

CHRISTINE LASHLEY

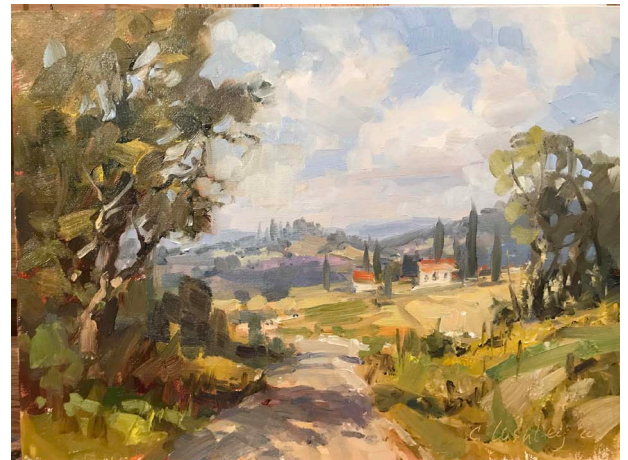
Workshop Supplies & Notes

TUSCANY: 2022

Welcome & Goals: The focus of the workshop is to learn and gather ideas; not as a venue to produce the most fantastic painting to-date (but wouldn't that be nice if it happens also?). Often in a workshop situation there is a lot of 'new idea' intake going on, so do not be disappointed if you are not cranking out your best work. There will be 'learning paintings' to produce to get the ideas presented. Relax and enjoy the process. Each person attending this workshop may have different goals and that is fine. It will be my pleasure to help you each work on your art with one-on-one tutoring time, and provide group demos and critiques. Please remember that this is also your holiday, you can paint as much (or as little) as you like, all aspects of the workshop are really optional.

Visually Prepare: Looking at artwork before I go on a trip always gets my creative juices flowing and makes me excited to see the real scenes. Gather images from books or on the Internet (Pinterest or Instagram is great for this).

Tuscany Supplies: There is no perfect supply list as supplies are dependent on how you like to paint. Even if you only have a small sketchbook, some colors and a pencil you will create memories and 'lock in' your feelings of painting/sketching on location. Think about how you like to paint (sit or stand?) and how much you can carry. In general, a light watercolor/sketch kit for the hill towns is good, and a bigger setup is better for 'at home' at the estate. Try out your supplies before we go and order anything you want in advance. Perfect supplies will not always create the perfect painting. We will have fun working hard and we will be present, this will be the package you take back with you to fill your brain with art and be inspired. Generally my demos will be 70% in oil and 30% in watercolor sketches.



PLEIN AIR AND STUDIO SUPPLY LISTS

See the supply handout and my art website (lashleyartclass.com) with links to supplies.

INTERNATIONAL ART AIR TRAVEL: I check one bag with my oils, brushes, small easel and clothes, and have a carry-on bag with a basic small watercolor kit and a few essential items of clothes. I like to know if my bags are lost or delayed I can still paint right away upon landing and have one change of clothes. Immigration or customs may ask about your plans. Don't say that you are part of a group or conference... say you "are on vacation," if pressed for more info on your purpose say "I'm meeting up with some art friends." This is all true and avoids unpleasantness that can arise from organized meeting phrase triggers at customs. Double check weight/size restrictions. Often overseas bags must weigh less than domestic bags.

OIL AIR TRAVEL: Yes, you can travel by air with oils. Package your oils in a ziploc and then wrap loosely with bubblewrap. Because of bulk and weight, try to travel with half-used tubes or a limited palette. Never use the word paint for your items. They are 'oil colors.' Tubes are part of your wet allowance and therefore only really suitable for checked bags. Print a manufacturer's data sheet and place a card with your name/number and in big letters write "TSA - oil artist colors - not flammable" in the bag. Never travel with any solvent! This is forbidden on airplanes. I will teach you to paint solvent-free. A palette knife must be in a checked bag. More info: <https://gamblicolors.com/tips-for-traveling-with-artists-materials/>

WATERCOLOR AIR TRAVEL: Pre-load your palette with color and let it dry for a week so it is not a 'liquid' anymore. If this is in your carry-on bag and security stops you and asks about your materials say it is 'Artist pigment' or 'watercolors'. Don't say the word 'paint'. (If you check your tube paints use a ziploc as pressure/friction can cause tubes to burst). I print an artist data sheet with my paints, so in case someone inspects the bag they know what the items are. I've never had trouble with art supplies, but better to be extra-prepared in this area. See my basic Mijello palette to the right, I plan to add Burnt Sienna, (note New Gamboge as shown is not sold anymore.)

Here is a Manufacturer's Data Sheet that states watercolors are safe for air travel, you might want to print this out: <http://www.winsornewton.com/resource-centre/travel-with-your-paints/>

PLEIN-AIR WATERCOLOR SUPPLIES FOR TUSCANY: You will need: a watercolor palette (Mijello is perfect), water cup, brushes, quality watercolor paper, a tote bag for your supplies, and misc tools (pencil, eraser, sponge, white gouache, white crayon, etc.). My website discusses paint colors, paper quality, and brushes in some detail. Bring your favorite supplies.

SPECIAL COLORS: If you can fit Burnt Sienna on your palette this can be quite useful for all the old buildings we will see (in Sienna!).

BRUSHES

Bring a favorite brush assortment. For our workshop, I suggest an old 'lifting brush' (or synthetic size 6 or 8), a rigger, and rounds in size: 6, 10, 12. Bring larger sizes if you want to paint larger than 9 x 12.

BRUSH CARRIER: A bamboo roll-up or canvas case with pockets: protect your brush tips with a ridged case that grips your brushes in place, no cloth/floppy roll-up cases or tube where brushes can jostle around and tips can get bashed.

TRAVEL BRUSHES: Escoda Kolinsky-Tajmyr Pocket Round Series 1214

PAPER: I suggest 2 high-quality (100% cotton, 140lb) blocks... 7x10" or 9x12" (whatever sizes you prefer). This will be a lot of paper, use some of the sheets up before the workshop to bring a thinner block if you know you are not a prolific painter. You can always use the back of a used sheet. Loose sheets are more economical than blocks, but need to be taped to a waterproof board.

Blocks are really a better choice for the workshop. Watercolor blocks are prestretched and ready to go as-is. See main supply list for paper brands, etc. The reason for 2 blocks is one is always ready to go if the other is drying.

SKETCH PAD and/or journal for quick studies, value plans, or color notes.

EASELS IN TUSCANY: An easel is optional equipment when painting watercolor outdoors. You will have to decide if an easel will be important for you. An easel will allow you to paint wherever you want and not be dependent on a table or chair (the castello does have low walls, stairs, and chairs available around the grounds - but it may not be the exact view you'd like to paint). I recommend the Plein-air travel easel (not the larger 'pro' version). This is sold through the pleinairpro site.

CHAIR: If you are the type of person that prefers sitting while painting (you can paint on your lap while sitting down and hold your palette in your hand, with your water cup on the ground), perhaps a lightweight camp stool might be a better choice to bring instead of an easel. Try Judson's Outfitters online or a camp supply store. In Italy there are many cafes. At the estate there is the art studio and chairs on the lawn for students to use. Don't bring the easel and the chair, pick one or none.





OIL SUPPLIES

Most demos will be done in oil, but I will bring my watercolors for quick studies. I plan to take my EdgePro Sketchbook (small) easel, water-mixables paint and traditional paint in a limited palette, half-paintbrushes (Rosemary Pochade Synthetic Brushes) to nest in the box and only 6x8 and 8x10 panels, also some loose cut canvas.

NO SOLVENT will be provided. This workshop will be solvent-free. I will be happy to answer any questions prior to the trip about this, and it is a simple adjustment to get used to direct painting (with no solvent). Turpenoid and Master's Oil Soap is safe to fly with and will clean your brushes. **You will need one tube of water-mixable oil to use this method (Cobra Transparent Red Oxide is recommended and a small water-cup for water).**

PANELS AND WET ART CARRIERS: For wet paintings... PanelPak and EasyL make wet carriers that are a 'frame' (two in a sandwich), RayMar sells great panel carriers that are in essence

a drybox. This is what I will use in the 8x10 size. A good option is to paint on loose sheets of pre-primed canvas taped to a board, keep the ones you want (all of them, right?) and anything really great can be mounted on a panel when you get home. You can get a roll of pre-primed canvas or sheets in a pad. A good small setup would be this: 7x9 loose pre-primed canvas sheets for making mini paintings or studies (you can trim this down later and mount on a 6x8 panel), 8x10 RayMar panel carrier (can hold 6x8s and 8x10s), artist's white tape for your loose sheets, a few 8x10 panels and a few 6x8. RayMar makes feather weight panels. 2 9x12 panels in a EasyL pack. Bring Wax paper to place in between all your loose-sheet oil sketches, and a plastic bag to hold in place. Use framer's 'bumpers' in between your dry extra panels (face to face) and use tape or a rubber band to secure your 'pairs'. Cutting slices of cork from a wine bottle will work too. This set up above may be too small for you, please decide what will work best for you!



OIL PAPER OPTIONS:

Primed paper, Stonehenge Kraft (unprimed and not archival but many artists like this) are options. Arches makes a pre-primed paper for archival studies that can be mounted to board. I will try this out before I go as this will be a new supply for me.

*** Please try out your equipment at home to make sure it all works before we go! ****

ALL MEDIA ALERT!

Europe has different ideas of paper products from the US, bring paper towels... you will be glad to have a familiar blotting tool.

LET'S HAVE SOME FUN IN TUSCANY!

