

# Painting with Gouache: Discovering a Versatile Medium

## Supply List

### Note on Materials

*To get the best results with the techniques we'll be using, artist or professional-grade gouache is strongly recommended. High-quality paint offers better opacity, smoother layering, and more predictable reactivation, which will make the learning process much easier and more enjoyable.*

*Students are welcome to use student-grade paper and brushes if they prefer, but paint is the one area where quality makes a significant difference.*

## Required Materials

These items are essential for participating in weekly exercises and the final project.

### Gouache Color Palette for Class

This class uses a **split-primary palette**, which includes a warm and cool version of each primary color. This provides a wide mixing range with a small number of paints.

Color names vary across brands, so **pigment numbers** (e.g., PR254, PY65) are included to help you select the correct colors. You do not need to understand the numbers; they simply ensure you purchase the right pigments.

### **Anne Marie's Palette (Recommended Pigments)**

**Cool Red:** Permanent Alizarin Crimson / Permanent Carmine — *PR176*

**Warm Red:** Scarlet / Pyrrol Red — *PR254*

**Cool Yellow:** Lemon Yellow — *PY3*

**Warm Yellow:** Permanent Yellow Deep — *PY65*

**Cool Blue:** Cerulean Blue — *PB35*

**Warm Blue:** Ultramarine Blue — *PB29*

**Earth Color:** Burnt Umber — *PBr7*

**Black:** Lamp Black — *PBk6*

**White:** Permanent White / Titanium White — *PW6*

### **Brand Options for Each Pigment**

#### **Cool Red — PR176**

- Winsor & Newton: *Permanent Alizarin Crimson*, Daniel Smith: *Carmine*

***Optional Alternative (Cooler/Pinker): PV19***

- Winsor & Newton: *Permanent Rose*, Holbein: *Quinacridone Red*, M. Graham: *Quinacridone Rose*, Daniel Smith: *Quinacridone Red*

**Warm Red — PR254**

- Winsor & Newton: *Winsor Red*, Holbein: *Scarlet*, M. Graham: *Pyrrol Red*

***Optional Alternative (Hotter/More Intense): PR255***

- Daniel Smith: *Pyrrol Scarlet*

**Cool Yellow — PY3**

- Winsor & Newton: *Lemon Yellow*, Holbein: *Lemon Yellow*, M. Graham: *Azo Yellow*, Daniel Smith: *Hansa Yellow Light*

**Warm Yellow — PY65**

- Winsor & Newton: *Permanent Yellow Deep*, Daniel Smith: *Hansa Yellow Deep*

***Optional Alternative (More Orange/Slightly less opaque): PY83 or PY65/PY83 mix***

- Holbein: *Permanent Yellow Deep*, M. Graham: *Azo Yellow Deep*

**Cool Blue — PB35**

- Winsor & Newton: *Cerulean Blue*, Daniel Smith: *Cerulean Blue*

***Optional Alternative (Slightly Greener/Less Expensive): PB36***

- Holbein: *Cerulean Blue*, M. Graham: *Cerulean Blue*

**Warm Blue — PB29**

- Winsor & Newton: *Ultramarine Blue*, Holbein: *Ultramarine Deep*, M. Graham: *Ultramarine Blue*, Daniel Smith: *Ultramarine Blue*

**Burnt Umber — PBr7**

- Winsor & Newton: *Burnt Umber*, Holbein: *Burnt Umber*, M. Graham: *Burnt Umber*, Daniel Smith: *Burnt Umber*

**Black — PBk6 or PBk9**

- Winsor & Newton: *Ivory Black (PBk9)*, Holbein: *Ivory Black (PBk6)*, M. Graham: *Ivory Black (PBk6)*, Daniel Smith: *Ivory Black (PBk9)*

*Note:* Holbein and M. Graham label **PBk6** as “Ivory Black,” even though PBk6 is technically Lamp Black. Either pigment is acceptable for this class.

**White — PW6**

- Winsor & Newton: *Permanent White*, Holbein: *Permanent White*, M. Graham: *Titanium White*, Daniel Smith: *Titanium White*

## **Paper Options**

*Gouache behaves differently on various surfaces, so bringing a selection of papers is encouraged. Papers do not need to be expensive, but they **must** be suitable for water-based media. Watercolor paper works fine; however, because it is highly absorbent, it can use up more paint.*

### **Recommended Papers**

- **Mixed Media Paper:** Toned mixed media paper is highly recommended for gouache, but students may bring toned or white sheets.
- **Watercolor Paper:** Hot press or cold press are both suitable, with hot press offering a smoother surface and crisp edges while cold press provides more texture and absorbency.
- **Mixed Media or Watercolor Sketchbooks:** Useful for class exercises, warm-ups, and technique practice.

### **Additional Notes**

- Students may bring larger sheets of watercolor or mixed media paper and cut them down to smaller sizes to create multiple surfaces for practice. This is also helpful for mixing and matching and sharing with others.
- For the final project, please plan to work **no larger than 6 x 8 inches**.

## **Brushes**

A small selection is plenty. Synthetic brushes work well for gouache, and they do not need to be expensive.

- **Flat and angle brushes** (1/4", 1/2", 3/4", 1") - These will be the primary workhorses.
- **Rounds** - a few between sizes 2-8
- **Rigger/liner brush** (optional)
- **One filbert brush** (optional, sizes 6-8)
- **A few cheap or worn-out brushes** for texture (optional)

## **Palette Options**

*Because you will be traveling to and from class, an airtight palette is the most practical option for storing gouache between sessions. Airtight palettes help keep your paints soft for days and significantly reduce paint waste.*

### **Recommended Option: Airtight Paint Box**

An airtight palette with individual wells is ideal for gouache. These are inexpensive and easy to find online. **Important:** Airtight palettes are for *holding paint*, not for mixing. You will need a separate mixing surface.

#### **Examples:**

- [Airtight 16 Well Palette with Lid and Collapsible Brush Basin](#)
- [Airtight 24 Well Paint Box](#)

(Any similar airtight palette is perfectly fine.)

### **Mixing Surface Options**

Bring one of the following for mixing your colors:

- Watercolor palette (flat mixing area)
- Butcher tray (enamel or plastic)
- Any flat, non-porous palette designed for water-based media

### **Not Recommended**

- Small flower-shaped palettes — the wells are too small for mixing.

### **Other Acceptable Options**

- **Traditional watercolor palette only** - You may use a standard watercolor palette for both storage and mixing, but gouache will dry out quickly and you will end up wasting more paint.
- **Flat palette only** - You can squeeze out fresh paint each session, but this is the least efficient option and not recommended for ongoing class work.

### **Other Items**

- **Water container:** One container is plenty, but you may bring two if you prefer keeping “clean” and “dirty” water separate.
- **Small spray bottle:** Any small spray or mist bottle works. This helps rehydrate gouache on your palette and prevents paint from drying too quickly.
- **Pencil & Eraser** - Graphite and/or colored pencil, and kneaded or vinyl eraser
- **Paper Towels or a Clean Rag**
- **Artists or Masking Tape**