



Smithsonian Associates

Painting Techniques of the Impressionists

Instructor: Adrienne Wyman

Please have all of your supplies and a small white canvas on the first day. For subsequent classes I will hand out a syllabus so you will know ahead of time which size canvas to have on hand.

PAINTS: These are the colors I recommend for class. They are modern day equivalents or actual colors used by the artists. (* indicate the color I prefer ** indicates color I can't live without). Sometimes colors of different names look alike or colors of the same name by different manufacturers look different. I have added the names of pigments that will achieve the same results next to a certain color. You may chose any one of these colors.

White –Titanium or Flake White Replacement

Yellows:

Cadmium Yellow Medium (or other Warm Yellow)

Lemon Yellow (or other Cool Yellow)

Naples Yellow

Earth Yellow - (Yellow Ochre*, Oxide Yellow, Mars Yellow or Raw Sienna*)

Reds:

Warm Red (Vermillion, Cadmium Red light* or Cadmium Scarlet)

Alizarin Crimson**

Blues:

French Ultramarine**

Cobalt Blue (optional due to the high cost of this color)

Cerulean Blue (very nice to have for Impressionist sky)

Greens

Oxide of Chromium (optional but a good color to have)

Sap Green (optional but a good color to have)

***Viridian (essential Impressionist color)

Emerald Green (nice to have but it is similar to Viridian)

Earth

Burnt Sienna***

Raw Umber (optional)

Black Ivory Black (optional)

I like: Windsor and Newton, Sennelier Rembrandt, Williamsburg or Gamblin (avoid student grade or any paint containing the wood hue. FYI *Winton* is a code word for student grade. Don't buy it). If you already own student grade paint, that is fine. Just buy a better quality paint when that runs out.

Continued Page 2

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Canvas – The Impressionists typically painted on a white canvas with a medium or rough weave.

White (Cotton or Linen) Medium or Rough texture, any size between 8 x 10, 9 x 12, 11 x 14, 16 x 20 or 18 x 24 You must have a rough weave canvas to create Monet's ripple effects on water.

For this class we will work on several paintings at a time, allowing them to dry between sessions.

It is very important that you have the following brush. You can't apply paint like an Impressionist with a soft brush. You need a good stiff brush to hold a lot of paint.

BRUSHES



Flats

Various sizes of flat Flat end, long, hog hair brushes

OTHER SUPPLIES

- **Trash bag** (all trash must be taken home with you)
- **Vine charcoal** (optional for drawing on canvas)
- **Solvent:** May be labeled Oderless mineral spirits, Gamsol or Turpenoid (Do NOT buy the Green label – it smells horrible and is just for cleaning brushes)



Roll over image to zoom in



Click to open expanded view



Examples of acceptable Solvents.

Continued Page 3

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- **Solvent Container:** I like to use a container with a lid for transporting solvent.



Examples of good Solvent containers

- **Paper Towels** (I like soft paper towels that don't leave lint, like Blue Shop Towels or Viva.)

Palette

I like to use a glass palette with gray paper underneath when painting in my studio. But, for traveling to class I recommend using disposable gray sheets of palette paper. Gray is recommended over white to help judge colors better.

Gray pad of palette



paper

It is nice to have a box to hold your wet paintings if you ride the metro. Some people use a pizza box.

Sources for materials

Jerry's Artarama: <http://www.jerrysartarama.com>

Art Supply Warehouse: www.aswexpress.com

Dick Blick: <http://www.dickblick.com>

Silver Brush <http://www.silverbrush.com>

Plaza Art Supply Store in Fairfax on Nutley Street (<http://www.plazaart.com/>)

Michaels

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