

S U P P L I E S L I S T

BASIC SUPPLIES FOR PAINTING IN OILS — This list includes the colors and brands which I've found successful in my work. Other brands may certainly be substituted and as you work and develop, you'll find your own preferences. Additionally, I've listed equipment which I've found useful.

PAINT — In general, I opt for Winsor & Newton Artist's Oil colors. I find these consistently of good quality — not overly stiff and consistent in their stiffness between colors. My one standard exception to my brand preference is in my choice of white. The colors I use in my basic palette include:

White (Permalba Brand)	Ivory Black	Raw Umber	Burnt Umber
Burnt Sienna	Mauve Blue Shade	Ultramarine Blue	Cobalt Blue
Cerulean Blue	Viridian Green	Cadmium Yellow Light	Cadmium Orange
Winsor Red	Alizarin Crimson		

BRUSHES — For most oil painting tasks I prefer hog bristle brushes as they are stiff enough to help me move the paint around and tough enough to hold up to the wearing effects of painting on canvas. I have also listed a couple of specialty brushes I use. I find the small sables to be excellent for small detail and for portrait work. I use the flattened front edge of the nylon flat for long shapes like tree trunks, fence posts, etc. (The nylon holds a sharp edge where the bristle will tend to broaden out.)

Hog Bristle

Filbert shape — Sizes 1, 2, 4, 6 and 8 Flats — Sizes 4 and 8

Rounds — Sizes 1 and 3 (One of my favored brands is Dick Blick Masterstroke Interlocking Bristle.)

Sable

Filbert shape — sizes 2 and 4 (Dick Blick also has a good version called Masterstroke Red Sable.)

White Nylon

Flat shape — size 8 (I like the Isabey Isacryl Synthetic version)

SOLVENT — I've recently switched from turpentine to an odorless product called Turpenoid made by Weber. It's not completely odorless and it doesn't thin varnishes, but it sure makes it easier to breathe in the studio.

PAINTING MEDIUM — There are many, many different painting mediums out there and many you can easily mix yourself. Whichever you choose, don't overdo it. Too much medium can create problems in the integrity or longevity of your paintings. Two of the mediums I use often are:

Home mix — 1/4 Damar Varnish, 1/2 Linseed oil, 1/4 Turpentine — improves flow of the paint

Liquin (Winsor and Newton) — helps the paint dry a bit quicker and improves flow of the paint

You may also pick up a small, open palette cup for use with your painting medium. The type which slides onto the edge of your palette is most convenient.

PALETTE KNIFE — You'll need a palette knife for mixing your colors on your palette and for cleaning up your palette after a painting session. I like to have two both with small, diamond shaped blades, one about an inch and a half, the other slightly larger, maybe two inches.

PALETTE BOX — A plastic sealable box to hold your palette and keep your paints as fresh as possible between sessions. The most common brand (and the one I use) is Masterson Sta-Wet Palette Seal. I put my palette into the box, seal it up and keep it in the freezer when I'm not painting. My paints often stay useable for weeks, though different colors will stay fresh for different lengths of time.

PALETTE — I use a 12" x 16" wooden palette which (conveniently) fits right in the palette box. I made my current one from a sheet of hardwood plywood, but they're also available from several manufacturers. Richardson makes a nice one.

BRUSH WASHER — In the studio, I use 1 lb. coffee cans which come with plastic tops to hold my solvent and in which I rinse my brushes. These are fine, if not elegant, and I've used them for years. However, there are very nice, fully sealable metal brush washing containers made which allow for better brush cleaning and keep the solvent separate from old paint rinsed from your brushes. Holbien makes very nice ones in several sizes.

