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Surfaces

We will be making small paintings. You may even choose to execute all three exercises on the same canvas. Any of the supports I list below will be sufficient for these paintings. I have listed the least expensive supports of the minimum quality necessary for our work. If you have a canvas or panel that you are already very comfortable with, please feel free to use it. I strongly advise against using cotton duck in any form.

Centurion is the cheapest oil primed linen available. You can buy pads of [loose leaf canvas](#) from many art suppliers (but not Blick). They also sell [mounted linen on MDF](#) panel, which are equally inexpensive. With the loose leaf canvas you will need to tape the canvas to a panel or drawing board.

Centurion also makes both products ([loose](#) and [mounted](#)) available in acrylic primed. If you are comfortable working on acrylic these are a very inexpensive approach. However, I would like to state that for a few dollars more you can work on the above oil primed canvas, which is a superior experience.

Blick also makes [mounted linen panels](#), both in acrylic primed and oil primed which are comparable.

If you have a roll of canvas available you can certainly cut off pieces of an adequate size.

If you prefer to work on panel without linen that is also fine. Any acrylic or oil primed panel will work for our needs. An example would be the [DaVinci panels](#).

DO NOT buy anything with a rough texture, anything made of cotton, and in my experience...gessoboard is too slippery for the beginner.

Please remember these exercises are small. In total we will paint three things around the size of 4"x4". Either purchase at least 3 surfaces around 4"x6" and no bigger than 5"x5" (you can of course buy a pad of larger canvas and cut it down to size....)

Brushes

This is so much up to how much experience you have. If you just need to purchase some brushes in order to take this class I highly suggest cheap synthetic brushes. I use the [kiddie brushes](#) you find in any craft store. These will get you pretty much anywhere you need to go. If you want to indulge, buy yourself a couple of [medium sized sables](#) (around 4mm). If you're experienced with bristle brushes you may use them, but I don't suggest them to the total beginner. Their pro is what many people confuse with their con, they really don't let you blend or fuss with the brush stroke. This is great! But it takes some getting used to.

Paint

The aim of this materials list is not to force you to buy a lot of expensive paint, but rather to make sure your palette, if you already have one, is compatible with this course. Therefore I have

segregated the paints list into hues, please have at least one **white, red, yellow and blue (ivory black counts as a blue) and RAW UMBER.**

Anything in **bold** is suggested and will be useful in the future if you decide to keep painting.

The final exercise of this class will be to paint a fruit or vegetable.

I have listed a few palettes for specific fruits below.

Whites:

Titanium white or lead white. No zincs! You **must** have a white. Lead is more subtle than titanium and requires more paint than titanium to influence a pile. It's also more expensive. Look out for flake white replacement, I'm not against its use, but make sure on the back it says only PW6.

Yellows: pick one or more

Cadmium Yellow

Yellow Ochre

Raw Sienna

Oranges: optional

Cadmium Orange

Burnt Sienna

Reds: pick one or more

Cadmium Red

Red ochre

Terra Rosa

Venetian red

Alizarin

Purples: optional

Cobalt Violet

Quinacridone magenta

Blues: optional

Cobalt blue

Cerulean

Ultramarine

Greens: optional

Terra Verte

Green earth

Viridian

Oxide of Chromium

Browns: optional although I highly recommend Old Holland raw umber

Raw umber

Burnt umber

VanDyke brown

Asphaltum

Blacks:

Ivory black

Fun side note: As you may have noticed I do not suggest a lot of modern synthetic colors like the pthalos and quinacrodones. These, I find, are too strong...however if they are what you are used to...I can still teach you! Just please have one white, red, yellow and blue.

I do want to take this opportunity to make the claim that at GCA we tend to stick to the inorganics...earth colors and the like. We are looking at the old masters for inspiration from time to time and they only had the colors listed above (and not even some of those...blues were not widely available until the mid 19th century).

Fruit and Vegetable Palettes

These are simply suggestions. There are an almost infinite number of ways to make colors with all the paints available these days. I simply offer these suggestions so you don't have to buy all the paints to take this class.

An Orange: White, Yellow Ochre, Cadmium Orange, Terra Rosa or Venetian Red, any Blue, Raw Umber or Burnt Umber

A Lemon: White, Cadmium Yellow, Raw Sienna, Terra Rosa or Venetian Red, any Blue or Ivory Black, Raw Umber

A Green Pepper: White, Cadmium Yellow, Terra Rosa or Venetian Red, Cobalt or Cerulean Blue, Raw Umber, Ivory Black

A Tomato: White, Yellow Ochre, Cadmium Red, any blue, Raw Umber, Ivory Black

Palette

If you don't have a palette you can purchase these [paper palettes](#) (IN GRAY).

If you want to start a wooden palette you can purchase an [inexpensive wooden palette](#) and seal it yourself. The quick and dirty way is to apply two to four coats of shellac. The correct way is to apply a thin layer of linseed oil every day for at least five days.

Other stuff

Paper towels or cotton rag

[Palette knife](#)

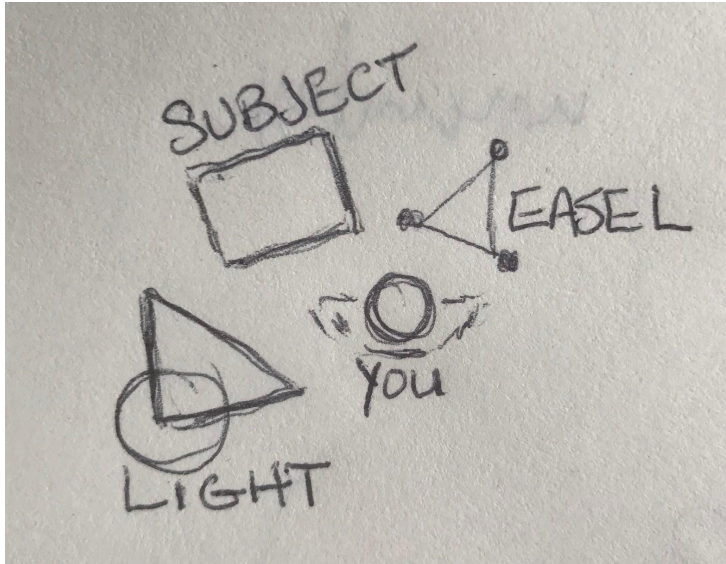
Clean Odorless mineral spirits (not what's in your brush cleaner)

Tape and a board to tape your canvas to if using loose canvas

See this diagram for setups.

I do not require an easel but please consider constructing a space in your studio or home with a consistent light source that can light both you and your canvas for working from life.

Here is a little sketch of a simple set up, I include an easel but in the event that you don't have one you can work seated and lean a drawing board on a chair in front of you, or get creative and clamp it to something upright.

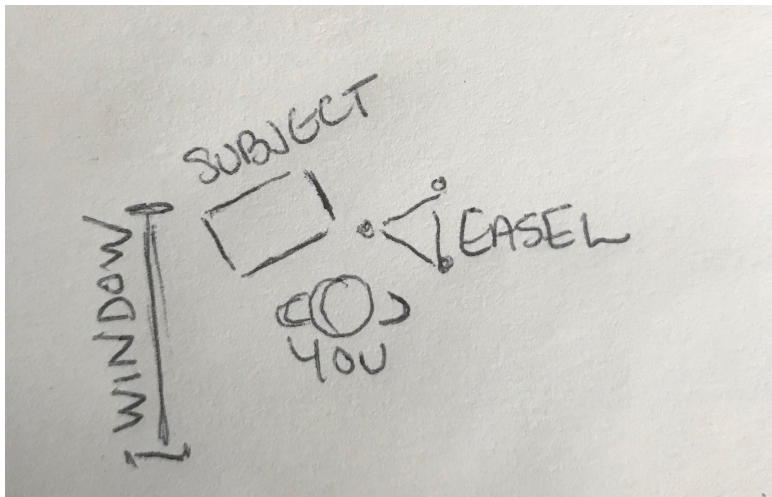


The light can be a photography light, a clamp light (like from the hardware store) basically any light that is directional (meaning can be pointed at something, rather than lighting the whole room like an overhead light). Ideally artificial light should be a “daylight” LED bulb that is 5000K.

A window is also perfectly acceptable.

Here is an example window set up...north light changes the least throughout the day, followed by south light and if working in east or west light just wait until the light is not directly in the window. (for my Southern Hemispheric students South light is the most consistent...)

You might find it helpful to reduce the aperture by blocking off a good portion of the light coming from your window. Maybe just the top third is enough and makes the light a little more directional.



These are all right handed set-ups. If you are left handed everything is reversed. You want nothing between your lightsource and your canvas. So, if a left handed person set up in these diagrams they would be casting a shadow with their hand when they tried to paint.

You can work sitting down or standing up. Just pick a height for your subject and do what you have to do to position yourself at or just above eye level with the set-up. Ideally your painting will be at the same height as your set-up so that you are moving your head side to side to view both and not as much up and down.