

Workshop : “The Language of Painting: Pattern, Shape, and Color.”

Supply List:

My standard palette of colors – **students are not required to use these colors:**

All colors are by Gamblin

-Alizarin Crimson (or Quinacridone Red)

-Cadmium Red Deep

-Cadmium Orange

-Cadmium Yellow Deep

-Cadmium Lemon

-Titanium/Zinc White (Mixture) or straight Titanium White

-Pthalo Blue

-Ultramarine Blue

Other colors I sometimes use – **students are not required to buy or use:**

-Yellow Ochre

-Viridian

-Cad Red Light

-Ivory Black

Study/Notan Supplies:

-A large tube of black acrylic paint.

-Large tear-drop shaped or long painting knife. General size of the blade should be in the 3-4 inch range, in whatever width you can find. Make sure that you get a painting knife and not a palette knife.

-Paper/disposable palettes or a roll of wax paper that can be torn down to size and taped down.

-Sketchbook or drawing pad. I use Strathmore 400 series pads for this, but many others will work. Multi-media pads are also very nice to work on, and durable.

-Scotch tape

-Scissors

-Straight edge (ruler)

-Sharpie marker(s)

-A large, chisel tipped marker (Black or some dark color)

Brushes/Knives:

-When it comes to brushes, I generally use flat bristle brushes and both flat and round synthetic brushes. I also use various sizes of round watercolor brushes from time to time. I highly recommend using brushes that you are comfortable with, particularly because this class is not focused on specific tools or materials as much as it is on developing a *process* that transcends these things.

-For oil painting, I use knives that are essentially identical to the knives that I use to do the notan studies. If you only have one knife, you can use it for both.

-Optional brushes include cheap Hardware store type “chip” brushes (2-4”) size – once again, not required.

Canvases: I generally use standard commonly mass-produced sizes (20x24, 24x30, 30X30 etc.) You may use canvases or panels, whichever you are more comfortable with. If you’re not used to working large, I think that it’s a good idea to bring at least one canvas (or several) of a size that pushes you out of your comfort zone. This will be different for each person.

Medium:

-Liquin (Standard formula). If you don't like the smell of Liquin, or don't like to use it, other options I've used are Gamblin Solvent Free Gel or a medium called Schmalz. Anything that will thin your paint that doesn't contain actual turps or other strongly odored solvents should work. I only use odorless mineral spirits (OMS) in my initial block in and possibly one subsequent layer. I find that, although it is wonderful for cleaning brushes, it will break down the paint layers, making them harder to work with at later stages. In this sense, I don't really consider OMS to be a medium per se. In most cases, I use less and less of *any* medium at all when working on the final layers of the painting.

Palette:

I use a wood (plein air) or glass (studio) palette, but any type will really do. You just need ample room to mix a lot of paint.

Other:

- Metal Brush tank with locking lid for odorless mineral spirits
- Paper towels or rags
- Any apron or rubber gloves that you want if desired/needed
- Sketchbook and pencils/pens (This can be the same sketchbook you use for your notan work).