

2022 Art at the Top – Tutor DAVID CHEN – Materials List

Saturday Workshop – No. 1 – “Landscape – the secret of colour”

Sunday Workshop – No. 14 – “Seascape – technique and colour mixing”

Monday Workshop – No. 26 – “Still Life – appreciate tone”

Oil Paint –

Titanium White – Lemon – Cadmium Yellow – Golden Yellow – Yellow Ochre – Raw Sienna
Burnt Sienna – Raw Umber – Australian Red Gold – Cadmium Orange – Cadmium Red
Permanent Crimson – Cobalt – Ultramarine – Cerulean Blue – Cadmium Green – Viridian

Canvas or Board –

Two 12” x 16” **or**
Two 16” x 20” for each day

Brushes –

Basic range of brushes

Reference Materials –

Participants are encouraged to bring a selection of references ie: sketches, photos, etc.
Please bring a minimum of two references.

Other items –

Palette
Palette knife
Rags
Small notebook
Refined Linseed Oil
Lean medium

Participants are encouraged to use their existing materials.

Please note: Tables are at a premium during this weekend and you are asked to bring a **Floor Standing Easel** to this workshop as well as a drop sheet as areas are carpeted. Thank you



THE ART SCENE – will be bringing a range of art related products to Art at the Top.

If you require any of the items shown here for David’s workshops
you can contact The Art Scene and place your order.

Your items will be packaged and delivered to you at Art at the Top.

Phone 9807 6900 – Email - sales@artscene.com.au

Address – 912 Victoria Rd. West Ryde 2114

2022 Art at the Top Tutor JOHN RICE – Materials List

Saturday Workshop – No.2 – ‘Mountain Magic’

Sunday Workshop – No. 15 – ‘Gum Tree Secrets’

The workshops will cover drawing, perspective, colour theory, tonal recession, composition, art materials and many other things designed to help you become a better artist. They are suitable for absolute beginners to the more advanced.

Brushes: sizes 6, 8, 10, bright flat synthetic or bristle, 1 small sable liner, painting knife.

Colours

Ultramarine Blue

Cobalt Blue*

Cobalt Turquoise Light*

Lemon Yellow

Yellow Ochre

Viridian

Permanent Rose (or similar cool Red eg: Alizarin, Permanent Crimson, Rose Madder)

Cadmium Red, Transparent Red Oxide (Art Spectrum or Langridge) **or** Burnt Sienna

Cadmium Orange*, Titanium White

* denotes “convenience” colours used occasionally. You can get by without them.

A word on paint brands: Artists quality paints such as Winsor & Newton, Senellier, Langridge, Rembrandt and Art Spectrum will perform much better than student paints like Winton, Rowney Georgian and especially those Chinese brands such as Monte Marte. You get what you pay for.

Canvas or Board -

1 x Gessoed board or canvas, around 30 x 40cm (12"x16") or with a 3:4 ratio, for each day

Some way of getting your wet paintings home. A cardboard box with a bottom slightly bigger than your painting works well. Pizza box?

****Archival Oils “Fast Evaporating Odourless Solvent” or Gamsol** for thinning paint. (NOT the straight “Odourless Solvent” one or the one by Art Spectrum which are slow drying).

I have some to share if you can’t get it.

Dipper for solvent. (Small tin or jar)

Palette (should be about 40cm x 28cm)

Tissues, rags for wiping brushes

Notebook and pencil

Phone or iPad if you want to record anything

Easel

*Any questions? Ring me on 0413 188 984

Please note: You are asked to bring **a floor standing type easel** to this workshop as well as a **drop sheet** as areas are carpeted. Thank you.



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2022 Art at the Top – Tutor JOHN WILSON FRAS FAIHA – *Materials List*

Saturday, Sunday, Monday Masterclass – No. 3 – “Into the Light”

Paints – ALL WINSOR & NEWTON ARTIST QUALITY ONLY

This is an intermediate/advanced workshop. Please don't disadvantage yourself by using cheaper brands. Most are incompatible with the techniques we will be using.

- **Cool Primary Colours** – Cobalt Blue – Rose Madder Genuine – Lemon Yellow Hue
- **Warm Primary Colours** - Ultramarine Blue – Cadmium Scarlet – Yellow Ochre
- **Extra Colours** - Burnt Sienna, Viridian, Cadmium Yellow Pale, Cadmium Orange, Indian Yellow, Cerulean Blue, Burnt Umber, Indian Red plus a 200ml tube of W&N Titanium White.

- **Brushes** –
A good selection of Eterna 577 series hog hair brushes, No's 16, 10, 8, 6. One Rowney Kolinski, 101 sable – No4, and one pointed round size 2 or 3.

- **Other items** –
 - Distilled Gum Turps and a dipper (for washes and as a medium)
 - Low odour Turps or similar and container for washing brushes.
 - Canvas Boards 1 – 12" x 9", 2 – 12" x 18", Plus a couple of smaller boards.
 - Please bring all your normal painting kit including – French Box Easel, Drying box, Tissues, iPad, cameras etc.

www.johnwilsongallery.com
johnwilsongallery@bigpond.com

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2022 - Art in Action – Tutor CHAN DISSANAYAKE – Materials List – page 1

Saturday Workshop – No. 4 – “Painting Water in Watercolour”

Sunday Workshop – No. 16 – “Atmospheric Effects in Watercolour”

Monday Workshop – No. 27 – “Painting Snow in Watercolour”

When it comes to materials, I would highly recommend buying the best quality materials you could afford. These will make a significant difference to your work and avoid unnecessary frustrations. In the list below I have avoided, where possible; any unnecessary expensive materials and provided you with cheaper alternatives.

Paper

Saunders Waterford 300GSM Rough Surface or Arches 300GSM rough or medium texture. (I mostly use rough, also it is much more economical to buy the full sheets and cut it into various sizes.) These are available from all major art suppliers. For students trying to use quarter sheets, you can use Arches 185GSM medium surface (Cold Pressed) which will be little cheaper. Alternatively, you may want to buy blocks which come in books (expensive). I encourage the students to work in quarter sheet papers. One full sheet is sufficient for a day’s work.

Brushes

I use a medium size squirrel mop brush with a sharp point (Size 8 to 12) for most of my paintings. As the sizes vary with different manufacturers it is difficult to specify an exact size. A good quality brush will hold lot of pigment and present a sharp point when fully loaded. A cheaper alternative is to buy a medium to large Chinese/Japanese Sumi Calligraphy brush, these are able to hold lot of pigments as well as provide fine brushworks

You don't need to buy every expensive brush on the market, but please get a few artist quality brushes. It will make a significant difference to your work.

Essential Brushes

- Medium Size squirrel hair or natural hair Mop brush (Size 8 to 12) or Chinese Calligraphy brush
- Size 12 round Brush with sharp point (Synthetic)
- Size 8 Round with sharp point (Synthetic)
- Size 0 or 1 Rigger (Synthetic)

Extra Brushes (Optional)

- Size 6 Dagger also known as a “Sword brush” (Natural Hair)
- 1" inch Flat Brush (Synthetic)
- 2" inch Hake (Natural Hair)

If you already have watercolour paint, bring what you have. But if you are buying please make sure you buy artist quality paints. I prefer to use tube paints, they can be left on the palette to dry and can be reused. The following are well known artist quality brands available through local art suppliers; *Winsor & Newton, Art Spectrum, Daler Rowney, Rembrandt, Holbein, Schmincke Daniel Smith*. Essentially you will need warmer and cooler primary colour.

Essential Paint

Blues

- cerulean blue (Cool)
- ultramarine blue (Warm)

Yellows

- Raw Sienna or Yellow Ochre (Cool)
- Cadmium Yellow Light (warm)

Reds

- Cadmium Red Light (Warm)
- Permanent rose or Alizarin Crimson (cool)

Darks

- Burnt Sienna
- Neutral Tint

Extra Paint (Optional)

- Cobalt blue
- Turquoise blue Light
- Raw Umber
- Chinese White or White Gouache paint
- Australian Red Gold or Quinacridone Gold

Watercolour Board

You will need a board for mounting the watercolour paper. These are available from art stores but a cheaper option is to get them from a hardware shop. A board with some sort of coating will be desirable as it will be saturated with water. You will be provided with a desk space; however, the board will need to be rested at a slight angle. If you have a foldable easel it can be rested on the desk with the board mounted at a desirable angle. But a tissue box or stack of books would do the same job. For outdoor work, if you have a light weight foldable easel it would be most suitable. However a foldable stool is also ok as you can sit and rest the watercolour board on your knees for painting.

Mixing palette

Plastic or Metallic mixing palette with sufficient wells for mixing large washes. I use a foldable mixing palette from Holbein (Japanese brand), although expensive a good investment. However, there are inexpensive plastic imitations that serve just as well. White porcelain plate or butcher's tray would also be fine.

Other Extras

- 2B Lead Pencil or Mechanical Clutch pencil with fillable 2B Lead
- Box of tissue paper
- Water container
- Water spray bottle - Atomizer
- Masking Tape or Paper clips
- Old towel or sponge to remove/control excess water
- Failed or old painting so we can use their backs for rough work.
- iPad or Tablet if you have one is handy to rest on your table with the reference photo of the demonstration

If you have any queries or further information please contact me at Email: artist@chandissan.com
Website: www.chandissan.com

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2022 Art at the Top – Tutor HERMAN PEKEL – Materials List

Saturday Workshop No. 5 – ‘Unearth fresh and honest art’

Sunday Workshop No. 17 – ‘Unearth fresh and honest art’

Monday Workshop No. 28 – ‘Unearth fresh and honest art’

Paper:

- 1 full sheet of 300gm watercolour paper

Paint: Artist quality

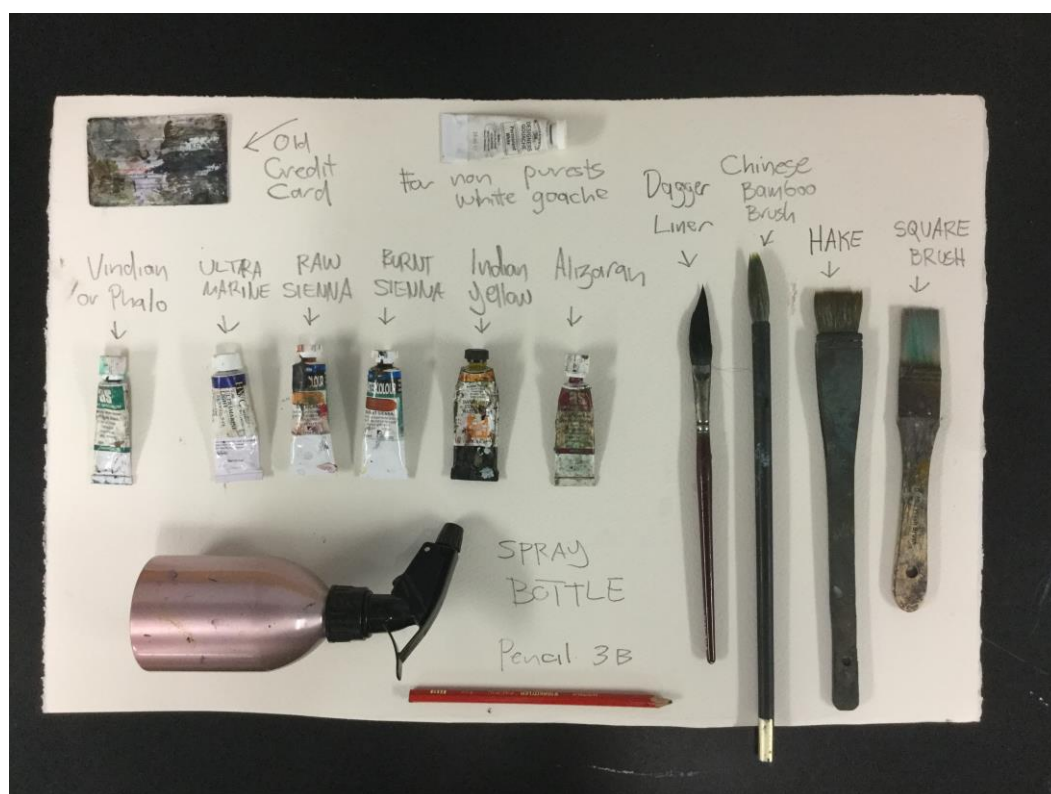
- Viridian – Ultramarine – Raw Sienna – Burnt Sienna – Indian Yellow – Alizarin
For non-purists – white gouache

Brushes:

- Dagger Liner – Chinese Bamboo Brush – Hake – Square Brush (see photo below)

Other items:

- Watercolour palette – Water container – old Credit Card (or similar) – spray bottle – 3B pencil
Tissues or old rags for cleaning purposes – drop sheet



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2022 - Art at the Top – GUY TROUGHTON – Materials List

Friday Workshop – No. 6 – “Sketching Birds”

Saturday Workshop – No. 18 – “Bird Portraits”

Sunday Workshop – No. 29 – “Birds in the Landscape”

For my workshops I think it is impractical and unnecessary for everyone to have exactly the same materials. That said, here are a few suggestions.

Paper

This is the most important thing you will buy. Always get quality watercolour paper like Arches or Saunders Waterford. I mainly use 300gms/cold press. Inferior paper is a nightmare and will not work. This includes many cheaper papers labelled as ‘watercolour’. There’s a reason it’s cheaper!

Brushes

I use synthetic brushes of varying sizes, such as 4, 8, 12, 20. I don’t personally like soft brushes as they don’t allow my techniques to work. But as long as you have a variety of brushes in reasonable condition you’ll be fine.

Colours

I’m sure you will have a good selection of colours already and I won’t ask you to purchase any more specifically for my workshop. If you have warm and cool versions of the primaries you can make most other colours. Personally, I like using earth colours in addition as they relate well to the natural colours I see in nature.

My 5 basic colours

Raw Sienna (Winsor & Newton, Schmincke, etc. In Art Spectrum get ‘hue light’ not ‘natural’)

Burnt Sienna (Most brands but in Art Spectrum get ‘hue’ not the ‘natural’)

Permanent Rose – Ultramarine Blue –

A cool Yellow eg: Hansa Yellow Light (DS), Lemon Yellow (Schmincke), Winsor Lemon

Additional Colours:

Cobalt Blue (I use this a lot) – Indigo – Phthalo Blue (a strong transparent cool blue)

Phthalo Green (a strong transparent cool green)

Permanent White/Titanium White – gouache or watercolour – Transparent Orange (Schmincke)

Raw Umber (a dark cool brown from Daniel Smith or Rowney, not other brands)

Quinacridone Gold – Dioxazine Purple

A warm Yellow eg: Permanent Gamgoge, Hansa Yellow, Arylide Yellow

A transparent Red eg: Pyrrol Scarlet, Vermillion (Schmincke)

- I work on a sheet of Perspex with the paper taped down with masking tape. I recommend a ‘painter’s tape’ that claims to be removable after 24hours rather than cheaper tapes which are not waterproof.
- Apart from the obvious palette/water pot/kitchen paper etc., please bring a pencil and paper to draw on and to make notes as we go.
- I will supply photos as references for you to work from. If you have a particular subject you would like me to talk about, then please bring that along too.

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2022 Art at the Top – Tutor JOHN HAYCRAFT – Materials List – page 1

Saturday Workshop – No. 7 – “Concept before Technique – think before you leap”

Sunday Workshop – No. 19 – “Get your priorities right”

Monday Workshop – No. 30 – “Wet in Wet technique”

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Paper

Saunders Waterford 300GSM Rough Surface or Arches 300GSM rough or medium texture. (I mostly use rough, also it is much more economical to buy the full sheets and cut it into various sizes.) These are available from all major art suppliers. For students trying to use quarter sheets, you can use Arches 185GSM medium surface (Cold Pressed) which will be little cheaper. Alternatively, you may want to buy blocks which come in books (expensive). I encourage the students to work in quarter sheet papers. One full sheet is sufficient for a day's work.

Brushes

I use a medium size squirrel mop brush with a sharp point (Size 8 to 12) for most of my paintings. As the sizes vary with different manufacturers it is difficult to specify an exact size. A good quality brush will hold lot of pigment and present a sharp point when fully loaded. You don't need to buy Sable brushes which are very expensive, but please get a few artist quality brushes. It will make a significant difference to your work.

Essential Brushes

Medium Size squirrel hair or natural hair Mop brush (Size 8 to 12) – Size 12 round Brush with sharp point (Synthetic or Natural hair) – Size 8 Round with sharp point (Synthetic or Natural hair) – Size 0 or 1 Rigger (Synthetic)

Extra Brushes (Optional)

Size 6 Dagger also known as a “Sword brush” (Natural Hair) – 1" inch Flat Brush (Synthetic) – 2" inch Hake (Natural Hair)

Paint

If you already have watercolour paint, bring what you have. But if you are buying please make sure you buy artist quality paints. I prefer to use tube paints, they can be left on the palette to dry and can be reused. The following are well known artist quality brands available through local art suppliers; Winsor & Newton, Art Spectrum, Daler Rowney, Rembrandt, Holbein, Schmincke. Essentially you will need warmer and cooler primary colour.

Essential Paint

Blues

Cerulean Blue (Cool) - Ultramarine Blue (Warm)

Yellows

Raw Sienna or Yellow Ochre (Cool) - Cadmium Yellow Light (warm)

Reds

Cadmium Red Light (Warm) - Permanent Rose or Alizarin Crimson (cool)

Darks

Burnt Sienna - Neutral Tint

Extra Paint (Optional)

Cobalt Blue - Turquoise Blue Light - Raw Umber - Chinese White - Australian Red Gold or Quinacridone Gold

Watercolour Board

You will need a board for mounting the watercolour paper. These are available from art stores but a cheaper option is to get them from a hardware shop. A board with some sort of coating will be desirable as it will be saturated with water.

You will be provided with a desk space; however, the board will need to be rested at a slight angle. If you have a foldable easel it can be rested on the desk with the board mounted at a desirable angle. But an old tissue box or stack of books would do the same job.

Mixing palette Plastic or Metallic mixing palette with sufficient wells for mixing large washes. I use a foldable mixing palette from Holbein (Japanese brand), although expensive a good investment. However, there are inexpensive plastic imitations that serve just as well. White porcelain plate or butcher's tray would also be fine.

Other Extras

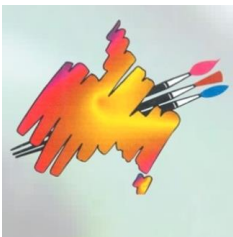
2B Lead Pencil or Mechanical Clutch pencil with fillable 2B Lead – Box of tissue paper – Water container – Water spray bottle – Atomizer – Masking Tape or Paper clips – Old towel or sponge to remove/control excess water – Failed or old painting so we can use their backs for rough work.

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2022 Art at the Top – Tutor TRICIA REUST – Materials List - Day 1

Saturday Workshop – No. 8 – “Landscape in Mixed Media”

Materials required for this workshop – Copyright Tricia Reust

Outline :

We will construct a landscape in acrylic paint and charcoal over a collage, covering some landscape theory. Some painting techniques covered will include glazing and dry brushing. Charcoal drawing over the collage can either incorporate the landscape elements or be of abstract shapes.

Materials requirements:

- **Canvas**, no smaller than 24 by 30 inches. This is a good opportunity to reuse an old canvas – paint a coat of white gesso over the old work.
- Your regular supply of **acrylic paints**, including some transparent colours (eg., phthalo turquoise, red gold, quinacridone magenta, transparent yellow etc). **Optional** – black and white Atelier Free Flow for highlights and detail.
- Visual diary and pencil for taking notes, and for sketching compositions; Compressed charcoal stick; white pastel stick; charcoal pencil; white pastel pencil.
- A couple of containers for water (EG: old ice-cream tubs); masking tape.
- **Brushes**: your regular acrylic brushes, and at least one flat quarter inch Taklon and a Taklon liner brush; cheap wide bristle brush for binder medium application.
- **Palette** – must be large and flat, not watercolour palette with recesses; palette knife; sponge; a **sponge roller is essential**.
- **Mediums** : Binder medium; clear painting medium; Spray varnish (I use Satin); Matt Spray (**optional** - used to protect your drawings etc for collaging); Art Spectrum Clear Pastel primer (**optional** - used to restore tooth if you are going to be doing an extended drawing on canvas with charcoal. If you are planning on only a line drawing in charcoal, you do not need this pastel primer).
- **Paper towels essential** and rags (I use an old towel to cover my surface).
- **Collage materials** : Any thick and thin papers and fabrics:- Tissue paper and any other interesting papers that you wish to utilize (including printed napkins; paper doilies; ticket stubs; photocopied music and maps etc). I will have some animal photos to share.
- **Optional - Stamps and stencils**, either manufactured or ones you have made yourself, including bubblewrap; leaves; sliced louffa; patterned objects etc.
- Reference photos of landscape and trees, etc. You may choose to work on an abstract.
- **Optional** - Drawings (graphite and/or charcoal) that you have already done – if you want to use these in your collage you must bring along Mat Spray.

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2022 Art at the Top – Tutor TRICIA REUST – Materials List – Day 2

Sunday Workshop – No. 20 – “Animals in Mixed Media”

Materials required for this workshop – Copyright Tricia Reust

Outline :

We will place an animal drawn in charcoal and/or pastel over a collaged and acrylic painted canvas. We will cover some basic drawing and design theory. Some painting techniques covered will include glazing and dry brushing.

Materials requirements:

- **Canvas**, no smaller than 24 by 30 inches. This is a good opportunity to reuse an old canvas – paint a coat of white gesso over it.
- Your regular supply of **acrylic paints**, including some transparent colours (eg., Phthalo Turquoise, Red Gold, Quinacridone Magenta, Transparent Yellow etc). **Optional** – Black and White Atelier Free Flow for highlights and detail.
- Visual diary and pencil for taking notes, and for sketching compositions; Compressed charcoal stick; white pastel stick; charcoal pencil; white pastel pencil. **Optional** – pastels.
- A couple of containers for water (EG: old ice-cream tubs); masking tape.
- Paper towels essential and rags (I use an old towel to cover my surface).

- **Brushes**: your regular acrylic brushes, and at least one flat quarter inch Taklon and a Taklon liner brush; cheap wide bristle brush for binder medium application.

- **Palette** – must be large and flat, not watercolour palette with recesses; palette knife; sponge; a sponge roller is essential.

- **Medium**: Binder medium; clear painting medium; Spray varnish (I use Satin); Matt Spray (**optional** - used to protect your drawings etc for collaging); Art Spectrum Clear Pastel primer which is used to restore tooth to the surface for the animal drawing.

- **Collage materials**: Any thick and thin papers and fabrics:- Tissue paper and any other interesting papers that you wish to utilize that relate to your chosen animal motif, including printed napkins; paper doilies; ticket stubs; photocopied music and maps etc.

- **Optional - Stamps and stencils**, either manufactured or ones you have made yourself, including bubblewrap; leaves; sliced louffa; patterned objects etc.
- Reference photo of your animal. I will have some animal photos to share.
- **Optional** - Drawings (graphite and/or charcoal) that you have already done – if you want to use these in your collage you must bring along Mat Spray.

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2022 Art at the Top – Tutor TRICIA REUST – Materials List – Day 3

Monday Workshop – No. 31 – “Birds in Mixed Media”

Materials required for this workshop – Copyright Tricia Reust

Outline :

We will place a bird or birds over a collage and acrylic paint on canvas. Some design theory will be discussed, and some painting techniques covered will include glazing and dry brushing. We will discuss colour and shape choices for the bird’s environment (water/land etc). You may choose to draw the bird in charcoal instead of painting.

Materials requirements:

- **Canvas**, no smaller than 24 by 30 inches. This is a good opportunity to reuse an old canvas – paint a coat of white gesso over the old work.
- Your regular supply of **acrylic paints**, including some transparent colours (eg., Phthalo Turquoise, Red Gold, Quinacridone Magenta, Transparent Yellow etc). **Optional** – Black and White Atelier Free Flow for highlights and detail.
- Visual diary and pencil for taking notes, and for sketching compositions; **Optional** - Compressed charcoal stick; white pastel stick; charcoal pencil; white pastel pencil if you choose to draw instead of paint the bird.
- A couple of containers for water (EG: old ice-cream tubs); masking tape.
- **Brushes**: your regular acrylic brushes, and at least one flat quarter inch Taklon and a Taklon liner brush; cheap wide bristle brush for binder medium application.
- **Palette** – must be large and flat, not watercolour palette with recesses; palette knife; sponge; **a sponge roller is essential**.
- **Water spritzer**; cling wrap.
- **Mediums** : Binder medium; clear painting medium; Spray varnish (I use Satin); **Optional** - Matt Spray if you are using drawings etc for collaging); **Optional** - Art Spectrum Clear Pastel primer if you are going to be doing a drawing of the bird.
- **Paper towels essential** and rags (I use an old towel to cover my surface).
- **Collage materials** : Any thick and thin papers and fabrics:- Tissue paper and any other interesting papers that you wish to utilize (including printed napkins; paper doilies; ticket stubs; photocopied music and maps etc). I will have some bird photos to share.
- **Optional - Stamps and stencils**, either manufactured or ones you have made yourself, including bubblewrap; leaves; sliced louffa; patterned objects etc.
- Reference photos of birds. I will have some bird photos to share.
- **Optional** - Drawings (graphite and/or charcoal) that you have already done – if you want to use these in your collage you must bring along Mat Spray.

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2022 Art at the Top – Tutor Tricia Taylor – Materials List – Day 1

Saturday Workshop – No 9 – “Finding your Flow” – Seascapes 101

“Finding your Flow” – Seascapes 101.

The joy of the coast that we live near! How to let yourself go and find expression in painting the ocean.

Materials list:

Backing board with bulldog clips.

Standing Easel

Paper –

Art spectrum Colourfix

1/2 x sheet storm Blue (or A3 size)

1/2 sheet Terracotta (or A3 size)

Pastels:

Bring whatever you have. a 60 set with a variety tones in warm and cool colours would be a minimum.

You can also hire a set of pastels from me for \$10 per day. Just let me know so I can reserve it for you.

<https://www.taylorart.com.au/unison-pastel-sets.html>

Other items:

Kneadable eraser

Old paint brush to remove pastel.

A few old brushes around 1” to underpaint with the watercolour.

Apron (optional)

Disposable gloves (optional)

Willow charcoal.

Isocol rubbing alcohol if you have some. I will supply if you do not.

Reference – I will supply references. If you have a reference you would like to work on feel free to bring along. It is always good to work from your own memories.

If you have any questions just let me know. Looking forward to painting with you.

Tricia Taylor artist@taylotart.com.au – Mobile 0419 176 986

Please note: You are asked to bring a floor standing type easel to this workshop as well as a drop sheet as areas are carpeted. Thank you.



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2022 Art at the Top – Tutor Tricia Taylor – Materials List – Day 2

Sunday Workshop – No. 21 – ‘Splash & Dash the Why & How of Underpainting’

“Splash and Dash” – ‘The Why and How of Underpainting’

Growing in popularity, the joy of underpainting in watercolour and pastel joining their strengths and producing amazing effects. Learn how and more importantly why to use it. (Seascapes will be the main subject for this workshop)

Materials list:

*Backing board with bulldog clips.
Standing Easel*

Paper – Art spectrum Colourfix

full x sheet white or clear (or 3 sheets of A3.)

Plus, a set of watercolours. You can use mine if you do not have your own.

Pastels:

Bring whatever you have. A 60 set with a variety

Tones in warm and cool colours would be a minimum.

You can also hire a set of pastels from me for \$10 per day. Just let me know so I can reserve it for you.

<https://www.taylorart.com.au/unison-pastel-sets.html>

Other items –

Kneadable eraser

Old paint brush to remove pastel.

A few old brushes around 1” to underpaint with the watercolour.

Apron (optional)

Disposable gloves (optional)

Willow charcoal.

Isocol rubbing alcohol if you have some. I will supply if you do not.

Reference – I will supply references. If you have a reference you would like to work on feel free to bring along. It is always good to work from your own memories. If you have any questions just let me know.

Looking forward to painting with you.

Tricia Taylor

artist@taylotart.com.au – Mobile 0419 176 986

Please note: You are asked to bring **a floor standing type easel** to this workshop as well as a **drop sheet** as areas are carpeted. Thank you.



THE ART SCENE – will be bringing a range of art related products to Art at the Top.

If you require any of the items shown here for Tricia’s workshop you can contact The Art Scene and place your order.

Your items will be packaged and delivered to you at Art at the Top.

Phone 9807 6900 – Email - sales@artscene.com.au

Address – 912 Victoria Rd. West Ryde 2114

2022 Art at the Top – Tutor Julie Simmons – Materials List

Saturday Workshop – No. 10 – “Flowers and Landscape”

Sunday Workshop – No 22 – “Flowers and Waterscape”

Monday Workshop – No. 32 – “Landscape and Treescape”

Canvas

2 x 1meter x 1meter canvases – (*Canvas must be painted with Gesso before attending this workshop*)

Paint

Derivan Matisse Acrylic Structure Australian Colours 12ml - 12 Pack – available from Officeworks. (They are only small tubes but good for beginners – maybe buy two packs.) **Or**, check with **The Art Scene** to see if they have larger size (75ml) Derivan Matisse Acrylic Structure Australian Colours.

Derivan Matisse Titanium White

Brushes: your usual selection of bristle brushes – various sizes

Other items:

Large Palette

Standing Easel and drop sheet

One large container for water (old ice cream container is fine)

Paper towel or rags

Water spray bottle

And your normal painting gear

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2022 Art at the Top – Tutor CATHERINE HAMILTON – Materials List

Saturday Workshop – No. 11 – “Still Life”

Sunday Workshop – No. 23 – “Water and Reflections”

Monday Workshop – No. 33 – “Painting Skies”

Visual Diary / Notebook. Pencil/rubber
Acrylic paper pad (Art Spectrum) A4 or A3

Acrylic Paints

I use Primacryl by Schmincke, Golden acrylics or Matisse Structure.

Use a good quality acrylic paint which is artists quality

This is a list of the colours I use.

Ultramarine Blue

Pthalo Blue

Cerulean blue

Cadmium Red

Quin Magenta

Cadmium Yellow medium

Lemon yellow

Titanium White

Optional colours I also use Titan Buff by Golden, Australian Gum white, Transparent Australian Sienna and transparent red Oxide OR Primacryl Transparent Golden yellow and Brown Madder

Acrylic painting medium- I use Matisse Acrylic painting medium
Golden Glazing medium (Gloss or satin) **Optional used for glazes**

Acrylic based inks, good quality..

Aerocolour by Schmincke or Art Spectrum (Artists quality).

Other brands include Matisse inks or Amsterdam.

Basic colours must include;

Cyan (Pthalo)

Magenta

Yellow

White/opaque

Black

You can include others colours and I use the following available in Aerocolour:

Golden yellow Ochre

Madder Red

Indigo

Prussian Blue

Various brushes, please include a wide flat nylon brush (3 – 4 cm wide) your usual brushes are fine. If in doubt Taklon and nylon brushes are good I use flat brushes .

2 or-3 various palette knives medium size or larger

Small spray bottle for water

Rags

Chux cloth

Charcoal

Roll of glad wrap

Palette for mixing paints and inks (I use the disposable sheets by New wave). This is the preferred palette as once used you can tear off the sheet and start again. This avoids cleaning plastic plates etc.

Small **long** handled Sponge roller. These are the yellow handled long metal rollers with soft white sponge roller purchased from Bunnings paint department .

Apron.

Masking tape.

Palette Knives: 2/3 different ones. Choose from a range and the size needs to fit the size of painting small knives, small paintings. The palette knife comes in so many sizes and shape. The part of the knife closest to the handle is the heel and the tip the toe. You need to use all the angles, shapes and spread of the knife. A trowel shape, with a rounded heel. A longer flat trowel shape works well. A flat knife with a rounded or blunt toe.

Options on the substrate to work on for your compositions;

Heavy watercolour paper to work on (300-400gm) Good to coat with 2 layers of gesso before the workshop. Heavy weight oil painting or acrylic painting paper 300gm

OR stretched canvas or canvas Board size optional

Choose a canvas etc that will suit the subject you would like to work on A good size is approx 45 x 55 cm. Some oil or acrylic painting paper to test onto, you can buy A2 or A3 size pads by Art spectrum or Canson. This can be used for your paintings also.

Any queries call me 0419 519 760 or email me hamilton-arts@hotmail.c

Please note; As tables are at a premium during this weekend we ask students to please share your table with another student. Thanks very much.



THE ART SCENE – will be bringing a range of art related products to Art at the Top.

If you require any of the items shown here for Catherine's workshops

You can contact The Art Scene and place your order.

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2022 Art at the Top – Tutor CHRIS SEALE – Materials List

Saturday Workshop No. 12 – ‘Flannel Flowers (in pink or white)’

Paper:

1 Full Sheet Arches 300gm Cold Pressed Watercolour Paper.

Paints:

Winsor and Newton Artist’s Finity or Matisse Derivan

Titanium White, Ultramarine, Permanent Rose, Cadmium Yellow Medium, Cadmium Orange, Phthalo Green/Blue, Burnt Sienna, Black, plus Derivan Matisse “open medium 31” and a Binder varnish.

Brushes:

Taklon Liner Brush plus Size 10 round nylon watercolour brush, plus one flat nylon brush

Other items:

Water Spray Bottle – Water Container, Old Bankcard or Licence or Similar plastic card - Roll of Plastic Wrap – Tissues – Steel Backed Razor Blade with ‘holder’ - Sheet of Glass or Perspex for use as Palette.

Please note: You are asked to bring **a floor standing type easel** to this workshop as well as a **drop sheet** as areas are carpeted. Thank you.



THE ART SCENE – will be bringing a range of art related products to Art at the Top.

If you require any of the items shown here for Chris’s workshops you can contact The Art Scene and place your order.

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2022 Art at the Top – Tutor CHRIS SEALE – Materials List

Sunday Workshop No. 24 – ‘Blue Mountains Waterfall’

Paper:

1 Full Sheet Arches 300gm Cold Pressed Watercolour Paper.

Paints:

Winsor and Newton Artist’s Finity or Matisse Derivan

Titanium White, Phthalo Blue, Permanent Rose, Cadmium Yellow Medium, Cadmium Orange, Phthalo Green/Blue, Burnt Sienna, Black, plus Derivan Matisse “open medium” and a Binder varnish.

Brushes:

124 Taklon Liner Brush, plus one flat nylon brush

Other items:

Water Spray Bottle – Water Container, Old Bankcard or Licence or Similar plastic card - Roll of Plastic Wrap – Tissues – Steel Backed Razor Blade with ‘holder’ - Sheet of Glass or Perspex for use as Palette.

Please note: You are asked to bring ***a floor standing type easel*** to this workshop as well as a ***drop sheet*** as areas are carpeted. Thank you.



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2022 Art at the Top – Tutor CHRIS SEALE – Materials List

Monday Workshop No. 34 – ‘Homage to Monet’

Paper:

1 Full Sheet Arches 300gm Cold Pressed Watercolour Paper.

Paints:

Winsor and Newton Artist’s Finity or Matisse Derivan

Titanium White, Cadmium Yellow, Permanent Rose, Phthalo Blue/Green, Ultramarine, and Burnt Sienna.

Open medium and a Binder varnish.

Brushes:

Taklon Liner Brush plus one flat nylon brush

Other items:

Water Spray Bottle – Water Container, Old Bankcard or Licence or Similar plastic card - Roll of Plastic Wrap – Tissues – Steel Backed Razor Blade with ‘holder’ - Sheet of Glass or Perspex for use as Palette.

Please note: You are asked to bring a floor standing type easel to this workshop as well as a drop sheet as areas are carpeted. Thank you.



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