



## TOWNSEND ATELIER

423-266-2712 | [www.townsendatelier.com](http://www.townsendatelier.com)

*Materials may be purchased prior or during workshop in Townsend Atelier's store*

### MATERIALS LIST

#### STILL LIFE: STRUCTURE AND VARIATION WITH CATHERINE KEHOE 2020

The links are suggestions; you can purchase supplies from your preferred source.

**Pencils.** Mechanical pencils are good because you don't have to sharpen them, but any 2B pencil is fine.

**Eraser.** Retractable erasers are handy for erasing pencil, but any white plastic eraser works.

**Drawing paper.** Lightweight paper (copy paper, newsprint, etc.) for analytical drawing

**Transfer paper.** For transferring drawings to a painting support. Comes in rolls in several colors. Graphite (gray) transfer paper is probably best for our purposes.



<https://www.dickblick.com/products/saral-wax-free-transfer-paper>

**Drawing board.** About 11x14 inches or similar, depending on the size you will work. Don't bring a giant drawing board. Townsend Atelier has boards for you to use in the studio if you don't want to bring your own.

**Straight edge/ruler.** A 6" ruler and a 12" ruler

**Paper towel.** Bounty, Viva or your choice. Or clean rags.

**Viewfinder.** Used to help with selection. I recommend an adjustable gray plastic one called a View Catcher.



**Surfaces to paint on.** Bring about five.

- Primed panels, canvas, linen, paper, etc. are fine. Try toning your support in advance for a neutral, medium-value surface. (Starting on a white ground can throw off the values, causing us to key everything too light) A thin wash of acrylic paint can work well for toning the support. If using oil paint to tone, apply it diluted with solvent, no oil, and allow it to dry a few days before beginning your painting.
- Arches makes a paper suitable for oil painting:
- Carton board painting supports are economical and take up little space. Is pretty absorbent. If you find it too absorbent, you can put on a thin coat of clear gesso or matt medium.

<https://www.judsonart.com/products/guerrilla-painter-guerrilla-carton-board>

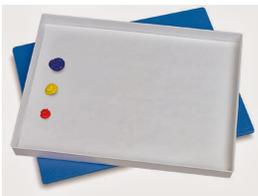
**Size of painting support.** Up to 11x14 inches. 8x10 or 9x12 or similar is good.

**Palette.** 12x16 inches or so is a good size. Can be glass, wood, etc. Here is a link to a gray palette paper pad that can be handy for workshop use.

<http://www.dickblick.com/products/richeson-grey-matters-paper-palette/>

**Palette box.** Here is an **optional** airtight palette container that keeps the paint on your palette fresh for days. It is 12"x16" It is not a palette but rather an airtight box to store your palette and keep your paint from drying.

<http://www.dickblick.com/products/masterson-sta-wet-palette-seal/>



**Palette knife**

A palette knife is necessary for mixing paint. This one is the best.

<http://www.artistcraftsman.com/cheson-italian-palette-knives-offset-palette-knife-4-5-x5-8.html>

**Choose the offset 4 1/2 x 5/8 inch version.**



**Solvent.** Gamsol will be available for purchase at Townsend Atelier.

**Palette cups** Small metal cups [one for medium (optional), one for solvent.] Solvent is used only for cleaning brushes, not for diluting paint. You can purchase cups that hook onto your palette. Some have screw-on caps.

**Medium.** If you want to use a medium to loosen the paint a little, you can try a simple, traditional medium of 4 parts Gamsol to one part stand oil (or one part linseed oil). Mix them together in a small non-glass jar or squeeze bottle (shampoo bottle). Or try Solvent-Free Gel by Gamblin. **Please do not use a medium with damar, or any medium that has a strong odor.** Some people have sensitivity to solvents and mediums with a strong odor; if a room full of people uses these products, we can all feel sick in a short time.

**Paint brushes.** Flat brushes in the Bright shape are good. Sizes: 1/4 inch, 1/2 inch, 3/4 inch. Synthetic, nylon, bristle, sable, inexpensive. Whatever you have on hand or prefer.

**Disposable bag** Use to put soiled rags in before disposal.

**Oil paint** Avoid buying inexpensive colors that are called “hues,” or “student grade (Winton),” as in cerulean blue “hue,” or cadmium yellow “hue.” Get the real thing. Medium-price paints, like Utrecht, Gamblin or Winsor & Newton, are fine. Old Holland and Williamsburg paints are good and expensive. You probably have your own palette of colors you like to use. Feel free to bring them, and add any of the following colors if you have not used them.

Suggested list of colors: (colors in **bold** are strongly recommended)

Indian yellow

cadmium lemon OR cadmium yellow light

cadmium yellow deep OR cadmium orange (Winsor & Newton)

**cadmium scarlet (Winsor & Newton) OR cadmium red light (other brands)**

alizarine crimson permanent OR perylene crimson

dioxazine purple/violet (optional)

ultramarine blue AND/OR cobalt blue

Courbet green (Williamsburg) Makes a great black.

**cobalt teal (Gamblin or Williamsburg)**

**cadmium green pale (Winsor & Newton)**

titanium white

The following colors are optional but can help you mix some of the intense colors you might have in your setup. Bring them if you have them.

Pthalo blue

Pthalo turquoise

Quinacridone violet

**PLEASE DO NOT BRING EARTH COLORS. No yellow ochre, naples yellow, burnt umber, burnt sienna, raw sienna, etc. I have not included black paint on the list; that will give you a chance to find out what kinds of rich blacks and chromatic grays you can mix.**

- One exercise will involve collage with five values of acrylic paint painted on five sheets of copy paper. I will supply the tubes of paint and I will bring the copy paper.