

STUDIO INCAMMINATI

SCHOOL FOR CONTEMPORARY REALIST ART

PAINTING MATERIALS

Participants are not required to use the same materials as I do. These are only recommendations based on what I currently use.

PAINT

My palette is always changing, but these are some colors that I have find useful for observational painting. Preferred brands are mentioned when relevant, otherwise Williamsburg and Michael Harding are of high quality but more expensive, so Gamblin and Winsor Newton are good alternatives. Please avoid student grade paints.

CORE Palette

GRIFFIN ALKYD Titanium white

Yellow lake (Michael Harding)

Yellow Ochre

Cad red light or Cad orange

Winsor Red (Winsor Newton)

Quinacridone Magenta

Burnt umber

Ultramarine Blue

Optional Colors

Unbleached Titanium white (Gamblin)

Bright Green lake (Michael Harding)

Violet grey (Dick Blick)

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Emerald Green (Gamblin)

Sap Green (Michael Harding)

Palette

I use a wood palette with a patina from wiping down mixed paint after each day of work. If you have a new palette please seal it by applying several coats of linseed oil and/or liquin to prevent the wood from being too absorbent. Feathers Touch palettes and New Wave palettes are excellent options. Glass palettes are a good alternative as well.

MEDIUM

I'll use a mixture of 50/50 linseed oil and gamsol. I also use a small container with a lid for storage.

SURFACE

Linen

I recommend students bring either oil primed or acrylic primed linen canvas, please no cotton canvas. I will be using **Claessens 12 SP** linen, toned *very* lightly. Canvas may be stretched or unstretched. If unstretched, please bring a board and tape to mount it.

Some other brands of linen:

Claessens oil primed linen, 13DP

Centurion oil primed linen

Frederix oil or acrylic primed linen

Panels

You may also bring prepared panels, Masonite or wood, gessoed with an acrylic primer. Liquitex and Grumbacher are both good brands of gesso.

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Some commercially prepared panels are acceptable as well—Gessoboard and Richeson are both fine options.

Sizes may vary according to personal preference, but due to the short nature of the class, something around 16x20 should be suitable.

BRUSHES

I use a variety of brushes, from softer synthetics to stiffer bristles. It is recommended to come with a range for yourself, from smaller point brushes to larger ones for massing in color. But also please feel free to bring what you normally use and are comfortable with. Here some brands, shapes, and sizes that I frequently use:

Robert Simmons Bristle brushes, filberts, flats, or rounds, sizes 4,6,8.

Langnickel Majestic synthetic brushes, flats, sizes 8,10,12

Raphaël Karael series, synthetic brushes, rounds or filberts, 2, 6, 8

Blick Scholastic Wonder White, rounds/filberts, 2,4,8

OTHER MATERIALS

- Palette knife

-Liquin (small, optional)

-paper towels/ rags

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-odorless solvent

-ruler (optional)

-geometry compass (optional)

-view finder/ view catcher (optional)