

Supply List

Sketching the Model “en Plein Air” Workshop / Mark Norseth

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EVERYONE PLEASE BRING:

- A sketchbook and a sharpened soft pencil (4B) or whatever you prefer to draw with.
 - A seat or stool, if you work sitting.
 - Sunscreen/ insect repellent.
 - Hat/visor
 - Viewfinder (I use 2 “L” shaped pieces of heavy black matboard)
 - Paper towels if you think you'll need them. I hear Viva and Bounty are the best.
 - Drinking water or whatever you prefer.
 - Personal trash bag if needed.
 - Easel (particulars below)
- * Please Note: Artist grade materials are significantly better than student grade. The quality of your paint, brushes and other materials directly affects the look of your work, as well as your frustration level. Please feel free to contact me with questions/concerns about materials.

MATERIALS FOR EACH MEDIUM:

PASTEL:

Pastel out-of-doors requires more organization and forethought than other mediums. Less than fifty colors will be inadequate for anything beyond a sketch, and 100 colors is none too few. The outdoor setup I use has perhaps 200 sticks, and I adjust it based on the needs of the subject. I use a Julian French easel, Heilman pastel box, mahstick, and chamois, as well as a portfolio of assorted pastel papers pre-cut to size, and a lightweight wooden drawing board with clips or tape to attach the paper to the drawing board. A small bottle of fixative also. I find all of these items to be necessary to accomplish anything significant. You can see and read more about my setup at: <http://www.marknorseth.com/demonstration/>

OIL PAINTING:

I personally use the following palette outdoors and am comfortable recommending it. I avoid colors labeled “hue”:

- Titanium White
- Yellows: Cadmium Lemon, Cadmium Yellow Light, Yellow Ochre
- Reds: Light Red (not cadmium red light) or Terra Rosa,

Cadmium Scarlet, Indian Red, Alizarin Crimson

- Orange: Cadmium Orange, Burnt Sienna
- Green: Viridian
- Blues: Cobalt Blue and/or Cerulean Blue, Ultramarine Blue, Prussian Blue (optional)
- Black: Ivory Black

Medium:

I use Gamsol for the first lay-in, and either straight paint or occasionally a home-made medium after that. Winsor Newton Liquin is a useful commercial medium if you choose to use one, but may dry rather quickly on your brushes in our climate.

Brushes:

I tend to use many brushes (10 to 15) per session, but many artists get by with fewer. At least 5-8 good, clean brushes would be a minimum. Look for hog bristle filberts and/or flats, a couple of #1's, several #4's, an #8 or #10. I also use a large bristle “egbert” style brush or two, which I find very helpful.

A few small pointed rounds and flats are very helpful to acquire.

Palette cup (with lid is helpful)

An easel will be necessary. I use a Julian half or full box French easel.

Also:

Cotton rags: I use the red auto-shop towels, washed and dried once before using.

I generally paint on canvas or primed panels between 9x12” and 16x20”. I bring more than one each session in case of emergency, drastic change of light, or an unexpected inspiration.

A wooden palette, no smaller than about 11 x 14”. Paper, plexi and glass are problematic. Rub the wood with some linseed oil before first use.

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WATERCOLOR:

I use a folding metal palette with a thumb-hole and perhaps 25 color wells.

Color palette consists of:

- Naples Yellow
- Raw Sienna
- Cadmium Lemon
- Cad Yellow
- Cadmium Orange
- Cadmium Red Light or Scarlet
- Permanent Alizarin
- Permanent Rose
- Indian Red, Light Red
- Burnt Sienna,
- Viridian
- Hooker's Green
- Raw Umber
- Burnt Umber
- Ivory Black
- Ultramarine Blue
- Cobalt Blue
- Cerulean Blue
- Prussian Blue
- Manganese Blue
- Winsor Newton Permanent White.

Easel/tripod and water container(s), natural sea sponge, brushes (sable and squirrel) including ¼" and 1" flats, #s 4, 6 and 12 rounds, 2" flat, sable rigger, etc.

Also: Artist's tape, extra water, 2B -4B pencil and soft eraser, portfolio of pre-cut watercolor paper (usually Arches #140 cold or rough press, sometimes Whatman and Saunders if I have it) usually no larger than 11 x 15". A plastic bag to throw over my easel quickly is a good idea. Everything goes into a scroungy backpack, which keeps my hands free.

DRAWING:

I recommend carrying several sheets of a light toned colored paper such as Canson mei-teintes, a soft range of pencils or charcoal (but not both combined in the same drawing), lightweight wooden drawing board and tape or clips to attach the work, sharpening tools (a small knife and emery boards or sandpaper block is best) and kneaded eraser, as well as an easel, or a seat to sit on if you plan to draw seated. A portfolio and drawing box for materials.

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