

Color Studies Materials List
Diana Buitrago www.dianabuitrago.com

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Paint: Lead White (optional), Titanium White, Hansa Yellow or Cad Yellow Light, Yellow Ochre, Raw Sienna, Cad Red Light, Burnt Sienna, Alizarin Crimson, Raw Umber, Red Umber (optional) Ultramarine Blue, Chrome Oxide Green (optional), Ivory Black.

We will be adding extra colors as needed.

Note: We will begin with White, Black and Raw Umber. Then Yellow Ochre, White, Cad Red Light and Ivory Black, then expand to other colors.

Brushes: To make the purchase simple or to complement what you already have, one option is to take a look at my own Set that Da Vinci Brushes tailored for me. It's called "*Estudio Set*" - and can be viewed and purchased here:

<https://brushoffer.com/collections/atelier/products/diana-buitrago-set-1>



(My Set by DaVinci Brushes)

For my initial block-in with paint I like to use a Bristle Filberts, size 2, 4 or 6. Any brand of brush, I recommend Da Vinci, Silver Grand Prix Filbert or Robert Simmons Signet.

For the following layers of paint and form modelling, I use synthetic rounds from size 2 to 12. Some brands I use are Da Vinci, Rosemary, Utrecht Manglon Synthetic series 239 rounds of different sizes.

A kolinsky or Sable Brush are good for softer rendering.

Fan brush to softened edges and get rid of the glare.

Cheap Watercolor synthetic rounds are great too.

You will need the following materials as well:

- Palette and Palette Knife
- Paper rags.
- Odorless Mineral Spirits.
- Linseed Oil (I use the Extra Pale from Chelsea Classical Studios)
- Rublev Oleogel (Optional)
- Portable brush washer jar with odorless mineral spirits.
- Small stainless-steel palette cup to hold your oil and mineral spirits on your palette.
- One small container with ½ Oil ½ Mineral Spirits. This Medium will be used for the second layer of painting and to oil-out our painting before each session.
- Artist Tape (optional)
- Vine Charcoal (Optional)
- Rubber kneaded eraser
- Straight long knitting needle or meat skewer or something similar to use as measuring tool

*note: Mineral Spirits can be replaced for a safer solvent if you prefer, like Spike lavender Oil. However, the ½ oil ½ mineral spirits mix for oiling-out is necessary. To avoid inhaling the harmful vapors, I recommend keeping the top of the jars closed and use only tiny amounts. Since we're working at home without adequate ventilation, I recommend that your dirty paper rags should go in an oily waste can (if you have one) or in a separated sealed plastic bag. Immediately after the end of your painting session, they should go in the trash outside your home. Oil and Mineral Spirits waste are a serious fire hazard (they can spontaneously combust). Do not combine with your kitchen waste. Painting surface Should not exceed 16x20" or be less than 8x10".

Painting Support:

You can either paint on linen, panel, oil paper or cardboard. Portrait grade primed linen Centurion or gesso board are great. I also like using Linen Claessens double oil primed #13 which is finer or #15, a little rougher. However, feel free to use any fine to medium

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linen you can get. You can also paint on a harder surface such as wooden or aluminum panels primed with gesso or lead oil ground. If you paint on paper, make sure is not too absorbent.

Toning your surface before painting: Raw Umber or Van Dyke Brown diluted with mineral spirits. I will demo how to do it. See more on my Youtube Channel Diana Buitrago Art.

-Set up: Easel, or pochade boxes attached to tripod, etc, anything you can use at your house to hold your painting straight and perpendicular to the floor (not at an angle, you don't want glare on your painting surface) .A soft source of light, either natural or artificial that is enough to illuminate your work area. A small side table for your brushes, palette, rags, etc

I also encourage you to follow me on [instagram](#) and check out my [website](#) to keep up-to-date with my new works, teaching schedule, and additional opportunities.