

Nicholas Evans-Cato *Painting the City*

Most of the following supplies may be purchased at the League's art supply store, located in the lobby.

"Painting the City" is, understandably, a painting course. However, I am happy to work with whatever visual materials you bring. I will be working with oil paint and discussing oil painting techniques. But you are welcome to bring watercolor, acrylic, pastel, or simply pencil and paper. I strongly recommend that you bring with you either a stool or chair of some sort or a foldable easel. There will not be benches at every weekly location, and it is very difficult to stand while holding more than a pencil and drawing pad. If you want to work in oil, here is a list of the materials I would recommend.

I am not particular about brands of oil paint, but I am used to using Windsor and Newton colors. I think that their less expensive Winton grade of paint is fine too, especially if you are a beginning painter.

I do not like to carry more paint than I can fit in a half-size folding French Easel (such as a Julian Easel),

I like to work with a limited palette, mixing my own colors frequently. This way I know exactly how my mixtures relate to each other, and creating atmospheric conditions follows naturally.

The colors I use are:

Titanium White
French Ultramarine
Windsor Red Hue
Chrome Yellow Hue
Burnt Umber
Permanent Green Light.

I find I can mix most of the greens I need with yellow and blue, but the Permanent Green is indispensable for some greens we may encounter. Sometimes a tube of Windsor Orange is the only hope for painting a construction site's safety netting, and you may also want Cobalt Blue.

I carry two small glass jars (old jelly jars), one with Turpentine, or Odorless Turpenoid for brush cleaning and one with a painting medium: one-part Turpentine and one part Linseed Oil. There are, of course, many different painting medium formulas. But I paint directly,

without glazes, and this simple medium suits me. I would not add Turpenoid to a medium, just Turpentine.

I recommend a variety of brush sizes and types. I work with some flat bristle brushes and have Robert Simmons Rounds and Filberts of medium and small sizes for architectural details.

I always have two small cloth rags with me (from an old t-shirt), and use a small, flexible-tipped palette knife. I also wear cheap brown work gloves while painting, because it is not possible to wash hands with soap on the street unless you bring your own. You may also want to carry a 12" ruler.

I expect that we will be working on small paintings this summer. And for small paintings, under 12x14" for example, I like to paint on fine/portrait linen, sized with Rabbit Skin Glue, and primed with Titanium White, but there are many alternatives to this rather laborious process, including painting on masonite or wooden panels. If you are a beginning painter, I would recommend Canvas Board. It is inexpensive and durable. Pre-primed canvases are also easy. I would recommend bringing a few different proportions of canvas to each new location, and then selecting there. I do not typically make preparatory drawings for paintings but bring a sketch pad and pencil if you like. At times I also make very small paintings, 4x6 inches. These tend to function as sketches for what might become a slightly larger, more developed work at another time.

It is not easy carrying a wet painting home on the subway. You may want to think in advance about how you might re-purpose a mailing box or cereal box as a carrying case, which keeps the wet paint from rubbing against the inside lid somehow. At the least, I would have some sort of tote bag for your wet painting rather than plan to leave it on your folded easel while it is slung over your shoulder on the train. This can make for paint smudges on everyone around you.

If you are not used to painting in the sun, I would make sure you have a water bottle, some sunscreen (applied before you begin painting), and a brimmed hat. As it will not be possible to step away from your easel while on a sidewalk, I would bring some sort of snack as well. I stick to a half a cup of coffee on painting mornings to avoid needing to use a bathroom, which might not be available.

These are only suggestions. Again, I will be happy to work with whatever materials and approaches to urban painting you bring.