

Ephraim Rubenstein *Color Spot Oil Painting*

Most of the following supplies may be purchased at the League's art supply store, located in the lobby.

You may have a painting set up with which you are familiar, and which has worked for you over the years. Bring that, and we can discuss its strengths and limitations as we proceed. If you are unsure of what to use or are ready for some modifications to your present set-up, please consider the below.

PALETTE

The smallest your palette should be is 16" x 11", which is the size that fits into the folding French easel. In my view, a permanent wood or Masonite palette is preferable to a disposable wax paper palette. Many wooden paint boxes come with an acceptable palette-- but don't count on it. If not, buy a wooden palette at an art supply store, or go to a neighborhood hardware store or lumber yard and have them cut you a wooden or tempered masonite one, 1/4" thick, that will fit in your box. If you are breaking in a new palette, you will need raw linseed oil to rub down the surface before you start painting on it.

PALETTE KNIVES

A drop- handle palette knife. Do not buy straight handle knives or painting knives.

COLORS

The first 12 colors are the most important. The ones with the * are other colors I have added over the years.

Flake White	Raw Umber	*Cobalt Violet Deep
Ivory Black	Burnt Sienna	*Caput Mortuum Violet
French Ultramarine	Alizarin Crimson	*Raw Sienna
Cobalt Blue Deep	Cadmium Red Light	*Cerulean Blue
Viridian	Yellow Ochre	*Ultramarine Violet Deep
Hansa Yellow Deep	Cadmium Yellow Light	*Phthalocyanine Green
		*Manganese Blue
		*Cadmium Red Deep
		*Terre Verte

A "palette" is both a physical object and a concept. The first 12 colors are all necessary. This is a 'bare bones' but completely self-sufficient palette, and you very well may choose to add some more colors to it. The last 10 colors marked (*) are ones that I have added to my own palette over the years.

Brands of oil colors: Winsor & Newton, Williamsburg, Rembrandt, Sennelier, LeFranc & Bourgeois, Blockx, Old Holland are all high-quality colors. Grumbacher, Liquatex, Utrecht make an acceptable student grade paint. W & N, for instance, makes both an artist's grade paint and a student grade (Winton). Most colors come in 37-40 ml tubes. White usually comes in larger 150 ml studio size tubes.

BRUSHES

Brushes come in many shapes, sizes, and materials (see below). It is very difficult to find good affordable brushes. Break the glue size on the brush so that it can be examined. The bristle should curve inward on the sides and in profile. To begin with, buy bristle brushes (hog's hair), 2 of each size, (one "bright", one "filbert"); #2, #4, #6, #8 and #10. You will also need several smaller, soft haired (sable or synthetic sable) brushes; #0, #1, #2. Langnickel, Robert Simmons, Winsor & Newton, and Silver "Bristlon" (synthetic) brushes are usually of high quality. To clean your bristle brushes, rinse in Turpenoid, then gently in soap and water. With any *true* sable brushes, wipe down with a paper towel as best as you can, and then clean with baby oil. Solvent will destroy pure sable very quickly!

Material: Bristle (hog hair), horsehair, sable, squirrel, synthetic (acrylic), etc.

Handle Length: Long (for oils and acrylics); short (for watercolor, usually)

Shape:



FILBERT



BRIGHT



FLAT

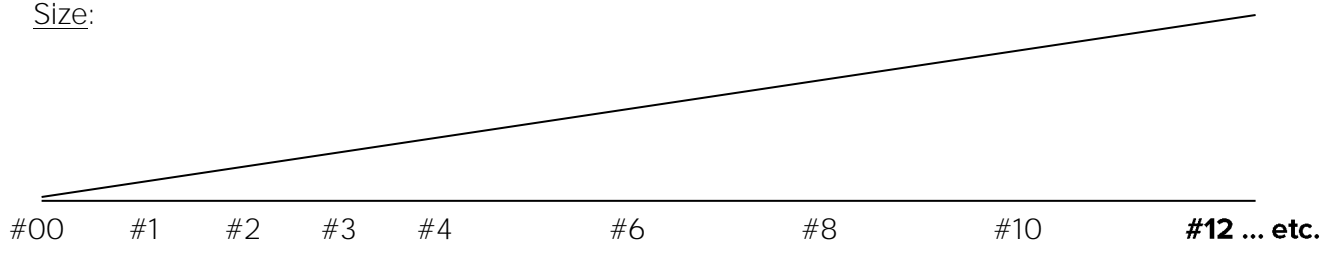


ROUND



FAN

Size:



SUPPORTS

Traditionally, oil paintings are executed on either rigid or flexible supports. The most common supports in modern times are flexible and are usually made of either canvas or linen. Oil paintings can be made on prepared rag paper or mat board as well. The most common rigid supports are either wood or Masonite, although oil paintings have been successfully preserved on metal surfaces like copper, as well. Several companies are making metal supports of various kinds with their own specific preparation instructions. These various materials handle very differently. I would stay away from cardboard "canvas boards", which warp and are composed of inferior materials. Buy or prepare several supports in various sizes/ shapes to have available. I would not go smaller than 14" x 18" and no larger than around 20" x 24".

GROUND

Oil priming with Flake White paint and rabbit-skin sizing is the best surface you can paint on, but it is a little involved and takes a long time to dry (at least several weeks, depending on the weather). So, Acrylic Gesso is a safe substitute.

MISCELLANEOUS

Turpenoid

medium cups

Bar soap

Thin, straight vine charcoal- 3 sticks

Chamois cloth

Plumb- line - make out of red-carpet thread and a nail

View finder - make out of shirt cardboard or the back of a legal pad, etc. Make 2 "L" shapes, 7" on the leg and 1 ½ " wide. Use 2 paper clips. There is a plastic one for sale as well.

Knitting needle, shish-kabob, or other long, straight stick

#2 pencil

Paper towels or rags

Hat or visor with a brim

A small piece of white or light gray mat board with a small hole punched in the middle

READING

How to See Color and Paint It, Arthur Stern, Watson Gupstill

Hawthorne on Painting, Charles Hawthorne, Dover Press