

Still Life Impressionism with Raymond Wilson

SUGGESTED MATERIALS LIST

- 1-2x 12x14" canvas/linen boards or pieces of canvas/linen taped to board

Note, I paint on toned linen: a ground of titanium white, burnt sienna and ultramarine blue mixed with solvent; this speeds the process, and suggest students prepare similarly to ensure it is completely dry before painting.

Oil Paint:

- Yellow Ochre
- French Ultramarine Blue
- Titanium White
- Light Red
- Burnt umber
- Ivory black
- Cadmium yellow
- Cadmium red/scarlet
- Burnt sienna
- Raw umber
- Kings blue (Michael Harding) or Tasman blue (AS)
- Alizarin
- Viridian

Other:

- Palette (I use a wooden palette wiped clean of paint - has smooth mid tone patina)
- Viewfinder (for establishing composition of subject on same size as canvas)
- Toned canvas or linen (taped to board) or canvas board (I use a midtone turpsy grey of ultramarine, white and burnt sienna)
- Range of Flat or Filbert brushes including bigger ones, a rigour (fine brush for detail), one small bristle round for 'drawing' (I use mostly quality synthetic brushes)
- Medium (I use 1/2 stand oil and odorless turps or other odorless solvent)
- A soft rag (for rubbing back) and baby wipes or paper towels for clean up
- Odourless solvent in container to clean brushes between colours
- Palette knife or old plastic card to clean palette at conclusion of day
- Dippers (for solvent and medium)