



MATERIAL LIST:

Expressive Paint Handling (Summer 2021)
with Brian Burnett (Questions: brian.burnett@tsa-art.com)

Please keep all purchase receipts in case items need to be returned.

Note: Students should be prepared to begin painting in the first class.

Acrylic Colour List:

Colours

Tube size

Titanium White	150 ml.
Zinc White – (optional) – excellent for glazing with white	
Yellow Ochre	60 ml.
Burnt Umber	
Ultramarine Blue	
Phthalo Blue (green shade)	
Phthalo Green	
Sap Green	
Quinacridone Crimson or Alizarin Crimson	
Azo Red light or Naphthanol Red light or Pyrrole Red light	
Cadmium Yellow Light or Hansa Yellow	
Cadmium Yellow Deep or Dairylide Yellow	
Dioxazine Purple	

Recommended Brands: Golden, Liquitex, Tri-Art. Note that colour names may vary with manufacturers.

Optional – Golden Open Acrylics (these stay wet longer and have respective mediums).

(cheaper paints do not lead to better paintings. Inexpensive paints have a lower pigment to filler ratio)

Acrylic Mediums

Golden's Glazing Liquid in either satin or gloss	265 ml.
Heavy Gel. Gloss or Matte	237 ml
Molding Paste	"
Black gesso	

Palettes: For acrylics, it is recommended to use a "*Masterson Sta-Wet Palette*" These palettes have lids and keep acrylics wet for hours and days of use. Palettes come with the necessary sponge and palette papers. Optional: purchase a palette paper refill paper pack for future use. Replacement for wet surface sponge is Simoniz Synthetic Chamois (available at C.T & Walmart in the auto sections.)

Continued on the next page....

Brushes and Painting Knife(s):

Hogs Bristle or Synthetic brushes - (long-handled)

Rounds - # 1, 4, 6, 10

Flats or Filberts - # 1, 4, 6, 10 –if you have a lot of brushes, use these before purchasing more.

1 – Sabeline # 2 – (short handle) used for signature/detailing brush

2 – steel Painting Knives – 30mm wide blade, on pointed palette knife

1 - 38 mm Synthetic Bristle – house painting brush. Used for applying Gesso etc

Source material:

- It is the student's responsibility to provide their source materials, either photos, personal sketches etc. For those with less experience, I would recommend starting by copying a Tom Thompson painting then branching out into their work as the workshop evolves.
- Second, to this, this technique is also suitable for non-image painters with a desire to paint impasto-based abstracts. Much of this will be made clearer after the intro session in the first class.

Sketchbook: if you do not have one, I suggest. Robert Bateman* sketchbook: The 110lb paper is acid and chlorine-free and is extremely durable even when used with water-based paints. The Robert Bateman Sketchbook is available with fifty sheets in 11"x14" wire bound books @ Curry's Art Supplies.

* If you already have a sketchbook, use that.

Drawing supplies: Students can use whatever they are used to.

Coloured watercolour pencils are recommended for foundation sketches on a painting surface. A few colours are fine, one light and one dark.

For thumbnail sketches graphite pencils or my favourite – Faber Castell - Pitt Artist Pens available in sets of 4, with various tones, sepia, black, grey or brown.

Surfaces:

Minimum size - 14" x 16" pre-stretched canvas or wood panels.

You may find wood panels easier to work on with impasto techniques. Larger sizes are good for those comfortable with scale. Due to skill levels and personal traits, the number and size of panels may vary from student to student over the eight weeks.