

Four Days Floral Studies Workshop

In this workshop Katie will discuss the ins and outs of her methods for making floral studies. Working with Katie's "petal-by-petal" technique, students will learn to create true floral portraits. We will work to slow down our painting process to observe the beautiful nuances of each flower.

We will begin the days of floral exploration with drawing. Using graphite and white chalk on toned paper, we will focus on the graphic qualities of each flower. Without worrying about color and brushstrokes, we are better able to study the form, anatomy, and petal formation.

After the first day of drawing, we will move on to painting.

Katie will explain how to create informed floral studies in oil, with accurate floral anatomy, light effect, and color. Starting with a simple drawing and underpainting, we will talk about how to take steps to making an accurate study while using time efficiently to record all necessary information.

Students will focus on painting and drawing just blooms, rather than a more formal still life setup. This narrowed focus will allow us to really dive into discovering the nuances of floral painting.

All levels of experience welcome!

Katie will provide flowers, but students are also welcome to bring their own.

Drawing Supplies:

- Graphite pencils - 2H, H, HB, B - I prefer the Tombow brand
- General's white charcoal pencil
- razor blade and sandpaper for pencil sharpening
- kneaded eraser
- Tuff Stuff eraser stick
- lightly toned paper, preferably a neutral tone—I like to use neutral grey paper or tone watercolor paper with a wash of neutral watercolor pigment
- drawing board

Painting Supplies:

- 8"x10", 9"x12", or 12"x14" canvas or painting surface - would recommend oil primed panels, can be purchased online from New Traditions, Sourcetek, Raymar, or Trekell. (Katie paints on wood panels she prepares herself with 2 coats of Rabbit Skin Glue and 2 coats of Natural Pigments Lead Oil Ground)
- Please bring at least two panels for painting, or extra canvas scraps.
- Odorless mineral spirits, preferably Gamsol - please no real turpentine!!
- Jar - to contain mineral spirits
- paper towels or cotton rags
- palette (table top or hand held)

- palette knife
- medium - Katie uses Oleo Gel by Natural Pigments
- a vessel for holding flowers
- Brushes:

size 3, 6, and 8 Hog Hair Bristle Brush, Filberts - please, at least have one small and one large bristle brush for the underpainting I use Robert Simmons brand size 0 - 8 soft filberts (preferably mongoose or sable) - please have a variety of soft brushes in different sizes. I use Rosemary and Co. Master's Choice long filberts. I prefer filberts to rounds or flats. However, a mixture of brushes is fine too. I also prefer badger hair to sable, as it is a bit sturdier. Some people like to paint with synthetic brushes, this is perfectly fine too, I just prefer natural hair.

- **Paint:**

I have provided the current list of pigments I use on my palette, including the brand. By no means do you need to go out and buy each and every one of these paints (I am aware of how expensive that is!) Paint colors/brands are my most commonly asked question when I do a painting demo, so I wanted to provide the list for you ahead of time. I have also provided at the end a "short list" of paints that I would recommend bringing for flower painting.

1. RGH Cremnitz White with cold pressed linseed oil
2. Michael Harding genuine Naples yellow light
3. Old Holland Yellow Ochre Light
4. Michael Harding yellow ochre (synthetic)
5. W&N cadmium yellow
6. Michael Harding Cadmium Orange
7. Zecchi (florentine art store) genuine Vermillion
8. Sennelier Permanent Rose
9. Michael Harding Alizarin Claret
10. W&N Terra Rosa
11. Michael Harding Raw Sienna
12. Old Holland Transparent Red Oxide
13. Michael Harding Burnt Umber
14. W&N Raw Umber
15. Michael Harding Green Umber
16. Natural Pigments French Burnt Umber
17. W&N Permanent Mauve
18. Old Holland Violet Grey
19. Natural Pigments Ultramarine
20. Natural Pigments Terra Verte
21. Michael Harding Permanent Sap Green
22. Old Holland Golden Green
23. Michael Harding Viridian
24. W&N Ivory Black
25. Medium - Oleo Gel by Rublev Natural Pigments.

***I do not use black, and usually do not use ultramarine blue in flower painting, I use my purples instead (Violet grey and permanent mauve)

Short List of Recommended Colors to bring to class:

*Lead White (Cremintz White) — if you do not feel comfortable using Lead paint, Titanium is fine. I do believe, though, some effects in flower painting are not as successful with Titanium.

*Yellow Ochre Light (natural, not synthetic)

*Cadmium Yellow

*Vermillion (or cadmium red)

*Alizarin Permanent (I use Alizarin Claret by Michael Harding)

*Raw Sienna

*Raw Umber

*Burnt Umber

*Violet Grey (King's blue works very well also!)

*Ultramarine

*Viridian