

Materials List for “Figure Painting in Oils: Exploring Brushwork”

Oregon Society of Artists

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This is largely the same materials list as for my portrait and figure classes, so if you’ve taken my classes before, this list will look familiar. The biggest difference for this class is in the “Brushes” section where you will find a more detailed list of brushes to bring with you. Everything on this list is required unless otherwise stated. Feel free to add more items if you wish, but please bring what is listed below to this class.

Paint

Purchase artist grade paint. Any brand is fine as long as it is artist grade paint. Intermixing different brands is okay. The “Hue” colors are less expensive versions of more expensive pigments and are ok to purchase.

Basic Palette:

- Titanium White
- Cadmium Yellow Light or Cadmium Yellow Light Hue
- Yellow Ochre
- Cadmium Orange
- Venetian Red
- Cadmium Red Medium or Cadmium Red Medium Hue
- Alizarin or Alizarin Permanent
- Ultramarine Blue
- Cerulean Blue or Cerulean Blue Hue
- Viridian
- Chromium Oxide Green
- Burnt Sienna
- Burnt Umber

Solvent

More and more artists are painting solvent free for a non-toxic experience. Painting with Linseed or Safflower oil is easy and inexpensive. Safflower and Linseed oils are both drying oils so your paintings will dry with no problem. You can clean your brushes in the oil too.

Another option is Spike oil (Lavender essential oil), which, although expensive, is non-toxic and this oil paints similarly to Odorless Mineral Spirits. The best price I’ve found for Spike oil is at arttreehouse.com

If you can’t afford spike oil and don’t want to use linseed or safflower oil, then you will need at least one quart of Odorless Mineral Spirits (OMS) or Gamsol solvent.

You will also need a reservoir to contain the solvent or oil: a plastic jar with lid, or metal brush cleaner. Whatever works for you.

Painting Medium

You can paint with medium if you like. I recommend linseed oil, walnut oil or Gamblin Solvent Free Gel. You will need a medium cup for the oil.

Brushes

In this class where we are focusing on brushstroke your brushes are your valuable tools for expression. Having a variety of bristle types and sizes will be an asset as you discover which brushes to use to get the effects that you want.

Hog Bristle: Hog Bristle is cheap and will be your workhorse. Brush sizes are not standardized between manufacturers so you may find that your brushes differ from mine. The most important brush to get right is the larger brush. Try to get something that is at least 1" wide.

Hog Bristle Flats# 2, 6, 8, 12

Hog Bristle Filberts # 4, 6, 8, 12

Sable: Sable is expensive and not very durable. We will talk about sable alternatives in class but for now buying synthetics is ok. The biggest problem with synthetics in my experience is that the bristles start to curl and you lose the shape and function of the brush. All brushes wear out over time, but it's a matter of how long they last before they do it. We would like them to last as long as possible and that is where spending more on the right brands can pay off. For now, go ahead and buy cheaper synthetics (if you don't already have them) and again, try to get a large flat that is about 1" wide.

Sable Flat #2, #4, #6, #8, 12

Sable Round #2, #4

We will be painting larger in this class and will only use the smaller brushes for drawing and for detail work. The Hog bristle flats and filberts will be your workhorses, so if you can bring two of each, all the better. One again, the number 12 bristle brushes should be more than 1" wide so you can paint more loosely and cover the surface quickly.

Palette Knife

You will need a palette knife for mixing and handling paint. Buy one that has a medium sized blade (about 3" long), and that is shaped like long trowel for mixing. Other shapes will work too, but this shape and size is the most useful if you are only buying one.

Viewfinder or Value finder

It's helpful to have a viewfinder and/or a value finder to help you see a composition and also see values. The better viewfinders are made of durable plastic with a window to look through at your composition. You can change the size and ratio of the composition by using the slider to close or open the window. I've seen them available at Amazon and on art supply sites.

A value finder helps you see values by matching the printed values along the edge of the card with the values in your composition. Sometimes you can get a viewfinder with values printed along the side so you have 2 functions in one device.

Canvas or Panel Painting Supports

Bring at least 2 panels or canvases to each class that are 11" x 14" or 15"x 20". Other formats are OK, square or rectangular, but in this size neighborhood.

The cheapest painting surface is canvas paper that you can buy by the pad and back with a board. You can tape or clip the canvas paper to the board.

Easels

Easels are available for use in the downstairs studio at OSA, or you can bring your own. Tables are available if you need one for your palette and other supplies.

Palette

You will need a palette with an adequate mixing area, at least 11"x14". Larger is better.

Paper towels

Buy whatever brand works for you. You will also need to bring a plastic bag to pack out your trash.

Tipping the model:

Good Models are hard to find! I ask my students to tip the models so they are happy to come and model for us. Three to five dollars is standard for a three hour class.

A note on noise: People have different needs regarding silence or music while they are painting. I have played music during class in the past, but only if everyone agrees on the type of music to be played. If you are sensitive to noise including talking, bring what you need so that you can work peacefully. Ear plugs are the most inexpensive solution, but earbuds or head phones with and Ipod are acceptable too.

Be sure to email me at joannemehl@comcast.net if you have any questions!