

Cloud House Arts

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finepetportraitstudio.com

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Materials List

WATER CONTAINER, LARGE

PAPER TOWELS

Heavy body Liquitex Acrylics preferred

For your first few classes you'll only need Burnt Sienna, Titanium White, and Mars Black.

Suggested color selection

Collect at least two from each category, preferably three. You'll be able to sample additional colors from the teacher's collection and add them to your paint box over time.

Try to avoid purchasing the student grade version of these paints if possible - the Liquitex ones are called "Basics" - they are less expensive, but most students find them kind of frustrating to work with because the low level of pigment in their composition makes it hard to cover the canvas effectively.

Reds: Cadmium Red Light, Cadmium Red Medium*, Naphthol Crimson, Alizarin Crimson.

Greens: Chromium Oxide Green*, Brilliant Yellow Green, Cobalt Green

Yellow: Turner's Yellow or Naples Yellow, Cadmium Yellow Light*, Yellow Orange Azo*

Blues: Ultramarine Blue*, Cobalt Blue, Light Blue Permanent

Purples/Violets: Brilliant Purple*, Quinacradon (used to be called Acra) Blue Violet, Light Blue Violet, Prism Violet*

Browns: Burnt Sienna, Burnt Umber

Titanium White

Mars Black

Gesso: Essentially a primer, gesso is painted over any surface to prepare it for painting by making it less porous. Most pre-stretched canvases are pre-gessoed, but if you find that you prefer a very smooth surface you may want to add an additional coat or two. You should also use gesso to prepare any non-canvas surface you'd like to try, like masonite or wood board.

Media - THESE ARE OPTIONAL

Recommended:

Gloss medium OR GLAZING MEDIUM: Mixed with the paint to create a glossy finish, to create sheer glazes, or to allow the paint to flow more freely over rough canvases. Also can be brushed or rolled onto the finished painting.

Retarding medium: mixed into the paint, it keeps acrylics from drying as quickly (for those of you accustomed to oils).

Matte medium: Mixed with the paint to create a matte finish. Also can be used to soften colors and to create certain spatial effects.

Brushes

I recommend working with bristle brushes, brights, flats, or filberts in a variety of sizes from 2 - 12. Synthetics are cheaper, but I find them too soft and floppy to work heavier paints. **Robert Simmons Signet Series** brushes work very well with acrylics, and some Princeton and Wilton (by Windsor-Newton) brushes work well.

The Artist's Loft Series do a good job too. If I had to choose four essentials, I'd buy a set of Brights in sizes 2, 4, 6, and 10.

If you like to work in detail be sure to have at least two small angled shaders on hand as well: Loew - Cornell shaders are my favorites, in the 3400 series, but Princeton also makes a good set of shaders as well.. Shader sizes 1/8, 10/0, and 12/0 are in my collection, but you can do just fine using only the first two.

Palette

This is a highly personal choice. Some people like the convenience of the tear- off disposable paper palette pads, while some prefer glass or wood. Personally, I love my trusty old white enameled butcher pan. The white background allows me to see colors accurately, the enameled surface cleans up easily and it's practically indestructible. The important thing is to find one that you'll be comfortable with. Whatever type you prefer, get the largest palette you can find – since acrylics dry so quickly, you'll need all the space for mixing color that you can get.

Canvas

For the first few exercises, a set 11 x 14 or so cardboard canvas boards should do just fine (some stores have them in packs of three). You can even Gesso over them and reuse them for other quick studies if you want to.