

Larry Moore

SUPPLY LIST for XL Abstraction workshops

Don't freak out at this list, you already have 86% of this stuff.

We will be doing smaller exercises the first two days, then we work up in size for the last two. The Bascom has easels but we will have to limit the size of the big canvases to 30x30 or 30x40 max. You can work on stretched canvases, panels or paper taped to board, up to you.

For this class, you can work in acrylics, oil, or the mixed medium(s) and the surface of your choice.

The first 2 days will be spent doing smallish studies (10x10-ish and smaller) exploration exercises, we will then go up in size (30x30 to 36x40) for the remaining days. We just have to warm up to the ideas first. You can work on whatever you are familiar with.

What you will want to bring:

- Sketchbook
- Felt pen (fine), 2b or 8B pencil
- Charcoal is a nice thing to have (not required)
- Roll of 1/4" or 1/2" white artist or painter's tape. The blue stuff is passable but not ideal.
- Bring your usual color/pigment palette with extra amounts of white **but** if you need a recommendation, here it is:
- **Set of either oil or acrylic paints:**

A basic set of split-primaries, + white, black, gray, & a few earth tones. (see list below)

Suggested brands for oils: Grumbacher, Winsor-Newton, Gamblin,
Suggested brands for acrylic: Golden or Liquitex.

Liquid acrylics are a nice addition to tube acrylic, very optional

Bring enough paint for 15 to 20 mid-sized to larger paintings

- Titanium White (2 tubes or largest tube)
For acrylic, I often use gesso as my white to provide more flow.
- Cad yellow light or lemon

- Cad yellow medium or yellow ochre
- Cad red light
- Alizarin or similar
- Ultramarine blue
- Prussian blue
- Burnt sienna
- Gray(s)*
- Black
- Earth colors like yellow ochre, burnt sienna, asphaltum, etc)

*Gray(s) and jewel tones, tints and earth colors like burnt umber or dioxazine purple or radiants and whatever you want to bring are great adds. If you have favorite pigments, bring them.

If you can't find the exact colors don't freak out, just get a range of warm/cool.

• **Mediums:**

Mediums alter the flow, transparency, and dry times. Very handy for a variety of effects that you can't get otherwise.

Mediums for oil: Cold wax (thick additive, dries fast) is optional. Artists painting medium for oil by Winsor Newton, **or** Galkyd **or** Liquin **or** Gamblin solvent free gel alter viscosity, speeds drying, glazing.

• **Thinner** for oil: Gamsol, Turpenoid (blue can) or Mona Lisa, or you can go thinner-free and just use Artists medium or linseed oil. **No** smelly stuff like Lavender oil.

For acrylic: Golden glazing medium, heavy gel medium alters viscosities

• **Can** or container to hold thinners and mediums.

• **Surfaces for sketches and ideas, Days 1 & 2:**

We do a lot of exercises, volume is key. Bring at least 10 or a canvas roll.

For Acrylic: Ten 11x14 to 16x16-ish canvas or gesso'd panels, or stretched, or canvas roll. Or 140lb pad, like Arches cold press watercolor paper or similar for small studies. **Not** thin sketchbook paper.

For oil Ten 11x14 to 16x16-ish canvas or gesso'd panels, or Arches oil paper is awesome, Cold or hot press 11x14 pad or similar,
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Easel – The studio has easels, if you want to bring your own for smaller studies that's fine. The easel you use can be determined by the size canvas you wish to work on. But you don't need to bring one.

•**Palette Knife(s)** (angled, tapered tip) larger knives for bigger canvases

•**Palette:** You will need an adequate mixing space for more paint. **No small plastic daisy-shaped palettes or paper plates.**

•**Brushes:**

For small studies, get a mix of smaller synthetic flats and rounds synthetics. They're affordable.

For larger stuff, bristles are great – sizes 2-12 flats and filberts. You can also **augment** with house paint brushes, chip brushes, or cheaper synthetic flats. I do. Synthetics are optimal for cleaner edges and lines.

•**Other optional but recommended tools:** oil bars, foam brushes, brayers, spreaders, and squeegees, Homax knockdown knife (on Amazon) come in very handy. Anything that can make a mark.

There are no magic brushes. Big canvases need big brushes.

•**Canvases Days 3-4:**

If you want a lot of flexibility on size, bring a roll of canvas, like 54"x 6 yards acrylic primed canvas and scissors. And a backing board to tape them to. **This is only a suggestion.**

If you aren't bringing a roll of canvas:

The smaller 11x14-16x16 stated above)

4 to 8 larger, up to 36x36, canvases for final development. You will only have time for one or two larger pieces unless you already know what you are doing. Most of this is dependent on how fast you work, bring as much as you think you can fill in 4 days. Don't get too crazy.

Surface options: gesso primed heavy paper, cardboard, stretched canvas, birch ply boxes, gatorboard etc

•**Paper towels** (viva) or lots of good painting rags

Phot ref We won't really need any but if you wish to try your hand at abstracting from a source bring images on phone, ipad, laptop, or print

•**Open mind** and a sense of humor

Got a question? stupidindustries@gmail.com