



COLOR MASTERY JOURNEY (CMJ) ESSENTIALS

This PDF is primarily informational to help you determine which medium of paint you'd like to work in. You will likely want to print this off and include it in your CMJ Journal.

Please read this whole PDF before beginning your "Artist Genius Date"

This PDF is designed to be both informational in helping you choose which paint medium (watercolor, acrylic or oil) you want to work with in CMJ; but also includes a list of essentials you'll need regardless which type of paint you choose to work with.

Once you have chosen (after reading this pdf) which medium of paint you want to work in, you will find that I have provided three supply lists on our website, one for each paint medium. You will want to download and/or print the appropriate and *specific* supply list for the supplies needed for your paint choice only. I have also provided links to some of the general essentials, regardless of which paint medium, at the bottom of this PDF for your ease.



CHOOSING YOUR PAINT:

The "best" paint to use depends on the type of "look" desired. Different paints will give a different type of character to the subject of the painting and evoke different types of emotions from an audience. (Sidenote: Do not come from a "scarcity" mindset and choose based on cost; but *ask the Spirit the paint choice best for you* and then trust for the provision needed.) 😊

For example, **watercolor**, while colorful, often lends to a more muted, somewhat softer image. The subject can look runny or malleable. **Oil paint** is very rich and vibrant. Oil paintings usually have a sharper image, and are good for featuring depth by the layering of paint. They are also

easy to make impasto (thick and textural). **Acrylic** is generally always going to give you something in between. Depending on the technique used by the artist, acrylic paints can look very much like oil or watercolor, and the meshing of the two lends to a style that is uniquely its own. These are generalities; of course, the result depends on the technique and skill of the artist.

There are other fundamental differences between watercolor, oil, and acrylic paint that should be taken into consideration before choosing which medium is best for you.

Watercolor



Pros: Generally the least expensive of the three paints, watercolor makes it easier to paint large areas, or spaces that do not need to be completely filled in (like a painted face on a white background). A small tube of watercolor, mixed with water, can provide yards and yards of coverage. Watercolor offers nice color saturation and dries pretty quickly. It primarily uses white paper for its “white”, this makes using this medium for the CMJ class a bit more difficult.

Cons: While the techniques for using watercolor are fairly simple in theory, they are **difficult to master**. It takes lots of practice. It is more difficult to cover a mistake. It is also a more fragile method in two ways: the paper surface and the fact that one drop of water can ruin details which took hours to create.

Acrylics



Pros: Acrylic is the happy hybrid of the bunch. Like oil, it is well-suited for detail, but it is also easy to use. Artists have classified it as the most “forgiving” of the paints and best for

novices. I'm not sure I agree. Acrylics are also water-based which means they can be cleaned from brushes more easily.

Cons: On the other hand, acrylics can contain various toxins within their pigments. Acrylic paint **dries very quickly** and is **not easily blended** (this is a BIG issue for me personally). And experts are not quite sure how long they will last. Unlike the other paints, they have only existed for about 50 years.

Oil



Pros: Oil paints are associated with permanence and are richer in color. They are best to use for demonstrating great detail, and the **contrast between light and dark**. Light refracts through layers of oil paint, creating a **luminous appearance of depth**. Oil paints are durable and will stay solid over time — many famous masterpieces dating from the Renaissance onward are painted in oils.

Cons: Oil takes a *very long time* to dry — between 6 months to a whole year. However, there is a wonderful “dryer” called *Liquin*... that helps oils dry... sometimes overnight! Oil is the more expensive of the three, and, well, it's also pretty permanent. Oil must be removed from brushes with turpentine or similar solvent. Additionally, most oil paint thinners and turpentines are toxic and not particularly safe for prolonged contact.

If you are looking to save on money, student grade oil paints will give significant savings, but at a price. In order to cut costs, fillers and stabilizers are incorporated with the pigment and oil. This makes student grade paints cheaper, but it can also have an effect on the color, which can sometimes come out murky when mixed. But not always! In general, student grade oil paints use synthetic hues instead of pure pigment, which can lead to discrepancies in color.

Artist grade oil paints are created to be as vibrant and permanent as possible, with the purest paints made solely of pigment and linseed—or poppy—oil. While they can be more costly, starting with smaller tubes or a limited color palette will allow you to experiment with professional quality paints without overspending. And because the pigment load is higher, **you'll need less paint to get the vibrant colors you're after**. If you can afford them and you

want your CMJ Journal to last forever, and you want to get a feel for decent oils I recommend these of course. But if money is an issue, student grade oils will work **just fine**.

Certain colors in oils can have longer drying times. For instance, whites tend to take longer to dry, as they are mixed with poppy oils. This slower drying oil is used as an alternative to linseed oil, which can yellow over time.

THE PALETTE:

The palette is an unsung hero of painting. It's where you'll mix all those great hues for the CMJ class and then to create wondrous works of art. Although the variations of this tool might seem the same, not all palettes are created equal. I've listed my personal favorites with links below.

For watercolors or acrylic paint: you'll want to look for deep wells and opt for a palette that has ample mixing areas.

For oil paints: you'll be mixing them with a palette knife, you'll want to look for larger flat surfaces that will give you enough space to move the palette knife back and forth with ease.

THE BRUSHES:

This is a wide overview only, what the different brushes are called, and what they are used for! You will not need most of these brushes during CMJ. And I will put in the separate lists (oil, acrylic, watercolor) which ones you will need. But I thought this very handy information to have.

There are three aspects to the paint brush: the shape of the brush, the type of hair or bristle the brush is made of, and the length of the handle. All the following shapes can come in a wide variety of hairs. The overview of their shapes first:



- **Round** – Ideal for adding fine detail, round brushes are a close gathering of bristles with a round or pointed tip. These brushes are ideal for sketching and filling in smaller areas, as well as linework. By changing the pressure on the brush, it's easy to vary from thin to thick lines. Round brushes work better with thinner paints. These are the best brushes for the Color Mastery Course for both watercolors and acrylics.
- **Flat** – Versatile with long or medium bristles, these brushes can be used for everything from filling in large spaces to creating bold strokes, impasto (very thick paint), or washes. By using the edge of the brush, it's also possible to make fine lines.
- **Bright** – This is a shorter version of the flat brush (above) with edges that curve slightly toward the center. When using stiff, bristle-style brushes these paintbrushes work well with heavy body paints when doing impasto and with thin paints to help drive the pigment into the canvas. To do transparent, thin work you would want to use a softer hair—a sable bright.
- **Filbert** – This flat brush with domed edges can be either medium or long-bristled. These paintbrushes take the best of round and flat brushes, meaning they are kind of a combination of the two and can be used for detail as well as coverage.
- **Fan** – The splayed-out bristles of these kind of brushes can help create interesting textural effects on trees, clouds, and other natural elements. Natural bristles make this brush particularly effective for blending, feathering, and smoothing, while synthetic bristles work well for texture. Personally, I rarely use these
- **Angle** – These brushes are flat with—you guessed it—an angled edge. They are especially useful for making curved lines and filling in corners where the tip can easily reach. But they also come in handy for applying paint to larger areas, making them another versatile tool. Having one of these can be handy during CMJ.
- **Mop** – Mop brushes come in larger sizes and have soft bristles with a rounded edge. They're useful for watercolorists as they are wonderful at creating washes of color. For those that work in layers, mop brushes can be used to apply a thin glaze of color over layers that are drying. I use my mop brushes for softening and blending with oils.
- **Rigger** – These long, thin round brushes work well with fluid paint. Originally used to paint the rigging of ships in paintings, they are the fine liners of the brush world. These brushes are also known as *liner brushes*, make long continuous strokes that are useful for painting fine details like branches, grasses, as well as for lettering. And my favorite for signing my name to my paintings!

Now for the hair or bristle of the brushes: they come in natural and synthetic, and both have both stiff and soft options.



Natural brushes: brushes are divided into two categories, soft hair and hog bristles. At the one end, the soft hair brushes are made from sable and are quite expensive (although VERY worth their money, and will last a long time if you take care of them. Camel hair brushes are on the medium or stiffer brushes, but aren't actually made from a camel. Most often these bristles are made from ox, pony, goat, mongoose, or badger. Hog bristle brushes are

stiffer, sturdier, and can hold a lot of paint. Badger are a cheaper version of a soft hair brush.

Synthetic brushes are typically made of nylon or polyester. Not only are these more cost-effective, but they are easier to clean. As a downside, they don't soak up quite as much pigment as natural brushes, aren't quite as soft and aren't very cooperative if you ask me. Every time I try one, I'm almost always disappointed and go back to natural brushes when working with oils. These are far less disappointing when working with acrylics.

SUPPLY LINKS FOR JOURNAL OPTIONS:

FOR BIG JOURNAL TO PAINT IN:

Canson 100510929 XL Series Mix Paper Pad, Heavyweight, Fine Texture, Heavy Sizing for Wet and Dry Media, Side Wire Bound, 98 Pound, 11 x 14 in, 60 Sheets, 11"X14". \$18.74

<https://amzn.to/2NIge3m>

Canson XL Series Oil and Acrylic Paper Pad, Bleed Proof Canvas Like Texture, Fold Over, 136 pound, 9 x 12 Inch, White, 24 Sheets. \$14.39

(You'll likely need at least 2 of these.)

<https://amzn.to/3seruU0>

FOR 3 RING BINDER STYLE OF JOURNAL:

Buy a Solid 3 Ring Binder of your choice!

TYH Supplies 200-Pack Economy 11 Hole Clear Sheet Protectors 8-1/2 x 11 Inch Non Vinyl Acid Free. \$11.99

<https://amzn.to/37B4UNs>

Strathmore 59-803 Printable Vellum 20Sheet Translucent, 8.5"x11", Multicolor, 20 Sheets. \$7.99

<https://amzn.to/3udLCrr>

“If you don’t understand color, you are a traveler who left your luggage at home. Sooner or later you’ll have to go back and get it, if you want to go very far. So begin your travels now in the world of color~ and have a great trip.” ~Nita Leland