

Still Life Workshop Materials List

Brushes:

Bring an adequate selection of good quality brushes. I prefer a selection of filberts in both hog bristle and sable (or soft synthetic). For a bare minimum in brush supplies please bring sables or soft synthetic filberts in numbers 2 through 10. A few very small rounds for detail work are also highly recommended.

Some brands I have used and recommend are:

Sable or soft synthetic:

Trekell Legion Synthetic Mongoose

Trekell Red Sable

Rosemary & Co. Eclipse (synthetic) – I prefer the long filberts

Rosemary & Co. Pure Red Sable

Robert Simmons Sapphire (sable/synthetic blend)

Chungking Hog Bristle:

Trekell Hog Bristle

Robert Simmons Signet Series

You will also need a soft synthetic hair flat or filbert brush for oiling out. An inch or so wide will be fine. This should be an inexpensive brush. It does not need to be of high quality. Something from Loew-Cornell or the like will be fine.

Paints:

Any good quality paint such as M. Graham, Michael Harding, or Gamblin are suitable. Stay away from student grade paints.

You may use your own selection of colors if you are comfortable with a particular palette. But still try to bring some alkyd white. Otherwise I recommend the following:

Titanium White

Alkyd White

Cadmium Yellow

Yellow Ochre

Cadmium Orange

Cadmium Red Light

Transparent Red Oxide

Raw Umber

Alizarin Permanent or similar

Ultramarine Blue

Pthalo Green

Support:

11x14 (maximum dimension) toned (neutral or neutral-warm) canvas. Bring the size that will fit your compositional idea. 11x14 max so we don't get too ambitious (remember – this is a class). You may use whatever you are comfortable with but I recommend a fine weave linen or cotton, well stretched and primed. Oil or acrylic primed panel is also suitable. **Please tone your support enough in advance so that it will be bone dry for the class.** I always have one or two students who neglect this point. It's important.

Other:

Liquin Impasto Painting Medium (From Winsor & Newton. Please note this is a thicker gel consistency of Original Liquin. It comes in a tube.)

A Palette Cup

A Small Amount of 1:1 mixture of Walnut or Linseed Oil and OMS (an ounce or so should be enough)

A Palette – Either a glass palette, disposable sheets, or a hand-held wooden type (...or whatever you prefer). If you are not familiar with using a hand held palette do not bring one “to try it” for this class. It takes some getting used to. We'll be learning enough new things as it is. Stick with a glass palette or the disposable sheet type.

A Trowel Shaped Painting Knife (for mixing), the blade being 1 ½ -2 inches (or thereabouts) in length.

Rags or Paper Towels

Brush Basin/Cleaner

Odorless Mineral Spirits (OMS) – I prefer Gamsol by Gamblin or DS Sol from Daniel Smith. These solvents have the least harmful vapors of those available for artist use.

Mahl Stick -- If you are looking to achieve very fine detail and a refined finish a mahl stick is essential.

Optional:

Measuring Tool – I prefer a long knitting needle.

A Container to Hold Your Palette and Paint When Not Painting– I have a plastic “Tupperware-like” container from Masterson that works perfectly.

Glass Scraper – If you are using a glass palette.

A Small Hand Held Mirror – A great tool for seeing your painting in a fresh way and seeing your mistakes. I use one all the time.