

# *Still Life Painting*

## *Kerry Dunn*

# *Supply List*

## *Summer 2012*

### BRUSHES

(Silver Brush brand is recommended)

Bristle Filbert # 2 (at least 3)

Bristle Filbert # 4 (at least 3)

### THINNER

Odorless mineral spirits in container with lid

### MEDIUM

Mix approximately 1/3 stand oil (Gamblin) to 2/3 odorless mineral spirits in small container with lid.

ODORLESS SPIRITS ARE REQUIRED.

### RAGS

Viva Paper towels (least 1 roll). -Viva is a Kleenex brand and is recommended.

### PALETTE:

Large palette (16 x 20 - 18 x 24)

Wooden palette preferred, treated to prevent paint absorption from the oils in the paints. To treat, apply a coat of regular or quick-dry polyurethane. Let dry, sand lightly. Apply additional coats if necessary.

### PALETTE KNIFE

### CANVAS OR PANEL SUPPORTS:

You will need **two** supports for this workshop.

12" x 16" (for small study), toned gray with acrylic paint.

12" x 16", 16" x 20" or 18" x 24" (for final painting), toned gray with acrylic paint or alkyd oil paint

### CANVAS TONING PROCESS:

Acrylic paint tone:

\*Acrylic tone can only be applied over an acrylic primed support. It cannot be applied over an oil primed support.

On a pre-stretched acrylic primed canvas or panel: use a wide brush to apply one coat of Golden Acrylic Neutral Gray No. 6 paint diluted with water. The mixture ratio is approximately two parts water to one part paint. Make the tone layer as uniform as possible by dragging the brush across the entire surface in the same direction. If the first coat is too thin apply a second coat. Beware of getting the tone too thick. You do not want to completely seal the surface as this will make the surface 'slick' when working over top with oil. Always better to err on too thin. Allow 24 hours to dry.

Alkyd oil paint tone:

\*Alkyd tones can be applied to both acrylic primed supports and oil primed supports.

On a pre-stretched acrylic/oil primed canvas or panel: use a wide brush to apply one coat of Winsor and Newton Griffin Alkyd Oil Paint neutral gray color diluted with odorless mineral spirits and a drop of stand oil (for additional binding strength). A neutral gray color can be achieved by using Davy's Gray or by mixing titanium white, burnt sienna and ultramarine blue. Test tone before applying to surface. If the tone is too thin add more paint (this is usually the case), if it is too thick dilute with more spirits. Make the tone layer as uniform as possible by dragging the brush across the entire surface in the same direction. Allow one week to dry.

### OIL COLORS

Alizarin Crimson	Cadmium Red	Cobalt Blue	Phthalo Green	Viridian
Burnt Sienna	Cadmium Scarlet	Dioxazine Purple	Phthalo Turquoise	
Cadmium Green	Cadmium Yellow	Indian Yellow	Raw Sienna	
Cadmium Green Light	Cadmium Yellow Light	Permanent Rose	Titanium White	
Cadmium Orange	Cerulean Blue	Perylene Red	Ultramarine Blue	

The oil color list is the Studio Incamminati school palette handed down from Nelson Shanks. It is not mandatory for students to purchase all of these colors as it can get costly. Students have three options:

1. Purchase the entire color list.
2. Purchase only those colors you think are good additions to the list of colors you already use.
3. Do not purchase any of these colors and use the palette you are already comfortable with.

If you do not purchase any of these colors the instructor may make color addition suggestions to your palette during the course of the workshop. These can be purchased at the school store.  
The goal of this workshop is to learn how to build a painting from the start to finish. This can be done with any palette.

*Studio Incamminati*

*340 North 12th St., Suite 400 Philadelphia, PA 19107 215-592-7910 info@StudioIncamminati.org*