

ANNA YOUNGERS FINE ART | WORKSHOP

OIL PAINTING WORKSHOP MATERIALS

- **1 stretched canvas or canvas panel** (smooth-weaved linen preferred; sized 11"x 14" up to 16"x 20")
pick a size you are comfortable with; you will work on the same canvas entire workshop
- **Brushes**
- **Oil paint**
- **Palette/paint mixing area**
- **Painting medium (provided)**
- **OMS & solvent container**
- **Palette knife**
- **Palette cup for medium**
- **Paper towels**
- **Brimmed hat**
- **Handheld mirror**
- **Mahl stick** (optional; keeps you from dragging your hand through wet paint)
- **Easel** (easels available for use at workshop, but you are welcome to bring your own if you prefer)
- **Drawing materials** (pencils, paper/sketch pad, erasers; to be used for preliminary sketch. Contact me if you want specific recommendations)
- **Viewfinder** you can easily make one; I like the durability and size of the "Viewcatcher" viewfinder (Blick or Amazon)

MATERIALS explained

LINEN recommendations (stretched canvas or mounted on panel/substrate)

Pre-primed linen is already prepared with ground and ready to paint on. You can choose between an oil primer or universal/acrylic primer. I prefer oil-primer linen because it is less absorbent than an acrylic primer.

- New Traditions Art Panels (www.newtraditionsartpanels.com) (my preference is C12 or C13 or L600)
- RayMar Art Panels (www.raymarart.com) (Claessans C13DP or C15DP) or (Artfix L64)
- Pre-primed linen rolls - Claessans C13 DP, C12 DP, or C15 DP, or Artfix L64C or L84C (Fine or extra-fine weave)

BRUSHES

(I prefer natural hair brushes (hog bristle & red sable) because they hold paint better, but they are more expensive. If you cannot afford all natural hair brushes, it is worth investing in the authentic hog bristles.

BRANDS --Trekell, Rosemary & Co, Blick Masterstroke, or Silverbrush Grand Prix or are all good.

** Trekell, Rosemary & Co are both small companies that sell their brushes directly through their websites.

Basic brushes: *(I know brushes are expensive so here's an abbreviated list of the bare necessities)*

- **2 sable/synthetic blend (Filbert/Flat)-- size 10 or 12**
- **3-4 Hog Bristles-- size 2, 4 (x2), 6**
- **1 or 2 smaller detail sable/synthetic blend brush-- size 2 and 4 or 6**

\$ Hog Bristles- tough, natural-hair, workhorses for loading on paint and building surface. I like Silverbrush Grand Prix (green handle with gold ferrule) and [Blick Masterstroke](#) in flats or filberts (rounds can be nice too for softer edges). The best hog bristles are going to be ones that have naturally flagged ends, which allows for more paint load.

\$\$\$ Red Sable- also available through [Blick's Masterstroke line](#). (#8, #10, #12 the flats are really nice for calligraphic mark making and used dry for knocking down edges. Filberts (#6, #8, #10) are really helpful for passages that need more refined modeling and smaller areas. Trell makes equally decent sables as well.

****Sables** in general are also going to be helpful for building thinner layers if that's desirable and working into wet passages without disturbing the paint underneath.

\$ Cheap—I've bought several "Master's Touch" long handled, white synthetic bristle brushes from Hobby Lobby when they are 50% off. Definitely not as responsive and don't hold as much paint as a natural bristle but they do the job well enough if you want something you don't have to be very precious about caring for. They hold their shape more distinctly than a natural bristle but are not nearly as soft as a sable.

\$\$\$+Fancy—Rosemary's are supposed to be the Cadillac of brushes, all hand made and carefully crafted. I haven't splurged on any yet, but I know many many painters who love them. She also have developed several lines of synthetic hair brush lines that are supposed to be really nice too.

OIL PAINT

GOOD QUALITY - Utrecht (least expensive), Gamblin, M. Graham, Rembrandt (best transparent colors), W & Newton

*PREMIUM QUALITY - Blue Ridge (least expensive), Michael Harding, Williamsburg, Rublev, Old Holland, Vasari.

(*these paints are processed in small-batches/hand-ground & can be significantly more expensive)

PALETTE COLORS

An artist's color palette choice often develops over time and becomes a characteristic unique to them; many artists purposely restrict their colors to create harmony or a particular mood that becomes part of their style. Oftentimes I adapt and supplement my palette colors to accommodate my subject and painting approach (landscape, portrait, still life; or a tonalist vs. an impressionistic color). I almost always find I end up using fewer colors than what I lay out on my palette. More colors on your palette does not equate with better painting. It is far easier to have fewer colors at first, so you can become expertly familiar with them and how they mix with the other colors on your palette. Every pigment has its own distinct characteristics (opacity/transparency, tinting strength, mixing properties, handling/body, drying rate, etc). These characteristics can factor into why an artist chooses one color over another (this is particularly true in indirect painting method where the artist works a piece up in many layers and using transparent glazes).

Our range of pigments/colors has grown exponentially since the advent of oil painting. Modern synthetic pigments offer a wide array of bright, intense colors that were never before possible with naturally occurring earth and mineral pigments. Amazingly, many of the most stunning and technically proficient paintings of the Renaissance were done at a time when artists had only a fraction of available pigments that we have today. Traditional earth pigments (made from earth/clay) go back to the cave paintings and very stable, lightfast, and still used widely today. The Renaissance masters palettes primarily subsisted of earth pigments (ochers, umbers, red earth, carbon or ivory black, and lead white). There were some additional pigments like lapis lazuli (made from ground semiprecious stones; very expensive), and madder (vegetal pigment made from a plant/root; not a very stable pigment which was prone to fading).

In this workshop we will focus on a more vibrant, impressionistic palette. One can still paint flowers with a more subdued earth palette, supplemented with a few synthetic or mineral colors to a different effect. Either way, we are not necessarily trying to copy nature, just using it as a starting point. In my own work, the subject of flowers has lead me into trying more unusual and intense synthetic pigments in effort to capture to vibrancy of the colors I am observing in nature.

While we are likely never to match the brilliance of nature, we can create illusion of iridescence and color effects by other means—paint application (thick & thin), economy and compression of values, and utilizing the juxtaposition of complementary colors (and color temperature— playing warm vs. cool) to create a visual vibration. A helpful general rule of thumb for building a full color palette is to have a warm and cool version of the primary colors in addition to white. But theoretically you can select any triad from the color wheel and get by with a much more limited palette. You just need some version of Yellow, Red, Blue, plus White.

***Note**—You will not use all of these colors—it will really depend a lot on the predominant color of your flower subject. There is no need to go out and buy all of these unless you are really itching to go shopping. Bring what you have and if you find yourself lacking a particular color, I will have some on hand. The colors listed in bold are the essentials to bring.

	FLORAL PALETTE COLORS
• Titanium White	
• Cadmium Yellow Lemon (or Permanent Lemon or Hansa Yellow Light)	
• Cad Yellow Light or Cad Yellow Medium (or Permanent Yellow Med or Hansa Yellow Medium)	
• Cad yellow deep or Cadmium Orange (definitely not essential but very useful)	
• Cad Red Light or Cad Red Medium (or Permanent Red Light/Medium)	
• Transparent Red Oxide (similar to Burnt Sienna, only richer, deeper & more transparent)	
• Alizarin Crimson Permanent or Quinacridone Red	
• Viridian or (Thalo Green, which is similar but cheaper, just much stronger tinting)	
• Ultramarine blue	
**Naples Yellow light hue (UTRECHT)	
**Yellow Ochre or Yellow Ochre Light	
**Raw Sienna (UTECHT) or Raw Sienna Red shade (BLUE RIDGE) or Orange Ochre (REMBRANDT)	
**Earth Red (Venetian Red, Terra Rosa)	
**Cadmium Green or Cinnebar Green medium	
**Greenish Umber and/or Raw Umber	
**Cobalt Blue	
**Dioxazine Purple	
(**Denotes additional colors for use with an extended palette, not necessary for workshop.)	

PAINTING MEDIUMS (Note - I will explain more thoroughly in class & have some for you to use. If you have a preferred medium that you already use, feel free to bring that along)

- Cold-pressed linseed oil + OMS (most simple; very loose medium)
- M. GRAHAM Walnut Alkyd Oil (alkyd medium; a synthetic resin is used instead of an organic/natural resin)
- Stand Oil (Gamblin) + GAMSOL/OMS (1:1 ratio) (stand oil is a “bodied” oil, that has a different handling property than regular linseed oil)

PALETTE (mixing area)

I use a gray or medium value surface to make it more intuitive to judge the values of your color mixtures (*NOT white*; which every color will look too dark against).

- **traditional hand-held wood palette** (not raw, unfinished wood, which will absorb all of the oil out of your paint; make sure the surface is shellacked/polyurethaned or sealed somehow.)

- **melamine or plexiglass** from the hardware store with a sheet of neutral color, mid-value paper underneath for background taped around sides to be used on table-top
- Parallel Palette (a little gimmicky but cool concept)
- plein air tripod/pochade box

PALETTE KNIFE I like a medium-sized tapered (triangular shaped) painting knife to mix my paint (Blick style 4)

PALETTE CUP (to hold medium)

ODORLESS MINERAL SPIRITS (solvent/brush cleaner) - GAMSOL (by Gamblin)

SOLVENT CONTAINER - Metal brush washer or glass jar for cheaper solution; I think Hobby Lobby also has an affordable metal brush washer/solvent container (use 40% internet coupon @ Hobby Lobby)

PAPER TOWELS (Blue shop towels or Viva)

MIRROR (hobby/craft supply store; small enough to hold in one hand)

BRIMMED HAT/visor

DRAWING PENCILS and **SKETCHPAD**

Optional MATERIALS

RAZOR BLADE SCRAPER (quickly clean paint off mixing area of palette)

BRUSH SOAP Trekell Linseed oil soap, THE MASTERS, IVORY, or Fels-Naptha (cheap; strong scent is downside)

JAR/CONTAINER (to hold brushes)

LARGE KNITTING NEEDLE or **PLUMB LINE** (or equivalent tool for comparative measuring)

MAHL STICK (optional; buy one or make your own)

- use a wooden cane, collapsible metal tent pole
- craft one from a dowel rod & wood ball on end wrapped with chamois
- buy one at art supply store (I like the collapsible aluminum; also relatively inexpensive)

EASEL (easels will be provided for workshop; you may bring your own if you prefer)

Portable Field Easel (least expensive) - RICHESON steel tripod (portable, lightweight, sturdy)

Pochade Box - OPEN BOX-M, EASYL, EDGEPRO, ALLA PRIMA, STRADA (all attach to camera tripod)

French Easel - traditional wooden french easels tend to be heavy/cumbersome; alt options: SOLTEK, YARKA

H-frame or Single Mast Studio Easel - For studio work, the best, all-around, sturdiest easel is a simple H-frame (for low ceilings look for models with an adjustable center mast.)

*OPTIONAL Book Recommendations

Juliette Aristides books (available through Amazon or Barnes & Noble)--

Lessons in Classical Drawing: Essential Techniques from Inside the Atelier; by Juliette Aristides

Classical Painting Atelier: A Contemporary Guide to Traditional Studio Practice by Juliette Aristides

Alla Prima II Everything I Know about Painting--And More 2013 by Richard Schmid with Katie Swatland