

“McKinley” Dual Supply List

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PASTEL SUPPLY LIST

PASTELS:

The largest set of soft pastels you can afford. Richard uses an assortment of **GREAT AMERICAN** or **SCHMINCKE**, supplemented with **SENNELIER**, **UNISON**, and **MOUNT VISION**. These are soft and facilitate his technique. For Harder Pastels he uses **GIRAULT**, **CRETACOLOR** and **REMBRANDT**.

NO OIL PASTELS.

Prepare your pastels for painting by breaking the full stick into thirds. Arrange them by color family and value. The February 2009 issue of the Pastel Journal's "Pastel Pointers" column is devoted to palettes. Additional information can be found on the "Pastel Pointers" blog dated August 6, 2007: <http://pastelpointersblog.artistsnetwork.com>

Richard's pastel palette is a briefcase style box with lids for transport. For fieldwork he recommends: **Dakota Art Pastels** Universal Travel Compact, 888-345-0067 <http://www.dakotapastels.com>
Heilman Designs Small Backpack or Regular Box, 530-778-3080 www.heilmandesigns.com

PAPERS:

WALLIS Paper. Use the white museum or professional grade Wallis Paper and the Belgium mist professional grade, cut to size. A full sheet is 24x36 in size 1/4 and 1/8 sheets work well. If you plan on doing under-painting techniques, which will be demonstrated in the workshop, use the white Wallis paper. Richard uses more of the white than the gray. It is recommended to have it mounted in advance. Richard's paper is archivally mounted to 4-ply museum board, leaving a small boarder all around. Sheets of tracing paper or glassine may be used to protect the surface. Check the Pastel Pointers blog entry: Jan 14 and 21, 2008: <http://pastelpointersblog.artistsnetwork.com> for more information.

Packets of mounted paper can be ordered from:

Central Art Supply 1-800-863-1444 or **Dakota Art Pastels** 1-888-345-0067 www.dakotapastels.com

Other suitable surfaces are: **Uart** (400 or 500 grit), Ampersand **Pastelbord** (white or sand), Art Spectrum **Colourfix Board** (white, natural, or soft umber), or homemade grit surfaces.

SUPPORT:

A smooth drawing board or surface to attach the paper to, MASONITE hardboard or GATOR-BOARD works well.

EASEL:

Field Easel to hold drawing board and pastels. A folding Table and folding A-frame easel are fine. Richard uses a French Easel; the extended drawer holds his Heilman pastel case. A half French Easel will work fine with a smaller pastel case. For a tripod mounted all-in-one easel check the models available from:

Open Box M: 1-800-473-8098 www.openboxm.com

Versa from Artwork Essentials: 949-856-2196 www.artworkessentials.com

Sun Eden: 303-828-4430 or visit: www.sun-eden.com

* An **umbrella** for shading your palette and canvas is advisable. There are models available that attach to some easels, check with the individual manufactures. Artwork Essentials has a good model.

MISC.:

Tape to attach paper (masking tape for hardboard, drafting tape for gator-board), Black ph balanced Masking Tape, Spray Workable Fixative, four 2b or HB Pencils, Sketchbook-Notebook, Pencil Sharpener, Hard Vine Charcoal, old Bristle Brushes, Odorless Mineral Spirits, Rubbing Alcohol, Paper Towels, Camera, portable Folding Chair, Wide Brimmed Hat, Bug Spray, Sun Screen and **adequate WATER** supply.

NOTE: A palette of watercolors and oil bristle brushes might be useful for some experimenting with under-painting but is not compulsory. Have a few colors from each of the basic color families. Richard starts most plein air pastels this way (Note: mounted paper is necessary for this technique). Students are encouraged to bring a few photos of their recent work for review at the beginning of the workshop. For the final critique, originals or reproductions are welcome.

OIL SUPPLY LIST

PAINTS:

A good artist grade, Richard uses WINSOR & NEWTON, GAMBLIN or SENNELIER. Titanium/Zinc mixed White (large tube), Cadmium Yellow Lemon, Cadmium Yellow Medium, Cadmium Red Light, Alizarin Crimson permanent, Ultramarine Blue, Viridian Green, Burnt Sienna.

BRUSHES:

An assortment of fine quality BRISTLES. FILBERTS or FLATS in sizes ranging from 1/8 inch to 1 inch in width. (Numbers vary by brand so look for widths.) If possible have 2 of each size.

A diamond shaped painting knife - 1 inch to 2 inch in length.

PALETTE:

A large flat surface, 1/8-inch hardboard works well (size 12x16 or 16x20). No paper palettes. Avoid a white surface. Richard prepares his board with a coat of acrylic neutral gray paint - value 7 or 8 on a value scale with black as 0 and white as 10. Once dry, give the palette a few coats of Liquin by Winsor Newton to create a hard receptive surface. This palette may also fit your easel or pochade box. Glass makes an excellent palette but is fragile for travel. Use it with caution.

SOLVENTS:

A large container of the finest artist grade ODORLESS PAINT THINNER such as Gamblin's Gamsol and a metal container for brush washing. A small container of Winsor Newton LIQUIN, or Gamblin GALKYD painting medium.

SUPPORTS:

Canvas, Linen, or prepared wood panels, sizes: 8x10 to 12x16. Be prepared for a least one a day. Work on a surface you are familiar with. If you are using a factory prepared canvas it is recommended to give it an additional coat or two of acrylic gesso. Use a good brand from a respected art supply company, like Liquitex.

EASEL:

There are many available today and it is recommended to visit an art store and test-driving a few. Some students use lightweight collapsible easels and a folding table. Others prefer a French Easel, full or half. There are also wonderful pochade boxes available that fit onto tripods. The **Open Box M** is preferred by a lot of artists and the **Easy1** is another good choice. Both companies offer wet panel carrying cases. **RayMar** also offers a nice lightweight panel case.

Open Box M: 1-800-473-8098 or visit: www.openboxm.com

Easy1 from **Artwork Essentials:** 949-856-2196 or visit: www.artworkessentials.com

RayMar: 1-888-809-3314 or visit: www.raymarart.com

*An **umbrella** for shading your palette and canvas is advisable. There are models available that attach to some easels, check with the individual manufactures. Artwork Essentials has a good model.

MISC.:

Drawing Pencil 2b, Sketchbook-Notebook, Vine Charcoal, Aerosol can of Dammar Retouch Varnish, Paper Towels or Tissues, Garbage Sack, Camera, portable Folding Chair, Wide Brimmed Hat, Bug Spray, Sun Screen and an **adequate WATER** supply.

NOTE: Students are encouraged to bring a few photos of their recent work for review at the beginning of the workshop. For the final critique, originals or reproductions are welcome.