

LEE MACHELAK

MATERIALS LIST

Traditional/Realist

Supports:

Canvas Boards or
Primed cotton or Linen glued down on board or
Stretched canvas (primed cotton or linen)
Good quality primed cotton is fine and cheaper than linen

Medium:

Refined linseed oil
Odourless solvent (archival preferred)
A drier to be added to the above medium such as Cobalt Drier or Liquin (optional)

Brushes:

Long handled, HOG hair. Synthetic or watercolour brushes are not suitable.
Shape – Round or Filbert (round brushes should come to a point)
Minimum of 12 in an assortment of sizes (from size 3 to 12)
eg. 1 size 12
2 size 10
2 size 3 or 4 (round, coming to a point)
The rest in the middle sizes of 5, 6, 7, and 8

Paint:

Titanium White (or Flake if you prefer)
Yellow ochre pale (I prefer Windsor & Newton for portrait)
Cadmium yellow pale
Cadmium Red
Light Red
Indian Red
Burnt Sienna
Alizarin Crimson
Raw Umber (I prefer Windsor & Newton for portrait)
Ivory Black
Viridian
Ultramarine Blue (or French Ultramarine)

Palette: Large one you can hold comfortably

Dipper: Single dipper (oil pot) which holds the medium and attaches to the palette

Miscellaneous

Palette knife to clean palette
Soft, absorbent rags. Plastic bags for dirty brushes
Odourless turps, yellow laundry soap and petroleum jelly for cleaning brushes
Retouch varnish (optional) (probably spray can is easiest but brush on is fine)
Viewer (an empty slide frame or make one out of cardboard i.e. but two right angles which, when placed together will make an adjustable aperture of 2 or 3 inches. Tape or paper clips to secure)