

INTRODUCTION:

My workshop for this year is “Painting Textures in Still Life and Trompe L’Oeil.” Please bring whatever inspires you along this theme to paint in class. Items with textures such as wood, glass metal, paper, fabric or fur would be excellent choices. Simple compositions are encouraged as we only have five days together, and you should be prepared to have a drawing ready for transfer by the end of day one.

I’m also offering a new painting program called Paint Along where we work from photo reference of one of my compositions. I’ll demo each stage of the painting step by step and show the techniques I use in my own practice. This is designed for artists that are new to oil painting or who want to take some of the stress out of the workshop experience - it’s especially good if you’re traveling and don’t want to pack a complicated painting set up. It simplifies everything and puts the focus on painting right from the start. There is a separate document that describes the Paint Along in detail with images, suggested hues, and palette organization.

WHAT TO BRING:

-A smooth panel or canvas of your choice, prepared for paint. You can buy Ampersand boards prepared for painting with a gesso ground at most art supply stores. Artefex panels also offer a wide range of surfaces for oil painting.

-Oil paints: Bring what you have and we can go from there. I’ll discuss color mixing strategy and palette organization and will offer suggestions on which colors you might consider adding to your arsenal, as well as list of the paints and brands I use.

A basic oil painting kit should have white, burnt umber, cadmium yellow light, cadmium orange/red, cadmium red deep, thalo blue, thalo green, yellow ochre, burnt sienna and ivory black. Additional hues would be a dioxazine purple, ultramarine blue, alizarin crimson, quinacridone magenta, sap green, raw umber and a cadmium orange medium hue.

-Oil painting medium of your choice: I prefer Chelsea Lean Medium and Italian Wax Medium (Maroger), but also like Gamblin’s Galkyd Lite which is easy to find. The only brand of Maroger you should buy is the Venetian Wax Medium from Classic Mediums - it’s the closest to the original made by Jacques Maroger. <https://classicmediums.com/shop/ols/products/venetian-wax-medium-5oz> You are welcome to try mine in class to see if you like it before purchasing.

-Odorless mineral spirits or solvent: Gamblin’s Gamsol is a good choice. Bring a clean jar to save and recycle spent solvents.

-Paper towels and/or a lint free rag

-Brushes: I prefer an assortment of bristle types and sizes in rounds. For example, I usually block in with a natural bristle in size #6, then move to a synthetic #4 Monarch (Windsor and Newton). Some of my favorite detail brushes are the cheap Jerry’s brand Ebony Splendor in a #0 and WN Scepter Gold II rounds in a 000. We will talk about brushes—just bring what you’re comfortable with and already enjoy using.

-Palette knife for mixing paint: I love the Holbein 1099 S Series Japanese steel blade No.39, several shapes and sizes are available.

-Palette cups or small jars for solvent and medium

-Palette: I prefer a sheet of glass backed with cardboard and grey duct taped edges, since glass is easy to clean with a razor scraper. Bring what you're comfortable with; wood or glass are my preferences, although there are many good choices out there.

-A few sheets of tracing paper at least the size of your panel to make a drawing for an oil transfer. I like to buy a roll and cut off what I need as it's more economical.

-Basic drawing supplies: Pencils, erasers, vine charcoal, mahl stick or plumb line if you use one. We will make simple line drawings on tracing paper for transfer to panel. Just a simple pencil will also be fine, bring whatever you like to use for drawing.

-Masking tape, Blue painter's tape and a T-square are helpful. I will also bring these items so no need to purchase if you don't already have them.

If you have questions about what to bring, I am happy to answer them. Email me at nfeatherston@msn.com

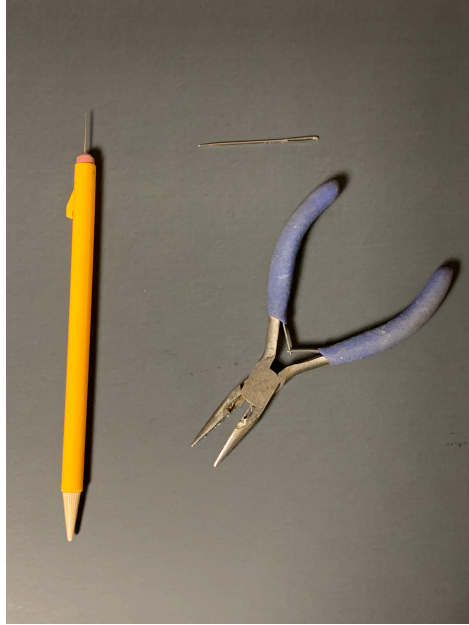
Creating Textures in Oil Paint — Tools To Bring These are things I use in my own practice and I think you'll find them helpful in creating texture.



Fancy Stylus

Okay, so you don't really have to have this one, it's more optional and extra credit. It's useful in a few specific circumstances, and if you want to try it look for a pin vise or a fine needle point stylus. I'll bring mine to the workshop so you can play around with it first without buying. Flex-i-file makes a needlepoint scribe you might like:

<https://flex-i-file.com/products/needle-point-scriber-scribe-n-cut-knife>



DIY Prison Shiv Stylus

If you follow me on Instagram, you know this is my ride or die, put a ring on it tool. You can make this out of a sewing needle jammed eye side down into a pencil eraser with a pair of pliers. Definitely bring this one.



Wipe Out Tool

Useful for all sorts of things, this is handy tool to have. Mine is a cheapo- if you're buying, consider the Julie Beck Special at Trekell or the original Kemper wipe out tool.

<https://www.trekell.com/products/wipe-out-tool>

<https://www.amazon.com/Kemper-4336842105-Wipe-Out-Tool/dp/B0001VNQRC>



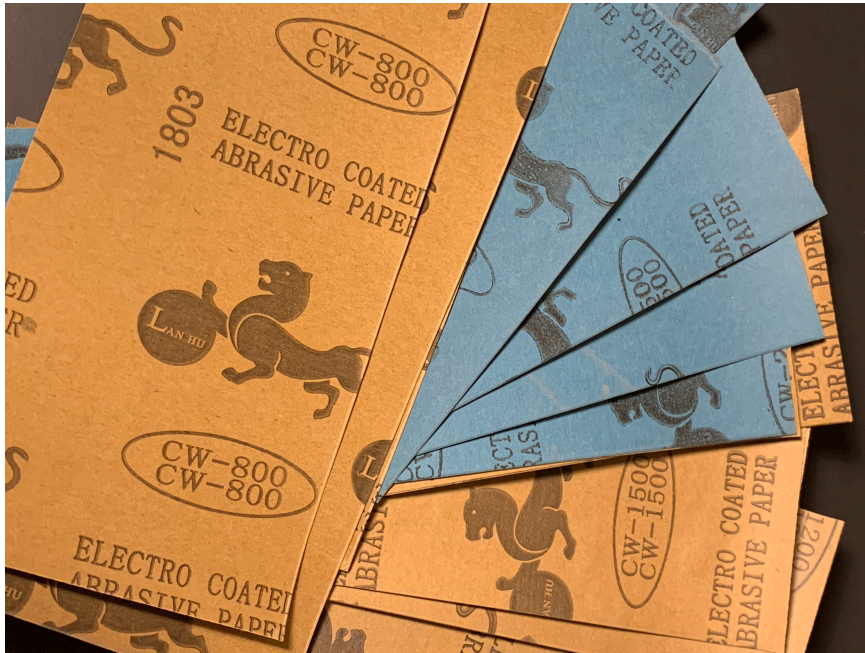
Uncle Nasty Hog Hair Brush

I think we all have a few of these in our arsenal; an old nasty hog hair brush that never got cleaned properly and is all beat up. The older and stiffer the better!



Blue Tape

A great thing to have in the studio— this also a secret weapon of texture making.



High Grit Automotive Sandpaper

This comes in 400 to 3,000 grit wet/dry paper, and has so many uses! Super handy for all sorts of painting applications.

<https://www.amazon.com/Sandpaper-Automotive-Polishing-Furniture-BAISDY>