

Materials for Jane Jones' Luminous Color with Underpainting and Glazing Workshop

Drawing supplies:

2H pencil
 kneaded eraser
 white Magic Rub eraser - optional
 drafting or masking tape
 2 sheets of 19 x 24" tracing paper
 18 or 24" C-thru ruler (transparent, with inch measurement on both sides)
 optional, it's helpful for making sure your drawing is square on your
 painting surface

Painting supplies:

12 x 16 WHITE paper palette (make sure it is for OILS, not acrylics)
 Palette seal to fit the paper palette
 Palette knife for mixing paint (I prefer one with a bent handle)
 SOFT paper towels, like Viva brand
 Winsor & Newton Sansodor or Gambin's Gamsol (both of these are
 odorless solvents ONLY bring one of these two solvents)
 Small jar for Sansodor such as an artichoke heart jar - optional
 Murphy's Oil Soap in a small container - optional
 Winsor & Newton Liquin Original (**NOT** Liquin Fine Detail, or Light Gel)
 Wipe-Out-Tool - I make these available for purchase.
 Black or Gray transfer paper - be sure that it is erasable.
 stylus or ball point pen

Oil Paints: Except for the Titanium White and Cadmium Lemon, these are all transparent colors that are used for glazing. This class is about glazing and the most beautiful glazes are made with transparent paint.

Titanium White – it is the most opaque, and the least toxic of white oil paints. Bring a good professional or artist grade paint such as Rembrandt (my favorite), Grumbacher or Graham. Student grade paints, Permalba White or alkyd whites do not have the opacity necessary. The quality of the white paint is VERY important in underpainting. Oil mixable oil paint will not work well for this technique. You will learn very safe ways of working with oil paints and their solvents and mediums.

Cadmium Lemon

Transparent Yellow (Rembrandt is a good brand, and less expensive than Winsor & Newton)

Indian Yellow (Gamblin is preferred, but Winsor & Newton is fine)

Gamblin Perylene Red or Winsor & Newton Winsor Red Deep

Permanent Carmine and/or Permanent Alizarin Crimson (Winsor & Newton)

(Alizarin Crimson is fine in place of Permanent Carmine, but I prefer Permanent Carmine because it is more permanent.)

Quinacridone Magenta

Ultramarine Blue or French Ultramarine Blue

Sap Green (Winsor & Newton is best)

Payne's Gray (I prefer Grumbacher)

Ivory Black

Brushes: synthetic, mongoose or sable, they should not be stiff like a bristle brush, rather they should have a nice "spring" to them, and a soft texture.

Flat –1 or 2 of each size: 2, 4, 6, 8, 10, 12, and 20 I suggest any of the following: (the letter in parenthesis that follow each type of brush refers to the list of places below where it can be purchased.)

Da Vinci Nova synthetic series (brights)

Da Vinci Nova Red Sable series 1810 and 1812 (brights)

Winsor and Newton Scepter Gold II (flat)

Loew Cornell 7300 Golden Taklon Flat I have these and some wonderful natural hair brushes available for purchase during the workshop or on my website www.janejonesartist.com

Mop brushes: these are the only ones that are brand specific.

At least one each of Loew-Cornell's AMM and of ADM (These are very small mop brushes and are hard to find, so I make them available for purchase.)

Camel Hair Oval Mop Brush ½" and 1"

I have the above brushes available for purchase through my website, or will have them available at the workshop.

1 2 -inch China Bristle brushes, sometimes they are called "chip" brushes (from a hardware or art supply store) (These are REALLY inexpensive brushes.)

Painting surfaces:

2 – 9 x 12 inch, and one painting surfaces

very smooth canvas (portrait grade) or hardboard prepared with gesso such as Gessoboard from Ampersand (this is the best product and can be seen at www.ampersandart.com). Other brands such as Houston Art are too rough and inferior in how they perform.

Swing Arm Lamp that can use a 100-watt incandescent light bulb. It HAS to be 100 Watt Incandescent because they produce the heat needed to dry paintings overnight. (60 watts will not be adequate to dry your painting). Bring 2 100-watt Incandescent light bulbs. You will be using this to accelerate the drying time of your painting overnight. Since we will be working in layers it is absolutely necessary that your paint be dry at the beginning of each day. This is

ABSOLUTELY ESSENTIAL. Look at on-line art supply retailers and Amazon.com. If you are traveling out of town for the workshop, consider bringing an extension cord; you may need one that is about 10 feet long.

Recommended book: *Classic Still Life Painting* by Jane Jones

Suppliers:

1. Cheap Joe's	www.cheapjoes.com	1.800.227.2788
2. Daniel Smith	www.danielsmith.com	1.800.426.7923
3. Dick Blick	www.dickblick.com	1.800.828.4546
4. Jerry's Artarama	www.jerrysartarama.com	1.800.827.8478
5. MisterArt.com	www.MisterArt.com	1.866.672.7811
6. Utrecht	www.utrecht.com	1.800.223.9132
7. Pearl Paint	www.pearlpaint.com	1.800.221.6845