

Recommended Materials List for Painting Concepts Session 2, 2025

Landscapes - taught by Beverly Brown beverlybrown.net

OIL PAINTS

Recommended brands include Winsor & Newton, Gamblin, Rembrandt, Old Holland, Holbein
Pigments vary slightly brand to brand, but you will eventually find what colors work best for you.

Flake White Replacement/Hue (2nd choice would be titanium, which is cooler & usually less stiff)

Naples Yellow

Burnt Sienna

Raw Sienna (or yellow ochre)

Cadmium Yellow Light (pale ok, lemon ok but that is a bit cool for still life)

Cadmium Orange (you can also mix this, but the tube Cad. Orange is more intense and better)

Cadmium Red Light (brands really vary with this color. Some, like Rembrandt, or more orangey)

Alizarin Crimson (a nice cool red that is more transparent than permanent rose)

Cobalt Blue (optional. I don't usually use this in my still life)

Cerulean Blue (optional. Only used occasionally, depending on setup)

Ultramarine Blue

Burnt Umber

Raw Umber

Ivory Black (do not get Lamp black. It is too cold)





WATER SOLUBLE OIL PAINTS

I use Duo Aqua Oil when I travel overseas to paint. Water clean-up. There is a medium for those too, but I haven't used any. Just water. These paints dry faster and can get sticky fast.

Water soluble paints do not come in as many colors, but you could probably get most of the colors I have listed above.

ACRYLIC PAINT

These paints dry much faster and are a bit more difficult to achieve the look of the chiaroscuro still life which is what I am teaching here. However, if you already have acrylics, we will work with that. The principles will be the same. Just be fast.

BRUSHES

Bristle Filberts: Signet Robert Simmons or Raphael or Winton or Grumbacher's Gainsborough (other brands might be ok, but avoid cheaper ones. They loosen at the ferrule. Ugh.

Sizes: #9 or #10 (for toning your surface and blocking in big areas)

Sizes: #5 or #6 (for most of your work)

Sizes: #3 or #4 (no need to go smaller than this for this class) (you might want 2 of each to avoid having to wash out color between applications of very light or very dark colors)

Do not buy a synthetic brushes for oil painting. If you are using acrylics, they are ok.



SUBSTRATE

Beginners - these will be studies, so no need to go expensive.

Options include 9x12 medium or fine grain (portrait) cotton panels.

At Jerry's Artarama, Fredrix Artist Series Canvas panels come in a pack of 12 for under \$30.

Another option, which is what I do when I travel and are just doing studies is to cut sheets from a canvas pad and tape to a stiff panel (pic below right).

Other options include:

Gesso board, but it's imperative that you tone before class because it will be slippery otherwise.

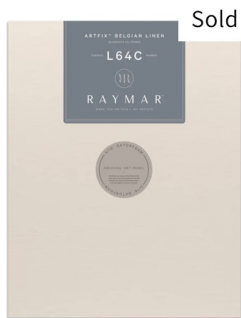
Oil primed linen panels, fine weave (portrait)

Canvas or linen, stretched.

SourceTek's #13 oil primed linen is excellent. <https://canvaspanels.com/panels/>



Premium Line® Claessens® #13



Sold Out

L64C Artfix Linen Panels - 3/16" Gatorfoam



and Raymar panels (middle), raymar.com, are also great for finished paintings... when these are on sale and not sold out. They are lightweight, durable and archival. Portrait grade is best for the classical still life. Advanced students might choose these linen ones.

I used to buy a roll of really good quality double oil primed linen roll and stretch it myself on various size stretchers, but unless you have a pneumatic stapler, you might mess up your hands like I did. I loved the size flexibility though. I can show anyone how to do this if they would like. One of the best sizes, proportionally for a still life is 12x14. You could also have other substrates cut to those measurements. For this class, 9x12 is fine.

PALETTE

I highly recommend a tempered glass, available at Silver Mountain Glass or Tanner Glass. I didn't buy mine there, but I assume they will cut to the size you want. Mine is 14 x 16 and it's a good size for me. Easy to clean. Tape a toned grey canvas or paper to the back on all edges so you can judge colors. Acrylic palettes are lighter, but harder to clean. Wood palettes need to be varnished first.

SOLVENTS and MEDIUMS

Solvent – Odorless Gamsol. Do NOT bring Turpenoid Natural to class. It stinks!

Medium - liquin, artist linseed oil, artist walnut oil, or any other you think you might like to try.

PALETTE KNIFE

straight edge spatula type for mixing paint on the palette. Can also be used to spread paint over a large surface

EASELS

*** Kimball will have them***

if you want to buy for your future art making, you have lots of choices and here are my recommendations:

- the French easel
- the Pochade Box with a camera tripod-mounted system (I have a small one for overseas)
- the Strada (Standard) - you can go online to view Bryan Mark Taylor's explanation
- Soltek - Great, except sometimes the legs stick. Not so great.

I have the bottom three which I like and use for different travel needs.

I have a MontMarte Studio easel which is ok, but I had to leave my good, big, sturdy easel back in PA when we moved. Unless you paint really large, you can get away with a medium size easel. There are table easels too if you prefer to sit. I find it easier to stand and be able to move back easier.

GLOVES

Unless you are super neat, I recommend buying a box of MedPride Medical examination nitrile glove, powder free, non sterile. I wear medium, but I also have a box of Large if anyone would like a pair of those. I will bring them.

CLEANUP

Murphy's oil soap. Wrap your brushes in plastic wrap and do this at home.

You can also use ivory soap, or the Master's brush cleaner and conditioner. Best to dry brushes bristles facing down if possible.

A roll of paper towels and a trash bag for them.