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Susan Ploughe Design Strategies for Better Paintings
Friday, Saturday, and Sunday, October 10, 11, & 12, 2025
9:00am-4:00pm

The Studio will be open at 8:30am. We start promptly at 9am. Please arrive no later than 8:45am to set-up.

SUPPLY LIST

Days 1 & 2 - *For days one and two of the workshop, you DO NOT need to bring your painting supplies. Just bring the following items:*

- Sketch Pad around 9x12
- 4B or 6B graphite pencils
- Pencil sharpener
- Eraser - *Make sure it works with the paper and pencil you are using*
- Black Marker or Sharpie Fine Point (not Ultra Fine)
- Proportional Scale - Comes in 5", 6" or 8" diameter.
 - *My favorite size is the 6". The markings are a bit hard to read on the 5" and the 8" is unnecessarily large for most people.*
 - Mainstreet will carry a limited supply of these





- Reference Photos
 - *In addition to the above supplies, you need to bring about a dozen photographs that you are thinking about using as references for paintings. Normal sized prints of 4x6 are fine, or they can be on a digital tablet (not your phone the image is too small to work with).*
 - ***Bring your device charger if you are using digital references. If you do not have any photos, Susan will have plenty for you to use***
- Optional
 - *Photos of one or two of your paintings. Or, if you are able, feel free to bring in the actual paintings. They can be paintings you're currently working on or ones that you have completed.*
 - ***A word of caution here: only bring paintings that you don't mind having evaluated. The last thing we want to do is point out possible flaws in a painting that you love! These should be works with which you are not entirely happy or feeling stuck.***

Day 3 supplies on the next pages: one for painters, one for pastelists.



SUPPLY LIST FOR PAINTERS Day 3 only

Paints

This is a suggested palette. You do **NOT** need these exact colors. If you have other colors on your palette that you are used to using, feel free to bring them. The main thing is to keep it simple; we will be doing small color exercises, not whole paintings.

- Titanium White *
- Cadmium Yellow Light *
- Cadmium Red (or red light)
- Alizarin Crimson Permanent * (or Permanent Rose, Quinacridone Red, etc.)
- Ultramarine Blue*
- A green blue, like Thalo Blue, Windsor Blue/Green Shade, Prussian, Cerulean Blue Hue, etc.
- Yellow Ochre
- A warm brown, such as Transparent Oxide Red or Transparent Oxide Brown or Burnt Sienna
- Sap Green

**If you would like to use a limited palette, you could get by with just these four colors*

Painting Surface

- **Oil and Acrylic Painters** *I will provide brown craft paper to work on. It's fantastic for color studies!*
- **Watercolorists** *Whatever paper you like to work on. These are color studies, no larger than 6x8 each. You can fit at least four of them on a 12x16 paper, or more on a larger sheet. Bring at least 2 sheets.*

Brushes

- Bring a variety of sizes and shapes that you like to use
- Painting or Palette Knife, if you have one

Palette – preferably not white. If you use paper palettes, buy the grey ones.

Solvent – MUST BE COMPLETELY ODORLESS; Gamsol or Sunnyside Odorless Mineral Spirits

Container - for solvent (or for water, if you are using water mixable oils)

Masking Tape – for dividing larger canvases. No blue painter's tape. (I'll tell you why at the workshop...)

Board – For oil and acrylic paintersto tape canvas sheet to, if that's the surface you have chosen to use

Paper Towels – good absorbent ones – Viva, Bounty or blue shop towels



SUPPLY LIST FOR PASTELISTS Day 3 only

Pastels

I advocate working with a modest selection of pastels, not every color ever made. Just make sure you have a good range of various hues, ranging from lightest lights to darkest darks. You **do** need a nice selection of colorful darks, so that you aren't stuck using black to achieve dark colors. Since we will be working small, also bring pastel pencils if you have them. Don't buy them just for this workshop.

Before the workshop, I strongly encourage you to organize your pastels by value and hue family. This is Richard McKinley's palette box:



It is organized in columns by color (hue):

From left to right it's yellows, oranges, reds, pinks purples, blues, turquoise, green, and then grey columns containing greyed versions of the colors

It is organized vertically by value:

Lightest lights on top moving to darkest darks on bottom

You will notice that he is all about organizing the colors, not about keeping different brands separate. If you can create one box like this, do it! Otherwise, if your pastels must remain in several different boxes, organize each one like this.

The single most important thing you can do to improve the color in your paintings. Period.

Surface: Whatever paper or board that you like to work on. Canson would be fine, as you won't be doing a lot of layering. We will be doing small studies, no larger than 6x8. You can fit at least four of them on a sheet of 12x16 paper, or more on a larger sheet. Bring two sheets. A medium value grey would be nice, though you may use white if that's what you have.

Backing Board - to mount paper on

Masking Tape - tape should be white or neutral in color; no blue painting tape