

**PAINTS**

Purchase fully pigmented paints from whatever brand you like best; be aware that most brands offer STUDENT GRADE paints that will not have the coverage quality we're looking for (Winton Oil Colors by Winsor Newton are an example of this.) The same for ACRYLIC paints.

<b>Colors Oil</b>	<b>Acrylic</b>	<b>Gouache</b>
Cerulean Blue/Cyan	Primary (cyan) or Cerulean Blue	Cyan Blue
Ultramarine Blue	Ultramarine Blue	Ultramarine Blue
Alizarin Crimson	Quinacridone	Alizarin Crimson
Cadmium Red	Naphthol Red (primary)	Spectrum Red
Cadmium Lemon	Primary Yellow	Primary Yellow
Cadmium Yellow Orange	Cadmium Yellow Medium	Cadmium yellow Med.
Titanium White	Titanium White	Titanium White

Please note: this is a limited palette of the WARM and COOL primaries. From these, we can mix everything!

**MEDIUMS: Oil**

Turpentine substitute to thin paint

Solvent for cleaning brushes

Liquin (a drying medium, or similar)

**MEDIUMS: Acrylic**

GAC 100 (extends or dilutes paint)

**PALETTE**

There are many options for palettes. I like a glass palette backed with white foamcore and edged with duct-tape. Other options are disposable palettes, or "disposable" composition palettes, which are much sturdier than the paper ones, reusable, and, I think, more satisfying to use. Please note that acrylic paint will stick to plastic palettes. Students also work on butcher paper taped to a flat surface (much thicker than wax paper). White enamel "butcher" trays are great for water-based media! It is important that your palette choice has a large area for MIXING.

**BRUSHES**

There are FLATS; BRIGHTS; ROUNDS; and FILBERTS. I use BRIGHTS and ROUNDS suggested sizes 4; 6; 8. I like Princeton brushes; there are different series and price points. I prefer synthetic nylon

brushes over traditional bristle brushes. An inexpensive 2" brush is useful for putting a GROUND on your canvas. There are FLATS; BRIGHTS; ROUNDS; and FILBERTS. I use BRIGHTS and ROUNDS. A good quality wide house-painting brush for GESSOING supports. A wider; soft "bright" brush is good for laying down a GROUND (thin wash of paint).

**GESSO** is a good functional barrier between your supports and your paints. You might want to PRE-GESSO smaller boards or canvasses before class.

## **SUPPORTS**

\*There are many very satisfying support options in addition to traditional canvasses. Though I sometimes work on pre-stretched canvasses, I add an additional two-three more layers of gesso to eliminate the weave. 16" X 20" is a good size; or similar. You can purchase a sheet of MASONITE and have the hardware store cut it down for you in varying sizes. Another great support to work on is gessoed 1/4" bookboard, which can be cut to size after ascertaining your compositions' correct proportions. My least favorite support is canvas board; it can warp and does not provide a satisfyingly sturdy support.

If you are working in GOUACHE or WATERCOLORS; a good watercolor paper or block will do; gouache is also great on the gessoed bookboard.

## **MISCELLANIOUS (but still important!)**

- Airtight containers for your solvents (jars/cans)
- Smaller containers for your solvents; tins that attach to your palette are convenient
- Tape measure or ruler
- Matt, utility or exacto knife if you are cutting down bookboard

**\*MY RECOMMENDATION FOR OUR CLASS IS TO WORK ON GESSOED BOOKBOARD OR PAPER; STRETCHED CANVAS IS NOT NECESSARY; BUT FINE IF YOU PREFER.**