

DAN MACKERMAN STUDIO

OIL PAINTING MATERIALS LIST

ART SUPPLY STORES

WET PIAANT ---1684 West Grand Avenue, Saint Paul, MN 55105 (651) 698-6431
ART MATERIALS INC. ---2728 Lyndale Avenue South, Minneapolis, MN 55408 (612) 872-8088
UTRECHT---1601 Hennepin Avenue, Minneapolis, MN 55403 (612) 339-3400
DICK BLICK---3867 Gallagher Drive, Edina, MN 55435 (952) 831-6061
--- 2389 Fairview Avenue, Roseville, MN 55113 (651) 636-2818

PALLET

My preference is a pallet that you can hold. Wood. Light weight. Not too small because you need room to work. 12"-14" in length is the absolute smallest would work with. Put two coats of Johnson's Paste wax on the pallet. Buff between coats.



Some (most) students prefer the plastic pallet box with paper sheets and a lid. OK. (But no fun to hold.)



MEDIUM

Over the centuries artists have used a variety of materials to alter oil paint, make it thicker, thinner, dry faster or dry slower. Mixtures that include turpentine was commonly used to thin oil paint. Today people have become much more health conscious and have sought painting techniques that avoid the use of solvents. Many think that odorless turpentine (which is actually mineral spirits) is a healthy alternative when in reality it is not. To avoid solvents some artists have chosen to use oil paint straight. Recently, the art supply company, Graham, has resurrected materials that date back to the time of the Rembrandt and other Dutch painters of his time. In those days walnut oil was the medium of choice. It is now what I recommend to students who wish to avoid solvents but still want their paint to be fluid. Walnut oil dries in approximately 6 days. Walnut with Alkyd dries in one day. I suggest starting with walnut oil. Both are pictured below:



BRUSHES

To begin with, natural bristle-hair brushes will last the longest with oil paint. All good brushes should be trimmed to a nice point for rounds and a thin edge for flats. Don't try to assess a brush when hair is hardened into a shape. (Judging a brush with the hairs hardened is like trying to pick a Christmas tree when the branches have been frozen together.) Wet it, get the hairs loose and then assess it. I have found crappy brushes made by reputable companies and great brushes by suspect companies. The worst are those imported from China with the tips chopped flat and sold for next to nothing. You usually get what you pay for. I've been known to pay as much as \$100 for a good large sable. Below are examples of bristle brushes:



Synthetic haired brushes do not usually hold their shape very long when used in oil paint. Most synthetic brushes also lack an important part of the hair, the flag. (On the end of a natural hair, you find that it splits into several strands. Those strands are called flags.) Flags help in holding paint, similar to the tip of a fountain pen, so you can articulate brush strokes. Cambridge has started making a synthetic brush, called “Catalyst”, with stiff hair specifically for oil paint, WITH flags. **After 40 years of painting, and after all the bad things I’ve said about synthetic brushes, these have become my favorite brush!!** They’re pictured below....



Using a brush, taking care of brushes and even buying brushes can’t be explained in a few paragraphs. It will take many years of practice! So consider this a preliminary list just to get you started. I’ll ask you to come to class with at least three brushes. Two flats and one round. A large flat, a medium flat and a small round. You could buy a filbert but it’s better see how one is used in class before you do. #18-20 Flat, #12-14 Flat and a #6-9 round.

PAINT

Holbein is the best all around paint (Highest pigment concentration). Old Holland: Too pricey for students. Other brands: Utrecht, Winsor & Newton are OK. Rembrandt, Sennelier are student grade. Gamblin is a bit gimmicky (the whites have poor opacity). Blick Artist’s oil colors are crap.

THE COLORS

The Skeletal List:

Titanium White
 Cadmium Yellow Medium
 Lemon Yellow
 Cadmium Red Deep
 Alizarin Crimson
 Burnt Umber
 Ultramarine Blue
 Pthalo Blue
 Pthalo Green

The Dream List

Titanium White
 Cadmium Yellow Medium
 Lemon Yellow
 Yellow Ochre
 Cadmium Red Medium Light
 Cadmium Red Deep
 Alizarin Crimson
 Indian Red
 Raw Sienna
 Burnt Umber
 Ultramarine Blue
 Pthalo Blue
 Pthalo Green
 Sap Green
 Ivory Black

CANVAS

Come with either a canvas panel, pre-stretched canvas, primed wooden or masonite panel. Avoid canvas “paper” to begin with. No smaller than 11”x 14”.

MISCELLANEOUS:

1 Pallet Knife. You waste paint mixing with brushes.

Containers. (At least one jar with a lid for medium.)

A bar of hand soap. (Believe it or not bar soap, like Ivory, is best at removing oil paint from anything.)

A rag or paper towels.

FIRST DAY OF CLASS

Be prepared to tell me about yourself. Do you have a favorite artist, movement or style? What experience do you have? Have you been to many museums? Do you have examples of your work or photographs of your work you could bring?

If you are interested in realism or impressionism, for example, you should bring several photographs as possible subjects. Working from observation, real life either from still life or from models, is the best way to learn but not always practical. We can discuss what direction you would like to explore. But at least with a photograph you have something to work with on the first day.