



BRILLIANT COLOR: PAINTING VIBRANT OUTDOOR SCENES

Open to beginning, intermediate, and advanced students.

WHO: JULIE GILBERT POLLARD – Phoenix artist, Julie Gilbert Pollard, paints in oils and watercolor in a fluid, painterly manner. Her painting style, while representational, is colored with her own personal concept of reality. Julie is the author *Brilliant Color: Painting Vibrant Outdoor Scenes, Watercolor Unleashed! Innovative Options for the Watermedia Painter* and has written several articles for various magazines. She has given instruction in watercolor and oils since 1985 and currently conducts classes locally. Julie is a signature member of the San Diego Watercolor Society and her work is included in many private and corporate collections. You can view Julie’s work at her website: www.JulieGilbertPollard.com.

WHEN: Saturday, April 10, 2010 9 A.M. to 4 P.M.

WHERE: The AAG Building, 18411 N 7th Avenue, Phoenix, AZ 85023

WHAT: Choosing oil, watercolor or acrylic as your primary medium, learn to use “acrylic underpinnings” to create vibrant colors in your landscape paintings. Julie often begins a watercolor and an oil painting in exactly the same way: with dark acrylic accents. That technique used for watercolor has been dubbed “Watercolor in Reverse”. The benefits of this method are numerous and enables you to get your painting “off the ground” very quickly. Julie will provide photos for the class use or you are welcome to use your own reference material. There will be demos in all three mediums, critiques, and lots of painting time.

COST: \$75 for AAG Members; \$85 for non-members. Write checks payable to Arizona Artist Guild.

REGISTER: Class size is limited to 20. E-mail or telephone Suzanne O’Malley: suzz@cox.net or (602) 843-8789 – after 7:00 P.M.

OIL OVER ACRYLIC—Suggested Supply List
Julie Gilbert Pollard, Instructor
623-849-2504 JulieGilbertPollard@cox.net www.JulieGilbertPollard.com

OILS, WATER-SOLUBLE/WATER-MIXABLE OILS or ALKYD OILS SUPPLIES

Bring your usual oil painting supplies—here are mine:

COLORS: Here is a list of “standard” colors that provide a balanced palette. A very basic palette of one warm and one cool version of each of the primary colors + white is noted in red. *These are not necessarily exactly what I will be using.* This is a *SUGGESTED* list only—please use your own favorites! If you do want to know exactly which brands and approximate color equivalents I use, please refer to the supplementary list which is on page 2. You are also welcome to question by e-mail.

Titanium White	Permanent Rose	Prussian Blue	Cobalt Green
Lemon Yellow	Cadmium Red Light	Ultramarine or Cobalt Blue	Prussian Green
Indian Yellow	Magenta	Cerulean Blue	
Raw Sienna	Purple Lake		
Cadmium Yellow	Cobalt Violet		

BRUSHES—bring your favorites—these are mine:

- I usually use Winsor Newton Monarch “flats” and “brights” in a variety of sizes from #0 flat to #16 bright + a #2/0 round for signature and tiny twigs. (Monarch brushes are sized differently from bristle brushes, the largest being #16, which is about 9/16 " wide.) I also occasionally use a couple of bristle brushes, #4 filbert and #8 bright.

SUPPORT

- I suggest that you use stretched canvas, archival canvas board or gessoed hardboard. 16x20 is probably the largest size comfortable in a workshop setting—if your travel case permits. I will probably use 11x14 to 14x18.

MISCELLANEOUS MATERIALS AND EQUIPMENT

- Odorless mineral spirits (if you use water mixable oils, plain water is OK though I still prefer mineral spirits)
- Two containers for the mineral spirits—I use a 10 oz. sealable pot for use while painting and an 18 oz. plastic peanut butter jar for the used spirits
- Palette—I use a disposable paper palette pad (placed in a Masterson plastic palette if I can fit it into my suitcase!)
- Palette/painting knives: I use two trowel type knives, one about 1" long and one about 3" long
- Apron
- White facial tissues and/or rags
- Disposable latex gloves—OPTIONAL
- Sketch book, 6x8 is fine—along with pencils and sharpener
- You might also find my North Light book *Brilliant Color: Painting Vibrant Outdoor Scenes* (2009) to be helpful.

ACRYLIC SUPPLIES

COLORS: Although it is not necessary for you to have the same colors that I use, I normally use the Golden Fluid Acrylics listed below. I may only use Pyrrole Orange and Dioxazine Purple for the workshop – see noted in red...

Pyrrole Orange	Nickel Azo Yellow	Anthraquinone Blue
Quinacridone Magenta	Turquoise (Phthalo)	Dioxazine Purple or Permanent Violet Dark

- Small round brush that you don't mind using with acrylics—I use a Sumi Royal B 2
- LARGE water container
- Spray bottle—I use eyeglasses cleaner spray bottles for their fine mist spray
- Old towel, bath size or larger
- Paper plates to use as palettes

SUPPLEMENTARY LIST OF COLORS

I'm currently using Holbein DUO Aqua Oils exclusively (with one exception which is noted in parentheses). I will be using some of the colors listed below. It is important to note that I never use ALL of these colors in one painting.

Titanium White

Naples Yellow or Naples Yellow Light (or "Cream" if you already have it – it's a similar color now discontinued)

Cadmium Yellow Light Hue (previously called "Light Yellow")

Cadmium Yellow Hue (previously called "Yellow")

Indian Yellow (previously called "Marigold")

Brown Pink (previously called "Caramel")

Jaune Brillant

Imidazolone Orange

Coral Red

Purple Lake (Winsor Newton Griffin Alkyd)

Light Magenta

Rose Violet (similar to Magenta)

Cobalt Violet

Mauve

Lilac

Lavender

Prussian Blue

Cerulean Blue Hue

Cobalt Green – Light or Deep – possibly both

Note: Holbein has recently discontinued some of my favorite colors. I have tried to list here reasonable substitutions and only colors that are available as of this writing, August 2009.

Yes—you can use water mixable oils along with your regular oils! HK Holbein Inc. states: "Basically no restrictions except traditional oil color should not be blended to a proportion of more than 30% if tools are to be cleaned up with water." Since I use mineral spirits, I don't have to worry.

The main thing is that I simply like these oil paints better than any others I've tried. They have a creamy consistency, are less oily and dry a bit faster than regular oils. I don't use a medium to mix with the paints but use them straight from the tube.

WATERCOLOR IN REVERSE: Suggested Supply List
Julie Gilbert Pollard, Instructor
623-849-2504 JulieGilbertPollard@cox.net www.JulieGilbertPollard.com

TRADITIONAL WATERCOLOR SUPPLIES
Bring your usual watercolor supplies—here are mine:

COLORS: Although it is not necessary for you to have the same colors that I use, I normally use the following:

Permanent Rose	Winsor Yellow	Antwerp or Phthalo Blue
Scarlet Lake or Quinacridone Coral	New Gamboge Yellow	Cobalt Blue
Quinacridone Magenta	Indian Yellow	Cerulean Blue
		Indanthrene Blue

BRUSHES—bring your favorites—these are mine:

- #8 and #14 round (nylon or synthetic/natural blend—I use Kolinsky sable Connoisseur brand, BUT sables are pricey and not necessary—a good alternate brush line is Winsor Newton Sceptre Gold 101)
- ½", ¾", & 1" Aquarelle, nylon or “blend”
- 2" wash or Hake

SUPPORT

- 100% rag, 140# cold press—such as Lanaquarelle (my current favorite) Winsor Newton or Arches, etc. (I personally don't like Arches but many swear by it.) You could also use Yes! multi-media canvas or Fredrix Watercolor Canvas. I suggest that you use canvas boards in these brands or staple the sheets to Gator Board. Quarter or half sheets are probably the largest comfortable size for a workshop setting.

MISCELLANEOUS MATERIALS AND EQUIPMENT

- Watercolor palette with lid or personal choice—I use a Homee 18 well travel palette
- LARGE water container
- 2B drawing pencils, or personal choice
- pencil sharpener
- “Click eraser”, gum eraser or kneadable eraser
- Sketch book, 6x8 is fine
- Spray bottle—I use eyeglasses cleaner spray bottles for their fine mist spray
- White facial tissues
- Drawing board
- Four large “bulldog” clips to use with drawing board if you haven't pre-stretched your paper
- Old towel, bath size or larger
- Tracing paper—OPTIONAL
- Wet Media Acetate—OPTIONAL

ACYLIC SUPPLIES

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