

PALETTE COLORS

BASIC COLORS	OPACITY	CHARACTERISTICS AND COMMENTS
Aureolin or Winsor Lemon	Transparent	A coolish yellow, great for glazing and mixing with other colors
Quinacridone Gold	Transparent	MY CURRENT FAV! Great for glazing.
Cadmium Yellow Cad. Yellow Light	Opaque	When you want intense color, go for a pure cadmium, especially with flowers.
Cadmium Orange	Opaque	If you're painting a pumpkin or a day lily, this is the color you want. A good quality cad. orange will dilute to a beautiful butter yellow.
Cadmium Red	Opaque	A powerhouse color.
Alizarin Crimson	Transparent	A cool red, staining color, great for glazing and correcting darks gone rogue. Mix with pthalo green for an interesting black or dark. Add ultramarine blue and you've got the dark trifecta! Who needs black?
Rose Madder Genuine	Transparent	A wimpy but cool version of alizarin, important for its understatement. Great for glazes. Mixes beautifully with aureolin for subtle colors including Caucasian flesh tones.
Winsor Violet	Transparent	When in doubt, purple it out!
French Ultramarine Blue	Transparent	Beautiful on its own, but makes a fabulous purple when mixed with alizarin. I mix it with Burnt Umber to make warm and cool darks for hair and fur.
Cobalt Blue	Semi – transparent	The go-to color for shadows or mountains in the distance. Part of the triad with aureolin yellow and rose madder genuine that makes beautiful variations on gray. If you're nervous about painting a sky, use cobalt.
Pthalo or Winsor Blue	Transparent	An intense staining color. Great for reviving dark areas that have died. Mixed with yellow makes a lively green. Good to use in a limited palette.
Cerulean Blue	Opaque	This color will granulate as it dries, which makes it interesting. It sits on top of the paper and is easy to lift out. So you don't want to paint over it, because it will move around.
Pthalo or Winsor Green	Transparent	Intense! staining! Like pthalo blue and alizarin, it's good for enlivening dark overworked areas. Mix with alizarin for a transparent dark.

Viridian	Semi-opaque	Blue-green like pthalo green, but the pigments are heavier and sit on the paper. Granulates nicely. Will lift off, so avoid glazing over it.
Hooker's Green, Permanent Sap Green (similar)	Transparent	A happy green that often needs tempering with a touch of red or burnt sienna.
Payne's Gray	Semi-opaque	I mostly use this for metallic surfaces in combination with touches of cad. orange.
Ivory Black	Opaque	Black was banned from my palette for a while but now it's back. Sometimes you just need a nasty old dark. Mix with sap green. Interesting.
Burnt Sienna	Semi-opaque	An earth color that is a yellowish red. I use it frequently for Mediteranean, Asian and African skin tones. Mix it with alizarin for a terracotta color.
Raw Sienna	Semi-opaque	Paint a thin wash of this warm yellow earth color over a sky area, then drop cobalt around the clouds. Watch the raw sienna scoot out of the way.
Burnt Umber	Semi-opaque	Dark brown earth color. Great for mixing with Fr. Ultramarine blue for a warm or cool dark.
Raw Umber	Semi-opaque	It's the color of baby poop, but it has its uses.

These are colors I don't use often, but sometimes they are indispensable.

GUEST COLORS

Permanent Rose	Transparent	This color is about to transition to my essential palette.
Cadmium Scarlet	Semi-opaque	Gorgeous.
Olive Green	Semi-opaque	Another new favorite. Very handy.
New Gamboge	Semi-transparent	An alternative yellow for aureolin or Q Gold. A good match for Indian Yellow.
Yellow Ochre	OPAQUE	Mix this earth color with two other heavy pigments, cerulean and cad red in a dilute mixture. Let it dry unmolested. Watch it granulate.

As I read about other artists' palettes, I try out their favorites So this list is not static..