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Still Life Painting: Loose and Dynamic

All levels

Paint looser and more confidently during this five-day workshop with Eugene, Oregon artist Sarah Sedwick! Take a step-by-step approach to alla prima oil painting, from black-and-white studies to brilliant color. Build a beautiful composition with life and movement, and get a new perspective on the still life. Instead of struggling with overworking your paintings, practice STOPPING SOONER to keep the freshness you crave in your work!

Working with a split-primary palette of six colors and white, you'll learn Sarah's favorite painting exercises to warm up for a studio day, get back into the groove after some time away from the easel, or simply shake things up! Explore how limitations can set you free, creating a painting in 20 brushstrokes, and another in 20 minutes. Learn the fundamentals of good design, and walk step-by-step through Sarah's alla prima process, creating a dynamic still life from start to finish!

Sarah will demonstrate, and work with each student individually. Instruction is in oils, and acrylics are welcome - particularly Open acrylics, that stay wet longer.

Class size limited to ____ students. All levels welcome, age 15 and above.

About the Instructor:

Sarah Sedwick is an oil painter whose contemporary still lifes celebrate the beauty of the everyday, inspired by color combinations and dynamic composition. Working in a style she calls Loose Realism, her paintings explore the undercurrents of meaning we impart to the objects around us. All are painted from life.

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Born in Cleveland, Ohio, Sarah has lived in Eugene, Oregon since 2007. In 2001, she earned a BFA from The Maryland Institute, College of Art.

A passionate teacher, she conducts workshops on still life painting in oils, as well as an Online Art Mentorship program, working intensively with students all over the world. She is the author of the book *Dynamic Still Life for Artists*.

Her teaching philosophy is simple: the more you paint, the more you improve - so removing the blocks that keep us from the canvas is key. Loosen up, let go of perfectionism, and watch the results unfold!

Facebook and Instagram are great ways to follow Sarah's work!

facebook.com/sedwickstudio

instagram.com/sedwickstudio

sarahsedwick.com



Materials:

- Palette - New Wave 11x16" white pad disposable palette, or similar
- Palette knife – not a teeny one. You want to be able to scoop up a pile of paint with it. I like the RGM softgrip no. 45 (blue handle)
- Rags or paper towels (blue shop towels are the best!)
- Solvent: Gamsol 16 oz or larger
- Medium: Gamblin Solvent-free-gel or walnut oil (substitutions ok)
- Containers for solvent and medium
- Paint - I use M. Graham brand. Here is my split-primary palette. Substitutions are ok!
 - Titanium white
 - Alizarin Crimson
 - Cadmium red (medium or light)
 - Ultramarine Blue
 - Viridian or Pthalo blue
 - Cadmium yellow (medium)
 - Hansa yellow

Optional colors: yellow ochre, ivory black, dioxazine purple

- Viewfinder - I like the ViewCatcher.
- Brushes - I use Princeton Aspen synthetic **flat** in size 6 and 8. I also use Princeton summit synthetics **round** size 2 and 4. **Please use what you're comfortable with.**
 - **Bring a size 10 brush of any kind, either flat or bright.**
- Canvases or other painting surfaces:
 - A pad of canvas paper (eg, Fredrix or Yes!), or Arches oil paper (something for quick studies)
 - Both square and rectangular canvases or panels - any size you'd like to work on for about 3 hours. You'll need at least 4. 8x8, 10x10, 8x10, 9x12 or larger. I use Raymar - their SC23 canvas panels. Use the code SEDWICK15 at raymarart.com for a discount!
 - Bringing a couple of extra canvases can be helpful.
- Easel and side table A **standing travel easel**. (A french easel or plein air easel)
*Some studios have easels for student use, but bring your own if you prefer.
- Pencil, sketchbook, black sharpie, masking tape

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