

## Art 221/222

### Materials List for Painting Support Demos:

#### Oil or Acrylic painting on Masonite panel

##### Materials needed:

Masonite  
180 grit sandpaper  
Acrylic Gesso (for priming)  
Gesso Brush (priming brushes should be flat, larger than 2")

##### Preparation:

Lightly sand the panel with medium to fine grit sandpaper. Make sure the edges and corners are sanded smooth, with no rough spots.

##### Priming:

Using a good quality white acrylic Gesso. Mix with water to get the right consistency. When the consistency is just a little bit looser than yogurt, you can begin applying the priming coat to the raw panel. Most artist apply 2-3 coats with light sanding in between. Make sure to prime the edges. With thin (1/8") masonite, paint an "X" across the back of the panel to help prevent warping. Drying time will vary depending on the weather.

#### Oil or Acrylic painting on stretched canvas

##### Materials needed:

Cotton canvas (10 – 12 oz. is best)  
Wooden stretcher bars (2 pair)  
Staple gun with approx. 3/8" staples  
Hammer  
Measuring tape, or square  
220 grit sandpaper  
Acrylic Gesso  
Gesso Brush (priming brushes should be flat, larger than 2")

##### Stretching:

Canvas is stretched on keyed style Stretcher Bars with linen or cotton duck. Cotton works better if Acrylic Gesso is the priming medium. Make sure that the canvas is unprimed and unsized. (Sizing is any type of glue). Use staples or tacks, on canvases over 4 feet in dimension be sure to leave some slack in the canvas for shrinkage. When stretching canvas, always work from the centers toward to the corners in a circular direction around the canvas. Staples should be spaced about 4 inches apart. I recommend using heavy duty stretcher bars for any canvas over 36" in any dimension. I also recommend use of center bars in large canvases (anything over 48")

##### Priming:

Check the sized canvas surface for any rough spots. These can be sanded lightly with a fine grit (220) sandpaper. Using a good quality white acrylic Gesso. Mix with water to get the right consistency. When the consistency is just a little bit looser than yogurt, you can begin applying the priming coat to the raw unsized canvas. Use either a large paintbrush (1 1/2 - 4"), or a large palette knife. The palette knife will give the canvas a smoother texture as it fills in the spaces between the weave with paint. Most artists prefer to prime the edges of the canvas. Drying time will vary depending on the weather. It is common practice to prime a canvas with two coats with light sanding in between.

## **Traditional preparation of a canvas using oil priming and rabbitskin glue.**

(For use with oil painting mediums only)

### Stretching:

Canvas is stretched on keyed style Stretcher Bars with linen or cotton duck. Linen makes for a nicer canvas but is expensive. Make sure that the material is unprimed and unsized. (Sizing is any type of glue). Use staples or tacks, on canvases over 4 feet in dimension be sure to leave some slack in the canvas for shrinkage. When stretching canvas, always work from the centers toward to the corners in a circular direction around the canvas. Staples should be spaced about 4 inches apart. I recommend using heavy duty stretcher bars for any canvas over 36" in any dimension. I also recommend use of center bars in large canvases (anything over 48")

After the canvas is stretched, it is ready to be sized with rabbitskin glue. Do not size canvas on a rainy day.

### Glue preparation:

Mix 1.75 ounces (or 6 tablespoons) dried rabbitskin glue to 1 quart water. Let the glue soak for awhile before heating.

In a double boiler, heat up the glue slowly, until it is clear and of a smooth consistency. Do not let it boil! With a sizing brush (1 1/2" - 4"), apply the glue to the stretched canvas. Start in the center of the canvas and work toward the edges. Remember to apply sizing to the sides of the canvas. When you have completely sized the canvas (check visually for dry spots), set it aside to dry completely. A properly sized canvas will be tightly stretched like a drum when dry.

### Priming:

Check the sized canvas surface for any rough spots. These can be sanded lightly with a fine grit (220) sandpaper. Using a good quality white priming oil paint, squeeze out a big blob of paint into a tray or other container. Lead white is traditional and will give you the brightest surface. Some common names for lead white are Flake white and Cremenitz white. If you are using lead based paint, it is always a good idea to wear gloves. Mix small amounts of turpentine into the paint and blend with a palette knife until creamy and smooth. When the consistency is just a little bit looser than yogurt, you can begin applying the priming coat to the sized canvas. Use either a large paintbrush (1 1/2 - 4"), or a large palette knife. The palette knife will give the canvas a smoother texture as it fills in the spaces between the weave with paint. Most artists prefer to prime the edges of the canvas. Drying time will vary depending on the weather. It is common practice to prime a canvas with two coats. Let the priming cure for at least a week before starting your painting.