

Jessica L Bryant

Suggested Materials List

Paints (from a tube)	Large wide mouth jar for water
Palette with extra large mixing area	Pencil and eraser
Paper (100% cotton rag)	Paper towels
Brushes (medium round, small round, 1" flat)	Optional materials you may like to have: artists tape,
Cellulose kitchen sponge, extra large 4x7x2"	ruler, masking fluid, old brushes, carbon/graphite paper

Paper:

Paper is where quality matters most. Choose a professional grade, 100% cotton rag watercolor paper such as Arches or Fabriano. I use Arches 140# Cold Press or Fabriano 140# Soft Press and stretch my paper (instructions are on my website at www.jessicabryant.com/materials), or I use a watercolor block.

Paints:

You only need the basics: a warm and cool version of each primary, and something dark. I like Daniel Smith, M Graham, and Windsor & Newton. Below are the exact paints on my palette, but please do not purchase these colors just because I use them. There are many options that work just as well. What's important is to have two of each primary, one that is warm, one that is cool. For example, a cool yellow leans toward green while a warm yellow leans toward orange. I explain this more in a free video lesson about materials on youtube. Some pigments are made with toxic ingredients. If this is a concern, pigment details and safety can be found online.

Warm Red: Quinacridone Red (M Graham)	Cool Red: Permanent Alizarin Crimson* (Daniel Smith)
Warm Yellow: New Gamboge (M Graham)	Cool Yellow: Lemon Yellow** (Daniel Smith)
Warm Blue: French Ultramarine (W&N)	Cool Blue: Pthalo Blue (W&N) or Cerulean Blue (D Smith)
Dark: Neutral Tint (M Graham)	One of my personal staples: Burnt Umber (W&N)

*If you sell your work, please use permanent, lightfast pigments. Traditional Alizarin Crimson is fugitive - the color will shift with time.

**I use only Daniel Smith's Lemon Yellow. In other brands, this pigment name is opaque, but Daniel Smith's is more transparent.

Brushes:

I suggest having a medium-large round brush #10 or #12, a small round brush #2 or #4, and a 1" flat wash brush. I sometimes also use 1/2 and 1/4" flats. Round brushes should come to a fine, clean point. If you have these, there is no need to purchase anything new. I currently use Escoda, Silver Black Velvet, and Princeton Velvetouch, as well as some others. If you're on a budget, Simply Simmons and Blick Scholastic Golden Taklon are decent, inexpensive options. Brush sizes are not consistent between manufacturers, one brand's #10 may be the same size as another brand's #14, so check actual measurements when ordering online. I like the size of the #12 Blick Golden Taklon, for comparison. If you paint large, you may want larger brushes.

Palette:

I use the Universal Pike palette: www.johnpikeart.com/pike-products/universal-pike-palette. My preference is for large wells of paint for ease of use, and an extra large mixing area. If you have a palette that works for you, please use it, but be sure you have a lot of mixing space. If not, get an extra mixing tray or two, which can be as simple as a white ceramic plate or saving the lids from white plastic food containers, like a large yogurt tub.

I created a wish list at [blick.com](http://www.dickblick.com) with materials I use. You do not need to have all the same items, this just gives an idea of what might work well. Go to www.dickblick.com/lists/find-wishlist/ and enter "Jessica L Bryant" as the list owner. More detailed info on materials can be found at www.jessicabryant.com/materials.