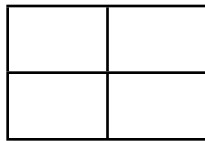


# Supply List for Marc R. Hanson's Workshop

## REQUIRED SUPPLY LIST...

These are items that I would like for you all to have along for a number of exercises that we will do as a class.

-1 panel that is 11x14 or 12x16. Divide the panel into four (4) equal segments as shown here. Tape off the center lines with thin masking tape (not blue type). Bring at least one of these. Some people love this exercise and want to do more than one so you might wish to bring along a couple of these boards.



- Ivory Black paint ( in addition to your normal palette of paints) or if using pastels, bring along a set of about 7 or 8 greys from black to white.
- 2 panels or canvases or paper (for pastelists) in the size range of 8x10, 9x12 or up to 11x14.

---

## RECOMMENDED SUPPLY LIST...

The following is not a required list. This is what I currently use for oil and pastel 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, 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. I'd rather see you use more paint that costs you less than use a little bit because of the cost. Try Utrecht paints, W&N Winton, Maimeri Classico, Amsterdam (Rembrandt), Dick Blick studio oils... etc.. You won't get the intensity of the true pigmented colors,

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

\*Cadmium Lemon- W&N

\*Yellow Ochre- Schmincke 'Norma'

\*Cadmium Yellow Deep- Rembrandt

Cadmium Red Light- M. Graham

\*Permanent Red Medium - Rembrandt

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.**

---

## PASTELS

As many pastels as you can beg, borrow, steal... and... buy! I should add... carry and use in the field. I carry out about 200 + pieces of pastel in different hues, tints and shades. Maybe more but they're broken into small working chunks about 1/2" long. That allows you to add a larger range of color to the restricted space of you palette.

### Paper-

I am using UArt paper in 500, 600 and 800 grit almost exclusively now. Any paper that you are comfortable with is fine too.

### Equipment-

Same equipment needs as oil painters. Easel ( I like the EasyL Versa or my half French box easel), a paper plate or small box for a 'working easel', Handi-Wipes for hand cleaning, Masking tape both for taping paper to backing board and for making a 'dust trough' on the board. Glassine paper or a panel box for transporting work.