

postcard products and links (Lynne Baur)

paper for postcards: use your usual paper (keep variables to a minimum), you can get twenty 4x6" postcards from a 22x30" sheet of watercolor paper

(NOTE: you do not have to have a printed back on a postcard; just make your own dividing line)

favorite pre-printed postcards: Etchr labs 100% cotton

favorite sketchbooks: I like a bound sketchbook that lays completely flat, because I like to work across both pages.

- Stillman & Birn beta series: less texture, takes an ink line well, takes washes OK
- Etchr labs 100% cotton (NOT the special edition Fabriano Artistico—I like their regular paper better): takes washes beautifully, colors are vibrant, 120 lb paper doesn't respond much differently from 140 lb, and more pages fit in the book
- (if you like spiral-bound) Cheap Joe's Kilimanjaro sketchbook: 140-lb, 100% Kilimanjaro paper (not the American Journey SB, that one has a different paper that is not 100% cotton)

teeny palette: by Maria Coryell-Martin (expeditionaryart.com or arttoolkit.com)—great way to support a younger artist doing some really amazing things (my "neighbor" up the road in Port Townsend, WA & a Carleton College grad)

the tape I'm using—XFasten Artisan tape, white, 1/2" or 1" width (stickier than drafting tape)

stuff to protect postcards in the mail:

- cold wax medium (Dorland's is easy to find in hobby stores, Gamblin and Golden are two other well-known brands—buy the smallest jar, it lasts forever)

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- Ranger micro-glaze (hobby stores, with the alcohol inks)
- Krylon acrylic spray (hobby stores and paint dept of home improvement stores), or any other clear acrylic spray
- airbrush medium (hobby and art supply stores; I use Liquitex and Golden)
- mouth atomizer (mine is the Pat Dews atomizer because I also spray acrylic inks sometimes; for airbrush medium alone, you can use the little folding ones intended for fixatives)
- plastic sleeves (for example: <https://www.clearbags.com/mailers>)—only certain, special plastic sleeves are machine-sortable; otherwise, you have to pay more postage, and pay for the bag; I prefer to just use a regular envelope)

the rest of my field kit: is described in more detail in my Second Sunday Live Demo video from March 2019 (<https://www.dragonflyspiritstudio.com/mar-2019-get-ready-for-spring-plein-air-painting/>)

about travel brushes: I cover travel brushes and demonstrate several in my Second Sunday Live Demo from Sep 2020 (<https://www.dragonflyspiritstudio.com/live-demo-sep-2020-choosing-brushes-for-watercolor/>)

my recommendations for colors for a travel palette:

- a red, yellow and blue that are
 - * as close as you can get to “not really warm or cool”
 - * or, that seem to be the fastest way for you to mix a wide range of colors you love (or that fit your subject)
 - * fairly even tinting strength
 - * some possibilities: (I’m telling you brands because colors vary from brand to brand, but brand doesn’t matter—experiment with similar combos you already have and know; more important that you know the colors well)
 - * M. Graham quin rose, azo yellow (note: this is brighter and clearer than most azo yellows), cobalt blue
 - * QoR quin magenta, phthalo blue, quin gold

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- * cobalt blue, raw sienna, burnt sienna (earth colors vary less brand to brand, so use what you have)
- * plus, a dark blue + brown combo for quickly mixing a range of warm to cool greys and neutralizing other colors

Now you have 5 colors that will allow you to mix almost everything you need. Most field palettes have 8-12 spaces, so you can either add more colors for the location or favorite subjects/colors, or use two wells for colors you use up quickly.

- * (optional) any bright, pure colors you especially love or use a lot of: e.g. bright violets or pinks, bright turquoises, brilliant oranges or greens)
- * I highly recommend avoiding more than one tube green that contains PG7 (it takes over and makes your landscape greens look unnatural if it's in too many mixes)

be aware of marketing effects:

- it's far cheaper to buy tube paint and fill your own palette ("but hey, I can get 48 colors for the same price as a half-dozen 15-ml tubes"—yep. 48 half-pans is about 72 ml of paint; a half-dozen tubes is 90 ml of paint; all you do with 48 colors is give yourself too many decisions to make in the field)
- travel brushes are easier to pack small, but more expensive and you are more likely to lose them; an alternative: Brush Tubz from Guerilla Painter, about \$1 each in a 12-pack, split with friends (this is what I use to cover my dip pen nib)

more about the monochrome line-and-wash method: is in my postcard paint-along Sketching with Watersoluble Line (<https://www.dragonflyspiritstudio.com/sketching-with-watersoluble-line/>) and in the lesson videos for Project 6 of Watercolor Jumpstart (<https://www.dragonflyspiritstudio.com/watercolor-jumpstart/project-6-fishermans-wharf-sketch/>)

the technique for tracing and transferring things using your computer: is demonstrated on camera in my Crashing Surf Postcard Paint-Along (<https://www.dragonflyspiritstudio.com/postcard-paint-along-crashing-surf/>)

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You can also use an Accessibility feature called Guided Access to turn off Touch response on a portion of an iPad or iPhone screen so you can trace without accidentally moving things around. Here's Apple's Support page for how to use Guided Access do it: <https://support.apple.com/guide/ipad/guided-access-ipada16d1374/ipados>

For an Android version, see this article: <https://www.manageengine.com/mobile-device-management/mdm-guided-access-for-android.html>

see all the available Postcard Paint-Alongs here: <https://www.dragonflyspiritstudio.com/postcard-paintalongs/>

see all my videos and articles with field sketching tips here: <https://www.dragonflyspiritstudio.com/category/sketching/>