

The Narrative Figure

2021 Oil Painting Workshop

Supply List

Charles Young Walls OPA

Please only bring the essentials you need to paint. Limited palettes (a Blue, a Red, and a Yellow - one or two of each) will work just fine. **If you paint a lot, please bring what you are used to;** a few tubes of good paint, a gray or wood palette, a variety of brushes, and a few painting knives. A medium, if you use one, please avoid turpentine. A hat with a brim or tennis visor will be helpful. **And a sketch book!** Viva or Bounty Paper towels and small trash bags for your easel for cleaning up.

For artists who enjoy supply lists:

Oil Colors

All students should use the best paint they can afford. "Student grade" paints are not acceptable. Don't be hampered by poor quality paint. It is better to bring a few tubes of really good paint than a box full of cheap, old paint.

Paint: Brands to look for are: Vasari (Online only), Michael Harding, Old Holland, Holbein, Williamsburg, Richeson, Winsor Newton, Sennelier, Gamblin, and Rembrandt.

If you need to keep costs down, you can get a lot out of the workshop using **ONLY** these colors: Raw Sienna or Yellow Ochre, Payne's Gray or Blue Black, Alizarin Crimson, Burnt Umber, and Titanium White. **Or** -- you may use this tri-color palette: Cadmium or Hansa Yellow Medium, Ultramarine or Pthalo Blue Deep, Cadmium or Naphthol Red Light, and Titanium White.

If you are going to use either of the limited palettes above, you may disregard the list of paint below:

While it's true you can paint great paintings using limited or even extremely limited palettes, different pigments perform differently so when I paint I want choices. Whichever choices of pigment you make, push them to see what their range is and what their capabilities and weaknesses are.

I use a limited palette with a full quiver, in other words, a few regular colors on my palette to start, but as I go, if I need other pigments, I add them.

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And so, I suggest this palette to start:

Ivory Black, Yellow Ochre or Mars Yellow, Burnt Sienna or Transparent Red Oxide, Ultramarine Blue, Pthalo Blue or Cerulean Blue, Cadmium Yellow Light, Cadmium Yellow Deep, Cadmium Red Light, Alizarin Crimson, and Titanium White

Recommended to have on hand:

Terra Rosa or Mars Red, Mars Black, Transparent Yellow Oxide, Dioxazine Purple, Cobalt Blue, Cadmium Lemon Yellow, Cadmium Orange, Mars Violet, Raw Umber, Raw Sienna, Genuine Naples Yellow, and Prussian Blue.

This is just a suggested list and not at all the exhaustive list that you might use. However, **please feel free to paint with your normal palette**. I paint paintings with (in addition to white) 2 colors, 3, 7-9, 12, and occasionally, up to 30. The point is, I use what the painting calls for and I try to be sensitive to that.

Palette

Palette: Glass backed by masonite. Or plexiglass backed by gray foamcore (less weight, easier to carry). Mid-tone gray paper in between . Use duct tape on the edges to keep it together. Good sizes range from 14"x 18" to 20"x 24". Medium to large wooden palettes are also acceptable.

If you need (for travel) or are used to a smaller palette feel free to use that for this workshop.

If you would like, bring your own folding TV tray to hold your palette.

Painting Knives

Painting Knives: Bring at least one painting knife with a pliable point, but not a sharp point. They are absolutely necessary for mixing and painting. Please get the knives with a curved or angled tang in order to keep your fingers away from the mix and the painting surface.

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Brushes

I use every kind of brush though I mostly use natural filberts and flats, so bring what you like.

Robert Simmons' "Signet" is a good affordable natural bristle brush. Richeson Gray Matters, Winsor Newton or Grumbacher Brushes work well. More accomplished painters might want to use Silver brand Silverstone or even Grand Prix. Escoda is wonderful. Again, use the best brush you can afford. Cheap brushes always fail you and they leave a lot of bristles on the painting.

Filbert natural hogs bristle brushes #2, #4, #8, #10 At least one each though I suggest two or more of each size. They should be clean and free of dried paint.

1 ½" white natural bristle brush (house painting type)

Suggested: #6, #12 Filbert bristle brush

***Note:** Bristle Brushes are usually made of hog's hair, but some good acrylic substitutes are available: "Silver – Ruby Satin" is one brand. Richeson Gray Matters is another. Test and compare the "spring" of the instrument against the traditional type. They are easier to clean.*

Natural and Synthetic brushes of various sizes and types are great to have. For this workshop bring what you are comfortable with.

Painting Surface/Support and Ground

Please bring at least two canvases or other grounds. Students may use canvas, gessoed masonite, or other painting panels to include mounted oil ready paper.

Suggested size of surface between 11"x14" and 20"x 24", even 20"x 30" though no larger than 24"x36", However, I really think you should stick to what dimensions you use normally.

Medium

For the workshop, a suggested medium: One part Galkyd, one part stand oil, five to seven parts Turpenoid or Gamsol.

The Quinlan requests we use Weber's Odorless Turpenoid (blue can) instead of turpentine for your medium. Please don't bring turpentine to class. Bring at least one metal palette cup if you use liquid medium.

Solvent free gel medium (Gamblin) is also welcome.

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Miscellaneous

Paper towels—Shop towels and Viva are best, Bounty is good. Regular paper towels won't work as well.

Small trash bags for your easel.

I suggest "The Master's" Brush Cleaner and Preserver or Jack's Studio Soap (Richeson) for cleaning brushes. You can also use regular hand soap, but it doesn't clean brushes as well.

Tennis type visor or ball cap or hat with brim to block artificial light

11 x 14 or 14 x18 Sketch Pad, soft pencils (2B, 6B), soft Vine Charcoal, and kneaded eraser.

Always bring your sketchbook!