



SHANE McDONALD
STUDIOS

Recommended Art Supplies for Draw/Paint Studio Class

585 Cobb Parkway SE, Studio K-1 | Marietta, GA 30060 | (770) 218-0676
shane@shanemcdonaldstudios.com | www.ShaneMcDonaldStudios.com

Easels and small tables are provided in class for up to 10 students. Depending on the media students decide to use in their project(s), the following materials are the responsibility of the student to bring to class:

OILS & ACRYLICS

The pigments (or hues) listed below are Shane's preferred colors for limited-palette paintings in most lighting situations. Other colors can be bought in miniature tubes or later as needed...

- Titanium White (large tube)
 - Cadmium Yellow Pale or Light
 - Cadmium Red Medium
 - Permanent Alizarin Crimson
 - Ultramarine Blue
 - Cerulean Blue
 - Viridian Green
 - Sap Green
 - Burnt Sienna
 - Black
- These colors can be mixed to represent the majority of color found in nature. Of course, there are other pigments that can be used to achieve certain effects and which may economize the painting process—and these are welcomed! However, students new to the fundamental skill of mixing colors should limit their palette as much as possible for learning purposes.

Shane will use terms such as value, hue, temperature, saturation (or chroma), tinting strength, opacity and transparency to describe paint attributes. These are all essential to the understanding of mixing paint.

PALETTE

OILS: (Shane lists these palettes in the order of his preference, but he uses all three, depending on how and where he paints.)

- **12 X 16 inches glass palette** fits well within a "Mastersons" palette holder which will protect the wet paint during transport.
PROS: easy to clean, forgiving if not cleaned immediately after painting session; CONS: heavy and breakable if dropped
(Glass can be purchased and cut to size at your local hardware or home improvement store. Shane tapes the edges of the glass backed to the edges of an equally-sized gray or neutral-colored mat board so he can better see the tints and shades of colors as they are mixed. The mat board also strengthens the glass to prevent breakage.)
- **Wooden palettes** come pre-finished or natural in many shapes, weights, and sizes—usually with a thumb hole. Outdoor painters who paint on large panels will prefer a comfortable counter-weighted wooden palette with a comfortable grip.
PROS: light-weight and versatile; CONS: must clean after each painting session; unfinished wood will need to be oiled and sanded in several steps
- **Disposable paper palette pads** are available at art supply stores with or without a thumb hole. They have a waxy coated surface so the paper doesn't absorb the oil.
PROS: light-weight and versatile; CONS: flimsy and wasteful

ACRYLICS :

- **Smooth plastic serving tray** will allow dried paint to be peeled off.
- **Coated paper palette pad** with 12X16 inches of work area works fine for quick alla prima (all at once) painting.
- **"Mastersons" palette holders** come with sample sheets of a paper palette that can be soaked in water for 15 minutes and placed inside the air-sealed holder. The wet paper keeps the paint wet for several days.

PAINTING MEDIUMS, SOLVENTS & CLEANUP

Shane prefers rags to paper towels, but you're welcome to bring whichever you prefer for cleaning your brushes and palette.

ACRYLICS: Bring a plastic container to hold water. A water spray bottle can also be useful. Some students like to use retardant mediums to extend paint workability and gels for texture and glazing techniques.

OILS: Avoid accidental spillage and leaky containers by allowing Shane to provide mineral spirits. Bring a small painting medium cup or two. Shane will dispose of the solvent properly after each class period. Shane encourages painting with minimal use of mediums, but if preferred, alkyd mediums and plant-based oil mediums are welcome as needed for paint fluidity and glazing.

PAINTING TOOLS

- **Diamond-head Palette Knife** (pick sizes for scraping the palette of paint daubs and painting large and small areas)
- **Long-Bristled Filbert and Flat Brushes** - A selection of 4-5 Sizes should range from about 3/32 inch to about 1 inch (or more working large). Students will be shown which brushes to purchase for more detailed work.

PAINTING GROUND / SURFACE

Contemporary artists are experimenting with unconventional painting grounds, and Shane encourages 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 conceptual content, texture, and durability of the painting. Conventional painters in my class typically use stretched canvas sizes 8 X 10 inches and larger for both oils and acrylics because of the light weight and relative durability. Pre-primed wood or fiberboard panels can also be used and are sometimes preferred for some projects. Talk to Shane before purchasing your ground.

PASTELS & DRAWING MEDIA (IF USED)

Most students in Shane's classes paint. Shane thinks 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

References are necessary to communicate visual ideas and concepts with your instructor. Bring 4-5 options to class when starting a new project.

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 Shane's collection of still-life objects.

TOTE CONTAINER

Stay organized and make transport of materials easy by keeping art supplies together. Small rolling travel bags and tackle boxes work well for the transport of supplies.

NON-PAINTERS: any container for storage of pencils, erasers, crayons, 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.