

Workshop Supply List

Douglas R Diehl

*Landscape Painting / Start to Finish
Creating Atmosphere, Space and Light*

PAINTS:

Titanium White; Naples yellow, Cadmium Lemon Yellow; Cadmium Yellow Light; Yellow Ochre; Raw Sienna; Cadmium Orange; Cadmium Red Light; Naphthol Red; Alizarin Crimson; red oxide, (opaque) sometimes called Indian or terra verde, read label, Quinacridone Magenta; Burnt Sienna; Sap Green; Phthalo Green (yellow shade); Ultramarine Blue; Phthalo Blue; Manganese Violet; Dioxazine Purple; Burnt Umber; Raw Umber; Ivory Black

The next question you might have is...Do you really use all these colors?

Yes! I do because I know how to control them. However, each painting has its own color harmony therefore each painting has a different minimal pallet.

If you prefer FEWER pigments, this is my preferred basic pallet:

White and Black, cad yellow lemon and cad yellow light, cadmium red and alizarin crimson, phthalo blue and ultramarine blue. If you have "room" for more I would add ochre, burnt sienna and burnt umber. I personally like to work with ALL MY PIGMENTS on board. ☺

PALETTE, white: 20" x 24" ish (I use opaque, white Plexiglas cut at Ace Hardware?)

PANELS / CANVAS: 8 – 6x8's cheap canvas covered cardboard type OK. Put on a coat of better gesso (I like to use Jerry's Worlds Best Gesso) for a better surface if you want.

Also:

1 – 8x10, 1 11x14, 1-12x16

BRUSHES:

Oil painting Flats and/ or Filberts; sizes 2-#2's, 2-#4's, 2-#6's, one "rigger" (it's a long thin brush for finish and signing. I just use the Richard Simons # 1ish liner. Whatever you can find will work.

MISCELLANEOUS:

For mediums I prefer Gamblin Neo Megilp, you may use your favorite or linseed oil

Odorless Mineral Spirits

Can for cleaning brushes (Get the kind that is a glass jar with coils on the bottom, they are cheap at the art store or better yet, a metal plain air one if you have it.

2 palette cups

Paper towels

Palette knife

Note book / sketchbook pen, pencil, eraser, extra fine point black marker, and a set of Grey markers (from very light to med to darker grey)

PHOTO REFERENCES: This is important as you will be working from your own photos. I will have some, especially for the exercises we do, but your will have affinity to your own reference. The better your references the easier it will be to work from. My suggestion is to have more than one photo from the same viewpoint of your motif i.e.: a wide angle, a cropped image, the sky on that day and cloud patterns, a close-up of foreground material and details you might want to include in your painting. We will discuss taking photo reference as part of the class. Make sure some (at least the best) of your references are large, 8x10s are really the best for me. I usually have five or six photos up at one time. If you have no references, I am sure you will find something in my box of photos.

If you have any questions about this list?
Feel free to e-mail me at diehlart@g-mail.com

Thanks
Douglas