

Ricard Denzer

WATERCOLOR CLASS SUPPLY LIST

Each class participant is expected to supply his or her own painting supplies. ***If you are an experienced watercolorist, please bring your own selected art products.*** If you are a beginner, kindly refer to the notes below and be sure to come to class with your chosen supplies.

You can shop retail stores (your local Michaels, Dick Blick in Boston and Cambridge, etc.), but my recommendation is to consider buying online from Dick Blick or Jerry's Artarama or Cheap Joe's Art Stuff. As watercolor specialists, Cheap Joe's has a knowledgeable staff, their own line of quality "American Journey" products, and good prices, but it pays to shop around and compare products.

PAINT – I prefer Winsor & Newton "Professional Artists" Watercolor in tubes (I'd also recommend Daniel Smith and others), but for the price-conscious, Winsor & Newton's "Cotman" brand is less expensive as a student grade. I'd avoid the "American Journey" paints because they do not use proper color names, so with something called "Joe's Blue," you have no idea what it is. **If you are just starting off, see if it makes sense to purchase a packaged SET of color tubes.** For the most economical option, a palette of "pan" color paints will suffice, but it may not lend itself to mixing up a juicy puddle of intense color. Professional "artist grade" watercolors have more pigment and less fillers.

PALETTE – I own a two-piece, white plastic "Robert Wood" palette, which has 24 paint wells and a multitude of areas for mixing color. A large butcher tray or porcelain plate works as well! The choice of selected paints is always a subjective decision. The most important colors, in my own experience using Winsor & Newton, include Olive Green, Hooker's Dark Green, Ultramarine Blue, Winsor Blue, Cerulean Blue, Cadmium Yellow Pale, Brown Madder Alizarin, Alizarin Crimson, Burnt Sienna, Burnt Umber, Raw Sienna, Payne's Gray and Sepia. Others include Cobalt Blue, Van Dyke Brown, Davy's Gray, Sap Green, Naples Yellow, Neutral Tint and Indigo. Various manufacturers may have different names for these colors, so be advised.

PAPER – I recommend Arches 140# Cold Press Watercolor Blocks in a size of your choice, although my favorite is Saunders Waterford 140# Cold Press Watercolor Blocks. A less expensive student grade product, which is acid-free but NOT 100% Cotton, is Canson Montval Aquarelle 140# Cold Press paper, a sheet that I can endorse for the cost-conscious. Try to purchase the 100% Cotton paper if you can afford it and avoid the loose-sheet pads by seeking out **BLOCKS, which are glued on all 4 sides.**

BRUSHES – Kolinsky Sable brushes, prized for the amount of water they hold, are the best on the market but are also prohibitively expensive. Instead, consider other fibers such as synthetic sable, synthetic squirrel or white nylon. I recommend Princeton Heritage Series 4050 #10 and #16 Round brushes. Cheap Joe's line of "American Journey" Interlocked Nylons are pretty decent. And you might want to consider a Princeton Neptune #8 Quill or a 1" Silver Black

Velvet Oval brush. Again, if you are just starting out, you may want to look for an economical **SET of brushes** that will give you a variety of tools. You'll probably want **three or four sizes of general purpose pointed Rounds (such as an 8, 10, 12 and 16)** , a **1" or 1.5" Flat or Oval for large washes (skies)**, and perhaps a **Fan brush for texturing**, or a **Liner/Rigger for fine tree branches**. There are many products out there, and it all comes down to trying things out to see what works best for you.

And don't forget the other basics....

PENCILS

WATER CONTAINER

PAPER TOWELS

You might also want to consider the following, which we'll review in our discussion of Watercolor Techniques....

LOW-TACK DRAFTING TAPE

MASKING FLUID (a liquid latex)

VARIETY OF ARTIST'S SPONGES (Elephant Ears, Sea Wool, Sea Silk)

RAZOR BLADE or CREDIT CARD (for scraping/texturing)

TOOTHBRUSH (for Splattering)

TABLE SALT

For those of you who would like to get a head's start and make the most of our time together, I suggest that you **come to our first class ready to paint (with perhaps a light pencil drawing already sketched out on your watercolor paper)**. Otherwise, bring in some **photographs of scenes that you'd like to paint**, and we'll start from there. For those of you who are experienced painters, you may also want to bring in examples of your work, at this first meeting, to share with the class. I hope to reserve a little time at the end of each get-together to positively comment upon the things we like about each other's work.

If you have any questions, please feel free to contact me at r.denzer@comcast.net

Regards,

Richard Denzer