

Limited palette supply list

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I don't require my students to have my exact palette or supplies, but the quality of paint, paper and brushes I use allow me to get the results that I do.

Please have a transparent warm staining yellow, pink and phthalo blue and phthalo green! (Aureolin is too green, Cadmiums are semi-opaque and don't work well for layered glazes) I use mostly transparent staining paints. I use the Indanthrene Blue, Perylene Maroon, phthalo green and phthalo blue to make my blacks. I strongly urge students to use a good quality professional paper. **I have recently been using Fabriano 300 lb. bright white cold press. Hot press paper will not work well for this class.** Cold press or rough. I have stopped using Arches as there are too many problems with sizing. Old paper is also subject to sizing problems and should be saved for something other than a class or workshop setting. If you have a paper you are using and like, then of course, use that. Email me with specific paper or color questions.

This is the palette I will be using for this class.

- * **Permanent Yellow Light –Mijello Mission PY154 T**
or Turner Permanent Yellow PY154 (available at Jerry's Artarama)
or Winsor Yellow PY154

- * **Permanent Rose T**
- * **Perylene Maroon (Winsor Newton or Daniel Smith) I use this a lot T**
- * **Indanthrene Blue (Daniel Smith) T**
- * **Phthalo Blue (Red shade) T or Winsor Blue**

- * Sky Blue (Cheap Joes) semi opaque
- * Phthalo Green (Blue shade) T or Winsor Green
- * Burnt sienna
- *Cadmium yellow or naples yellow for coverage at later stages of the painting
- *Titanium white watercolor (for fixing mistakes, if needed)
- * I also use an absorbable ground gesso for fixing and sometimes for under painting

Brushes are important. You need a good **large wash brush**, I use a sable/synthetic W.N. 2" brush. I also paint with it. **I find that a rounded flat brush, (filbert)** is essential for smooth application of paint in many situations. I also use rounds that come to a good point and several cat's tongue brushes. I use sable, sable/synthetic blends and some synthetic, one or two sizes 6 thru 12. I have a couple very small sables for tiny lines.

A scrubby brush, I use a fritch scrubber, 6 and 12. (Cheap joes)

Paper- I use Fabriano 300 lb bright white cold press. **I prefer sheets, not blocks**, so you can wet the back of the paper. 140 lb is also good but dries much quicker.

Palette- A plastic palette with mixing wells, I use Robert Wood. I think it important to have a palette with wells large enough for a generous amount of paint that you can put a larger brush into. I let my colors dry and then spray them. They are more concentrated and easier to work with, in my opinion. Please get your paints squeezed out before the first day of class. **Tiny pinpricks of fresh color won't work for wet-into-wet painting! If you have questions, e-mail me.**

Masking fluid- I use Incredible White Mask

A fine pointed brush for applying mask and a little dish soap

Spray bottles, regular and a **fine mist sprayer (available at a beauty supply)**

Masking tape, paper towels, (I wrap my paper towels around a big car washing sponge)

Mr. clean magic eraser, plain

I use a mechanic pencil, a good eraser

A piece of **gator board** or some hard waterproof board to mount your painting on. Plexi-glass works well to flatten paper during the painting process.

Water container

Hair dryer (I use a Heat-It craft tool, it's quiet and hot)

Extra paper for practice

If you have any specific questions, you can e-mail me kgilesstudio@hotmail.com