

PD1057 SUPPLY LIST



P.O. Box 304
3900 County F
Fish Creek, WI 54212
920.868.3455
www.peninsulaartschool.com

Contemporary Abstractions

Rebecca Crowell

October 18-20, 2010

9am to 4pm

Materials for 3-day Workshop

list is followed by detailed descriptions—please contact me with any questions (crowellart@yahoo.com)

- 7-8 or more painting panels (see notes below for sizes and descriptions)
- cold wax medium (I use Dorlands Wax Medium)
- ****please note, one gallon of Dorlands wax will be supplied free of charge for use of the whole class. Purchasing an additional 8 oz. will assure you of plenty of wax.**
- assortment of oil paints
- 4" soft rubber brayer
- a couple of palette knives, trowel blade type
- clean cotton rags
- squeegee or wide blade Color Shaper (see details)
- paper palette 12"x16" or larger, or roll of freezer paper
- solvent-- the smallest container will do. Best to use Gamsol.
- brushes—just a few--old splayed or stiff ones are fine too

Optional but recommended:

- a few paint sticks
- powdered graphite
- 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—nothing fancy or expensive, they will get paint on them
- wax paper for layering between wet panels to transport home
- removable painter's tape--for edges of your panels (the blue stuff, wide enough to cover your edges.)

Non-material materials:

I ask that you come with a motif in mind 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.

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.

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—

Ampersand brand gessobord (either museum series or the less expensive artist panel—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, and the surface is very smooth.

I recommend buying several panels each of claybord and gessobord, so you can decide which you like better.



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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 6. You probably won't finish all of them during the workshop, but you'll have time to get a good start. If you work slowly, adjust accordingly but bring at least 6 mid-sized (12x12 or so) panels.

If you wish to eventually bolt panels together in a multiple panel arrangement (as I do in my work) you will want deep cradled panels. (2" deep) Otherwise, flat or narrow cradles are fine.

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. Beyond a basic palette of colors, I can suggest some beautiful transparent colors such as Sennelier Chinese Orange, Williamsburg alizarin orange, or Sennelier Antique Red, any brand or shade of quinacradone color (many are available from the Daniel Smith company), and Rembrandt Transparent White. A metallic color such as Rembrandt Deep Gold or Copper or Gambler Rich Gold is nice too.

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. There is a Wilton brand one that cost about \$8.

Squeegee

You need something to push/pull paint across the surface of the panel.

Choices:

A Colour Shaper tool. They are pricey but last a long time and work very well. If you get one of these choose a wide (3") blade, the light grey (firm) ones with the flat (not curved) edge. Available from www.wetpaintart.com

An *excellent* low-cost choice is a Wilton (brand) Dough Scraper—silicon blade—available from www.amazon.com, baking supply stores that carry Wilton products, and other online sources. Just be sure to get a silicon, not a metal blade. I recommend this tool very highly.

Small inexpensive squeegees used for car windshields are sometimes OK, but quality can vary. I do not recommend the kind of squeegee used for silk screening, too stiff and wide.

Brayer

You need something to roll paint--

I recommend a Speedball brand soft brayer, 4" size.

Also Inovart brand soft brayer from Dick Blick. They are fine for the workshop but do not hold up as well as the Speedball ones over time.

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



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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, 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.

Notes for Oil Painters 2010

Peninsula School of Art is a turpentine-free zone. We require the use of Gamsol Odorless Mineral Spirits (Gamblin brand)

- The Artists Guild www.artistsguildonline.com 920-743-9900
- Dick Blick: #B00456-1032 www.dickblick.com 800-447-8192
- Cheap Joes #GA00092 www.cheapjoes.com 800-227-2788
- Jerry's Art-a-rama: #62364 www.jerrysartarama.com 800-827-8478

When using oil paints, solvents, mediums, or other flammables in the studios, you must dispose of any used rags or towels in the Red Fire-Proof Canisters. Do not dispose of your used solvents in these canisters. If the canister is full, please alert the staff and we will empty it.

We do not have facilities to dispose of your used solvents or mediums. **Please bring 2 lidded containers to bring your used solvents and mediums home with you.** DO NOT pour these down the sinks.

If you are traveling by airplane, please contact the staff by phone (920-868-3455) or email (staff@peninsulaartschool.com) about other arrangement for your solvents.