

PD1054 SUPPLY LIST



P.O. Box 304
3900 County F
Fish Creek, WI 54212
920.868.3455
www.peninsulaartschool.com

Capture Door County: Fall en Plein Air
Lori Beringer
October 4-8, 2010
9am to 4pm

REQUIRED

Outdoor easel:

Bring an easel that breaks down for travel. I use an Open Box M <http://www.openboxm.com/> phone #1-800-473-8098. Some other easels that are sturdy for outdoor use are: French, Russian & Soltek.

A stick easel will work with a few additional tips.

Make sure your canvas can be worked on straight up and down at a 90-degree angle.

Your canvas needs to be securely attached to your easel.

Weight your easel. One gust of wind is all it takes to blow over canvas, easel and mess up your art.

Brushes and Palette knives:

Natural hog bristle brushes, filberts, rounds, and flats in assorted sizes from 16 – 4. Three brushes of each style would be a good start. I tend to paint with larger brushes and do the detail work using the sides and the tips of the brush. Langnickel Royal Sable #5590 ¼" & ½" wide (optional) great to drag existing paint and use for edge work. A few small sable rounds or flats #2, #4 are nice but not required. I use a large palette knife that comes to a point to mix paint and to paint with. Having a small assortment of painting knives are also great tools for just the right edge or touch. Holbien are my favorite though pricey.

Palette: Bring a palette you're comfortable with, making sure you have room to mix large puddles of color. My pallet is approximately 11x14". I clamp on an additional 12x16" birch panel for more mixing area. I prefer wood that is seasoned. Season with oil or rub oil paint over the surface and wipe with thinner repeatedly until silky smooth. It is best to have a medium value palette. White is more difficult to judge appropriate value.

Paints: It's not required to use the pigments or brand of paint I use. I strongly encourage a limited palette for those new to outdoor painting.

Classic Artist Oils

- Ivory Black
- Prussian Blue
- Cadmium Yellow
- Cadmium orange (not required)
- Titanium White

Gamblin

- Cadmium Lemon
- Alizarin Crimson

Rembrandt

- Transparent Oxide Brown or Transparent Oxide Red
- Permanent Red Medium
- Raw Sienna

Mediums: A good choice is the "standard medium" you can mix yourself: 3 parts of volume of stand oil – 2 parts of volume of dammar varnish - 3 parts of volume of Gamsol. I believe Gamsol is the best alternative concerning your health.

Thinner: Gamsol in a leak proof carrier. Holbien is preferred and less likely to spill. Bring an extra container (large glass or metal jar with lid) to dump the dirty Gamsol from the day to settle. The following morning reuse and leave the sludge on the bottom of the jar. Add fresh thinner if needed.



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Value Sketch: Bring a small sketchbook and a black marker or charcoal. We will be drawing a quick black and white value sketch before each painting.

Support:

Sizes 12"x16" or smaller are recommended for the outdoors. 9"x12" is a good size for a 2 hour painting. Bring a support that you are familiar with. I prefer linen glued to a Masonite board. RayMar makes a nice support <http://www.raymarart.com> phone #1-888-809-3314. If you are painting on a stretched canvas or linen, bring a panel to block out the sun from shining through the front. Don't forget transporting the wet paintings. I use a wet box that was custom made by the same company as my easel. It's light and carries eight 12"x16" or anything by 12" wet panel paintings. A cardboard box in your vehicle is another great way to keep the car clean and your painting untouched. Plan for a minimum of two paintings a day and bring assorted shapes and sizes.

Miscellaneous:

A properly fitted backpack is how I carry all my gear. I went to a sporting goods store <http://www.rei.com/index.jsp> to buy one that fits me. I have many discarded backpacks in my closet that are poor fits.

A small umbrella with wind flaps and a holder <http://www.openboxm.com/> is something I always carry with me. Bring a wide brim hat with a neck strap for the sun and wind. My favorites are black under the brim to provide comfort and protection for your eyes.

Viva paper towel is my first choice. Two plastic bags (old shopping bags work great) one for garbage and one to hold your paper towels.

Bug spray and sun screen.

In case of bad weather: Bring previous outdoor work with photo references to finish or start a new painting.

Optional:

4"x6" black plexi-glass, backing left on one side (a great tool to flip your image and help see correct values) Your local glass store can order and cut and sand the edges for you.

Bring a bag lunch for each day and plenty of water to drink.

Bring a camera to photograph your scene. This is a great tool in combination with your on-site painting. Using your plein-air painting and your black and white photo for structure you might want to paint a larger more complex piece in the studio.

Some places to purchase supplies prior to class:

Utrecht Art Supplies	1-800-223-9132
Pearl	1-800-451-7327
Jerry's Artarama	1-800-827-8478
Classic Artist Oils	1-800-872-3262

<http://artistoils.com/htmls/default.asp>.



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Additional Clothing for Plein Air Painting

My traveling studio is my vehicle. I carry a bag of additional clothing at **all times** of the year. *Most of my coats, wind pants and assorted items are from second hand stores.* You would be surprised at how often I pull out fingerless gloves on a cool summers evening. Pack for colder weather than anticipated. It's easy to become chilled after an hour in the wind. Below is a list of my favorite goodies to use just in case.

1. Wool fingerless gloves and wool mittens for the coldest temperatures.
2. Heavy gauge wind pants that are roomy enough to easily pull over a pair of quilted long underwear.
3. A facemask that covers my neck and ears. Mine has one large opening that can tuck under my chin or cover my entire face exposing just my eyes.
4. Waterproof boots. I have one pair for extreme temperatures and one for milder days.
5. A men's wool hat with a brim and chinstrap is a must for the coolest of days. Along with my facemask, I stay toasty. For warmer days a hat with a chinstrap keeps me cool from the hot sun. Both hats have a sturdy brim that even during a soft rain the water rolls off the back brim and keeps you dry. The brim also keeps it shape against the wind.
6. Wool socks, just in case.
7. A wind proof pullover top that can easily fit under a coat.
8. A warm wool coat and a windbreaker will keep you covered for any weather.
9. Clamps, clips, bungee cord and tape to secure the unexpected.
10. Extra camera batteries and memory

Notes for Oil Painters 2010

Peninsula Art School is a turpentine-free zone. We require the use of Gamsol Odorless Mineral Spirits (Gamblin brand)

The Artists Guild

www.artistsguildonline.com 920-743-9900

Dick Blick: #B00456-1032

www.dickblick.com 800-447-8192

Cheap Joes #GA00092

www.cheapjoes.com 800-227-2788

Jerry's Art-a-rama: #62364

www.jerrysartarama.com 800-827-8478

When using oil paints, solvents, mediums, or other flammables in the studios, you must dispose of any used rags or towels in the Red Fire-Proof Canisters. Do not dispose of your used solvents in these canisters. If the canister is full, please alert the staff and we will empty it.

We do not have facilities to dispose of your used solvents or mediums. **Please bring 2 lidded containers to bring your used solvents and mediums home with you.** DO NOT pour these down the sinks.

If you are traveling by airplane, please contact the staff by phone (920-868-3455) or email (staff@peninsulaartschool.com) about other arrangement for your solvents.