



*Don't worry!* You're not required to have everything in this picture! This is a photo of my drawing tools and most of the items that I do list below for you to bring are pictured here. Not pictured: big sketch paper.

On Color! 2018  
Casey Klahn Workshop.

### THREE GOALS FOR WORKSHOP ARTISTS

Take the attributes of color to a deeper level.

Define your personal color sense.

Understand how your color use applies to your personal style.

## EQUIPMENT LIST

1. Easel. French style easel or pochade. Table easels are fine, too. This is an in-studio class. I'd like artists to stand, if possible, when working. A good, basic easel is the Tripod Field Easel by Mabef. It also comes in a more compact version called the Mini Tripod Field Easel and is best for overseas travel.

2. Pastels. Bring a full box of soft pastels. Do have some hard pastels, and as many softies as you can get without breaking the bank.

I have had students bring only oil pastels to my workshops. That is okay, but has been the result of mistaking them for soft pastels, which is the medium I use. They are completely different tools, so do bring soft pastels if you are buying for this workshop. A typical new box of pastels, unless it is a full set, is inadequate to work with because usually they do not have a full run of values or hues. If you do buy a set of 36 or 72 pastels, have a look at them and fill in missing values with pastels from open stock.

If you are getting your first set of any size, I recommend they be Rembrandt brand because they are the least expensive good quality sticks. Mungyo is a budget brand, but is still artist's quality and my students do just fine with them.



3. Working Palette. I use a small, shallow tray at the side, on a folding table, for my working palette. Some artist's use enameled metal (surgical) trays, which is fine. I find wood to be the gentlest on my pastels, so I use shallow wooden fruit trays, or cigar boxes that are shallow. I enjoy making my own small wooden boxes, too. A great working palette can be made with dimensions of .25" in

depth, and about 9" x 12." Use hobby woods that are .25" thick.

You may also convert a picture frame into a tray, because it would be shallow enough for this use. Several little box lids and trays are pictured above.

4. Critical! Source Material. Your favorite few works that you have done to use as "seed" ideas. You will use these as departure points for new works. These can be in any format; many bring them on their iPad or phone, and some print them in a portfolio but that is inconvenient. Another solution would be to print them from your computer. This is one of the most often overlooked tasks by students but it is critical. Unlike other workshops, this one does not use photographic sources to work from; we use photos of our own artwork.
5. Apron. Wear an apron or a neutral colored shirt/sweatshirt. Bright clothing is bad when you are trying to paint colors intuitively.
6. Erasers. All sorts. Also, Paper towels (Viva or Bounty are best), a box of tissues (*for your angst*), sandpaper block (foam style from hardware store), brushes, especially a small round and a cheap bristle brush (soft) around 1-2", plus anything else you can think of to "destroy" your image as part of your process. I enjoy using a palette knife, a single edged razor blade, and a plastic scraper which I think you find at the art store among the acrylic tools. See my photo above, especially for the brushes I use.

7. Masking tape, and I like artist's tape, both black and white, wide size – 3/4." They are costly, so bring what you have. Some artists use two Mat board L shaped pieces to view work cropped, but I use artist's tape. Blue tape is a poor choice because of my emphasis on intuitive color choices while painting - it creates a visual bias. You wouldn't mount your paper on a blue or red drawing board for the same reason.

8. Sketch paper. I like the Biggie Canson Pad, White, 50# Sketch 18 x 24, or something similar. Even newsprint is okay. But, big is best. Some artists have remarked that we only use 1 or 2 pages from the newsprint or biggie pad. If it is easier for you, then just bring 2-4 sheets from a big sketch pad. Also, a small sketch pad is useful in addition to this.

9. Paper or board. I want you to bring your *comfort* paper. If you are used to sanded paper, that is the best for what I teach. Sennelier La Carte is the best, but probably the most popular nowadays is UART brand sanded paper. The UART will not produce the same strength of colors as La Carte. If you prefer Canson or Rives BFK, then so be it - I like those, too. The important thing is that it be a surface typically used by pastelists.

10. Drawing tools. Refer to the photo above. Vine Charcoal: All sizes, especially big, such as the ones the size of a thumb. White Chalk. You guessed it: big! I like school chalk, but the Derwent XL white charcoal is great, too. A new tool I am using is oil sticks to mix with soft pastels. These are not oil pastels - they are oil sticks, which are much creamier than oil pastels. I am not the first artists to do this, but it is rare and very fun. Bring your R&F or Sennelier oil sticks. However, I do love that big white oil pastel that Sennie makes and also the black one. Bring whatever you have and we'll have some fun with mixed technique! Also, Diane Townsend has

started making a tool called Dry Ground. It is pictured above at the epicenter of my drawing supplies because I am almost lost without it now. You order this directly from her if you want it. The one pictured above is shown in white and on top of some bubble wrap. Dry Ground is without a doubt the most powerful new tool you can use with soft pastels to push your work farther.

11. Drawing Board. Any type is fine. Gatorbord, Elmer's foam core or dimensional wooden drawing boards are best. I prefer 19 x 25 or thereabout.

12. Fixative. Blair Low Odor or SpectraFix for enclosed area use. Casey always asks to borrow someone's spray fixative or utility knife, and a drawing board, since these are things that don't go well on airplanes!

13. Dust Mask. N-95 type with the built-in breather filters is best.

14. Clean Rags. Old Towels.

15. Do you have a book of your favorite master artist's works? Bring it to share! Make sure to write your name in it.

Don't break the bank!

Here is what is required: pastels, pastel quality paper on a drawing board, cheap sketch paper, vine charcoal, white school chalk or Derwent XL white charcoal, spray fixative (that's right!), artist's tape in black and or white, a kneaded eraser, paper towels, and your **visual source material** as described above in paragraph 4. Diane Townsend's Dry Ground is highly recommended.

