

## 2-DAY OIL PAINTING WORKSHOP

# *Painting the Oil Portrait in One Sitting*

### MATERIALS LIST

Starting an oil painting kit can be spendy, so feel free to bring what you have, or please let me know if you need help to round out your supplies.



*"Libby"*

Please bring the following:

- Notebook and pen/pencil for taking notes.
- A wooden skewer, knitting needle, or long skinny brush handle for measuring.
- Paper Towels (all days) and bags for your used towels.
- A palette, double palette cup and diamond-shaped palette knife.
- A portable floor easel.
- Winsor Newton painting medium or similar (roughly 1/2 turpenoid and 1/2 linseed oil), or linseed oil.
- Weber Odorless Turpenoid only (the blue label). I have found that people with sensitivities (such as myself) tolerate this OMS the best. I run a "closed turp" studio, so we'll only be using a small amount in a palette cup versus an open brushwashing can.
- Three (3) lightly toned canvas or canvas panels—I recommend 11 x 14, 12 x 16, 14 x 18. Make sure there is a solid covering or backing to your canvas so you won't have back-lighting showing through your canvas. To tone the canvas, thin a pea-sized amount of raw umber with turpenoid on your palette, paint it on your canvas, and then spread it with circular motions using a paper towel. Work the surface until your canvas is the color of blonde wood and the tone is even.
- Hog-bristle filbert brushes—a 10 or 12, 8, 4 or 3, 2, and 1 or 0 size filberts (extra of these won't hurt). A few sables in several sizes such as 8,6,4,2, and a fan brush.
- Optional: Gray scale/value finder or red filter—helps you identify and judge tonal values.
- Oil paints, Suzann's Palette preferred (**see list at end of document**)  
Winsor Newton and Rembrandt are good quality affordable paints and mostly what I use for alla prima and indirect painting (many people like Gamblin). Overall, I believe you can't go too wrong with any brand except for student-grade paint. Following on the next page are the critical colors you will need for the workshop. Specific brands I use are noted. As oil paints are expensive, I've prioritized the colors.

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## MATERIALS LIST CONT'D



"Craig"

**Group 1:** These paints form the basis of all the colors you'll be mixing and are the minimum colors you should have.

- Titanium White (Winsor Newton, Rembrandt or Gamblin)
- Cadmium Orange
- Cadmium Red or Cadmium Red Medium (Winsor Newton)  
Note: If Cadmium red doesn't fit your budget, Cad red substitutes and alizarin crimson will work.
- Yellow Ochre or Yellow Ochre Light
- Cobalt Blue
- Raw Umber (Old Holland is best, but others will work.)
- Transparent Red Oxide (Burnt Sienna can work if you already have it)
- Ultramarine Blue
- Ivory Black

**Group 2:** These colors will help you mix and adjust colors more easily and are highly recommended to have for this class.

- Naples Yellow or Naples Yellow Light
- Indian Yellow (Winsor Newton only) or Lemon Yellow
- Alizarin Crimson
- King's Blue Light

**Optional Colors:** (I use these colors to modify my base mixes and create color effects, don't feel you have to buy these, but if you have them, please bring them.)

- Raw Sienna (used for darker skin tones in the light)
- Transparent Oxide Yellow (used to warm tones in the shadow)
- Cerulean blue (for warm cool tones in the light)
- Viridian (for cooling skin tones in the light and in dark shadow)
- Burnt Umber

If you have questions, please contact Suzann Beck by email, [Suzann\\_Beck@email.com](mailto:Suzann_Beck@email.com), or call 612.619.4010.

