

## Materials list and notes

### **Paper**

I strongly recommend using a good quality rag (100% cotton) paper, such as Arches, Lanaquarelle, Richeson or Saunders. Student grade paper, such as Strathmore or Canson, will slow your progress considerably. It costs less, but it represents a false economy. 140 lb. is heavy enough (90 lb. buckles). Cold pressed is most forgiving, but hot pressed or rough will be fine, if you are used to them.

We will work on ¼ sheets (15 x 11”), mostly. I recommend having two lightweight boards. That way you’ll have two surfaces available, which allows you to begin a second while you wait for the first to dry. Watercolor blocks are fine, but I don’t trust pads, even if they look like good paper.

**For workshops, plan on at least 4 quarter sheets per day.** Some people use far less in a day, but better to have more than enough, and I’ll be encouraging you to take big risks.

### **USE GOOD PAINT!**

Check the light-fastness rating on the tube when selecting your colors. #1 or #2 means the colors endure over time and exposure to light. Daniel Smith makes fine paint. It’s a bit grainier than Schminke, or Winsor & Newton, but it is less expensive. M. Graham paint is lovely, and a very good price, but most of the colors stay a bit fluid in the palette, making it difficult to transport without dribbling colors all over each other. A hair dryer can help form a skin over them.

**Palette:** In general, it’s a good idea to have two (or more) reds, yellows, blues, and greens – many painters like to have a warm and a cool of each color - plus a brown and a violet. The intense, transparent colors (quinacridones, alizarin crimson, phthalo green, phthalo blue) are very useful for mixing, even if you don’t see them much in nature. Earthier tones depend more on the locale. Here is a palette that works well for me. You may want to start with fewer colors, in which case the 4 starred colors are essential.

New gamboge

Naples yellow

Quinacridone gold\*

Hansa yellow light\*

Nickel azo yellow

A transparent, true red\*, such as Quinacridone red, anthraquinoid red or permanent red

Pyrol orange (or Cadmium orange, or Perinone orange)

Transparent Pyrol Orange (different from Pyrol orange!)

Permanent Alizarin crimson

Sap green

Phthalo green

Green gold (azo green)

Phthalo blue\* (for Mexico, choose green shade, so you can make a good turquoise)

Cobalt blue

Ultramarine

Carbazole violet (Dioxazine)

Lavender

Burnt Sienna (I especially like DaVinci B.S. deep)

### **Brushes**

o Part of the emphasis of the class involves keeping your paintings simple, so you won't need tiny brushes. Well, maybe one, like a rigger, for making lines.

1 3 flats, 1/2", 1" and 1 1/2" (mine have slanted, "chisel" tips)

2 rounds, roughly 1/4 inch and 3/4" (Size numbers are not very useful guides. One manufacturer calls a brush #30, another calls the same size brush a #50)

Expensive sable brushes are delightful, but synthetic fiber is just fine. If a brush doesn't depress easily it's too stiff to be responsive. If it stays bent when you relax the pressure it's too soft to be responsive. It should snap back to the original point or edge.

## **Miscellaneous**

Lightweight board (masonite or gatorboard. The newer type of political yard signs work very well). 16" x 24", if it fits in your pack. If not, 12 x 16 will accommodate a quarter sheet well.

Artist's tape or masking tape (blue painter's tape is okay, if the color doesn't distract you).

The artist's tape can stay on the paper forever, but masking tape should be removed the same day it goes on.

Water container for dipping brushes (yogurt containers work), plus water supply (1/2 gallon or larger)

Clean sponge or mop brush, for wetting large areas

Large palette (11" x 15" or so with large mixing areas, such as Masterson, Richeson or Robert E. Wood)

Utility knife (not essential)

Hat with brim

Whatever furniture makes you comfortable, such as stool, easel, TV tray, parasol, etc. . I use a stool some days and an easel others. The easel comes from Plein Air Pro

Sunscreen and insect repellent

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## **Workshop notes:**

**All the gear has to fit into some kind of lightweight carryall. Plan for a day of moving from one site to another with everything in hand, or on your back. Rigs with wheels are usually fine, as long as the wheels are big enough to handle the terrain. The fewer separate items you haul, the better for transitions.**

**If you are traveling by air, it is a good idea to divide your paint, paper and brushes so you have some in carry-on and some in checked baggage. That way, if one gets lost or confiscated you can still paint.**