

Important- Please bring an example of at least one of your paintings that you felt was too tight and you wish you had used a loose, more painterly approach. Also bring the reference photo for that image. For those traveling from a distance, if the painting is too large to transport, then just print out a photo of the painting for use in class.

For Oil/Acrylic painters (WC below)

We will be doing some exercises in addition to paintings so these supplies will be helpful to have.:

- **Canvas Paper** for studies

For those not familiar with canvas paper or canvas pad – it comes in a pad, typically looks like this. You might want a hard board to attach it to stand it up on your easel. A 9 x 12 or smaller size is fine, no need to get something really large. If you can't find this you can do studies on small canvases-like 6 x 8 or take a larger canvas and divide it into smaller sections.



- Masking tape
- Scissors
- Palette knife

- You might want to try using a brayer if you haven't worked with one before Here's a simple one:

https://www.amazon.com/gp/product/B000BYVMEI/ref=ppx_yo_dt_b_search_asin_title?ie=UTF8&psc=1

- I often like to use a **Kemper tool** to wipe out or help find my drawing along the way

https://www.amazon.com/Kemper-4336842105-Wipe-Out-Tool/dp/B0001VNQRC/ref=sr_1_5?crid=ERC5RO95D6DJ&keywords=kemper+tools&qid=1674003876&srefix=kemper+tool%2Caps%2C106&sr=8-5



- **Canvas/Panels for Paintings**

For this workshop, you will need one 8 x 10 for day 2, and another canvas for day 3 (no larger than 12 x 16). You may want to have a couple extras or other sizes on hand as backups

I typically use Centurion oil primed linen panels (my “go to” panel, a great oil primed surface at a good value relative to other options- available at Jerry’s Artarama online) They generally work better than cotton or stretched canvas as the cotton canvas often soaks in the paint. **DO NOT TONE the canvases ahead of class.**

Transporting wet panels- I use wet panel carriers by Raymar. For transporting locally, where I have my car, I put the paintings in cardboard trays or an empty box that’s not too deep.

- **Brushes**

We’re going to do some experimenting so bring a variety of brush sizes and types of hairs: including a bristle brush, a soft haired brush (something soft like a mongoose or like Rosemary eclipse, fan brush)- something that is *not* a stiff bristle brush) for softening edges.

I generally prefer to use flat (both long and short) brushes, but you can bring what you normally use. Bring a variety of sizes, but at least a #8 or 10. Don’t bring only very small brushes. If you want to loosen up and create something painterly, you need some larger brushes, maybe even larger than you are typically comfortable using.

- **Palette** with mixing area

I use a large piece of glass (an old watercolor frame, with mid-tone grey foam core underneath to have a middle value to compare to) but bring whatever you currently use or is easy to transport. Make sure you have plenty of space to mix colors. I prefer not to use palette paper myself, but if you need to use it for ease of travel, convenience, feel free to do so.

- **Oil Paints**

For this 2-step method I often use, we’ll need both transparent and opaque oil paint. I’ll explain that more about that and why during class, but there are colors in each category you will likely need and then some optional colors you can bring if you already have them.

The paint colors IN BOLD listed as recommended under the transparent AND opaque section are important to have. If you already have any of the optional colors, or have other colors that are favorites, feel free to bring them. I do use the optional colors from time to time and they are

nice to have, but you can live without them if you don't already have them. Artist's grade oils are preferred to Winton or other student grade brands.

Recommended Transparents:

Indian Yellow (Winsor Newton)

Transparent Red Oxide (Rembrandt)

Alizarin Crimson (permanent) and Permanent Rose or any other Quinacridone red/pink

Ultramarine Blue

Transparent Earth Orange (Gamblin)- I use this often, but if you can't find this, we can make a substitute with the other colors noted above

Recommended Opaques:

Titanium White (Williamsburg, Rembrandt, M Graham, Winsor Newton or whatever brand you prefer))

Cadmium Lemon

Cadmium Yellow or Cad Yellow Med.

Cadmium Red Light

Yellow Ochre Light

Viridian (not the hue) (Rembrandt)

Ivory Black

Optional Transparents:

Transparent Brown (Rembrandt) or Burnt Umber

Magenta

Transparent Yellow Green (Rembrandt) or Green Gold

Thalo green

Raw Sienna (you can use this to make a Yellow Ochre so don't need both)

Optional Opaques:

Naples Yellow Light

Cadmium Yellow Light

Cadmium Orange

Cadmium Red

Kings Blue

Cobalt Blue

Radiant Violet (Gamblin)

- **Paper towels**
- **Linseed oil** (or any comparable substitute, poppy, walnut) and **gamsol /odorless mineral sprit** sand 2 **small metal cups** or glass containers to hold a small amount (do not bring turpentine or anything with a strong odor)
- Any of your usual painting supplies that you enjoy using.
- DAWN to clean brushes, Q-Tip's

For Watercolor painters

Bring your usual paint colors, palette, paper, brushes, water cups as well as a pad to do watercolor value sketches on(wc scrap paper so you don't use up your good paper) . Contact me at patfiorello@aol.com if any questions.

I look forward to a fun and inspiring time painting together! Pat Fiorello Patfiorello@aol.com

Sign up for my Bringing Beauty to the World newsletter at: <https://bit.ly/3kU7aEf>

If interested in further instruction, my "Vibrant Flowers" Oil Painting Video is available at:
<https://bit.ly/Patsvideolesson>
as either a DVD or Streaming at PaintTubeTV.com