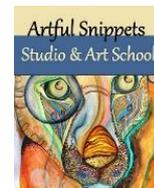


# MATERIALS LIST

## PAINTING & DRAWING & MIXED MEDIA CLASSES



Please bring what you have.

**New students:** may use our basic studio supplies for your first class ONLY - except canvases.

**Additional preparation or materials** may be required for tutoring or other class styles.

### 1. REFERENCE MATERIAL NEEDED (IMAGES & OBJECTS)

**\*\* READ OUR PREPARATION GUIDELINES PDF**

**For reference ideas + copyright + resource list**

**NEW STUDENTS:** If possible, email before your first class!

Bring a range of images which you like and find inspiring – to use as a reference for style or as a study of (include some which feel achievable, and others more difficult; no portraits (yet) unless you have prior experience). We will guide your choices!

**PRINT your pictures in clear quality A4 size – both grey scale and colour** (if possible).

Large digital screens are okay to use for colour references along with printed images. **We prefer to teach you how to draw your image using a scaling technique and a GRID system.**

#### **Subject suggestions:**

Each subject incorporates its own set of skills to learn. E.g. a rose encourages analysis of tonal values, geometric shape and proportion. If painting a rose or using soft pastels, it also encourages learning how to blend colour. A tiger face encourages breaking down features into simpler shapes in order to find correct placement and proportion; as well as techniques on how to draw or paint 'fluffiness.' This can be more complex.

Beginners, we suggest simpler subjects to start (please, no portraits unless you have prior experience. Without meaning to discourage, portraiture is a difficult subject. It requires set classes and time to focus on us teaching HOW to see a face and translate this into drawing or painting. The general foundational skills you learn will be building blocks for portraiture.)

#### **Simpler:**

- Smooth surfaces (e.g. plain/white still life)
- Flowers with large petals, roses, magnolias – open view from the top. Poppies and other flowers in vases.
- Still life (these can be very interesting!) Tea cups and tea pots.
- Fruit & vegetables
- Simple landscape photograph with some trees
- Animals (fluffy, tigers/dogs/cats, full bodies, faces front on to camera). Fluffy animals (e.g. tiger faces) are a bit more complex and suggested after a little experience

#### **Complex:**

- Animals with unusual shapes (reptiles) or lots of small detail
- Detailed scene
- Portraits
- Foreshortening, lots of perspective.

#### **Abstracts:**

Anything can be abstracted from photos, still life, subjects – both simple and complex.

**PAINTING & MIXED MEDIA:** images are needed for the first class

**DRAWING COURSE FOR BEGINNERS:** your reference material will come in handy after a few lessons of developing skills. If you have more confidence you may begin your own piece quicker alongside set tasks.

**WATERCOLOUR:** image may be needed by second class

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## STARTING POINTS & PREPARATION:

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A starting point + chosen imagery will be adapted to your skill level and areas of interest – with our direction:

- Begin with specific technical tasks and micro lessons
- Begin painting or drawing a specific subject immediately (whether experienced or not) from an image or object.
- Beginners: start with simple subject and focus on techniques in drawing and/or painting.
- Some start with foundational drawing skills (or our Beginners Drawing Course) focusing on the basics as well as design elements and principles to aid understanding of form. Drawing skills are foundational to all art making and are transferrable to any painting medium.
- A beginner drawer is also welcome to begin a drawing of choice from an image or photo immediately - we will teach you selective drawing strategies for success this way.
- Experienced students may prefer inspiration/direction, specific instruction, micro-lessons and feedback on specific pieces.
- If you prefer, have a couple of artworks of skills-based tasks on the go especially if a class is busy.

It depends on your focus and where you'd like to take things - as we get to know you and your skill sets, this will be expanded on. Wherever you begin, please inform us if you require more challenge or a change in direction.

It's a good idea to get started on a piece (drawing, painting, mixed media etc) as well as work on appropriate skill development tasks or suggestions set by your teacher at the same time. When class is busy, you may have to wait for feedback and direction, use these images to work on a piece of your own over the term.

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## TIPS:

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**HAVE 2 (or 3!) ARTWORKS ON THE GO!** Once you know what you're doing and if suitable for your class: it is ideal to have a couple of art pieces to work on, including something you feel more confident to work on independently if class is busy and you are waiting for feedback. Or have a main artwork + a few mini pieces or skills specific tasks (which we will provide). For our drawing course, these will come in handy later.

Available in the studio: **list of 'art tasks'** for painting or drawing based on specific skills, design element or principles for extra inspiration or focus.

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## WHERE TO PURCHASE MATERIALS:

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We sometimes have basic supplies available for purchase – including a **drawing kit**.

OR visit your local art supplies shop such as: Art Shed Brisbane in West End, Riot Art and Craft online or any other art store in your local area.

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## WHAT IS INCLUDED IN THE STUDIO?

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Basics:

Water buckets

Easels & tables

Rags, paper towels

Detergent

Projector use (when available)

## DRAWING MATERIALS LIST:

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**Drawing course:** your reference material will come in handy later on

A **basic drawing kit** is available for purchase in the studio **includes:**

- Graphite pencils set (minimum 2B, 4B, 6B)
- Willow charcoal
- Compressed charcoal x 1
- White charcoal x 1
  - Optional: Sepia/tan colours or grey tonal scale
- Eraser x 1
- A3 art journal (with cartridge paper)
- Paper stump blenders

**You will also need (not included in the Drawing Kit):**

- Wet wipes optional (to clean hands); optional barrier cream for hands (health and safety)
- For charcoal and pastels: large rag or a towel to catch charcoal or pastel dust (health and safety)
- Ruler
- Sharpener
- Images (see Images/Reference guidelines info)
- **Optional extras:**
  - Charcoals: optional colours, e.g. browns/burnt sienna/sepia/tan colours or grey tonal scale (Come in a variety of brands, Conte is lovely!)
  - COLOUR: Soft pastels, oil pastels and watercolour pan sets, aqua flow brush (water-filled brush).
  - Spray on fixative or Matt Spray – to seal charcoal, pastel or drawings.
  - PASTELS – if you are using pastels, we ask to please bring a sheet or old towel underneath your work, to collect any pastel dust.
  - Water-soluble pencil
  - Coloured pencils
  - Black ink

## PAINTING MATERIALS LIST:

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### ALL PAINTS – GETTING STARTED – PLEASE HAVE:

- **Your reference images** (Read our Reference Guidelines)
- **Paints**
- **Gesso** (NOT FOR WATERCOLOUR)
- **Tear off paper palette**
- **Soft synthetic (taklon) brushes of variety sizes and shapes**
  - **Watercolour:** specific watercolour or soft brushes)
- **1 WIDE taklon brush**
- **Palette knife** (smaller size) (NOT FOR WATERCOLOUR)
- **A surface to paint on: canvas** or canvas paper (not fabric)
  - **Watercolour:** 300gsm paper or thick watercolour/mixed media boards
- **Sketch book** (for notes, tests and sketches)
- **Pencil (or willow charcoal), eraser/sharpener**
- **Ruler**
- **Masking tape** (approx. 3 cm wide)
- **Baby Wipes** (are fabulous for cleaning hands/brushes)
- **Plastic (thin latex style) gloves** (protect hands from paint for health and safety) & optional: **hand barrier cream**

### OPTIONAL ADD ON:

- **White 'magic' sponge** for cleaning (erases pencil and paint easily!)
- **Incredible brush cleaner (Chroma):** fabulous non-toxic cleaning fluid – great for clothing and oil paint too

### ACRYLIC EXTRAS:

- **Optional – Retarder medium** (prolongs working time of acrylics)

### OIL PAINTING ALSO REQUIRES:

- **PAINTS:** water based or traditional oils
- **Linseed oil** (for medium and cleaning brushes in studio)
- **Brush cleaner** (e.g. Chroma Incredible Brush Cleaner; dishwashing liquid)
- **Odourless solvent (or Langridge low toxic solvent)** (to use or clean brushes at home at your own discretion)
- **2-3 jars**
- **Paper towels; rags** (bring your own for oil use)
- **Large towel** (for table to catch any oil paint splatters)

### WATERCOLOUR ALSO REQUIRES:

- **Board** for taping paper on
- **Optional extra:** Masking fluid + toothpick

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## COLOUR SELECTION FOR PAINTS – ACRYLIC, OIL, WATERCOLOUR

(More details below)

BASIC MIXING PALETTE	GOOD TO ADD
Lemon yellow	Warm yellow (Cadmium or another)
Permanent Rose (or Crimson)	Warm Red (Vermilion or Scarlet Lake)
Cerulean blue (or pthalo blue)	Ultramarine Blue
Paynes grey	Burnt umber
Burnt Sienna	Yellow ochre
Titanium white	Black
	Pthalo green (optional)

## BASIC MATERIALS EXPLAINED

<b>1. GESSO</b>	<p>This is a white paint which is called a primer. It is important for preparing the surface of a canvas. For a SMOOTH surface, lightly sand in-between layers.</p> <ul style="list-style-type: none"> <li>• Chromacryl Gesso Primer is a good choice (avoid Mont Marte Gesso – too glossy).</li> </ul>
<b>2. PAINTS</b>	<p style="text-align: center;"><b>A VERSATILE PALETTE MAY INCLUDE:</b></p> <p><b>Warm and cool blue, warm and cool red, warm and cool yellow, pthalo green, titanium white, burnt umber, burnt sienna, paynes grey, yellow ochre. Optional: black.</b></p> <p><b>Mixing neutrals, such as brown or grey:</b> red + yellow + blue (+ white)  <b>Mixing burnt umber or black:</b> Burnt Sienna + Ultramarine Blue</p> <p><b>Portrait colours – optional extras:</b> Skin tone base</p> <p><b>Apelles/Zorn palette (traditional – great for portraiture):</b>          Yellow ochre, vermilion (or cad red), white, black</p> <p style="text-align: center;"><b>PAINT brands:</b></p> <p>Artist or student quality acrylic or oil paint is fine –better quality paint are easier to work with</p> <p><b>ACRYLICS:</b>          Atelier Interactive, Matisse Structure, Liquitex Basics and Holcroft professional paints; A2 is a great student range! Avoid Global acrylics and Mont Marte as your main source of paint. Jo Sonya acrylics tend to darken quite a bit once dry. It is okay to have a couple of these tubes in your collection.</p> <p><b>OILS:</b>          Winsor and Newton WINTON oil colour (high quality student oils), Pebeo, Daler-Rowney, Art Spectrum, Mont Marte professional oil colours, and more.</p> <p><b>WATERCOLOUR:</b>          Cotman (student tubes), Winsor and Newton (professional and lovely!), Art Spectrum.          White gouache (art spectrum or other brands)</p> <p style="text-align: center;"><b>COLOURS LIST:</b></p> <p><i>Different brands may have different names for similar colour pigments, but the following are some fairly standard colour names. <b>SOME colours are interchangeable</b> – e.g. Yellow ochre or raw sienna may be used in similar ways.</i></p> <ul style="list-style-type: none"> <li>• <i>Warm and cool red (Warm: cadmium red, vermilion or scarlet lake. Cool: permanent rose or alizarin crimson)</i></li> <li>• <i>Warm and cool blue (Warm: ultramarine blue. Cool: cerulean blue or pthalo blue)</i></li> <li>• <i>Warm and cool yellow (warm: cadmium yellow or deep yellow. Cool: lemon yellow or transparent yellow)</i></li> <li>• <i>Titanium White</i></li> <li>• <i>Burnt Sienna</i></li> <li>• <i>Burnt Umber (or/and Raw Umber – cooler colour)</i></li> <li>• <i>Yellow Ochre (or Raw Sienna)</i></li> <li>• <i>Payne's grey</i></li> <li>• <i>Black</i></li> <li>• <i>Optional: Pthalo green, skin tone base, unbleached titanium or cream/off white.</i></li> </ul> <p>ACRYLICS: In the Jo Sonya's brand: skin tone base and brown madder are nice extra colours. Atelier brand - Quinacridone Magenta is lovely! Crimson is a nice red in this range too.</p>
<b>3. CANVAS</b>	<p><b>Stretched canvas (already made) on timber frame</b> or canvas board. Canvas boards can warp over time.</p>

	<p><b>Canvas paper</b> (not the fabric kind) is a lovely alternative. This is taped onto a board with masking tape, then gesso is applied.</p> <p><b>SIZE:</b> For beginners – don't work too small or too large. Around the 60 cm on the edges is good. Tiny canvases are often challenging to work with. Make sure it is proportional to your image/intended art piece – or you have an idea of how you will or will not fill the space/void. Consider design when choosing a size.</p>
<b>4. VARNISH</b>	<p>To protect finished paintings. Brush on or Spray varnish.</p> <ul style="list-style-type: none"> <li>• <b>ACRYLIC PAINTINGS:</b> water based</li> <li>• <b>OIL PAINTINGS:</b> solvent based</li> <li>• <b>SOFT PASTELS:</b> sprayed with fixative or varnish or matt medium (possible to brush over with a wet varnish after many sprayed on layers – a little bit risky).</li> <li>• <b>WATERCOLOUR:</b> can be layered with a spray on varnish but not necessary; are usually framed.</li> </ul>
<b>5. BRUSHES</b>	<p>A selection of sizes and styles (eg. Round, flat, filbert and liner) - make sure you have a few bigger brushes. Include a <b>large flat brush</b> for painting backgrounds and using gesso. You can add to your collection when required.</p> <p>Mont Marte gallery series and professional brushes are great prices and last a long time when cared for! Go for the softer synthetic hairs mainly – with a couple of HOG hair (hog hair brushes are good for texture and oil painting).</p> <ul style="list-style-type: none"> <li>• <b>WATERCOLOUR:</b> synthetic soft brushes are fine! This may be a personal preference, but the 'standard' watercolour brush is quite soft and flexible.</li> </ul>
<b>6. PALETTE</b>	<p>For mixing paint – a disposable paper palette is preferable.</p> <ul style="list-style-type: none"> <li>• <b>OIL PAINTING:</b> may use a plastic or timber palette (bring some cling wrap to cover it)</li> <li>• <b>WATERCOLOUR:</b> a plastic palette with wells, or one which folds over and transportable.</li> </ul>
<b>7. PALETTE KNIFE</b>	<p>To use for mixing paints and applying texture mediums. Cleaning palettes</p>
<b>8. STORAGE FOR PAINT</b>	<p>Acrylic and oil paint may be stored in a fridge or freezer for longer lasting paint. A large clip folder used for paper to fit an A4 palette is very useful (e.g. from Officeworks).</p>
<b>9. PAPER</b>	<ul style="list-style-type: none"> <li>• Watercolour: the type of paper is important. <ul style="list-style-type: none"> <li>○ 300gsm (preferable) to 600gsm paper</li> <li>○ Mixed media or watercolour boards</li> </ul> </li> </ul>
<b>OPTIONALS &amp; MIXED MEDIA EXTRAS</b>	
<b>EXTRAS – WE CAN CHAT ABOUT THESE!</b>	<p>Any other item you think you may like to try and use – we can add to your collection as you go.</p> <p><b>MIXED MEDIA PAINTINGS, SURFACES AND JOURNAL WORK:</b></p> <ul style="list-style-type: none"> <li>- <b>TEXTURE PASTE OR MODELLING COMPOUND.</b> Texture paste is fantastic for creating texture and a bit of 3 dimension to your canvas. It is versatile and can be used in mixed media drawings.</li> <li>- <b>GEL MEDIUM:</b> Glossy version of a modelling compound used to create texture</li> <li>- Tissue paper, fabric, hessian (and other materials or small found objects) for collage work</li> <li>- Texture tools can be great – basically, any item that can create texture with paint and modelling compound (toothbrush/sponge/fork etc).</li> <li>- PVA glue or binder medium as an adhesive</li> <li>- Coloured pencils, water soluble crayons (eg. ), pastel pencils,</li> <li>- Matt gesso: has more grit on the surface – great for drawing on! Glossy gesso cannot be drawn on</li> <li>- Black or coloured ink</li> <li>- Conte pastels: mix between a charcoal and a pastel, but coloured! Beautiful to draw with.</li> <li>- Matt spray to seal drawings</li> </ul>