

## Oil Materials and Equipment

### Support

*Means the surface which you paint*

#### **Canvas**

Linen, cotton and synthetic fibres are the 3 basic kinds of canvas used for oil painting.

##### **Linen**

Most expensive due to its superior strength and durability.

##### **Cotton**

At lower cost. A well-made medium weight cotton duck is perfectly adequate.

##### **Synthetic fibres**

Polyester is easily found in local market. Cheapest among the other two.

You can buy canvas ready-stretched and primed on a wooden stretcher frame, or, more economically, by the meters from the roll so that you can stretch yourself.

You can buy wooden stretcher bars in a variety of lengths and assemble them into the dimension you like, whereas pre-stretched canvases come in a limited range.

#### **Canvas Panel/Board**

Relatively inexpensive.

Ideal for beginner who trying out oil painting at the first time.

Less permanent and durable compare to regular canvas.

May warp when size bigger.

Very suitable for doing small study of composition or practice, or for painting trips, when space is a consideration.

#### **Oil sketching Paper**

Available in loose sheets or pads.

Can't use for thick layers. Paintings may crack when bend.

Not convenient to be carry around. More suitable for using at home.

Big advantage is that you can easily adjust its proportions to fit a particular composition.

Must be framed under class.

#### **Texture**

Canvas texture varied from very smooth to very rough, the heavier the weight, the rougher the texture.

The weight and texture of canvas should compliment your style of painting.

##### **Smooth canvas**

More suitable for detail painting style.

##### **Rougher canvas**

More suitable for painting style that needs to build thick layers of paint. The grainy tooth allows the paint adhere to the canvas.

## **Sizing**

Sizing with animal glue is necessary for most of the supports before primed with ground.

It seals the pores between the fibres of the support.

It makes support less absorbent.

It prevent flaking and cracking.

## **Priming**

For permanence in oil painting, all supports should be primed with ground before use. The ground seals the canvas surface so oil is not excessively absorbed by it.

The ground also makes it easier for paint to adhere or stick.

The most commonly used ground is oil base ground, acrylic gesso and chalk-type gesso

### **Oil base ground**

Must be sized before primed. Takes longer time to dry.

### **Acrylic gesso**

Provides a fast and easy way to apply ground. It will adhere without difficulty to any surface that is dirt and oil free. Sizing is not necessary for supports to be primed by acrylic gesso. Anyway please take note not to be used to cover oil paintings that are to be painted over.

### **Chalk-type gesso**

Not flexible, should only be used on rigid and nonflexible support to prevent cracking.

## **Paint**

### **Components**

Oil paints are obtained by mixing pigment with binding medium like linseed oil.

Linseed oil will oxidized. It will protect the pigment particle, as well as an adhesive to attach the pigments to the painting surface.

### **Form**

There are three forms of oil paints available in market; tubes, cans or bars.

#### **Tubes**

Most commonly used. Size varies from 20 ml to 270ml.

#### **Cans**

Comparatively bigger portion compare to tubes. Suitable for those artists who do large scale paintings.

#### **Bars**

In solid consistency. Suitable for line and stroke approach.

### **Grade of paints**

There are two grades of oil paints available in market; artist grade and student grade.

#### **Artist grade**

Categorized from series one to seven, prices from low to high, better in stability and permanence, better in quality and density of the pigments. Brands available in market include Winsor and Newton, Rembrant of Talens and Daler Rowney.

#### **Student grade**

Consistent in prices. To maintain the cost, substitution pigments is used when indicated as "hue". Brands available in market include "Winton" of Winsor and Newton, Lefrance&Bougeois's "Louvre", "Georgian" of Daler Rowney, and "Van Gogh" of Talens.

### **Permanence**

Refers to the resistance of pigments to the sunlight. Some color may fade under sunlight. Indicate with \* on the label.

### **Transparence**

Pigments differ in transparence.

### **Transparent pigments**

French ultramarine, Cobalt blue, Hooker's green, Alizarin crimson, Viridian, Prussian blue.

### **Opaque pigments**

All cadmium, Yellow ochre, Burnt umber, Cerulean blue, Lemon yellow

Transparent pigments are more suitable for glazing technique; which layer of darker color to be applied on top of fully dries under paint.

### **Tinting strength**

A strong tinting strength color means the color will easy overdo other colors when mix with it.

#### **Strong tints**

Alizarin crimson, Cadmium red, Phthaloyanine blue, Burnt sienna.

#### **Low-strength tints**

Yellow ochre, cerulean blue.

## **Medium**

*Use to dilute, change effects of oil paints or protect oil paintings. Medium can be generally classified into 4 main group: drying oils, diluents painting medium and varnishes.*

### **Drying Oils**

Reducing the consistency of paint, increasing flow and fading brush-strokes.

Increases gloss and drying time.

Oxidizes into a tough film, which hardens and becomes more transparent on ageing.

Must be thinned with white spirit or turpentine before used.

#### **Linseed oil**

Most commonly used.

Use distilled, refined, purified, bleached Linseed Oil and cold-pressed versions only as medium.

Bleached linseed oil -dries fractionally faster and blurs brush strokes slightly more.

#### **Purified Poppy oil**

Virtually non-yellowing and increases gloss.

Increases the drying time and gives less risk of wrinkling than linseed oil.

Gives a less durable paint film than with linseed oil.

More suitable for mixing with light colors than linseed oil.

#### **Stand Oil**

Slightly yellowing (between poppy seed and linseed oil).

Greatly increases gloss, increases the drying time.

Brush-stroke fades (suitable for glazing).

Use preferably in the last layers.

### **Solvents/ Diluents/Thinners**

Reducing the consistency of paint.

As for cleaning materials for brushes or palette.

Thinner for oil colors, mediums and varnishes.

Thins the paint.

Suitable for removing varnish coats.

#### **Turpentine**

Double-distilled turpentine and rectified turpentine are most commonly used.

Odorless artist grade turpentine also available.

Avoid using household turpentine, harmful to the health.

### **White spirit**

Dry more quickly than turpentine.

Less harmful.

Smell less pronounced.

Cheaper than turpentine.

Do not use in mediums that include damar because damar is not completely soluble in mineral spirits.

### **Painting Medium**

Mixture of different drying oils and solvents according to specific needs.

Ready to be used for painting purpose.

#### **General Purpose Painting Medium**

You can make your own by adding 2 part of turpentine to 1 parts of linseed oil.

#### **Fast Drying Painting Medium**

It speed up the drying speed of oil paints.

It is very convenience for painting out door.

### **VARNISHES**

#### **Retouching Varnish**

To be used as a temporary protective coat on finger-dry paint and revival of discolored (mat) patches.

Apply in thin layers (with a spray can, for example) A surplus of the solvent in the varnish affects the paint and damages the paint film.

Removable with mild solvents.

Can be thinned with white spirit.

#### **Picture Varnish**

Gives paintings a uniform gloss or mat protection.

Removable with mild solvents.

Can be thinned with white spirit or turpentine.

Inhibits the ageing process of oil colors.

Apply when paint film has completely dried (6 to 12 months depending on the paint film thickness)

## **Brush**

### **Hair types**

#### **Hog bristle**

Most commonly used for oil painting.

Is harder enough to spreads medium to thick paints smoothly and evenly.

Is a far less expensive alternative to good-quality softer hairs.

#### **Badger Hair**

Is thickest at the point, and relatively thin at the root, so it has a distinctive "bushy" appearance.

Suitable for blending oil paint on canvas.

#### **Kolinsky Sable**

Softer than hog bristle.

More suitable for fine detail painting.

Holds a very fine point or edge.

Very Expensive, up to few hundreds.

#### **Red Sable**

A good alternative to the more expensive Kolinsky.  
Less expensive in price compare to kolinsky hair.

### **Synthetic fibres**

Are man-made of either nylon or polyester filaments.

Harder and resistant compare to natural soft hair.

Can point very sharp.

Hold less point combine to natural hair.

They are easier to keep clean than animal hair brushes because the filaments don't have animal scale structures to trap paint.

They are better suited for painting with acrylics because a synthetic filament will withstand the caustic nature of acrylic paints with less damage.

## **Shapes**

### **Round**

For fine detailing, fine lines, spotting, and retouching.



### **Flat**

Provides lots of color capacity and easy maneuverability.

Use for bold, sweeping strokes, or on edge for fine lines.

Use heavier filling for heavier paint.



### **Bright**

Useful for short, controlled strokes, and with thick or heavy color.



### **Filbert**

With its soft rounded edges, the filbert is suitable for blending and figurative work.



### **Fan blender**

Useful for smoothing and blending.



### **Rigger**

Very long and thin hair.

Suitable for line works.

### **"Spalters" (large flat brushes)**

Generally used for applying varnish, for priming grounds (canvas, for example) and for painting large surfaces.



### **Brush's handle**

Handles are available in different length.

Long handle-more suitable for free and spontaneous strokes.

Short handle-more suitable for control and delicate strokes for detail painting style.

Tips for cleaning and keeping brushes

First wipe off the brush with a cloth. Carefully push oil color remnants from the ferrule towards the tip of the bundle. This prevents the paint remnants from drying up in the hair of the bundle, causing its complete distortion.

Then remove oil color remnants by thoroughly rinsing in turpentine or white spirit.

Then wash in the palm of your hand with lukewarm water and kitchen soap until no more color is released.

Thoroughly rinse with clean water and shake out.

Smooth the hair bundle back to its original shape and leave the brush to dry in a jar with its hair upward.

### **Palettes**

#### **Materials**

Wood, plastic, paper or glass is commonly used material.

Disposable paper palette is time saving for cleaning.

#### **Thumbhole**

Some palettes have thumbhole for ease of holding.

#### **Shapes**

Oblong and kidney-shaped are most commonly used.

Kidney-shaped-designed to suit body and arm contour when being held by arm.

### **Accessory**

#### **Palette knife**

For mixing, and cleaning up paints on palette.

Available in metal or plastic.

#### **Painting knife**

For applying paints on supports.

Different shapes are available.

#### **Dipper**

Dipper is for holding turpentine, linseed oil, or other mediums.

They are available in single cup or double cups, with or without caps.

The bottom of these cups has a clip, which slides over the edge of a flat oil color palette.

There are metal or plastic dippers available.

**Washer**

For washing brushes.

**Air-tighted jar**

For keeping used solvents.

**Paper towel/newspaper cuts**

They are used for cleanup brushes or painting knife

**Cotton rag/paper towel**

They are used for cleanup color stains on hands/body/dress