

## **Materials List** (suggested)

## **Workshops & Classes with Farley Lewis**

The following is what I recommend you bring to the class or workshop. Basically you want to bring everything you need to do a painting, and these are my suggestions.

**CANVASES:** You may use canvases or panels. Please bring at least one panel/canvas per day of the workshop, or at least one per class session. I recommend sizes such as 9x12, 11x14, 12x12 or 12x16. I don't recommend bringing anything larger than 12" x 16." I use Pintura Paint Panels (carried by Jerry's Artarama), in case you'd like to try what I use.

**BRUSHES:** I use flats (brights if I am painting on canvas) in bristle brushes ranging in sizes from #2 to #12. I do most of my painting with a #4 and #8 flat. You may use whichever type of brush you'd prefer, but bring at least one larger brush, size #8 or larger. The brand I prefer is Princeton Dakota series 6300F. And I use a small brush, called a liner or rigger, for details.

**SOLVENT** (for oil painters): Bring odorless thinners & solvents only, unless it's a plein air workshop.

**MEDIUM:** If you're accustomed to using a medium (oil painters), bring it along.

**PAINT COLORS:** You may bring the colors of your choice to the class or workshop. I encourage you to buy the highest quality paints you can afford. I found a huge difference in my painting enjoyment and results when I switched from student grade to professional grade paints, and I began using far less paint.

I will be painting with acrylics in this workshop, but virtually everything in the workshop translates beautifully in oils as well. I use a slow-dry acrylic called **Golden Open** (they also have simply Golden, which are not slow-dry). If you want to experiment with my palette of colors, it consists of: Titanium White, Bismuth Vanadate Yellow, Yellow Oche, Cadmium Orange; Quinacridone Red; Transparent Red Iron Oxide; Phthalo Blue (red shade) [note: If you're fairly new to painting, try Cobalt Blue or Ultramarine Blue instead, as the Phthalo colors are very strong and a little hard to control.]; Teal, Chromium Oxide Green; Payne's Gray, and Burnt Umber. The Yellow Oche and Burnt Umber are optional for me (I don't always use them). Using these colors is optional – you may use whatever palette of colors you prefer. If you're a fan of impasto (thick applications of paint), I sometimes use a heavy-body white and/or yellows in the highlight areas for added punch.

**PALETTE:** A real palette is best. Paper or Styrofoam plates work, but just barely. You can buy an inexpensive plastic palette from about any art supply store. I recommend one no smaller than 9x12, but 12x16 is better. Also, paper towels and/or a few rags are really helpful.

**PHOTOGRAPHIC REFERENCE:** We'll be working from photographs unless it's a plein air workshop. Please bring some photos you've taken. Working from an iPad or desktop is fine, but a photo on a phone is too small.

**EASELS:** Bring your own easel, either stand-up or table top, as some venues don't provide these.

*NOTE: If you want to bring one or two paintings for input, or ones you have "abandoned" because you didn't know how to fix it, and if you want to see how I would resolve it, bring it along. We can make time to look them over together.*