

Artist's Choice Oil, Acrylic or Pastel
Instructor: Bill Kreutz

Supply List

Since the artists in this session are intermediate or above, each will have their own favorite brushes, paints, pastels, etc. and so they simply need to bring the typical painting supplies for their medium and a fresh canvas or pastel paper. If they wish to continue developing a painting which they have already started, they can bring that instead of a blank canvas.

Following is a quick-reference Materials Checklist:

General:

- Paints or Pastels
- Pre-Primed, Stretched Canvas or Pastel Paper
- Disposable Palette Pad (coated paper plates are a great substitute for Acrylics)
- Gesso
- HB Pencil
- Kneaded Eraser
- Palette Knife
- Brushes
- Paper Towels
- Blue tape (never use "old style" masking tape...it can ruin the surface to which it is taped)

Oil Painting Specific:

- Odorless Mineral Spirits
- Two Large Jars with Lids
- Optional – Painter's Medium – the Artist's personal choice – some work with nothing more than Mineral Spirits or Turpentine – some work with a dab of an extender such as linseed stand oil – OR – some impatient artists (like me for instance) use a bit of a quick-drying medium like Winsor & Newton Liquin

Acrylic Painting Specific:

- Large Container for Water
- Butcher's Tray or Plastic Paint Tray
- Windex Style Water Spray Bottle to mist your paint occasionally if it is drying on your palette
- Optional – Painter's Medium – the Artist's personal choice - an extender-type medium is often particularly useful because acrylics dry very quickly

Pastel Painting Specific:

- Pastels from Home
- An assortment of soft pastels
- Optional - Full Set (96 piece or larger) Prismacolor NuPastels and/or Rembrandt Pastels
- Scissors
- Pastel Paper
- Tissues

Reference Materials

Each student should have an idea of what they want to paint and bring their own reference materials.

Notes on Palette:

It is true that an artist can work from a very limited palette. I believe that “less is more” when it comes to paint and I worked for years with only Cadmium Red, Ultramarine Blue, Cadmium Yellow, Yellow Ochre, Burnt Sienna and Burnt Umber plus Titanium White. I mixed everything I needed and I didn’t even have a tube of Black.

I still paint from a limited palette, but I have done a great deal of experimenting...and I will admit that I finally broke down and added Ivory Black plus a couple more specialized pigments to simplify my life and to add some more depth to my paintings.

Today I would recommend that an artist builds a palette which includes the following paints. It is true that this goes a bit beyond my original basic list, but this selection of cool colors and warm colors will allow an artist to mix virtually anything needed to create a full range of colors to suit virtually any painting subject.

- Permanent Alizarin Crimson – Mix with Ultramarine Blue to make violet hues. Great for tinting foam whites and clouds and for toning down greens for water or foliage.
- Cadmium Red Medium – OR - Naphthol Red Light – Warm red which also helps to control and neutralize greens. Add to white with a touch of Cadmium Yellow Medium for subtle yellow/orange hues in warm sea foam and clouds.
- Cadmium Yellow Medium – OR - Hansa Yellow Medium – You can use Hansa in place of Cadmium Yellow. Either one helps brighten and shift whites, warms greens and adds vibrancy to sunlit surfaces.
- Yellow Oxide – Yellow Ochre – An earthy yellow pigment essential for dirt and sand and helps tone down greens in foreground waves. Use with white and burnt sienna for flesh tones.
- Cobalt, Ultramarine and Cerulean Blue - A range of blues (cold through warm) for reflections, shadows, sky and more.
- Phthalo Blue – OR – Light Blue Permanent - A really strong pigment. Combine with Phthalo Green for a brilliant blue-green master mix and create great

turquoise and aqua colors perfect for skies and clouds and to add translucence to water and breaking waves.

- Phthalo Green – All-purpose blue-green with really powerful tinting strength. Add as complementary pigment to control intensity and create darker values.
- Permanent Hooker's Green, Viridian Hue Permanent and Cobalt Green Deep - great range of greens for grasses, reeds and foliage of all kinds.
- Burnt Umber and Burnt Sienna – Two “go-to” browns (cold and warm) for rocks, docks, weeds, trees, grasses and more.
- Titanium White – The perfect clean white.
- Ivory Black – After I finally broke down and bought my first tube of Black paint, this became my personal favorite.