

Suggested Supply List

Appropriate clothing could include:

- ☐ hat with sun brim
- ☐ Sturdy shoes-In cool weather, have layered clothes appropriate for the LOW expected temperature minus about 15 degrees. After an hour or so, fifty-five degrees feels like winter.
- ☐ Extra sweater, wind cheater, or nylon rain jacket to keep in the car for use as needed
- ☐ Bug repellent
- ☐ Water

Supplies Should Include:

- ☐ Wet wipes -of some sort for your hands can be useful & convenient. A single-use packet can go in a pocket, leave the box in the car.
- ☐ Paper towels- 4 or 5 sheets is probably enough to have with you- leave more in the car
- ☐ Palette knife- for mixing as well as painting
- ☐ Medium & “palette cup” with lid- a couple of tablespoons is plenty. (I use Galkyd lite. It begins to dry fast outside in the wind and air, so I usually add 10% oil . Graham walnut/alkyd medium is also good, and dries slower.)
- ☐ Solvent & small cup- I save small plastic or glass bottles with good caps for medium and solvent, to be lightweight and portable. A few ounces is plenty. I use odorless mineral spirit. A good cap is essential. Many of those discount “palette cups” have caps that leak. Beware.
- ☐ Cloth rag for wiping canvas and/or brushes- Worn-out shirts are good, cut down.
- ☐ Panel or canvas- I prefer panels for small work, maybe 8x10 or so. Have two. Use a standard size. Stick to one or two sizes/proportions until you learn how it works in practice. Don’t jump around with a different size & proportion every time. Repetition is how we learn.
- ☐ Palette- Some people prefer to place a paper palette on a shelf attached to the easel. If this works for you then great. But remember there is often wind. Things that can blow away will blow away, and such distractions are what kills your artistic flow. I prefer the classic,

handheld wood palette. It will last basically forever, and you will spend a lot of time here mixing and deciding. This is, for me, an important tool. Have one that is lightweight and comfortable to hold. How you lay out your palette is mostly a personal choice, but it makes life easier to keep it consistent. Arrange it chromatically. I arrange mine with cold reds at the top right, then to the left of that are orange and yellow. Down the left side are green, blue, and violet. Anything else fits in where it seems appropriate; just keep it consistent.

- ☐ Brushes- For oil, I like bristle flats & rounds. For small panels, a range from size 2-8 should be sufficient. I also usually have a couple of soft brushes- usually synthetic, including a small round. I also keep a cheap hardware store 1/2" and 1" chip brush for scrubbing in. Use a bristle, not nylon. They should cost less than \$1 each.
- ☐ Easel- Many choices out there. This can be a major expense, so ask around and do some research. Points to consider: Are you good with it having size limitations as to panels in exchange for lightweight portability? Lightweight comes with downsides, also- Will it blow over? How many extra bags & boxes will you need to carry everything? Can you carry a wet panel on the easel when you pack up to leave, or do you also need a wet canvas carrier? Can you lay out your palette ahead of time? Can you close the box on a wet palette?

I use an old-school French easel. It is not lightweight, but it also does not easily blow over in the wind. I can carry the canvas, wet or dry, attached to the easel. I can lay out my palette ahead of time, have room for brushes, medium, knife, rags, extra paint... everything in one package. I can, and have painted in sizes from 4x6 inches to 4x6feet.

- ☐ Paints- Bring what you are used to. If unsure or unsatisfied with your default choices, then see below for some basic color palette's, from which you can grow as you gain proficiency. Exactly which pigments you choose can be less important than that you choose a set, and then stick with it long enough to learn its virtues and limitations. Make sure that whatever you choose is balanced across the spectrum. If you have to walk any distance to your painting site, and if weight is a consideration, lay out your palette ahead of time, and leave those extra dozen tubes at home. Save your almost used up tubes, ones with maybe one good squeeze left, to put in your box, if you feel the need to bring extra. Basic color palette: Most Basic- red, yellow, blue, white paints.
One might choose:
- ☐ Quinacridone red, Ultramarine blue, and Cadmium yellow light.

Student grade cadmium's are fine if they contain actual cadmium. They won't be quite as intense as the \$60 per tube premium brands, but will still be brighter than anything available to any artist until fairly recently. If it says on the tube PY35, or PY37 it is cadmium yellow. PR108 is cadmium red. Anything that says cadmium "hue" can be absolutely anything at all, except cadmium.

Final Thoughts:

This basic palette will not capture all the colors of nature, and is meant to be an entry point. It will provide a basic range for mixing, without undue complications. You can approximate what you perceive. Learn well a few colors first; too many at once is confusing and frustrating. Having three blues on your palette is not only confusing, but if you do something interesting you won't know how you did it. Exactly which colors you initially choose is less important than making a choice, and then sticking to it long enough to learn the properties of the pigments. Add or delete later as needed.

When one learns one's way around these colors one can add purple, green, and orange. This provides a basic full spectrum from which one can mix almost anything. Examples might be Quinacridone purple or violet, Winsor Orange (PO72), and Viridian (PG18) or Pthalo Green (PG7)

Eventually one can learn to use many different pigments- just not all at once. Learn to use new pigments one at a time; see how it fits in, or not, with your existing palette.

Things to notice when mixing colors:

You want high-intensity light-fast single pigments to begin with; things lose intensity as you mix them with other colors.

Paints that are naturally transparent or translucent will often provide cleaner mixes than dense opaque paints. Finally, keep in mind that Pthalo pigments are thugs on the palette. I keep them in my drawer because sometimes one just needs that supercharged horsepower, but they do not always play well with their neighbors. One will spend a great deal of time knocking them down to a usable range. That being said, pthalo green is a tiny bit less problematic for me than pthalo blue, and can be an inexpensive but intense alternative to Viridian. Mixed with quinacridone violets or purple, it can make a wonderful steely blue.

I like to leave room for a few other useful pigments on my palette; maybe a transparent earth yellow and red, for example. These things can be mixed, but sometimes I just want to have it there ready to use; they are very useful in landscape. Sometimes I want Cerulean or cobalt teal just because I like it. It is OK to include paints just because you think they are beautiful, but too many all at once leads to chaos. I sometimes use black. Mixed with cadmium yellow, it makes a wonderful range of greens; mixed with red or orange, it makes umber-like shades. My major problem with black is that too many artists rely on black to arrive at shadow color, and white to arrive at light. This can lead to dead-looking, unsaturated color, and seems correlated with copying from photographs. Work from life whenever possible if you want to learn.