

Featherston- Materials List, SAS Workshop 2025

Painting Textures in Still Life and Trompe L'Oeil

My workshop this year is focused on “Painting Textures in Still Life and Trompe L'Oeil.” We will work from high resolution photo reference that's designed to challenge your skills with wood, glass, metal, ribbon, paper and fabric.

I have created a padlet for the class that has detailed information on all sorts of things; many of your questions will be answered by checking that out prior to class.

<https://padlet.com/nfeatherston1/oil-painting-workshop-resources-dssv80ge1t3dz23c>

What to bring:

-A smooth 10x8 panel or canvas of your choice, prepared for painting. 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. I will demo how I make my own custom made oil ground panels during the workshop.

The panel and photo reference are both 8x10. I find it easier to work on them side by side if you have a large board or a piece of cardboard on your easel, something around 16x20. I prefer to print the reference out than work from a screen, but both can be helpful. Here's a picture of how you should set this up:



-Oil paints:

Here's a list of the paint I would use: I've included the brands as well. There can be a lot of variation between brands, especially in the cadmium colors. You don't need to

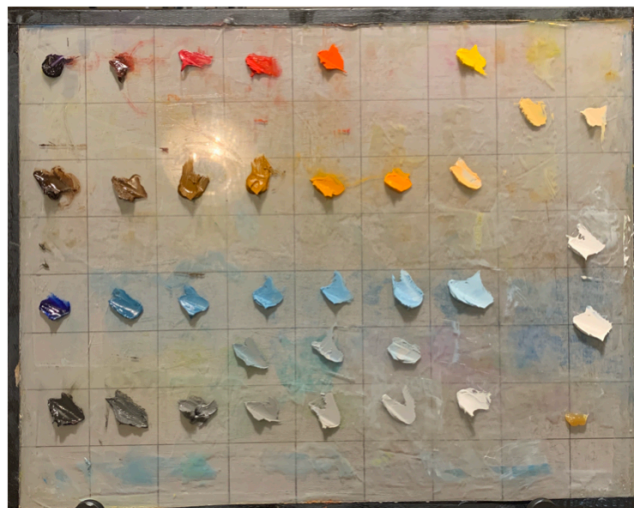
buy all this paint, but these are the colors I would choose for this piece. I've listed several colors as optional but please bring the others to class.

Paint Colors:

WN Cadmium Yellow Light
Blockx Cadmium Orange or other orange red (optional)
Gamblin Permanent Alizarin (optional)
WN Burnt Sienna
WN Dioxazine Purple or Windsor Violet
WN Burnt Umber
Gamblin Cadmium Orange
Gamblin Titanium White (any white will do, I like this one)
Old Holland Ultramarine Blue (optional)
WN Thalo Blue or WN Prussian Blue
WN Ivory Black

I like a glass palette because it's easy to clean and mix paint on. This palette is 12x16, and made from a sheet of glass on top of grey of paper with a grid drawn on it, backed by a piece of cardboard. Dark tape or grey duct tape seals it together. Grey palette paper is also an excellent choice if you're traveling.

We will go over color mixing and color theory in the workshop, but here's an image of my basic palette layout I'd use for a piece like the one we'll paint in class.



-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. See links on my padlet.

-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. I also love a set of cheap make up brushes for blending!

We will talk about brushes—just bring what you're comfortable with and already enjoy using. See links to my favorite brushes on my padlet.

-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

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

Texture tools:

These are tools I use in my own practice and I think you'll find them helpful in creating texture. I'll have all of these things available for you to try at the workshop as well. Please see the padlet for clickable links.



Fancy Stylus

Okay, 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.



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>



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>

If you have any questions, please let me know! I'm happy to answer or chat before class. You can email me at nfeatherston@msn.com or send me a DM through Instagram.

Looking forward to seeing you at the workshop!

Best wishes and Happy Painting—
Natalie