

Material List for Scottsdale Artist School “From Field to Studio” Workshop

Paint Colors

The following eight paint colors are essential. They will allow you to mix almost every color you can see. Thomas will talk a lot about color and use this palette every day. Please be sure to purchase artist-grade oil paint because student-grade paint contains less pigment and causes frustration. Any brand is fine as long as it is artist-grade. Mixing different brands of paint is okay.

Cerulean Blue HUE or Manganese Blue HUE
French Ultramarine Blue
Alizarin Crimson or Alizarin Crimson Permanent
Cadmium Red Medium or Cadmium Red Light
Cadmium Yellow Medium
Cadmium Yellow Light or Cadmium Lemon
Veridian or Emerald Green
Titanium White or Titanium/Zinc White

Note: Your blacks will be mixed from the colors listed above.

Optional: Colors that can also be helpful when painting outdoors

Yellow ochre or Indian Yellow
Burnt Sienna or Iron Oxide Red
Raw Umber

Outdoor Portable Easel:

A portable easel (with tripod, if needed) is essential. Please confirm the one you bring is sturdy and you can set it up and take it down. Thomas either owns or has tested the following options.

OpenBox M	Highly recommended
The Strada	Highly recommended
Alla Prima Pochade	Highly recommended
Easy-L	Recommended
Julian French Easel	Recommended
Soltek	Okay. But the legs can fail in the field.
Guerilla Pochade Box	Okay. If you already have one it will work

Note: If the easel is new to you, get to know it well before you come to the workshop. Practice setting it up and taking it down. The instructor cannot take time away from the rest of the class to help you with your easel.

Brushes

Bring a wide range of brushes in good condition. Include some rounds, flats, and filberts. Thomas typically paints with both stiff and soft hair brushes. Brush sizes should range from 1/8 to 1.5 inches as measured across the metal ferrel.

Spill-proof Container And Odorless Mineral Spirits:

1. Your solvent container can be as simple as an clean empty plastic mayonnaise jar with a tight fitting lid. Or, you can purchase a Holbein Metal Brush Washer like the one found here:

<http://www.dickblick.com/products/holbein-metal-brush-washers>

Note: If you purchase a different brand confirm the gasket in the lid is made out of black rubber. It should not be white or clear. OMS will cause a white or clear gasket to leak immediately.

2. In addition, bring a second reservoir of equal size. (Again, a plastic mayonnaise jar is fine). You will pour your used OMS into it at the end of the day so the paint can settle out overnight. You will then pour off and paint with the clarified solvent the next day.

3. One Quart of Gamsol, the only solvent permitted in the SAS studio space.

Palette Knife to Mix Paint

Bring a metal palette knife with an off-set handle. (see right) The best knife is about 3 inches in length, wedge-shaped, and about 1 inch across at the base. You will use this knife to mix and apply paint, scrape your painting, and clean your palette.



Cotton Rags or Paper Towels and small plastic bags for trash

At least two rolls of paper towels or a bag of cotton rags. High quality paper towels perform better than any recycled products. But rags are even better.

Painting & Drawing Supports

For Day 1 & 2: When we paint *en plein air* in the Tonto Forest:

1. One medium sized sketch pad with soft vine charcoal and a kneadable eraser.

2. Five to six artist-grade canvas/linen panels or gessoed masonite. Sized between 8 x 10 and 11 x 14 inches. Give the canvases an extra couple of coats of gesso if you think it is needed.

3. Bring a digital camera or smartphone capable of shooting high-quality photos if you want to gather photo references

For Day 4 and 5: When we paint large in the SAS studio:

1. Bring a large panel or stretched canvas between 16 x 20 and 24 x 30. Choose a size you will feel comfortable completing over two days. If you go large be willing to throw down a **LOT** of paint. If your canvas seems unduly rough, prime it two times with acrylic gesso or the oil paint will sink into the surface like a sponge.

2. Bring a Large Mixing Palette – To paint large, you need a large area to mix your paint on. If you wish, purchase a LARGE hand-held palette that has a surface area of no less than 16 by 20 inches or so. Even larger is better. If you prefer to rest your palette on a SAS studio taboret then purchase a 16 x 24 inch piece of untempered masonite and seal it one side with three coats of water-based polyurathane. The seal will prevent the oil in your paint from being sucked into the masonite and you will have an excellent surface to mix your colors on.

3. If you wish to refer to your digital photos bring a self-powered laptop or tablet to display them on. We will provide sculpture stand for you to set them on as you paint. Be aware that you may get paint on them accidentally. Please, no cords as they will become a tripping hazard.

Wet Painting Carrier:

On Day 1 and 2 You will be transporting wet paintings around so a carrier is helpful. If you paint on a standard sized panel then finding a matching wet panel carrier is easy. If you prefer less expense, a couple of a pizza boxes will work too.

Optional Outdoor Items:

SPF sun block, bug repellent

Painting Umbrella

A View Finder for cropping and composing. However, Thomas doesn't used-car them.

Baby Wipes to remove paint from your hands and other surfaces.

On Day 1 and 2, bring a Lunch, plus Extra Food and Water

Important:

If you have any allergies to bee or wasp stings you must provide your instructor with a current EpiPen™ while we are in the field painting. If you have any other significant health concern please inform your instructor. Any information you provide will be kept confidential. Your safety is our first concern.

Some Additional Suggestions:

Bring only what you need to paint outdoors on day 1 and 2. The less stuff you carry the easier it will be to move around. Test pack your equipment before this workshop to confirm how manageable it is. Eliminate any unessential item as you will be responsible for carrying it yourself. But come fully prepared with the items on this list so you can get the most out of this workshop.

If your easel is new to you practice setting it up several times. Get to know how it works. Adjust the height up and down, put a panel or canvas on it, tilt it forward and back. Pick it up and move it around. Then tear it down and pack it up. Your instructor will not assist you in setting your easel up because it takes time away from teaching rest of the class.

A wood or medium gray palette is best for judging your color mixtures. Ideally your outdoor palette should have a mixing area of about 12 x 16 inches, and more is better. **NO PAPER PALETTES PLEASE.** They become a problem if the wind blows up and are cumbersome to transport. A palette that can be enclosed or covered while wet paint is on it is preferred. If needed, Saran Wrap can be used to cover a wet hand-held palette.

A variety of brushes will add life to your paintings. Purchase a few new brushes if necessary. Do not bring old or crusty worn out brushes. Vary the size.

Expect to produce multiple paintings each day on Day 1 and 2. If this concerns you don't worry as you will have help from the instructor. So bring enough panels or canvases to produce 2 to 3 studies a day. Small sizes are best for capturing your subject quickly. You will have two to three hours at most for each painting.

Wear a hat with a broad brim, preferably with a dark underside. Baseball caps leave your ears and neck exposed to the strength of the sun.

Wear neutral colored clothing. Bright colors will reflect unwanted color into your painting.

And finally...

If you have any questions about the items on this list please ask. The more prepared you are the better your workshop experience will be.

I can be reached at thomas@thomaskitts.com

regards,

Thomas Jefferson Kitts