



Welcome to the Italy Painting Workshop & Retreat with Jill Nichols

This workshop has been created for your pure enjoyment and fulfillment in mind. The goal is to allow for an individually customized and gratifying painting holiday. We will be flexible to allow for traveling and time differentials. Therefore the times listed here may vary slightly from the actual times. Please note that on the first day we will ease into painting. Through the course of the workshop we will create sketches, value

studies and paintings from direct observation. For the painters and non-painters alike you will find this to be an ideal time for relaxation and discovery.

Jill will work individually with each painter in achieving individual goals. We will investigate historic and contemporary approaches to painting technique. Discussions and demos will encompass Dynamic Composition, Visual Perception, Form/Shapes, Edge, Creating Space through Overlap/Perspective, Ambiguity and Chaos, Abstraction, Simplifying the Complex, Subtleties, Ground/Under-painting, Value, Contrast, Light and Color, Getting at the Root - Emotion, Translation and Connection. We will create studies with preliminary sketches, complimentary pairs-contrast/neutralizing and primaries and develop selected paintings using the full color palette. We will build on our competence, working on several studies each day, always noting the quality of the light and its effect on color and form. If this all seems a little daunting don't despair, we will be working at a comfortable pace and lessons will be customized.

DAILY SCHEDULE

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|-------|----|--|
| 5:47 | AM | Paint the sunrise (optional) -this will be a quiet time of painting without instruction. Recommended painting at least once during your retreat due to the nature of the light |
| 8:30 | AM | Breakfast, in the Italian style of sweet and savory |
| 9:45 | AM | Meditation and quiet reflection- ease the mind and begin to focus on painting |
| 10:00 | AM | Lecture/Demo/immersed in painting in the Atelier |
| 1:00 | PM | Lunch, large meal of the day, Italian Style |
| 2:00 | PM | Rest & Relax-Converse with your new friends, take a swim at the lake, relax in the shade, or keep painting your heart out |
| 5:00 | PM | Capture the Italian landscape bathed in the late afternoon light and/or constructive critique-note that some days we may all opt to go on an excursion |
| 8:00 | PM | Savor a sumptuous dinner, abundant with the region's fresh flavors |
| 10:00 | PM | Quiet time, please be respectful of your fellow guests. |

There will be plenty of restorative time. Please [email](mailto:jill@jillnichols.com) Jill at jill@jillnichols.com for any questions or concerns. More detailed breakdown of each day will be provided with welcome packet.

MATERIALS LIST



Layout supplies before travel

Less is more when painting the landscape from observation. The simpler the palette the better-you can always augment with other colors as needed. The basic landscape palette is a warm and cool tone of each primary plus the earth colors yellow ochre, burnt sienna and white. Please feel free to bring any colors that you so choose, and to include at least one of your favorite painting colors.

Gamblin, Utrecht and Grumbacher are good quality paints. Old Holland and Williamsburg paints will offer more intense pigments. Lukas is an inexpensive adequate paint. Please do not use Winton or Reeves or any student grade of paint - you will be working harder to get the colors that you want- or you may never get there. Winsor Newton and Turner are good choices for watercolor paints and Golden makes good quality Acrylic paints.

Oil paint will be used for most demos; other mediums are encouraged, including watercolors, acrylics and pastels. The colors listed below are the basic essential for basic color mixing for both oils and water-based paints. Layout out and review all of your supplies and remove any extraneous items.

Basic Colors: You can get all of the colors you need from the colors listed below.

Cadmium Yellow Pale or light or lemon yellow,
Cadmium yellow deep,
Cadmium Red Light,
Alizarin Crimson,
Cerulean Blue,
Ultramarine Blue,
Yellow Ochre,
Burnt Sienna (or transparent red oxide),
2 Whites 1. Titanium, opaquer and/or 2. Titanium-zinc-more transparent),
Black (optional) we will be using for value studies

Burnt umber is optional – a quick way to get to some darks but it can also make colors muddy. There are other ways to get to some deep, rich and beautiful darks. [Williamsburg Handmade Paints](#) will be giving us some samples of additional oil paints for experimenting with color. A variety of whites and Portland Greys oil paints will be at your disposal for experimenting with subtle temperature/value shifts, courtesy of [Gamblin Hand Crafted Oil Paints](#). Black is optional-Please note that black needs to be used judiciously because black kills color.

The Impressionist painters did not have black on their palettes, their predecessors the Barbizon painters did-please consider the two groups and decide which palette you prefer. Please also be sure to fill out the questionnaire that will be sent at the time of your full payment. It will help me understand how best to assist you.



wcoil brushes, carrier with divider

Brushes: Please think of these as an investment. Good brushes are essential to getting optimum results. These suggested brushes are the **minimum** of what you will want; feel free to bring any other brushes of your choice.

Round sable, #2 #4

Boars bristles for oil painters. [Rosemary](#) brushes are versatile and work for all paint mediums

Flat #2, #6, #10, #12

Filbert #8, #10, #12

1" flat (house painting brush)

Other Essentials:

Palette Knife

Palette, wood or disposable paper pad

Container for solvent-metal with closable lid works well, [Newton Air-Tight Deluxe Brush Cleaner](#)

9 x 12" (or similar size) sketchbook or notepad with blank paper for compiling and executing preliminary work (does not need to be high quality and can be a continuation of an existing sketchbook if desired). You can also choose a sketchbook that can be used with wet media.

2B and HB Pencil, Sharpener, Erasers, HB, 2B, Gum eraser

Toned paper and black and white charcoal pencils for value studies

Rags, Viva or Blue Shop paper towels

Gloves and/or barrier cream to protect hands

Roll of Masking Tape

A value scale and composition finder, [Guerilla Painter Composition](#)

Waxed paper

NOTE THAT:

Canvas will be provided

Solvent will be provided: Renaissance formula non-toxic with lavender oil painting mediums and brush cleaners will be provided courtesy of [Chelsea Classical Studio](#) - these are safer, better for the environment and easier to travel with - just right among the olive groves.

Other OPTIONAL materials:

*Review all materials,
removing all extraneous
items*

Wet – wipes

Painting medium-optional Gamblin non-toxic gel tube. Note that Alkyd based solvents will dry the paint more quickly.

Red Tinted Value Finder

Small scissors-be sure that they go in checked luggage

Palette Scraper – be sure that they go in checked luggage

Nutcracker

Garbage bag(s)

A few panels (9x12, 8x10, 11x14) primed with acrylic or oil-based gesso. Sourcetek, Raymar and Centurian are good brands

Paint clothes to change into or paint shirt for over your clothes, apron

"Green" options are encouraged. Acrylics or casein paints may be used instead of oils.

Painting carrier-[Raymar Wet Panel painting carrier](#)

Optional Portable Easel: If you want to paint plein air you will want a portable easel. You can also sit with a small pad and sketch with watercolors or oils if you prefer and eliminate the need for all the extra equipment. There are many painting easel and pochade boxes. Keep the weight in mind- if you choose a French easel then go with the half box. Popular options include the "M Box" pochade with a tripod-you will be more limited with the maximum size of the painting with this option. Strada and Guerilla easels are popular as well. You may want to also consider an umbrella or you can set up in the shade. The bright sun will throw your values and colors. We will be working inside and Easels are provided -the studio looking out which will eliminate this issue. The portable easel is an optional choice, not necessary.



TRAVEL TIPS:



It is best to pack all of your gear into your checked luggage-note that the small amount of oil paints are not flammable and should not cause any issues. Pack 1.25 oz/37ml tubes or smaller. Double bag everything in clear baggies. Put the double bags into larger plastic bags. Put some bubble pack around the bundle.

For your trip home, you will want a few extra baggies and waxed paper. The bubble pack will come in handy for packing the olive oil. You can either layer your paintings between waxed paper, then sandwich them between two boards or roll them and put them in a mailing tube. You will be provided with two 9" x 12" boards for painting which in turn will be used for packing. You will have to provide your own mailing tube or wet painting carrier if you choose that option.

Many years ago, shortly after a workshop at the Art Student League I took my backpack full of oil painting gear to the airport. When I went through security, a small army of alarmed TSA officials swarmed around me - I had forgotten that I had purchased a small container of mineral spirits at the art store at ASL. I had done a quick check of my bag before leaving to the airport, however the container had found its way to the very



Field pack and carry on luggage

bottom recesses of my bag... Fortunately I was flagged over to a nice calm TSA officer that asked me some questions – finally he smiled and suggested that I take up watercolors.... That is one of the reasons that I will be providing the solvent-so you don't have to worry about packing it... also one of the reasons I pack my watercolors ;-).



Small bag for valuables/documents

A word of caution... you will want to carry your valuables, including passport, credit cards and cash close to your person when traveling through airports and large cities. I found this handy bag (Target \$20.) that protects my cards from being scanned which also fits my passport and even a small sketch pad and pencil. I simply put it in my larger carry-on when boarding the plane. Not only am I traveling safe, I'm traveling light – which makes for an easier vacation all around.

Other Workshop & Retreat Details:

Ground Transportation: We will facilitate all attendees' arrival and departure between the Villa and the Fiumicino Airport, Rome. Options include car rental, hired ride and carpooling. We will work out a simple solution and all of the details with all attendees prior to travel.

Comfort - The walls of the villa are very deep, and all the windows open which will keep the rooms a comfortable temperature. The kitchen and sitting areas are open for individual use at all times, please be respectful of your fellow guests.

There are some photos of the villa will we will be staying at two different websites:

<http://www.borgorinascimento.it/index.htm>,

<http://www.borgoilducato.com/dintorni.html>



Farnese, Italy

CUISINE AT THE PRIVATE VILLA, FARNESE, ITALY

La Dolce Vita

A robust selection of fresh vegetables, pasta, meat, cheeses and breads will be prepared for you over the course of the five-day workshop. We will work with each attendee to accommodate any special dietary requests. Please be sure to explain fully what your needs and/or restrictions are before travel. Please find a sample menu below to give you an idea of what to expect.

Italian Breakfast (prima colazione)

Sweet & Savory (dolce e salato): (prima colazione):

Caffè latte (hot coffee with milk) or Café Americano (coffee), Tea

Bread, rolls, butter and jam, fette biscottate

Savory sliced meats

Lunch (pranzo)

First course (primo corso) ...

Fagioli soup, chickpea soup, vegetable soup, lentil and sausage soup, mixed vegetables, spiced soup, spring soup

Second course (secondo corso)...

Cheeses, salami, omelette, tomato and mozzarella, bresaola and ricola, pies, dried and melon, vegetables or salad ... usually for lunch there is fruit

Dinner (cena)

First course...

pasta with pesto, pasta with zucchini and sausage, orecchiette pachino and pancetta, lasagna, pasta with tomato and basil sauce, pasta with asparagus and sausage, pasta with porcini mushrooms and cream

Second course...

Meatballs with sauce, rosbif, rabbit, chicken, turkey ... and various side dishes and finish with something sweet (dolce)....

If you have any other questions or would like to discuss your personal needs, please email me at jill@jillnichols.com. You will be receiving more information and updates once you're registered for the workshop.

arrivederci

Best,
Jill