

## Workshop Supplies

This list is considered to be the minimum of supplies needed for the workshop. Some of you will already be painters and may need to purchase nothing; others may be starting from the very beginning, and this list is intended to give you the most basic of materials with which to get started. If you are a beginner, do not go out an over-buy supplies – Dr. O’Neill will have most of his paints and other materials and will be glad to give you a small amount of paint if you do not have a particular color. Dr. O’Neill will provide you with tracing paper should you need to transfer a drawing onto clean paper before painting. Dr. O’Neill believes that we all develop our own ways of mixing colors, applying paint, etc., and that once we decide to be serious about any painting, we will gradually expand our palette of colors. There is no need to purchase a full range of paints at this time. You are asked to have the following materials, or equivalents, for the workshop:

### **Pencils:**

**#2 pencil (fairly soft)**

**#3H pencil (moderately hard)**

**Some sort of pencil sharpener or something to point your pencils with**

**Eraser** (I prefer white rubber ones as they leave no color on the paper, but the gray kneaded rubber ones are also good)

### **Brushes:**

Good brushes are important! I have found that the Winsor Newton “Sceptre Gold” brushes, which are made of a mixture of natural and artificial hairs, perform quite well, and last well under the “abuse” of acrylic paint. If you already are a watercolor artist and have sable brushes, they are the best, but they are worth their weight in gold! Acrylic is very hard on good sable brushes and damages them rather quickly, therefore I recommend the “Sceptre Gold” brushes that were developed for use with acrylics. I paint in fair detail, but a good “larger” brush holds more paint and still has a good point – a poor brush is really good only to spread paint! My choices for the workshop would be at least one of each of the following:

**Winsor Newton “Sceptre Gold” Series 101 (or series 202 – better point) # 6**

“ “ “ “ **Series 202 # 3**

Note that these brushes are a golden brown color; I find that the “white” brushes, made entirely of “Taklon” or a similar artificial hair, do not spring back properly and just don’t work very well. A poorer quality brush of any natural hair is better than one made only of artificial hair.

**Arches 140 lb.** (or heavier if you wish, but the 90 lb. is a bit flimsy) **Hot Press watercolor paper** The hot press paper is smoother than cold press, and works well for the way I paint.

If possible, try to have some sort of drawing board or very heavy cardboard on which to draw and then to tape your painting paper onto. This will allow you to work at a more comfortable angle. This is not essential as you can work flat on the table. A board with a surface of approximately 20 X 30 inches is good

### **Paints:**

I will be talking mainly about painting in acrylics, but you can also work in Designer’s Gouache or watercolor. I like acrylic because as each layer dries I can add more on top of it without damaging what has been laid down before. An excellent palette for watercolor or acrylics is the Styrofoam tray that comes with meat – they are pure white and can be discarded after use. For your paints I suggest the following colors (buy the smallest tubes possible until you are sure of what you want.

**Black**

**White** (I use acrylic gesso as my white because it is very dense and dries very flat in texture, and I will have a bottle and can give out samples)

**Payne’s Gray** – a good shadow color – I will have

**Medium Cadmium Yellow**

**Medium cadmium Red**

**Raw Umber**

**Cobalt Blue**

**Sap Green**

My preference of brands always leans toward the best and I like Winsor-Newton when it is available (but Grumbacher, Liquitex, etc. are all good). Most “regular” acrylics are fairly transparent; if you prefer to paint opaquely, I prefer “Acryla Designer’s Gouache (A Holbein product that is an acrylic based paint – once it dries you can not wet it again). If you decide upon “regular Gouache (Winsor-Newton Designer’s Gouache), it is NOT acrylic based, but is like tempera with gum arabic in it. It can be re-wet, but the undersurface can easily be damaged during over-painting. I recently purchased a set of 24 Grumbacher transparent watercolors in tiny pans and in a handy small box that would be easily transportable (it is WCT 24), and with 24 colors has almost anything one would need. If you prefer watercolors in tubes, I would get Winsor-Newton or Grumbacher, but the fact is that today’s supplies are generally so good that any brand will work fairly well. In general I always say to go for the best quality, and that usually means the best-known brands.