

# Oil Painting Basics Workshop

## Material List

### Oil Paint & Colors

Use the best quality of materials you can afford. Painting is hard enough without struggling with the materials. A known brand of paint is usually a good brand, i.e. Winsor & Newton, Grumbacher, Gamblin, Utrecht, etc. I use professional-grade paints from Gamblin or Williamsburg. I understand, for cost sake student-grade paints are fine for this class. I will discuss the difference.

- Cadmium Lemon
- Naphthol Red or Cadmium Red Medium  
I use Fanchon Red from Williamsburg, which is a Naphthol Red.
- Ultramarine Blue Deep
- White (Titanium or Titanium-Zinc)
- Red Umber (Williamsburg) (optional) (Burnt Umber, Burnt Sienna or Raw Umber are fine)

### Odorless Mineral Spirits (OMS) & Painting Medium

- Turpenoid or Gamsol and a sealable glass or metal container to hold it in. Artist grade OMS is a must.  
**DO NOT use OMS purchased from hardware or department stores** as the refinement and standards are different. Please, no turpentine.
- Liquin by Winsor & Newton or Neo Megilp by Gamblin medium is optional. These are great for when the paint is starting to dry out. Liquin dries faster than Neo Megilp. I use Neo Megilp, but sparingly. A small bottle will suffice.

### Brushes

- Any good brush will do. I suggest brights and/or flats in a variety of sizes from #4-#10. 3-4 sizes within that range is sufficient for this class. My most common brushes are the 4, 6 & 8 sizes when working on smaller panels. Brushes that are able to hold a point are a must. A way to test them before you buy them is to simply have a little water with you. Take the brush and rub it back and forth on your palm to get the glue from the manufacturer out of it. Then re-wet it with a little water and shape it with your palm. Looking at it from the side, if it gets back to a point it's a good brush, if it looks all flayed out it's not—though they have their uses, too. Rounds, Filberts, Riggers and such aren't necessary for the class, but you can bring if you wish. I don't commonly use filberts and rarely use rounds, but I do use a rigger for branches and fine line work. I use Rosemary & Co. Ivory or Classic short flat (bright) brushes. I will go over this more in class.
- A good steel palette knife is essential for mixing and applying impasto paint.

### Palette

- Glass palettes are preferred, just be cautious of transporting them. I use a glass palette, as I find it easier to scrape the paint off when done. A wooden palette treated with linseed oil many, many times over also works well. Pour oil onto wood and rub in with a cloth or paper towel, then let stand until dry. Repeat several times. Paper palettes are okay, but I'm not a fan. We will be able to keep the supplies at the Art Barn overnight.

### Other Items

- paper towels (I use VIVA select-a-size, but use what you want)
- 4-6 spanels or stretched canvases. A few small panels sized between 6" x 8" to 9" x 12" and one or two sized 11" x 14" for experimentation.
- Notebook or sketchbook for notes and doodles.
- Lunch & water/drinks/snacks, etc. There is a fridge and microwave on the premises.
- Table or transportable easel is preferred. I believe the art center might have a few easels, but if you have a table easel or something transportable you can bring your own. I'd rather have and not need, than need and not have.

Approximately one hour will be given for lunch each day. We often have fun and informative talks during these lunches so feel free to join us.

You can contact me with any questions about the class or materials at [markv@vandervinnestudio.com](mailto:markv@vandervinnestudio.com) or 219-241-1392.

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