

Frank LaLumia

MATERIALS LIST OILS

EASEL FOR PLEIN AIR OIL

If you have an outdoor set-up that is comfortable, bring that. I have a number of outdoor set-ups. The one I use the most is made by **OpenBox M** at: www.OpenBoxM.com. It is a tripod-based system. I like it for its light weight, small volume, and I like the way the palette can be tilted on the tripod to get the sun off it. Another good choice is the easel made by **EasyL**. It is also a tripod-based system, find it at: www.ArtWorkEssentials.com. There are a number of other good choices out there as well.

EASEL FOR STUDIO CLASS

Bring whatever is comfortable and/or whatever you've been using. Also for studio classes, bring reference material; photographs, sketches, or my favorite, small plein air pieces to work from.

PIGMENTS

I use a prismatic palette made up of a warm and cool of each of the three primary colors. For this class, I will be using:

CADMIUM LEMON
CADMIUM YELLOW MEDIUM
CADMIUM RED LIGHT
RED ROSE DEEP
ULTRAMARINE BLUE
THALO BLUE
BLACK

SUBSTITUTE COLORS:

COBALT or CERULEAN BLUE for THALO
PERMANENT ALIZARIN for RED ROSE DEEP
CADMIUM YELLOW LIGHT for CADMIUM LEMON
CADMIUM ORANGE for CADMIUM YELLOW MEDIUM

If you have alternative colors that you like, feel free to bring them. It's not necessary to bring the substitute colors as well as the main seven colors.

CANVAS

I will be using canvas panels. I make my own, but there are numerous choices out there, ranging from world-class quality to very inexpensive. In a class situation, I recommend using smaller panels like (8×10, 9×12). The reason is that there is more learning experience gained by doing two small panels in a three-hour window than by doing one 12×16 or 16×20. You get two thumb-nail sketches, two block-ins, two opportunities to get enough information before the light changes, etc.

BRUSHES

For bristle brushes, I like flats and brights in the larger sizes (#8, #10, #12), and filberts and rounds in the smaller sizes (#6, #4, #2). Some of the brands I like are the Silver Grand Prix (the green handles). Windsor-Newton Rathbone, Robert Simmons Signet, Grumbacher Gainsborough. I have also been using soft-haired, synthetic blend brushes, a few selected rounds, filberts, and/or flats.

OIL PAINTING MEDIUM, SOLVENTS, PAPER TOWELS

To start an oil, I prefer the Ralph Mayer Medium- One part Stand Oil and Five parts turpentine (the best, although I have substituted Gamsol for toxicity reasons). When I travel I use Galkyd Lite/Liquin for quick drying. Sometimes I use Res-en-gel made by Webber, used mainly for painting impasto paint over impasto paint. For brush Cleaning I use Gamsol (when I'm home), and any old odorless mineral spirits when I'm on the road. As for paper towels, give me any brand as long as they tear off in the half-sheet sizes.

DON'T FORGET TO BRING

Sketchbooks, I like sketchbooks in smaller sizes-with smooth paper. **Soft Lead Pencils and Reference Materials**. In case of rain, or for studio classes bring photographs, sketches, or other reference material.

If you have any questions, feel free to contact me at FrankLaLumia@gmail.com

I look forward to the class. Come with this stuff, come with your own stuff, but most of all, come with an open mind.

I look forward to painting with you all!
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