VIDEO TO COURSE · SAMPLE OUTPUT

Watercolor Color Mixing for Absolute Beginners

Set up a simple kit, chart your paints and mix a full rainbow from one red, one yellow and one blue

2 modules | 7 lessons | quizzes + answer keys | assignments | action plan

Based on “Watercolor 101 / for the Absolute Beginner / Part 1” by Monet Cafe' with Artist Susan Jenkins · youtube.com/watch?v=Ca5wlogyJtM · Creative Commons Attribution licence (CC BY)
Built with the Video to Course Prompt Studio. Lesson text as the AI returned it; only the layout was added.

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FROM SECTION A

Course Map

Module	Lesson	Objective	Skills covered	Minutes
0. Welcome	m0-l0 Welcome	Decide whether this course fits you and gather what you need	none	3
1. Get your kit and your paints ready	m1-l1 Set out your painting station	Lay out a working station with paper, a large round brush, a large water dish, paper towels and a palette, placed for your painting hand	4	5
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2. Mix a rainbow from three colors	m2-l1 Paint your first color caterpillar	Paint a caterpillar from one red, one yellow and one blue that shows a green and an orange between them	3, 7, 8	5
2. Mix a rainbow from three colors	m2-l2 Compare two sets of primaries	Paint a second caterpillar with a different red and blue, letting colors blend themselves, and name the set you prefer	9, 10	5
2. Mix a rainbow from three colors	m2-l3 Mix an ochre and two violets from new pairs	Paint a third caterpillar around a new color, mix an ochre-like color from a green and a yellow, and mix two violets from two different red-and-blue pairs	12	5
2. Mix a rainbow from three colors	m2-l4 Lay out a rainbow palette and close it with purple	Arrange your paints from red to blue and paint a rainbow caterpillar with purple at both ends	13, 14	5
After the course	Action plan	Work through the whole method without reopening the lessons	all, in order	n/a

Every skill (1 to 14) appears exactly once. The first lesson gives a working station, which is a usable win on day one. The hardest work, judging and comparing mixes, sits in the middle of Module 2, and the last lesson pulls everything together into one painted rainbow.

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Welcome: Watercolor 101 for the Absolute Beginner

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

1. Objective

Decide whether this course fits you, and write a supplies list that shows what you already have and what you still need.

2. Why it matters

Most beginners either buy too much before they start or sit on a set of paints they don't know how to use. Five minutes checking fit and listing your supplies means you start painting in the first lesson instead of shopping.

3. The teaching

This course is built on a tutorial by Susan Jenkins of Monet Cafe', an artist who paints in watercolor and often combines it with soft pastels and mixed media. She calls watercolor "probably" her "second favorite medium". The tutorial is Part 1 of her Watercolor 101 series for absolute beginners. Everything you learn here is her method, taught by me with permission, and her name is on every idea that came from her.

Her approach is simple and it is playful on purpose. Before you try to paint a picture, you learn how your paints behave. You do that by painting what she calls "color caterpillars": a row of colors laid down wet, side by side, so that neighbors run into each other and make new colors. Her view is that "often we just dive into a medium without the knowledge of the way color works or how it behaves in that particular medium". The caterpillars fix that, and she reminds you that "this is supposed to be enjoyable".

Who this is for. You are an adult beginner. You may have a box of dried watercolors like the ones used at school, or a few tubes, and nobody has shown you what to do with them. You can hold a brush. You don't need to know any color theory.

What you will be able to do. By the end you can set out a simple watercolor kit, chart your own paints, and mix a full rainbow caterpillar of greens, oranges and purples from one red, one yellow and one blue, choosing the colors that give you the mixes you like.

How the course is laid out. Two modules, seven lessons, about five minutes of reading each, plus painting time.

Module 1 gets you ready: your painting station, how to use water and keep it clean, and a color chart of the paints you own.

Module 2 is the mixing: your first color caterpillar, a second one with a different red and blue so you can compare, new greens, an ochre and two violets, and finally a palette laid out like a rainbow, closed with purple.

After the last lesson there is one action plan you can follow without opening the lessons again.

What you need. Susan Jenkins keeps this cheap on purpose. She says "you can get a lot of watercolor supplies pretty inexpensively".

- Paint: any red, any yellow and any blue. Dried pans or tubes both work. She says "if you have a version of red yellow and blue man you've got a lot of color potential already".
- Watercolor paper. She uses a 140 pound cold-pressed pad, 9 by 12 inches, and says it "wasn't all that expensive".
- Round brushes, including at least one large one. Hers are sizes 16 and 12 and one smaller.
- A large dish for water.
- Paper towels.
- A palette. Hers for these exercises is "a little watercolor plastic palette from the dollar store". **[General knowledge, not from the video. Check before publishing.]** A pan set's lid or a plain white plate also works as a mixing surface.

[General knowledge, not from the video. Check before publishing.] Brush size numbers are not the same between makers, so "16" is a guide to "big", not a number you must match.

How to use it. Do the lessons in order, with paints out. Every lesson ends with an assignment that produces something you keep: a station photo, practice strokes, a color chart, and a sheet of caterpillars. Keep them all in one folder. By the end, that folder is your own color reference.

You will see three labels. **[General knowledge, not from the video. Check before publishing.]** marks facts I have added because Susan Jenkins doesn't give them. **[Instructor's method, not from the video.]** marks a technique I teach on top of hers. **[Shown on screen, not said.]** marks something she demonstrates without describing, so the course can tell you it happened but not exactly what it looked like. Everything without a label comes from her.

What it does not cover. No landscapes or finished paintings. Her Part 2 covers a landscape in three colors, and it is not part of this course. No brand is required: she names the brands she uses, and you will

hear them, but any red, yellow and blue will do. There are no prices, because she gives none, and no advice on paint safety, lightfastness or paper stretching, because she doesn't cover them.

4. Worked example

Illustrative. Maria found a 12-color pan set from her daughter's school days and a pad of printer paper. She reads the supplies list and checks it against what she has. She has paint with a red, a yellow and a blue in it, one small brush, and no watercolor paper. She writes her list: "Have: pan set (red, yellow, blue), small brush, mugs for water, paper towels. Need: watercolor pad, one large round brush." The one thing that would have gone wrong: she was about to start on printer paper with her small brush. **[General knowledge, not from the video. Check before publishing.]** Thin printer paper cockles and pills under a lot of water. And a "teeny brush" is exactly what Susan Jenkins says she started with and had to unlearn.

5. Common mistake

Buying a full kit before you know what you like. Susan Jenkins painted the exercises in this course with a handful of tubes, a dollar-store palette and a pad she says "wasn't all that expensive". Do instead: start with what you have, buy only what the list says is missing, and let the color caterpillars tell you which colors are worth buying later.

6. Summary

Susan Jenkins of Monet Cafe' teaches watercolor to absolute beginners by having them learn how paint behaves before they paint anything: a cheap kit, plenty of water, a color chart, and "color caterpillars" mixed from one red, one yellow and one blue. This course follows her Part 1 in seven short lessons across two modules. You need any red, yellow and blue, watercolor paper, a large round brush, a big water dish, paper towels and a palette.

7. Quiz

1. You own an old school pan set with a red, a yellow and a blue in it. What does this course ask you to do before buying more paint? A. Replace it with tubes, because pans don't work for these exercises B. Use it as it is, and decide what to buy after the caterpillars show you what you like C. Buy a 36-color set so you have every color you might need D. Wait until you can afford professional paint

2. You see a passage marked "[Shown on screen, not said.]". What does that tell you? A. Susan Jenkins demonstrated it without describing it, so the course can't give you every detail B. The

passage is optional and can be skipped C. The instructor added the idea from general knowledge D. The information is out of date

3. Which of these is the course built to help you do by the end? A. Paint a finished landscape in three colors B. Choose the best brand of watercolor paint C. Mix greens, oranges and purples from one red, one yellow and one blue, and choose the colors you prefer D. Stretch and tape paper for large paintings

Answer key

1. **B.** The course works with what you have. A is wrong: Susan Jenkins says dried paint is fine and she uses it "all the time". C is wrong: three colors are enough for every exercise. D is wrong: she says supplies can be inexpensive.
2. **A.** That label marks demonstrations the words don't describe. B is wrong: those passages are often the practical part. C is wrong: that is what the general-knowledge label is for. D is wrong: the label is about what was said, not about dates.
3. **C.** That is the stated outcome. A is wrong: the landscape is in her Part 2, which this course doesn't cover. B is wrong: no brand is required. D is wrong: paper stretching is not covered.

8. Assignment: your supplies list

Time: 10 minutes.

Gather what you already own and write a two-part list: "Have" and "Need". Check each item on the "What you need" list above. Save the list as the first page of your folder.

Done checklist

- [ ] The list names at least one red, one yellow and one blue you own, or says which is missing
- [ ] It says whether you have watercolor paper, not other paper
- [ ] It names the largest brush you own, or says you need a larger one
- [ ] It lists a water dish, paper towels and a palette as "Have" or "Need"
- [ ] It is saved where you will find it for the next lesson

Sample answer (illustrative)

> Have: tube of a red, a yellow and a blue; one round brush, size 8; a large mixing bowl for water; paper towels; a white dinner plate as palette. Need: watercolor pad (cold-pressed); one large round brush.

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Module 1: Get your kit and your paints ready. By the end of this module you have a working station, a feel for how much water to use, and a color chart of every paint you own.

Set Out Your Painting Station

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

1. Objective

Lay out a working station with watercolor paper, a large round brush, a large water dish, paper towels and a palette, each placed for your painting hand.

2. Why it matters

A station that is set up once means you sit down and paint instead of hunting for a rag with a wet brush in your hand. It also stops the two set-up problems that ruin early practice: dirty water and a brush too small to carry the paint.

3. The teaching

Susan Jenkins starts her beginners with the products before any painting, because, in her words, "as with any medium it's first a good idea to learn more about the products". Her own kit for these exercises is modest, and she says so: "you can get a lot of watercolor supplies pretty inexpensively". Here is what she sets out, piece by piece, and why each piece earns its place.

Paper. She uses a Canson watercolor pad, 140 pound, cold pressed, 9 by 12 inches. She describes it as a pad "that will suffice for most watercolor painting" and says "it wasn't all that expensive". You can buy more expensive papers later "if you get more serious about this", but you don't need them for anything in this course.

[General knowledge, not from the video. Check before publishing.] "Cold pressed" describes a paper surface with a light texture, between smooth "hot pressed" and textured "rough". The 140 pound figure is the paper's weight, often listed as 300 gsm. Heavier paper wrinkles less when it gets wet. Use real watercolor paper; ordinary drawing or printer paper is not made for this much water.

Brushes. Hers are round watercolor brushes from the Princeton Art & Brush Company. She explains that "the r stands for round", and that hers are "just different sizes": a 16, a 12, and a smaller one whose number has rubbed off. For the exercises ahead she reaches for a big one: "for this example it's better to

use a little bit larger brush". You'll see why in the next lesson. For now, make sure the largest round brush you own is on the table.

[General knowledge, not from the video. Check before publishing.] Size numbers differ between makers, so treat "16" as "large", not as an exact size to buy.

Water. She uses "kind of a larger dish for water because i don't have to change my water as often". She gives the reason in the same breath: "having clean water is very important for having your colors look really pure and fresh and crisp". **[General knowledge, not from the video. Check before publishing.]** A small jar turns murky after a couple of colors, and murky water tints every color you rinse into it.

Paper towels. She uses them "just to dab" her brush after rinsing. Keep a folded stack within reach.

Palette. For these exercises she uses "a little watercolor plastic palette from the dollar store". Later in her tutorial she shows a larger palette with a lid that she calls more serious, because "if you're mixing a lot of colors you need a bigger area for more water". Start with whatever you have.

Paint. Tubes or a dried pan set both work, and the next lessons deal with the difference. If you use tubes, squeeze out only a little. As she says while setting out her colors, "i don't need much because this is just for a little example". She also cleans the palette out between exercises: "i'll clean it out for each little example".

Where things go. Susan Jenkins is left-handed, and partway through she notices her water is on the wrong side: "i really am left-handed i should have had my water over here". She adds, honestly, that she sets things up oddly for filming.

[Instructor's method, not from the video.] Put the water dish and paper towels on the side of your painting hand, a little above the paper. Put the palette next to them. The paper sits in front of you, with nothing between it and your hand. That way every rinse, dab and dip is a short move that never crosses your painting.

One more thing she says about her own kit: "all of my supplies are really dirty". Stained palettes are normal. Clean water and a clean brush matter far more than a spotless palette.

4. Worked example

Drawn from the source. Susan Jenkins sets out a dollar-store plastic palette, starting with three tube colors, a 9 by 12 Canson pad, round brushes in sizes 16 and 12 plus a smaller one, a large water dish, and paper towels. She chooses the larger brush for the color exercises. Result: she paints every exercise in her tutorial from that one small set-up, swapping in a bigger palette only for a few more colors. The one thing that went wrong: as a left-hander, she notices partway through that her water is on the wrong side ("i

should have had my water over here"). She points it out herself, which is the best reason to place yours before you start.

5. Common mistake

Using a small jar of water and changing it only when it looks black. By then it has been tinting every color for a while. Do instead: use the biggest dish you have, as Susan Jenkins does, and change the water as soon as it looks tinted, especially before a new set of colors.

6. Summary

Susan Jenkins paints her beginner exercises with an inexpensive kit: a 140 pound cold-pressed watercolor pad, round brushes including a large one (she uses sizes 16 and 12), a large water dish so the water stays clean longer, paper towels for dabbing, and a plastic dollar-store palette. Clean water keeps colors "pure and fresh and crisp". Put the water and towels on the side of your painting hand so you never reach across the paper.

7. Quiz

1. You have a choice of water containers: a small glass, a coffee mug and a wide mixing bowl. Which matches the reason Susan Jenkins gives for her water dish? A. The small glass, because it is easier to keep clean B. The coffee mug, because you can hold it while you paint C. The wide mixing bowl, because a larger amount of water stays clean longer D. Any of them, because water cleanliness doesn't affect color

2. You are right-handed. Where should the water dish and paper towels go? A. On your left, so your right hand can reach across to them B. On your right, a little above the paper, so you never reach across your painting C. Directly in front of the paper D. Behind the palette, out of the way

3. You only own a size 4 round brush and a size 14 round brush. Which should be on the table for the color exercises ahead? A. The size 4, because small brushes give more control B. The size 14, because the exercises call for a larger brush C. Neither; you need a size 16 exactly D. Both, using the size 4 for the colors and the 14 for water only

Answer key

1. **C.** She uses a larger dish so she doesn't have to change the water as often. A is wrong: a small glass gets murky fastest. B is wrong: holding the water is not the reason given and risks spills. D is wrong: she says clean water is "very important" for pure color.
2. **B.** Water and towels go on the painting-hand side. A is wrong: that is the reach-across problem she pointed out. C is wrong: it blocks the paper. D is wrong: it puts the water out of easy reach.

3. **B.** She uses a larger brush for these exercises. A is wrong: a small brush is what she warns beginners about. C is wrong: sizes vary by maker, so "large" is what matters. D is wrong: the large brush is the one that should carry the color.

8. Assignment: your station, set and recorded

Time: 15 minutes.

Set out your station as described. Then take a photo of it from above, or draw a quick sketch, and label each item: paper, large brush, water, paper towels, palette, paint. Write under it which hand you paint with. Keep it in your folder.

Done checklist

- [ ] Watercolor paper (not drawing or printer paper) is in front of you
- [ ] The largest round brush you own is out and labeled
- [ ] The water dish is the largest you have, and is clean
- [ ] Water and paper towels are on your painting-hand side
- [ ] The photo or sketch has every item labeled

Sample answer (illustrative)

> Photo from above. Labels: 9 x 12 cold-pressed pad (center); size 14 round brush; mixing bowl of water and folded paper towels (right, above the pad); white plastic palette with a little red, yellow and blue (right of the water). I paint right-handed.

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Let the Water Do the Work

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

1. Objective

Load a large brush with enough water that a color flows across the paper by itself, then clean the brush and the water before the next color.

2. Why it matters

Too little water is the most common reason a beginner's watercolor looks streaky, dull and overworked. Clean habits matter just as much, because a dirty brush or dirty water quietly greys every color that comes after it.

3. The teaching

With your station set, the first thing to change is how much water you use. Susan Jenkins puts it as the first tip on her beginner list: "don't be afraid of the water okay because water is your friend with watercolor painting".

She is open about why she says it. "When i first started i was so scrimpy with the water and i got a teeny brush." The result was a cramped way of painting: "i felt like i just had to mix and paint in little areas." Her second tip follows from the first: "don't be afraid of big brushes." Then her reason for both: "that's the beauty of watercolor is it's freedom and it's expression."

Why the big brush matters. It is mostly about water. As she paints her second exercise, she points out that the big brush "holds so much water if i was trying to do this with one of the smaller brushes the brush wouldn't hold nearly enough water". **[General knowledge, not from the video. Check before publishing.]** A small brush runs dry partway through a mark, so you go back for more, and the stop-start shows.

What "enough" looks like. Watch what she does when she lays down her first color. She puts some paint down, then checks herself: "i do want to get enough water i probably don't have enough water right now get my brush pretty wet here." Then she lets it be: "you see that water just playing around let it where the water can just play and have fun." Later, laying another color, she does the same thing: "again water is your friend add a little more water here so just see how that just flows around."

[Shown on screen, not said.] How wet "pretty wet" is, and what the flowing paint looks like, is shown in the demonstration and not described in words.

[Instructor's method, not from the video.] A practical test: the brush is loaded when a bead of water sits on the paper where you lay it, shiny and slightly raised, and moves a little if you tilt the pad. If the mark goes matte straight away, or the brush drags and leaves dry gaps, add water.

Dried-out paint needs more water. Two of her tubes had partly dried. Of the blue she says she's "probably gonna have to wet it quite a bit", and of another, "it was quite dry in the tube i hadn't used it in a while". Don't fight dry paint with pressure. Add water and give it a moment.

Keeping colors clean. Water helps you only while it is clean. Her routine between colors is short: "i get my brush really clean and i use paper towels just to dab." Rinse in the water, dab on the towel, then pick up the next color.

Some colors need more care than others. After using a lot of one strong blue, she warns: "it's a strong color this prussian blue it's quite strong so sometimes if you use a lot of it you may want to um wash your water out a bit." And before her next exercise: "i am going to clean my water before the next one."

[Instructor's method, not from the video.] Make the clean check visible. After rinsing and dabbing, touch the brush to a corner of scrap watercolor paper. If it leaves a tinted mark, rinse again. If the rinse water itself is tinted enough to color that mark, change the water. Do this every time you move from one color to a very different one, such as from blue to yellow.

The order, every time. Rinse. Dab. Check. Load with water. Pick up paint. Lay it down wet and let it move. That rhythm is all this lesson asks, and every exercise after this one depends on it.

4. Worked example

Drawn from the source. Susan Jenkins lays her first color, a warm yellow, in the middle of the paper. She notices she probably doesn't have enough water, wets the brush "pretty wet", and lets the water spread and move. Later she lays a blue that has dried in its tube, wets it "quite a bit", and lays it down beside the yellow. After a strong blue she cleans the brush, dabs it on a paper towel, and washes her water before the next set of colors. Result: the colors flow and meet on the paper. **[Shown on screen, not said.]** The one thing that would have gone wrong: if she had painted the way she says she did as a beginner, "scrimpy" with water and a "teeny brush", the colors would have stayed in "little areas" instead of flowing into each other, which the next lessons depend on.

5. Common mistake

Rinsing the brush but not dabbing it. A dripping brush carries rinse water, tinted or not, into the next color and floods it. Do instead: rinse, then dab on the paper towel every time, as Susan Jenkins does, so the only water on the brush is the water you choose to add.

6. Summary

Susan Jenkins' first beginner tips: "water is your friend", and "don't be afraid of big brushes". A large brush holds enough water for the color to flow; a small one runs dry. Get the brush "pretty wet" and let the water "play". Dried paint needs extra water. Between colors, rinse and dab the brush on a paper towel, and wash out the water after strong colors and before each new exercise.

7. Quiz

1. You lay down a stroke of red and it goes matte at once, with dry gaps where the brush dragged. What should you do next? A. Press harder on the brush to push the paint in B. Switch to a smaller brush for more control C. Load more water into the brush and lay it down again so the color can flow D. Leave it to dry and paint over it later

2. You have just used a lot of a strong blue and want to paint a yellow next. What does the lesson tell you to do? A. Rinse once and go straight to the yellow B. Rinse, dab on a paper towel, and wash out the water if the blue has tinted it C. Paint the yellow first in a different spot, then rinse D. Add the yellow directly into the blue on the brush

3. A tube of yellow has partly dried. What is the right first move? A. Throw it away and use a different yellow B. Scrub it hard with a small brush C. Add water to it and give it a moment to soften D. Mix it with another color to hide the problem

Answer key

1. **C.** Matte, dragging marks mean too little water. A is wrong: pressure doesn't replace water. B is wrong: a smaller brush holds even less water. D is wrong: it skips the fix the lesson teaches.
2. **B.** Strong colors tint the water, so wash it out after using a lot. A is wrong: skipping the dab and the water change carries blue into the yellow. C is wrong: the order of painting doesn't clean anything. D is wrong: that makes a green, not a clean yellow.
3. **C.** Susan Jenkins wets dried paint "quite a bit". A is wrong: dried paint still works. B is wrong: scrubbing with a small brush is the cramped habit she warns against. D is wrong: it changes the color instead of reviving it.

8. Assignment: your water sheet

Time: 15 minutes.

On one sheet of watercolor paper, paint the same color three times with your large brush: once with very little water, once "pretty wet", and once wetter still. Label each one. Under them, paint a stroke of a second, very different color after doing the full rinse, dab and check routine, and write "clean" or "tinted" next to it.

Done checklist

- [ ] Three marks of one color, each labeled with how wet the brush was
- [ ] At least one mark shows water visibly moving or pooling as it dried
- [ ] A second color has been painted after the rinse, dab and check routine
- [ ] The second color is labeled "clean" or "tinted", and if tinted, a redo is next to it
- [ ] The sheet is dated and filed in your folder

Sample answer (illustrative)

> Top row, all in a red: "little water" (streaky, dry gaps), "pretty wet" (smooth, edges soft), "very wet" (pooled, darker edge where it dried). Second row: yellow after rinse, dab and check. First try "tinted" (greenish; water had blue in it). Changed water, second try "clean".

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Chart Your Own Paints

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

1. Objective

Paint and label a swatch of every color you own on one chart, re-wetting any dried paint first, so you can see each color as it looks on paper.

2. Why it matters

Watercolor in the pan or the tube often looks nothing like it does on paper, so choosing colors by eye from the box leads to surprises. A chart lets you choose from what the colors really look like.

3. The teaching

Now that your brush carries enough water, you can see your paints properly. Susan Jenkins' reason for a color chart is one sentence: "watercolor looks very different in its dried state versus its applied state."

Pans and tubes. Watercolor comes two ways. Most beginners know the dried kind, "in sets like this that you might have used in school or at home". But, as she explains, "before it dries it starts as a wet medium such as you can find in these tubes and the color is definitely more vibrant when you use it from this stage rather than letting it dry". She believes tube paint is at "its most pure color and most vibrant" when used wet.

She doesn't want that to put you off a pan set, though: "don't let that deter you from working for watercolors that are already dried i do it all the time." She often paints from a dry palette in her own videos, "just for pure convenience". Her advice for later is only this: "if you ever got really serious about watercolor painting", choose your colors and work from tubes.

What sets can do. She shows two pan sets. One, by Winsor & Newton, "came with 24 colors". The other, from Arteza, is a "36 watercolor set", "a half pan set", which she says Arteza sent her free. Both make a point she wants you to know: in many sets the pans "can be moved", and "you can buy new ones or put in your own color". Some palettes are sold empty, and "one of the advantages to buying palettes that are empty is that you can add your own colors to them". So a set you own today isn't fixed. You can rearrange it, and you'll do exactly that in the last lesson of the course.

The chart. The Arteza set came with a small blank chart to fill in, and that is where she shows the problem. Pointing to one color, she says "that purple in the upper left there it looks almost black when it's dry and it's so vibrant when it's applied to your watercolor paper". **[Shown on screen, not said.]** The chart itself is shown, not described. Her instruction is to make one no matter what came in the box: "make you your own color chart even if one is not provided in the set."

Tubes can mislead too. She describes one tube color, quinacridone gold, this way: "it almost looks brown in the tube but it's the most beautiful gold color."

Re-wet dried paint first. Later she takes a green that has dried in her palette and says "once again in its dried state you can't really appreciate it so let me just add some water to this and show you this color". That's the move for every pan and every dried blob of tube paint: wet it, wait a moment, then pick up the color.

[Instructor's method, not from the video.] How to lay out your chart:

1. Use one sheet of watercolor paper. Draw a light pencil grid, one box per color, in the same order as the colors sit in your set or palette.
2. Write each color's name, or its position if it has no name, under its box before you paint.
3. Re-wet the color. Load your large brush the way you learned in the last lesson.
4. Paint the top half of the box with the color strong, then rinse, add water and pull it down so the bottom half is pale. Seeing both shows you the color's range.
5. Rinse, dab and check between every color.
6. Let it dry fully before you judge it, and keep it next to your palette.

[General knowledge, not from the video. Check before publishing.] If you want to note which colors are translucent, the quality Susan Jenkins says she likes ("you can see through them very easy versus opaque colors"), draw a short line in permanent black marker across the box before painting. Translucent colors let the line show clearly; opaque ones cover it more. She says this is "something you can learn more later", so treat it as optional.

4. Worked example

Drawn from the source. Susan Jenkins shows the Arteza 36-color half-pan set and its filled-in color chart. **[Shown on screen, not said.]** In the pan, one purple in the upper left looks "almost black". Applied to paper, it is "so vibrant". Result: the chart shows the purple's real color, which the pan hides. The one thing that would have gone wrong: a beginner choosing from the pans alone would skip that purple, expecting black, and never find out what it could do.

5. Common mistake

Painting the chart with a nearly dry brush rubbed straight on the pan. The swatch comes out pale and streaky and tells you nothing true about the color. Do instead: wet the pan first, as she does with her dried green, load the brush with water, and paint each swatch from strong to pale.

6. Summary

Watercolor "looks very different in its dried state versus its applied state", so Susan Jenkins says to make your own color chart even if your set didn't come with one. Pans and tubes both work; she paints from dried pans "all the time", and believes tube paint is most vibrant. Pans in many sets can be moved, replaced or refilled. Re-wet dried paint before you judge it, and paint each swatch from strong to pale.

7. Quiz

1. A pan in your set looks dark brown. You are deciding whether to use it in a sky. What should you do? A. Leave it out, because brown won't suit a sky B. Re-wet it, paint a swatch on watercolor paper, and judge the color once it is down C. Mix it with blue to be safe D. Replace it with a tube color

2. Your pan set came without a chart. What does Susan Jenkins advise? A. Download a chart for your brand online B. Make your own chart anyway C. Skip the chart; it only matters for tube paint D. Use the colors' names to guess how they look

3. You want your chart to show both how strong a color can be and how pale it goes. Which swatch does that? A. One small dot of undiluted paint B. A stripe painted with a dry brush C. A box painted strong at the top and pulled down with water until it is pale at the bottom D. Two colors painted on top of each other

Answer key

1. **B.** Dried paint often looks very different on paper, so test it. A is wrong: it judges by the pan, the very thing the chart corrects. C is wrong: it changes the color before you know it. D is wrong: there is no reason to replace a color you haven't seen.
2. **B.** She says to make your own "even if one is not provided". A is wrong: a printed chart shows someone else's paint, not yours. C is wrong: her example is a pan set. D is wrong: names don't show how a color looks on paper.
3. **C.** Strong to pale shows the full range. A is wrong: a dot shows only one strength. B is wrong: a dry brush gives streaky, untrue color. D is wrong: that tests mixing, not a single color.

8. Assignment: your color chart

Time: 25 minutes, plus drying time.

Make a chart of every color in your set or palette, following the six steps above. Label every box. When it is dry, circle the one color that surprised you most compared with how it looked in the pan or tube, and write one line about why.

Done checklist

- [ ] Every color you own has a box, in the same order as your set or palette
- [ ] Every box is labeled with a name or position
- [ ] Each swatch goes from strong at the top to pale at the bottom
- [ ] The chart is dry and one surprising color is circled with a note
- [ ] The chart is kept next to your palette or in your folder

Sample answer (illustrative)

> 12-color pan set, 3 rows of 4, labeled by position (row 1: 1 to 4, and so on). All swatches strong to pale. Circled: row 3, color 2. "Looked nearly black in the pan; on paper it's a deep blue-purple and goes almost lilac when watered down."

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Module 2: Mix a rainbow from three colors. By the end of this module you can mix greens, oranges and purples from one red, one yellow and one blue, choose between sets of primaries by what they make, and lay your palette out as a rainbow.

Paint Your First Color Caterpillar

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

1. Objective

Paint a color caterpillar from one red, one yellow and one blue that shows a green and an orange forming between them, and adjust one mix by adding more of a single color.

2. Why it matters

Mixing blind in a palette leaves you guessing what your paints can do. The caterpillar lets you watch colors meet and change on paper, so you learn what your three paints can make before you need it in a painting.

3. The teaching

With your colors charted, it's time to mix them. This is the heart of Susan Jenkins' method, and she calls the result a "color caterpillar". She says it is "one of the best ways to just learn about color color combinations and to learn to work with what colors you have".

Three colors are enough. Her starting claim: "with just three colors you can create a virtual rainbow of colors." The three are "red yellow and blue or something similar to that". She is relaxed about exactly which: "if you have a version of red yellow and blue man you've got a lot of color potential already." Pointing at an ordinary pan set, she picks out "a yellow", a blue that is "kind of a blue green", and "a red", and says "work with what you have".

Know which way each color leans. She describes her three in terms of warm and cool.

- Her red is alizarin crimson, "a red that leans a little bit towards cool a little more towards purple than towards like brick red or fire engine red".
- Her yellow is Indian yellow, "a nice warm yellow", and once it's on the paper, "a very warm almost an orange yellow".

- Her blue is ultramarine, "a blue that leans a little more towards cool also a little more towards purple rather than a warm blue".

[General knowledge, not from the video. Check before publishing.] "Warm" and "cool" describe which neighbor a color leans toward. A red that leans toward purple is called cool; one that leans toward orange is called warm. Look at your chart from the last lesson and write "leans toward..." next to your red, yellow and blue. You'll use this in the next lesson.

How she paints it. Here is the order she uses.

1. Yellow first, in the center: "i'm going to start with this indian yellow and put it in the center." With plenty of water.
2. Blue to one side of the yellow, on its own first: "let's put it right here first you can see it."
3. Bring them together: "let's go ahead and combine it with the more traditional indian yellow you see kind of a darker green that it makes."
4. Red on the other side of the yellow: "let's put this pretty red down here."
5. Bring red and yellow together for orange: "here we go to get the orange".

[Shown on screen, not said.] The shape of the caterpillar, the size of each blob and how she joins them are shown, not described.

[Instructor's method, not from the video.] A layout that works: lightly pencil five touching circles in a row, each about the size of a large coin. Paint yellow in the middle circle, blue in the circle at one end, red at the other end. Then, while each color is still wet, paint the two empty circles by pulling a little blue toward the yellow on one side and a little red toward the yellow on the other, letting them meet. You get blue, green, yellow, orange, red: a caterpillar.

Adjust by adding more of one color. A mix isn't fixed the moment it forms. She keeps nudging. For the green she says "let's add a little more yellow to it to see if we can get more of a green". For the orange: "a little bit more of this yellow to the red so we'll get a little bit more orange." Each time, she adds one color only, and watches.

What she finds. Not every result pleases her, and she says so. Ultramarine and Indian yellow make "kind of a darker green", and with more yellow, "it almost becomes kind of muddied looking". She adds: "it's usually not my favorite to mix ultramarine blue." That's useful. It tells you the green depends on which blue you pick, which is the next lesson.

Her instruction for all of it: "i definitely recommend that you play like this play with your colors."

4. Worked example

Drawn from the source. Susan Jenkins paints her first caterpillar with ultramarine blue, Indian yellow and alizarin crimson. She lays the yellow in the center with plenty of water, sets the blue beside it, and combines them into "kind of a darker green". She adds more yellow to push it greener. She sets the red on the other side and brings it into the yellow for an orange, adding more yellow for "a little bit more orange". Result: one caterpillar with a green and an orange between three primaries. The one thing that went wrong: the green "almost becomes kind of muddied looking". She doesn't keep adding paint to rescue it. She notes that ultramarine isn't her favorite blue for mixing, and tries a different blue next.

5. Common mistake

Trying to rescue a dull mix by adding more and more paint. Each extra color pushes it further toward mud, and the water dries before you get anywhere. Do instead: add one color, once, and look. If the mix still isn't what you want, leave it, note which colors made it, and try a different red or blue in the next caterpillar.

6. Summary

Susan Jenkins' color caterpillar turns three colors into a row of mixes. Lay the yellow in the center with plenty of water, the blue on one side and the red on the other, then bring each into the yellow to make a green and an orange. Adjust a mix by adding more of one color only. Her first set, ultramarine, Indian yellow and alizarin crimson, made a darker green that turned "muddied looking" with more yellow.

7. Quiz

1. You have a pan set with a lemony yellow, a bright red and a blue-green blue. Can you paint a color caterpillar? A. No, you need alizarin crimson, Indian yellow and ultramarine B. Yes, any version of red, yellow and blue will work C. No, the blue has to be a pure blue with no green in it D. Only if you buy tube paint

2. Your green looks too blue. What is the best next move? A. Add a little more yellow to it, once, and look B. Add red, yellow and more water all at once C. Stir it hard until it evens out D. Paint over it with yellow after it dries

3. You add yellow to a green twice and it gets duller each time. What does the lesson suggest? A. Keep adding yellow until it brightens B. Add some red to balance it C. Stop, note which colors made it, and try a different blue in your next caterpillar D. Start over with the same three colors and a smaller brush

Answer key

1. **B.** Susan Jenkins says "work with what you have", and picks a blue-green from an ordinary pan set herself. A is wrong: those are her colors, not requirements. C is wrong: she uses a blue-green as her example. D is wrong: pans work for this.
2. **A.** One color added at a time is how she adjusts. B is wrong: several changes at once make it impossible to see what worked. C is wrong: stirring is not part of the method. D is wrong: it skips the live adjustment.
3. **C.** That is what she does when ultramarine's green muddies. A is wrong: it pushes the mix further toward mud. B is wrong: the lesson adjusts a mix with one of the colors already in it, not by bringing in a third. D is wrong: the same colors give the same result, and a smaller brush holds less water.

8. Assignment: your first caterpillar

Time: 20 minutes, plus drying time.

Using your own red, yellow and blue, paint one caterpillar: blue, green, yellow, orange, red. Adjust either the green or the orange once by adding more of one color. When it's dry, label each segment, write which way your red and blue lean (toward purple, toward orange, toward green), and note which mix you liked least.

Done checklist

- [ ] Five segments in the order blue, green, yellow, orange, red
- [ ] The green and orange formed where two colors met, not mixed on the palette first
- [ ] One mix was adjusted, and the label says what was added
- [ ] Your red and blue are labeled with the way they lean
- [ ] The least favorite mix is named, with the colors that made it

Sample answer (illustrative)

> Colors: a crimson red (leans toward purple), a lemon yellow, a blue from my pan set (leans toward green). Segments: blue | green | yellow | orange | red. Added more yellow to the green once. Least favorite: the orange. Crimson plus lemon came out pinkish. Try a red that leans toward orange next time.

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Compare Two Sets of Primaries

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

1. Objective

Paint a second caterpillar directly under your first, changing the red and the blue but keeping the same yellow, let the colors blend themselves where they meet, and write down which set you prefer and why.

2. Why it matters

Two reds or two blues can look alike in the box and mix completely differently. Comparing them side by side is how you find the colors worth keeping on your palette, instead of buying by name or by habit.

3. The teaching

Your first caterpillar showed what one set of primaries can do. Susan Jenkins' next step is to change the red and the blue and see what happens. She says she has "alternatives to colors that i like better", and it is the comparison, more than her choice, that teaches you.

Her second set. She keeps the yellow and swaps the other two.

- **Blue: Prussian blue.** "It leans more towards a blue green or an aqua it's very translucent." It is also powerful: "it's a strong color this prussian blue it's quite strong."
- **Red: quinacridone red.** "It's also very translucent it's more of a warm red versus the cool red of alizarin crimson." This is the "new favorite red" she mentioned when introducing alizarin.

Change two, keep one. She is deliberate about the yellow: "i'm going to use the prussian blue and the quinacridone red to check out the color combinations first with just the indian yellow." Because the yellow stays the same, any difference you see in the green or the orange comes from the new blue or the new red. **[Instructor's method, not from the video.]** Treat that as a rule for every comparison you make: change as few colors as you can at a time.

She also paints it where she can compare: "i'm going to do it right underneath this first color caterpillar."

Let the colors blend themselves. While the Prussian blue and the yellow are meeting, she makes the point she cares about most in this part. Picture the alternative, she says: take the yellow and the blue and "we just mix mix mix mix mix", then put that one flat color into a painting. "It's so much less interesting

than letting the colors blend themselves." In her words, that's "another lovely thing i love about watercolor". So lay the two colors wet, next to each other, and let them run together. Don't stir.

[Shown on screen, not said.] She says to let colors mix "on the palette", but the caterpillar she is painting at that moment appears to be on the paper. The principle is the same either way: let two wet colors meet, rather than stirring them into one.

What she sees. The green from Prussian blue and Indian yellow gets a strong reaction: "can you see that difference look at that that is just beautiful." She pushes it lighter with more yellow: "i can add even more yellow to get a little bit of a lighter green." Because the blue is so strong, she warns that if you use a lot of it "you may want to um wash your water out a bit".

Then the warmer red. Set beside the first caterpillar's orange: "you see the difference warmer versus cooler", and "can you see the difference this orange versus that orange".

Her verdict, and how she frames it. She lays out the two sets: "typical ultramarine blue indian yellow and alizarin crimson and now we've got prussian blue indian yellow and quinacridone red". The first set gave "more of an olive green"; the second, "more of a green that i really love". She calls the second set her "more preferred colors", and gives her reason as a personal one: "i just think they look more translucent and vibrant." She even admits it goes against her usual taste: "i usually really love cooler colors but in this case i don't know."

That is the attitude to copy. Her favorites aren't the right answer. They're the result of a test you can run with your own paints.

[Instructor's method, not from the video.] Judge the two caterpillars dry, in the same light, and write one line for each mix: the green, the orange, and anything else that surprised you. Then name a preferred set.

4. Worked example

Drawn from the source. Susan Jenkins paints her second caterpillar right under her first, with Prussian blue, the same Indian yellow, and quinacridone red. She lets the blue and yellow meet rather than stirring them, adds more yellow for a lighter green, and pulls the warmer red into the yellow for a second orange. Result: two greens to compare, "an olive green" against "a green that i really love", and two oranges, warmer against cooler. She names the second set her preferred colors because, to her, they look "more translucent and vibrant". The one thing that would have gone wrong: if she had changed the yellow as well, she couldn't have said whether the new green came from the blue or the yellow.

5. Common mistake

Stirring the two colors together until they are one even color, then judging the set on that. You lose the variation Susan Jenkins says makes watercolor interesting, and you can't see how the two colors behave as they meet. Do instead: lay both wet, side by side, let them run together, and judge the caterpillar once it is dry.

6. Summary

Paint a second caterpillar under your first, changing the red and the blue but keeping the same yellow, so any difference comes from the new colors. Let the colors blend themselves where they meet; Susan Jenkins says stirring them into one is "so much less interesting". Her second set, Prussian blue, Indian yellow and quinacridone red, gave her a green she loves and a warmer orange. Compare both sets dry and name the one you prefer.

7. Quiz

1. You want to know whether a new blue makes a better green than your old one. What should stay the same in both caterpillars? A. Nothing; change all three colors for a fresh start B. The yellow, so any difference in the green comes from the blue C. The red, because the red decides the green D. The brush size only

2. You have yellow and blue on the paper side by side, and they are starting to run together. What does the lesson tell you to do? A. Stir them together until the green is even B. Let them blend themselves, and judge the result once dry C. Blot the line where they meet so it stays sharp D. Add red to tone the green down

3. Your friend says Prussian blue is the "right" blue because Susan Jenkins prefers it. What is the best reply? A. Agree, because her favorites are the standard B. Disagree, because ultramarine is always better for greens C. Say her preference came from a side-by-side test, and the point is to run that test with your own paints D. Say blue choice makes no difference to the green

Answer key

1. **B.** Keeping the yellow isolates the blue, which is what she does. A is wrong: with three changes, you can't tell which one caused the difference. C is wrong: the green comes from blue and yellow, not red. D is wrong: brush size isn't what you're testing.
2. **B.** She says letting colors blend themselves is more interesting than stirring. A is wrong: that is the "mix mix mix" approach she contrasts it with. C is wrong: it stops the colors meeting at all. D is wrong: it adds a third color to a mix you haven't judged yet.
3. **C.** She frames her choice as a personal one ("i just think"). A is wrong: she presents it as her preference, not a rule. B is wrong: she says ultramarine is usually not her favorite for mixing. D is

wrong: her two greens differ visibly, olive against the green she loves.

8. Assignment: your comparison sheet

Time: 25 minutes, plus drying time.

Under your first caterpillar, paint a second one with a different red and a different blue, keeping the same yellow. If you only own one red and one blue, change just one of them, borrowed from a pan set or a friend, and keep the other two. Let the colors blend themselves. When both are dry, write one line under each mix comparing it with the one above, and finish with "Preferred set:" and a reason.

Done checklist

- [ ] The second caterpillar sits directly under the first, on the same sheet
- [ ] The yellow is the same in both, and the changed colors are named
- [ ] The mixes formed where colors met, with no stirred patches
- [ ] Each mix has a one-line comparison
- [ ] A preferred set is named with a reason you could explain to someone else

Sample answer (illustrative)

> Set 1: crimson, lemon yellow, pan-set blue. Set 2: a warmer red that leans toward orange, lemon yellow, a deeper blue. Green: set 2 is clearer and brighter; set 1 is greyer. Orange: set 2 is a real orange; set 1 was pinkish. Preferred set: set 2, because both mixes look cleaner and I'd use that orange.

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Mix an Ochre and Two Violets from New Pairs

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

1. Objective

Paint a third caterpillar with a new color in the middle, mix an ochre-like color from a green and a yellow, and mix two violets from two different red-and-blue pairs, labeling which pair made which.

2. Why it matters

Once you know your primaries, the useful question becomes "what else can these make?" Testing new pairs gives you colors you would otherwise buy, such as an ochre or a purple, and shows you which version you actually like.

3. The teaching

You now have two caterpillars and a preferred set. Susan Jenkins keeps going, because the comparison habit works on any pair of colors, not just red, yellow and blue.

A new color in the middle. For her third caterpillar she brings in a green she loves: azo green. "It's just a translucent gorgeous green." She describes it as "like a yellow green" and says "i like it better than sap green". She is out of it in the tube, so she takes it from her larger palette, where it has dried, and re-wets it first, the move you learned with your color chart. "In its dried state you can't really appreciate it so let me just add some water to this."

If you don't own azo green, that's fine. **[Instructor's method, not from the video.]** Use whatever green you have that looks closest to a yellow-green on your chart. The aim is the test, not the exact paint.

The third caterpillar. She uses three colors: "i'm gonna do another color caterpillar with three more colors i'm going to use the azo green." She puts the azo green down, then quinacridone red on one side, and brings them together: "isn't that a beautiful kind of orangey color." Then Indian yellow on the other side. **[Shown on screen, not said.]** What that "orangey" mix and the green-yellow mix look like is shown, not described.

An ochre without the ochre. The green-and-yellow end is the discovery. "This azo green combined with the indian yellow makes almost an ochre color." She holds it up against an ochre paint from her palette and says she prefers her mix: "i just think the the azo green and the indian yellow is much prettier

and much more translucent than the ochre." Her reason, which she frames as her own taste: regular ochre "tends to be muddy looking to me and muddy up other colors".

Notice what she did there. She didn't take it on trust that a mix was better. She put it next to the tube color and compared, the same way she compared her two caterpillars.

Two violets. Next she mixes purples, from two different pairs.

- Quinacridone red with ultramarine blue: "look at that lovely violet that makes."
- Then, for comparison, the original pair, ultramarine and alizarin crimson: "it's a much darker purple." She adds, "i need a little more blue."

Of one of those mixes she says "this one became a butterfly". **[Shown on screen, not said.]** The shape itself is only seen.

Why she keeps it light. She ends this part with a warning about mindset: "often i find we get too serious too quickly when beginning a painting endeavor and remember this is supposed to be enjoyable." Her suggestion is to "make some little caterpillars like i did out of your creations", and butterflies if that's what happens. She asks you to experiment "whatever type of watercolor you have whether it's the dried already in a watercolor palette or the wet medium".

[Instructor's method, not from the video.] Keep a record as you go, so the play turns into knowledge:

1. Paint each new mix as a small blob or caterpillar.
2. Write the two colors that made it underneath, in the order you added them.
3. If you compare a mix with a tube or pan color, paint that color next to it.
4. Put a star by any mix you would rather use than a color you might buy.

4. Worked example

Drawn from the source. Susan Jenkins re-wets dried azo green, paints it as the center of a third caterpillar, and pulls quinacridone red into it for "kind of orangey color" and Indian yellow into it for "almost an ochre color". She compares the mix with an ochre paint and prefers the mix as "much prettier and much more translucent". She then mixes quinacridone red with ultramarine for a "lovely violet", and ultramarine with alizarin crimson for "a much darker purple" that needed "a little more blue". Result: an ochre she prefers to the tube version, and two violets she can tell apart by pair. The one thing that would have gone wrong: if she had judged the dried azo green without re-wetting it, she couldn't have appreciated it, by her own account.

5. Common mistake

Treating a pleasing mix as a one-off and not writing down what made it. A week later you can't repeat it. Do instead: label every blob with the colors that made it, in the order added, the moment you paint it.

6. Summary

Susan Jenkins' third caterpillar puts azo green, a yellow-green, in the middle, with quinacridone red on one side and Indian yellow on the other. The green and yellow make "almost an ochre color", which she prefers to tube ochre. Quinacridone red with ultramarine makes a "lovely violet"; ultramarine with alizarin makes "a much darker purple". Compare mixes with tube colors side by side, label every mix, and keep it enjoyable.

7. Quiz

1. You need an ochre-like color and don't own ochre. Based on this lesson, what can you try? A. Mixing a yellow-green with a warm yellow and comparing the result on your chart B. Mixing red and blue C. Watering down a brown until it looks yellow D. Nothing; ochre can only come from a tube

2. You mix two purples from two different red-and-blue pairs. One is much darker. What should you write down? A. Only the purple you liked B. Both purples, each labeled with the red and blue that made it C. Just "purple" so you remember the color family D. Nothing, since you can see the difference on the paper

3. You think your green-and-yellow mix is nicer than the ochre in your pan set. How do you check? A. Trust your memory of the pan color B. Paint the pan ochre next to your mix on the same paper and compare them dry C. Ask which costs more D. Assume a mix is always better than a single paint

Answer key

1. **A.** Susan Jenkins gets "almost an ochre color" from azo green and Indian yellow. B is wrong: red and blue make violets. C is wrong: the lesson doesn't use brown at all. D is wrong: her mix shows ochre-like colors can be mixed.
2. **B.** Labeling both by pair is the only way to repeat either. A is wrong: you lose the comparison. C is wrong: it doesn't record what made each one. D is wrong: once dry and filed, you won't remember which pair was which.
3. **B.** She compares her mix against an actual ochre. A is wrong: dried paint often looks different from its pan, as your chart showed. C is wrong: price says nothing about the color. D is wrong: she judges each mix, she doesn't assume.

8. Assignment: your new-pairs sheet

Time: 25 minutes, plus drying time.

On a new sheet, paint a third caterpillar with a green you own in the middle (closest to a yellow-green on your chart), a red on one side and a yellow on the other. Then paint two violets from two different red-and-blue pairs. If you own an ochre or another color your mix resembles, paint it alongside. Label every mix with its colors, in order, and star any mix you'd rather use than a paint you might buy.

Done checklist

- [ ] A third caterpillar with a green in the middle, a red on one side and a yellow on the other
- [ ] Two violets, each labeled with the red and blue that made it
- [ ] Every mix is labeled with its colors in the order added
- [ ] At least one mix is painted next to the color it resembles, or the sheet says none was available
- [ ] At least one mix is starred, or the sheet says why none was

Sample answer (illustrative)

> Caterpillar: crimson | crimson + green | green (from my pan set) | green + lemon yellow | lemon yellow. Green + lemon yellow: dull olive, not ochre-like with my paints. No ochre to compare. Violet 1: crimson + pan-set blue. Darker, greyer. Violet 2: warmer red + deeper blue. Brighter. Starred: I'd use this before buying a purple.

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Lay Out a Rainbow Palette and Close It with Purple

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

1. Objective

Arrange your paints in rainbow order from red to blue, in a line or a circle, and paint a rainbow caterpillar from them that ends with purple mixed at both ends.

2. Why it matters

A palette in a fixed order means you always know where a color is and what its neighbors will make. Painting it once as a rainbow caterpillar uses everything you've learned so far and leaves you with a reference you'll use every time you paint.

3. The teaching

Your caterpillars so far tested a few colors at a time. This last exercise puts your whole palette in order. Susan Jenkins calls it the "rainbow caterpillar".

The order: red to blue. Her rule for laying out a palette: "you're going to work from red to blue." And it doesn't have to be a straight line: "if it's in a line it actually could be in a circle as well." Earlier in the tutorial she describes the same layout as "warm to cool with all of the variations in between red on one end blue on the other".

For her own ends she chooses "my cooler red first which is my alizarin crimson and my cooler blue which is ultramarine blue". Between them goes a gradation, every color in the order it falls from red to blue. **[Shown on screen, not said.]** Which colors she places between the two ends is shown, not named. She also says "i'm actually going to add one blue at the end in a minute and i'll tell you why"; the extra blue is shown, but which blue it is and why she adds it are not clearly explained, so this course doesn't guess.

[Instructor's method, not from the video.] To fill the gradation from your own paints, go from red to blue through the oranges, the yellows and then the greens, using your color chart to decide the order. If two colors seem to sit in the same place, put the one that leans toward the previous color first.

Pan sets can do this too. You don't need tubes. She points out that "even the little watercolor palettes that you can buy where they are already dried are able to be moved". Lift the pans out and put them back

in rainbow order.

Why a rainbow. She explains, "what i'm doing here is basically kind of emulating the rainbow and actually the color wheel is based on the rainbow". She credits Sir Isaac Newton with the idea of the color wheel, though not with discovering the colors themselves: "something not really discovered by sir isaac newton but he came up with the concept of the color wheel". In her own view, the rainbow is "god's design of color and that's why it works".

[General knowledge, not from the video. Check before publishing.] Newton described a circle of colors in his book Opticks, published in 1704. His list of rainbow colors is often remembered as red, orange, yellow, green, blue, indigo, violet.

Her reason for the exercise ties the whole course together: "often we just dive into a medium without the knowledge of the way color works or how it behaves in that particular medium." The rainbow caterpillar, she says, will "familiarize you with the medium of watercolor but also with color in general".

The missing color. Painted from red to blue, your caterpillar has a gap. She asks: "have you been able to notice yet that there's one color missing in this color caterpillar it is the color indigo or purple." The fix closes the loop: "you can create this on either end of the color caterpillar by simply adding the color that's on the opposite end." At the red end, add some of your blue: "this red and blue that i added create a purple." At the blue end, add some of your red: "i will also create a purple on the opposite side by adding red to the blue."

Purple, she says, is her favorite color, "a bit of a mysterious color".

How to paint it. [Instructor's method, not from the video.] Use the caterpillar method from Module 2's first lesson. Lay each palette color as a segment in order, wet, letting each one touch its neighbor. Then add one extra segment beyond the red, made by pulling a little blue into the red, and one beyond the blue, made by pulling a little red into the blue. Rinse, dab and check between every color.

Her homework. She closes with it: "play play with the color that you have explore the color mixing combinations."

4. Worked example

Illustrative. Dana has a 12-pan set, laid out by the maker in no particular order. Using her color chart, she lifts out the pans and puts them back from red to blue: a deep red, a bright red, an orange, two yellows, a yellow-green, a darker green, a turquoise, two blues. She leaves out a brown and a black, which don't belong in a rainbow. She paints the rainbow caterpillar from that order, then pulls a little of her darkest blue into the deep red at one end, and a little deep red into the darkest blue at the other. Result: purple at both ends, and a palette she can find colors in without looking at the labels. The one thing that

would have gone wrong: on her first try she put the turquoise before the yellow-green, and the segment between them came out muddy. Checking the chart showed the turquoise leans toward blue, so it belongs next to the blues.

5. Common mistake

Leaving the palette in the order it came in. Then the colors that touch in your caterpillar are random pairs, and the row teaches you nothing about how one color steps into the next. Do instead: move your pans, or place your tube colors, in rainbow order from red to blue, so each color sits next to the colors it steps into.

6. Summary

Susan Jenkins lays out her palette from red to blue, in a line or a circle, with the colors in between in rainbow order; she put alizarin crimson and ultramarine at the ends. Pan sets can be rearranged too. Painted as a rainbow caterpillar, the row is missing purple, which you make at either end: blue added to the red, and red added to the blue. She credits Sir Isaac Newton with the concept of the color wheel.

7. Quiz

1. Your pan set has a red, an orange, a yellow, a green and a blue, in that order, but with the green between the red and the orange. What should you do? A. Leave it, because the maker chose the order B. Move the green so it sits between the yellow and the blue C. Move the red to the far end next to the blue D. Remove the green, since the rainbow only needs primaries

2. You finish a rainbow caterpillar from red to blue. Where can you make the missing purple? A. Only in the middle, between yellow and green B. At either end: by adding blue to the red end, or red to the blue end C. Only by buying a purple paint D. By adding yellow to the blue end

3. Two of your blues seem to fit in the same place in the order. One leans toward green, one toward purple. Which goes nearer the greens? A. The one that leans toward purple B. The one that leans toward green C. It doesn't matter; blues can go in any order D. Neither; one should be left out

Answer key

1. **B.** Rainbow order runs red, orange, yellow, green, blue. A is wrong: the course's method is to rearrange the pans. C is wrong: red belongs at the opposite end from blue. D is wrong: the gradation includes every color between red and blue.
2. **B.** Susan Jenkins makes purple at both ends by adding the color from the opposite end. A is wrong: yellow and green don't make purple. C is wrong: the point is to mix it. D is wrong: yellow and blue

make green.

3. **B.** Order by which neighbor each color leans toward. A is wrong: that blue belongs nearer the purple end. C is wrong: the order decides which neighbors mix. D is wrong: both can stay in the rainbow.

8. Assignment: your rainbow palette and caterpillar

Time: 30 minutes, plus drying time.

Rearrange your pans, or lay out your tube colors, from red to blue, in a line or a circle, using your chart to order the colors in between. Photograph or sketch the layout. Then paint the full rainbow caterpillar on one sheet, with a purple segment at each end. Label every segment with the paint, and label each purple with the two colors that made it.

Done checklist

- [ ] The palette runs from red at one end to blue at the other, with no color out of order
- [ ] A photo or sketch of the layout is in your folder
- [ ] The caterpillar has one segment per palette color, in the same order
- [ ] A purple segment sits at each end, each labeled with its two colors
- [ ] Every segment is labeled

Sample answer (illustrative)

> Layout (line): crimson, bright red, orange, warm yellow, lemon yellow, yellow-green, green, turquoise, ultramarine. Caterpillar: 9 segments in the same order, plus "purple: crimson + ultramarine" before the crimson and "purple: ultramarine + crimson" after the ultramarine. The blue-end purple came out bluer than the red-end one.

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

ACTION PLAN

Action Plan: Watercolor 101 for the Absolute Beginner

Instructor: [YOUR NAME] Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Work through these steps in order. Each one produces a sheet or a note for your folder. You shouldn't need to reopen the lessons. The decision points, the "if it goes wrong" fixes and anything marked "instructor's method" are my additions to Susan Jenkins' approach, not hers. The steps themselves follow her tutorial.

Before you paint

Step 1. List your supplies. Two columns, "Have" and "Need": any red, yellow and blue (pans or tubes); watercolor paper (Susan Jenkins uses a 140 lb cold-pressed pad, 9 by 12); a large round brush (hers are sizes 16 and 12); a large water dish; paper towels; a palette (a cheap plastic one is fine). *Decision point:* buy only what's in the "Need" column. If you have no watercolor paper and no large brush, get those two first; they matter more than more colors. *If it goes wrong:* if you can't get a large brush yet, use the biggest you have and add more water than feels natural.

Step 2. Set your station. Paper in front. Water dish and paper towels on the side of your painting hand, a little above the paper. Palette next to them. Squeeze out only a little paint from tubes. Photograph or sketch the layout and label it. *If it goes wrong:* if you find yourself reaching across the paper to rinse, move the water. Susan Jenkins, a left-hander, caught herself with it on the wrong side.

Get to know water and your paints

Step 3. Paint a water sheet. One color, three times: little water, "pretty wet", very wet. Label each. Then paint a second, very different color after this routine: rinse, dab on the paper towel, touch the brush to scrap paper to check it's clean (instructor's method). *Decision point:* if the "little water" mark looks streaky and the "pretty wet" one flows, you've found your normal amount. Use it from now on. *If it goes wrong:* if the second color comes out tinted, change the water and repeat. After any strong color, wash the water out.

Step 4. Make your color chart. One box per color, in the order your set or palette holds them, labeled first. Re-wet each color before you pick it up. Paint each box strong at the top, pale at the bottom. Let it dry, then circle the color that surprised you most. *If it goes wrong:* if swatches come out pale and

streaky, the paint wasn't wet enough. Wet the pan, wait a moment, load the brush with water, and redo that box.

Mix

Step 5. Paint your first color caterpillar. Pick one red, one yellow, one blue. Next to each on your chart, write which way it leans (a red toward purple or toward orange; a blue toward purple or toward green). Paint: yellow in the center, blue on one side, red on the other, letting each meet the yellow to make a green and an orange. Instructor's method for the layout: five touching circles in a row, blue, green, yellow, orange, red. Adjust one mix once by adding more of a single color. *Decision point:* if a mix turns dull after one adjustment, stop. Note the colors and change the red or blue in the next step. *If it goes wrong:* if colors won't run together, there wasn't enough water. Repaint wetter, working quickly so neighbors are still wet when they meet.

Step 6. Paint a second caterpillar and compare. Directly under the first. Same yellow; change the red and the blue (or change one if you only own one of each). Lay colors side by side and let them blend themselves. No stirring. When both are dry, write one line per mix and finish with "Preferred set:" and a reason. *Decision point:* the set whose mixes you'd rather use becomes your main three colors. *If it goes wrong:* if both sets look the same, the colors you swapped lean the same way. Swap in a red or blue that leans the other way on your chart.

Step 7. Try new pairs. A third caterpillar with a green in the middle (closest to a yellow-green), a red on one side and a yellow on the other. Then two violets from two different red-and-blue pairs. Label every mix with its colors in order. If your mix resembles a paint you own, such as an ochre, paint that paint beside it and compare dry. Star any mix you'd use instead of buying a color. *If it goes wrong:* if the green-and-yellow mix doesn't look like ochre with your paints, record it anyway. The point is knowing what your colors make.

Put it in order

Step 8. Lay out a rainbow palette. Rearrange pans, or set out tubes, from red at one end to blue at the other, in a line or a circle. Instructor's method for the middle: oranges, then yellows, then greens, using your chart; where two colors compete, put the one leaning toward the previous color first. Photograph or sketch it. *Decision point:* leave out colors that aren't on the red-to-blue path, such as browns and blacks, or park them at the edge of the palette.

Step 9. Paint the rainbow caterpillar and close it with purple. One segment per palette color, in order, each touching its neighbor while wet. Then add a segment at the red end with a little blue pulled in, and one at the blue end with a little red pulled in. Label every segment and both purples. *If it goes*

wrong: if a segment between two neighbors turns muddy, check whether they're in the right order on your chart and swap them.

Keep going

Step 10. Do Susan Jenkins' homework. "Play with the color that you have." Make more caterpillars, and butterflies if that's what happens. Keep every labeled sheet in your folder. Her Part 2, a landscape in three colors, is a separate video and isn't part of this course.

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

SECTION C

C. Listing and Launch Notes

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Course title and subtitle options

Ranked by clarity, most clear first.

1. **Watercolor Color Mixing for Absolute Beginners**: Set up a simple kit, chart your paints and mix a full rainbow from one red, one yellow and one blue
2. **Watercolor 101: Mix a Rainbow from Three Colors**: A short beginner course based on Susan Jenkins' Monet Cafe' tutorial
3. **Your First Watercolor Palette**: Learn how your paints behave before you paint a picture
4. **Color Caterpillars**: A playful first course in watercolor mixing, based on the method of Susan Jenkins of Monet Cafe'
5. **Before Your First Watercolor Painting**: Water, color charts and mixing, in seven short lessons (Ranked last: it says what comes before, not what you get.)

Course description

Watercolor Color Mixing for Absolute Beginners Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

Most beginners open a box of watercolors and try to paint a picture straight away. Susan Jenkins of Monet Cafe' starts somewhere else: learn how your paints behave first, with a cheap kit, plenty of water, and a playful exercise she calls the "color caterpillar". This short course teaches her method, step by step, with your own paints.

Who it's for. Adult absolute beginners who have a set of watercolors, often a dried pan set like the ones used at school, and have never been shown how to use them. You need to be able to hold a brush. You don't need any color theory.

What you'll be able to do. Set out a simple watercolor kit, chart your own paints, and mix a full rainbow caterpillar of greens, oranges and purples from one red, one yellow and one blue, choosing the colors that give you the mixes you like.

What's inside. - A welcome lesson and seven five-minute lessons in two modules - Module 1: setting up your station, using enough water and keeping it clean, and making a color chart of the paints you own - Module 2: your first color caterpillar, a second one to compare two sets of primaries, new pairs including

an ochre-like mix and two violets, and a palette laid out as a rainbow and closed with purple - A worked example, a three-question quiz and a hands-on painting assignment in every lesson, each producing a labeled sheet you keep - One action plan for the whole course, with what to do when each step goes wrong

Who it's not for. Anyone looking for landscape or subject painting: that is in Susan Jenkins' Part 2, which this course does not cover. Painters who already mix confidently. Anyone wanting brand reviews, prices, paper stretching, or advice on pigment safety and lightfastness; the source doesn't cover those, and this course doesn't invent them. No particular brand is required.

About 38 minutes of lessons, plus painting time for the assignments.

Welcome email

Subject: Get your paints out: your first lesson takes ten minutes

Hi [STUDENT FIRST NAME],

Welcome to Watercolor Color Mixing for Absolute Beginners.

This course is built on Susan Jenkins' Watercolor 101 tutorial from Monet Cafe'. Her idea is simple: before you paint a picture, find out what your paints can do. You'll do that with a big brush, plenty of water, and a row of colors she calls a "color caterpillar".

Start with the welcome lesson. It ends with a quick supplies list: what you have and what you still need. You probably have most of it already. Any red, yellow and blue will do, pans or tubes.

Every lesson after that ends with a sheet you paint and keep. By the last one you'll have your own color chart, three caterpillars, and a palette laid out like a rainbow.

Here's the link to the first lesson: [COURSE LINK]

Use lots of water.

[YOUR NAME]

Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins.

(Draft: [STUDENT FIRST NAME], [COURSE LINK] and [YOUR NAME] must be filled in before sending.)

Upload checklist (any course platform)

File names and load order. Load in this order, one lesson per page or unit:

1. m0-l0-welcome.md (Welcome: Watercolor 101 for the Absolute Beginner)
2. m1-l1-set-out-your-painting-station.md (Module 1, Lesson 1)
3. m1-l2-let-the-water-do-the-work.md (Module 1, Lesson 2)
4. m1-l3-chart-your-own-paints.md (Module 1, Lesson 3)
5. m2-l1-paint-your-first-color-caterpillar.md (Module 2, Lesson 1)
6. m2-l2-compare-two-sets-of-primaries.md (Module 2, Lesson 2)
7. m2-l3-mix-an-ochre-and-two-violets.md (Module 2, Lesson 3)
8. m2-l4-lay-out-a-rainbow-palette.md (Module 2, Lesson 4)
9. action-plan.md (after the final lesson, or as a downloadable)

Module titles for the platform: - Module 1: Get your kit and your paints ready - Module 2: Mix a rainbow from three colors

Do not upload A-source-audit-and-course-map.md or this file. They are production notes.

Before publishing, check:

- [ ] [YOUR NAME] is replaced everywhere (search every file)
- [ ] The credit line "Based on "Watercolor 101 / for the Absolute Beginner / Part 1" by Monet Cafe' with Artist Susan Jenkins." appears on every lesson page and on the course sales page, exactly as given
- [ ] Every "[General knowledge, not from the video. Check before publishing.]" passage has been checked, then kept with a short source note or rewritten. Decide whether learners see the label.
- [ ] Every "[Instructor's method, not from the video.]" label is kept, or replaced with wording that still makes clear the method isn't Susan Jenkins'
- [ ] Every "[Shown on screen, not said.]" passage is kept, or replaced with a still or clip, if the permission covers it
- [ ] The Arteza mention in m1-l3 keeps the disclosure that the set was sent to her free
- [ ] Quizzes render with four options each and the answer key hidden or placed after the questions
- [ ] Checklists render as checkboxes, or as plain lists if the platform doesn't support them
- [ ] Lesson order matches the list above
- [ ] The welcome email's placeholders are filled and its link works
- [ ] A link to the original video (https://www.youtube.com/watch?v=Ca5wlogyJtM) is included if the creator's permission terms ask for it
- [ ] No screenshots or clips from the video are used unless the permission covers them
- [ ] Spelling and style are consistent (US spelling throughout, such as color and favorite; "Monet Cafe'" written the same way everywhere)

Unable to verify

Things the source states or implies that could not be confirmed from the source itself.

- The creator's name. "Susan Jenkins" comes only from the supplied creator field; she is never named aloud.
- What every mix looks like. "Kind of a darker green", "olive green", "kind of orangey color", "lovely violet", "much darker purple" are words for colors shown on screen. The course cannot show them.
- The shape and size of a color caterpillar, and how she joins the segments. Shown on screen only.
- How wet "pretty wet" is. Shown on screen only.
- Which colors she placed between alizarin crimson and ultramarine in the rainbow palette. Shown on screen only.
- Which blue she added at the end of the palette, and why. She promised a reason; it is not clearly given.
- Whether "mix on the palette" refers to the palette or to the paper she was painting on at the time.
- "40 50" for the brushes (probably a series number) and "a7" (unrecoverable). Neither is used in the course.
- The exact paper: she says "i believe it's just a canson" before confirming. The 140 lb, cold-pressed and 9 by 12 details are stated without hedging.
- Her statements of preference are opinion and are framed that way in the course: tube paint as "most pure" and "most vibrant", Prussian blue and quinacridone red looking "more translucent and vibrant", azo green over sap green, her mix over regular ochre.
- Her credit to Sir Isaac Newton for "the concept of the color wheel", and that "the color wheel is based on the rainbow". Attributed to her, with a labeled general-knowledge note.
- Product details for the Winsor & Newton 24-color set and the Arteza 36-color half-pan set: undated, and sets change.
- The publish date. Not supplied, so no product or cost remark can be dated.

Assumed or added

Everything here came from general knowledge or the instructor, not from the source. Each general-knowledge item is labeled in the lesson where it appears.

General knowledge added (to be checked): - Brush size numbers vary between makers. (m0-l0, m1-l1) - A pan set's lid or a white plate works as a palette; thin printer paper cockles under a lot of water. (m0-l0) - What "cold pressed", "hot pressed" and "rough" mean; 140 lb listed as 300 gsm; heavier paper wrinkles less; use real watercolor paper. A small jar of water goes murky quickly. (m1-l1) - A small brush runs dry partway through a mark. (m1-l2) - The black-marker test for translucent and opaque paint. (m1-l3) - What "warm" and "cool" mean for a color. (m2-l1) - Newton's Opticks (1704) and the remembered rainbow order red, orange, yellow, green, blue, indigo, violet. (m2-l4)

Added by the instructor: - The station layout with water on the painting-hand side; the wet-bead test for "enough water"; the rinse, dab and check routine with a scrap-paper test; the six-step chart layout with strong-to-pale swatches; the five-circle caterpillar layout; "change as few colors as you can at a time"; judging dry, in the same light; the labeling routine for new mixes; substituting any yellow-green for azo green; the order for the middle of the rainbow palette; the rainbow caterpillar painting steps. - Every decision point and "if it goes wrong" fix in the action plan. - All worked examples except those marked "drawn from the source", and every sample answer. The people in them (Maria, Dana) are invented. - The audience, the level, the outcome sentence and the course size, all chosen because the questionnaire said "use defaults" and the depth test ruled out the requested size. - The course title options, the description and the welcome email.

Still required before publishing

- **Permission on file.** Written permission from Monet Cafe' / Susan Jenkins covering a paid course built on this video, with her approved credit wording. The questionnaire says permission exists. This pack hasn't seen it.
- **Confirm the creator's name and spelling.** "Monet Cafe' with Artist Susan Jenkins" is taken from the questionnaire. Confirm the name, and how she wants "Monet Cafe'" written, before it goes on a sales page.
- **Instructor name.** Replace [YOUR NAME] in every file and in the welcome email.
- **Visuals.** The course depends on seeing colors. Either get permission to use stills of the caterpillars, the color chart and the palette layout, or paint and photograph your own versions and label them as yours. Without images, the "[Shown on screen, not said.]" passages are the weakest part of the course.
- **Fact-check every labeled general-knowledge passage**, especially paper terms, the Newton note and the translucency test.
- **Ask the creator three questions:** what shape and size she means by a color caterpillar; which colors sit between the ends of her rainbow palette and which blue she added at the end, and why; whether "mix on the palette" also means on the paper.
- **Brand mentions.** The course names only brands she named (Winsor & Newton, Arteza, Da Vinci, M. Graham & Co., Canson, Princeton Art & Brush Company), always as "what she uses", never as requirements. Confirm the Arteza disclosure stays wherever that set is mentioned, and decide whether to keep brand names at all.
- **Safety line.** The source says nothing about pigment safety. Decide whether to add a short, sourced note, labeled as an addition.
- **Date the source.** Find the publish date and note it near the product and set descriptions.
- **Fill the welcome email placeholders** and test the course link.
- **Proofread once more** for stray em dashes after any edits, and for consistent spelling of pigment names (Indian yellow, Prussian blue, quinacridone red, alizarin crimson, ultramarine blue, azo

green).

What a better source would improve

Blunt version: this is a friendly, enthusiastic demonstration, and most of what it teaches is visible rather than spoken. A course can only carry the spoken part.

- **Say what's on screen.** The colors of every mix, the caterpillar shape, the color chart and the palette layout are all shown and not described. A source that named what we're looking at ("the green is now a soft olive, because...") would remove most of the "[Shown on screen, not said.]" flags.
- **Ratios and amounts.** "Pretty wet", "a little bit more", "i don't need much" are the only measures. A better source would show how much paint to water, and what too much and too little look like, side by side.
- **The caterpillar itself.** The core exercise is never described: size, number of segments, wet-into-wet or touching edges. A better source would spell it out once.
- **Reasons, not just preferences.** She says what she likes and that it looks "more translucent and vibrant". A better source would explain why some mixes go muddy (the ultramarine green, the ochre), which would let a learner fix a mix rather than swap paints.
- **Translucent and opaque.** Raised and deferred ("something you can learn more later"). A better source would show the test.
- **The promised explanation.** The extra blue at the end of the palette is promised and not explained.
- **Less product talk.** About a third of the words are about sets and brands, including one gifted set. Useful for context, but not teachable.
- **Size.** Even with all of the above, one 25-minute demonstration supports a mini course. A full 3 to 5 module course would need more ground: Part 2's landscape, washes and edges, wet-on-wet and wet-on-dry, value, and a first finished painting.