PLEASE NOTE: Public Education courses are held contingent on a minimum enrollment, which is determined two business days prior to a class start date. As a class may be cancelled, we recommend that you do not open or use your materials until at least two days prior to your class start date. This way you are free to return your merchandise without a problem. Students will be contacted only if there is a class cancellation or change.

RE-CALLING HOME IN PAINTING
Felicita Norris
10 Sessions »Saturdays, September 12–November 21
(no session November 14)
10 am–1 pm | Studio 117 | $440
PA1003
Some painting and drawing experience is recommended.

MATERIALS
- Acrylic or oil paint (see below for specific colors)
- Brushes: Approx. 8-10 total: 4-5 medium (around 1-2 inches wide), 2-3 large (< 2 inches), 1-2 detailing
- Palette knife (metal)
- Palette tape
- Sketchbook (required for Figure Painting - at least 8 1/2 x 11)
- Lock (if using studio lockers)
- Brush soap (optional)
- Canvases or other surfaces
  - You will need at least 3 large painting supports (at least 30 x 40 inches) for this class. Acceptable support materials include stretched canvas, panels, prepared paper (gesso, varnish, shellac, etc.), canvas boards, or masonite. PREPARE AHEAD. Students must come to class ready to paint, thus preparations for supports must be done outside of class time. You are welcome to experiment with different surfaces to find the material that suits you best.

If working in oil:
  - Gamsol or Turpenoid (NO TURPENTINE!!)
  - Closed container for solvents
  - Medium—for oils please get linseed oil and one or more of the following faster drying mediums:
    - Galkyd (synthetic, fast drying, glossy, consistency of honey, low odor)
    - Galkyd Light (synthetic, thinner than Galkyd, faster drying, less sticky, low odor)
    - Liquin (synthetic, fast drying, satiny finish, gel-like, low odor)

If working in acrylic:
  - Spray bottle
  - Water container
  - Medium—please get a slow drying medium for acrylics and/or acquire “Golden Open” paints (some techniques will require a slow drying time)
  - 3-inch sponge brush (optional)

PAINT COLORS

REDS
- Alizarin Crimson
- Cadmium Red Medium and/or Deep
 Optional: Quinacridone Magenta

YELOWNS
- Yellow Ochre and/or Raw Sienna
- Cadmium Yellow (Medium and Light)

→Continues on next page
BLUES
• Ultramarine Blue
• Pthalo Blue (Red Shade)
• Cobalt Blue
Optional: Prussian Blue

GREENS
• Pthalo Green (Blue Shade)
• Pthalo Green (Yellow Shade)
• Jenkins Green or Hookers Green
Optional: Olive Green

BROWNS
• Burnt Umber
• Burnt Sienna
• Van Dyke Brown

OTHER
• Titanium White
• Zinc White
• Dioxazine Purple
Optional: Cadmium Orange or similar orange

BRUSHES
I like to touch my brushes and pull on the bristles before I buy them to make sure that the bristles don’t come out easily. If the bristles come out easily, they will end up all over your painting. Also be mindful of the “spring” of the tip of the brush. Spring means that if you press the tip of your brush into your palm and it bounces back, it’s a better brush. Synthetic brushes mimic “natural hair” brushes and work well with acrylic and oil paints. Synthetic brushes typically cost less than natural hair brushes. Experimenting with different brushes is the only way to find out what YOU like.

These are the basic brush types:

![Filbert](image1)
![Flat](image2)
![Round](image3)
![Bright](image4)
![Fan](image5)

MEDIUMS
Mediurns always dilute the pigment in paint. They are used to create glazes, increase the flow of paint, create different textures and may quicken or slow the drying time. Adding mediums seem to make more paint, but in reality, the more medium you add, the more transparent the paint becomes. Water can be used as a “medium” with acrylic paint, but it’s best to use a glazing medium or a flow release medium for richer colors. We will talk more about mediums during class, but you should purchase at least one glazing medium. For oil, you have many, many options. You can buy linseed oil or a less toxic medium.

PALETTE
You need a surface to lay out your paint and mix colors before applying them to your canvas. A palette can be virtually anything, but I recommend getting a pad of disposable paper palettes or a “Sta-Wet” palette. A Sta-Wet palette has a special sponge and paper with a lid that keeps your colors fresh for a few days.

PAINTING SURFACES (canvases, etc.)
When using acrylics, you don’t have to prepare your surface before you paint on it. Preparing a surface means priming with it with gesso before you start to paint. Because acrylic is a kind of plastic, it adheres to most surfaces and starts to dry by evaporation immediately without getting completely absorbed. However, acrylic can flake or peel from some unprimed surfaces like glass, metal, or plastic. When painting with oils, you should prime your surface with gesso or oil primer or buy pre-primed canvas or linen; if using paper, you should shellac it to avoid deteriorating.

BRUSH SOAP
Brush soap is a wonderful way to clean your brushes while also extending its life by keeping them conditioned. Brushes are probably the most expensive part of painting so keeping them in good condition is essential. An excellent brush soap is “Old Master’s.”