

The following tools and materials lend themselves to the heart of our activity - the study of color and color relationships by admixtures, and creating small scale designs via collage studies.

I wanted to give our artists plenty of lead time to gather your tools and materials before we begin the workshop. I understand this list is somewhat extensive, but please keep in mind- **this is an investment for future studio practice.** I have included a photo to help you, so let's begin:

## TOOLS:

### For cutting and tearing color swatches :

- a 12" metal ruler
- a good pair of scissors
- **Optional** - an exacto knife + cutting tablet (Alvin is a good brand)

### For mixing colors, painting, and collage work:

- Palette knife (medium size: Blick's #10 is good, or equivalent)
- Catalyst Wedge #w-06 (Brand: Princeton— for burnishing color swatches onto paper)
- Flat Gesso Brushes (Brand: Princeton — 1" + 2" for applying matte medium and painting)
- Two or three small brushes for freehand work (see photo for examples).

### • **Miscellaneous:**

- pencil + pencil sharpener
- drafting tape (drafting tape is superior for collage purposes. It lifts without tearing paper)
- large jar for water
- paper towels and/or cotton rags
- latex gloves (working with matte medium gets messy and sticky)

## MATERIALS:

- Newsprint pad - 12"x18", 50 sheets,(as a clean base when creating color swatches + for making quick designs)
- paper palette, 12x16in. White **or** Grey ( the Grey Matter brands which, because it is a neutral grey, allows you to see the color you're mixing with more clarity, but not essential).
- Bienfang Graphics 360 **Marker rag paper**, 11"x14" ( ideal for making color swatches to use in color studies/collages).There are other brands of **Marker Paper**, if you are not able to find Bienfang Graphics. **Important:** Please pre-cut at least 25 sheets into quarters **prior** to coming to workshop (this will give you 100 sheets measuring 5 1/2 in. x 7 in., for making color swatches.
- Watercolor paper, hot press, **140lb.** weight **or** Bristol Board, 140 lb. weight - **11"x14"** (This paper will be the support for collage. It needs to be heavy weight ( so it will not warp too much with layers of matte medium or water). **Option:** 2 ply matte board works well, as does foam core (does not warp). Whichever paper support you choose - **you will need to pre-cut 8 sheets ( 5 1/2 x 7 inches ) prior to Day 2 class.**
- Matte Medium ( 8 fl.oz.) Used to adhere paper to substrate (heavier paper) for collage
- **Optional:** Acrylic Retarder (8fl.oz). Used to retard drying time for acrylic paint.

## • PAINTS:

You will need eight tubes of heavy body acrylic paint. They should be 2 fl.oz tubes. **However the titanium white should be a 5 fl. oz. tube.** Regarding brands: **Golden** is one of the highest quality acrylic paints available. **Utrecht, Windsor + Newton, and Liquitex,** are all good brands. Avoid cheap brands such as any student grade, etc. (too much filler, not enough pigment).

Your palette will consist of co-primaries (cool+ warm versions), white, and one earth tone.

- **Hansa yellow** or **Lemon yellow** (This is the cool yellow. It also comes in Hansa Yellow Light).
- **Cadmium Yellow** (This is the warm yellow. It comes in Light, Medium,+ Dark. For our purposes, Cad. Yellow, or Cad. Yellow medium is good.
- **Alizarin Crimson** or **Quinacridone Crimson** (These are the cool reds. Either is fine). Useful for mixing violets.
- **Cadmium Red** (Comes in Light, Medium, + Dark) Cad. Red Light creates bright oranges. However, Cad Red Medium will work as well. (Cad. Dark is too dark for our purposes.)
- **Ultramarine Blue** This is the warm blue. Very useful when mixing violets.
- **Phthalo Blue** (green shade) - This is the cool blue. This blue has a powerful tinting strength and can create rich secondary and tertiary colors. Some people prefer **Cobalt Blue** (which is a lovely blue), which is a good option. Phthalo blue will create very vivid greens.
- **Raw umber** (raw umber is a classic earth tone and is useful in creating rich grays that can quickly mute a color or create chromatic grays.
- **Titanium White** (the most opaque of whites and essential for tinting).

Given the vast array of colors, choosing certain colors can be overwhelming. Ultimately, **choosing tools and materials is personal and subjective.** Choosing a cool blue for instance can be daunting, given the many choices. I have set out a very basic, workable palette, but would recommend a little research on your part to familiarize yourself with some of these colors and choices. Here's a link to Golden Paints to help: <https://www.goldenpaints.com/technicaldata/pigment.php> (copy and paste to your browser).

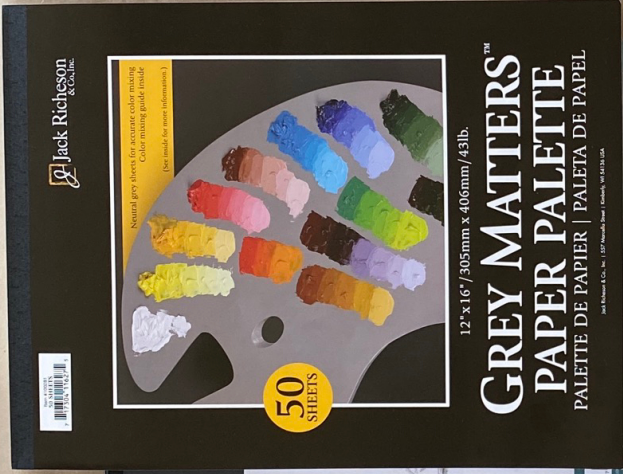
That's it for now.

Happy shopping, but of course if you have many of these supplies...good for you.

If you have any questions or concerns, please feel free to email me: [mark@markeanes.com](mailto:mark@markeanes.com)

best,

Mark



#10

CATALYST W-06

