

MATERIALS LIST

Oil Painting Class – Jackson Heights Art Club - (718) 426-9821

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Palette – At least 10” x 15” Wood or glass (Plate glass palette should have a grey backing board.)

Palette knife (a couple different shapes are helpful to have – at least one trowel shape.)

2 small metal cups for mineral spirits and medium (separate cups-not the connected ones.)

Brush cleaning jar- either Silicoil or, preferably, stainless steel sealable brush washer



Turpenoid for cleaning brushes (odorless turpentine)

Paper Towels (Viva or Bounty work best)

Small plastic bag for trash

Medium (1 part Linseed Stand oil to 3-4 parts Turpenoid)

Vine charcoal (not charcoal pencils)

Vine charcoal sharpener (I find a regular corn-remover with coarse and fine sides can work well as a charcoal sharpener. You can get this at a drug store.)



Plumb line

Straight knitting needle (for measuring)

Sketchbook

Brushes:

- Robert Simmons Filbert Bristle brushes -Sizes: 1, 2, 4, 6, 10 (at least 2 each of of 1-4)
- Badger Hair Fan Brushes size 4 & 6
- A couple Flat bristle brushes can also be helpful for cityscapes & architecture
- A couple of round nylon sable brushes can also be useful for detail work:
- Utrecht Round White Nylon Sable 6, 12 (these will need to be replaced often if used a lot)

2 cans for holding brushes (one can for fresh brushes and one can for used-heavier cans are better so they don't tip over. Coffee cans work well.)

PAINT:

I use a lot of Winsor & Newton Artist's Oil Colours as a good compromise of price and quality, but feel free to try other brands and see what you like. Old Holland, Sennelier, and Williamsburg are also good.

White

Lead white (this is the white I use most often – the Cremnitz variety)

Titanium white (for folks who aren't a big fan of lead)

High Chroma Warms

Cadmium Lemon

Cadmium Yellow Deep

Cadmium Orange

Cadmium Red

Alizarin Crimson

Earth Colors

Naples Yellow

Yellow Ochre Pale

Raw Sienna

Venetian Red

Burnt Sienna

Burnt Umber

Terre Verte

High Chroma Cools

Veridian

Cerulean Blue

Cobalt Blue

Phthalo Blue Green

Ultramarine Blue

Black

Ivory Black

PAINTING SUPPORTS:

A good support is really the foundation of a good painting. It can make your painting a joy with great flow or fight you every step of the way. There are many different materials that are suitable for oil painting. Many artists develop a “taste” for certain kinds of surfaces, but some general qualities to look for in a painting support include:

- archival construction and materials
- Not prone to warping or cracking
- Slightly absorbent but not too “dry”
- If working in oils the surface should have an oil prime (not acrylic prime)
- Textile supports (canvas or linen) should have an even weave and not too many knots or bumps
- Textile supports shouldn’t be so thin that it’s easy to see pin pricks of light through it.
- Textile supports should be stretched well so there are not “waves” or buckles in the canvas.

Some materials to try (from nicest to most affordable):

Canvas or linen primed with a layer of rabbit skin glue and 2 layers of oil prime.

Pre-primed linen and canvas can be purchased in lengths from the art store. This can then be stretched on wood stretcher bars.

Paper or archival matte board sealed with 2 coats of shellac cut 50/50 with denatured alcohol (let dry between coats.)

Good quality plywood or masonite sealed with shellac or with rabbit skin glue. These boards can also be primed with oil or gesso after the rabbit skin glue.

Canvas or linen can also be mounted with glue onto boards to make custom canvas boards. Make sure to use an archival glue (like Jade glue) or a gesso to seal the canvas to the board.

Store-bought pre-stretched primed linen or canvas (not the best stuff, usually, but will do in a pinch. Some brands are better than others.)

Store-bought canvas boards (also not great but will do in a pinch.)

Art Stores in New York City:

Utrecht
111 4th Avenue
212-777-5353

New York Central
62 3rd Ave
212-473-7705

Pearl Paint
308 Canal St
(212) 431-7932