

Color Essentials 2021

THANK YOU FOR SIGNING UP!

I am looking forward to teaching this 6-week ONLINE class, we will be focusing on learning how to make our paint work for us! Starting Tuesday, July 13, 2021. This class runs for 6 weeks, ending on August 17th. Each week we will be painting a new color exercise.

The class is organized like this:

- The afternoon before our class, I send out the zoom link, with any supporting images and notes. Zoom links will be sent out the day before class, each email's subject line has the date of the class that the zoom link and then the recordings are related to. If ever you cannot find a link or recording link, search your inbox with the date of the specific class.
- On the day we meet, I offer two sessions. The morning session meets at 10am EST and the evening session meets at 7pm EST. Each class runs for three hours.
- Also as an added perk, I will provide an additional hour of painting demonstration via an Instagram LIVE. This is held at 2pm EST.

The supply list is attached and it is also on my website under the class description. Please read the supply list carefully, as the requirements for this class are specific. If you have any questions, please feel free to ask.

You will receive the links to the recordings on the afternoon after the day we met as a class.

If you have any questions, please feel free to email me at liz@elizabethfloyd.com

Thanks and see you soon,
Liz

SUPPLIES:

What to Have on Hand:

- Artist grade oil colors (Use what you have. I have listed out all of the colors I use with notes and my recommended manufacturer. See list below.)
 - Color to have on hand minimum for exercises: Cad lemon, Cad Yellow med, Cad Orange, Transparent Red Oxide (PR 101), Aliz. Crimson (PR 177), Dio Purple, Ultramarine Blue, Cobalt Blue, Viridian, Chromium Oxide, Cad Green Pale/light, Yellow Ochre, Ivory Black, and your whites, both Tit. White and Lead White.
- Paint brushes, I like using filbert hog bristles the best.
- Painting surface, panel or canvas, tone all surfaces with [Neutral Gray N4 by Williamsburg](#)
 - (8 to 10) 16 x 12 inches ptg surface.
 - (1) large surface either 18 x 24, or 20 x 16, or 22 x 30
 - (1) long surface approx 12 x 24 or (2) 12 x 16 inch surface
- Palette knives
 - (1) [wedge shaped palette knife](#)
 - (1) [1/2 inch wide flat/square palette knife](#)
- Setchbook/notebook for notes
- Gamsol, Oderless mineral spirits and a glass turp jar (brush cleaning jar like silicoil)
- Palette
- [Blue Shop-towels or other paper towels](#)
- Gloves & Apron
- [My Glass palette with gray background.](#)

For any other questions, please email me, liz@elizabethfloyd.com

Oil Colors List:

Use only artist-grade oil colors, student grade oil colors are full of color fillers, dryers and often the manufacture substitutes incorrect pigments for the stated color to reduce the cost. I use a variety of brands (in alphabetical order), Gamblin (G), Michael Harding (MH), Old Holland (OH), RGH Paints (RGH), Rublev Natural Pigments (R), Vasari (V), Williamsburg (W), and Winsor & Newton (WN)

This list is my favorite oil colors, I ALWAYS have these squeezed out and ready to use when painting (this is the minimum recommended list I suggest to my students if they want to explore a full color palette):

- Permanent Alizarin Crimson, This is a substitute for the fugitive pigment Alizarin Crimson PR83, different manufactures use different pigments to accomplish a substitution, I prefer PR177 substitutes. (pick one)
 - Permanent Alizarin Crimson by Winsor and Newton, 37ml tube
 - Permanent Crimson by Williamsburg, 37 ml tube
- Quinacridone Rose, PV19 (pick one)

- Permanent Winsor and Newton, 37ml tube
- Quinacridone Rose by Michael Harding, 40ml tube
- Cad Red Med, PR108, All manufactures produce a Cad. Red medium value, however I have come to only like working with Williamsburg's version because of the brightness and saturation it keeps even when mixed with other pigments.
 - Cad Red Medium by Williamsburg
- Burnt Sienna PR101, this is also called Transparent Red Oxide by some manufacturers
 - Burnt Sienna by Winsor & Newton
 - Transparent Oxide Red by Michael Harding
- Raw Sienna PY42 & PY43
 - Raw Sienna by Winsor & Newton
- Cad Yellow Pale PY35, this is your middle value yellow
 - Cad Yellow Pale by Winsor & Newton
 - Cad Yellow Medium by Williamsburg
- Chromium Oxide
 - Chromium Oxide by Williamsburg
- Viridian PG18 (pick one)
 - Viridian by Winsor and Newton
 - Viridian by Williamsburg
- Cobalt Turquoise Lt
 - Cobalt Turquoise Lt by Winsor and Newton
 - Cobalt Teal by Williamsburg
- Cobalt Blue PB28
 - Cobalt Blue by Williamsburg
- Ultramarine Blue PB29
 - Ultramarine Blue by Williamsburg
 - Ultramarine Blue Red Shade by Rublev Natural Pigments
- Burnt Umber, PBr7 Every manufacturer has a burnt umber, however I prefer the Williamsburg or the Vasari version because both of these have a nice medium warm color-temperature brown that is great for laying in your drawing of your painting right at the start.
 - Burnt Umber by Williamsburg
 - Burnt Umber by Vasari

Extra Oil Colors I consider indispensable on a full-color palette, but are extras and someone new to a full-color palette can plan to purchase later:

- Cad Vermilion, PR108
 - Cad Red Vermilion by Williamsburg
- Cad Yellow Deep PY37
 - Cad Yellow Deep by Williamsburg
- Cad Lemon Py35 or PY37
 - Cad Lemon by Williamsburg
- Cad Green Light PY37 & PG18
 - Cad Green Light by Williamsburg
- Cerulean Blue PB35
 - Cerulean Blue by Williamsburg

- Cerulean Blue by Vasari (this has got to be the most beautiful version on the market, but is expensive)
- Ultramarine Violet
 - by RGH paints
- Quacridone Violet
 - by RGH paints
- Dioaxine Purple
 - Winsor Purple by Winsor and Newton

Whites (pick a titanium white and a Lead white to always have available)

- Titanium White, PW6 I like using Gamblin's version. I am not a great fan of titanium white because I do not like how it stays open for more than 5 days, which makes painting indirectly with layers and glazes just about impossible if you want to paint on consecutive days. Titanium white is also a very cool white and so opaque it will make color mixtures chalky.

IF USING TITANIUM WHITE: Please get either liquin or Gamblin's FASTMATTE Titanium White to speed up the drying time

- Lead White, PW1: different manufacturers have different names for lead white, choose one:
 - RGH Paints

In March 2020 I began to use this brand of lead whites, I am in love with them. I have purchased three different types: Cremnitz White – Extra Fine, Cremnitz White – Linseed Oil, and Cremnitz White – Paste, each has its own handling properties.

 - Cremnitz White – Paste has the least amount of linseed oil in it. It is very stiff, reminds me of Old Holland Cremnitz White. I like its pigmentation and I use this white for my first 2 layers in a 3+ day painting.
 - Cremnitz White – Linseed Oil has a middle amount of linseed oil, it is very creamy and a great go to lead white for everyday use. I think it is most like Michael Harding, it stays open for a few days.
 - Cremnitz White – Extra Fine has the most amount of linseed oil, it is super creamy and soft as warm butter. This paint is most like the Vasari Lead White. I use it for my last layers of a painting because it's the least opaque of the RGH Paints.
 - Flake White by Williamsburg is the most economical, but is not as densely pigmented as other manufacturer's Lead White options.
 - My favorite whites are by Rublev Natural Pigments, and I use all three of these, with No. 1 and 2 being out on my palette most often, Venetian White, I use in later layers of complex paintings. Purchase the smaller sized 50ml tubes, but purchase a min of two tubes at a time
 - Lead White No. 1 by Rublev Natural Pigment, this is a linseed oil based paint, making all mixtures set up within 6-8 hours, and dry to touch within 48 hours.
 - Lead White No.2 by Rublev Natural Pigments, this is a walnut oil based paint, making all mixtures set up within 24-48 hours, and dry to touch within 3-4 days depending on relative humidity.
 - Cremnitz White by Michael Harding or Old Holland are more expensive or Flake White (W) or Lead White No. 2 (R), it is also more transparent and stays open for several days, drying to touch typically in 4-5 days.
 - Lead White by Vasari. I like the way it handles and mixes and the high-pigmentation has

made it one of my favorites to use. However, it stays open 3+ days, so if I need to move fast through my layers, painting day after day and having the previous layers set up, I will use my Lead White No. 1 or RGH Cremnitz White - Paste

Additional colors I like to have available at all times, however are not as essential as the first list and I do not always have squeezed out on my palette:

- Perylene Red
 - Only by Gamblin,
- Scheveningen Purple-Brown
 - Only by Old Holland
- Cad Red Deep
 - I recommend only using Williamsburg version of Cad Red Deep
- Cad Orange
 - Williamsburg
- Transparent Orange
 - Only by Gamblin,
- Brilliant Yellow Light
 - Old Holland
- Indian Yellow, many manufacturers produce this color, my favorite is by Winsor & Newton for its clear transparency, however Williamsburg also works
 - Indian Yellow by Winsor and Newton
- Naples Yellow, many manufacturers offer this color, however most are not the true naples yellow pigment, but a convenience mixture. I prefer to use the pure pigment, PY41
 - Naples Yellow Genuine by Michael Harding
- Phthalo Green, Blue Shade, PG7 (Don't use this much anymore, it is a really strong pigment and can overpower all mixtures and adjacent mixtures)
 - Winsor Green by Winsor & Newton,
 - Phthalo Green by Gamblin,
- Terre Vert
 - Terre Vert by Winsor and Newton
- Cobalt Green, in the spring and summer this color becomes indispensable for mixing soft purples, essential for flowers.
 - Cobalt Green by Winsor and Newton
 - Cobalt Green by Williamsburg
- Cobalt Turquoise
 - Cobalt Turquoise by Winsor and Newton
- Ivory Black
 - Ivory Black by Winsor and Newton