

## Color 2 supplies (Instructor: Christine Mitzuk<sup>2024</sup>)

**The Paxton Palette colors.** We will be working in oils. If you have questions about this, contact me. Purchase professional grade, not student grade (most brands make both). If you don't know which is which, ask a store clerk.

- Ivory Black
- Raw Umber
- Permanent Alizarin Crimson
- Indian Red
- Light Red (usually in the brown section)
- Cadmium Red Light (or Cadmium Scarlet)
- Cremnitz White (lead white), or Titanium White, or a Zinc & Titanium blend (Winsor & Newton Flake White Hue, or Weber Permalba, Gamblin has a mixed white too)
- Cadmium Yellow Pale, or Light
- Naples Yellow
- Yellow Ochre
- Viridian Green
- Ultramarine Blue or French Ultramarine Blue

### Tools

- Brushes (#1 or 2, #4, #6, possibly #8). You can start with one of each. You may find you need at least 2 of each size you choose, one for cool colors and one for warm. I recommend rounds, flats, or filberts. Either synthetic or natural will work. IF you pick *synthetic*, choose brushes that are not very floppy, that have some spring or snap to them and seem like they could hold a lot of paint. Try and test a brush at the store by *pretending* to paint the display. Pick one to test without the stiffener they put in the bristles for shipping. Buying brushes with the stiffener in them is a-okay.
- Palette cups **with lids**
- Palette (wood, plastic, or disposable paper palette)
- Paper Towels
- Gamsol or other odorless mineral spirits for artist oil paint (Purchase from the art supply store, **NOT** the hardware store. The stuff from the hardware store is too strong, and supposedly has impurities in it that make it not a great choice for artwork). If you would prefer not to use solvent, there are alternatives (see next page)
- You might want a drying oil or medium to speed up dry time (some options are stand oil, or M Graham's Walnut Alkyd Medium, or Gamblin's Solvent-Free Fluid)
- 1 roll 1/4" white artist tape (available at Dick Blick)
- 1 roll 1/2" white artist tape
- 1 Utrecht Painting Knife #1001 or one of similar shape & size for applying paint to panels (see page 2)
- 1 Palette knife/Painting Knife Richeson 897 or one of similar shape & size for mixing paint (see page 2)
- 12" or longer ruler and a pencil

### Clean Up

- You may want a small container for additional solvent to clean your brushes at the end of class. A Silicoil or other container with a tight sealing lid will work. A Stainless Steel Airtight Brush Washer works well too.
- Mild soap to clean your brushes (Masters Brush Soap is one option).

### Surfaces to paint on

We will be doing exercises and studies that are different sizes. The first project will be 11"x14". The rest will be small still life studies. For the studies, I use a 9"x12" surface that I tape into half, and smaller as needed. If you have a favorite surface to work on, you're welcome to use that. Here are some options I recommend.

**Option 1:** Fredrix or similar quality Canvas Pad, 9"x12" or larger (WHITE gessoed sheets of cotton duck canvas). If you have a roll of canvas, you could cut your own. You'll also need a board to tape the canvas to.

**Option 2:** Canvas Panels, gessoed white. You will need one 11"x14", and 6-7 that are no smaller than 5"x7" and no larger than 8"x10".

*(I don't recommend CanvaPaper by Canson because I found it to be slippery and strangely absorbent.)*

## Painting Solvent Free

If you have a sensitivity to solvents you can use a drying oil instead. I recommend either M Graham Walnut Alkyd Medium (walnut oil with alkyd), OR Gamblin's Solvent Free Fluid (safflower oil with alkyd). You can get the small bottle, about 4oz. I don't think the manufacturers recommend glazing with these mediums but I think artists do anyway.

You'll need a small container with a lid for the oil. (a painter's palette cup, or a small jar with a lid). You use very little during painting so don't pre-fill a container.

## Clean Up

- A jar in which to put your cleaning oil for end of painting session brush cleaning (see next paragraph). The jar can be either a Silicoil jar, or food jar that you'll never use for food again, cleaned of any food).

Cleaning brushes:

1 - wipe excess paint from brushes with paper towel or rag (dispose of rags at end of class in The Atelier's red fire suppressing bins)

2 - get the remaining paint out of the bristles by wiping in your cleaning oil jar and wipe on a rag/paper towel. Repeat cleaning in the oil and wiping till there's hardly any paint coming off when you wipe.

About oil for cleaning: There are options for filling your cleaning jar. You can get just safflower oil, or just walnut oil (no alkyd or other drier mixed in) and put it in a Silicoil, or just a jar with a lid. Then wash your brushes with mild soap and water.

- Another option is regular cooking oil. It's cheaper but you **MUST** wash your brushes *thoroughly* afterwards with soap and water because cooking oil is neither a good drying oil nor an artist quality oil.
- 3 - Then clean with water and painters soap (Masters Brush Soap or similar). Some people use DOVE shampoo or the blue grease fighting dish soap. There's just no conditioner in that so if you have natural hair brushes they might be missing out.
- If you want more information on painting, and clean up with oils I recommend "The Painter's Handbook: Revised and Expanded", by Mark David Gottsegen, 2006

## Painting/Palette Knives

Here are pictures of the types of palette knives I recommend on page 1 (image is not to size).

A: Utrecht Painting Knife #1001

B: Palette knife/Painting Knife Richeson 897

B is no longer available but there are painting knives of similar size and shape from various brands.

