

GLENN C. SMITH

SUPPLY LIST:

Beginning Watercolor Workshop

PAINT: We will become familiar with a basic set consisting of a warm and a cool variety of the primary colors of yellow, red, and blue, supplemented with some other useful colors.

Cool Yellow: I usually use DaVinci's Hansa Yellow Light. Other good choices are Cadmium Yellow Light (expensive), Lemon Yellow, etc.

Warm Yellow: Rather than use the expensive warmer Cadmium Yellows, I usually choose the more versatile Yellow Ochre or Raw Sienna.

Warm Blue: Ultramarine Blue, French Ultramarine

Cool Blue: Cerulean Blue

Warm Red: Cadmium Red Light (expensive)

Cool Red: I use DaVinci's Red Rose Deep, but there are many Crimson, Permanent Roses, Quinacridone, and Thalo Reds that are acceptable. If you choose the old standby Alizarin Crimson, make sure it is labeled Permanent.

Thalo Green: DaVinci is inexpensive.

Burnt Sienna: I usually splurge on Winsor & Newton's.

Indian Red:

BRUSHES: Since you can easily rinse them as you paint, a watercolorist does not need as many brushes as an oil painter. In fact, a renowned painter once told me "All you really need for a painting is a one-inch flat". Another workshop leader's pet phrase was "In watercolor, the artist with the biggest brush usually wins". Accordingly, I suggest the following for this course:

1. One round, pointed brush in a #10-#14 size range: It doesn't have to be an expensive pure sable brush, but it should be good quality. For my studio work, I often paint with a Winsor & Newton Sceptre Gold, a sable/synthetic blend.
2. One "hake" brush in a 1 ½-3 inch range. This is a flat, goat hair brush with a cheap, unpainted wooden handle, originally popularized by the Japanese.
3. A "liner"- type brush for tree branches, "calligraphic" strokes etc.
4. The one-inch flat mentioned above. A slanted handle is handy.

PALETTE: A large plastic palette with a cover and 15 or so paint wells surrounding a large mixing area is preferable for studio work. I often use a folding metal palette, particularly when traveling.

PAPER & Board: First of all, you will need some cheap watercolor paper or pad for testing, practice, etc. You can either buy a pad of 11x14 or 12x16 inch cold-pressed paper, or 2 or 3 full-sheets that you can cut down. (There is usually not enough time in a workshop session for students to complete a large watercolor). The sheets will require a board to support the paper. I use a light-weight plywood board that has been varnished for water-proofing, but any masonite, plexiglass, foamcore, or gatorboard can be used. Acrylic medium should water-proof foamcore. Bring 1-2 sheets of a good 140 lb. cold-pressed paper or the pad equivalent to the first session.

Water Container: All I can say is that I use either a cut-down plastic orange juice or a large yogurt container (empty).

Miscellaneous: The following items are either essential or helpful:

Sponge: I use two types; a large kitchen type used in a shallow plastic container to regulate the brush wetness, and a smaller, natural fine-grained “elephant-ear” sponge that has many uses.

Sketchbook: For notes or value sketches.

Resource Material: Sketches, photographs, etc to use as painting subjects.

Roll of Absorbent Paper: Viva etc to wipe up spills, dry off boards, etc. I habitually paint holding a folded Viva sheet in my non-brush hand to help control the brush wetness and/or clean off the palette.

Apron or Smock: Not absolutely necessary, but watercolor as it should be done is a messy business, and it helps if you are not obsessed with keeping Thalo Green off your clothes. I use a Carpenter’s Apron.

Tape or Bulldog Clips: For attaching paper to your board.

If you have any questions, call me at 512/864-9462.