

- **Canvas/Panels**

For painting in a workshop setting, I suggest 12 x 16 (nothing larger). 12 x 12, 11 x 14 or 9 x 12 are also good options. You may want to bring a variety of sizes and formats (square vs rectangle) so you have options.

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 on line) or Ampersand gessobord . If you are not familiar with gessobord it might take a bit to get used to ,but you might want to give it a try for the workshop. (Maybe bring your usual surface too as a backup option). They generally work better than cotton or stretched canvas for this method as the cotton canvas often soaks in the paint. **DO NOT TONE the canvases ahead of class. Bring at least 1 canvas for each day 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**

I 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.

I use a combination of some soft haired brushes, especially for the initial wash in and some bristle brushes. It is helpful to have a couple of softer hair flat brushes available- ½ inch, ¾ inch. I prefer these to bristle brushes for flowers. Bring at least one soft haired brush (like Rosemary eclipse, or a fan brush or something that is *not* a stiff bristle brush) for softening edges.

A decent flat wash brush for our initial lay in is the Princeton Select, short handle ¾ inch brush. It’s a synthetic brush (possibly even a watercolor brush) but has a good balance of softness and body for a fresh, loose underpainting). If you can’t find that brand, any synthetic flat brush ¾ inch will do. I usually have a few on hand so I can change brushes rather than clean them while painting when I go from one color to a radical change (i.e. green to red). (I used to recommend Royal grip ¾ inch synthetic brushes, but the quality has declined lately. If you have any older brushes of theirs that are still in good shape, bring them).



- **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'll be teaching, we need both transparent and opaque oil paints. I'll explain that more about that and why during class, but here are colors in each category you will need and then some optional colors you can bring if you 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 Winsor or other student grade brands. I

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

Cadmium Red Light

Yellow Ochre Light

Viridian (not the hue) (Rembrandt)

Optional Transparents:

Transparent Brown (Rembrandt)

Magenta

Transparent Yellow Green (Rembrandt) or Green Gold

Thalo green

Optional Opaques:

Naples Yellow Light

Cadmium Yellow Light

Cadmium Orange
Cadmium Red
Cerulean Blue
Cobalt Blue

- **Paper towels**
- **Linseed oil** (or any comparable substitute, poppy, walnut) and **gamsol** and 2 **small metal cups** or glass containers to hold a small amount (do not bring turpentine or anything with a strong odor)
- **Palette knife**
- Any of your usual painting supplies that you enjoy using, DAWN to clean brushes, q-tips
- 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&sprefix=kemper+tool%2Caps%2C106&sr=8-5



The first day we'll be painting from a photo that I'll supply so we can focus on the technique together. The 2nd and 3rd day, you'll set up a simple floral arrangement. If you're not traveling from a distance and have a favorite vase, feel free to bring that on day 2 or 3, but I'll give more instructions about that on day 1. We'll have a list of local sources for flowers.

I look forward to a fun and inspiring time painting together! Pat Fiorello

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