

## **Painter's Choice**

### **Colors**

Titanium White (large)  
Burnt Sienna  
Raw Umber  
Yellow Ochre  
Phthalo Blue  
Phthalo Green  
Alizarin Crimson

\*A variety of brands are sold, some student level and some professional. The level of quality is your choice\*

You can obtain art supplies here in town from:

Walmart  
United Art and Education  
Hobby Lobby  
Michael's

### **Palette**

For mixing and holding colors any flat container- for example: pie pans (metal or aluminum), white plastic plates can be the most economical. Another option is disposable palette pads or the old standard classical wood palette.

### **Surfaces**

Canvas- pre stretched (or in rolls)  
Canvas Boards  
Canvas Paper (in tablet form or in rolls)  
Masonite (must be gessoed white)  
Wood Panels (must be gessoed white)  
Paper- heavy weight paper cold press min. 140 lb.

\*Gesso is needed if surface is not already primed, or in the case of oil on paper\*

### **Brushes**

Check sheet on how to select a brush for styles, etc.

Ones that are starred are suggested: **Round, flat, rigger**

The best value brushes are the synthetic bristle brushes; they tend to take more abuse and last longer than natural bristles.

## **Knives**

Check attached sheet for info\*

## **Mediums**

Odorless turpenoid (is what is used at the museum **only**)

Others to become familiar with:

Linseed oil, stand oil, safflower oil, alkyd painting medium

# JOY OF OIL PAINTING

## STUDENT SUPPLY LIST (SUGGESTED)

### COLORS

(A VARIETY OF BRANDS ARE SOLD SOME ARE STUDENT LEVEL AND SOME ARE PROFESSIONAL LEVEL QUALITY THIS IS YOUR CHOICE.)

GENERALLY PROF. GRADE IS 55 TO 65% PIGMENT  
35 TO 45% VEHICLE

TITANIUM WHITE (LARGE SIZE)

IVORY BLACK

BURNT SIENNA

RAW UMBER

YELLOW OCHRE

ULTRAMARINE BLUE

CERULEAN BLUE

PHTALO BLUE

PERMANENT GREEN

PHTALO GREEN

CADMIUM YELLOW MEDIUM

ALIZARIN CRIMSON

CADMIUM RED MEDIUM

STUDENT GRADE IS  
35% TO 45% PIGMENT  
35% VEHICLE  
20-30% FILLER  
THIS HELPS TO REDUCE  
PIGMENT COST.

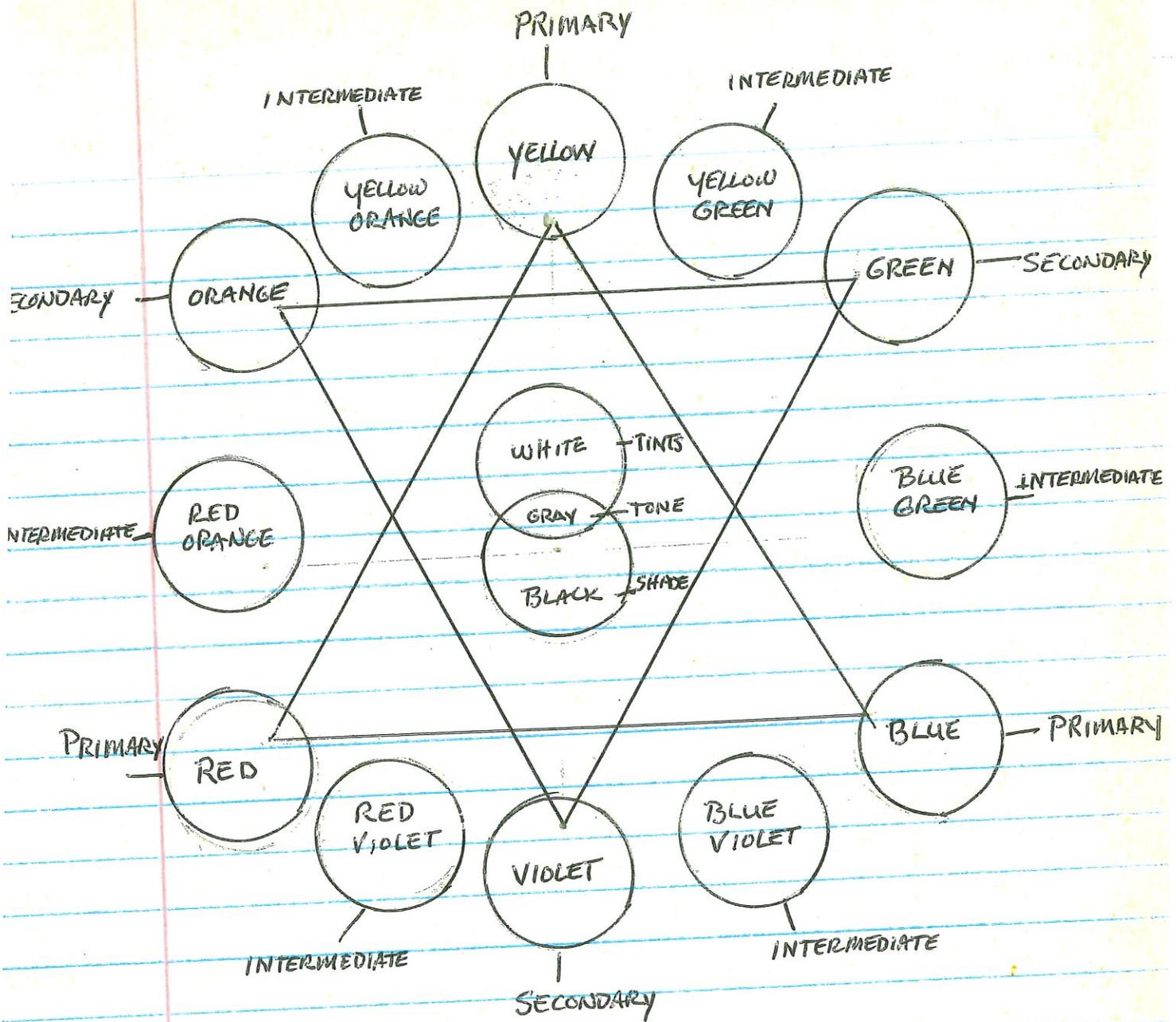
(THESE COLORS I  
PERSONALLY FIND TO  
WORK FOR ME.)

CHECK EXAMPLE OF OTHER  
COLOR PALETTES ON  
ATTACHED SHEET

### PALETTE

FOR MIXING AND HOLDING COLORS

ANY FLAT CONTAINER - EXAMPLE - PIE PANS,  
METAL OR ALUMINUM OR WHITE PLASTIC PLATES  
CAN BE THE MOST ECONOMICAL. ANOTHER ALTERNATIVE  
COULD BE DISPOSABLE PALETTE PADS, OR THE OLD  
STANDARD CLASSICAL WOOD PALETTE.



## BASIC COLOR

HUE - ANOTHER NAME FOR COLOR

NEUTRAL GRAY - COMBINATION OF BLACK AND WHITE

INTENSITY - THE BRIGHTNESS OR DULLNESS OF COLOR

VALUE - THE LIGHTNESS OR DARKNESS OF COLOR

WARM COLORS - REDS, ORANGES, YELLOWS

COOL COLORS - BLUES, GREENS, VIOLETS

(WITHIN THE INTERMEDIATES COLORS CAN SHIFT FROM WARM TO COOL)

# BASIC COLOR (CONTINUED)

## EARTH TONES

CAN BE MIXED USING

REDS, YELLOWS, GREENS

TO WARM OR COOL

BLUES, ORANGES, YELLOWS

OR BOUGHT AS — RAW LUMBERS, BRUNT SIENNAS, YELLOW OCHRES

(TO GRAY A COLOR OR CUT INTENSITY ADD THE OPPOSITE ON THE COLOR WHEEL)

## COLOR SCHEMES

COMPLEMENTARY — OPPOSITES ON THE WHEEL

EXAMPLE — RED, GREEN OR RED ORANGE, BLUE GREEN

TRIADIC — THREE COLORS ON THE WHEEL MAKING AN EQUILATERAL TRIANGLE.

EXAMPLE — RED, YELLOW, BLUE OR GREEN, VIOLET, ORANGE

ANALOGOUS — THREE COLORS ON THE WHEEL STARTING WITH A PRIMARY AND ENDING WITH A SECONDARY

EXAMPLE — YELLOW, YELLOW GREEN, GREEN

MONOCHROMATIC — ONE COLOR PLUS WHITE AND BLACK IN ANY COMBINATION

EXAMPLE — BLUE, WHITE, BLACK

## SURFACES

CANVAS <sup>PRE</sup> STRETCHED - (OR IN ROLLS)

CANVAS BOARDS

CANVAS PAPER IN TABLET FORM OR IN ROLLS

MASONITE (MUST BE GESSO WHITE)

WOOD PANELS (MUST BE GESSO WHITE)

PAPER - HEAVY WEIGHT PAPER COLD PRESS  
MIN. 140 lb.

(GESSO IS NEEDED IF SURFACE IS NOT ALREADY  
PRIMED), OR IN THE CASE OF OIL ON PAPER

BRUSHES - CHECK ATTACHED SHEET ON  
HOW TO SELECT A BRUSH FOR STYLES ETC.

ONES THAT ARE STARRED ARE  
SUGGESTED.

KNIVES (CHECK ATTACHED SHEET FOR INFO.)

## MEDIUMS

ODORLESS TURPENOID (IS WHAT IS USED  
HERE ONLY)  
(OTHERS ARE GUM TURPENTINE, PAINT THINNER)

OTHERS TO BECOME

FAMILIAR WITH → LINSEED OIL, STAND OIL, SAFFLOWER OIL,  
ALKYD PAINTING MEDIUM, (CONTINUED NEXT PAGE)

## LONG AND SHORT OIL PAINT

The consistency of oil colors can be controlled with the use of the oil painting mediums. The two fundamental oil paint qualities are called Short and Long Paint.

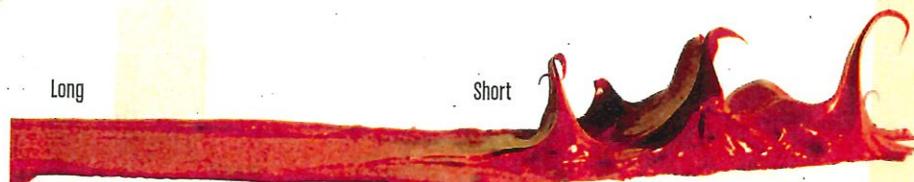
With the controlled use of oil painting mediums the artist can produce a wide range of effects.

### LONG OIL PAINT:

Short paint can be made long with a mixture of a little stand oil or painting medium. You will notice far fewer pointed peaks of paint after stippling with a palette knife. The peaks level off gently. Long paint leaves few brush marks and produces fluid brushwork.

### SHORT OIL PAINT:

The oil paint as it comes out of the tube is called short paint. It has a stiff buttery quality which retains its brush marks easily; and when stippled with a palette knife creates many short crisp peaks of paint, from which the term is derived. Short paint produces a paint quality not easily obtained by any other means.



# HOW TO SELECT A BRUSH

Of all the items that can fill an artist's paint box, brushes will have more impact on the quality of results than any other art supply. As the brush is, quite literally, where paint meets canvas, selecting the right brush for the task at hand is critical to realizing artistic intent.

What makes a brush good for one's own particular painting sometimes is the same for all painters. The brush should be well-made, with a properly shaped tuft fixed in a seam-free ferrule, crimped twice to the handle; the hairs should have intact flags on the ends (the splits at the ends of the hairs or bristles that distribute paint evenly and leave an attractive texture on the paint film). However, for any specific painting, the selection of brushes needs to be appropriate to the task at hand.

## BRUSH HAIR

The first, obvious choice is the general type of brush. The type of hair should be well-paired with the medium. For oils, the bulk of brushes should be natural hog bristle, or a synthetic substitute. Bristle has sufficient stiffness to retain snap even when fully loaded with heavy paint. Oil painters also may wish to include some small rounds with soft hair for detailed work. For acrylics, however, synthetics are the best choice due to their resistance to water. The range in quality for synthetic brushes is quite broad, so look for similar properties to those used when choosing bristle brushes — shape, natural-looking flags; good crimping of seamless ferrule to handle.

Watercolorists require altogether different types of brushes, for a medium more responsive than any other to the brush. The very best brushes for watercolor are Kolinsky Sable; a genuine Kolinsky brush combines durability, sensitivity and a gradual, regular distribution of paint like no other substitute. Every watercolor kit should contain at least one Kolinsky brush. However, if the cost of an entire Kolinsky brush set is prohibitive, a broad range of substitutes is available.

Red Sable is a natural hair, from other animal sources (usually weasel) that perform acceptably well where absolute responsiveness is not an issue required (broadly wetting the paper, dropping in color, etc.). Sabeline is a dyed animal hair (sometimes ox or squirrel) intended to look like Kolinsky. Sablette, depending on manufacturer, is either entirely synthetic, or a blend of synthetic and natural hair, intended to give the benefits of both types of hair in the same brush. Sablette is good for long painting sessions where an entirely natural brush would become waterlogged and lose snap.

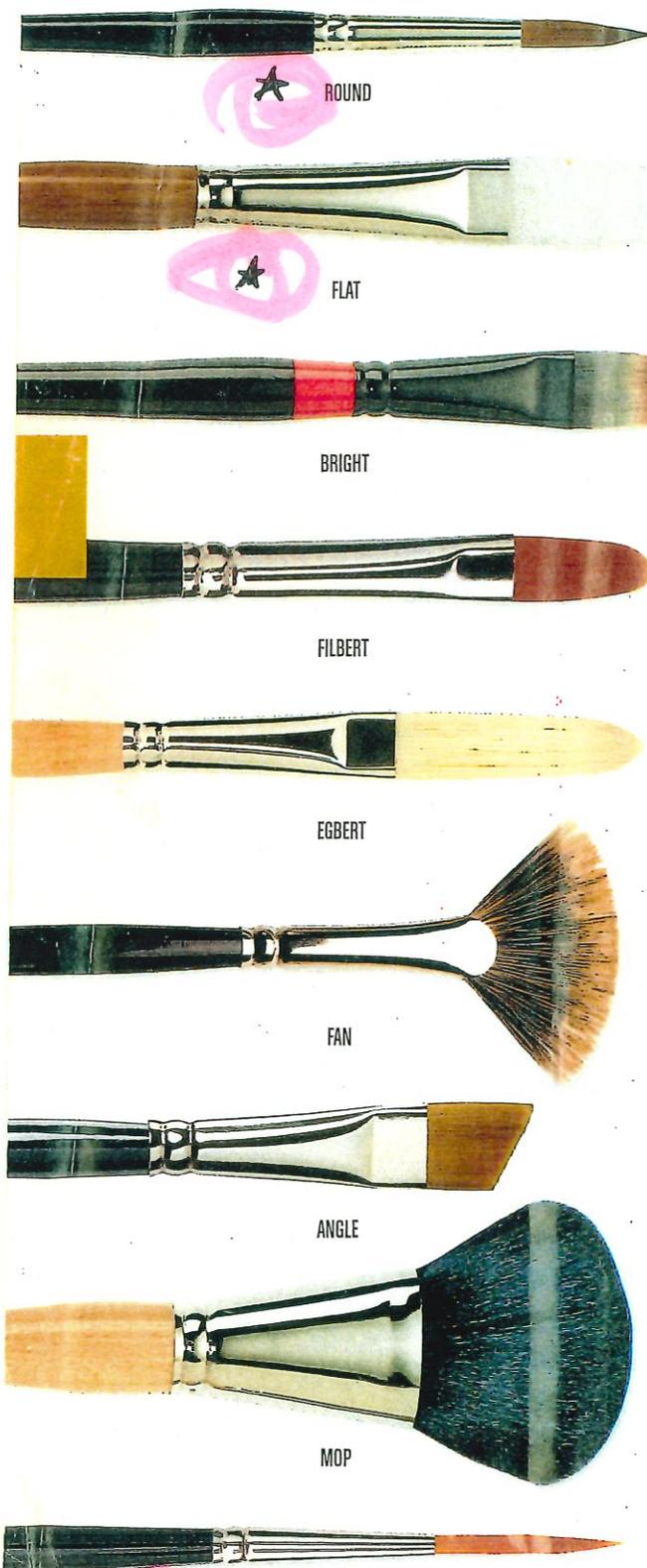
Nylon and Taklon are common synthetic sable substitutes. Both hold their shapes well, but not all synthetic hairs taper properly or distribute paint smoothly. The best synthetics for watercolor will have a subtle roughening or "cuticle" imposed on the surface to hold paint more like real hair. Ox and squirrel brushes are economical choices for large brushes to wet the paper and broadly spread paint. Camel hair is a generic term for mixed natural hair of non-specific source, best left for craft applications only.

## BRUSH SHAPE

Beyond the basic type of brush, the artist should have a variety of sizes and styles that allow all possible types of markmaking and paint manipulation. Choose sizes of brush in scale with the dimensions of the painting, considering these questions: Will it be possible to achieve the desired coverage in a quick application? Will visible brushstrokes be descriptive of the forms on the picture? Can I load enough paint in the brush not to need to reload too frequently? Can I make the marks I need, from detailed to broad?

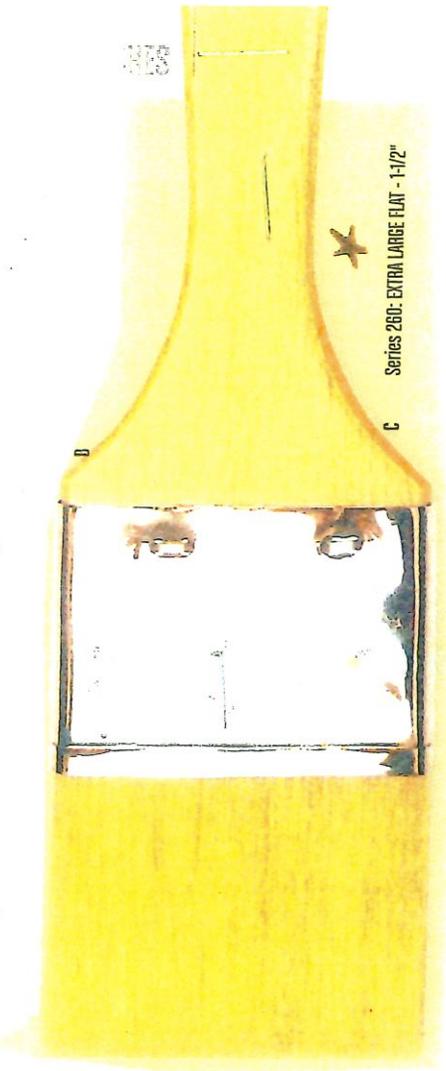
The main types of brushes in the contemporary studio are: flat (long hairs slightly tapered, flat edge; good for broad coverage); bright (a short-haired flat good for driving paint into the weave of the canvas round (a pointed brush, for detail and continuous lines); and filbert (a flat brush with a domed edge that offers good coverage, making some detail work possible). Watercolorists generally use short handled small, medium and round brushes, and a variety of wider flats for most tasks, but can also use rigger's (extra-long-haired rounds for long, continuous lines), cat's tongues (short-handled filberts), mops (squirrel hair brushes for broad wetting, stippling and diffusing) and a number of others, including Asian styles like Hake and Sumi brushes. Oil and acrylic painters sometimes use egyptians (extra long-haired filberts), sash brushes (short-handled, thick rounds) and flat gesso brushes.

Beginners especially need the best brushes they can afford, because a good brush is much easier to control. Keeping multiples of a favorite style helps keep colors from polluting one another (keep a separate brush just for yellow and white) and reduces wear on any single brush. In general, one can never have too many brushes of good quality. The effect on your paintings will confirm this statement 100 per cent.



RIGGER

SEE  
NEXT  
PAGE



BRUSHES (CONTINUED)

(BEST VALUE ARE THE SYNTHETIC BRISTLE BRUSHES  
THEY TEND TO TAKE MORE ABUSE AND LAST  
LONGER), THAN NATURAL BRISTLE.

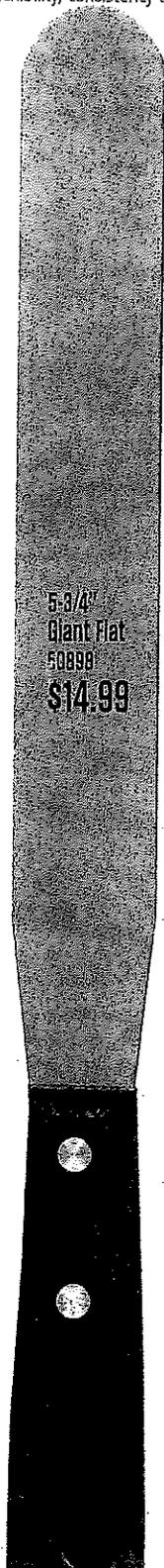
# UTRECHT PALETTE & PAINTING KNIVES

YOUR CHOICE OF ANY KNIFE \$5.19



Utrecht "Preeminent" painting knives come from a long standing tradition of master craftsmen in the Maniago region of Italy. Our knife series is available in a broad range of shapes and sizes for the artist to explore old and new painting techniques. Every knife is made of tempered steel and hand ground to just the right thickness for flexibility, consistency and performance. The blades are nickel plated making them

stain and corrosion resistant. The sturdy shafts fit securely into brass collars that are glued and pinned for maximum strength. The fine Italian wood handles are polished, contoured, and balanced to fit comfortably in the artist's hand. Utrecht is proud to offer these outstanding painting knives which are guaranteed to perform for years.



KNIFE	ITEM	DESCRIPTION
A	32789	2" Round Point
B	32790	2-1/4" Round Point
C	32996	2-3/4" Pointed
D	32999	3" Traditional
E	32855	3-3/8" Pointed
F	33000	4" Round Point
G	32898	3" Left Angle
H	32993	3" Right Angle
I	32998	1-1/4" Diamond

KNIFE	ITEM	DESCRIPTION
J	32786	2" Diamond
K	32997	2-3/4" Diamond
L	32807	3-3/4" Angle Scraper
M	32872	3-3/4" Large Scraper
N	32892	3-1/8" Trowel
O	32873	4-1/8" Flat
P	33027	5-1/4" Flat Offset
Q	33026	4-1/4" Scraper
R	33023	2" Diamond

KNIFE	ITEM	DESCRIPTION
S	33028	2-1/2" Diamond
T	33024	3-1/4" Diamond
U	32788	1-3/4" Thin
V	32806	4" Thin
W	32804	2-3/4" Ridged
X	32802	2-3/4" Flat
Y	32781	1" Painting

