

STUDIO PAINTING CLASS--NINA WEISS

MATERIAL LISTS

PAINTS

Purchase fully pigmented paints from whatever brand you like best; be aware that most brands offer STUDENT GRADE paints that will not have the coverage quality we're looking for (Winton Oil Colors by Winsor Newton are an example of this.) The same for ACRYLIC paints.

Colors Oil

Cyan. Blue
Ultramarine Blue
Alizarin Crimson
Cadmium Red
Cadmium Lemon
Cad. Yellow Orange
Titanium White

Acrylic

Primary or Cobalt Blue
Ultramarine Blue
Quinacridone
Naphthol Red
Primary Yellow
Cadmium Yellow Medium
White

Gouache

Cyan Blue
Ultramarine Blue
Alizarin Crimson
Spectrum Red
Primary Yellow
Cadmium yellow Med.
Titanium White

Please note: This is a limited palette of the WARM and COOL primaries. From these, we can mix everything!

MEDIUMS: Oil

Turpentine substitute
Liquin (a drying medium, or similar)

MEDIUMS: Acrylic

Retarder (slows drying time)
Acrylic Flow Enhancer (or flow Release)
GAC 100 (extends or dilutes paint) RECOMMENDED

PALETTE

There are many options for palettes. I like a glass palette backed with white foam core and edged with duct-tape. Other options are disposable palettes, wood palettes, or "disposable" composition palettes, which are much sturdier than the paper ones, reusable, and, I think, more satisfying to use.

BRUSHES

An assortment of flats and rounds; largest no more than an inch wide. I prefer synthetic nylon brushes over traditional bristle brushes. Please bring a good quality wide house-painting brush for GESSOING supports.

GESSO is a good functional barrier between your supports and your paints. You might want to PRE-GESSO smaller boards or canvasses before the trip.

SUPPORTS

There are many very satisfying support options in addition to traditional canvasses. Though I sometimes work on pre-stretched canvasses, I add an additional two-three more layers of gesso to eliminate the weave. Or you can purchase a sheet of MASONITE and have the hardware store cut it down for you in varying sizes. Another great support to work on is gessoed 1/4" bookboard, which can be cut to size after ascertaining your compositions' correct proportions. My least favorite support is canvas board; it can warp and does not provide a satisfyingly sturdy support.

If you are working in GOUACHE or WATERCOLORS; a good watercolor paper or block will do; gouache is also great on the gessoed bookboard.

MISCELLANEOUS

- Airtight containers for your solvents (jars/cans)
- Smaller containers for your solvents; tins that attach to your palette are convenient
- Tape measure or ruler
- Matt, utility or exacto knife if you are cutting down bookboard