

Workshop Supply List

Pastels- I assume at this time that you have worked in pastel before and therefore have a collection. If not, let me say that for this workshop you should have a set of not less than fifty colors. They should be housed in some sort of box so that they can be easily transported. This does not need to be a store bought set; it can be colors selected individually over time or specifically for this class. Just be certain that you have a fairly wide range of colors and values.

For instance, secondary colors (green, orange, violet) can be derived from primary colors (red, yellow, blue) but not if you have only one kind of the primary. You cannot, as an example, make a brilliant violet if you mix a cadmium red and a cobalt or cerulean blue. Here is a partial list of colors you may wish to include in your palette (warm through cool):

Reds- Cadmium light and dark, Alizarin Crimson.

Blues- Cerulean, Thalo, Cobalt, Ultramarine.

Yellows- Cadmium light and dark, lemon or zinc.

Greens- Cadmium, Permanent, Viridian or Thalo.

Oranges- Cadmium.

Violets- Cobalt, Ultramarine.

Earths- Ochre, sienna, umber.

I should also say that while there are many brands available to the artist, locally Rembrandt and Winsor & Newton pastels are most prevalently stocked. If you have a Pat Catan's/Prizm around you, they carry Sennelier pastels; since they closing, prices are very inexpensive. This is an extremely good brand; the colors are bright and consistent, the ranges extensive.

Additionally, you may find small (about 50 count) sets available at fine art materials stores if convenient to you. Your choice.

Papers- For years I worked on Canson paper toned in grays and browns. That paper has a coarsely textured surface on one side and a smoother (but not hot-pressed) one on the other. Recently, however, I switched to heavier white papers such as Arches, Rives and Somerset. Papers you choose should be 100% rag and acid-free as a rule. When sketching in the field and exposed to the elements, paper is best kept in a spiral pad, a binder of some kind or held down to a board with clips. A drawing board can be used if there is not enough support from the pad. Paper size should be between 9" x 12" and 14" x 18". Remember: it is best to travel as light as possible when sketching outside.

Fixatives- Pastels should be fixed at some point in the progress of the work. I recommend a good workable fix such Weber Blue Label or Rowney fixative. Avoid Blair or Grumbacher fixes: they destroy all semblance of color and are really recommended for black and white work. Bad fixatives can do more harm than good.

Additional supplies-

Charcoal pencils

Folding stool or lightweight lawn chair (recommended)

Hat or cap (to keep the sun out of your eyes)

Sun block and insect repellent

Dress comfortably according to the weather. You may also be walking some distance to get to your drawing site.

Final words- This workshop is intended to provide you with insights into drawing from nature and to "seeing" color and form more clearly. There are no special "tricks", techniques or methods that I wish to impart to you. I only want to give you the opportunity to work directly from life and to explore light and color. For some of you this may seem an exasperating experience. But given time and attention, I hope that you will come out the richer with an appreciation for the medium.