

## CROW CREEK STUDIO

Fine Art & Workshops with Stan Sperlak 609-827-6423

SUGGESTED Workshop Materials List

I carry Wallis Paper & Ludwig Pastels

YOU DO NOT NEED ALL THIS, ITS COMPREHENSIVE BECAUSE SOME WANT IT THAT WAY. SHOW UP WITH BURNT BONES AND A CARDBOARD BOX AND WE CAN HAVE FUN TOGETHER, I HAVE A LENDER SET OR TWO AND SPARE EASELS, ART MATERIALS CAN BE VERY EXPENSIVE, MY WORKSHOPS TEACH YOU WHAT IS BEST.

The following list suggests the materials that I favor working with, and that the student will find most successful in using to achieve the results that I will focus on in the workshop. It has always been taught to me, and I pass this along that quality materials make understanding the medium easier and help skip the frustrating step of wasting money on inferior products and the poor results. You might print this list and check-off your materials. I recommend Rochester Fine Art [www.fineartstore.com](http://www.fineartstore.com)

You don't need everything.....this is just a complete list, a small set of pastels and paper may be enough! Most of my workshops are outdoors working from life, and there are some factors that should be considered such as layered clothing, stable waterproof boots, sun protection, snacks, drinks and insect repellents. For the indoor classes I often project an image or supply large original photographs of landscapes, or work from the model or a still life set-up.

\_\_\_Easels: folding "French" easels by MABEF are very sturdy, there are many others available in tripod fashion with screw-top assemblies, tabletops are ok indoors, but I prefer students stand while working. I use a "French Mistress" folding box as my table and palette, it doubles as a safe transporter for papers.

Anderson's swivel easel is new and available at [WWW.DAKOTAPASTELS.COM](http://WWW.DAKOTAPASTELS.COM)

\_\_\_Boards: a firm back board for attaching your paper, such as masonite, gatorboard or foam-core, these should be slightly larger than the paper you plan on working with. If you are using Pastel-Bord it still helps to have some room around the surface to move about. The boards can also function as a way to clamp and transport your paintings.

\_\_\_Clips: I prefer to use the long banker's clips (Acco) (available at Office depot online)stationery stores. Bulldog clips work but can dent your paper, masking tape is fine. But push pins will not work outdoors.

\_\_\_Fixatives: while I do not use fix in the final stage of a work, I am very liberal with it during the painting process. I prefer \_\_\_Blair low odor workable matte, or \_\_\_ Lascaux fixativ. I also use: \_\_\_distilled water, \_\_\_70% isopropyl alcohol, \_\_\_liquid fixative by brush, and sometimes \_\_\_turpentine.

\_\_\_Paper: There are many to choose from today, the best being \_\_\_Wallis, both white and Belgian Mist in either professional or museum grade. \_\_\_La Carte by Sennelier is really good too. \_\_\_Fabriano makes several inexpensive regular papers such as Ingres, Roma and Tiziano. Many printmaking and water color papers can also be used, heavier the better. We may prepare some with gesso/pumice/acrylic. Finally \_\_\_Pastelboard or your own masonite panels/papers prepped will be best for the more aggressive techniques we will try. Sandpaper at 500-700 grit is very special too. Please, no Canson.

\_\_\_ Pastels: a large assortment of colors is very important. I prefer soft pastels by Schmincke, Sennelier, Terry Ludwig, Diane Townsend and somewhat harder pastels by Artworks, Mt Vision, and Unison. I think all students should have a 96 set of Nu-Pastels (hard skinny sticks) in their mix of supplies for their versatility. Pastels come in sets, many open stock, some are good deals as half-sticks, but most importantly keep adding to your collection and make sure you have enough darks, yellow ochres, greens and umbers, grey, violets, blues and orange. (remember I have paper and pastels for sale if you are in a jam, good price!)

\_\_\_ Charcoal sticks \_\_\_ kneaded erasers \_\_\_ push pins \_\_\_ sketch pads \_\_\_ camera \_\_\_ baby wipes \_\_\_ old brushes \_\_\_ razor blades \_\_\_ spoon or palette knife \_\_\_ tortillons (stumps) \_\_\_ dixie cups \_\_\_ scissors \_\_\_ small tape measure \_\_\_ old mat corners for composing scenes \_\_\_ paper towels/rag  
\*students may bring quality watercolors to underpaint. \*For longer workshops we will experiment with wood stain, ink. Don't forget a back-pack or large bag for supplies.

I can help you make the most of what you have, even if you want to be use oils, watercolors or pencils, we can slowly work in pastels. My classes are certainly about pastels, but more they are about creating art from life in the outdoors.

AGAIN: DO NOT LET THIS MATERIAL LIST SCARE YOU, TOO MANY STUDENTS HAVE TOLD ME THEY CAN'T GET IT IN TIME OR THEY DON'T WANT TO SPEND THAT MUCH.

LAST YEAR WE HAD A STUDENT WORK WITH 3 STICKS OF COLOR AND A WATERCOLOR PAD AND THEY REALLY LEARNED A LOT.

RELAX AND REMEMBER, I WILL BRING OUT THE BEST IN YOU, IF YOU JUST LET ME!!!