

Colour workshop supply list

Pigments: I strongly recommend that you purchase artist quality pigments as they give pure, clean mixes. Look for "artist quality" or "professional quality", not "student quality" such as Winton or 1980. Student paint has lower pigment load and many fillers to bulk them up which results in weak and muddy colour mixtures.

You will need a **warm** and a **cool** of each primary colour. I use a yellow with a greenish bias (cad lemon) and a yellow that leans slightly toward orange (cad yellow medium); a red that leans toward blue (alizarin permanent) and a red that leans orange (cad red light); and a blue that leans green (cerulean or pthalo), and a blue that leans red (ultramarine).

Below is my list but, if you don't use cadmiums because of their toxicity and price, feel free to bring substitutes. Your reds and yellows will need some opacity, so choose the ones that show "semi-transparent" or "semi-opaque" on the label. Pure transparents such as Indian yellow will not be as useful. I suggest you look at product colour charts online or in store.

My palette:

Cad red light (some possible substitutes: scarlet lake, naphthol scarlet, vermillion)

Alizarin permanent

Cad yellow or Cad yellow Medium/Pale (possible substitutes: Winsor lemon or hansa yellow light)

Cad yellow light or lemon (possible substitutes: Winsor yellow or hansa yellow deep)

Ultramarine Blue

Cerulean blue hue or pthalo blue

Titanium white

Brushes: I use mainly hog's bristle and some synthetic filberts, flats and rounds in a variety of sizes. Most of my work is done with Opus Fortissimo filberts in sizes up to #10

Please bring a large selection of your own brushes ranging in size from large (#10) to medium (#8 or #6) to small (#4). Bring more than you think you'll need; oil painters won't be cleaning their brushes during the day, and acrylic painters will be limiting the amount of liquid in their brushes at all times. Many brushes is the key!

Canvases:

1 @ 16 x 20

1 @ 6 x 8

1 @ 8 x 10

-Triangular palette knife – paint free, approximately 1.5" - 2" long. You will use it for both mixing and applying paint

-Palette – 12 x 16" minimum. Please don't bring smaller palettes, plates etc. as these don't allow enough space to mix the many piles of paint that you will create during the day.

Acrylic painters: please bring a Stay Wet palette (with moist foam under the palette paper) so that you can work wet-in-wet.

Oil mediums:

- 1 small lidded container with a 50/50 mixture of oil and odourless mineral spirits such as Gamsol
- 1 small lidded container of pure oil such as linseed or walnut. *No alkyd oils, Liquin, Galkyd etc.

Acrylic mediums:

-acrylic heavy gel medium only. *No retarders, glazing mediums or other mediums; these will not work.

-Paper towels or rags

Still life objects: Our colour exploration subjects will be still life, but the colour lessons that you learn will be valuable for any genre of painting.

- 6 small objects that appeal to you: fruit, veg, crockery, cutlery, trinkets, flowers, etc. Any simple household object can be the subject for a painting. Think about variety in size, colour, shape and surface quality (matte, shiny, rough, smooth.)
- cloths or coloured papers to place under still life objects.
- A medium sized box to use as raised platform. We will be setting the objects on boxes on tables in front of your easels.