

Materials List

Alpha Arts Guild Classical Oil Painting Materials List

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List of Materials for Oil Painting Project

1. **16" x 20" gessoed and sanded Birch wood veneered panel.** You may purchase the panel with other students to reduce your cost (8' x 4' boards are available at Home Depot and students may share in the cost of the entire board and have it cut to specifications or you may find remnants of the required size. Students may also choose to purchase a 16" x 20" gessoed canvas at any commercial art supplies store, such as Blick or Michaels.
2. 1 can of **Odorless Turpenoid** (at least a quart size)
4. **At least a quart-sized tub of white acrylic gesso (if you're preparing your own panel).**
5. 1 pointed black Sharpie marker (**CAN BE SHARED AMONG STUDENTS**)
6. **I WILL SUPPLY THE PAINTING MEDIUM FOR OUR WORKSHOP.**
7. Oil colors for staining: Raw Umber, Yellow Ochre, White (Titanium or Zinc), Burnt Sienna, English Red (or Venetian Red or some similar dark, warm red pigment).
8. One small bottle of **Grumbacher Cobalt Drier (CAN BE SHARED AMONG STUDENTS)**. You will literally need one drop per palette cup/painting session. Grumbacher is the manufacturer that I trust.
9. *Paint Brushes:* Bring an assortment of shapes and sizes if you choose. However, **the one that you will be using the most** in the beginning is a **#2 white bristle bright brush**. **It can be used for just about everything that you will do on your painting, except glazing**, so you don't really need many brushes unless you want to use certain ones for details. **You must have at least four (4) of them** so that you don't have to keep cleaning one over and over (they are not overly expensive). You may also bring filberts, rounds and **At Least One Pure Red Sable Bright Brush*** (No. 14 or larger) for glazing. **ABSOLUTELY REQUIRED!! Synthetic substitutes are PERMITTED, but won't do as good a job.** I will teach you techniques whereby you can create your painting with the use of a minimum number of brushes.
10. **One or Two palette cups (PLEASE DO NOT USE EMPTY, BLACK FILM CASES OR ANY OTHER SUCH SUBSTITUTE).** The small palette cups—they usually come as a pair—are the exact volume you need for the cobalt drier to work properly with the volume of painting medium that you use at each painting session.

*I know that a real, pure red sable is quite expensive, but if you use it properly, it could last you many, many years.

11. **One flexible metal (NOT PLASTIC)** palette knife.
12. **One pad of paper palettes** (at least 9" x 12").
THESE ARE ESSENTIAL FOR THE GLAZING PROCESS. Dirty, old, paint encrusted wooden palettes are not acceptable for this technique. **(CAN BE SHARED AMONG STUDENTS)**
13. **One bar of ivory hand soap or tub of brush cleaner**
14. **3 LARGE**, soft cotton paint rags. Old t-shirts are the best because of their texture and size. Little, postage-stamp sized rags **ARE NOT PERMITTED** and are very impractical. **DO NOT CUT T-SHIRTS INTO LITTLE PIECES.** KEEP THEM INTACT. You will use the entire t-shirt for various purposes throughout the painting process.
15. **Three to four wide-mouthed small glass jars** (baby food, olives, pickled herring, roasted peppers, etc. are all ideal). **DO NOT BRING in BLACK FILM CASES OR ANYTHING ELSE THAT IS NOT WHAT I REQUIRE. THEY ARE NOT OF ADEQUATE SIZE OR THE PROPER MATERIAL.**
16. **One large glass** (a Jiff or Skippy peanut butter jar, or a 28-32 oz. mayonnaise jar would be perfect—the jar's purpose is for dissolving paint from used brushes before washing them). **Or you could use a commercial brush-cleaning solution if you prefer.** If your brushes are not thoroughly cleaned after each painting session, then they will not be usable at the next session, and they may even be ruined.
17. **An assortment of oil colors.** Colors are optional. You need not purchase all of those listed, but the asterisked ones would be the most useful if you are painting flesh tones or landscapes/seascapes. Colors include Permanent Blue, Cobalt Blue, Cerulean Blue, Indian Yellow, Naples Yellow*, Burnt Umber*, Burnt Sienna*, Raw Sienna, Ivory Black*, Titanium White*, Payne's Grey, Sap Green*, Cadmium Red*, Vermilion Red*, Rose Madder, Indian (Venetian or English Red)* and any other colors you think you might need or want.
18. **Large Drawing Board** for creating and holding your finished preliminary drawing to be used as one of your primary references when working on the oil painting.
19. Painting Smock (optional)
20. Tackle Box to store supplies (optional)
21. **Three grades of sand paper: coarse, medium and fine.** These will be used to smooth out the panel and **bring its surface to a marble-like finish.**

*Best colors to have

22. **One piece of dowlstick at least 36” in length and at least a quarter of an inch in diameter.** This seemingly simple tool is an essential part of your technical arsenal for the proper execution of this technique.

Painting Materials, Recipes and Techniques

Oil Medium

- 1 part Damar varnish (made by steeping Damar crystals in Pure Gum Turpentine)
- 1 part sun-thickened oil
- 5 parts turpentine or odorless turpenoid (preferred)

Medium for Staining the Panel

- 1 part Damar varnish
- 10-12 parts turpentine or odorless turpenoid

Ground for Staining the Panel

- Raw Umber
- Yellow Ochre
- White
- Burnt Sienna
- English or Venetian Red (or Indian Red)

Transparent Pigments to be used in Glazing Techniques*

- Indian Yellow
- Vermilion (use sparingly—more opaque than others colors)
- Winsor Violet
- Cobalt Blue
- Permanent Blue
- Pthalo Blue
- Sap Green
- Raw Sienna

Underpainting

First transfer drawing to panel and always have detailed drawing to which to refer. Burnt Umber (preferred) or Raw Umber is used to create middle tones. All drawing on the painting should be done with burnt umber. Each of the dark and light areas should be built up gradually until they reach the maximum contrast or desired contrast is achieved.

Color Combinations for Sections of a Painting

Water: Mix Payne’s Gray and White

Rocks: Mix Blue, White and Burnt Sienna

Primary, Secondary, Tertiary and Complementary Colors

<u>Primary</u>	<u>Complementary</u>	<u>Secondary</u>
Red	Green	Orange and Violet
Yellow	Violet	Green and Orange
Blue	Orange	Violet and Green

Tertiary

Red-violet and Red-orange

Yellow-green and Yellow-orange

Blue-violet and Blue-green