“Painting from Photography: An Illustrator’s Method in Oil”

Presented by

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February 27 & 28, 2027
Folsom Lake College

Supply List for Workshop

Required materials
We use acrylic for the value map and oil for the color layers.

Acrylic (Liquitex or similar)
- Titanium White
- Black (dark umbers or Burnt Sienna are also fine)

Oil, artist grade (Gamblin, Winsor & Newton, or similar)
- Titanium White
- Transparent colors:
    - Gold Ochre (Gamblin preferred) or Yellow Ochre
    - Burnt Sienna
    - Alizarin Crimson or Alizarin Permanent
    - Ultramarine Blue

Optional oils: black, Cadmium Yellow Light, Cadmium Red, and an alternate blue and/or green.

Brushes (synthetic is fine)
Acrylic — use brushes that have never been used with oil:
- A larger wash brush for water-based medium
- One medium flat or bright, about No. 8–10 (e.g. Princeton Summit 6100AB Angled Bright 10)
- A No. 6 round is helpful

Oil:
- A variety of sizes, especially one medium flat or filbert
- Smaller rounds, No. 6 or under (tiny sizes not needed)

Supports and mediums
- 3 or more 12” × 16” canvas panels, acrylic-primed only (inexpensive is fine)
- A thin oil medium, such as Winsor & Newton Liquin Fine Detail or Gamblin Galkyd Lite
- Odorless solvent, such as Gamblin Gamsol
- Paper towels
- Masking tape

Please check that your paint tubes still flow and that your brushes are in decent shape.