



2017 Spring Workshop - Cecy Turner

WATERCOLOR SUPPLY LIST

Colors:

New Gamboge (it isn't manufactured any more, so hang on to it if you have a tube! A substitute might be Indian Yellow or any other warm yellow
Winsor Lemon, Winsor Yellow (Winsor Newton) OR Lemon Yellow
Winsor Green (also called Thalo Green) or Viridian Green, or both
Ultramarine Blue (or French Ultramarine Blue)
Cerulean Blue
Cobalt Blue
Burnt Sienna (Winsor Newton) OR Daniel Smith Quinacrodone Burnt Orange
Permanent Rose OR Daniel Smith Quinacridone Rose OR Rose Madder Deep (Jack Richeson Stephen Quiller)
Cadmium Orange
Alizarin Crimson
Raw Sienna or Yellow Ochre or both

Entirely Optional Colors: (I use these sometimes, not all of the time, so please don't go out and buy them. Some I might just be trying out and might take off my palette!)

Naples Yellow (only occasionally)
Raw Umber (only for aspens)
Antwerp Blue
Brown Madder (only to mix with Antwerp for a pretty gray)
Permanent White Designer's Goache
Vermillion
Translucent Orange (Schmincke)
Quinacrodone Gold (Daniel Smith -very occasionally for mixing greens)
Mineral Violet (Winsor Newton) or Cobalt Violet

Paper: 140 lb. D'Arches cold pressed - sheet or block or 300 lb. cold pressed (more \$). I suggest working on a quarter sheet.

Brushes: Rounds: #6, #8 (Optional #2 or 4 for detail; a larger #10)
Flats: 1/2", 1", 2" wash brush
Rigger: #4 (a liner brush) or Lizard's Lick #8 (Cheap Joe's)
(Silver Black Velvet brushes from catalogs are good and not too \$. Also,
Creative Mark Rhapsody brushes are great, but the price has gone up on them). Trekell.com has good watercolor brushes, also. I like their Kolinsky round 7000 series.

Palette: Any brand white plastic (with lid). I've had a John Pike for years.

Value Sketches: We will possibly do small value studies. You may use watercolor paper scraps (approx. 4 x 6") for this with Payne's Gray or Ivory Black watercolors (I will bring these colors - don't go out and buy them) This will not apply to plein air painting.

From Home: old toothbrush, paper towels, kitchen sponge, shaker of salt, two plastic containers for water, a 1/8" plywood board 16"x 23" or lightweight gator board if you have any for your paper, photo references (I will bring some also, but I'd prefer you work from your own). Anything which can be divided into large shapes will do.

Optional: (We probably won't use these, so borrow if we do) T-Square (for architecture), Masking Fluid, Proportion Wheel (order from catalogs)

Last But Not Least: Magic Rub eraser or kneaded eraser, HB drawing pencil, color wheel if you have one already, sketchbook and **ALL OF YOUR ENTHUSIASM!**

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These are online art supply catalog shops that offer good prices and sales:

Cheap Joe's
Jerry's Artarama
Daniel Smith
Dick Blick
ASW Express

This is how I stretch paper (I prefer the Arches):

I use the 300 lb. paper taped to a board. It won't buckle no matter what. The 140 lb., however, I cut the sheet I want, turn it over on the back and wet it thoroughly with a sea sponge, (I use a masonite board covered with that contact paper you stick on shelves - don't even know if they still make it! That's so the water doesn't soak into the board too much), then wet the board as I flip the paper over, then wet the front. You can also soak it in a bathtub for a few minutes. You don't want any air bubbles under it - just lift up and rewet with sponge if this happens. Get some excess water off with sponge and let it sit for 5 min. or so. It's expanding. Then, transfer to thin plywood board and staple all way around (1-1/12 inches apart). As it dries, it contracts (don't put staples right at edge - it will pull away from them) and will NEVER buckle.