

SUPPLY LIST

Intro to Oils - Solvent-free

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8-week course

Wednesdays, 8/26–10/21

5:30–8:30 PM

Protective Services 110

PAINT

Required colors (split primary palette):

- ☐ Titanium White
- ☐ Yellow Ochre
- ☐ Cadmium Yellow Light (or Cad Yellow Pale)
- ☐ Cadmium Red Light
- ☐ Quinacridone Magenta (or Alizarin Crimson)
- ☐ Ultramarine Blue
- ☐ Cerulean or Indanthrone Blue (or Phthalo if you have some painting experience)
- ☐ Burnt Sienna
- ☐ Ivory Black

Feel free to bring other colors if you have them, and reach out to me about any substitutions you might want to make in your palette.

Notes on buying paint:

If you are buying paints for the first time and want high-quality paints that aren't unnecessarily overpriced, I suggest **Gamblin** or **Windsor and Newton** as a good starting place for mid-range artist-grade paint. If you're on more of a budget, you'll get good value from **1980** by Gamblin, **Winton** by Windsor and Newton, **Utrecht** (only at Blick), and **Van Gogh**. These four are considered student-grade, and often you can find them in kits for an even better deal. I have tried all these paints personally and can attest to their quality. Be wary of dirt-cheap oil paints from unknown brands—these often have additives and very low-tinting, transparent pigments, and honestly aren't even worth the little money that they cost.

This is not required, but for best results, I personally avoid colors labeled "hue": usually this means that they have replaced a powerful, expensive pigment like a cadmium with something else to approximate

it. These paints will have a lower tinting strength than the original, so you'll end up using more paint, somewhat counteracting the price difference. It's not going to ruin your experience, but my personal opinion is that nothing can quite replace a cadmium, and it's worth it to get the truest, purest pigments you can manage. Reach out if you want to discuss intentionally choosing alternative pigments to cadmiums.

BRUSHES

- ❑ **Flats** (not brights): a few in a range of sizes with the largest being at least $\frac{3}{4}$ inch wide at the base of the bristles (often a size 10, but brush brands vary)
 - Buy at least some hog bristle or very stiff synthetic brushes (Princeton Catalyst or Dakota lines are good synthetic alternatives to hog bristle.)
- ❑ **Round brushes:** a couple in a range of sizes (1-6), softer bristle is ok for small rounds

Notes:

- Start with just a few brushes—you can always buy more! Brushes can be expensive, but they last a long time if you treat them right. Buy used and on sale whenever possible.
- **How to choose brushes:** I would suggest that you take a good hard look at any brushes you are buying in person. Feel them with your hand-- do the bristles taper nicely together, or do they seem like they would splay out as soon as you wet them? Does the metal part feel firm, or does it have a wiggle? Do the bristles spring back into place when you put pressure on them?
- **Brands:** Buy what works for you, but I personally like Princeton. Their high-end synthetics are my absolute favorites, but their cheap “Snap” brushes are also quite good. Artist and Craftsman in Madison sells Snap brushes at decent prices.

PALETTE

- ❑ **Glass or paper** palette is best for this class. I would suggest something with a **mid-tone color** (ideally gray or brown) rather than a white palette. You can paint the back of a clear glass palette or place a toned sheet of paper behind it to achieve this. A toned palette will help you to see color and value more accurately. I also encourage you to find something **11 x 14 inches or larger** so that you have enough space for mixing. I primarily use a 12 x 16 in. palette.
 - If you have a glass palette, you will also want to have a paint scraper to clean your palette. I recommend the ones by Excel.

- ❑ Masterson Sta-Wet [Artist Palette Seal](#) OR some kind of tupperware or sealable takout container to put your wet paint into at the end of class. We don't want to throw good oil paint in the trash every week.
 - Artist and Craftsman in downtown Madison carries Masterson Sta-Wet Palette Seals!

PAINTING SURFACES (1-2 for each class meeting)

- ❑ I recommend purchasing a pad of **pre-primed painting paper** such as Canson Canva-Paper, Strathmore Oil Paper, or Van Gogh Oil Paper. There are many other brands, and they are all fairly similar. Another good option is pads of pre-primed canvas: for example, the canvas pads by Fredrix or Strathmore. (I do not recommend the Blick generic brand version.) The benefit of these options is that your surfaces are cheap, lightweight and transportable. You can cut your surface down to smaller sizes and make studies, or choose a different shape for your painting on the fly. You don't have to treat your early paintings too preciously, and if you're really struggling, you can start over on a fresh sheet. If you do make something you love, you can put it in a frame or mount your painting onto a cradled wood panel.
 - **Note:** Arches and Stonehenge make non-primed oil painting papers as well. These are more expensive and generally a little trickier to work with, so I wouldn't recommend them to absolute beginners.
 - **12 x 16 in., 11 x 14 in., or 9 x 12 in.** are a good place to start. Larger sizes are great, too, and offer more versatility, as you can always cut the paper down to a smaller size if you want.
 - You are welcome to bring in stretched canvas, panels, or any other kind of surface you might prefer instead!

Additional Supplies

- ❑ **Palette knife:** whatever shape you prefer. I suggest going for the bendy ones! This is an essential supply.
- ❑ **Rags and/or paper towels:** for keeping brushes clean and blotting. I recommend cotton rags, Viva paper towels, or Scott's Shop Towels. For cotton rags, don't buy them, just cut up old shirts! Or buy the cheapest shirts you can find from the thrift store to cut up.
- ❑ **Linseed Oil:** This will be our primary medium in class.
- ❑ **Small jars** to hold linseed oil on your palette when painting and cleaning brushes (best to have two, one for each purpose). Ideally with lids so you can keep using the same oil.

- ☐ **Large piece of cardboard or masonite** to support your painting on the table easel (the back of an old pad of paper is perfect for this)
- ☐ **Smock (optional)** Wear old clothes you don't mind getting paint on, or bring a smock.
- ☐ **Gloves (optional)**
- ☐ **Other solvent-free mediums (optional)**
- ☐ Later in the class, I will ask you to bring in still life objects from home, and recycled boxes to create light boxes for our still lives. Don't worry about this yet; we will discuss in advance.

Where to buy your materials:

- **Lynn's of Madison:** *a small business on the West Side with a fantastic range of art supplies!*
- **Artist and Craftsman:** *a full service art store off State Street, great for canvas and panels especially.*
- **Blick:** *art superstore with locations in Milwaukee and Chicago, plus a very good online store with almost everything you could ever need.*
- **Jerry's Artarama:** *an online art store that often runs very good sales. Sometimes cheaper than Blick, and carries some great brands that Blick does not.*
- **Michael's:** *this big box art store will have most of what you need (online, if not in person). Prices are not necessarily better than Blick.*
- **Hello Art Hatchery:** *a used art supply store in Stoughton. You can't get everything here, but you may find some useful things at a bargain price!*