

# Mike Wise Studio

## Painting class supply list

**Oil Colors** - Good quality professional brand, Mike uses M. Graham. M. Graham offers many of these colors in the 120ml tubes. Basic list for class.

Required colors:

- \*Mixed White (titanium/zinc)
- \*Titanium White pure
- \*Cad Yellow Light
- \*Yellow Ochre
- \*Cad Red Light
- \*Alizarin Crimson
- \*Venetian Red
- \*Transparent Red Oxide
- \*Pthalo Green
- \*French Ultramarine
- \*Prussian Blue

Other colors (Mike uses the rest of these regularly, however not all will be needed for the class):

- Zinc White
- Flake White
- Cad Lemon Yellow
- Cad Yellow Deep
- Cad Red Medium
- Phthalo Emerald
- Cobalt Blue
- Diozonine purple
- Sap Green
- Ivory Black
- Azo Green
- Viridian

**Brushes and Knives-** You are going to want good brushes with a sharp edge and spring to them. If you do not have new brushes or some in excellent condition you may want to pick up a few, this will make a substantial difference and well worth the money. (Mike uses both Rosemary Ivory line and Trekell Opal Brushes as noted below) Six brushes is really all you will need at a minimum, bring whatever other tools you like and are comfortable with. The important part with the brushes is that they are of a good quality, they do not need to be the same brand as Mikes.

With regard to knives the small one is for detail painting, the larger (3 inch) is used for paint mixing and painting. Make sure you have knives that are very flexible, these are from Italy. Check the spring of it, it should really bend easily. Many of the cheaper knives and/or USA made knives are too stiff and they are more useful as masons tools rather than painting.

- (1) Bristle flat size 10 (Rosemary Classic short flat)
- (2) Bristle filbert brushes in size 6 & 8 (Trekell Opal series)
- (1) Soft filbert brush size 8 (Trekell Legion )
- (1) Rigger brush for details size 4 (Rosemary Ivory)
- (1) flat synthetic size 4 (Rosemary Ivory short flat)
- (2) Painting Knives Italian made (small triangle and large/medium size triangle. RGM is a good Italian made knife)

## Mediums

Mike uses two mediums while painting, pure gum turpentine and Maroger medium.

- Pure spirits of gum turpentine- silicoil jar filled.
- Galkyd gel or other impasto medium

Pure spirits of gum turpentine, this is used in the first stages of the picture, used to block in/early stages. The gum turpentine must be of high quality, Sunnyside is a good brand. The higher the quality the less odor. Other substitutes for gum turps are oil of spike lavender and oil of Rosemary, both of which can be purchased though Art Treehouse. These are far more expensive options, however they are wonderful. The important part of this is the medium must be plant based as all these are. If you are unable to locate some I will have turpentine on hand. Keep this in a separate jar you will dip your brush in. Silicoil jar works best. Do not use one of those small palette clip tanks....they are too small for our purpose.

Maroger medium- used for finishing layers and texture. There really is nothing just like it, some impasto mediums are close. Problem is it is not available in most stores, is scarce, and expensive. Mike makes his own. There is a source online at oldmastersmaroger.com. The galkyd gel from Gamblin is close and works well for holding brushwork and far less expensive. If you have a medium you are comfortable with bring that.

## Supports

- 3-8 depending on the class. Mike uses 12x16-18x24 for most work, 12x16 almost exclusively for plein air.

3 or more good quality painting supports. Panels are easiest to transport. Mike uses oil primed linen Claessens #66 panels. These type can be purchased from Sourcetek art supplies:

[www.canvaspanels.com](http://www.canvaspanels.com).

You will want at least a minimum of one panel per day for a studio class, two per day for a plein air class. Mike usually has additional panels for sale during class.

Many students use acrylic primed canvas. Some of these more inexpensive supports absorb the paint and will stain. The oil primed linen Mike uses does not stain and can be wiped back to a clean white surface while painting. This has huge advantages along with making the whole process easier and far more enjoyable. The other consideration with supports is the amount of tooth, if you have too little or too much it will make things difficult. The #66 Claessens primed linen Mike uses has enough tooth to hold subsequent layers of paint over a wet layer allowing for all prima work. Smooth panels such as primed masonite will not work as each layer must be allowed to thoroughly dry before working another layer.

## **Easel**

Table top or free standing easel (plein air). The studio has some additional tabletop easels, please let us know if we need to reserve one for you. For plein air you are going to want a free standing easel such as the French box easel or other traveling easel. Glass palettes are easiest to clean, paper palettes are the most difficult. Do yourself a favor and do not use a paper palette, you will be happier.

## **Cleanup**

- Mineral spirits in a cleaning tank, brush cleaning only do not mix with paint. Make sure it is big enough otherwise your brushes will really never get clean. Silicoil makes a great cleaning tank, it is available at most art stores. One of these tanks is also great for your painting mediums (turps).
- Paper towels
- Razor knife scraper to clean glass palette
- Nitrile gloves. (Mike always wears these during painting)

## **Reference material (studio landscape classes)**

Reference photos (studio landscape classes) these need to be large enough to see the details, small 3x5 photos are not suitable. Photos should have an overall strong simple design. Mike will have some images you can work from.

## **Other - Plein air only**

- Folding chair
- Bug spray
- Wide brimmed hat
- Water
- Sunscreen