



WASHINGTON  
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**Color: Painting Beyond Your Assumption/Intermediate Painting**

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For this class, it will be much more open in terms of what subject matter you would like to paint from, whether it be the still life, interior, the landscape outside of a window, self-portrait or a combination. However, I would still recommend that your subject matter be painted from observation.

As always, there will be an emphasis on color and color relationships - and really pushing our ability to observe "without assuming that we already know what the color, shape, etc is." The color of an object or space is constantly shifting depending on what it's next to and the type of light (incandescent or natural).

I will continue to show examples of both old master work as well as contemporary painters, usually at the beginning of class. There are so many ways to approach painting from life and I find it important to show some of the different possibilities and ways of interpreting what surrounds us.

I will also include some live demos during class. This will give the opportunity to ask questions or for more clarity - I might also send some pre-recorded demos a couple days before class some weeks.

This class is also a bit different from my previous painting courses, since I'm not requiring a specific palette. Some of you might already have a palette that you are comfortable working with, (which I hope I can help you to expand the possibilities of). A good, solid palette usually has a warm and cool of each primary color (red, yellow, blue), and an earth tone or two. I have found it very helpful to have more "potent" colors on my palette - they can be used both very chromatically or neutralized into some very beautiful "grey and neutrals." Including a green like chromium oxide and viridian or phthalo green I have found to be very helpful as well.

Here are the main colors on my palette:

Cadmium Lemon (cool) - another good cool that is less expensive is Hansa

Yellow Light Yellow Ochre (warm) - or Mars Yellow or Raw Sienna

Alizarin Crimson or Quinacridone Red (cool)

Cadmium red medium (warm) - Other less expensive options are a cad red hue or naphthol red Ultramarine Blue (warm)

Cerulean Blue Hue/ Williamsburg Sevre's Blue - I prefer the Williamsburg Sevre's blue. It is a bit warmer and more opaque than the cerulean blue hue (make sure the cerulean blue is the "hue," pure cerulean blue is very expensive. The Williamsburg Sevre's blue is about the same price as the Cerulean hue, and I feel is preferable).

Raw Umber (cool) or Burnt Umber (warmer)

Titanium White (Large Tube) -titanium is warmer than zinc white with more tinting strength. I don't use flake white or cremnitz white because it contains lead)

Additional Colors I find helpful:

Chromium Oxide (a warm, opaque, mid-value green)

Viridian or Pthalo Green (both cool, but pthalo is tricky to work with, but an awesome color to know how to use ;)

Palette - I prefer glass ones, since they can be easily cleaned with a paint scraper and reused.

Brushes - a variety of sizes and shapes. I find it good to have a larger bristle brush (perhaps a flat size 14?, for laying in large areas. What type of brushes you use is a lot about what you prefer. Personally, I use synthetic mongoose brushes - Princeton 6600 series:

<https://www.utrechtart.com/products/princeton-imperial-series-6600-synthetic-mongoose-brushes/>

If you are rougher with your brushes these might not be the best ones for you. I like them because they are soft like a sable, but still have a nice spring to them. I'm not a very "aggressive" painter though in terms of applying paint. I really like flats and filberts (a flat that is rounded at the top), but also have rounds - they are very helpful as well.

Inexpensive Linseed Oil and a jar - Utrecht sells a large bottle of linseed oil - [https:// www.utrechtart.com/products/utrecht-linseed-oil/](https://www.utrechtart.com/products/utrecht-linseed-oil/)

I use this to "clean" my brushes as I am painting and shifting from one color to the next. Linseed oil has no fumes and I find it also "conditions" the bristles of the brushes a bit.



Gamsol - this is not supposed to have any fumes, but some people find they still have a reaction to it. I have recently bought some and use it if I need to tone my surface before I start a painting. If you use linseed oil to spread the paint around, it takes a long time for the surface to dry.

Paper towels - I am a big fan of VIVA paper towels, they are very much like cloth. I know they can be hard to find if you live in the city though.

Palette Knife - preferably a metal one.

Surfaces: a size like 16" x 20", or 18" x 24" are good standard sizes, but whatever size you are comfortable with is great. I find having a variety of sizes on hand is helpful - sometimes the subject matter might call for a larger or smaller size surface. There are all types of surfaces that you can buy. I prefer to make mine (which can save a lot of money even though it does require an investment in time). If you do buy the pre-made canvases, it is a good idea to put on a few extra layers of gesso on top. If you are interested in preparing your own surfaces, let me know and I can send you a demo I made, or simply just answer any questions you might have.