

Sara Post SUPPLY LIST: OIL AND COLD WAX PAINTING

SKETCHBOOK OR SKETCH PAPERS AND DRAWING MATERIALS

Your choice on both of these—I often use Visual Journal Sketchbooks. They have good quality paper that can stand up to a lot of experimentation—watercolor or mixed media paper, two sizes available. <https://www.dickblick.com/products/strathmore-mixed-media-visual-journals/>

SUPPORTS: A word on supports: i use Arches oil paper for much of my painting. It comes in large 22x30" sheets and 4x6 'rolls as well as the two useful 9x12" and 12x16" pad sizes. In my experience, working on paper encourages risk and experimentation. It's also easier to store. Attaching paper to cradled board for work that you want to exhibit, but prefer not to frame is not difficult. I will demonstrate glueing paper to a cradled board in this workshop. Because it's so useful, I'd like everyone to bring at least one Arches Oil Paper pad.

ARCHES OIL PAPER: 1-2 pads—12 sheets—9x12" or 12x16"

optional 5-6 WOOD CRADLED BOARDS 8X8" OR 9x12" OR 12X12" —cradle width your choice. Cradled boards need to be prepared with gesso.

Supports should be all one size if possible, since we will discuss working in a series, developing an idea.

OIL PAINTS:

If you are coming from a distance, you may want to consider the use of a limited palette.
All oil tubes are regular sized with the exception of titanium white. A large tube of white is very useful.

Bring around 12 (or a few more) of your favorite oil paints. Here are two basic palettes with suggested extras.

Zorn Palette (expanded)

titanium white (large tube)

ivory black

cadmium red medium

yellow ochre (or gold ochre if you are purchasing Gamblin)

viridian green

cerulean blue (or cerulean blue hue)

OR

Basic oil palette:

titanium white (large tube)

ivory black

cad red medium

cad yellow light

ultramarine blue

viridian or permanent green light

Optional colors (choose 4-6 or bring what you already have):

Sennelier indigo blue

Sennelier warm gray

Indian yellow

sap green

quinacridone reds

Gamblin brown pink

Sennelier Chinese orange

Dioxaine purple

sepia

transparent earth colors

Payne's gray

When choosing colors, check that your paints include both opaque and transparent colors and that you have a range of dark/light, and warm/cool colors.

Tip for flying with oil paints: *place in large zip-lock bag or plastic box on top of other items in your checked luggage, and label "Artist Pigments (made with vegetable oil)" Once in a great while tubes will burst due to air pressure so if you are concerned about that, wrap each tube individually before placing in the larger bag or box.*
(advice from Gamblin)

PIGMENT STICKS AND DRAWING OILS

I will bring a limited donation of pigment sticks from R&F—opaque and translucent colors. These are for trying out with your work. If most of your work is with pigment sticks, you should also bring your own. Drawing oils are a new material from R&F. They have a higher wax : linseed oil and pigment ratio than pigment sticks and are smaller. I used them in a recent and really enjoy using them. I have requested some samples for our class. If you have any, please bring them.

ART GRAF a minimum of one black art graf tailor's square Sets are also available, the most useful being the set of three black, gray and white.

<https://www.dickblick.com/products/artgraf-viarco-pigmented-tailor-chalks/>

COLD WAX MEDIUM —your preference Gamblin or Dorland's

ORDERLESS MINERAL SPIRITS: Gamsol is a good solvent, and there are others—your choice

BRAYERS: One 4" sort brayer or one 4", one 2"—Speedball is fine

https://www.dickblick.com/products/speedball-soft-rubber-brayers/?gad_source=1&gad_campaignid=877323282&gbraid=0AAAAAD wX EzfkkgLW QGdqmFrLjmdjIXW&gclid=Cj0KCQjwvajDBhCNARIsAEE29WqGWLPSmy vB283ds cKN wQ1CJuviaSv0TEpSlsgdEWCEmZVzs6Qh0aAmRLEALw wcB or SP Create, designed especially for cold wax painting <https://coldwaxacademy.com/brayers/>

SQUEEGEE: Messermeister bowl scraper comes in a set of 2—both sizes are very useful

Messermeister silicon bowl scraper set of 2 available on Amazon:

https://www.amazon.com/dp/B0BFJNJ92C?ref=nb_sb_ss_w_as-reorder-t1_k1_1_13&camp=&crd=201TPI293CJDZ&=&sprefix=messermeister

BRUSHES:

Chip brushes (hardware store) 1-2 small, 1 medium

Foam brushes (hardware store) 1-2 small, 1 medium

2 assorted small inexpensive flats or brights for solvent removal techniques and pigment stick detailing

PALETTE PAPER:

Disposable palette no smaller than 12x16" <https://www.dickblick.com/items/blink-palette-paper-pad-12-x-16-50-sheets>

PAPER TOWELS

I like blue automotive towels for oil painting, but ordinary kitchen towels are OK.

PROTECTIVE GLOVES OR CREAM some sort of hand protection is essential

APRON OR PAINT CLOTHES

WAXED PAPER for transporting wet paintings home

OPTIONAL / MATERIALS YOU MAY WANT FOR SPECIAL PROJECTS:

OLD WORK for painting over, revitalizing, to use as a base for new work

COLLAGE MATERIALS for working with collage base for cold wax paintings—these include thin painted or monotype papers, old drawings on thin paper, scissors, and Liquitex acrylic matte varnish. I will demonstrate collage bases for cold wax painting.

PAINTER'S TAPE: optional (blue tape or other) for taping the edges of cradled boards, if you choose to use them or for taping off edges of paper if you prefer a margin

ASSORTED COLORED PENCILS for sketchbook and for drawing into cold wax painting

SMALL WATERCOLOR SET useful for sketchbooks drawings

SAND OR MARBLE DUST for texture, thickening

OBJECTS/TISSUE PAPER TO PRESS INTO OIL AND WAX FOR TEXTURE

ANY BELOVED TOOL OR MATERIALS THAT DOESN'T APPEAR ON THIS LIST