

## **Exploring Painting Supply List (Look for YOUR medium of choice below)**

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**NO GLASS CONTAINERS OR GLASS PALLETS PLEASE,  
(SMALL GLASS SOLVENT JAR FOR OIL PAINTERS ok)**

The items below are recommended. Buy the best you can afford. Better quality materials mean better results. Hand's is our local art supply store in Delray Beach. Purchase online from Jerrysartarama, Dick Blick, Cheap Joe's or go to Jerry's Artarama in West Palm or Deerfield. Michael's are convenient but more expensive. Save your receipts for returns.

**For All: Get a brush carrier to protect your brushes. Simple bamboo roll-up style, or old placemat works well. Sketchbook or paper and pencil for notes.**

### **OIL PAINTING ESSENTIALS:**

**Paint:** (recommended brands Winsor & Newton, Rembrandt)

Cadmium Red or Naptha Red, Alizarin hue, Cadmium Orange, Ultramarine Blue, Phtalo Blue, Phtalo Green or Chromium Green Oxide, Cadmium Yellow, Cad Yellow light, Yellow Ochre, Raw Umber, Burnt Sienna, Titanium White, Paynes Gray. These are the essential colors to start with; you may add any colors you prefer.

**Mediums/solvents:** Winsor & Newton painting medium or linseed oil, (or walnut oil if you prefer). LOW ODOR mineral spirits. I find the **Silicoil Brush Cleaner jar** (about \$6, which has a metal base inside very handy. Use odorless mineral spirit in it, not their cleaner. Small covered jars (2 or 3) for mediums and solvent. We use a very minimal amount of this as it is a hazardous material.

**Palette:** Grey plastic palette to place inside a Masterson Palette Keeper with lid to keep paint moist. Saran Wrap to cover paint. You can use "Reynolds" freezer paper or disposable palette or any glossy paper palette.

**Palette knife:** stepped handle, small, medium knife. Metal is best for oils.

Old tee shirt rags, paper towel roll

Wet Wipes make clean up easier

Pencil and sketch book or paper for notes and sketches

See brushes and supports below

### **ACRYLIC ESSENTIALS:**

Golden Acrylic Glazing Liquid: **satın**.

**Paint:** (recommended brand – Golden or Liquitex heavy body.

Hansa Yellow, Cadmium Orange, Quinacridone Magenta, Naptha Red light, Ultramarine Blue, Phthalo Blue (green shade), Cobalt Blue, Dioxene Purple or Ultramarine Violet, Yellow Ochre, Phthalo Green (blue shade), Titanium White, Optional, but recommended: Jar regular gel gloss, bottle of polymer medium gloss, other paints: Cerulean Blue, Burnt Sienna, Raw Umber, Paynes Gray (for landscapes and portraits).

A spray bottle with a fine spray to fill with water to keep acrylics wet.

**Palette:** Masterson Palette Keeper with lid and sponge (large size) to keep paint moist. Reynolds Freezer Paper (grocery store) or other disposable paper palettes with glossy paper

**Palette knife:** stepped handle triangular or long straight, small, medium and a flat 1 ½" wide palette knife. Plastic is best for acrylics.

A spray bottle (fine spray) to fill with water to keep acrylics wet.

Old tee shirt rags, paper towel roll

See brushes and supports below

### **Brushes for Acrylics/Oils:**

Please buy at least these 4 brushes: Although I have indicated brands, equivalent brands will serve. Princeton 6300 series, Isabey, Bob Ross are all good. The main issue is the shape, size and quality: You need a bristle brush to start your painting and a softer brush for blending.

1. Windsor Newton #6 - Bright Short Flat

2. Royal & Langnickel #12 Round (Vienna Series) or Princeton 6300

3. Royal & Langnickel #14 Filbert (Majestic Series) or Princeton 6300

4. One soft synthetic filbert brush for blending

Good to have: One round small brush and one small flat for making small lines. Buy medium price range brushes until you know what size and style you are comfortable with.

Hardware store: Two large soft big brushes for covering canvas backgrounds or for very large canvases, also for applying varnish, etc.

Get a brush carrier to protect your brushes. Simple bamboo roll-up style, or old placemat.

**Supports (canvas) for Oil or Acrylic:** 2 pre primed (gessoed) canvas or primed board (I like Ampersand). (If you are an advanced student, you should be adding two more coats of gesso yourself). Size: 16x20 or larger. No canvas larger than 36 inches in any direction unless given permission by instructor. Also a pack of small 12"x12" or 9"x12" canvas boards for experimenting and making samples to keep (Michaels with a coupon!).

### **Watercolors Essentials:**

**Paints:-** recommend Windsor & Newton:

Cadmium Yellow, Yellow Ochre, Cadmium Orange, Cadmium Red Medium, Perm. Rose, Windsor Blue (green shade), Ultramarine Blue, Burnt Umber, Burnt Sienna, Windsor Green or Veridian, Ivory Black, Chinese White or white gouache, Watercolor Masking Liquid,

Palette: I recommend: John Pike palette

Plastic container for water, paper towels, pencil, soft eraser, white artist tape

A support board large enough to tape your work to

Optional: plastic wrap, salt

WATERCOLOR PAPER 2 sheets of **140 lb** cold press finish. You may use hot press or rough to experiment with or if you prefer. Size should be at least 9" x 12" Or 12"x 18" Look for the tag line: "**100% cotton or rag content.**" Student-grade is OK for color swatch practice or those on a strict budget. However, your results will be so much better with good paper. Loose sheets are more economical than blocks, but need to be taped to a waterproof board with tape that will not ruin the paper when removed (white artist's

tape is a good choice). Watercolor blocks are pre stretched and ready to go as-is. A good size: 9 x 12" watercolor block, 140 # cold press. There are many good brands of paper. I like Arches and Fabriano. 'traditional' or 'natural white'.

The most widely used support for watercolor is paper, which is manufactured for the purposes in a wide variety of weights and textures and comes in sheets, pads, and blocks. (A block is a pad with the edges of one sheet glued to the next which removes the need to stretch the paper.) There are three primary watercolor paper textures;

1. Cold Pressed - a semi-rough surface which takes washes very well and helps to make this the most popular surface.
2. Rough - has a definite "tooth" which drags at the brush creating a speckled effect, with pigment settling in the lower parts of the surface, leaving the rest white.
3. Hot Pressed - this very smooth paper is suitable for line and wash and lends itself to the description of intricate detail. The weight or thickness of a paper is as important a consideration as its surface. Weight is measured by the ream. A 140lb paper, for instance, means that 480 sheets of it - a ream weighs 140 lbs. Light papers need to be stretched to a board for best results while heavier papers - 140lbs best is 300 lbs.

**BRUSHES** – Basic brushes for watercolor: 2" inch flat wash, 1" inch flat wash, large round, small round

If you can, purchase these: synthetic, or sable (or a blend) watercolor brushes. Larger is better! Suggested assorted sizes: # 8 flat, # 12 flat, and a #10 round. Plus small detail brushes flat and round. Choose round brushes that form a good point and spring back to shape when wet. Sable is the best and most expensive. Budget synthetic choices are Sapphire Robert Simmons brushes.

Note: Some new brushes have a hard glue-like protective coat on the hairs. This comes off with plain running water (you can't get rid of it by just swishing in a bucket). Others come with a plastic protective tube. Do NOT force your brush back into this tube after you take it out, it can ruin the hairs on your brush.

Get a brush carrier to protect your brushes. Simple bamboo roll-up style, or other case.

Updated: 8/2015