

Pastels: Your pastels are your color ‘vocabulary’: the more you have, the more you can say. That said, they should be organized and easy to find, preferably with papers peeled off. I like a variety with some harder thinner sticks (Richeson or Nupastels) and mostly softer pastels (Terry Ludwig, Girault, Diane Townsend, Schminke, Sennelier (half sticks), Unison, Mount Vision. If you're trying to decide which colors to put in your box and bring to this workshop, go heavy on a full value range of greens, blues, purples, neutrals of all these, soft whites, sand tones (ochres/yellows/peaches).

NOTE: I have a Signature Seascape Set of Terry Ludwig pastels, retail \$160, which will be available for 20% off at the workshop only for \$128. If you'd like a box, please email me to reserve **four weeks ahead** to ensure availability, as I will ship ahead to the workshop. I will order a few extras but it is helpful to know how many to send. Thanks. Email: rosiersmithart@gmail.com

Paper: Please bring white or light sanded paper for this workshop as we will be underpainting. I recommend UArt 320 or 400, Pastel premier fine or X-fine, or Art spectrum in white. I recommend using a paper you are familiar with, if possible. Do NOT use Sennelier La Carte. It doesn't take wet media well. Plan on: 1-2 paintings for a day, sizes: 9 x 12-16 x 20, your preference. Mounting your paper works best for underpainting techniques, but is not absolutely necessary. You can buy sanded paper premounted, or use 3M Positionable Mounting Adhesive (available online) and mount yourself—comes in a roll, with a brayer, very easy to use. I mount on gatorboard or acid-free foam core depending on size, gatorboard for large paintings as it is more rigid and will not warp. Email me for mounting directions, if interested.

Photo references:

-A selection of wave photos to work from, and/or a laptop/ipad with photos. If you can't get to the beach: I will also bring extra images & you may use them while you're there.

How to get good wave photos:

Best time for dramatic waves is on a sunny day after a rain storm or hurricane, or in windy weather. Early morning and late afternoon, look for light passing through the wave for that translucent, magic light. Mid-day, look for shadows cast on foam from a cresting wave. Misty or overcast days have more subtle color and evocative mood but can be harder for beginners. Take a series standing in the same spot for the most choice and flexibility, and always take more than you think you'll need. Take some of waves breaking on sand and some close ups of just waves: we will paint both! Video can also be great. *Don't worry if your pictures aren't perfect:* I will show you how I work with photos on the computer to crop and enhance for good composition.

Printing: bring the best prints you can get, on photo paper, not copy paper, **OR even better** your charged ipad—so you can crop and zoom on site. Don't try to work from your phone.

Other supplies:

- Drawing board (or foam core sheet) with clips or tape for support
- paper towels
- An old, 1/2" to 1" flat or large round watercolor brush for underpainting
- 70% isopropyl rubbing alcohol & small plastic cup for underpainting.
- Wax paper or glassine paper (available at art stores) for covering pastels in progress
- old beach towel or tarp for catching dust and falling pastels in the studio.
- toned small sketch pad with black and white charcoal pencils

If you have any questions before the class starts feel free to contact me at rosiersmithart@gmail.com