

Watercolors in the Wild: Autumn Flora



October 4–6, 2019 • Andie Thrans

\$192 per person / \$177 for Mono Lake Committee members
enrollment limited to 12 participants

Painting in wild places is powerfully transforming, yet working outdoors can be overwhelming. A series of guided studies designed to get us working with ease will focus on autumn flora, with a particular emphasis on fall's color palette. During gentle forays outdoors and inside the studio, we'll carefully observe local plant life, collect ideas, and experiment with drawing and painting techniques using watercolor, gouache, and ink. Projects and demonstrations will include field-friendly approaches for mixing accurate autumn colors; capturing gesture, form, detail, light and shadow; and painting in layers with both care and wild abandon to conjure up a sense of the complexity found in wild habitats. You'll leave with a collection of examples of ways to work with speed and freedom in the field as well as strategies to get enough down on paper to enable completion later on. All levels are invited.

California-based visual artist Andie Thrans uses watercolors onsite in wildland forests to create paintings and artist's books that explore mystery, reverence, and delight, while also grappling with the vanishing habitats of our era. Merging the lineages of illuminated manuscripts and natural history field journals with a contemporary art and science awareness, her paintings weave intricate botanical detail into rich layers of shape, color, and hand-lettered text to evoke the complex interconnections within ecosystems of the Greater West.

ITINERARY

Friday, October 4, 6:30pm: Meet at the Lee Vining Community Center (296 Mattly Avenue). Please bring all your art supplies (see “art supply list” below). We’ll introduce ourselves, discuss weekend plans, and go over our art materials in depth. Andie will demonstrate a few approaches, and we’ll all do some art warm-ups.

Saturday, October 5, 9:00am: Meet back at the Community Center, where we’ll work inside for a while. Next we’ll carpool to upper Lee Vining Creek near Tioga Pass and work in that area until later in the afternoon. Depending on energies and temperatures, we’ll reconvene at the Community Center for painting as long as people wish, as the light fades.

Sunday, October 6, 9:00am: Meet at Community Center once again and then we will carpool to an outdoor painting location determined the previous day. We will work until 2:00pm, then do a final group discussion and wrap-up. The seminar will end at about 3:00pm so that students can start the drive home.

PLEASE NOTE

Field trip locations may vary, depending on weather and fall color. Our group size is limited to offer time for individual attention. Students should have enough stamina to work outdoors for most of the day. There will be some easy walking. Essential gear is listed below under the “to bring” and “art supply list” headings.

Altitude and Dehydration Cautions: Although this seminar will not require strenuous hiking, participants should be in reasonably good physical shape. Remember to bring (and drink!) lots of water because your body loses more water at the higher altitudes of the Mono Basin. Also, the sun is rather fierce at high elevations, capable of burning even on cool and cloudy days, so be sure to protect yourself thoroughly using sunscreen, sunglasses, and hat. Rain will bring us indoors so we can continue painting.

MEALS

Please bring bag lunches for both Saturday and Sunday. All other meals are on your own. Make sure you also bring along plenty of water and snacks for each day. Thermoses are nice to have!

LODGING

The town of Lee Vining has several motels, all of which can be booked full well in advance. *Please make your lodging reservations as soon as you register for this class; otherwise, you may not be able to reserve a room in town.* For Lee Vining motels, visit leevining.com. Other accommodations are located in the town of June Lake, approximately 15 miles south of Lee Vining.

TO BRING

- ___ daypack with enough space to carry all your stuff: clothing, water, lunch, art supplies, etc.
- ___ appropriate layered clothing to stay warm while sitting still for long periods of time: warm layers, rain/wind jacket, etc.
- ___ water bottle and plenty of water
- ___ packed lunch and snacks each day
- ___ sit-upon, portable stool, Crazy Creek chair, or something so you can sit comfortably on the ground (so your seat stays warm and dry). I also like to have a small light tarp with me.

- ___ comfortable boots/shoes suitable for short hikes
- ___ sunglasses, sunhat, sunscreen, warm hat
- ___ binoculars & camera (optional)
- ___ art supplies (listed below)

ART SUPPLY LIST

- 2 full-size sheets 140-lb. hot press and/or cold press watercolor paper (Arches or Fabriano are recommended. Buy the best you can afford. Student-grade papers will not work as nicely as better papers will.) Cut or tear your sheets into six equal pieces measuring approximately 10x11" before coming to our workshop. One full-size sheet of watercolor paper (22x30"), will yield six 10x11" pieces. You must do this before coming to class—we will not have the space or tools on site!
- clipboard, foam board, or other lightweight board approximately 12x12", with 2 clips big enough to hold your paper to the board
- No. 2 or HB drawing pencil
- pencil sharpener
- kneaded eraser
- fine or extra fine black felt tip pen (such as Pigma micron in size .01, or bigger if you prefer)
- 3 or 4 colored pencils in any colors you like—with at least 2 light colors. Prismacolor "Cream" is a helpful color to have.
- ruler about 12 inches long
- 1 push pin
- manila file folder
- scissors
- black or brown ink (any type)
- plastic lettuce bin cover, butcher tray, open palette, or other large paint mixing space
- #6 and #10 or #12 round watercolor brushes. Travel brushes are great. Winsor & Newton sable or synthetic brushes (Cotman, Cirrus, Septre Gold, or Series 7), or any other brushes you like, are also good. Creative Mark "Rhapsody" round watercolor brushes are an especially good deal for a very nice brush. It will pay off over time to buy the best brush you can afford!
- Pentel large water brush
- optional brushes: 1/4-inch angle brush, and script, rigger, or liner brush
- 2 small containers for paint mixing & painting water, such as a small yogurt containers or jars
- small spray bottle
- rags or paper towels
- watercolor travel kit or much better: a lightweight folding palette filled with tube watercolor paints. The better brands are Winsor & Newton, Daniel Smith, M. Graham, Utrecht, and Holbein. Andie will have extra paint to share, so if you are missing a color, that is okay.
Here are the recommended colors for the best basic watercolor kit:
 - Quinacridone rose, or quinacridone pink, or permanent rose (purple-biased red)
 - Cadmium red (orange-biased red)
 - Ultramarine blue (purple-biased blue)
 - Phthalo blue, or manganese blue, or cerulean blue (green-biased blue)
 - Lemon yellow, or cadmium yellow pale, or hansa yellow light (green-biased yellow)
 - Cadmium yellow deep (orange-biased yellow)
 - Sap green (good all-around green)
 - Oxide of chromium (helpful green for plants)

- Ultramarine violet or other purple
- Any orange you like
- Burnt sienna
- Quinacridone gold
- Permanent white gouache (not watercolor)

ADDITIONAL RESOURCES

- DickBlick.com
- JerrysArtarama.com
- DanielSmith.com
- LeeVining.com
- Andie's website: andiethrams.com
- Andie's email: andie@andiethrams.com
- Andie's Instagram: [@andiethramsartworks](https://www.instagram.com/andiethramsartworks)



Mono Lake Committee Field Seminars

P.O. Box 29 • Lee Vining, CA 93541 • (760) 647-6595 • monolake.org/seminars