

Linda Hutchinson Revised 7.23

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OIL PAINTING SUPPLY LIST

SURFACES

I use pre-stretched canvas. Other possibilities are linen, and gessoed Masonite boards. Feel free to use what you have...you can even tone-over old paintings. I often used leftover paint at the end of a session to tone new ones. Toning aids in the “gliding” of the paint onto the surface, which can be useful, or not, depending on your goal. Small canvasses will work better for this class – 16 x 20 or smaller. Not too small – nothing smaller than 11 x 14 as we will be standing up and painting expressively. Small surfaces are too timid.

BRUSHES

Note: Brush sizes are not standardized. The length and width of a brush of a given shape and size varies considerably by manufacturer. I used bristle and synthetic brushes as I like the stroke-making to show. I like Escoda Series 4729 long hair filberts made in Spain. They are available at All Media in Kent and Dick Blick. We will be working with size 20 and smaller. My painting hero Alex Kanevsky uses Raphael brushes.

A few years back, I received a couple of synthetic Liquitex flat brushes for Christmas and I adore them...I have sizes 2, 4, 8 and 12. The bristles are very long. These brushes are now my favorites as they glide beautifully and yield a softer stroke.

A fan brush (bristle) is useful for softening edges.

There are also: flats, brights and rounds. Bristle length is the variable. Chinese hake flat brushes, 2” and 3” (bristle, not pony hair) are helpful at the beginning of the work.

PAINT

I use a combination, but use mostly Winsor Newton and Gamblin. (I LOVE GAMBLIN)
If you are a beginner, you need only 4 tubes: red, yellow, blue and white.

My palette includes:

Alizarin Crimson

Naphthol Scarlet

Brown Red

Permanent Rose

Quinacridone Magenta

Venetian Red

Cadmium Orange Deep

Hansa Yellow Light

Naples Yellow Hue

Cadmium Yellow Deep

Indian Yellow

Sap Green

Viridian

Cerulean Blue

Cobalt Blue

Ultramarine

Prussian Blue

Phthalo Turquoise

Yellow Ochre

Raw Umber

Burnt Umber

Raw Sienna

Brown Madder

Vandyke Brown

Titanium White

MEDIUM

You are free to use whatever pleases you. I use a 5:1:1 concoction of turpenoid:stand oil:damar varnish. Other artists I know use Liquin. I am experimenting with using Gamblin Galkyd and Gamblin Galkyd Gel. They are thicker than my usual mix.

OTHER SUPPLIES

Palette

Credit card for scraping

Turpenoid or Gamsol

Paper Towels

One-sided razor blade for cleaning your palette

Mineral Oil (for holding brushes while in process)

Pizza Box for carrying small paintings to and from class

LOCAL ART SUPPLY STORES

All Media Art Supply Company, 417 E. Main Street in Kent (next to Fed-X)
330.678.8078

Dick Blick, 2768 Mayfield Road in Cleveland Heights (in Coventry district)