

The Painted History Part 2

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This is my palette but feel free to use your own, familiar colours.

I use a double primary palette which contains a warm and a cool of each primary colour (red, blue, yellow).

As well, I use some convenience colours which are listed as optional below. They are not necessary for good results in your work.

Pigments:

- Alizarin Crimson Permanent or Anthraquinone Red
- Cadmium Red Light
- Cad Yellow light OR cad yellow lemon (name varies by brand. It is a very light, slightly greenish yellow)
- Cadmium Yellow
- Ultramarine Blue
- Pthalo blue (If your brand has a "red shade" and "green shade", choose green shade)
- Black (ivory or mars)
- Titanium White: I use both artist and student quality white because the student quality paint is less opaque and stops your colors from becoming chalky. Both Winton and 1980 are good options for student paint. For professional quality, any major brand white is appropriate. I use M. Graham.

Optional but helpful: I use these extensively to manipulate chroma

- Yellow ochre
- Terra rosa OR venetian red OR burnt sienna (I will use both terra rosa and burnt sienna)
- Indian red
- Raw Sienna

Oil painters: one or more oil sticks (also known as oil bars or pigment sticks). R&F, Sennelier, and Shiva brand are common brands.

Choose a dark value pigment such as raw umber, paynes grey, ivory black or, if you prefer a more overt color, a dark blue or red

Acrylic painters: one or more dark value paint markers such as Posca paint markers. If you've never used them, there are several articles comparing paint markers online. Here is one:

<https://www.artnews.com/art-news/product-recommendations/best-acrylic-paint-markers-and-pens-1234592551/>

Brushes:

I use mainly hog's bristle and some synthetic filberts, flats and rounds in a variety of sizes. **Acrylic painters:** choose synthetics described as mimicking hog bristle. They should be springy and rather firm.

*You will also need a large, house painting type brush (2" wide) that is available at hardware stores.

Supports:

Appropriate supports include: canvas (stretched or purchased off the roll and cut and taped to a board), canvas boards, and gessoed watercolour paper/cardboard or wood panels. Use sizes that you're comfortable with but I recommend no smaller than 11 x 14 and you can definitely work larger if that's your preference.

Have plenty of supports available for this workshop as we'll do many studies and experiments.

Oil mediums:

You may use your usual mediums.

I will use a 50/50 mix of linseed and mineral spirits for the first layer and then pure linseed for subsequent layers.

Acrylic mediums:

Your usual medium or a regular gel medium. Avoid retarders and glazing mediums. I recommend using generous amounts of acrylic paint with very little medium to achieve a luxurious paint build up on the layered piece.

Other:**Photos:**

Select several photo references that you might be interested in working from. We'll talk about what makes a good reference in class and this will help you narrow down your images to the most useful ones.

- Paper towels or rags

- Triangular palette knife – paint free, flexible. You will use it for both mixing and applying paint
- Palette