

Materials list for Workshop:

5 or more painting panels (see NOTES below for sizes)

8 oz. cold wax medium (I use Dorlands Wax Medium)

*****Please note, Dorland's wax medium will be supplied free of charge for
Whispering Woodlands workshop, no need to buy this**

Assortment of oil paints

4" soft rubber brayer (Speedball brand or Innovart from Dick Blick)

A couple of palette knives, trowel blade type

Clean cotton rags

Squeegee tool (see details)

Paper palette 12"x16" or larger (or roll of freezer paper and tape)

Solvent (please use a turpentine substitute such as TURPS in case of chemical sensitivities) The smallest container will do.

Brushes—just a few--old splayed or stiff ones are fine too

Optional but recommended:

A few paint sticks

Powdered graphite (small amount) or other powdered pigment

Gloves or protective cream for hands

Metallic paints, powders or paint sticks

Small pieces of mat board, sponges, a small whisk broom or dish scrubber, anything that you think might make interesting texture

Removable painter's tape--for edges of your panels (the blue stuff, wide enough to cover your edges.)

Wax paper to wrap paintings in at the end of the class

Non-material materials:

I ask that you have an idea for a motif to work with—a symbol, or image that has meaning for you-- especially if you are new to abstraction. We won't be using these references in a direct or literal way but they can serve as jumping off points and to keep you grounded as you learn many new techniques..

Also, please bring some examples of your current work—actual work is great if you can easily transport it, otherwise some good photos, or if you have a website we can view that together.

I'll bring some books and other resources about abstraction and abstract painters for browsing—feel free to add to the pile if you have something to share.

A laptop if you have it may come in handy.

To get some ideas about using oil and wax, please visit/join this website:

<http://oilandwax.ning.com>

NOTES on choosing materials:

Painting panels—I recommend Ampersand brand gessobord (either museum series or the less expensive artist panel—but note that the museum series boards have a smoother surface which is nice.)

Claybord: this is an alternative to gessobord (also made by Ampersand.) The initial layers you apply will dry much faster than they will on gessobord, which is good in the workshop setting. I recommend buying several panels each of claybord and gessobord, so you can decide which you like better. Claybord has a very smooth surface.

If other brand or home made —should have several coats of gesso applied over archival quality hardboard and some type of cradle on the back

Sizes: The workshop is set up so that you work at your own pace. If you tend to work rapidly you will want to get larger sized panels or more than 5. You won't finish all of them during the workshop, but you'll have time to get a good start. If you work slowly you can get smaller and fewer panels.

If you wish to eventually bolt panels together (as I do in my work) you will want deep cradled panels. (2" deep)

If traveling by plane, the flat panels will be easier to transport--

oil paints:

Bring a dozen or more of your favorite paints—include transparent, opaque, dark, light, warm, cool colors. I can suggest some beautiful transparent colors such as Sennelier Chinese Orange or Antique Red, any brand or shade of quinacradone color, Rembrandt Transparent White, Transparent Iron Oxide made by several companies, Italian Pink by Williamsburg. A metallic color such as Rembrandt Deep Gold or Copper is nice too. If you are new to oils, bring some basic colors and a few of the suggested colors above.

If you are new to oils and need a starter set: Soho Urban Oils from Jerry's Artarama (www.jerrysartarama.com) are an excellent value—you can get a set of 24 colors for around \$30 and individual tubes are also available at very reasonable prices.

palette knives

get the kind with a trowel (offset) blade, not the flat ones. Choose a couple of different shapes, long and thin, or short and triangular. It's good to have one with a long blade... 7" or so. For this size, a cake icing spatula will do nicely and will be cheaper than one from the art supply store. I have a Wilton brand one that cost about \$8.

Squeegee or colour shaper

can be something from the hardware store or dollar store, though the quality and suitability of these varies a lot. The small ones used for car windshields are usually OK. I have an Oxo brand shower squeegee that has held up very well, 4" blade.

I do not recommend the kind of squeegees used for silk screening, too stiff and wide.

There are also artist tools that are great called Color Shapers. They are pricey but last much longer. If you get one of these choose a wide blade (3")-- the light grey (firm) ones with the flat (not curved) edge. Available from www.wetpaintart.com

An *excellent* low-cost alternative to the color shaper tool is a Wilton (brand) Dough Scraper—silicon blade—available from amazon.com or baking supply stores that carry Wilton products. Be sure to get one with a silicon, not metal blade.

Optional but recommended:

paint sticks

oil paint in stick form (*not* oil pastels.) R and F brand are very soft and buttery, the Sennelier and Oil Bar brands are more dense. Just get a few colors that appeal to you, perhaps a few of R and F and a few of a denser brand. I do not recommend Shiva brand.

blue tape

another item from the hardware store—get the right size for the cradles of your panels—you can tape these ahead of class time. Regular masking tape also works, it is just harder to remove. Also you can skip this if you are an exceptionally neat person—its purpose is to keep the sides of your panels clean while you work.

Gloves or barrier cream, or good hand cleaner

also unless you are a very neat person...these techniques tend to get paint on your hands.

metallic colors

it is nice to have something metallic to work with, whether tube paint, stick, powder or in leaf form. I avoided using these for years not wanting my work to be flashy looking, but have discovered that they can be used in subtle ways in the layering techniques I will be teaching.