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Supply List for Great Falls Florals with Oils Class:

What to Have on Hand:

- Artist grade oil colors (Use what you have. I have listed out all of the colors I use with notes and my recommended manufacturer. See list below.)
- Paint brushes, I like using filbert hog bristles the best.
- Painting surface:
 - Plan on purchasing (3) painting surfaces for the term for the floral setups. Panel or canvas anywhere between 8x10 to 16x20 inches will work. I am providing the photo references and won't know what size the painting will be until the week of the class, for teaching purposes, I tend to size no bigger than 12x16. You are always welcome to enlarge or crop to fit your needs.
 - Painting fundamental exercises, arches oil paper or a canvas pad will work, I will be using (3) 12x16 tones sheets from a Fredrix canvas pad setup.
- Sketchbook/notebook for notes
- Gamsol, Oderless mineral spirits and a glass turp jar (brush cleaning jar like silicoil)
- Palette
- Palette Knife
- Blue Shop-towels or other paper towel
- Gloves & Apron
- Oil cup, a dedicated one or a cleaned out tuna can or cat food works well

For any other questions, please email me, liz@elizabethfloyd.com

Oil Colors List:

Use only artist-grade oil colors, student grade oil colors are full of color fillers, dryers and often the manufacture substitutes incorrect pigments for the stated color to reduce the cost. I use a variety of brands (in alphabetical order), Gamblin (G), Michael Harding (MH), Old Holland (OH), RGH Paints (RGH), Rublev Natural Pigments (R), Vasari (V), Williamsburg (W), and Winsor & Newton (WN)

This list is my favorite oil colors, I ALWAYS have these squeezed out and ready to use when painting (this is the minimum recommended list I suggest to my students if they want to explore a full color palette):

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Permanent Alizarin Crimson, This is a substitute for the fugitive pigment Alizarin Crimson PR83, different manufactures use different pigments to accomplish a substitution, I prefer PR177 substitutes. (pick one)

Permanent Alizarin Crimson by Winsor and Newton, 37ml tube

Permanent Crimson by Williamsburg, 37 ml tube

Quinacridone Rose, PV19 (pick one)

Permanent Winsor and Newton, 37ml tube

Quinacridone Rose by Michael Harding, 40ml tube

Cad Red Med, PR108, All manufactures produce a Cad. Red medium value, however I have come to only like working with Williamsburg's version because of the brightness and saturation it keeps even when mixed with other pigments.

Cad Red Medium by Williamsburg

Burnt Sienna PR101, this is also called Transparent Red Oxide by some manufacturers

Burnt Sienna by Winsor & Newton

Transparent Oxide Red by Michael Harding

Raw Sienna PY42 & PY43

Raw Sienna by Winsor & Newton

Cad Yellow Pale PY35, this is your middle value yellow

Cad Yellow Pale by Winsor & Newton

Cad Yellow Medium by Williamsburg

Chromium Oxide

Chromium Oxide by Williamsburg

Viridian PG18 (pick one)

Viridian by Winsor and Newton

Viridian by Williamsburg

Cobalt Turquoise Lt

Cobalt Turquoise Lt by Winsor and Newton

Cobalt Teal by Williamsburg

Cobalt Blue PB28

Cobalt Blue by Williamsburg

Ultramarine Blue PB29

Ultramarine Blue by Williamsburg

Ultramarine Blue Red Shade by Rublev Natural Pigments

Burnt Umber, PBr7 Every manufacturer has a burnt umber, however I prefer the Williamsburg or the Vasari version because both of these have a nice medium warm color-temperature brown that is great for laying in your drawing of your painting right at the start.

Burnt Umber by Williamsburg

Burnt Umber by Vasari

Extra Oil Colors I consider indispensable on a full-color palette, but are extras and someone new to a full-color palette can plan to purchase later:

Cad Vermilion, PR108

Cad Red Vermilion by Williamsburg

Cad Yellow Deep PY37

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Cad Yellow Deep by Williamsburg
Cad Lemon Py35 or PY37
Cad Lemon by Williamsburg
Cad Green Light PY37 & PG18
Cad Green Light by Williamsburg
Cerulean Blue PB35
Cerulean Blue by Williamsburg
Cerulean Blue by Vasari (this has got to be the most beautiful version on the market, but is expensive)

Whites (pick a titanium white and a Lead white to always have available)

Titanium White, PW6 I like using Gamblin's version. I am not a great fan of titanium white because I do not like how it stays open for more than 5 days, which makes painting indirectly with layers and glazes just about impossible if you want to paint on consecutive days. Titanium white is also a very cool white and so opaque it will make color mixtures chalky.

IF USING TITANIUM WHITE: Please get either liquin or Gamblin's FASTMATTE Titanium White to speed up the drying time

Lead White, PW1: different manufacturers have different names for lead white, choose one:

Flake White by Williamsburg is the most economical, but is not as densely pigmented as other manufacturer's Lead White options.

My favorite whites are by Rublev Natural Pigments, and I use all three of these, with No. 1 and 2 being out on my palette most often, Venetian White, I use in later layers of complex paintings. Purchase the smaller sized 50ml tubes, but purchase a min of two tubes at a time

Lead White No. 1 by Rublev Natural Pigment, this is a linseed oil based paint, making all mixtures set up within 6-8 hours, and dry to touch within 48 hours.

Lead White No.2 by Rublev Natural Pigments, this is a walnut oil based paint, making all mixtures set up within 24-48 hours, and dry to touch within 3-4 days depending on relative humidity.

RGH Paints In March 2020 I began to use this brand of lead whites, I am in love with them. I have purchased three different types: Cremnitz White – Extra Fine, Cremnitz White – Linseed Oil, and Cremnitz White – Paste, each has its own handling properties.

Cremnitz White – Paste has the least amount of linseed oil in it. It is very stiff, reminds me of Old Holland Cremnitz White. I like its pigmentation and I use this white for my first 2 layers in a 3+ day painting.

Cremnitz White – Linseed Oil has a middle amount of linseed oil, it is very creamy and a great go to lead white for everyday use. I think it is most like Michael Harding, it stays open for a few days.

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Cremnitz White – Extra Fine has the most amount of linseed oil, it is super creamy and soft as warm butter. This paint is most like the Vasari Lead White. I use it for my last layers of a painting because it's the least opaque of the RGH Paints.

Cremnitz White by Michael Harding or Old Holland are more expensive or Flake White (W) or Lead White No. 2 (R), it is also more transparent and stays open for several days, drying to touch typically in 4-5 days.

Lead White by Vasari. I like the way it handles and mixes and the high-pigmentation has made it one of my favorites to use. However, it stays open 3+ days, so if I need to move fast through my layers, painting day after day and having the previous layers set up, I will use my Lead White No. 1 or RGH Cremnitz White - Paste

Additional colors I like to have available at all times, however are not as essential as the first list and I do not always have squeezed out on my palette:

Perylene Red

Only by Gamblin,

Scheveningen Purple-Brown

Only by Old Holland

Cad Red Deep

I recommend only using Williamsburg version of Cad Red Deep

Cad Orange

Williamsburg

Transparent Orange

Only by Gamblin,

Brilliant Yellow Light

Old Holland

Indian Yellow, many manufacturers produce this color, my favorite is by Winsor & Newton for its clear transparency, however Williamsburg also works

Indian Yellow by Winsor and Newton

Naples Yellow, many manufacturers offer this color, however most are not the true naples yellow pigment, but a convenience mixture. I prefer to use the pure pigment, PY41

Naples Yellow Genuine by Michael Harding

Phthalo Green, Blue Shade, PG7

Winsor Green by Winsor & Newton,

Phthalo Green by Gamblin,

Terre Vert

Terre Vert by Winsor and Newton

Cobalt Green, in the spring and summer this color becomes indispensable for mixing soft purples, essential for flowers.

Cobalt Green by Winsor and Newton

Cobalt Green by Williamsburg

Cobalt Turquoise

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Cobalt Turquoise by Winsor and Newton
Ivory Black
Ivory Black by Winsor and Newton

Supply List:

This supply list is organized like an a la carte menu, where you choose what surface you want to paint with and use the recommended oil colors. Each section is subdivided into descriptions, reasons I like using them and a hyperlink to where you may purchase them. Some links are affiliate links, meaning, at no additional cost to you, I will earn a commission if you click through and make a purchase.

I. Painting Surfaces:

In the classroom environment, I encourage you to work small. I like to work on a variety of surfaces, panels, stretched canvases, and gessoed paper.

My suggestion is to always use an archival surface. Select one type of surface and work on it over and over again until you gain a level of comfort and ease with it. Then when you have reached a level of proficiency, switch to another surface material and explore how paint is applied to the new surface. When you have worked on several different surfaces, then you can decide which surface you like most. But avoid switching from one type to another like a butterfly flits through a garden, instead, stick to one for 8-10 painting sessions before changing surface types.

Panels:

I like to use both linen panels and hard-surface panels that have a 3 layers of gesso applied. These are great because they store so efficiently and are easy to travel with if you have a panel holder.

Linen Panels:

I like to use linen panels and I prefer the oil-primed versions most. You can purchase cotton canvas panels and they are great for when you are beginning to learn to oil paint. However, I believe there comes a time when you need to shift to linen because the evenness of the cotton canvas weave can actually detract from the overall beauty of your paint application.

Blick Economy Canvas Panel Classroom Packs

These are great for learning, I used them early on in my learning process and still have some in the studio for my daughter. They come in convenient packs of 24.

- Economy Canvas Panels 8x10, Item No. 07015-1012

Blick Premier Belgian Linen Archival Panels

- Acrylic Primed 8x10, Item No. 07018-0810
- Oil Primed 8x10, Item No. 07017-0810

Hard Panels:

These come in a variety of material substrates, wood plywood, pressed hardboard, and aluminum composite panels. You can also find them preprimed or unprimed. When I use hard panels, I have always primed them myself. It saves money and I can control the quality of the surface to my preferred choice.

Blick Studio Wood Panels

I like working small with flat cradled panels, so having only used small sizes

- 6x6, Item No. 07044-1066
- 8x10, Item No. 07044-1810

Hardboard Panels

I like working small with flat cradled panels, so having only used small sizes

- 6x6, Item No. 14945-1066

The Gesso I use to apply to these panels with this brush:

- Gesso: Golden Acrylic Gesso, 32 oz, Item No. 00628-1037
- Brush: All Purpose Brushes, White Nylon, Set of 3, Item No. 06280-1029
Use the 2 and 3 inch Brush

Aluminum Panels

I make these from scratch, I purchase a 4x8 foot panel and have it cut into four equal sized panels and shipped to me. I then sand and prep the surface and apply 3-4 layers gesso using a 4 inch velour paint roller, sanding between each layer.

Golden Sandable Hard Gesso, 32 oz., Item No. 00628-6007

Stretched Canvases:

Stretched canvases typically are divided into two types of materials with two different types of priming. The materials are usually either woven linen or woven cotton (sometimes called cotton duck). Linen is superior to cotton because linen's expansion and contraction ratio is not as extreme as cotton canvas, and it is more stable against rot, age and bugs that eat the fabric. The two types of priming are acrylic or oil, acrylic is often less expensive than oil priming, however the oil primed surface is a superior surface to paint on. When an surface is properly oil primed, there is an inherent tooth that chemically grasps the first layers of oil paint applied. Saying this, I do not require oil primed surfaces in my class, I just want to share why I prefer them and recommend them.

Blick Studio Linen Canvas

- Acrylic-Primed 8x10, Item No. 07166-0810
- Acrylic-Primed 9x12, Item No. 07166-0912
- Acrylic-Primed 11x14, Item No. 07166-1114

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Blick Premier Belgian Linen Canvas

- Oil-Primed 8x10, Item No. 07162-0810
- Oil-Primed 9x12, Item No. 07162-0912
- Oil-Primed 11x14, Item No. 07162-1114

Old Holland Claessens Oil Primed Belgian Linen Canvas

- Oil-Primed 8x10, Item No. 07057-0810
- Oil-Primed 9x12, Item No. 07057-08912
- Oil-Primed 11x14, Item No. 07057-1114

Gessoed Paper

I like to use gessoed paper and museum board for oil-sketches. While not as durable as panels or stretched canvas, it is still archival and a good surface to paint on. I use a variety of paper surfaces, my favorite are watercolor paper (120 and 300lb) and white museum board.

Select any solid paper surface, apply a layer of white latex house paint to the back side of the paper, then begin to apply layers of gesso with a 4 inch house paint roller. Apply a minimum of three layers of gesso, and if you want you can alter the last layer of gesso with acrylic paint to provide a base tone to adjust the white of the gesso. A middle value gray works great. I will also sometimes add a small amount of marble dust to give the acrylic gesso some more tooth, as you do not want to sand the gesso on the paper like you can do with a hard panel surface.

- Gesso: Golden Acrylic Gesso, 32 oz, Item No. 00628-1037
- Marble Dust: Fredrix Powdered Marble Dust, Item No. 08926-1004

II. Remaining Supplies Needed

These are other supplies recommended. To facilitate ease of purchasing the supplies, I have created a “wishlist” on the [DickBlick website](#). Once you follow this link, search for “**Elizabeth Floyd**”. Two supply lists will show up, one that is about oil colors and one about other supplies.

- Palette & a means to close it and carry it, such as the 12' x 16" Masterson Palette Seal and a 12' x 16" painting surface inside, either a piece of glass or a piece of masonite spray painted gray or get this glass palette, New Wave Posh Glass Tabletop Palette - 12" x 16", Gray
- Gamblin Gamsol (odorless mineral spirits) in a lidded jar like the Silicoil Brush Tank
- Oil Bristle Brushes, bring what you are comfortable using
 - I favor filberts and currently use Trekell Hog Bristle brushes the most. You need to special order them from http://www.trekell.com/Hog-Bristle_c_112.html, each brush is hyperlinked.
 - The sizes I use are:
 - [Model: 400MKF](#),

- Size 0,
 - Size 1,
 - Size 2,
 - Size 3
 - Size 4
 - Size 5
- [Model: 400 KF](#)
 - Size 0,
 - Size 2,
- I also use Rosemary Classic Filberts in Hog Bristle and Da Vinci Maestro2 Bristle Extra-long Filberts
- Sable Brushes, I only use these for minor parts of the painting and signing
 - I currently use Escoda Optimo Kolinsky Sable Long Handle Brushes, I like to have a few pointed rounds (size 1 & 2) and a few cat's tongue filberts (size 4, 6, & 8)
- Brush Soap, I first wash my brushes with Dawn dishwashing soap, and then set and shape the brushes with Pink Soap. [I made a video a year ago and its posted on Youtube, to see how I clean my brushes.](#)
- Palette Knives, I favor Loew Cornell Steel Painting Knives, #12 or DickBlick brand, #44. This is not for painting but for scrapping off the palette.
- Gloves & Apron
- Rags or paper towels, I like the thick "blue shop rags" you can get at AutoZone or Walmart
- Linseed Oil or Stand Oil, please avoid bringing in Neomeglip or Liquin as they off-gas VOCs and some people develop headaches from them.
- Oil cup, a dedicated one or a cleaned out tuna can or cat food can work well

III. Mediums

I use Rublev Natural Pigments mediums. My favorite are:

- [Oleogel](#) – I love this medium for when I am striving to create a refined and highly rendered painting, think Dutch Golden-Age still life.
- [Venetian Medium](#) - I really love this medium when working on expressing luminosity.
- [Velazquez Medium](#) – This medium is wonderful for building impasto layers and exploring different textures.