

## Recommended Materials for Randy's Workshops

### Brushes

Assorted flats (1.5", 1", ¾"), a medium size squirrel mop for washes, a medium round for blending & softening edges, a rigger or fine calligraphy brush for trim work.

*Almost all of my brushes are now synthetic – they have come a long way in developing synthetics that maintain a snappy paint as well as hold a lot of water. They are good workhorse tools that are relatively inexpensive. I also have several coarse boar-bristle brushes for soft blending or drybrush effects.*

### Paper

**Any good quality watercolor paper such as Arches, Fabriano, Saunders, etc**

*I use 300# (either hot press or cold press) because it can hold a great deal of water without buckling. 140# is good as well – but be sure you do NOT tape it down on all side. That traps the dry paper...and once wet it has no where to expand but "up" in giant buckles. Just a small bit of tape or clip on each upper corner that can be released to allow the 140# paper to expand naturally. Once dry it will flatten right back to its normal state.*

### Miscellaneous

Lightweight board to mount wc paper to (slightly larger than the paper), Masking Tape, Rinse Water container, Tissue, Hair Dryer or Heat Gun, small clips for plein air

### Pigments

*I use professional grade watercolor tube pigments that can easily replenish wells in my travel palette.*

*I use a variety, including Daniel Smith, Holbein, M.Graham, Schmincke, and Winsor Newton.*

*What is critical is understanding how they behave as either COOL or WARM hues in my palette.*

- **COOLS** – Lavendar, Cerulean Blue, Cobalt Blue, Ultramarine, Winsor (Phthalo) Blue, Turquoise, Cobalt Turquoise Light, Paynes Grey
- **WARMS** – Jaune Brilliant #1, Gamboge (Indian Yellow), Yellow Ochre (raw siena), Raw Umber, Quinachridone Burnt Orange (burnt siena), Transparent Orange, Pyrol Red, Alizran Crimson, Quinachridone Rose, Bright Violet
- **TRANSITIONAL** – Golden Green, Veridian, Perylene Green, Sap Green
- **GOUACHE** – Permanent White

### Palette

*There are many palettes on the market – any one of them are fine as long as you have your pigments arranged in some order that replicates the color wheel or ranges from warms to cools. Just be sure YOU know where each of YOUR pigments reside in your palette. It helps to have one that closes for transport.*

I have used the **John Pike** palette, **Steve Quiller's** palette, **Tom Lynch** and **Sterling Edward's** palettes. But I have been doing so much plein air painting that a while back I transitioned full time to a travel palette simply for its portability. First it was **Holbein's**, and more recently I acquired a custom made one from **La Petite Palette** (Bulgaria). I've included a diagram of my own personal palette which includes the pigments, brands, warm or cool. The more you paint the more you will want to customize which pigments you use as well as how you arrange them in your palette. There is not ironclad right or wrong way...just be sure it works for you!

### Easel (for plein air painting outdoors)

I use the "Traveler series" watercolor easel from **En Plein Air Pro**

<https://enpleinairpro.com/collections/packages/products/traveler-series-watercolor-package>

Discount code: HALE20