

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. A soft hair fan brush is also sometimes helpful and recommended.

Some brands I have used and recommend are:

Sable or soft synthetic:

Trekell Legion Synthetic Mongoose
Trekell Red Sable
Rosemary & Co. Eclipse (synthetic)
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 will be just fine. 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 (I prefer Winsor & Newton's Griffon brand)

Cadmium Yellow

Yellow Ochre

Cadmium Orange

Cadmium Red Light

Terra Rosa

Transparent Red Oxide

Raw Umber

Ivory Black

Quinacridone Violet

Ultramarine Blue

Pthalo Green

Still Life Objects:

Bring some objects to compose your still life setup. I recommend you try to keep it fairly simple and keep in mind this is a class. You will not have time to make an elaborate masterpiece. I think it's a good idea to bring various textures: something glass, something metal, some fabric, etc. I recommend avoiding too many objects or fabric that are decorated with an elaborate pattern or texture. We will, of course, take some time in class to compose but you should have at least a rough idea of how you would like to plan your setup before class.

Support:

12x16 (maximum dimension) canvas. Bring the size that will fit your compositional idea. 12x16 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 smooth weave linen or cotton, well stretched and primed. Oil or acrylic primed panel is also suitable. Please tone your support with a warm neutral color such as raw umber. 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.

Note - to “tone” your canvas, simply rub some raw umber oil color along with some mineral spirits into your canvas. Then wipe it off with a rag. The goal is simply to stain the canvas a pleasing warm color in order to kill the unpleasant stark white of the canvas.

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 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). Please avoid overly dark or white palettes. If you prefer the disposable sheet type of palette then please buy the gray type. If your palette is clear plastic then please tape a piece of warm-gray paper to the bottom.

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.

Kneaded Eraser

Measuring Tool – I prefer a long knitting needle but a brush handle can work just as well.

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

Optional:

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.