



FIGURATIVE WATERCOLOR PAINTING FROM PHOTOGRAPHS Workshop Supply List

Note: Please read the supply list carefully to assure that you are prepared with the necessary materials for the workshop.

Following is a list of suggested supplies for Ted's watercolor workshops and classes.

PAPER

I am working exclusively on Arches 300# hot press paper although I have painted on both 300# hot and cold press. While they are a little pricey I find both of them nice to work on, very functional and problem free in terms of resistance to buckling etc..

PAINT

My palette includes the following: alizarin crimson, scarlet lake, cadmium red light, cadmium orange, cadmium yellow, yellow ochre, raw sienna, raw umber, burnt sienna, burnt umber, cerulean blue, cobalt blue, ultramarine blue, mineral violet, and hookers green. I would suggest using tubes instead of dry cakes and that you avoid the student grade paints. I use both Winsor Newton and Holbein pigments - my cadmium red light and mineral violet are Holbein colors since Winsor Newton does not make them.

PALETTE

I prefer a folding enameled metal palette made by Holbein with approximately 18 divided pans for holding color, 3 mixing wells, a large mixing tray and a thumbhole. They come in several sizes mine being the 3 1/4" x 7 7/8" which is the smallest. There are many brands and variations of metal as well as plastic palettes available at art supply stores and catalog outlets.

WATERCOLOR BOARD

I use a very light-weight wood (I believe bass wood) drawing board to mount my paper on. I have been able to find them in most art supply stores. They are a light weight yet durable surface to work on and are available in a variety of sizes (the largest would be the most functional, especially if you want to paint full or even half sheets).

CLAMPS OR PUSH PINS

Spring clamps for holding paper in place on the board - or I use 3/4" pushpins which I find work very well on the wood board in place of clamps.

BRUSHES

Ideally, I would like you to use rounds for your brushes in the workshop. There are a number of manufacturers of excellent sable brushes on the market. Pure sables are wonderful but if you are on a budget there are good substitutes made with a combination of natural and synthetic hairs. Look for one that keeps a good point and will hold water and pigment well. I would also suggest working with a larger size (#14 to #16) to aid you in staying loose and free with your painting. I work, exclusively, with a single, series 8404 #16 Raphael Kolinsky sable round which I think is exceptional.

EASEL

I do all of my painting with the paper surface nearly perpendicular to the floor rather than flat or slightly angled. While many painters are not accustomed to painting this way I would like everyone to try it. Therefore an easel is an essential to your supplies. Most any stable, sturdy (either table or floor model) easel that allows you to work at an angle as well as horizontally will be adequate for our use.

TOWELS

A good absorbent cloth towel or roll of paper towels will work well. I really like flour sack dishtowels as they are durable, absorbent and (most importantly) reusable.

TED NUTTALL WORKSHOPS

JANICE McSWEENEY • 5606 HARVEST GROVE LANE • WILMINGTON, NORTH CAROLINA 28409 • 910-798-1881

jan_mcs@hotmail.com