

Supply List for Draw / Paint Studio Class

OILS & ACRYLICS

I prefer to paint in oils for most situations because of its longer workability. However, I also work in acrylics for some situations. Acrylics have helped me to “loosen-up” though. Because of drying time constraints of working with acrylic paint, I tend to use the paint more liberally and abundantly. Plus—it’s great for traveling!

I usually paint standing-up, and I encourage my students to do the same. It helps to keep from getting too close to the canvas (and from getting to bogged-down on insignificant details.)

Easels are provided in class for up to 12 students. The following materials are up to you to bring to class:

Oil and Acrylic Colors (or their color equivalents) listed below are necessary for limited-palette paintings in most lighting situations. They represent a warm and cool version of the primary colors plus some secondary colors and useful neutrals. Other colors can be bought in miniature tubes or later as needed...

- Titanium White (large tube)
- Cadmium Yellow Pale or Light (cool)
- Cadmium Yellow Medium (warm)
- Cadmium Red Medium (warm)
- Permanent Alizarin Crimson (cool and beautifully transparent!)
- Ultramarine Blue (cool)
- Cerulean Blue (warm)
- Viridian Green (cool)
- Sap Green (warm)
- Neutralizing colors: (Burnt Sienna and Ivory Black)

PALETTE

OILS: (I’ve listed these palettes in the order of my preference, but I continue to use all three, depending on how and where I’m painting.)

- A 12” X 16” glass palette fits well within a “Mastersons” palette holder which will protect the wet paint during transport. (You can buy the glass at your local hardware or home improvement store. I tape the edges of the glass backed to the edges of an equally-sized gray or neutral-colored matt board so I can better see the tints and shades of colors as I mix them. The mat board also strengthens the glass to prevent breakage.)
- Wooden palettes also work well because they tend to be lighter, but you’ll want to use the pre-finished ones, otherwise, the wood will absorb the oil from your paint.
- Coated disposable paper palette (available at art supply stores with or without a thumb hole)

ACRYLICS: A flat plastic, wood, or coated paper palette with a 12” X 16” area works fine.

SOLVENTS & PAINTING MEDIUMS

- Solvent, container for solvent, and rags (rather than paper towels)
- **OILS:** Zero-odor Mineral Spirits (Gamsol has no odor at all) and Silicoil glass jar
- **ACRYLICS:** water and a quart-sized plastic container

PAINTING MEDIUM

OILS: a mixture of stand linseed oil, varnish, and turpentine for use with oils only)

ACRYLICS: a fine-misting spray bottle and acrylic gel medium

PAINTING TOOLS

Diamond-head Palette Knife (pick sizes for scaping the palette of paint daubs and painting large and small areas)

Brushes (I prefer long-bristled filberts and flats for oils and acrylics.) A selection of 4-5 Sizes should range from about 3/32 inch to about 1 inch (or more if you work large) If you work with thick paint application, you’ll probably want stiffer bristles (which tend to be less expensive.) If you work in smaller details, you’ll definitely want to spend a little more money on good softer animal-hair brushes. A #0 round pointed round brush works well for finer details

PAINTING GROUND / SURFACE

Contemporary artists are using unconventional painting grounds more and more, and I encourage experimentation as long as the student is aware of the archival quality of some surfaces and how the surface upon which one paints also may affect the content of the painting. Conventional painters in my class use stretched canvas sizes 8” X 10” and larger for both oils and acrylics because of the light weight and relative durability.

PASTELS & DRAWING MEDIA (IF USED)

Most students in my classes paint, but I think of painting as an extension of drawing—only in color pigment. Students who struggle with capturing the accurate representation of objects are encouraged to use traditional drawing media as much as possible.

Pastellists should bring a complete set of at least 48 colors in medium-to-soft (non-oil-based) pastels. Some pastel pencils are also recommended.

- Ebony or 6B Graphite Pencil
- Vine and Compressed Charcoal Sticks
- Charcoal Pencils (Hard, Soft, & Extra Soft)
- Kneadable Eraser Medium Size (not pink or gum eraser)
- Sketch Pad for notes and drawing/painting exercises
- Drawing/Painting Ground (18” x 24” newsprint pad, 18” x 24” drawing pad, ready-to-use heavy-weight paper, primed board, etc.)

REFERENCE MATERIALS

As an intermediate student, I expect you to know what you want to paint. It’s okay if you can’t get started because you don’t know how, but I need you to know what you want to do before I can help you. The best way I can help you is for you to show me references of your painting’s subject matter. If you show up to class with a blank canvas, please be prepared to describe what you’d like to do.

Painting ideas on paper: photos that you take yourself, your own sketches, magazine pictures, or reproductions of masterful paintings

Still-life objects: If space permits, you may bring your own simple objects to paint in a quick still-life setup (which must be taken down at the end of class) or you may use my collection of still-life objects. Please be prepared to light your setup on your own. You may take digital reference images of the still-life at the end of class.

TOTE CONTAINER

Make it easy on yourself by keeping your supplies together. I have found that the use of inexpensive rolling travel bags work well for the transport of supplies.

Non-painters: any container for storage of pencils, erasers, brushes, straight-edge, sharpener, etc.

Painters: a tackle box or a small rolling suitcase that holds drawing materials, paints, gesso, brushes, painting medium, brush cleaner, and other small tools is ideal.