

Watercolor Mixing Supply List: 2026

Paper: *Hot press paper* is typically used for botanical watercolor painting because it has a smooth texture. It makes it possible to work in fine detail and with crispness. Surfaces of watercolor papers can be smooth (hot press paper) or textured (cold press paper). The process of creating crisp lines and precise details is difficult on rough surfaces. Surface texture can affect your ability to paint with detail and accuracy.

It should be noted, however, that not all textured watercolor papers (can be called cold press or rough) have the same texture. Cold press papers with minimal surface texture, such as Strathmore Ready-Cut Cold Press Watercolor Paper, can be used. The surface texture is fine enough to allow for crisp details. The reason I mention this is to make sure that when you purchase your class materials, Strathmore Ready-Cut 5 x 7" watercolor paper will be readily available in Cold Press. This paper is suitable for our purposes. It is also available in Hot Press, but hard to find.

A more detailed discussion of watercolor paper surfaces will take place during class.

In the meantime, study watercolor paper to prepare for class and make material selections. You can learn about the surface texture of different types of watercolor papers by clicking on the link below.

Make an informed choice when choosing watercolor paper for class.

<https://www.jacksonsart.com/blog/2016/09/13/understanding-watercolour-paper-visual-guide/>

2x 5" x 7" packs of Watercolor Paper 100% Cotton.

Strathmore Ready Cut Cold Press 5" x 7" Watercolor Sheets. Comes in a pack of 25. (You should purchase two packs).

Note: If you already have **100% Cotton watercolor paper** and want to use it, simply cut to 5" x 7". Come to the first class with at least ten 5x7". There will not be time during class to cut paper.



2x Pads: Legion Stonehenge Aqua Watercolor Pad - Hot Press, 2-1/2" x 3-3/4", 140 lb



STORAGE: To organize and maintain your color library, you will need:

- One 1.5" or 2" D-ring binder
- One pack of archival, PVC-free, acid-free, UV-protective 5×7" photo sleeves designed for standard D-ring binders

This system allows you to easily access, protect, and expand your color library. You'll continue building this same library as you move from Introduction through Intermediate Watercolor for Botanical Illustration.

When searching online—try “archival photo pages 5×7 for binder” on Google or Amazon—pay attention to the number of ring holes in each sleeve. Make sure the binder you purchase matches that configuration for a proper fit.

Brush Cleaner: The Masters Brush Cleaner and Preserver



Mixing Palette: Please bring a white porcelain watercolor palette of your choice. A plain white porcelain plate is fine for a class of 12 pigments in class, creating hundreds of color options. Plastic palettes are not recommended as they distort your ability to see accurate color mixes. A white porcelain palette ensures true color visibility.



I personally like the small porcelain flower palette shown in below. It has 7 wells and measures approximately 4¾" in diameter by ¾" high. You can find similar palettes at Amazon, Dick Blick, Hobby Lobby, Plaza Art, and other art suppliers. Just be sure the palette you choose is porcelain, not plastic.

Brushes:

1. *Da Vinci Nova Flat brush number 2 (used for lifting).*
2. Princeton Neptune Synthetic Squirrel Brush - Aquarelle Square Wash, Short Handle, Size 1/4" (used for mixing and creating washes)

A flat synthetic brush makes painting color squares significantly faster. It releases pigment and water quickly, unlike many natural-hair brushes. Over the years, I've used numerous flats—including Da Vinci Cosmotop Spin and Nova brushes—yet none held up to the repetitive workload of mixing and painting hundreds of color squares. In our month-long class, I often had to replace them twice. Because of that, I've removed them from the supply list. This class is demanding on brushes, and a true workhorse is needed.

After researching and testing several options, I found three flat brushes that meet the class's requirements. We will use the top performer: the Princeton Neptune ¼" flat. It maintains shape, spring, and edge integrity even with repeated mixing, painting, and cleaning.

Stephey's Note: When mixing colors, I recommend using a synthetic brush. It saves your natural-hair brushes from unnecessary wear.

Additional Supplies

Please bring the materials you used in Introduction to Botanical Drawing II, including your limited set of Faber-Castell Polychromos Color Pencils.

- Graphite pencils: for drawing lines
- Ruler: for creating straight edges (a T-ruler is especially helpful for efficient grid-making)
- Soft foam eraser
- Pen and writing paper for notes
- Waterproof black marker: I prefer an extra-fine Sharpie. We'll use this to label your paint boxes and pigments, which you will receive on the first day.

Paint: Supplied with Class

We will be using Daniel Smith Extra Fine Watercolor—professional-grade paint. Even when colors share the same name across brands, the pigment source and manufacturing process vary, which can produce different results. To ensure consistency and accuracy across all students, your paint is supplied with class. This also reduces your initial cost because you'll receive a metal watercolor palette and a curated set of single-pigment colors.

For the record: I do not receive compensation for any product recommendations. Every item listed is something I personally use and trust for its archival quality and lightfastness.

Looking forward to seeing you in class!

All My Best,
Stephey

Botanical Artist, Nature Journaler, and Educator

www.markedbythemuse.com

Questions, concerns or Ideas? Contact me directly by email [stephey @ mbtmuse .com](mailto:stephey@mbtmuse.com) *Please note, I will do my best to respond within 48 hrs via email. If I don't respond within this timeframe please *resend*, as I haven't received your message. Thank you!