

## Ann Warner Sample Still Life Workshop

Two to Four Days

9:00 a.m.-3:00 p.m.

Second and following day demonstrations from 8:00-9:00 a.m.

*Workshop for your group will be custom planned for you. I also teach plein air, portrait, figure, and working from photographs. Price is good and based on days and numbers in class. Contact me for a price quote.*

I suggest you set up a simple still life and work on a large canvas (like 24"x30").

Good principles of composition, color theory, design, and technique are to be discussed and practiced. Plan those still life subjects and keep vases, pots, etc. to a minimum.

The morning of the first day will be a time of my beginning a still life and talking of painting principles. You will receive a copy of my Principles of Good Painting. I will share how I proceed in a painting. After this introduction, you will begin.

Plan to spend much time with the setup and drawing/composition. It will be fine to wait to paint on day 2. Time to discuss the setup and seeing the work as a final painting is important. Be excited about it before it begins!

Still life subjects are to be simple. Flowers in one to three pots, a plant on a patterned or colorful cloth, a large, single vase of flowers, pretty fruit with an interesting platter are good. DO NOT WORK ON THE STILL LIFE WITHOUT YOUR LIGHT. LIGHTING MAKES STILL LIFE.

Have the appropriate easel for large canvases. A French easel only handles up to a 24"x30". A Soltex easel also has size limitations. It is easier to work large than to work small.

Paint what interests you. There will be critiques of the work and paintings you bring from home. We will study good paintings and art books and talk advanced color theory. All critiques will be conducted with learning and considering choices one makes to do a great painting.

### SUPPLIES

- Palette at least a 12"x16'
- Paints

I use Grumbacher paint except for Permalba. Some brands might not give the same color as these. I use Permalba white.\* Always put your paints in your order on your palette. This is my order on my palette: nikel yellow, zinc (lemon) yellow\*, cadmium yellow light,\* cadmium yellow medium,\* yellow ochre,\* raw sienna, burnt sienna, cadmium orange, \*cadmium red

light,\* alizarin crimson,\* thalo red rose, thio violet, French ultramarine blue, cerulean blue,\* thalo blue (only in landscapes ), viridian thalo green,\* and cadmium green light.

Paints with \* are essential. Others you are going to want!

My palette has expanded in colors. You may also bring any other speciality colors you desire.

- Easel and tables for setups
- Natural bristle brushes  
I like Robert Simmons filberts, sizes 2,4,6,8,10, 12 and larger! Have long handles and brushes in excellent condition. I anticipate you will use size 6 and up in size. You may bring a signature brush.
- Vine charcoal. You may sketch with paint if that is your style, but it is harder to correct a composition than one in vine charcoal.
- View finders proportionate to the size of the canvas being used. Make these before the workshop.
- Liquin
- Palette knife
- 3 canvases Have backing, like cardboard, on hand to block any light coming through the canvas.
- Toilet paper and paper towel and rags for wiping brushes
- Garbage bags
- Drop cloth to protect floor
- Lights that adjust up and down on stand
- Still life materials including clamps and other such things as needed
- Reference photos and cameras

If you have questions, you can call me at 985 839 3647 or cell phone 985 515 0624.

***Ann Warner***