

Ron Hicks Class Supply list

I encourage you bring the materials you are working with. Most of the dialog you will encounter during this workshop will be about visual ideas and less about the materials you use. You may find the list I have suggested will be close to some of the materials you already have. Students that want to try something other than what they currently use or for those that are new to painting may find this useful.

Brushes

As aforementioned you can bring pretty much what you currently use or utilize what is mentioned below:

I suggest filberts. Filberts are kind of like using a flat and a found brush all in one. You will find they can get a lot of use out of them without buying a whole bunch of brushes. You can later decide if using a flat or round is more beneficial. To start, I suggest buying numbers 1, 2, 4, 6, 8, 10, and 12. If you are on a budget, its good to at least buy 2, 6, 10 or 12. I wipe or clean my brushes with paper towel or cloth.

Paint

If you are just starting out the student grade paints are just fine. The student grade paints tend to have less pigment and more fillers and additives in them. They may also have hues that are similar to the more expensive pigments.

The colors I usually use on my palette are as follows:

Alizarin Crimson or Florentine Lake (Robert Doak)
Burnt Sienna or Quinacridone Orange (Grumbacher)
Cadmium Red Light or Vermilion
Cadmium Red Dark
Cadmium Yellow Light
Cadmium Yellow Dark
Cobalt Blue
Titanium or Flemish (flake) White
Ivory Black
Sap Green
Ultramarine Blue
Van Dyke Brown
Viridian Green
Yellow Ochre

Easel/ Palette

I recommend traveling light and keeping your working area a small as possible. I usually use a French Jullian easel or Pochade box. I like to paint on a a wood palette or glass (easier to clean).

Canvas or painting surface

Please feel free to use the surface you normally work on. I prefer to work on linen canvas but cotton duct or gessoed board can work as well. Cotton duct canvas is

usually less expensive than linen canvas and both can be purchased raw or primed, pre-stretched or un-stretched. Linen and canvas can also be bought in rolls. If you buy it in a roll you will have to stretch it yourself which means you will have to buy stretchers bars, canvas pliers, and a staple gun to prepare your canvas. Sometimes it is easier starting to buy it pre stretched but in the long run it is much less expensive to do it yourself.

As mentioned above another economical surface you can paint on is one that is covered with gesso. Gessoed panels are available on the market, however as mentioned earlier it is much cheaper to buy gesso, hardboard (like Wood or Masonite), a brush and prepare your own. If you are planning to make your own panels I suggest using an acrylic gesso it seals the board better. Once you have picked the size of board you are going to cover, apply three even uniform coats sanding in between coats. Allow each coat to dry before moving forward. It's probably a good idea to seal several panels at one setting.

For the class you may want to bring a few larger canvases (16x20 and above) as well as several smaller canvases for quick value or color studies (about 9"x12" or 11"x 14"). It is ok to use one of the larger surfaces for studies and divide into 2 to 4 sections. We may not utilize all of them, but it is good to have them available.

Thinner

I use an odorless mineral spirits. It's a little less toxic than turpentine with almost no smell.