

Master Copy Class: Fantin Latour

What to Have on Hand:

- Artist grade oil colors (Use what you have. I have listed out all of the colors I use with notes and my recommended manufacturer. See list below.)
- Paint brushes, I like using filbert hog bristles the best. You will use them for the first layer for sure and maybe the second layer, but for the final layer you will need to switch to a softer brush. (see my notes about brushes)
- Sketchbook/notebook for notes
- Gamsol, Oderless mineral spirits and a glass turp jar (brush cleaning jar like silicoil)
- Palette
- Palette Knife
- Blue Shop-towels or other paper towel
- Gloves & Apron
- Painting Surface for the Spring term,
 - Portrait grade linen will be your best choice for matching some of Henri Fantin Latour's ptg techniques.
 - You will likely need (2-4) canvases/painting surfaces to work with. 12x16 inches is the max size you will likely require. However you can also choose to go smaller if you want.
 - Tone the painting surface before class and make sure it is dry by class (about five days) and use a mixture of burnt sienna (PR101) and ultramarine blue thinned with odorless mineral spirits (Gamsol) to a color that resembles "café au late" in value and color. [See my youtube video demo.](#)
- Drawing supplies
 - The first week will have us completing a drawing/sketch to get familiar with the value ranges of Fantin Latour's ptgs. You will want to have some drawing supplies, pencils and loose drawing paper or a sketchbook.
 - These are the drawing supplies I like to use when drawing:

- [Pentel Mechanical Pencil, Graph 1000 for Pro, for Draft, 0.3mm](#)
- [Pentel Mechanical Pencil Lead, Ain Stein, 0.3mm, HB](#)
- [Uni Lead Holder Pencil, Holder, 2.0mm, 2B](#)
- [Uni Lead Holder Pencil, Holder, 2.0mm, 4B](#)
- [Uni Uni Drop Holder Type Pencil Lead, 2.0mm, 2B](#)



For any other questions, please email me, liz@elizabethfloyd.com

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Oil Colors List:

This is the color palette I will use in my demonstrations.

- * Lead white.
- * Permanent, alizarin crimson
- * Permanent rose, sometimes called Quinacridone rose.
- * Cadmium, red, medium
- * Cadmium, scarlet, also sometimes called vermilion.
- * Transparent red oxide.
- * Raw sienna
- * Yellow ochre
- * Naples yellow
- * Cadmium lemon
- * Cadmium yellow medium
- * Chromium oxide Green
- * Viridian
- * Cerulean.
- * Cobalt blue
- * Ultramarine blue.
- * A purple, ultramarine violet, or Quinacridone purple.
- * An umber, either burnt umber or raw umber
- * Ivory black

Below are personal notes on the oil colors I use, including listing the manufacturers I typically use as well.

Use only artist-grade oil colors, student grade oil colors are full of color fillers, dryers and often the manufacturer substitutes incorrect pigments for the stated color to reduce the cost. I use a variety of brands (in alphabetical order), Gamblin (G), Michael Harding (MH), Old Holland (OH), RGH Paints (RGH), Rublev Natural Pigments (R), Vasari (V), Williamsburg (W), and Winsor & Newton (WN)

This list is my favorite oil colors, I ALWAYS have these squeezed out and ready to use when painting (this is the minimum recommended list I suggest to my students if they want to explore a full color palette):

- Permanent Alizarin Crimson, This is a substitute for the fugitive pigment Alizarin Crimson PR83, different manufacturers use different pigments to accomplish a substitution, I prefer PR177 substitutes. (pick one)
 - Permanent Alizarin Crimson by Winsor and Newton, 37ml tube
 - Permanent Crimson by Williamsburg, 37 ml tube
- Quinacridone Rose, PV19 (pick one)

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- Permanent Winsor and Newton, 37ml tube
- Quinacridone Rose by Michael Harding, 40ml tube
- Cad Red Med, PR108, All manufactures produce a Cad. Red medium value, however I have come to only like working with Williamsburg's version because of the brightness and saturation it keeps even when mixed with other pigments.
 - Cad Red Medium by Williamsburg
- Burnt Sienna PR101, this is also called Transparent Red Oxide by some manufacturers
 - Burnt Sienna by Winsor & Newton
 - Transparent Oxide Red by Michael Harding
- Raw Sienna PY42 & PY43
 - Raw Sienna by Winsor & Newton
- Naples Yellow, many manufacturers offer this color, however most are not the true naples yellow pigment, but a convenience mixture. I prefer to use the pure pigment, PY41
 - Naples Yellow Genuine by Michael Harding
- Cad Yellow Pale PY35, this is your middle value yellow
- Cad Yellow Pale by Winsor & Newton
- Cad Yellow Medium by Williamsburg
- Chromium Oxide
 - Chromium Oxide by Williamsburg
- Viridian PG18 (pick one)
 - Viridian by Winsor and Newton
 - Viridian by Williamsburg
- Cobalt Turquoise Lt
 - Cobalt Turquoise Lt by Winsor and Newton
 - Cobalt Teal by Williamsburg
- Cobalt Blue PB28
 - Cobalt Blue by Williamsburg
- Ultramarine Blue PB29
 - Ultramarine Blue by Williamsburg
 - Ultramarine Blue Red Shade by Rublev Natural Pigments
- Burnt Umber, PBr7 Every manufacturer has a burnt umber, however I prefer the Williamsburg or the Vasari version because both of these have a nice medium warm color-temperature brown that is great for laying in your drawing of your painting right at the start.
 - Burnt Umber by Williamsburg
 - Burnt Umber by Vasari

Extra Oil Colors I consider indispensable on a full-color palette, but are extras and someone new to a full-color palette can plan to purchase later:

- Cad Vermilion, PR108
 - Cad Red Vermilion by Williamsburg
- Cad Yellow Deep PY37
 - Cad Yellow Deep by Williamsburg

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- Cad Lemon PY35 or PY37
 - Cad Lemon by Williamsburg
- Cad Green Light PY37 & PG18
 - Cad Green Light by Williamsburg
- Cerulean Blue PB35
 - Cerulean Blue by Williamsburg
 - Cerulean Blue by Vasari (this has got to be the most beautiful version on the market, but is expensive)
- Naples Yellow, many manufacturers offer this color, however most are not the true naples yellow pigment, but a convenience mixture. I prefer to use the pure pigment, PY41
 - Naples Yellow Genuine by Michael Harding
- Phthalo Green, Blue Shade, PG7
- Terre Vert by Winsor and Newton
- Cobalt Green, in the spring and summer this color becomes indispensable for mixing soft purples, essential for flowers.
 - Cobalt Green by Winsor and Newton
 - Cobalt Green by Williamsburg
- Cobalt Turquoise
 - Cobalt Turquoise by Winsor and Newton
- Ivory Black
 - Ivory Black by Winsor and Newton

Whites (pick a titanium white and a Lead white to always have available)

Titanium White, PW6 I like using Gamblin's version. I am not a great fan of titanium white because I do not like how it stays open for more than 5 days, which makes painting indirectly with layers and glazes just about impossible if you want to paint on consecutive days. Titanium white is also a very cool white and so opaque it will make color mixtures chalky.

- IF USING TITANIUM WHITE: Please get either liquin or Gamblin's FASTMATTE Titanium White to speed up the drying time

Lead White, PW1: different manufacturers have different names for lead white, choose one:

- RGH Paints In March 2020 I began to use this brand of lead whites, I am in love with them. I have purchased three different types: Cremnitz White – Extra Fine, Cremnitz White – Linseed Oil, and Cremnitz White – Paste, each has its own handling properties.
 - Cremnitz White – Paste has the least amount of linseed oil in it. It is very stiff, reminds me of Old Holland Cremnitz White. I like its pigmentation and I use this white for my first 2 layers in a 3+ day painting.
 - Cremnitz White – Linseed Oil has a middle amount of linseed oil, it is very creamy and a great go to lead white for everyday use. I think it is most like Michael Harding, it stays open for a few days.
 - Cremnitz White – Extra Fine has the most amount of linseed oil, it is super creamy and soft as warm butter. This paint is most like the Vasari Lead White. I use it for my last layers of a painting because it's the least opaque of the RGH Paints.

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Here are some further notes on the different Lead Whites available.

My next favorite lead whites are made by Rublev Natural Pigments, and I use all three of these, with No. 1 and 2 being out on my palette most often, Venetian White, I use in later layers of complex paintings. Purchase the smaller sized 50ml tubes, but purchase a min of two tubes at a time

- Lead White No. 1 by Rublev Natural Pigment, this is a linseed oil based paint, making all mixtures set up within 6-8 hours, and dry to touch within 48 hours.
- Lead White No.2 by Rublev Natural Pigments, this is a walnut oil based paint, making all mixtures set up within 24-48 hours, and dry to touch within 3-4 days depending on relative humidity.
- Cremnitz White by Michael Harding or Old Holland are more expensive or Flake White (W) or Lead White No. 2 (R), it is also more transparent and stays open for several days, drying to touch typically in 4-5 days.
- Lead White by Vasari. I like the way it handles and mixes and the high-pigmentation has made it one of my favorites to use. However, it stays open 3+ days, so if I need to move fast through my layers, painting day after day and having the previous layers set up, I will use my Rublev Lead White No. 1 or RGH Cremnitz White - Paste

Brushes

Oil Bristle Brushes, bring what you are comfortable using

I favor filberts and currently use Trekell Hog Bristle brushes the most. You need to special order them from http://www.trekell.com/Hog-Bristle_c_112.html, each brush is hyperlinked.

The sizes I use are:

- Model: 400MKF,
 - o Size 0,
 - o Size 1,
 - o Size 2,
 - o Size 3
 - o Size 4
 - o Size 5
- Model: 400 KF,
 - o Size 0,
 - o Size 2,

I also use Rosemary Classic Filberts in Hog Bristle and Da Vinci Maestro2 Bristle Extra-long Filberts

- I currently use these brushes in rounds (size 2, 4, & 8). Also try the filberts (sizes 2, 4, & 6)

Brush Soap, I first wash my brushes with Dawn dishwashing soap, and then set and shape the brushes with Pink Soap. [I made a video several years ago and its posted on Youtube](#), to see how I clean my brushes.