

SUGGESTED SUPPLY LIST

Intermediate Watercolor - Karen Nastuk

BASIC, 2 red, 2 yellow, 2 blue + convenience colors

ADVANCED WATERCOLOR (teaching and professional palette below)

Watercolors I would avoid Ocean State Job Lots 3-5\$ boxes of 10-15 colors—they are overly brilliant and more trouble than they are worth for realistic painting. (Professionally I use Winsor Newton Artists Grade; most student grades of quality brands are quite acceptable with 2 exceptions:

Cerulean in WN Artists Grade has no white in it, far better... Cobalt Violet I would only get in WN Artists Grade, other grades are just a different color.

Cools—together on palette

Ultramarine Blue (BASIC - your ocean blue, forest dark)

Cerulean Blue (BASIC: Artist's Grade Winsor Newton is markedly superior in this color, no white in it.)

Cobalt blue ADVANCED - alternative sky color, mixes a grayer green

Cobalt Turquoise Light (OPTIONAL...a bright turquoise, sings when it's needed on buoy or boat)

Warms—together on palette, orange to reds to pinks together, then yellows together

Cadmium red (Warm red BASIC)

Alizarin Crimson (Cool red BASIC)

Permanent Rose (Needed for many gardens, bright pink)

Rose Madder Genuine (OPTIONAL...good for skin, superior transparent color)

Cadmium Scarlet (Winsor Newton, an orange, good in wet meadows, pumpkins. OPTIONAL but SEASONAL)

Cadmium Yellow (Warm yellow BASIC)

Lemon Yellow (Cool yellow BASIC)

Transparent Yellow (ADVANCED - makes nice green with Cobalt Blue, turns CobViolet to blonde)

Yellow Ochre (BASIC, color of sand, wheat, leaves—I keep in corner of my palette)

Rarer use—I have these on my 3rd side

Sienna Brown (good BASIC though it can be mixed)

Cobalt Violet (Artists Grade Winsor Newton is my GetOutOfTrouble color, perks up dull areas, and alt to crimson in a garden)—I keep in corner. Won't use a lot but I consider BASIC

Hookers Green ADVANCED and NOT BEGINNER (try to mix green from yellows+blues which won't stain)

Dioxine or Winsor Purple (BASIC...if you need a purple because hard to mix. Nice for variegated wash with Sienna Brown behind a floral, and if you have purple iris, etc.)

BURNT UMBER (alternate brown, darker OPTIONAL)

Organize your colors - warms together and cools together

If a lot of colors, WARMS ON LONG SIDE OF PALLETTE (yellows together and reds together)
One short end will be blues, other short end will be browns together, greens together
middle, purple and cobalt violet on end,
If starting out with minimal palette use a white Styrofoam meat-department tray, large 11x13 ish
One short side goes corner yellow/yellow... space red/red corner
Other short side gets ultramarine in one corner, and cerulean in other corner.
Less basic colors can squeeze dollops along on the long sides
If a permanent palette, squeeze out plenty in advance by 1-2 days (prevents getting too much pigment on brush accidentally.

BRING A RAG 15"-30" not terry due to texture. Fine is Tshirt material or flannel or jersey (good for wrapping your brushes in!)

Bring 2 water containers (cool whip size, nesting plastic.)—to keep one cleaner
Bring a pencil, I like side-advance mechanical pencils because stay sharp, and a kneaded eraser can be stuck on end if you have side-advance pencil)

Jerry's Artarama has my favorite Brushes by Loew Cornelle La Corneille series 7000, ROUND (NOT ultraround or any other name, just Loew Cornelle ROUND) Size is #8 and something smaller like #6 or #4, and a flat wash (my alltime favorite is grumbacher 1" aquarelle, 3/4" is fine or both. A flat wash is just like a round, but the silver ferule is squeezed flat, so the bristles line up. This makes sharp edges where skies meet roofs, the 2 brush ends make good foliage stroke, and flat washes esp buildings.

Favorite Palette by far: **The John Pike Small Well Watercolor Palette**. It's nearly unbreakable and has enough weight to withstand most wind. The cover acts as another mixing area. The color areas aren't deep, and excess water can't dilute color! Everyone I know uses this, and it's under \$20. I would use a free Styrofoam white meat tray from the butcher until I could afford the John Pike palette. The mixing area is uninterrupted, it's perfect. I keep mine filled with paint, letting them dry out. **Email me Karen Nastuk SkiNastique@comcast.net if you wish a loaded palette photo.**

Sketch or note pad...so you can take notes. I give a lot of very good information, do a lot of side demonstrations, had excellent teachers.

Paper: I like buying Arches 140 pound coldpress paper white-white not natural. It's good to get used to one brand of paper because you get to learn how the drying times are on the brand, switching papers starts you back at square one. I'm not a fan of Strathmore watercolor papers. And I also teach using the Cotman spiral pads, although they don't suck watercolors like the Arches. I tilt my board greatly to teach, and I find it hard to get a smooth sky on the Cotman, but easily on the Arches. Full sheets are available online by 5, 10, and 25 sheets. Yes can use both sides! These sheets can be folded and broken in half or quarter sheets, which Salem MA Art Corner has frames to fit ready to walk out the door; their full frame for 30x40" sheet paper is \$100 which is quite a deal, including glass, matt, backing foam core, all hardware and wire. Quarter sheet is closer to \$50. Online the sheets can be found as low as \$5, but that's four paintings, and four on the other side