

Materials for *Painting Waves With Special Effects*

with

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About the course

Emphasis will be placed on the specific challenges of achieving accuracy and the true character of water. Emphasis will be placed on the many characteristics of painting translucency, foam and spindrift. How to make water look wet through the use of reflections will be thoroughly explained.

References

I strongly recommend working from photo references you took yourself. The process of going out to a location and finding a scene you love is rewarding and helpful to success in your work. For those who are unable to acquire their own references, I will have several for you to choose from.

Painting Grounds

Work as large as you can and still comfortable complete a painting in two afternoons of work. That depends a lot on your experience. Probably 14 x18 or larger would be good. Also consider different formats such as square, rectangle or long. Use any brand you like. I strongly recommend oil primed linen for oil painters. Acrylic painters, ***do not*** use oil primed linen. My go to brand is Centurion DLX Oil Primed linen panels. These are available at a number of online vendors. I also use Centurion linen that I stretch myself.

Colors

I am listing my usual palette for your information. You don't have to use exactly my colors unless you want to. If you do not I suggest you use at least two of each primary color. That means two blues, two reds, two yellows (My primaries are highlighted in yellow).

- Ultramarine Blue (Williamsbur)
- Prussian Blue (Winsor Newton) or Sevres Blue (Williamsburg)
- Provence Violet Bluish (Williamsburg)
- Viridian (Winsor Newton, Williamsburg or Rembrandt)
- Alizarin Crimson (Winsor Newton)
- Scarlet Red (Winsor Newton) This is the same as Cad Red Light in other brands.
- Alizarin Orange (Williamsburg)
- Cadmium Yellow Medium (WN or Williamsburg)

- Cadmium Yellow Lemon (WN or Williamsburg)
- RawUmber (optional) (WN)
- Burnt Sienna (optional) (WN)
- Yellow Ochre (optional) (WN)
- Titanium-Zinc White (Williamsburg)
- Ivory Black (WN)

Medium and Solvent

- Painting medium such as [Solvent Free Gel](#) from Gamblin, Liquin is fine. I like [Italian Wax Medium by Old Masters](#).
- Gamsol Odorless Mineral Spirits (OMS). This is not used in the painting process. I do keep it on hand for clean-up.

Brushes and Painting Knife

I suggest at least one each of #6, #8 and #12 long flats. My preferred brand is Rosemary. I use Ivory Series Long Flats the most. Filberts or brights will work fine, too. I also recommend a rigger. I use Utrecht Brand Synthetic Sablette #4. This is for painting lines and rigging. The key points are to use brushes that are in new to very good condition and larger than what you would usually use.

You will need at least one painting (or palette) knife. I suggest a medium sized, tear drop shaped metal knife with a wood handle. I use Creative Mark #T19. I strongly discourage the use of plastic palette knives. They just aren't that functional.

Palette/easel

Use whatever palette and easel you usually use. However, I discourage the use of Styrofoam meat packaging, paper plates and palette paper. These materials will draw oil or moisture out of your paint and leave it less workable.

Miscellaneous Supplies

- Viva paper towels, qtips and klenexes