CHATEAUX PAINTING HOLIDAYS - Materials List Adam Cope © 1997- 2012

- INTRODUCTION
 HOW TO PACK YOUR BAG
 WHICH MEDIUM TO BRING?
 SUPPORTS
 WATERCOLOUR THE BASICS
- No offer the option of 'renting' at cost a basic set of oil paints'.
 OILS THE BASICS

1. INTRODUCTION

Going out to paint takes a bit of organization. The French have a wonderful expression for someone who has got themselves in a muddle - "quelqu'un qui a melangé ses pinceaux" - whose got their brushes all mixed up...

This materials list is intended as a rough guide to the basics, along with a few condensed explanations & tips. It is not obligatory. It's meant to help you get started. Please elaborate & adapt it. If you already have your own favourite kit, please bring it. I have no wish to encourage slavish imitation but rather your own creative solutions. The choice of mediums is entirely your own. Don't worry about not understanding it all, as we'll have plenty of time to have a really good look at it at Beduer. Start thirking about materials often focuses the mind & encourages the first seeds of patintips. A sketchbook is a great way of catching these first inhight patient and the please is the sketchbook is a great way of catching these first inhight good materials often focuses the mind & encourages the first seeds of patintips. A sketchbook is a great way of catching these first inhight good materials often focuses.

What I strongly recommend is that you do some drawing the week before so as to "limber up" (avoid those painful squeaks of rusty talent being teased into action on the first day...). Try doing some of the exercises in Betty Edwards' 'Drawing on the Right Handside of the Brain' (this is probably the best how-to-draw book for beginners). Use your sketch book on trains & airplanes to keep the hand in practice.

An A5 sketchbook, one 2H & one 3B graphite pencil & eraser are obligatory. (A5 = 148mm × 210mm or 5 7/8* x 8 1/4*but something close to this size will do)

DRAWING SET: I like mechanical self-propelling pencils with 7 mm leads. Water-soluble graphite pencils are very useful, as are pocket brush pens. I also recommend that you think about buying a picture viewlinder with a red plastic window (that converts colour to black & white).

Art materials are expensive! So I reckon it's best to get to know a basic kit before spending yet more. Sometimes too many art materials distract more than helps. To paint with a basic, limited palette is a very important learning exercise. It's not how many colours you've got in your paint box that counts, it's how you use them.

PAINTING FURNITURE PROVIDED AT BEDUER
There is a basic camp-come-studio at your deposition. I will be providing easels, camping tables, chairs, stools, boards, rough paper, paper towels, solvents, tape, rags, jam-jars. If you do have your own favourite light-weight traveling easel etc, please bring it, if it is not odifficult.

Help & materials are given on the last day with packing delicate (& sometimes wet) paintings. It's also possible to have your paintings sent back home via the post. See section below 'traveling with oil paintings'

2. HOW TO PACK YOUR BAG

Check with your airline company what the weight limit is for baggage. Remember: Ryan air has a baggage weight limit of 15 kg per bag. TIP: do a dummy pack a few days beforehand to ensure that it all fills ... & that it's not too heavy to carry.

"He who would travel happily must ravel light." (Annoho de Saint-Everyop) ... le. bring the milimium.

Bathroom & swimming pool towels provided at Beduer. Sunhat, rain coat, fleece, good shoes (for the cave), sun cream & sun glasses

Paints are not allowed as cabin luggage. Pack them as hull luggage. Small tubes, in transparent plastic bags (should customs need to examine), with lids screwed on tight (air pressure changes causes spillage). They are 'artists colours' & not paints

ack (even a plastic bag will do) to carry your kit in. A small suitcase with wheels is the best if you move a lot. Stanley Spencer used a pram.

Help & materials are given on the last day with packing delicate (& sometimes wet) paintings. It's also possible to have your paintings sent back home via the post. See section below 'traveling with oil paintings'.

PLEASE CHECK WITH YOUR AIRLINE FOR THEIR SPECIFIC RULES AND REGULATIONS REGARDING ARTIST'S MATERIALS.

3. WHICH MEDIUM TO BRING?

It's best to bring only one media so as to really focus & concentrate during the week. Simplicity often makes for better painting. And for traveling light.

Finding out the medium to suits you is a long journey of experimentation, trail & error, fun & surprises. Trying out & getting the feel fore each medium is an essential stage of a beginner's learning. It also changes as your current area of painting interests changes. A medium is not just the paint itself but the way in which you translate the world into paint. What paint? What treining? A medium is whole unity, It is such a personal affair, so much so that I dread to advise. Having said that though, the advice of a practicing painter can save you time & money, & give you a few guiding visues. Soil tope this is the tips helps.

Personally I don't think that flying abroad to a painting holiday is the best way to experiment with art materials. They are heavy to transport & I think that this something better done at home. The art course at Beduer does focus on mostly watercolour & drawing, with a sizeable minority of students painting in oils, acrylics & alkyds. This means that you will have the opportunity to see how another student painted the same thing but in another medium. This is a very fertilizing exchange for your learning and hopefully will lead you to understand the essential in what you paint at how this is beyond the technique & the medium but rather lies in the picture-making elements such as colour, composition & expression.

I paint in both transparent watercolor & opaque oils (but drawing is my favourite). There will be demonstrations in all mediums during the week. So here's some advice to help you choose:

Watercolour pros = Sublime. Delicate. Luminous. Watery. Lovely paper. Beautiful colour. trés zen, allows for great spontaneity. Light weight. Clean. Travels well. good for small formats, calligraphic & ties in well with drawing. Also allows for incredible detail & precision (hence it's use amongst architects & botanists).

Watercolour cons = Probably the most difficult medium there is! Strange as it is also the choice of most beginners...doesn't really allow for corrections. Unforgiving. A real 'think & do' medium. Still regarded as 'the amateur medium' & doesn't command the same respect & prices as oils. Expensive to frame.

Oils pros = Colour rich, saturated. Oily, lush, good for touchy feely stuff. Push the paint about & work towards a result. Opaque, you can cover up & over & thus correct mistakes. Forgiving as it allows you go back & paint over it later.
Oils cons = More clobber to carry. Heavier. Smelly turpentine. inflammable, solvents not allowed on airplanes but provided at Beduer. Pack tubes with lids on in bag in middle of luggage, be aware that this could be a problem. Help & materials for vet oil paintings.

Acrylics pros = Probably the best learning medium. Opaque, you can cover up & over & thus correct mistakes. Forgiving as it allows you go back & paint over it later. Quick drying, easy to transport dry paintings home. Colour rich, saturated. Versatile.

Alkyds pros = dries well within 24 hours, stays wet enough to work for 4 to 8 hours in the hot sun of south of France Alkyds cons = slightly thinner than oil paint. Another set of paints to buy.

4. SUPPORTS - the surface that you actually paint onto.

Watercolour: Paper is fragile & easily damaged in transport. Think about a portfolio that will pack into your sultcase, that can be filled up with paper, your finished paper, as well as doubling up as a board for support. Foam-Core or Foam-Board is lichtest.

How many sheets? Depends your speed of execution...for rapid painters, say two per day at six days? Plus some for experimenting. Bring a pad of between 15 to 20 sheets? I use scrap wc paper as a secondary palette, so if you have any old 'failure's, cut them up & use the back of them as a your secondary palette, mixing & colour testing swatches.

Size of watercolor paper? Depends on the "handwriting" of your style i.e. weather you have broad stroke or a fine zoom-in on detail with a small brush. For a three hour paint, I mostly work quarter sheet, about 30 x 40 cm (12" x 16" approx.) though I find increasing find this a lot of energy & hard work, so a 24 x 30 cm or a 21 x 30 cm (8" x12") allows for more speed & spontanelty. One of the principal problems beginners have is getting the size right. Too often they bite-off more than they can chew, hence many many half-inished partings & unnecessary headaches. We will looking a this issue closely.

Remember: standard size support = standard size frame = big money savings.

Olis_Acrylics & Alkyds: Rigid 'academy' boards (canvas boards) are cheap and light weight, & unlike canvases, there is no worry about piercing them in transit. The choice of texture is important.

Canvas paper for oil paints is even lighter than academy boards, thus avoiding that slipped disk & excess baggage fee. When it comes to framing, you can either glue them onto board or frame them behind glass. Canvas paper can also be easily cut to

I hesitate to recommend a carvas or paper size as this is such a personal choice. But... as a rule of thumb, a 30 x 40 cm (12" x 16" approx.) size is between two to four hours painting time for most experienced plein-air painters but beginners tend to need double or triple this amount of time. 30 x 40 cm (12" x 16" approx.) size is between two to four hours painting time for most experienced plein-air painters but beginners tend to need double or triple this amount of time. 30 x 40 cm (12" x 16" approx.) size is between two to four hours painting time for most experienced plein-air painters but beginners tend to need double or triple this amount of time. 30 x 40 cm (12" x 16" approx.) size is between two to four hours painting time for most experienced plein-air painters but beginners tend to need double or triple this amount of time. 30 x 40 cm (12" x 16" approx.) size is between two to four hours painting time for most experienced plein-air painters but beginners tend to need double or triple this amount of time. 30 x 40 cm (12" x 16" approx.) size is between two to four hours painting time for most experienced plein-air painters but beginners tend to need double or triple this amount of time. 30 x 40 cm (12" x 16" approx.) size is between two to four hours painting time for most experienced plein-air painters but beginners tend to need the four hours painting time for most experienced plein-air painters but beginners tend to need the four hours painting time for most experienced plein-air painters but beginners tend to need the four hours painting time for most experienced plein-air painters but beginners tend to need the four hours painting time for most experienced plein-air painting time for most

How many? Say one a day at six days = six plus a few for experimentation.

Some canvas paper & acrylic paper might be available to buy, sizes: 20 x 40 cm; 30 x 40 (12° x 15 ° approx.); 40 x 50 cm Plus a few canvas boards to help out in emergencies. sizes: 18 x 24 cm (8° x 12°); 30 x 40 cm (12° x 16° approx.) There's also paper & gesso if anyone wants to paint large 'out size. "why not, if that's where the learning is leading you (roll up & transport home in a tube).

5. WATERCOLOUR

WINDSOR & NEWTON 'COTMAN' RANGE (student quality) are OK to start off with.

Box Set or Adam's Selection of Colours?
You can buy a set which should have a good box to pack the tubes, sometimes with a small palette included (which isn't large enough for all your needs. You will need another palette). Please check the colours below, as home of them are specific to the courth weet of France

I prefer tubes, not pans. Tubes are moist & cakes/pans are hard & dry thus take time to moisten & make workable. This hinders their ability to easily make up half a teaspoon of paint, for example. Thus tubes are easier to use. Tubes give cleaner mixes for washes i.e. wetter & looser & Treer'. If you do use tubes, please please go and buy a daisy wheel palette (a round one with well in it that will hold up to half a tea-spoon of water). Sets of cakes are more transportable.

The cheapest box set of cakes/pans, which are student quality, are the WHITE KNIGHTS. A russian brand which is good value for money. The cakes are better than the tubes, which are too runny,

W & N Artists quality field-box set (12 colours in half pans, including one each of Burnt Sienna, Burnt Umber, Cerulean Blue, French Ultramarine, Ivory Black, Permanent Alizarin Crimson, Raw Umber, Scarlet Lake, Winsor Green (Blue Shade), Winsor Lemon, Winsor Yellow, and Yellow Ochre) - which has a pretty old fashioned selection of colours. Then in which case for Beduer, make sure you also bring the dioxazin violet (brand name = winsor violet) & raw sienna & Naples Yellow.

COTMAN DELUXE SKETCHER'S POCKET BOX &

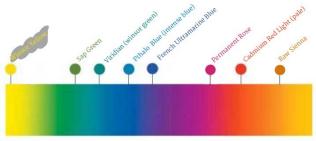
Adam's Selection of Colours (sunny, colourist South of France)

Because you are traveling outside of your studio, you will have to down-size your palette of colours. Here are some suggestions to get right down to essential ba

MINIMUM SELECTION: the 'split-primaries' restricted palette (a warm & a cool of each primary colour). Painting with a restricted palette is the best way to learn how to mix & use colour

WINSOR YELLOW (transparent) CADMIUM RED PALE (opaque) FRENCH ULTRAMARINE BLUE (granulating)

RAW SIENNA (transparent)
PERMANENT ROSE (transparent blue red, colour fast & performs better than alizarin crim
INTENSE BLUE (WINSOR BLUE GREEN SHADE transparent PTHALO)



Mapping Pigments to the spectrum. To understand the cool & warm varieties of each colour, it is where so the spential. To increase and necessary was in waterease a earl orough its e where each pigment falls along the colour spectrum. The magenta-like Permanent mple, lies closer to the violet end of the spectrum, while red light is relatively warmer and lies towards the yellow end of the spectrum. Rose, for example, lies close

EXTRA COLOURS: add these colours for a more balanced palette for landscape painting

WINSOR & NEWTON NEUTRAL TINT (brand name of a truly beautiful transparent 'chromatic' black... no need for Paine's Grey which is a mix of lamp black, ultramarine blue & yellow ochre) DIOXAZIN VIOLET (brand name = WINSOR VIOLET), (my dark point, my 'black'), ULTRAMARINE VIOLET is a softer subtle alternative.

BURNT SIENNA (browned off; grasalle)

YELLOW OCHRE (dull soft yellow)

FOR INSTRUCT OF INSTRUCT (my dark point, my black), ultramarine blue & yellow ochre)

FOR INSTRUCT OF INSTRUCT (my dark)

FOR INSTRUCT OF INS

I use a lot of raw sienna, ultramarine blue (red shade), winsor yellow & sap green.

for some (optional) excitement WINDSOR & NEWTON ARTIST'S RANGE....Put your money on good yellows. It is in the yellow that one really notices the difference between artist & student range.

CADMIUM YELLOW PALE - this colour is the least satisfactory quality in the Cotman student quality range & it is here where you get the most power of colour for the extra money. Put your money on good yellows. If you're going to buy but one good

quality paint, buy this colour.

WINSOR GREEN BILLE SHADE is a great convenience green (that screaming sating powerful green that everyone hates but learns to love when properly harnessed)
COBALT BLUE - you can't really paint the South of France summer sky without it.

PERMANENT MAGENTA - (transparent bluey red that gives great greessy with cortain greens)

ULTRAMARINE VIOLET - granulating, much softer & weaker than dioxazin violet

RAW SIENNA or Naples Yellow is more or less the local colour of the chateau. Violet is its mixing complement

"I haven't yet managed to capture the colour of this landscape; there are moments when I'm appalled at the colours I'm having to use, I'm afraid what I'm doing is just dreadful and yet I really am understating it; the light is simply terrifying. "- painting in Bordighera, Italy... (Claude Monet)

SINGLE PIGMENT VS MIXED COLOURS?

Arists are always discussing palettes & everyone evolves their own. Getting to know new colours is great fun. Plus, in watercolour, as it is so much more sensitive than oils, there is also a debate between those who prefer to mix their colours by using a limited palette & those who prefer to use 'single pigment' (as each pigment behaves differently & are frequently brighter than their mixed equivalents). We'll be looking at this but suffice to say here that 'single pigment' is the expensive option. Do please try to make sure that you have the minimum eleven colours above.

Watercolour Brushes

| Size 10/0 3/0 | 2/0 | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 12 | 14 | 16 |
|------------------|-----|-----|------|------|------|------|------|-----|------|------|-----|------|------|------|------|
| ⊗ ‡ 0.8 1 | 1.4 | 1.5 | 1.7 | 2 | 2.3 | 3.4 | 3.6 | 3.9 | 4.4 | 5.2 | 5.7 | 6.4 | 7.9 | 9.5 | 10.7 |
| 6.4 7.8 | 8.6 | 9.8 | 11.8 | 14.1 | 15.1 | 15.7 | 17.5 | 20 | 21.5 | 24.2 | 26 | 27.7 | 31.5 | 40.9 | 41.5 |

The size that you choose depends on your personal style. Not too small! Please bring any of your old favorites. Think of your brushes like a good pair of dancing shoes ... comfortable & responsive, that encourage you to take good steps! A painting is made with brush stroke, so by & choose beautiful brushes! Better to have a few good, expensive brushes than loads of cheap & useless.

Examine the hairs with care as many shops sell damaged brushes which are all beaten up, split & curied back. Avoid those with obvious scissor cuts. The transport of fragile brushes is a delicate affair. The points of the hairs can get deformed & all bent out of place. I roll mine up in a barrboo table place matt.

- ROUND. For fine work & details. UK size no.5 or 6. Not too small! This type of brush must have a perfect point, just like a pencil. Ideally these must be sable but there are some wonderful nylon brushes on the market today. They have more 'snap' than a sable, thus bounce back into shape, giving a more nervous drive. A cheap round worn out nylon is god for mixing your colours, as you don't what to be wearing down your sharp point in the mixing stage!

- MOP. For laying down more liquid, so use when blocking in masses. A mop with a point is very useful as you can also cut in around fine fiddlley detail.
- ONE STROKE FLAT. Square, flat edge. This type of brush takes up less liquid than a mop. For use when tinting & superimposing a second layer of paint over a dry undercoat. Nyln is a drier hair than animal hairs, os get a nice prolene or ta
- WASH BRUSH. Like a one stroke flat but wider. Useful for laying down large surfaces of uniform colour.
- Chinese 'HAKE' are an interesting option for a wash brush. My goat hair hake is still my number two brush after fifteen years. Ron Ranson makes a good one, as does Rosemary's brushes.

There's some good short one minute videos of different brushes & the marks that they make here http://www.youtube.com/user/JacksonsArtSupplies?feature=

Palettes

The most frequent error is to vastly underestimate just how much palette space one need. Don't under estimate how much palette space you'll need. You will need at least two or three. You will need at least two or three, so as not to muddy your colours. Use adjacent colours only on each palette. Clean palette = sparking colours in finished painting.

If you want to paint wet in wet in a hot climate, I find a deep well palette indispensable, it use four of these round plastic palettes with deep wells,

If you cant to paint wet in wet in a hot climate, I find a deep well palette indispensable, it use four of these round plastic palettes with deep wells,

If you cant to paint wet in wet in a hot climate, I find a deep well palette indispensable, in the second of the palettes with deep wells,

If you cant ped one, then simply use the bottom of a plastic water bottle. Out of the bottom of a Perior bottle & hey-presto!

The ultraniate waterchoicur palette, made by when Peak, Made in America, difficult to find in Europe : 4.

Other Necessary Equipment

- A SUN HAT I! Suncream. Anti-mostiquito spray?(rarely necessary we have a full first-aid kit including bite relief but this is very rarely used but it is there should you need it). One 2 H & one 2 B GRAPHITE PENCILS.

 A RUBBER it retractable blade for sharpening.

 A scraper. A little pen knile is kinder than a square razor.

 An organic spone, This is your equivalent of a rubber (& much more).

- An organic sporinge. It is is you sequence to a topic of a pipeter or a syringe.
 A pipeter or a syringe.
 Clips to pin your per to the board. The wind can be a real nuisance in plein-air painting.
 A plastic bag to carry your let in. Keep the weight down.... "angels can fly because they take themselves lightly".

Advanced Materials

- EPB & INK, why not try mixing your mediums?
 RESIST. Made of liquid rubber. Wax crayons and candles give a similar effect.
 GLYCEFINES SOLUTION or GUIM APABIC or thickening the paint' making paint more transparent.
 UNITSOT & Newton BLENDING MEDIUM relater's somewhat the speed of drying in the sun. Cost you tho:
 Winsor & Newton BLENDING MEDIUM relater's somewhat the speed of drying in the sun. Cost you tho:
 BODYCCLOURD such as goarder or carrylic, which is opaque enough to overer over fine watercolour underpainting. Correct your mistakes & give yourself flexibility (even Sargent did this). Often used to add highlights at the end. Chalk pastels can be used in a similar manner. Can blast away the delicate nature of watercolour & so is considered by purists as "the death of watercolour" (Tumer). Can also be used on its own. Why not paint on coloured paper to achieve striking effects?

FURNITURE - Provided at Beduer - but bring do bring your own favoured kit if you want.

- PLASTIC BOTTLE FOR WATER
 TWO OR MORE JAM JAPS, Rinse & mix water.

 **SOME PLASTIC PALETTES, such as a nic cube tray or the top of an ice cream tub or the bottle of a Perrier bottle. I prefer plastic or enamel palettes to ceramic, as they are unbreakable. Don't under estimate how much palette space you'll need.
 KITCHEN PAPER, FOR SOAKING UP & CORRECTING.
 DRAWINS BOARD, VARNISHED SO AS TO STOP PAPER STICKING TO IT.
 DRAWINS BOARD, VARNISHED SO AS TO STOP PAPER STICKING TO IT.
 DRY BONUN PAROCL'TAPE (WATER SOLUBLE), FOR STRETCHING THE PAPER TO A BOARD.

 FINE GRILL & STIFF BRUSH, FOR FINE SPLATTING.
 A SKETCHING STOOL.

 AN EXASEL, which may not be the model of your choice.
 Lables

- chairs & stools - SUN PARASOLS ALSO PROVIDED.

What brand of watercolour paint?

No one is paying me to write this other than you! Some colours are better in some brands than others, no one brand wins in all colours & all ranges. Paints & pigments vary from brand to brand; the names too! ... also this is simply what I am used to

Student range - Winsor & Newton or "WHITE KNIGHTS' St. Petersburg/Yarka (cakes not tubes!! The tubes are too runny & lift off too easily), Daniel Smith

Artists range - Winsor & Newton (best granulation), Schmincke (not very granulating, better for staining), Gambling, Block x, some Daler Rowney (tends to be too runny)

Some websites that have good advice about what watercolour materials to buy:

Handgrint.com - my internet buddy Bruce McEvoy, the on-line bible for watercolour painters :-) His guide to watercolour pigments is great & compare many different brands. Independent & amusingly critical.

winsor & newton.com great tips & hints section here

Pen & Ink

Works best on smooth hot pressed paper or bristol cartridge (Lana make a super bristol cartridge. Make your own little sketchbook with a variety of your favorite papers?

inks are either colorant based (use these for for handwriting fontain pens & brush pens) or are shellac based (which dry & block-up fontain pens & brush pens). They are also either water soluble when dry or not (indellible). Water soluble when dry delible ink works best with washes, to my taste

I prefer rotring fontain 'art pens' & roller pens to felt tips, which i find too dry & too scratchy. Pen & ink at its best feels like ice skating.

Brush pens, such as Pentel, are half pen, half brush... but must be charged with colorant based inks or watercolour. Very useful!

We offer the option of 'renting' at cost a basic set of student quality oil paints or acrylics so all you need to bring are your supports & your brushes.

You will need your own brushes - go to your local and shop & buy ten nice ones? I say art shop as I like to feel the brush actually in my hand so as to get an idea of what size brush mark this brush might make. Again this is a personal choice, depending on wither you like fieldly details or board slashing marks et. Brushess are fragile in transit; their tips get datamaged. Roll them in a tube or a proper brush travel-roll. See brush section below.

an easel palette (including a make-shift 'stay wet' acrylic palette) palette knife solvent dipping recipient

The paints themselves are student quality. You can consult the selection of colours below.

Paints are 'rented' at your cost i.e. you pay for what you use at cost. Because you have to paint thin in order for it to dry so as to be able to travel, normally most students don't use a lot of paint, so this option normally works out around 15 to 20 euros. Alkyds & acrylics are a little bit more expensive. All the paints that we supply are good, well-selected student range.

You bring your own brushes & your own canvas boards or canvas paper. Sizes up to 40 x 50 cm advised (30 x 40 cm being the most versatile).

This informative web page about alla prima oil painting

6. OILS

Protective water-soluble hand-cream is a must.

You could buy a set of colours from a manufacturer. In which case for Beduer, make sure you also bring the dioxazin violet & raw sienna

Because you are traveling outside of your studio, you will have to down-size your palette of colours. Painting with a restricted palette is the best way to learn how to mix & use colour. Here are some suggestions to get right down to essential ba

The 'split-primaries' Palette (a warm & a cool of each primary colour) .

Permanent Rose Cadmium Red Pale (imitation? i.e. hue)
Lemon Yellow Cadmium Yellow Pale
French Ultramarine Blue Cerulean blue

Titanium White (you'll need more white than any other colour). I recommend using an ALKYD white, not an oil white whilst traveling & painting alla-prima

From this you should be able to mix your greens. Now add a few other additional colours for landsca

Burnt Sienna Raw Sienna Raw Umber Winsor Violet (DIOXAZIN VIOLET)

Raw sienna or Naples Yellow is the local colour of the stone of the chateau. Winsor Violet (DIOXAZIN VIOLET) is the dark point on my palette (my black); it is the mixing complement of raw sienna

"I haven't yet managed to capture the colour of this landscape; there are moments when I'm appalled at the colours I'm having to use, I'm afraid what I'm doing is just dreadful and yet I really am understating it; the light is simply terrifying. "- painting in Bordighera, Italy... (Claude Monet)

7. TRAVELING WITH OILS

If you are not driving, read this web page

http://www.winsornewton.com/resource-centre/travel-with-vour-paints/

The carriage of dangerous goods by air is governed by the IATA Dangerous Goods Regulations. These regulations are reviewed annually and revised by the Dangerous Goods Board as necessary. Please see http://www.iata.org/ and search for 'downloads' to find the current passenger information sheet.

PLEASE CHECK WITH YOUR AIRLINE FOR THEIR SPECIFIC RULES AND REGULATIONS REGARDING ARTIST'S MATERIALS.

Air travel with solvents is forbidden; we provide these free of charge. Paints are not allowed as cabin luggage ('carry-on'). Pack them as hull luggage. In fact... oil paint on airplanes is no longer a good idea at all...

When asked, say you have 'artists colours' & not 'paints'. Tube over 60ml are not allowed. Pack tubes in a transparent plastic sack so customs can see easily the contents. Make sure all lids are firmly shut on as air pressure will cause the paint to expand. Or roll the paint tubes in paper towels, then in plastic bags. Or do not lock the case, as customs will probably open it to check. Some travellers print out the manufactures health & safety descriptions so as to prove that it's OK to fly with these artists colours.

Paint either on canvas board or oil sketching paper with a canvas finish such as 'Figuras'. Sizes up to 40 x 50 cm advised(30 x 40 cm being the most versatile). These are rigid cardboard supports, often with a canvas-like texture. There exists panel carriers into which these can be safely slotted into, even whilst wet. Stretched canvas is too delicate to easily travel with.

You may want to separate your work with clips or painting carriers. Here are some links where you can find wet canvas carriers: http://www.reuels.com/reuels/product/3594.html http://www.jerrysartarama.com/art-supply/catalogs/0057225000000 http://www.artworkessentials.com/products/ezport/index.htm

Do not sign the paintings! Customs may think you're taking valuable art out of the country.

We help with packing wet oil paintings. I have 15 years of experience in packing & shipping oil paintings. Packing materials provided. These can be brought through either as hull luggage in your suitcase or as cabin luggage - 'carry-on' (OK for short haul European flights). There is the option of me posting your paintings when dry via traditional mail or a transporter such as DHL to you (expenses at your charge).

TIP. PAINT THIN, AVOIDING THICK IMPASTO, USING THE RAPID DRYING PAINTING MEDIUM & YOUR OIL PAINTING SHOULD BE TACKY DRY WITHIN 24-48 HOURS IN THE HOT SOUTH OF FRANCE CLIMATE. Use alkyd titanium white, as it's normally the lighter high-lights that require opaque & thick impasto over the top.

8. ALKYDS

ALKYDS are quick drying oil paints which are soluble in white spirits.

All colours in the range remain workable on the palette for 4 to 8 hours, and are touch dry on the canvas in 18 to 24 hours.

The hot sun in South West France ensures that alkyds really do dry at the above promised rate.

They really do dry extra quick, the colours are good, they dry bright & shiny but... they are slightly less opaque, slightly more transparent than traditional oils.

Use the alkyd white with normal oils & a rapid drying medium (supplied by me) is a good compromise between oils & alkyds, though a complete set of alkyds is a good solution. Alkyd is a polymerised oil resin that dissolves in white spirit (don't add

linseed oil) and it dries within hours. Since a great deal of white is used in outdoor painting, one might use alkyd white and make sure to mix a bit of it into everything. Winsor & Newton makes the Griffin Alkyd line of paints, and their Titanium White would be a good one to try. This works well with the rapid drying medium that is supplied at Beduer. Alkyd is not intermixable with acrylics.

An underpainting blocked in with acrylics then glazed with successive layers of alkyds is guaranteed to be dry with 48 hours.

Gamblin Alkyds (USA) Winsor & Newton Alkyds (UK)

from winsor & newton:

Griffin Alkyd Colour vs. oils

- Quicker speed of drying
 Greater transparency and luminosity from the tube
 More fluid consistency
 Harder paint film for outdoor or craft use
 Griffin Alkyd Colour vs. acrylics

- Oil colour consistency Depth of colour of oils Longer drying time Looks like oil colour painting when finished

9. Oil or Alkyd BRUSHES

Oils need more brushes than watercolours. Clean them well (& I bet you don't). Protective water-soluble hand-cream is a must. The best type of brush for alkyds when painting small details is a stiff nylon.

The size of brush depends on what size canvas you are going to work on & your style of painting (general rule of thumb = detailed work needs smallish brushes). Also brush sizes vary from country to country. The transport of fragile brushes is a delicate affair. Rolled up in a bamboo table place mattie my preferred way of ensuring that the points of the hairs don't get deformed.

Here is a good operal selection (indents bizes... which are not the same as UK sizes.)

* 2 or 3 short flats, size 2 to 4 if you paint smallish, size 3 to 5 if you paint largish. A good test of a good hog brush is when the two corners of the bristles curve slightly inwards. A stiff hog will give you satisfaction, though bristles in france seem to be softer. Can be used on the flat face for sist work & sidewards for line work.

* 1 or 2 long flats, size 3 to 5. Again like the short flat but less precise, takes up more of a charge of paint, longer lasting & develops into a fine point. Wiggle that paint around!

* 1 or 2 pointed brushes prointeelymor or sobable. For fine detail & line work - makes user that its not the side of a short flat that you really want. Don't ever leave these in soak or else the point will be ruined!

* 1 wide washAvanish hog. Use for transparent glazes, blending & varnishing.

* A PALETTE KNIFE. with a fine point?

DONT FORGET YOUR PALETTE!! White melamine palettes are easiest for beginners to see the colour that they are mixing.

SOLVENTS

- Turpentine & white spirits (think about odourless white spirits if you work in a small room). - Acetone (paint stripper ...).

Inflammable materials are not allowed on air flights.

MEDIUMS

Rapid drying medium for oils & alkyds
 glazing medium
 Siccative for accelerating drying

FURNITURE

- a Julien paint box easel ('pochade' with fold-out legs) is the best but is expensive. Only one available. Bring your own?

- field tripod easels.

chairs SUN PARASOLS ALSO PROVIDED.

- jam jira" wild" white spirits proof rubber gloves & soap for cleaning. Always wear gloves whilst cleaning. Barrier Cream. - rags - paper towels

10 ACRYLICS

Acrylics are a good beginner's medium as they are an opaque medium, which means you can cover your mistakes & are not obliged to get it right first time as in watercolour. Sometimes claimed to be the worlds most versatile medium

Basically, they are made of plastic, not unlike wood glue. They are water-based so you don't have the headache of white spirits etc. Less toxic than oil paints. Easier to travel with (again small size tubes, lids on tight, in transparent plastic bags).
Also last drying, which can be a big problem in hot climates which can result in all hard edges & no soft blending, no 'we tin wet'. Try a drying retarder & a palette with a lid & a damper-clothe for working in hot climates. A 'wet palette' is worth getting for painting in the hot Southern sunshine. We provide a DIT wet palette but these aren't as good as a proper stay wet palette.

The Robert Wade ' Stay Wet' palette is good too & you can it in the UK.

The basic colours & brushes are the same as for oils, (don't forget the white, of which you'll need at least two tubes) though some prefer softer nylon brushes for acrylic. No sable brushes for this quick drying medium. A variety of gels for texture & glazing etc. exist. 'Heavy Body' - which can be painted 'thin' & orange in the watercolor's & stay 'open' or wet for longer. Acrylic watercolor is acrylic paint thinned with water, or watercolor mixed with acrylic medium. Difficult to scratch off when dry.

"Use Acrylics like acrylics - don't set yourself up for disappointments" - R.Brisset i.e. don't treat acrylics like oils or wc. Acrylics are a fine medium in their own right though haven't yet acquired the status of oils & wc's. I haven't used them a lot ho

Paint on canvas, panel, board, special acrylic paper or gessoed paper. You can buy the occasional sheet of canvas or acrylic paper from me if needs be.

USE NYLON BRUSHES AS HOG & SABLE ARE TOO ABSORBANT & FRAGILE

11. GOUACHE

Opaque water-based medium that combines well with watercolour. Sometimes known as 'body colour' as it has body & is opaque. Colour rich when thickly applied but does not perform well in dilute washes unlike lovely watercolour. Correctable. Lots of fun. Chalky colours. Paint on card or paper.

12. PASTELS

Not provided at Beduer. Bring your own & your own choice of paper. Fixative provided.

Opaque. Work on paper. Either oil based (less correctable & changeable) or chalk pastels. I prefer chalk as they are more manipulable but are extremely fragile & very, very difficult to transport. They also require a special paper (not provided). Try working on different coloured papers. Fixative is provided at Beduer.

CONCERNING TRANSPORTING PASTELS again try & keep as it simple as possible. Wooden box with foam packing. Use a stiff transparent sheet of plastic to keep the sticks in their place, as they break when jiggled around

Bring several sheets of extra light weight foam-core board cut slightly wider than the size of your paper to go into your suitcase in hull-luggage, bring lots of sheets of 'crystal' paper - you know the shiny cellulose based packing paper(n.b. not petroleum based plastic waxed paper) ? a god art shop should be able to sell you some. I provide the masking tape & fixative etc.

Bring as cabin luggace? the customs 'douane' should speak english. You are carrying 'artists colours' & not 'paints', be clear about this.... i provide the fixative & solvents so you carry no inflammables. Mark as following

very fragile artists colours - chalk pastels to open, please lie flat

trés fragile couleurs d'artiste - pastels sec ouvrir à plat, SVP

More info on transporting pastels here: http://pastelpointersblog.artistsnetwork.com/default,month,2008-05.aspx

13. 'How to Paint' books

Don't bring any how to paint books to Beduer (too heavy). There is an art book library, giving you the chance to read some of the better 'how to paint' books. Adam teaching notes over the years have evolved into a 'how to paint' book, soon to be published Here is a few that I recommend:

Drawing

'Drawing on the Right -Hand side of the Brain' - Betty Edwards
'Keys to Drawing' - Bert Dodson
The Natural Way to Draw' - Kimon Nicolaides (gesture drawing, advanced)

Colour Mixing

'How to Mix & Use Colour' byTony Paul (Great book for beginners; if you actually do the mixing swatches, you will learn!!)

"The Artist's Guide to Selecting Colours" by Michael Wilcox (advanced)

www.handprint.com has a very comprehensive guide to watercolour paints

'Color: A Course in Mastering the Art of Mixing Colors' by Betty Edwards (avoid, not good).

Watercolour - Beginner

'The Complete Guide to Watercolour' - Dewy

Watercolour - Advanced

'Making Colour Sing' - Jean Dobie Jean-Louis Morelle Trevor Chamberlain

Oil - Advanced 'Landscape Painting in & out' - Macpherson (plein-air) 'Alla Prima' - Richard Scmid

Landscape Carlson's Guide to Landscape Painting

Some free 'how to paint' lessons on internet

http://www.artgraphica.net

 $http://www.youtube.com/user/JacksonsArtSupplies? feature=watch \ \ great short videos of different materials, brushes \& techniques.$

Historic art materials shops in Paris

http://www.dubois-paris.com/presentation/lhistoire-de-la-societe

http://www.magasinsennelier.com/historique/historique.html