



Supply List
Marc Hanson
Field to Studio

Because we will be painting in the field and in the studio, you will need to bring materials for both. Following is what I think that you should bring along. If you want supplies other than those that I've listed, for the in studio sessions, bring them. What I'm listing is what I will be using for my own needs and for demonstrating what we will be doing.

FOR the PLEIN AIR SESSIONS-

- OIL PAINTERS... bring along Ivory Black paint

-We will be doing a number of small studies in addition to working on larger studio pieces. I would recommend that you bring along about 4 to 6 panels in the 6x8 and 8x10 size range.

The following is my RECOMMENDED SUPPLY LIST, not a required list. This is what I currently use for oil painting. This frequently changes. I do not want you to have to go out and spend money on these particular supplies just for this class. If you don't have supplies then by all means use this as a starting off point. If you are already comfortable with what you are using, use those supplies. Like I said, I frequently discover new supplies that I substitute for the ones that I might be using at the time. Art is an adventure of discovery and I don't like to limit myself to using the same old materials over and over if I find something that works better with me. But as good as you can afford, but don't buy so expensive that you're afraid to use them. Quality in paint does make a HUGE difference. If I were to splurge in any area of materials it would be in the quality of the paint I buy.

OIL PAINTING

Equipment-

Easel (French, OpenBoxM, EasyL, Soltek as examples), Umbrella, Thinner container, Water bottle, OMS(Odorless Mineral Spirits), Sunscreen, Hat, Bug spray, Paper towels, Plastic trash bags, Gloves or Gloves In A Bottle (to protect hands from solvents and paint).

Palette- (My current palette listing my preferred brand of paint)

If you are budget restricted it's perfectly okay to use student grade paints or 'hues' instead of the real pigmented paints.

*White- Utrecht Titanium White or W&N Griffin Quick Dry White (speeds drying time if traveling)

*Cadmium Lemon- W&N or Rembrandt

*Yellow Ochre- Schmincke 'Norma' or M Graham

*Cadmium Yellow Deep- Rembrandt

*Cadmium Red Light- M. Graham

Permanent Rose- W&N

*Alizarin Crimson- M. Graham or W&N

*Transparent Oxide Red- Rembrandt

*Terra Rosa, Venetian Red or Light Red (any brand)

Magenta- W&N

Cobalt Blue- W&N or M. Graham

*Ultramarine Deep- Rembrandt

Viridian Hue- Holbein or

*Viridian- W&N

* (Denotes colors that are always on my palette.)

Brushes-

Robert Simon's 'Signet' Hog Bristle Brushes (reasonably priced and lasting as long as any of the more expensive brushes of similar quality), Utrecht series 219 brushes are great too. Check the ferrules for tightness when buying.

-Flats and Brights in sizes ranging from #4 to #12... # 6, 7 & 8 used most often.

-Any other brushes, including some cheap'o Ox Hair brushes will at times come in handy.

Supports-

Linen or canvas panels of choice. Panels are preferred for space saving and travel considerations when working in the field. Fabrics can also simply be cut to size (plus margins) and taped to a back board as needed. Use whatever support you feel good about painting on, but if you are painting economically, buy good brushes and colors and be nice to your pocket book by using supports that aren't going to break the bank. For instance, 300lb water color paper, mat board, museum board, or hardboard primed with acrylic primer, or 2 coats of shellac, is perfectly fine to paint on. Another option is using the inexpensive canvas boards that Grumbacher, Utrecht, Dick Blick, Michael's sell. These are fine for class work. **If you use these however, I would suggest that you re-prime them with an acrylic primer of choice. They are a much better painting surface with an additional coat of primer.**

FOR the IN STUDIO SESSIONS-

-At least one Large panel, stretched linen or canvas support. Two (2) of slightly differing proportions would be the best so that you have an option to paint in a more horizontal format or a more square format if the subject dictates it. For instance, a 20x30, 22x28 might be a good set to have. I think that with the limited time anything larger might be too much. If those sizes are too large for your car or comfort level, scale down to something like 18x24 or 20x24.

-Depending on the sizes that you choose, bring a **panel for each** that is 1/2 the proportional size. For instance for a 20x24, you'd need a 10x12 for a mid size sketch, and about 3 or 4 - 5x6's for the value studies and color comps. Bring more if you can. That gives you more ability to work through the issues of color and value structure. Depending on the size of large canvas you choose, these figure out the smaller sizes in proportion to the large one.

-Vine charcoal for laying out the larger paintings.

-Reference... we will of course be using our field studies. But sometimes the camera also comes in handy to reinforce what we are painting with structural information in the case of buildings, anatomy in the case of animals or people or the architecture of the land. I don't know for sure what the electric facilities are of the classroom, but I like to work from either a computer screen or a printed version of my photo reference.

You might want to have with you some sort of drying medium like Liquin. I like to work into wet paint, but if the paint does dry overnight, it's good to have the liquin to 'oil out' the surface making it more receptive to new layers of paint.

-And of course all of your other painting gear like easel, thinner containers, palette, etc..