

Supply List

Garlic in Watercolor Workshop

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Garlic 2 - 3 garlic bulbs, look for ones with interesting subtle coloration shifts if possible. Check local produce markets or Asian import markets for a greater variety. *You may also use any of the provided images sent out before class meets.*

Note: I have included my favorite brands in italics below, these are tools I regularly use and found to work well. You may substitute your favorites brands. If you have any questions about alternates you may email me at katsgramm@gmail.com.

Drawing

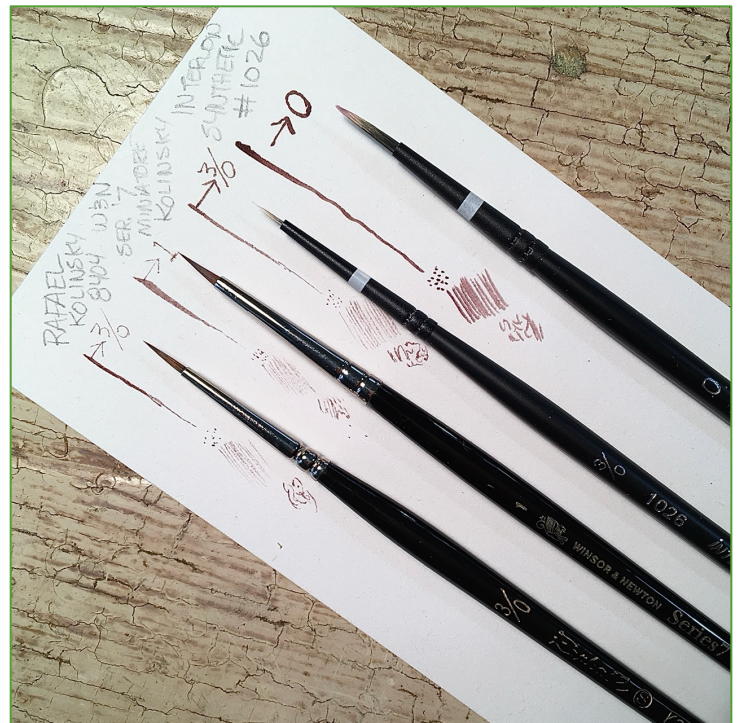
- 2 **Graphite pencils** (HB and 2H) and sharpener
- 1 **White plastic eraser** (alternates are *Vanish*, or *Foam eraser*) and 1 **kneaded eraser** (or *Blu-Tack* putty)
- **Removable tape** (Artist, drafting, washi, or similar)
- **Tracing paper** (*Canson* or *Soho* brands are both economical, transparent, smooth and tough) 8.5 x 11" minimum
- **Drawing paper** (copier paper or medium weight drawing paper) 8.5 x 11" minimum

Brushes

- 1 **Small Round #1 or #2 Watercolor Brush** (for detailing and dry brush).

Sable: *Winsor and Newton Series 7 (Miniature or Regular tip)* or *Rafael 8408 series* (this is like the W & N series 7 line but a little bit cheaper).

Synthetic: A favorite brush for details is the Japanese made *Interlon synthetic 10226 #3/0 and #1* (found online through [Best from Japan](#)), very economical, has a sharp point, is stiffer than sable, and serves well for detail work and dry brush, not so much for washes. It does wear out faster.



- **Larger #4 round watercolor brush** this may be one of the above sables (for washes and color mixing). Princeton Velvetouch #3950 series is a very soft synthetic option.

If you prefer something more economical, look for brushes with good sharp points, excellent wash control, and good fluid retention. Note that the small synthetic brushes usually must be replaced more often as the tip will be damaged after much use.

Watercolor paper 1-2 small sheets of Arches HOT PRESSED Bright White 300lb. watercolor paper, 8.5 x 11" minimum depending on the overall size of your subject. If you are using 140 lb., choose a watercolor block or stretch it on a backing board. *I also like to use Stonehenge Aqua but it does not take much correcting or masking fluid and is better for more advanced level painters.*

Scrap watercolor paper to test colors on.

Paint Palette one with deep mixing wells or a white ceramic plate with small condiment size containers to hold watery wash mixes.

Paints Basic primary watercolors from *Winsor & Newton Professional Artists' Watercolor* tubes (5ml minimum). Not the Cotman (student) grade. A cool and warm version of each primary. Colors and brands such as Graham, Schminke, or Daniel Smith may be substituted.

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|-----------------------------|----------------------|
| - Winsor Lemon | - Winsor Yellow Deep |
| - Winsor Blue (Green Shade) | - Indanthrene Blue |
| - Scarlet lake | - Permanent Rose |

*Some color alternates – Prussian or Pthalo Blue (for Winsor Blue – Green Shade), Cadmium Red (for Scarlet Lake), and Permanent Alizarin Crimson (for Permanent Rose), Cadmium Lemon (for Winsor Lemon), Cadmium Yellow (for Winsor Yellow Deep)

Water containers 2 containers, 1 small condiment size container

Paper towels or lint free rag

Flexible Desk Lamp to light the subject. Preferably with a single daylight bulb

Eyedropper or pipette for mixing color washes

Optional

Dip Pen: Crow Quill, *Maru mapping pen*, or other fine tip ink dip pen for creating fine lines with watercolor.

Scrubby Brush: a small cheap flat bristle brush for lifting paint and corrections. These may come with long handles which can be cut down if preferred. A good lifting brush are the *Da Vinci Cosmotop Spins #2 or 4*.

Masking Fluid: *Pebeo* is thinner, blue in color, and works well with dip pens. Probably not needed.