In pursuit of artistic excellence, we engage our region’s most talented artists in work that welcomes and develops audiences and opens hearts and minds.

<table>
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<th>Class/Workshop</th>
<th>#1025 Representational Painting in Oil &amp; Acrylic</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>David Cunningham</td>
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<td>E-mail Address</td>
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These are the recommended supplies. Students may lean toward their own preferences if they have them.

Paints:
For Oil: Any Artist grade paint Gamblin, Winsor and Newton, and Michael Harding are my preferred paints, try to stay away from the hues with the exception of Manganese, which hue is now the only option.

For Acrylic: Golden Heavy Body Artist Acrylics, Liquitex Heavy Body Artist Acrylics, Blick Artists’ Acrylic Sets etc.

Colors:
Titanium white
Ultramarine Blue
Manganese Blue Hue
Viridian
Burnt sienna
Permanent Alizarin Crimson
Cadmium Red light
Yellow ochre
Cadmium Yellow (the medium shade)
Cadmium lemon

Brushes:
Flats of varying sizes (2, 4, 6, 8, and 12) get 2 of each size. Hog hair is the best. Synthetics are also good... for synthetic, stiff fibers are better (Princeton 6300 series, Rosemary Ivory, Silver Bristlon are good examples) Avoid soft synthetic brushes.

Painting Surface:
Any canvas or gessoed board panel in any size you would like 9x12, 11x14, 12x16, or 16x20 are good sizes to start out on.

Drawing material:
Pencil, Paper the size of your canvas or gessoed board, graphite paper, and tracing paper.

Misc:
For oil: Palette, Palette cups for turps, paper towels (viva are the best) or rags, Galkyd or Galkyd lite, Turpenoid or Gamsol, a palette knife (3 inch tear drop shape), plastic bag for trash.

For acrylic: Paper towels or rags, an acrylic slow dry retarder, quick dry varnish, a palette knife (3 inch tear drop shape), plastic bag for trash.

Reference Material: Bring in a number of photo references for any subject you are interested in painting.