COURSE SYLLABUS
ARTS 2311 Advanced Painting
ABST Learning Center
Room: L129
Phone: 972-273-3450
Hours: 8:00 a.m.-6:00 p.m. Mon-Thurs, 8:00-4:30 Fri

This course syllabus is intended as a set of guidelines for this class. Both North Lake College and your instructor reserve the right to make modifications in content, schedule, and requirements as necessary to promote the best education possible within prevailing conditions affecting this course.

Instructor Information:
Professor: Byron Black
Email Address: bblack@dcccd.edu
Office Phone Number: 972-273-3563
Office Location: G338
Office Hours: MW 8:45-9:30AM; MW 12:15PM-1:00PM. TR 8:45AM-9:30AM. TR 4:15PM-4:30PM
If I am not in G338, look for me in G301-G306 Other hours by appointment

Course Information
Course title: Advanced Painting
Course number: ARTS 2311
Section number: 73005 / ARTZ 1000-75409
Credit hours: 3
Class meeting time: Mon/Wed, 9:30am - 12:15pm.
Course description: A further investigation of ideas using painting media and techniques with an emphasis on individual expression.

Course Prerequisites: Recommended prerequisites for Art Majors:
• Arts 1311 2D Design I
• Arts 1312 3D Design I
• Arts 1316 Drawing I
• Arts 1317 Drawing II
• Arts 2316 Painting I
• Arts 2317 Painting II

Required or Recommended Textbooks and Materials:
There is no required textbook for this course. However, there are several excellent books on the subject of painting technique and craft that can help you:
The Artist’s Handbook of Materials and Techniques, by Ralph Mayer (there are many editions-most will do)
Yellow and Blue Don’t Make Green by Michael Wilcox ISBN: 0967962870

Required Course Materials:
• A list of painting supplies is in Appendix C below
• Students will need a USB flash drive (at least one gig) or portable hard drive for transporting digital files
• Students will work in either oil or acrylic. You may use painting supplies you already have, but make sure your equipment is in working order.

Course Objectives
The purpose of Advanced Painting is to provide each student with a specific painting media experience acquired in Painting I and II, to further extend visual thinking skills, knowledge of historical and contemporary art forms, technical approach to materials and the methods for channeling creative energies that enable a life-time of personal artistic expression. (www.tasart.org)
At the end of the coursework the student will have:
• developed advanced insight in to painting materials and techniques.
• investigated different subject and content areas while exploring representational and/or non-representational approaches to painting
• explored advanced compositional and thematic issues.
• gained insight into developing a personal style or approach to painting.
• demonstrated the ability to self-initiate and complete tasks.
• demonstrated an awareness of contemporary and historical issues, styles, and techniques.
• critically analyzed his/her own work as well as the work of others.
• demonstrated knowledge of and performed safe and effective studio practices.
• effectively assembled strainer and/or stretcher bars, stretched canvas, and prepared a stable painting ground.
• demonstrated respect for discipline of painting by presenting neat, clean, well-crafted projects (including framing and finishing)
### Specific Course Learning Outcomes and Means of Assessment

<table>
<thead>
<tr>
<th>Learning Activity</th>
<th>Learning Outcomes</th>
<th>Means of Assessment</th>
</tr>
</thead>
</table>
| Projects: Execution of studio assignments in which technical skill, craftsmanship, and creativity are the focus. Project paintings must be on canvas or panel. **Students will develop a coherent, thematic focus for a series of paintings over the course of the semester. Students will work closely with the instructor to develop the content, subject matter and technical execution of this series.** | • develop advanced insight in to painting materials and techniques.  
• investigate different subject and content areas while exploring representational and/or non-representational approaches to painting  
• explore advanced compositional and thematic issues.  
• gain insight into developing a personal style or approach to painting.  
• demonstrate the ability to self-initiate and complete tasks. | The projects will be critiqued by your peers and instructor and will be graded on a letter scale from on these criteria:  
• Formal Design Qualities  
• Technique / Skill / Use of Media  
• Craftsmanship / Presentation  
• Content / Creativity |
| Critiques: Participation in group and individual critiques of student projects. During at least one critique, students will make notes on a 'critique sheet' that will be turned in at the completion of the activity to verify participation. | • critically analyze his/her own work as well as the work of others. | Observation of students as they interact in peer/group critiques; the critique activities of the class will be factored into the 'Participation' grade. |
| Research Presentation: Oral research presentations give the student the opportunity to share their knowledge of historical painters, painting and drawing techniques, or other related information with the rest of the class. Due dates for presentations will be assigned to students individually. **Alternately, the student may participate in a gallery/museum experience that involves the written analysis of a painting.** | • Demonstrate an awareness of contemporary and historical issues, styles, and techniques. | Relevance of Information  
Clarity of Presentation  
Documentation of Sources  
Quality of Visual Aids OR  
Written worksheet from museum/gallery experience. |
| Framing: Students will be required to frame one painting. | • demonstrate respect for discipline of painting by presenting neat, clean, well-crafted projects  
• effectively assembled strainer and/or stretcher bars, stretched canvas, and prepared a stable painting ground. | Craftsmanship  
Following Directions |
| Portfolio Review: At the end of the semester, students will submit a collection of the semester’s projects. Taking note of the instructor’s suggestions during critique will give the student ideas for making improvements to their work before final submission. The final paintings should be submitted in a visually attractive manner. If work was not turned in on time originally, resulting in a zero, it may now be turned in as part of the portfolio grade. Select the five best pieces **One piece must be properly framed and readied for hanging.** | • Arrange and refine projects for inclusion in a presentation. | Formal Design Quality  
Technical Skills/Use of Media  
Craftsmanship  
Content / Creativity |
| Participation: Student will be expected to attend class regularly, be attentive, and interact with the instructor during class. | • demonstrate ability to make personal contribution to a healthy, creative studio atmosphere  
• show a willingness to explore, try new ideas, and to listen to the ideas of others.  
• constructive use of time  
• demonstrate knowledge of and performed safe and effective studio practices. | Observation of students as they interact in peer critiques, in discussions, in lectures, and how they participate in the studio involvement in general |
Evaluation Procedures / Exams and Assignments

Expectations: Much of class time will be dedicated to lectures and the execution of the assigned projects. It is essential that you attend class on time and fully. It is during studio time that you will be able to receive assistance from the instructor, that the instructor is able to see your growth, and that you can interact with other artists. However, you will find it is necessary to work outside of class to finish work on time. It is imperative that you come to class prepared to work. This means keeping up with the required assignments and having supplies ready for class. After each project or group of projects, we will have a group critique (discussion) about the work. This is your opportunity to express opinions and views. Your participation in these critiques is mandatory. You are expected to take notes from class lectures and be in attendance. A good grade starts with interest and engagement. It is your responsibility to get inspired and stay inspired. You will get out of this class what you put into it.

<table>
<thead>
<tr>
<th>Grade Calculation</th>
<th>Possible % Points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Projects:</strong></td>
<td></td>
</tr>
<tr>
<td>• The number of paintings will be agreed upon in a signed contract at the beginning of the semester. 5 paintings per semester is average.</td>
<td>70%</td>
</tr>
<tr>
<td>Technique / Skills / Use of Media (25%)</td>
<td></td>
</tr>
<tr>
<td>Craftsmanship (25%)</td>
<td></td>
</tr>
<tr>
<td>Formal Design (25%)</td>
<td></td>
</tr>
<tr>
<td>Content / Expression / Original Application of Idea (25%)</td>
<td></td>
</tr>
<tr>
<td><strong>Museum Experience or Scrapbook</strong></td>
<td></td>
</tr>
<tr>
<td>Event participation and completion of museum/gallery experience worksheet. -or- Scrapbook: Variety of sources and imagery (20%); and quantity (80%).</td>
<td>5%</td>
</tr>
<tr>
<td>An optional meeting at an area gallery or museum will be arranged during the semester.</td>
<td></td>
</tr>
<tr>
<td><strong>Framing</strong></td>
<td></td>
</tr>
<tr>
<td>Craftsmanship (75%)</td>
<td></td>
</tr>
<tr>
<td>Following Directions (25%)</td>
<td></td>
</tr>
<tr>
<td><strong>Portfolio Review</strong></td>
<td></td>
</tr>
<tr>
<td>Formal Design Quality (20%)</td>
<td></td>
</tr>
<tr>
<td>Technical Skills/Use of Media (20%)</td>
<td></td>
</tr>
<tr>
<td>Content / Creativity (20%)</td>
<td></td>
</tr>
<tr>
<td>Following Directions/Advice (20%)</td>
<td></td>
</tr>
<tr>
<td>Craftsmanship (20%)</td>
<td></td>
</tr>
<tr>
<td><strong>Participation</strong></td>
<td></td>
</tr>
</tbody>
</table>
| Grade Scale  
A = outstanding; far exceeds expectations  
B = good; meets expectations  
C = minimally acceptable  
D = poor; lacking somewhat in behaviors that contribute to success  
F = failure to perform within studio setting |                   |
| • Personal contribution to a healthy, creative studio atmosphere  
• Willingness to explore, to try new ideas, and to listen to the ideas of others  
• Constructive use of time  
• Active, thoughtful oral and written participation in class critiques | 5%                |
| **Absences and Tardies**                   |                   |
| Grade will drop 3% for every absence after the second unexcused absence. |                   |
| Three tardies equals one absence. Leaving early w/o permission = an absence. | X                 |
| **Grading Scale**                          |                   |
| Final grades are reported for each student according to the following grading system: |                   |
| A    | B   | C   | D   | F   | I   |                  |
| 100-90 excellent | 89-80 good | 79-70 passing | 69-60 poor | X < 60 failing | incomplete |

Course Outline

See Appendix A
About Images for This Class: You will only work with images that you have the legal right to use—no exceptions! You will use photographs or files that you have taken or created. On rare occasions, royalty-free images from CD-ROM's, the net, or books may be used with proper attribution. It is illegal to scan an ad from a magazine, download and use copyright protected works from the internet (and most are), or even scan a photograph of the Mona Lisa to use as part of your image (someone else took that picture!). This stuff is complicated so get the image yourself! Get your camera out and start shooting!

CLASSROOM POLICIES

- Music: If you would like to listen to music during class, bring your own personal listening device with earphones.
- Breaks: Except when the structure of the class necessitates structured breaks, students are free to take short breaks as appropriate.
- Continuing Education Students: Requirements and expectations are the same for Continuing Education students as for Credit students.
- WEOTA is our NLC art club. All students enrolled in art classes and those others who are interested in art are considered members. Meetings are held during the fall and spring semesters.
- Annual Portfolio Review is held at the end of the fall semester for those art students who wish to have their work rated by the faculty and juried for competitions and scholarships. Work is returned at the beginning of spring semester.
- Annual Student Spring Exhibition is held at the end of the spring semester. All art students are eligible to enter their work. An outside juror makes award selections.
- Lost and Found: Ask your instructor or an instructional associate to check the classroom lost and found. If necessary, see the police, C204.
- Degrees and Certificates:
  - Computer Graphics Degree (AAS)
  - Computer Graphics Certificate
  - Computer Graphics Specialist Certificate
- Storage of Student Art Materials and Supplies:
  - Lockers (located in the J Hall) are provided for art students on a first-come basis. Students are expected to share a locker and provide their own locks. Each locker should be labeled with ELECTRICAL tape with this information: Name, Teacher Name, and Semester/Year. If lockers are not labeled correctly, the locks will be cut and the contents removed.
  - Storage for portfolios and paintings is provided in G301. The room is used by many classes so this storage is unsecured.
- Studio Clean Up: Students are expected to clean up after themselves at the end of each class. Straighten the desktop and your work area in the computer labs. Make sure to push your chair in and turn off your computer when you leave. In art studios, easels should be wiped down to remove charcoal, pastel, or paint; and the easels should be returned to a circular configuration in the room without blocking sinks or storage areas. Painting students should wipe up any paint from the sinks.

G300 Art Lab Policies

The G300 Studio Labs are restricted to use by only currently enrolled students in Painting, Drawing, and Design Classes who are attending art classes on a regular basis and are in good standing in the classes. The G300 Studio Labs are available to approved art students to use for required classwork during posted Open Lab hours. The following rules and regulations must be followed at all times:
1. The “storage room” inside G302 is not to be used by students as a primary location for painting or drawing. It is predominantly used for storage of student work, and supplies. Painting racks, slide viewing area, and supplies must be accessible at all times.
2. Student paintings (class work for current semester only) are to be stored in the provided painting racks.
3. Student drawings are to be stored in class assigned shelves or cabinets.
4. Students must work within sizes that will fit into the storage racks and shelves available in this lab. Paintings must not exceed 62” x 72”.
5. Student supplies should be stored in assigned areas. Materials left out will be disposed of. (Students are encouraged to store their personal materials and supplies in the art lockers on a first-come, first-served basis. Locker regulations are posted in the locker area.
6. At the end of the semester, students must remove all personal items and artwork from the lab. NLC will not be responsible for work after the close of the semester unless arrangements have been made with the instructor and the G301 lab coordinator.
7. Students using the facilities outside of class time must leave the work areas clean and be sure all personal work and supplies are stored away as stated above.
8. Students using the lab may not move or remove anyone else’s paintings, supplies, etc.; nor will they rearrange the lab or storage room in any way.
9. All students working independently in the lab must work with the guidelines of the course of which they are enrolled (see class
10. Students must follow instructions of the Open Lab assistant concerning the use of the room, storage of materials, and clean-up.

G301-303 Safe Studio Practices:
- Explanations and descriptions of possible hazardous materials are found in a binder marked “MSDS” in the yellow flammable closet in G302.
- Students are responsible for contributing to a safe studio environment.
- Do not drink or eat in the studio because of possible harm of ingestion of hazardous chemicals.
- The dirty turpentine container must be recapped.
- Oily and solvent laden trash must be disposed of in the red receptacle.
- Use spray fixatives and other spray paints outside.
- Do not leave rubber cement and glues uncapped for extended periods of time.
- Use the correct knife for the cutting job at hand. Keep fingers well out of the way. Always protect the table or counter on which the cutting is done. Dispose of used blades in the proper container.
- Student supplies should be kept in the student locker room. Any supplies left in G301 must be labeled, stored in the proper containers, and flammable materials stored in the fire-safe cabinet.

See your instructor for additional materials on safety in the studio

Health Center (C200) or call 972-273-3170.
Office Hours: Monday through Thursday 8:30 a.m. – 7:00 p.m.; Friday 9:00 a.m. – 4:30 p.m.
For emergencies when the Health Center is closed, use the emergency call boxes located in each hallway to call college police for assistance.

G306 Computer Graphics Lab Policies
- The G304 and G306 Computer Graphics Labs are for use by currently enrolled students in Computer Graphics, Photography, or Fine Art Classes who are attending on a regular basis and are in good standing. Check with your instructor or an Instructional associate concerning Open Lab times.
- Students must follow lab rules, procedures, and the instructions of the Lab Assistant concerning the use of the room, use of equipment, and clean-up.
- No food or drink allowed near the computers.
- Never talk on the phone or text in the lab. Put your cell phones on silent or “vibrate” during class or open lab time. If you receive a call during lecture, do not answer it. If you receive a call during lab, take the call outside of the classroom.

Students who violate these lab rules and regulations will be prohibited from further use of the G300 art labs other than while attending regularly scheduled classes.

INSTITUTIONAL POLICIES
Institutional Policies relating to this course can be accessed from the following link:
www.northlakecollege.edu/syllabipolicies

WITHDRAWAL POLICY
If you are unable to complete this course, it is your responsibility to officially withdraw by the official drop date for this course (April 17, 2019). Failure to do so will result in a performance grade, usually an F. See the above link for more information.

COUNSELING SERVICES (A311)
Counseling services for personal issues are provided to all students currently enrolled at North Lake College at NO CHARGE. These services are provided by licensed professionals who are bound by confidentiality (within ethical parameters). With the assistance of a counselor, students are able to identify, understand, resolve issues and develop appropriate skills. To make an appointment call 972-273-3333 or visit A311.
For additional information, go to:
http://northlakecollege.edu/services-and-resources/health-and-wellness/counseling-services/Pages/default.aspx
# Appendix A

## Tentative Class Schedule: Advanced Painting

<table>
<thead>
<tr>
<th>Week</th>
<th>Activities/Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Introductions. Syllabus. Gather materials.</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>Begin Painting 1: Student Choice</strong>&lt;br&gt;Homework Due: Sketches for Painting 1&lt;br&gt;Painting Lecture: Design Process</td>
</tr>
<tr>
<td>3</td>
<td>Continue Painting 1</td>
</tr>
<tr>
<td>4</td>
<td><strong>Painting 1 Due - Critique</strong>&lt;br&gt;Begin Portrait Project (due at the end of the semester)</td>
</tr>
<tr>
<td>5</td>
<td>Painting Lecture: Flesh Tones&lt;br&gt;Painting Lecture: Color Theory and Mixing&lt;br&gt;<strong>Begin Painting 2: Student Choice</strong>&lt;br&gt;Underpainting, Blending, Scumbling, Dry Brush&lt;br&gt;<strong>Homework Due: Sketches for Painting 2</strong></td>
</tr>
<tr>
<td>6</td>
<td>Continue Painting 2&lt;br&gt;Painting Lecture: Composition</td>
</tr>
<tr>
<td>7</td>
<td>Lecture/Demo: Stretching a Canvas</td>
</tr>
<tr>
<td>Mar 11-15</td>
<td>Spring Break</td>
</tr>
<tr>
<td>8</td>
<td><strong>Painting 2 Due - Critique</strong>&lt;br&gt;Mid Term Critique (paintings 1 &amp; 2 - must be finished)</td>
</tr>
<tr>
<td>9</td>
<td><strong>Begin Painting 3: Student Choice.</strong>&lt;br&gt;Homework Due: Sketches/Brainstorming for Painting 3</td>
</tr>
<tr>
<td>10</td>
<td>Continue Painting 3</td>
</tr>
<tr>
<td>11</td>
<td>Lecture/Demo: Framing a Painting</td>
</tr>
<tr>
<td>12</td>
<td><strong>Painting 3 Due</strong></td>
</tr>
<tr>
<td>13</td>
<td><strong>Begin Painting 4: Student Choice</strong>&lt;br&gt;Homework Due: Sketches/Brainstorming for Painting 4</td>
</tr>
<tr>
<td>14</td>
<td>Continue Painting 4</td>
</tr>
<tr>
<td>15</td>
<td><strong>Painting 4 Due</strong>&lt;br&gt;Put finishing touches on all paintings for final critique.&lt;br&gt;<strong>All Assignments and Extra Credit Due</strong></td>
</tr>
<tr>
<td>16</td>
<td><strong>Final Critique</strong>—present four <em>finished</em> paintings for critique.&lt;br&gt;Studio Clean Up-Mandatory Attendance</td>
</tr>
</tbody>
</table>
## Appendix B:
Learning Activities, Outcomes, and Assessment

### Activity Number 1.

**Learning Activity:** Presentation - Support Preparation and Framing

<table>
<thead>
<tr>
<th>Assessment:</th>
<th>100-90</th>
<th>89-80</th>
<th>79-70</th>
<th>69-60</th>
<th>59-0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craftsmanship</td>
<td>Exceeds Expectations</td>
<td>Meets Expectations</td>
<td>Needs Improvement</td>
<td>Below Expectations</td>
<td>Lack of Particpatory Effort</td>
</tr>
</tbody>
</table>

North Lake Painting Support and Framing Standards
a. Neutral frame (black, white, or natural wood).
b. Clean, well cut corners
c. Appropriate amount of staples, nails on canvas and/or frame
d. Two or more coats of gesso / primer on canvas / panel
e. Frames should be ‘ready to hang’ with D rings or eye-screws and braided picture wire.

### Activity Number 2.

**Learning Activity:** Students will participate in a group (small or large) critique by completing a written activity that summarizes the discussion in terms of the four components of art criticism.

<table>
<thead>
<tr>
<th>Assessment:</th>
<th>100-90</th>
<th>89-80</th>
<th>79-70</th>
<th>69-60</th>
<th>59-0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Critique Process</td>
<td>Exceeds Expectations</td>
<td>Meets Expectations</td>
<td>Needs Improvement</td>
<td>Below Expectations</td>
<td>Lack of Particpatory Effort</td>
</tr>
</tbody>
</table>

### Activity Number 3.

**Learning Activity:** Value Project - The student will demonstrate a wide range of value in art work.

<table>
<thead>
<tr>
<th>Assessment:</th>
<th>100-90</th>
<th>89-80</th>
<th>79-70</th>
<th>69-60</th>
<th>59-0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formal Design - Use of Value</td>
<td>Exceeds Expectations</td>
<td>Meets Expectations</td>
<td>Needs Improvement</td>
<td>Below Expectations</td>
<td>Lack of Particpatory Effort</td>
</tr>
</tbody>
</table>
Appendix C: Painting Materials

Paint (2oz tubes or larger) - Acrylic, 'Open' Acrylic, or Oil Brand must be from the following list:
Golden, Windsor Newton, Liquitex, or Grumbacher
- Hansa / Lemon Yellow (PY 3)
- Cadmium Yellow (PY 35)
- Quinacridone Violet (PV 19) or Alizarin Crimson (PR 83)
- Cadmium Red Light (PR 108)
- Ultramarine Blue (PB 29)
- Phthalo Blue (Green Shade-PB15:3) or Cerulean Blue (PB 35)
- Yellow Ochre (PY 40)
- Burnt Umber (PBr 7)
- Burnt Sienna (PBr 7)
- Titanium White -- large tube

Not necessary, but you can use a variety of other paints, such as:
- Prussian Blue, Black (Mars, Ivory, or Lamp Black, Dioxazine Purple, Venetian Red, Pyrrole Red, Viridian or Phthalo Green

Painting Medium
- Oil—
  - Liquin
  - Mineral Spirits
- Acrylic—
  - Matte or gloss medium (personal choice)
  - Flow Improver
  - Retarder medium or gel
- ‘Open’ or ‘Slow Drying’ Acrylic
  - Buy the suggested medium from the manufacturer
  - Matte or gloss medium
  - Thinner

Brushes
- Bristle Brushes (hog’s hair or stiff nylon/synthetic):
  - Long handles - suggested types and sizes
    - Flats and/or Brights- #2, #4, #6, & #12
    - Fan brush
    - Filberts (one large, one small)
    - Round #4 or larger
    - Larger (cheap) paint brush(es) (21/2”-4”)
- Soft Synthetic or Sable - Long or short handle:
  - Liner brush (soft, long and thin bristles)
- Optional soft brushes:
  - Flats or filberts for smooth blending
  - Rounds (a few small ones)
- Other Optional Specialty Brushes:
  - Pastel brush or soft watercolor mop(s)
  - Tooth brush

Palette & Knife
- Everyone will need a small 10 well palette for egg tempera
- Oil— Disposable palette, glass, wood, ceramic, plastic. I recommend a plastic palette w. lid for easy transportation.
- Acrylic— Disposable palette, wax paper, plastic. I recommend a plastic palette w. lid—you can buy one or make one yourself with any flat, lidded plastic box, or a smallish shallow baking pan covered with a lid or plastic wrap. A chamois or flat sponge plus parchment paper placed in this box or pan will keep your acrylics from drying out as fast.
- Palette/painting knife - straight and offset blades

Ground (Gesso)
- Acrylic gesso will work for oils and acrylics. White house paint will do, but isn’t as reliable as artist quality gesso. Oil painters may research oil-based grounds as an alternative.

Supports
Projects can be painted on:
- pre-stretched canvas
- gessoed or commercially prepared panels (hardboard, masonite, thin plywood, etc.)
The size must be between 24X30” up to 30X40” or larger.
***At least two of your paintings must be 30X40” (or similar)

Homework assignments/studies (9X12”) can be painted on:
- canvas pad
- gessoed paper or corrugated cardboard
- canvas board or other suitable base

In addition, you must prepare at least one support yourself:
- Wood for strainer or pre-cut stretcher bars
- Canvases or linen
- Staple gun + staples (available in the studio)
  -OR-
  - Hardboard, thin plywood, MDF, or similar rigid panels
  - 1X2” boards for cradling
  - Nails / screws
  - Wood glue

Framing supplies
- Purchased frame of the appropriate size and style
  -OR-
  - Thin hardwood or pine strips, small nails, stain or paint

Containers:
- Tackle box for supplies and...
  - Oil—
    - Metal/plastic can with a tight lid for storing mineral spirits (available at art supply stores, peanutbutter jar will work). Glass containers are not recommended.
    - Tin cans--vegi and tuna cans are good for mixing
  - Acrylic—
    - plastic containers (lids optional)
    - Small (trim/decorator’s) paint roller tray (optional)
    - spray bottles with triggers and or small ones with pumps

Cleanup:
- Cotton rags (old t-shirts are great)
- Bar of soap or brush cleaner Tackle box for supplies

Optional:
- Pliers or ‘crab cracker’ tool
- Smock, large old front button shirt, or apron
- Nail brush
- Hand cleaner without pumice (such as “Goop”)

Drawing:
- Sketchbook (9X12”)
- Tracing paper
- Transfer paper
- Pencils
- Erasers

Optional:
- Charcoal (vine)
- Pentel Pocket Brush Pen (black)
- Watercolor Brush Pen Set

Optional Misc:
- Sandpaper (range of grits)
- Brush portfolio or organizer
- Razor scraper (retractable-for scraping glass palettes)
- Maulstick (made from a dowel, soft cloth/leather/chamois, and wire or string
- Masking tape (blue painter’s tape, frog tape, etc.)