

Natalie Featherston- Fabric Workshop , PAC 8/2-4

Materials List:

My motto on materials lists is bring what you normally use and we will go from there.

Since we'll be setting up fabric studies, please bring a board around 16x20 that you can drive a nail or push pins into to make a painting model for the fabric. Cardboard is fine.

If you'd prefer to paint a still life with fabric, bring what you need to set that up. If you want to do several quick day long studies of multiple fabrics, bring whatever canvas or panels you'd like to make that happen. And of course, bring your own fabric if there's something specific you want to work on. I'll have several samples of each type of fabric, so no worries— models will be provided.

This is your workshop- I want you to get what you want out of it, learn something new and have fun!

Here's things I like, but not stuff you should necessarily run out and buy:

-A smooth panel of your choice, prepared for paint with acrylic gesso. You can buy Ampersand boards prepared for painting with a gesso ground at Blick's or Jerry's: <https://www.jerrysartarama.com/ampersand-gessobord-panels>

-Oil paints: Bring what you have and we can go from there. It can be difficult to anticipate which hue you'll need without knowing exactly what you're painting. Also, chroma varies from brand to brand. I'll discuss color theory and palette organization and will offer suggestions on which colors you might consider adding to your arsenal.

A basic oil painting kit should have white (I use titanium 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 purple blue violet/transparent violet, ultramarine blue, alizarin crimson or quinacridone magenta, sap green, raw umber and a cadmium orange medium hue.

-Oil painting medium of your choice: I prefer Chelsea Classical Studios LEAN Medium (linseed plus a little drier), but also like Gamblin's Galkyd Lite which is easy to find at Jerry's or Blick.

-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 (Winsor and Newton). Some of my favorite detail brushes are the cheap Jerry's brand Ebony Splendor in a #0. We will talk about brushes—just bring what you're comfortable with and already enjoy using.

-Palette knife for mixing paint

-Palette cups or small jars for solvent and medium

-Palette: I prefer a sheet of glass backed with cardboard and 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.

If you like to make a transfer drawing:

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

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