



## TED NUTTALL WORKSHOP - Supply List

*Following is a list of suggested supplies for Ted's watercolor workshops and classes. Please read the list carefully to assure that you are prepared with the necessary materials.*

**Paper** - Ted works exclusively on Arches 300# hot press. While it is a little pricey, it is very functional and problem free in terms of resistance to buckling etc. For the purposes of the workshop, Ted strongly suggests you work with this paper.

**Paint** - Ted's palette includes the following: Permanent Alizarin Crimson, Vermillion, Scarlet Lake, Brilliant Orange, Winsor Yellow Deep, Aureolin, Raw Sienna, Burnt Sienna, Burnt Umber, Hookers Green, Mineral Violet, Indigo, French Ultramarine Blue, Manganese Hue, Cobalt Blue, and Antwerp Blue. Ted recommends you use tubes instead of dry cakes and you avoid student grade paints. Most of his colors are Winsor Newton brand, however, Vermillion, Brilliant Orange and Mineral Violet are Holbein colors.

**Palette** - Ted uses a custom made metal palette, which he finds especially functional for the way he works. There are many brands and variations of metal as well as plastic palettes available at art supply stores and catalog outlets. Any palette that will accommodate at least 16 colors and that you find comfortable will work. If you prefer a folding enameled metal palette, Holbein carries one (model no. HK1.130-250, 3 1/4" x 7 7/8") with approximately 16 divided pans for holding color, 3 mixing wells, a large mixing tray and a thumbhole. Ted has worked with this model and found it adequate.

**Drawing Board** - Ted uses a very lightweight wood drawing board to mount his paper on. These can be found in most art supply stores. (See "Alvin Wood Drawing Board with Metal Edges" at Cheap Joe's Art Stuff as an example). They are a durable surface and are available in a variety of sizes. Many students use gator board as an option and find it quite functional.

**Clamps / Pushpins** - Spring clamps or pushpins for holding paper in place on the board. Ted uses 3/4" pushpins, which work well on the wood board in place of clamps.

**Brushes** - Ideally, Ted would like you to use rounds for your brushes in the workshop. He works with a series 8404 #16 Raphael Kolinsky sable round which he feels is exceptional. Pure sables are wonderful but, if you are on a budget, there are good substitutes made with a combination of natural and synthetic hairs. As a less expensive alternative to the Raphael sable, Cheap Joe's offers a #16 Legend Sable Round brush that is very nice. Ted suggests working with a larger size to aid you in staying loose and free with your painting.

**Easel** - Ted does all of his 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, Ted would like everyone to try it. Therefore an easel is essential. Most any stable, sturdy easel (either table or floor model) that allows you to work at an angle will be adequate.

**Towels** - A good absorbent cloth towel or roll of paper towels will work well. Ted uses flour-sack dishtowels as they are durable, absorbent and (most importantly) reusable.

TED NUTTALL WORKSHOPS

4225 NORTH 36TH STREET, UNIT 34 • PHOENIX, ARIZONA 85018 • 480 276 1935

jeff@tednuttall.com