

## Supply List

### Painting Studio: Color Exploration

Nina Weiss

**Please use this list to identify suggested materials in your preferred medium! You do NOT need to bring supplies for all mediums, just one!**

### 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.

#### Colors Oil

Cyan or Cerulean Blue

Ultramarine Blue

Alizarin Crimson

Cadmium Red

Cadmium Lemon

Cadmium Yellow Orange

Titanium White

#### Acrylic

Primary or Cobalt Blue

Ultramarine Blue

Quinacridone

Napthol Red

Primary Yellow

Cadmium Yellow Medium

White

#### Gouache

Cyan Blue

Ultramarine Blue

Alizarin Crimson

Spectrum Red

Primary Yellow

Cadmium yellow Med.

Zinc White

Please note: this is a limited palette of the WARM and COOL primaries. From these, we can mix everything! I also like to add Prussian Blue to my oil color selection.

### MEDIUMS: Oil    MEDIUMS: Acrylic

Turpentine substitute

Liquin (a drying medium, or similar)

Linseed oil (if you want to retard drying)

Retarder (slows drying time)

Acrylic Flow Enhancer (or flow Release)

GAC 100 (extends or dilutes paint)

All optional!

Please note: if you are working in oil; you will need three containers: one for dirty turp; one for clean turp; and one for your medium.

## PALETTE

There are many options for palettes. I like a glass palette backed with white foamcore and edged with duct-tape. Other options are plastic palettes & various types of disposable palettes, but make sure you plan to have some kind of rigid backing. Please try to find and use one that is white or has a white backing. There are light-weight palette-shaped white composite ones that are easy to clean. Choose a palette that allows for enough room to both lay-out & mix your colors.

## BRUSHES

An assortment of flats and rounds, largest no more than an inch wide. I prefer synthetic nylon brushes over traditional bristle brushes. A good quality wide house-painting brush for GESSOING supports.

**GESSO** is a good functional barrier between your supports and your paints. **Please PRE-GESSO your supports:** canvas; masonite, canvasboard. I like to give prestretched/gessoed supports one-two additional coats.

## 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. 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. Some good sizes are: 18" X 24; 10" X 20" 12" X 18".

## MISCELLANIOUS

- Airtight containers for your solvents (jars/cans)
- Smaller containers for your solvents; tins that attach to your palette are convenient
- Paper towels for brush wiping and clean up

***Please Note: Classes and workshops may be cancelled if enrollment minimums are not reached. You will be notified by telephone at least 3 days prior to the scheduled start date should cancellation become necessary.***

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