

Suggested Materials List

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NOTE: *The following is a list of suggested materials for those painting in oil. Those working in other mediums (such as water soluble oil, acrylic, gouache, or watercolor) can adapt this list accordingly. Contact me with any questions.*

Oil Colors:

My palette changes but generally consists of some combination of the following colors—never all of them at once. (This is also the order in which my palette is laid out, from right to left, starting with White.) Avoid colors named “Hue” or “Mixture” and stick with single pigment colors when possible (there are exceptions). My brand preferences are also noted below for some colors. *Additional colors will be discussed in class. Students may deviate from this list.*

Titanium White (Old Holland)
Flake or Cremnitz White (Blue Ridge, Winsor Newton, or Old Holland)
Naples Yellow or Brilliant Yellow (Winsor Newton, or Old Holland)
Cadmium Yellow Medium
Yellow Ochre (Blue Ridge)
Burnt Sienna (Williamsburg) or Trans. Oxide Red
Red Ochre, Flesh Ochre, or Venetian Red (Old Holland)
Vermilion Extra (Old Holland)
Burnt Umber (Old Holland)
Raw Umber or Turkey Umber (Old Holland, or Blue Ridge)
Ivory Black or Mars Black
Ultramarine Blue

Alizarin Crimson, Cadmium Orange, Cobalt Blue, Chromium Oxide Green, various Lakes, and others may be useful as well. A well balanced palette is recommended above any specific colors.

Students new to color should start with a limited palette such as: Titanium White, Yellow Ochre, Burnt Sienna, and Ivory Black.

Mediums:

Commercial mediums such as Winsor Newton’s Liquin or Gamblin’s Galkyd (Lite) are fine choices. Students may also use home-made mediums (which will be discussed in class). A good simple home-made medium of 1 part stand oil and 1 part OMS is very versatile (slow drying). A small jar is required to store mediums (the small 1.5 fl oz honey jars from World Market are great—but don’t forget to take the honey out before class!).

Support / Painting Surface:

Students are free to paint at any size, on any surface. Demonstrations generally take place on wood or canvas-panels at generally modest sizes. Oil primed surfaces are best (but only suitable for those painting in oil).

Brushes

A few bristle brushes at various sizes, ranging from the width of your thumb down to half the width of your pinky nail, should be enough. Sable, Badger, and Mongoose brushes may be useful as well (synthetic are fine). A variety of brush shapes are recommended (round, flat, bright, filbert, etc). *I generally prefer pointed rounds. Students wishing to work at a large scale may need larger brushes.*

Additional materials include:

Odorless Mineral Spirits (Gamsol or Turpenoid) to clean your brushes (and a jar to keep them)

Rags or Paper Towels

A wooden hand-held Palette is recommended (some prefer tabletop palettes)

A Palette Knife

Mahl Stick (optional—home made is fine)

Vine Charcoal (optional)

Scratch paper, etc.