

## Course Materials

This is a suggested materials list so feel free to bring additional materials. If you are on a budget, please refer to the *'Mandatory Colours'* at the very bottom of this list (# 25). I go into detail describing each item and include some tips, so this list appears larger than it actually is. Please read it fully to prepare for the course. Essentially all you need are your basic painting supplies along with prepared surfaces. A quick summary in **BLUE** below:

- Paints (oil or acrylic)- refer to list (#25) for colours
- Acrylic Gesso- white
- Mediums- refer to list for acrylics or oils
- 5 Canvases (no smaller than 18 x 24 inches)
- 2 Canvas (no smaller than 20 x 30 inches)
- 2 sheets of Stonehenge Paper (22 x 30 inches)
- How to prepare paper & canvas surfaces- see # 5 below
- Brushes (synthetic & natural)- please refer to list
- House brush
- Brush cleaners
- Palette
- Palette knife
- Rags
- Paper Towel
- Containers for solvents & mediums (in oils)/ Water (for acrylics)
- Masking tape
- Painting Board (for backing Stonehenge paper)
- Paper Clips

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### 1) Paints

Oils & Acrylics are both welcome. At the bottom of this list (#s 20-24) are recommended colours, brands and mediums for both oils and acrylics. At the very bottom of this list (# 25) is a list of *'Mandatory Colours'* if you are on a budget.

### 2) Gesso

Acrylic white *Gesso* is an archival primer for both acrylic & oil paintings. See below (#5) for directions on preparing surfaces with this primer.

### 3) Stonehenge Paper

2 sheets (22 x 30 inches)- each sheet is to be primed and prepared (see below #5)

- Note: Some people dislike the smoothness of paper preferring the absorbency and texture of canvas. Feel free to bring similarly sized canvases instead. Each sheet will have a 30-minute pose on it.

### 4) Canvas

Listed below are suggested sizes. Free to scale up if you like working larger, but I don't recommend scaling down. If you prefer canvas vs. paper, feel free to replace the aforementioned papers with canvas at a similar scale.

- 5 canvases (no smaller than 18 x 24 inches)- Each canvas will have a 3-hour painting on it.
- 2 canvases (no smaller than 20 x 30 inches)- One canvas is for an all-day pose (5.5 hours), the other canvas is for a 2-day pose (11 hours).

### 5) Preparing Surfaces

Using a 4-inch house brush (or even a roller), prepare all surfaces with *acrylic white gesso*. Do not worry about the gesso being evenly smooth or anything picky like this; rather allow the random textures from hand-made brushstrokes to remain. Keep the textures simple however, as we do not want too much 'visual noise' complicating things. Using a fan to speed up the drying time between layers is highly recommended!

- Stonehenge Paper: Apply 2 layers of gesso, allowing the 1st layer to dry 100% before applying the

2nd. Following this, I suggest *tinting* these paper surfaces with a neutral background colour of your choosing. This can be a mid-tone grey, olive green, bright red, etc.

- ☒ **Canvas:** Canvas is very absorbent (vs. paper/ panel), requiring 3-4 layers of gesso. With store bought pre-primed canvases, please apply additional 1-2 layers of gesso, as they usually have only one layer sprayed on and are too absorbent. Following this, I suggest *tinting* these surfaces with a neutral background colour of your choosing. This can be a mid-tone grey, olive green, bright red, etc.

NOTE: Whatever colours you do choose for your backgrounds, aim for 'mid-tones'. Referring to the greys below, try not to go any darker than the grey on the left or any lighter than the grey on the right. This will keep you in a mid-tone range- ideal for figurative painting! Although it is exciting to play with highly textured and expressively painted backgrounds, please keep it simple for this course with calm backgrounds.



## 6) House Brushes

2, 3 and 4-inch house brushes are great for preparing your surfaces with gesso, as well as laying in background colours and dragging paint in the 'loaded brush' technique. I suggest 2-3 brushes.

## 7) Brushes

I suggest having a wide variety of sizes and shapes, to constantly restock and always splurge with brushes. With your most preferred brushes, be sure to have at least 3 of each (one for darks, mediums, lights), as 3 values builds 3-dimensions. I generally use medium sized *Flats & Angles* to block in the figure, smaller sized *Brights & Filberts* to articulate smaller planes and round edges, and lastly very small *Rounds & Brights* to articulate very small detailed dark marks (nostrils, eye creases, mouth opening). Below are some considerations in choosing and using your own brushes:

- ☒ *Round-* ideal for clean lines, both detailed (small sizes) and expressive (larger sizes)
- ☒ *Flat-* similar to *bright* with extra flexibility (longer hairs), so more expressive and gestural
- ☒ *Bright-* ideal for building 3-D forms with block-like marks and planes
- ☒ *Filberts-* builds form well with wide range of organic marks and rounded edges
- ☒ *Fan-* ideal for blurring and softening edges
- ☒ *Angle-* creates clean edges and straight lines, effective blurring with dragging marks
- ☒ *Mop-* (optional) creates expressive marks, good for backgrounds or 'chunky' mark making.
- ☒ *Ringer-* (optional) similar to *round* with added flexibility, more expressive



## 8) Synthetic-Hair Brushes

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For small detailed work (eyes, nostrils, ears, etc.), I highly recommend using synthetic *Brights & Rounds* in small sizes (0,1,2). Synthetic-hair brushes are excellent for controlled brushwork, mechanical edges, fine lines and smooth blending. This generally results in a clear graphic quality. Synthetic hairs hold less paint than natural hairs however, so you'll have to reload your paint more often.

### 9) **Natural-Hair Brushes**

I suggest using natural hairs for most of your figurative painting. These are excellent for expressive brushwork, providing a more painterly and organic feeling. Natural hairs also hold paint more than synthetic hairs, so you don't have to reload the paint as often.

### 10) **Cleaning Brushes**

There are several approaches I use for cleaning brushes:

- ☒ **Acrylics**- rub off any excess paint in your brush onto a paper towel before putting in the sink then rinse your brush with *dish soap & water* until suds are created.
- ☒ **Oils**- rub off any excess oil paint in your brush onto a paper towel then use OMS (Odourless Mineral Spirits) to remove the remaining paint. Then rinse your brush with *dish soap & water* until suds are created.
- ☒ **Murphy's Floor Cleaner** (for oils) is an alternative to dish soap, as it partly conditions the bristles. Soap has a tendency to dry and burn bristles, so you can leave your brushes in a bath of Linseed oil.
- ☒ **Linseed Oil** (for oils)- I make a shallow pool of Linseed oil in the reservoir of a painting tray (typically used for paint rollers) and lay my brush ends in this. This keeps oil brushes in the best shape!

### 11) **Palette**

I recommend not using wood or plastic palettes, as you cannot remove paint 100% once paint has dried on its surface. Try the following:

- ☒ **Glass**- Ideal for your personal studio, as you can scrape ALL of the paint off easily with a scraping x-acto blade (found at house painting stores). Place a white or neutral grey piece of board or foam core underneath the glass, allowing you to see the colours clearly on top.
- ☒ **Chloroplast boards**- Good for oil painters, a lightweight and easily transportable alternative for classes is 'chloroplast' plastic boards. Art stores and some lumber stores sell these in large sheets, which can be cut down to size (15 x 20 inches is good).
- ☒ **Sta-Wet Palette**- I recommended this for acrylic painters to keep your paints on your palette wet throughout the painting process. Get the large one (16 x 12 inches or larger).

### 12) **Palette Knives**

Bring 3- 4 metal or aluminum only (no plastic). We'll use these for mark making as well as for mixing colours.

### 13) **Rags**

White cotton, minimal textures, like old bed sheets or t-shirts. The more the merrier!

### 14) **Paper Towel**

I recommend industrial weight blue paper towel found at painting and lumber stores. It absorbs 10x stronger than normal paper towel. I also use normal white paper towel or toilet paper for basic clean up.

### 15) **2 Empty Yogurt Containers + Lids** (750g)

- Holds painting mediums and/or water. Alternative containers are welcome.

### 16) **Gloves**

- For added safety use acrylic latex gloves to keep harmful chemical agents from absorbing into the body. This is necessary only if you are a particularly messy painter or are using rags, otherwise there's no need for gloves within general painting practices.

### 17) **Tape**

- ☒ **Masking Tape**: I suggest using 2-inch wide regular masking tape (yellow in colour) to properly stick Stonehenge paper to boards.
- ☒ **Green/ Blue Painter's Tape**: Not mandatory for this course. Ideal for masking off sections within the painting. I suggest getting 2-inch and 1-inch thicknesses for your studio, but for this course either

will do.

### 18) **Painting Board**

Used to back paper studies. No smaller than 22 x 30 inches if possible, so that they fully back the Stonehenge paper at this size.

### 19) **Paper Clips**

- Bring 2 paper clips to attach the Stonehenge paper to the painting board.

### 20) **Oil Mediums**

Mixture of Fast Drying Oil Medium: *Odorless Mineral Spirits + Walnut Alkyd + Linseed Oil*.

Mix 1/3's evenly and mix in a glass masonry jar with a lid. Bring to class.

- Odorless Mineral Sprits: 1 litre (\$10-12)

- Walnut Alkyd: 237 ml (\$8-10)

- Linseed Oil: 500 ml (\$8-10)

Cold Wax Medium: 8oz. or 16 oz. (\$12 or \$22)- OPTIONAL for this course

This is an ideal oil medium to build textures quickly with a matte finish. Depending how thick the application is, this can sometimes take a while to dry. Great for creative/abstract approaches!

### 21) **Acrylic Mediums**

H2O Spray Bottle: water is your friend to slow down fast drying acrylics, so please ensure you have a water spray bottle!!!

Acrylic Matte Medium: 500ml (\$10-12)

This is a versatile medium. Used to extend a colour further as well as makes great glue

Slow Drying Acrylic Retarder: 8oz. (\$12)- optional

This extends the drying time allowing you to explore acrylics for longer periods of time before they dry up.

Acrylic Gel Medium: 8oz. (\$12-15)- optional

This is an ideal acrylic medium to build textures quickly in both gloss and matte finish.

### 22) **Oil Brands**

I use a combination of *Gamblin, Holbein, Winsor & Newton, Stevenson, Kama, and Graham's*. More expensive brands like Williamsburg are lovely, but pricy.

If you're trying to save money, I suggest *Stevenson* (found at Opus Granville Island).

Do not use cheaper student-grade brands like *Winsor & Newton's 'Winton', Opus' & De Serres' in-store brands, Amsterdam, Rembrandt, Van Gogh and Pebeo*. These usually result in muddier painting experiences. In short, they have too much filler and not enough pigment, so the colours don't blend very well after 2-3 colours.

If you are using *Winsor & Newton*, I suggest buying the colour Burnt Sienna in another brand, as their hue is far too orange. This is an important colour in flesh tones. Any other brand is fine.

### 23) **Acrylic Brands**

I use a combination of *Stevenson, Winsor & Newton, Golden and Kroma* (located in the Netloft on Granville Island). *Kroma* are cheapest and good quality!!

I suggest **not** using *Liquitex, Chromacryl, Montana, Van Gogh, Rembrandt, Amsterdam or Opus' & De Serres' in-store brands*. In short, they have too much filler and not enough pigment, so the colours don't blend very well after 2-3 colours meet.

### 24) **Paint Colours- Oils & Acrylics**

Below is a list of 'suggested' colours in both oil and acrylics. If you can get everything on the list- great! If however you're on a budget, see the list of '*Mandatory Colours*' below (#26). Some pigments are terribly expensive such as Cobalt and Cadmium. Most companies make a cheaper version called 'Hue'. So instead of

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buying a \$28 tube of Cobalt Blue, you can buy a \$12 tube of 'Cobalt Blue *Hue*'. These do not have the same 'tinting power' as the original pigments, but still get the job done.

### Suggested Colours

- *Titanium White*
- *Flake White Replacement*- by Winsor Newton (a very thick white ideal for impasto textures!)
- *Zinc white (for glazing only)*
- *Mars Black (or Iron Oxide)*
- *Yellow Ochre*
- *Raw Sienna*
- *Burnt Sienna*
- *Burnt Umber*
- *Raw Umber*
- *Cadmium Red Light*
- *Cadmium Red Deep*
- *Alizarin Crimson Red*
- *Quinacridone Red*
- *Venetian Red*
- *Vermillion Red*
- *Cadmium Yellow Deep*
- *Cadmium Yellow Light*
- *Cobalt Blue*
- *Ultramarine Blue*
- *Van Dyck Brown* (for glazing)
- *Chromium Oxide Green*
- *Viridian Green*
- *Manganese Violet* (only in oils)
- *Dioxazine Purple*
- *Jaune Brilliant No.4 and No.2* (only in Holbein oils)
- *Phthalo Blue*
- *Phthalo Green*
- *Permanent Green Light*
- Gamblin's '**RADIANT**' oil series: Green, Yellow, Blue, Turquoise, Violet, Red & Magenta. These are high saturation colours, ideal for artists experimenting with artificial contemporary colours. Highly recommended!

### 25) **Mandatory Colours**

- *Titanium White*
- *Yellow Ochre*
- *Burnt Sienna*
- *Burnt Umber*
- *Alizarin Crimson Red*
- *Cadmium Yellow Light Hue*
- *Cadmium Red Light Hue*
- *Dioxazine Purple*
- *Viridian Green or Chromium Oxide Green*
- *Ultramarine Blue or Cobalt Blue Hue*