

MATERIALS

Artists should always use the best materials available and their budget will allow. Not only does it make a significant difference in the final aesthetic outcome and archival longevity, but the actual process becomes a pleasure. Painting is difficult enough as to not detract oneself with poor materials and tools. Patrons and collectors expect to purchase a work that will last. This a list I am currently using, but it is ever-changing.

Surface:

Claessens Belgian Linen - Double primed 13DP
(Double Primed) - Stretched or glued on panels

Medium:

Sparingly - Natural Pigments Rublev "Impasto Medium" (for thicker work), Natural Pigments Rublev "Oleogel" (for glazing),

Thinner:

Gamblin Gamsol odorless spirits

Varnish:

Gamblin "Gamvar"

Safety:

I recommend using latex gloves (or similar) and a good ventilation system when handling thinner and toxic pigments.

Plein Air Materials:

- portable easel (suggested paint box w/tripod)
- portable palette
- rags and/or paper towels
- odorless mineral spirits and sealable container
- rubber gloves
- brushes (natural and synthetic):
various sizes – rounds, flats, filberts
- paints: bring a selection you feel most comfortable with.
- weather suitable clothes, hat
- rain gear
- comfortable outdoor footwear
- collapsible camping chair
- camera
- water bottle
- artist's umbrella
- sunscreen
- bug repellent
- personal hygiene related
- hat with visor
- warm gloves & hat

Brushes:

A variety of brush sizes and shapes - from flats to rounds, from hog hair to synthetics. I am also fond of the Trekkel legion filberts, as well as the Langnickel 5590 flats.

PAINTS:

These are the colors used most often. Not all of these colors are put out every time a painting is visited. Most are used very sparingly as accent colors or for glazing. Often only 5 (+/-) colors are used on a painting to maintain harmony, but I have the following colors are available to tweak hue and temperature when needed.

Neutral: ivory black, flake white, Gamblin Portland Grays: lt, med, & dk

Earth: raw & burnt umber and raw & burnt sienna, van dyke brown

Yellow: Cad. Yellow light, Cad. Yellow Med, Cad. Lemon, Cad. yellow deep, Naples Yellow, Yellow Ochre, Indian Yellow, trans yellow lake

Red: cad red, trans red oxide, alizarin, venetian red, cad. scarlet, vermilion

Orange: cad orange

Blue: ultramarine, king's blue, cerulean, Prussian, cobalt

Violet: Mars Violet, Radiant violet, maganese violet

Green: sap green, viridian, terra verte, olive green, cad. green

This is a very expanded color selection, you can get away with a much more limited palette. At the other end of the spectrum is a very limited palette that could consist of only five colors: Lead white, ivory black, ultramarine blue, cad yellow, and cad red. From this, most of the colors listed above can be achieved.