PG7, PY110)

Brushes

Synthetic short handled sable rounds, professional grade - Recommended brands Escoda Versatil, Princeton Velvetouch Series 3950, available most online art stores

Trekell Protégé 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>

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

For those of you that already have brushes, make sure you have a good selection within these ranges. I work mostly with pure natural Kolinsky sables but have been using the Trekell brushes with good results.

Optional: It's better to use an old flat or round brush for mixing colors rather than your good brushes!

Palette

Any porcelain or plastic palette will work 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.

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.

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
- 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