

**Susan Abbott**

**"How and Why of Temperature" Supplies**

--**HB Pencil** and **eraser** (or whatever you normally use for watercolors)

**If working in watercolor:**

--**Paper:** Arches or another good brand **watercolor block minimum** size 12" x 16"

OR a sheet of 22" x 30" **watercolor paper** cut in quarters (Arches 140 lb. cold-pressed suggested.)

--**Masking tape** (buff or white)

--**Brushes** (rounds and flats in variety of sizes)

--**Paper towels**

--Pikes **palette** or similar type, filled with watercolors before class.

**Suggested watercolors:**

You don't need to refill your palette with these colors, but these pigments I use and refer to when teaching. Brands are Winsor Newton (WN), Schmincke (SCH) and Daniel Smith (DS). No abbreviation after pigment means any brand professional grade paint will do.

*The most important colors for the workshop have asterisks.*

naples yellow

cadmium lemon or lemon yellow

\*cadmium yellow pale or Hansa Yellow Medium (DS)

cad orange or Pyrol orange (DS)

\*cadmium red (light or middle, not deep)

\*permanent alizarin crimson

permanent rose (WN)

\*ultramarine blue (not "green shade" or "red shade")

\*cerulean blue (SCH helio cerulean is less opaque than WN)

\*prussian blue or thalo blue or winsor blue (not "red shade")

\*yellow ochre or raw sienna or quinacridone gold (DS)

\*burnt sienna or quinacridone sienna DS)

burnt umber

You can mix violets from these reds and blues—or use Winsor violet and Perm Magenta (Winsor Newton) or one of the red or blue violets from Daniel Smith.

**If Working in OIL or ACRYLIC:**

--**Canvases, or primed masonite or linen panels, or watercolor paper primed with gesso, or pieces of primed canvas.** You'll need around 4 canvases or paper supports, and they can be various sizes from around 10" x 14" to 14" x 18".

-- **oil brushes, tube paints, palette, rags, palette cups, brush cleaner or bar of soap**

--**Medium:** Galkyd lite or Galkyd by Gamblin (dries quickly), or linseed oil, or mixture of 1/2 linseed oil and 1/2 Gamsol

--**Solvent:** odorless, such as Gamsol

--**Easel**

**Suggested oil or acrylic pigments (asterisked are most important):**

\*Titanium White (or other opaque white)

Naples yellow

\*Yellow ochre or raw sienna

\*Cadmium yellow pale

Cadmium lemon or lemon yellow

\*Cadmium red med or light, or another warm red

\*Permanent alizarin crimson

Permanent rose

\*Ultramarine blue

\*Cerulean blue or manganese blue

\*Prussian blue or thalo blue or Winsor blue (not red shade)

\*Burnt sienna

Burnt umber

**Oil painters can also use watercolor or gouache for quicker studies:**

--**student watercolor paper** and a selection of **Water-based pigment:** any primary yellow (like Cad. Yellow pale or Winsor yellow), any warm red, Alizarin Crimson, Ultramarine Blue, Prussian or Thalo Blue, Burnt Sienna, Burnt Umber