

anne sutherland and julie gifford

NANTUCKET OIL WORKSHOPS

SUMMER into fall 2013





open studio

10-2 with Julie Gifford

Th \$100 each

4 for \$300

- June 6 _____
- June 13 _____
- June 20 _____
- June 27 _____
- July 11 _____
- July 18 _____
- July 25 _____
- Aug. 1 _____
- Aug. 8 _____
- Aug. 15 _____
- Aug. 22 _____
- Aug. 29 _____
- Sept. 5 _____
- Sept.19 _____
- Sept. 26 _____
- Oct. 3 _____
- Oct. 10 _____
- Oct. 17 _____

One of the most popular classes of the year is Open Studio. Julie starts with a short demonstration based on needs of the group. Sometimes the class begins with a critique, sometimes a glazing and rework. The class is designed for busy schedules as either a one time only painting class or several on-going classes. You choose the subject. Bring old work to continue or begin a new canvas. Photos are provided, however we encourage you to bring your photos or still life material that interests you. Individual canvas boards are provided for teacher demonstrations so you learn by watching short demos with practice of doing.



TWO-DAY WORKSHOP ABSTRACT PAINTINGS INSPIRED BY GEE'S QUILTS

10-2 with Anne Sutherland and Julie Gifford

Tu-W June 18 -19 _____

\$300

We'll discover the rich history & artfully designed quilts made by the women of Gee's Bend. Surrounded by three sides of the Alabama River, Gee's Bend is an inland island. In its isolation, generations of women have developed a unique visual conversation that speaks of their world. Considered Naive Art or Folk Art, their work inspire the conceptual artists of today. Inspired by their compositions, colors and designs, we'll explore the possibilities with paint on any size canvas. Check out the book : [The Quilts of Gee's Bend](#) by William Arnett , Alvia Wardlaw



**ONE-DAY WORKSHOP
BIG BRUSH - LITTLE CANVAS
BIG BRUSH - BIG CANVAS**

10-2 with Anne Sutherland

T JULY 2 _____

\$175

Bring 1 large canvas and 1 small canvas for a day of Big Brush Painting. We'll paint a floral still life on a small canvas using gestural strokes and lots of color. Attention to color mixing ahead of time starts our session. Working quickly to establish a composition, we will move to a larger canvas with the same subject, keeping the strokes simple and direct.



**ONE-DAY WORKSHOP EVERY MONDAY
I'VE ALWAYS WANTED TO PAINT ...**

BEGINNING OIL PAINTING MONDAYS *

M 10-2 with Anne Sutherland /Julie Gifford

\$175

- June 3** _____
- June 10** _____
- June 24** _____
- July 1** _____
- July 8** _____
- July 15** _____
- July 29** _____
- August 5** _____
- August 12** _____
- August 19** _____
- August 26** _____
- Sept. 16** _____
- Sept. 23** _____

A One-Day Workshop designed to teach the basics of Oil Painting - paint, medium, palette knife, setting up the palette, starting your painting with a wash and learning how to build a painting. This is also a great refresher if you haven't painted in awhile. We'll paint a beach scene (or chose your own subject), learn about perspective along the way and learn interesting brush techniques for painting skies. Whatever subject you choose, the learning curve is fun and informative. You may want to take more than one workshop - pick and choose times that work for you.

*** Need materials? Rent a kit with everything you need - Gamblin and Williamsburgh paint, palette knife, palette paper, Liquin, Gamsol, brushes and canvas.**



ONE-DAY WORKSHOP PAINTING THE GARDEN EARLY MORNING LIGHT

8:30am-12:30 with Julie Gifford

Tu June 25 ____

\$175

June is a marvelous time for blooming garden varieties. Color is vivid and sensual, the air is fragrant with roses. There are endless possibilities for paint just outside our doors. Join Julie in exploring the beauty of Nantucket's backyard gardens and the surrounding neighborhood. Dress for the possibilities en plein air.



ONE-DAY WORKSHOP THE TONAL LANDSCAPE

10-2 with Julie Gifford

W July 10 ____

\$175

The landscape painter takes special interest in the quality of the atmosphere, or the 'envelope of light.' For the Impressionists, it was the dominant hue of the landscape that rules how a painter chooses his or her palette. In tonal painting, one searches for the ruling hue to work from. We'll work in the range of analogous colors, such as blues to violets or yellows to greens, etc. The result is a rich & harmonious effect.



ONE-DAY WORKSHOP PAINTING THE LATE AFTERNOON LIGHT

10-2 with David Lazarus

W July 17 ____

\$175

After David's workshop in March, we knew this would be a great class to offer you. David provides insight into good and bad photo subjects for paintings. What are the elements of a good subject? Light, time of day, the subject - how does it influence the canvas? During the demonstration, using a limited palette, David talks through the process of editing the photo for the painting, use of warm and cool, why this works, why that works. The demonstration of David's process will give you a plethora of painting "gems". Guaranteed inspiration!



ONE-DAY WORKSHOP COLOR FIELD PAINTING NANTUCKET SKY AND WATER

10-2 with Julie Gifford

W July 24 _____

\$175

Color Field Painting was a movement started in the 1940's and 1950's, expanding in America into the 1960's. Well known artists such as Diebenkorn (Ocean Park Series), Joan Miro (Blue I, Blue II, BlueIII) Rothko and Motherwell will provide food for thought. Inspired by the 'colorists' of this time, Julie will provide her interpretation of the idea as it relates to the beautiful and mysterious Nantucket landscape, it's water and sky. We'll explore painting in a large format using gestural washes and brushstrokes with the aid of some new and unusual tools. Color Field is characterized primarily by large fields of flat, solid color spread across or stained into the canvas creating areas of unbroken surface and a flat picture plane. The movement places less emphasis on gesture, brushstrokes and action in favour of an overall consistency of form and process. In color field painting "color is freed from objective context and becomes the subject in itself."



TWO-DAY WORKSHOP FRESH EXPRESSIVE FLORAL PAINTING WITH ACRYLIC OR OIL PAINT

9-3 with Lisa Daria Kennedy

T-W August 6-7 _____

\$350

Through demonstration we will learn Lisa's techniques by creating fresh, deliberate marks using paint thereby simplifying the process of painting. We will learn her discipline of painting everyday and discover why her practice has produced a successful profession. We will delve into the principles of design, composition, value and color. In addition we will explore her techniques in color mixing, mark making and brush work. Lisa's philosophy is about showing up at the easel everyday! Tips about scheduling, motivating oneself and the importance of leaving a mark are discussed. Anne and Julie will be assisting at studio time, during group critiques and group instruction. Check out the materials list - Lisa offers suggestions for interesting painting surfaces.

Kennedy received her BA from Roger Williams University in Graphic Design and her BFA from Massachusetts College of Art and Design in Illustration. She is a 2013 MFA candidate at the Massachusetts College of Art and Design in 2D. Kennedy is an Assistant Professor in the Illustration department at the Massachusetts College of Art.

Since 2009, Kennedy has been committed to an on-going daily painting project in which she creates one small acrylic painting a day. As a young adult cancer survivor, she discovered living is not just surviving. The small, intimate paintings of everyday subjects reflect an optimism that outlasts the fleeting light and fragile objects. Her work seeks to give a voice to the fiber of the everyday. Kennedy has had solo exhibits at South Street Gallery and White Magdalena House, both in Hingham, MA. Recent group shows include South Shore Art Center in Cohasset, MA, Monroe C. Gutman Library at Harvard, Cambridge, the Arnheim Gallery at MassArt, Boston and DK Gallery in Marietta.



ONE-DAY WORKSHOP PAINTING LEAN AND FAT CAPTURING THE LIGHT using TRANSPARENT PAINT

10-2 with Anne Sutherland

T June 11 ____

\$175

Painting Lean and Fat are explored through landscape or still life subjects with strong light. Learn the difference between transparent and opaque paint and their properties. Learn ways to use transparent tints as the lean element on the canvas and opaque paint as the fat or thicker element. Using this technique often gives the viewer more to look at, providing a sense of depth and mystery to the lean areas. Prefer students to bring photos of landscapes with strong light or still life subjects. Photos are provided as well.



ONE-DAY WORKSHOP AFTERNOON LIGHT ON THE HARBOR

10-2 with David Lazarus

W August 14 ____

\$175

After David's workshop in March, we knew this would be a great class to offer you. David brings photos to have a conversation about good and bad photo choices. What are the elements of a good subject? Light, time of day, the subject - how does it work for a good painting. During the demonstration, using a limited palette, David talks through the process of editing the photo for the painting, use of warm and cool, why this works, why that works. The demonstration of David's process will give you a plethora of painting "gems". Have fun shooting your own harbor views in the late afternoon light.



ONE-DAY WORKSHOP INTO THE MOORS

10-2 with Julie Gifford

W August 21 ____

\$175

Take a break from soaking up the rays at the beach and join Julie in discovering the beauty and mystery of the moors. Nantucket's heathland hosts some of the most unusual and adapted plant life on the East Coast. Spend time capturing the beauty of the "Serengeti", trails, sandy paths, and ponds in oil paint. We'll work from classic images of the moors provided or bring some of your own photos.



**PAINTING SMALL
TWO-DAY WORKSHOP
10x10 8x8 6x6**

get ready for 10x10 Collaboration Show

9-2 with Juljia Mostykanova

T- W August 27-28 _____

\$300

Juljia is known for her ethereal paintings with iconic structures. Her work emotes a mood, a feeling of place. Demonstrating initial steps with her unique methods, Juljia teaches you the process from a photo subject or idea into a painting. You'll see how the painting develops using tonal painting techniques to create forms excluding details. Glazes of transparent color give more atmosphere and unify the canvas. Bring photos of interest to make your painting experience more personal and memorable. Juljia will also bring an inspiring collection of photos for still life and landscape.



IMMERSION WEEK **SEPTEMBER 9-14**

Sherre Wilson-Liljegren Julie Gifford Bobbie Frazier Ken Layman

unlimited studio use critique group show \$1000

10:00-2:30 Instruction Studio Open 7:30 am - 6 pm

details: www.nantucketoilworkshops.com

MONDAY am session	10:00-1:30 Julie Gifford	The Animal Spirit in Paint
MONDAY pm session 2:30	Sherre Wilson-Liljegren	Spirit of Place introduction
TUESDAY	Robert Frazier	Light Up the Skies
WEDNESDAY	Sherre Wilson-Liljegren	Spirit of Place
THURSDAY	Ken Layman	Critique
THURSDAY	REWORK afternoon	
FRIDAY	REWORK WITH ALL INSTRUCTORS	
SATURDAY	DROP OFF GALLERY GROUP SHOW 6-8 pm	

Materials LIST JULIE GIFFORD
also see pg 11-13 for visual chart

W Williamsburg Oil Paint

G Gamblin

H Holbein

W Ultramarine Blue French

W Sevres Blue

W Kings Blue

H Misty Blue

W Brilliant Yellow Pale

GR G Olive Green

G Sap Green

W Cinnabar Green Light

W Ultramarine Violet

H Violet Grey

G W Cadmium Red Medium

G W Cadmium Yellow Medium

G W Alizarin Crimson or Quinacridone Red

W Persian Rose

G Raw Sienna

G Burnt Sienna

G Burnt Umber

W Stil de Grain

W G Titanium Zinc White

W Unbleached Titanium

BRUSHES

Isabey Isacryl Flat med

Isabey Filbert sm med large

Isabey Bright med

Grumbacher Round Hog med large

Red Septre Pointed Round sm

House Painting Brush 2-3 inches

OTHER

Liquin

Gamsol (1 Quart)

Double Cup

Palette Paper 12x16

Palette Keeper (Masterson)

Palette Knife (Liquitex sm 13 or similar)

Materials LIST ANNE SUTHERLAND

also see pg 11-13 for visual chart

W Williamsburg Oil Paint

G Gamblin

H Holbein

W Ultramarine Blue French/Ultramarine Violet

W G Prussian Blue/ Indigo/Indanthrone Blue

W Kings Blue

H Misty Blue

W Sevres Blue

H Violet Grey

W Provence Violet Bluish

W, G Cadmium Yellow Light

W, G Cadmium Yellow Deep/Cadmium Orange

G Indian Yellow

G Raw Sienna

G Transparent Earth Orange

W Stil de Grain

W G Cadmium Red Medium

W Alizarin Crimson or Quinacridone Red

W Persian Rose

W Naples Yellow Reddish

W Dianthis Pink

W Brilliant Yellow Pale

W G Titanium Zinc White

W Unbleached Titanium

G Radiant Violet

BRUSHES

Isabey Isacryl Flat med

Isabey Filbert sm med large

Isabey Bright med

Grumbacher Round Hog med large

Red Septre Pointed Round sm

OTHER

Liquin

Gamsol (1 Quart)

Double Cup

Palette Paper 12x16

Palette Keeper (Masterson)

Palette Knife (Liquitex sm 13 or similar)

Stretched Canvas (no canvas boards)

Materials LIST JULIJA MOSTYKANOVA

Oil Paint Limited Palette of Primary Colors/ bring any paint you have

Pencil

Oil Crayons (any brand)

Palette

Palette Knives

Acrylic Paint (used for underpainting to speed process)

Brushes Filberts Size 2-8

Medium half Galkyd half Gamsol

Gamsol

Immersion Week

Canvas

16x20 (no smaller) to 22x28, could be square

Photos

taken by you - personal photos of your homes or streets or whatever you want to paint for Immersion Week.

Julija will also bring photos.

August Two -Day Workshop 10x10 8x8 6x6

Stretched Canvas or Gesso Boards

Photos taken by you of landscapes or still life florals, fruit, etc.

Julia will also bring photos.

Materials LIST DAVID LAZARUS

Ultramarine Blue

Cad. Red

Cad. Yellow Light

Viridian

Burnt Sienna or Transparent Earth Orange

Burnt Umber

Alizarin Crimson

Filberts Hog Bristle various sizes

Palette hand-held type if you have one

Gamsol

Palette Knife

Canvas 11x14 , 16x 20 , 18x24 (any)

Materials LIST LISA DARIA KENNEDY

OIL PAINT

ACRYLIC PAINT Golden or Liquitex Heavy Body Acrylic

Alizarin Crimson Hue Permanent

Cadmium Red Medium

Cadmium Yellow Light

Cadmium Yellow Medium

Phthalo blue (green shade)

Ultramarine Blue (green shade)

Titanium White

Optional color (great for pinks) - Quinacridone Magenta

I do not have one particular favorite, but if looking for brands to buy, I use Utrecht Store Brand, Dick Blick, Williamsburg, (just stay away from student grade). Create, Nantucket's Art Store, has a good selection.

It's the limited palette that is of more concern for this workshop than what brand in oil.

When choosing oil paints to bring for workshop, please pick three cools, three warm and white.

MEDIUM

1/3 Linseed, 1/3 OMS, 1/3 Stand Oil

MASONITE PANELS

(for both acrylic and oil - we will prime these together using acrylic paint if using oil)

<http://www.dickblick.com/items/14945-1066/>

10 6"x 6" 3/16" thick masonite boards

GUERRILLA BOARDS

Archival paper like boards - great for studies in either acrylic or oil - does not need to be primed.

<http://www.judsonart.com/pleinair/pc/viewPrd.asp?idproduct=226&idcategory=29>

BRUSHES

Brush sizes change depending on brand, these below are a good size for loose, expressive marks.

They are also economical but have long shelf life. Work well with acrylic and oil.

<http://www.dickblick.com/products/winsor-and-newton-long-handle-university-brushes/?clickTracking=true>

2 Windsor and Newton University Bright #8 Series 237 -

1 Windsor and Newton University Bright #12 Series 237 -

OTHER

Paper towels

Spray bottle for water (for acrylic only)

Disposable palette

View Catcher

<http://www.dickblick.com/products/viewcatcher/?clickTracking=true>

Still life objects, fruit, vegetables, vessels, fabric

Empty container for water to wash brushes in

Turp container for oil only

Pencil, eraser, sketchbook or loose paper

Spot light (clip on, from hardware store is fine)

Light Bulb - Sylvania, Halogen - 50 Watt Spot
can be purchased at Stop and Shop - makes a bright, clean light.



Nantucket Oil Workshops will have bulbs and clamp-on lamps for purchase/use fee (\$10 bulb)

Oil Paint List Level One

Olive Green (Grumbacher)
Viridian or Sap Green

Cadmium Red Medium *

Alizarin Crimson or
Quinacridone Red

Ultramarine Blue *
Prussian Blue or Indigo or Indanthrone Blue

Ultramarine Violet

Raw Sienna

Burnt Sienna or Stil de Grain

Titanium Zinc White
Unbleached Titanium

Cadmium Yellow Deep
Cadmium Yellow Medium or Cadmium Yellow Light *
Indian Yellow

Brush List Level One

Isabey Isacryl Flat	med
Isabey Filbert	sm med
Grumbacher Round Hog	med
Red Septre Pointed Round	sm
House Brush 2-3 inches	med

Other

Liquin
Gamsol (1 Quart)
Double Cup
Palette Paper 12x16
Palette Knife
Stretched Canvas (no canvas boards)

Home

apron
quart jar with top
pliers
old soft rags cut into small pieces

* primary colors

Oil Paint List Level Two

Olive Green (Grumbacher)
Cinnabar Green Light
Courbet Green
Viridian or Sap Green

Cadmium Red Medium
Alizarin Crimson or Quinacridone Red
Persian Rose

Ultramarine Blue
Sevres Blue
Prussian Blue or Indigo or Indanthrone Blue
Kings Blue
Misty Blue (Holbein)

Ultramarine Violet
Violet Grey (Holbein)

Raw Sienna
Burnt Umber
Burnt Sienna
Stil de Grain

Titanium Zinc White
Unbleached Titanium

Cadmium Yellow Deep
Cadmium Yellow Medium or Cadmium Yellow Light
Brilliant Yellow Pale
Yellow Ochre
Naples Yellow Reddish
Indian Yellow

Brush List Level Two

Isabey Isacryl Flat	med
Isabey Filbert	sm med large
Grumbacher Round Hog	med large
Red Septre Pointed Round	sm
House Brush 2-3 inches	med

Other

Liquin
Gamsol (1 Quart)
Double Cup
Palette Paper 12x16
Palette Keeper (Masterson)
Palette Knife (Liquitex sm 13 or similar)
Stretched Canvas (no canvas boards)

Home

apron
quart jar with top
pliers
old rags

Oil Paint List Level Three

Olive Green (Grumbacher)
Cinnabar Green Light
Coubet Green
Viridian
Cobalt Teal
Sap Green

Ultramarine Blue French
Sevres Blue
Prussian Blue
Kings Blue
Misty Blue (Holbein)
Cobalt Blue
Cerulean Blue

Ultramarine Violet
Violet Grey (Holbein)
Cobalt Violet Deep
Egyptian Violet
Provence Violet Bluish
Provence Violet Reddish

Titanium Zinc White
Unbleached Titanium

Quinacridone Red
Cadmium Red Medium
Alizarin Crimson
Persian Rose

Cadmium Yellow Deep
Cadmium Yellow Medium or Cadmium Yellow Light
Brilliant Yellow Pale
Yellow Ochre
Naples Yellow Reddish
Indian Yellow

Raw Sienna
Burnt Umber
Burnt Sienna
Stil de Grain
Italian Lemon Ochre
Italian Green Ochre

Other
Liquin
Gamsol (1 Quart)
Double Cup
Palette Paper 12x16
Palette Keeper (Masterson)
Palette Knife (Liquitex sm 13)
Stretched Canvas (no canvas boards)

Brush List Level Three

Isabey Isacryl Flat med large
Isabey Filbert sm med large
Grumbacher Round Hog med large
Red Septre Pointed Round
House Brush 2-3 inches
Isabey Isacryl Bright sm med

Home
apron
quart jar with top
pliers
old rags