

Supply List: Pastel Landscape (Multi-Day)

Pastels

Basically, you will need enough pastels to cover the six basic colours (the primaries: red, blue, yellow; and the secondaries: orange, green, violet) with both a cool and a warm version of each, and with five steps of value for each (dark to light). You will also need a variety of neutrals (greys and browns.) I recommend the following.

- **Hard pastels:** Any hard pastel will do, but I prefer Faber-Castell's Polychromos pastels (120-piece set). (The 96-piece Prismacolor NuPastels or 72-piece Cretacolor Pastel Carré set are good second options.)
- **Soft pastels:** Any soft pastel will do, but I prefer Mount Vision pastels. I have the 50-piece workshop set, the 25-piece plein air supplement and the 25-piece workshop supplement. Basically, have a good selection of soft pastels. Sennelier, Schmincke and Unison are some examples.

Paper

Although I sometimes apply pastel to my surface dry, I also use a technique that involves applying a wash of either alcohol or Turpenoid. You will need a paper that will stand up to an application of liquid. The only commercial papers that do this are Wallis Sanded Paper and Art Spectrum paper. I prefer the Wallis Sanded Paper because it has a finer, more consistent tooth.

- **Wallis Professional Grade Sanded Paper** (or Art Spectrum Colourfix) in a size convenient for working on outdoors. I will be working in a 9x12 size. I recommend 9x12 or smaller, which will allow you to finish a painting in one session. Plan on doing 2 paintings a day for full-day workshops, 1 painting for half-days. The paper is available in both white and Belgan Mist (or, for the Art Spectrum, paper, pick a mid-grey, such as Elephant.) I will use both colours. I use white for the wash technique and the grey for the dry technique.

Canadian Students: Wallack's in Ottawa now has both the Wallis paper and sets of the NuPastels.

Equipment

- **Outdoor easel.** I use a Heilman Designs Backpack Pastel Box for my pastels with the optional easel and tripod. A French easel (either full- or half-box) or any other type will work, but it should be portable and lightweight and above all **stable**.
- **Umbrella** - not necessary, but helpful in intense sunlight. (It's not for you but for your palette and paper!)
- **Stool** - again, not necessary, but good for comfort. If you must sit to paint, I strongly suggest a camp stool or collapsible chair, since not all locations have picnic tables.

Miscellaneous:

- **Backboard** for painting on (a Masonite drawing board or a sheet of foamboard work)
- **Masking tape** for attaching paper to board
- **Small sketchbook and pencil** for making quick thumbnail sketches.
- **Viewfinder, gray scale and pocket color wheel.** (All available from www.pochade.com.)
- **Gamsol Odorless Mineral Spirits, Turpenoid** or rubbing alcohol. (Note: Do **NOT** get Turpenoid Natural. It is made from citrus oil, which will not dry. Get only Turpenoid Regular.)
- **Old bristle brush** (1/2" to 1"). Short and stubby and CHEAP. (Don't bring your good oil painting brushes!)
- **Hat, sunblock and water bottle** for working outdoors (and maybe bug dope!)
- **"Baby Wipes"** for cleaning fingers. Most locations will not have running water.
- **Appropriate clothing and footwear.** Some locations may be cool, and sandals may be an inconvenience if footing isn't the best.
- **Photos to work from.** In the event of inclement weather -- rain, excessive wind, snow, etc. -- we may work in the studio from photos (or, more preferably, from a still life.)

Michael Chesley Johnson MPAC PSA PSNM

U.S. Mailing Address: Canadian Address:

PO Box 454 822 Route 774

Lubec ME 04652 Welshpool NB E5E 1A6

mcj@sff.net • www.MichaelChesleyJohnson.com • 575-267-2450

- **Lunch.** Bring a bag lunch, because if we're out in the field, we may not have dining facilities or a deli nearby.

Keep in mind that this is mostly a plein air workshop! What this means is:

- **Everything should be portable.** You should be able to carry everything in ONE trip.
- **Think ahead to what you might need in the field,** such as drinking water, snacks, baby wipes for your hands, sun hat, sunblock, etc. But remember -- you still have to carry whatever you bring in ONE trip. (Most likely, we'll be walking very little distance from the car, but you never know!)
- **Try to have a system for carrying and using pastels,** as they can be cumbersome in the field.
- **Restrooms may not be immediately available.** The nature of plein air requires a certain amount of flexibility on the part of both instructor and student, and although we will try to find locations that have restrooms, you may have to use the facilities the Great Outdoors provides.
- **Be flexible!** Some locations may be better at certain times than others depending on weather and time of day. Be prepared to carpool, as some locations may not have parking for everyone.

Suggested Reading

My books, **Backpacker Painting: Outdoors with Oil & Pastel** and **Through a Painter's Brush: A Year on Campobello Island**, have lots of information plus demonstrations. (Order from my website, www.MichaelChesleyJohnson.com.)

The "Bibles" of Outdoor Painting:

Guide to Landscape Painting by John F. Carlson.

Composition of Outdoor Painting by Edgar Payne.

Solid Books on Painting, Plein air or Studio, Oil or Pastel:

Landscape Painting In and Out by Kevin Macpherson.

Gruppe on Painting, Brushwork, Gruppe on Color by Emile Gruppe.

Painting the Landscape in Pastel by Albert Handell & Anita Louise West

Plein Air Painting in Watercolor & Oil by Frank LaLumia

Capturing Light in Oils by Paul Strisik.

Problem Solving for Oil Painters by Gregg Kreutz.

Painting the Impressionist Landscape by Lois Griffel.

Color and Beyond by Ann Templeton & Eugene Mendonsa