

## **SUPPLY LIST**

### **PLEIN AIR PAINTING with GAYE ADAMS**

#### **PAINT**

- Titanium White
- Cadmium Yellow light or Cadmium Yellow
- Yellow Ochre
- Transparent Red Iron Oxide or Transparent Earth Red
- Cadmium Red Light
- Alizarin Crimson
- Ultramarine Blue
- Pthalo Blue
- Ivory Black

#### **BRUSHES**

Bring a variety of sizes and shapes. Here is what I typically use:

- size 2,4,6,8,10,12 (note these sizes can vary widely between manufacturers, so rather than looking at the number on the brush just think: small, like 1/8", up to large, such as 3/4" to 1" - good quality hogs hair. A good quality brush costs more, but keeps it's shape and doesn't shed bristles.
- same sizes in softer synthetic mongoose or other good quality synthetic brush.

I find FLATS and BRIGHTS the most versatile and useful

I would rather you bring fewer brushes, but better quality brushes. A good quality brush will keep it's shape when wet, and will have some spring to it.

#### **SUPPORTS:**

I like Raymar supports, specifically the featherlight series that can be ordered at [Raymar.com](http://Raymar.com). These can be more pricey than other supports but they are wonderful to use in the field. They are canvas mounted on board, and are very portable, light, and archival. Stretched canvases are bulky to transport, and the light can shine through them on location, so panels are preferable.

Any support you bring should be well gessoed with acrylic gesso, so that they are not too absorbent. I recommend not working any larger than 8X10" for this workshop. Plan on bringing at least six – eight panels. Also bring some 6X8" supports – perhaps three or four.

#### **EASEL**

A pochade box is ideal as it is designed specifically for painting outdoors. They are an investment, however, and I do not expect you to go out and purchase one if you are not certain you will continue to paint outdoors.

Another option is a french easel, or a portable easel of another type. Whatever your system, please set it up and try it out at least once before the workshop....it will give you time to tweak your set up so it is not problematic in the field. Having a system in a back pack or on rollers is best.

## MISCELLANEOUS

- blue automotive shop towels (these are lint free, strongest, and most absorbent)
- a plastic grocery bag for soiled towels
- a leakproof container for solvent if you are an oil painter, for water if you are an acrylicist.
- A VIEWFINDER – these can be purchased at most art supply stores. We want the type that is neutral gray and has a small peek hole that can be used for isolating colors. You can make one out of gray mat board, say 3X3” square, with a pencil size hole in the middle of it.
- Bring a brimmed hat of some sort, and sun screen
- packed lunch and water as we will likely be out in the field over lunch hour.
- Wet panel carrier of some sort for oil painters. Even a pizza box will work for this purpose. I use wet panel carriers from panelpak.com, which come in a variety of sizes. And 8X10” wet panel carrier will also carry wet 6X8” panels, which works out well.
- Portable stool. I find an inexpensive tripod style stool the easiest to use – it is light and compact. Hardware stores usually carry these. Even if you like to stand while you paint, you may wish to sit during demos.

## MEDIUM and SOLVENT

- I use Gamsol to clean my brushes while working in the field. It is worth it to spend a little more and get a solvent that is odorless
- walnut oil, neomegilp, or linseed oil to help your paint flow out if needed
- acrylicists should bring a polymer glazing liquid and use a stay wet palette.

NOTE: If you have oils, please bring oils instead of acrylics. They are much easier to use in the field due to delayed drying time and malleability. **I WILL BE WORKING IN OILS.**

If you have any questions around the supply list, please email me directly at: [gayemadams@gmail.com](mailto:gayemadams@gmail.com)

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