

Supply List for Kurt Anderson Plein Air Workshops

Equipment:

Plein Air painting requires a lightweight and portable easel. Here are a few companies that sell the equipment if you do not have one.

stradaeasel.com

artworkessentials.com (nice lightweight kit)

guerrillapainter.com

soltekarts.com (this is my current easel)

openboxm.com

These kits should fit into a backpack that will hold all your supplies for the field.

Some other items that are suggested include a wet panel carrier (raymarart.com has them), an umbrella to shade the painting and palette is helpful (greatarttools.com sells Best Brella), Gamsol OMS (Odorless Mineral Spirits) thinner, paper towels, gloves and sun hat, a handheld viewfinder of some sort, a small pocket notepad for thumbnail sketches (I use Moleskin 5x8), and a black sharpie for notans. Other items include palette knife, and plastic grocery bags for dirty paper towels,

Palette:

I use Richard Schmid's palette, but have incorporated a variety of other colors as needed.

Brands vary. I Use Gamblin primarily, but also like M. Graham. Lately, I have been using water soluble oils in the studio to avoid OMS (Gamsol) exposure

Titanium White -Gamblin. Optional: Winsor Newton Griffin quick dry (speeds drying time for plein air painting)

Cad Lemon

Cad Yellow Pale

Cad Yellow Deep

Yellow Ochre

Cad Red Light

Cad Orange

Alizarin Crimson

Transparent Oxide Red

Viridian

Cobalt Blue

Ultramarine Blue

Manganese Blue

Prussian Blue

Bring Ivory Black (or equivalent) for monochrome studies

You may try acrylic underpainting if desired. Some colors to consider are Red, Yellow, Orange, Magenta, Turquoise. I use Liquitex Basic. My normal underpainting is a deep red/orange. I prep them in bulk so they are ready for the field. I use Centurion universal primed linen panels for acrylic underpainting. You can do this at home before the workshop or do it in class (takes about 5-10 min to dry in warm weather). Bring a small water container and cheap hardware 1-2" hog bristle brush to apply the acrylic. I will go over this in class.

Mediums: (for improving flow and drying time)

Gamblin Solvent Free gel (or liquid) or Liquin

Brushes:

There are so many that it is hard to insist on any one brand. If you are comfortable with your brushes, do not feel obligated to buy more just for this workshop. Here are some that I currently use:

Masterstroke Hog Bristle Brights and Flats #'s 1,2,4,8,12, and 18. I like the large brushes for the block in phase to minimize "detailitis". These are inexpensive and easily obtained (Hobby Lobby). I also use Rosemary brushes which are pricier, but excellent. A soft synthetic brush will allow you to paint over wet paint without creating mud.

Supports:

I currently use Centurion OP Dlx oil or universal primed panels. Fairly inexpensive and good quality. I get them at jerrysartarama.com. I use 9x12 as my main plein air study size. I carry 8x10 and 12 x 16 as well. These are carried in Raymar wet panel carriers.

I recommend 6-8 small 6x8 or 8x10 panels for the exercises. I don't recommend panels larger than 12x16 for the field. Light changes rapidly and it is difficult to cover that much canvas in a short period of time.