

Iain Stewart - Materials List

Please note:

In regard to the materials list, it is wise to try and use as much of your existing supplies as possible. The following are what I use for painting- and everyone's taste is slightly different there. You will need the Stillman and Birn sketchbook in either alpha or beta series. Hardbound or wire bound. We cannot replicate a paper's reaction in different sketchbooks. You will need a couple of mop brushes mid-sized for larger washes, a good springy pointed round for detail #8-14, and something smaller for detailed work. I also use a couple of flats at times. In most cases I can suggest ways to use what you already have to get the same results as I do. It's rare that the materials are in control of what is happening on the paper.

I use the following colors in artist's grade tube paint. Whether you have these exact colors is of less importance than the way we think about mixing color and its strength. With a well-rounded palette, you can mix anything as long as you have decent primaries. My suggestion is not to go out and buy all the colors I have listed here with the exception of Winsor and Newton's Burnt Siena or Daniel Smith's Quinacridone Burnt Orange, Lavender, a decent dark like Neutral Tint and some Zinc White gouache. I mix many of my greens so some Quinacridone Gold is useful too. For me the first two colors are interchangeable- you just need a primary earth orange. My palette is based on earth tones and for each painting is fairly limited. If you have a well-rounded palette, we can mix colors that will work for you. Mixing colors with what you already have is a good exercise and I am rarely adamant about a certain pigment; value and temperature drives most of my decisions. Below is my full list of what I actually put to use. To go out and buy everything here is a significant investment and probably not necessary. I do suggest buying artist's grade paint and the Escoda Perla is an excellent synthetic brush but, as with many materials, this is a personal choice and not exactly a must have.

Supplies

- A sketchbook. I use a Stillman & Birn Alpha Series 9" x 11" hardbound sketchbook. If you already have a sketchbook, it will be suitable as long as the paper can take watercolor.
- I use Arches or Saunders Waterford 140lb Cold Press or rough paper in addition to loose sheets of Stillman & Birn Beta series papers. Bring twice as much paper as you expect to use. We will typically work at 1/4 sheet and do at least one demo a day.
- A stretching board. I use masonite, or gator board and (Scotch brand) masking tape to affix the paper to the board.
- Drafting or masking tape 1" size

- A water holder and small spray bottle.
- A watercolor palette. I use a folding metal travel palette by Craig Young or the Holbein series flat palettes but the Mijello Fusion Airtight Watercolor Palette is a fine one (especially for Plein Air work) and inexpensive as are traditional round covered palettes.
- Paper towels- I use Viva, it's extremely absorbent and works well. Do not use dyed or patterned towels

Paint and Brushes

- Brushes- you will need a small, medium, and large watercolor brush. I recommend the Escoda Perla, Versatil, Ultimo series short handled rounds No's 14 and a Versatil 3/4" flat. A squirrel or synthetic mop No 14 or close to it. A small No. 4 round for detail. I also use a small palette knife.
- a brush carrier. I use a Cheap Joe's folding carrier but anything that will protect your brushes and not bend the points will work.
- Paint- I use primarily Daniel Smith Artist's watercolors. I do not suggest using student grade paint. The only difference is the amount of pigment used and your work will look much more washed out than mine. There are many manufacturers out there and I have tried most of them. Daniel Smith, Winsor and Newton, Holbein, M. Graham, Rembrandt, are all suitable.
- Full Palette (only as a suggestion- we can typically make your colors work. I do use the Quinacridone Orange and Cobalt blue quite a bit)

Daniel Smith

- New Gamboge
- Lemon Yellow
- Raw Sienna
- Winsor and Newton's Burnt Sienna
- Winsor and Newton's Light Red
- Permanent Alizarin Crimson
- Cadmium Scarlet
- Imperial Purple
- Neutral Tint
- Cobalt Blue
- French Ultramarine
- Undersea Green

- Naples Yellow
- Greenish Yellow- Holbein
- Zinc White (gouache)
- Naples Yellow (gouache)

Additional Colors

- cobalt turquoise
- phthalo turquoise
- raw umber
- burnt umber
- Winsor orange
- verditer blue
- lavender