

SUPPLY LIST:

Measuring stick (Long end of a coat hanger)

Artists tape

Small handheld mirror

Composition L's (2 pieces of cardboard shaped like like an L , so you can frame out your composition before beginning)

Painting supplies:

Titanium White- gamblin

Cadmium lemon- winsor and newton

Cadmium yellow light - Utrecht

Cadmium yellow deep - Utrecht

Yellow ochre pale - Utrecht

Transparent red oxide - Rembrandt

Cadmium orange - Utrecht

Cadmium red light Utrecht

cadmium red deep - Utrecht

Alizarin permanent - Gamblin

Ultramarine blue - Utrecht

Pthalo Blue - Utrecht

Cobalt Blue - Utrecht . Make sure its not Cobalt Blue Hue.

Ivory black - W & N

Viridian - W&N

palette - Make sure its already well seasoned or if its new make sure its been sealed with varnish or shellac or some other sealant.

Stand oil or linseed oil

Terpenoid - no terpenoid natural , no terpine

palette cups - at least 2 or 3

paper towels

Palette knife

Brushes:

Rosemary and co.- (England, web order only) series 278 Mongoose long filberts , series 279 Mongoose long flats , sizes 2-8 . These brushes are crucial for getting the look and paint quality I'm after in my work, so I'd highly recommend them. There is no real adequate substitute for these.

Assorted bristle brushes - Flats and filberts sizes 2 -10 (Winsor and Newton or Robert Simmons are good, W&N are available at Utrecht and are cheaper).

Soft synthetic brushes - Princeton makes a good synthetic called Umbria which I use. But there are others that work. Robert Simmons Titanium is an ok brush also.

Sable brushes- I also use various sable brushes, flats and filberts. Dick Blick makes some decent red sable brushes called 'Masterstroke'. I use size 14 as a good all purpose brush but various other sizes are ok.

Small synthetic rounds - for small details, various sizes.

Utrecht Sablette liners, size 1.

CLASS DESCRIPTION:

The Art of Still Life

This is a three day workshop where the students will set up individual still life arrangements. The instructor will discuss sight sizing technique, composition , a color "story" or theme , how to choose the right objects, how to determine the best canvas size and shape, etc.. When the student is ready to start the painting they will begin with a thin underpainting in color and the move to thicker paint over the next few days until they have completed a finished painting. The instructor will do daily demonstrations for the class to help them achieve a more thorough understanding of the process and techniques involvAll levels are welcome.