

1. Brent Lynch Supply List

Panels sizes 9x12, 11x14, or 12x16 inches will work well for plein air painting.

Oil colors are the classic plein air painting medium, however, modern acrylic is a medium of great preference amongst artists. Watercolour is also a traditional medium suitable for field study.

A checklist of my equipment -

Backpack
Pochade box
Tripod
Paints
Art panels
Wet panel carrier
Brushes/palette knife
Odorless mineral spirits
Paper towels
Trash bag
Cell phone/camera/viewcatcher
Drinking water
Appropriate shoes/clothing/hat
Optional-
Latex gloves
Sunscreen/bug spray
Umbrella
Small sketch pad/pencil
Lastly, bring a good attitude and leave your worries behind!

DRINKING WATER/SNACK - These are crucial. So often, myself and others have lost all track of time when painting in the moment. We must remember to hydrate or risk all sorts of problems, like cramping up. As time goes by, an energy bar is so helpful, especially if you've been out for a while and have a long hike back to the car. Keep extra water in the car. It also helps to paint where there is a nearby rest room, as well!

APPROPRIATE CLOTHING - Layers are good for changing conditions. You will be standing and walking back from your painting to eyeball it from a distance, so good, comfortable shoes are a must. A wide-brimmed hat is best to keep the sun off your face.

LATEX GLOVES keep the paint toxins from getting into your bloodstream and keep your hands clean.

I keep **SUNSCREEN/BUG SPRAY** in the car at all times. I try to cover up pretty well, as I know these wear out after a while.

An **UMBRELLA** is mainly for keeping your art and palette shaded, not you! It is so difficult to paint in the sun if there is no shade around. Plein air umbrellas can attach to your tripod or stake into the ground. One can topple your setup, the other may be difficult to stake, depending on your ground. That's why I call it optional!

SKETCH PAD/PENCIL - Many seasoned plein air instructors insist that their students create a simple composition with 3 or less values to establish a initial idea or composition before you touch your canvas.

This is for OIL paint only. Gamsol, made by Gamblin, is the most commonly used solvent in the industry. They have a ton of info on it and everything they sell, on their website. No longer do we have to deal with the stink of turpentine! Use a solvent container that has a good seal and good reviews. There is nothing worse than having your thinner spill out before you arrive to set up. If you don't want to use solvent, you can try water-based oils, which are thinned, obviously, with water. I hook my can to a carabiner and let it hang on my pochade for easy access. I carry extra in case of spills.

It is really difficult to carry a wet canvas around after you've painted, so the industry has several "wet panel carriers" on the market. Shown here are two that I often use. The Raymar is made from corrugated plastic that has slot you slide your panel into and the Panel Pak is basically a frame that has inside edges where the panel sandwiches face-in, then held with an oversized rubber band. The limitation on these is you have to commit to the size of panel that fits. These hold 8x10" panels. The Raymar can hold 8x8" or 6x8", as well. The Raymar has to be carried separately, while the PanelPak can fit into the backpack. For other sizes, sometimes, you just have to gingerly carry your painting back to your car. I always have a box lid or something in my vehicle just for that purpose.

Supply List:

Paint: Suggested colour pallet:

Cadmium yellow (medium) and lemon yellow
Cadmium red
Alizarin crimson
Cobalt blue
Ultramarine blue
Viridian or phthalo green
Burnt sienna
Burnt umber
Ivory black
Titanium white
Zinc white

Watercolorist may want to use paynes grey rather than ivory black

Canvas: Please bring the surfaces you are most comfortable with....

watercolorist- preferred paper

acrylic and oils canvas and prepared boards.

Be sure they are primed and gesso to your satisfaction and ready to paint on.

Please keep the size to 18 X 24 in. or smaller. Have at least 4-5 canvases / boards per day.

Brushes: bring your quiver of brushes but I would like to see 1 in. brush in the mix.

Drawing material; sketch pads or better yet large drawing board and paper - charcoal and pencil etc.

2. Perry Haddock Supply List

The FCA general supplies list on the retreat site is pretty thorough, so be sure you've had a good look at their suggestions. My own supplies are about the same, but here's a few things about paints and supports.

First, buy good quality paints. It's never worth it to use low quality stuff, so spring for professional brands, even if you don't have a large variety. I use a mix of brands, including Golden, Opus house brand, Kroma, and recently a new line of acrylics that Opus carries: Sennelier. I have a basic palette, with quite a few optional colours I've added over the years. *I use a lot of transparent colours*, so I consider those basic.*

Basic:

A small supply of black gesso.

*Green gold (transparent)

*Indian Yellow (transparent)

*Phthalo Blue red shade (transparent)

*Quinacridone Magenta (transparent)

*Benzi Burnt Orange or Transparent Red Iron Oxide.

Yellow Ochre

Cadmium Red light

A yellow (Cad yellow medium or Hansa yellow)

Titanium white

Optional:

Hooker's Green

Cerulean Blue

Quinacridone Gold

Permanent Violet (Opus)

Other blues: (eg. ultramarine, cobalt)

Other greens (sap, sage, etc.)

a bit of chalk

Supports:

I use stretched canvas as well as untampered hardboard, primed with gesso and pre-tinted with a coat of flat acrylic latex, usually with a warm red-orange hue. (not urgent. We can do that on site) For the hardboard, I buy a sheet of 1/8 untempered hardboard at Home Depot, and ask them to cut it into standard painting sizes: for plein air I use mostly 11x14 and 14x18. I do a diagram for them to see how to get as many panels as possible from the larger sheet. If you don't want to go to the trouble, panels are available at art supply stores like Opus or DeSerres.

Brushes:

I use almost exclusively flats, ranging from about 1/4" up to 1 1/2 or 2." I tend to use the ones with short handles, but that's not important. Bring what you have, but I recommend having a nice wide one at least 1 1/2"

3. Maria Josenhans Supply List

PleinAir painting set-up. (be as compact and light as possible)

Good brands are: Strada, AllaPrima Pochade.

Also a french easel works well but can be heavy.

Suggested Colors:

*Cadmium Yellow Light

Yellow Ochre or Raw Sienna

Cadmium Red Light

*Permanent Alizarin

*Ultramarine Blue

Cobalt Blue

Viridian Green

*Titanium White

Ivory Black

(*These colours are essential for painting with a limited palette)

Painting surfaces primed with gesso: (please add at least a couple of coats of gesso even if the product says it is ready to use!)

Primed Canvas, linen, or birch panels, (Birch panel must be primed with gesso). Choose a comfortable size that can be finished in the field (I generally use everything from 6x8 to 12x16). Also, Canva PleinAir boards by Canson (available at Opus) are great for doing quick paint sketches and do NOT require priming! They are sold as a tablet of 10 boards.

Painting medium for painting with oils:

Odorless Mineral Spirits 8oz (Gamsol is best!). Cup for solvent. Optional: Gamblin Galkyd Gel or Solvent Free Gel

Painting medium for acrylic:

Highly recommend a retarder to slow the drying of the paint.

Also, for acrylic, a spray bottle to keep the paint moist on your palette.

Brushes: All long handle

Natural bristle brushes for oil painting.

Synthetic bristle for acrylic.

Flats and filberts in a variety of sizes from 2 to 8

*Black fine point Sharpie pen

*Viewcatcher

Roll of quality paper towel & Cotton rag

Bag for used garbage

Pencil (4B or 6B) and eraser

Notebook/Sketchbook

Latex or nitrile gloves (optional)

Stool (optional)

Hat and sunscreen