

Art New England 2015

Supply List for Landscape Painting with Christopher Chippendale



Hello Everyone,

We will be painting intensively for a week without direct access to a *bona fide* art supplies' store, so it is important that each of you bring plenty of materials to ANE. Some of you probably already have all the equipment you need for painting out-of-doors. Others, with less such experience, will have more shopping to do.

You will each have a home-base studio while at Bennington (to store your extra gear in, and to paint in at night as you desire and on bad-weather-days). Otherwise (the majority of time) we will be bringing our gear to locations out-of-doors each day and, therefore, you need to be properly equipped and prepared.

One of our goals will be to make a number of one-sitting paintings (generally one painting each morning, and one each afternoon). As the week progresses, we should have also an opportunity to develop a painting or two over multiple sessions.. Painting out-of-doors can be as simple or as complex as you want it to be, but in any case you need some basic equipment.

Surfaces to paint on: Masonite or wood panels, either shellacked or gessoed,

make good hard-support surfaces. Then there are the commercial canvas boards and stretched canvases, pre-gessoed and ready to use. If you've been painting a while, it's likely that you prepare and stretch your own supports and canvases and know your preferences. I myself paint on both hard and flexible supports. Sometimes I like a toned ground, sometimes a bright white surface. For our workshop, all of these are o.k. But make sure that you bring enough surfaces to paint on. I suggest that you bring and experiment with a couple kinds of surfaces.

"Small paintings" are relative to each artist's idea of smallness. That said, a painter can accomplish only so much in a single sitting. I suggest that you bring a dozen smaller prepared surfaces; that their formats (height to width ratios) vary a bit (some folks might occasionally like a longer, more narrow format, sometimes they might like a square). I suggest that, as a ballpark figure, the scale of these smaller surfaces be in the vicinity of 150-350 square inches (you do the math).

Additionally, you might bring a couple of extra canvases or hard supports of more a moderate scale (in the range, say, of 350-450 square inches, or larger if you have that preference). Remember, you'll each have your own studio in which you can make up a few extra panels or canvases if you bring along the necessary raw materials. If you don't arrive with enough prepared surfaces, you can make some up in the studio as you go along, provided you have brought along the raw materials.

Palette: At least 12x16" (or equivalent area) *or larger*. Painting starts with the colors on your palette; Having a suitable area to mix them on is critical. How each of us defines the term "suitable" varies, of course, from painter to painter. However, having more room on the palette is better than not having enough.

If your palette is wooden (and new) make sure you treat it, before our workshop, by rubbing into it a few coats of paint medium (see below) letting it dry between coats. If your palette is wooden (and new) treat it, before our workshop, by rubbing into it a few coats of paint medium (see below) letting dry between coats.

Palette knife/painting knife Bring a basic palette knife, about 3 to 3½" in length and half an in width. Knives with a crook in the shank (where the blade attaches to the handle) help keep the knuckles out of the paint.

Paint Medium: For outdoor painting in the summer, I like a basic recipe of 1 part stand oil in 3 to 4 parts odorless mineral spirits (Gamsol). *We cannot use turpentine in the studios, or anything stinky*. Old shampoo bottles (16-20oz.) work well to mix up and store your medium in. A smaller, lighter plastic bottle that you can replenish for the field lightens the weight. Some folks prefer Liquin or other alkyd mediums.

Palette cup: Small tin cup, single or double, with a flange that hooks onto your palette.

Odorless mineral spirits (OMS) : Always good to have on hand, and a can or plastic container with a tight-fitting cap or lid.

Brushes: Bring several, natural hog bristle brushes: filberts, flats, rounds—bring an assortment—you choose—but include at least a two #8 filberts or flats (# 14 if French system of sizing). If you are going to be preparing some painting supports while at ANE, bring a 2" gesso brush and some sandpaper too.

Rags Old towels and jeans, T-shirts etc., cut into 12" squares, work best. Paper towels are a poor substitute in the field, but they are o.k. as a last resort.

Plastic grocery bags: Some artists like to have them on hand in the field for easy disposal of their soiled rags.

Pencil and/or Vine Charcoal (soft or medium): plus a small sketchbook if you like to do thumbnail sketches before painting.

Easel: The traditional field easel for outdoor painting is the French easel, either half- or full-size. If you are buying an easel for the first time for this workshop, I suggest you invest in an easel that will last. There are currently on the market a lot of cheap, poorly constructed, Chinese-made knock-offs of

the traditional French easel. These are cheaply made of cheap materials and, in my opinion, they are not worth the money. It is best to spend more and get an easel that will last. (My last French easel survived fifteen years of heavy use). Among French easels, I prefer the half-size easel, which is four pounds lighter than its full-size counterpart (10 lbs as opposed to 14lbs). But each artist develops his or her own preferences regarding their easel. The compartment that holds the paints and brushes in the half-size is smaller than the full size, but I like to travel light. If you are considering a French easel, shop around. Examine the easels for workmanship and the quality of their materials. "Jullian" (formerly Grumbacher) makes a pretty good easel, as do Mabef, and Winsor Newton, and there are others. You can usually find a good French easel starting around \$150. (The "knock-offs" are half that price, but not worth the money in my opinion).

Some heavy duty wooden easels (like a Mabef m 32) or some sturdy aluminum tripod easels, designed for painters, are preferred by some artists. But, again, your easel is a key component of your gear; get one that you'll be happy with for years to come. Typically, a painter stands when painting out of doors. The design of the French easel, as well as the design of a few other easels, offer the advantage of providing the painter a built-in shelf for resting one's palette on, which frees up both your hands while painting.

While at Bennington, we won't be trekking that far. On some days, we'll load up a couple of cars with our gear and take it to a drop-off point. Some outdoor artists prefer the backpacks that hold and evenly distribute the weight of their field easels and gear while freeing up their hands while walking. Others find that those grocery baskets with two wheels are an easy means to pull their gear to most locales. Those also work well at ANE. A simple shoulder strap attached to a French easel is often enough when you're not walking too far. With respect to getting out on location with all your gear, our mantra will be "one trip from the car." So we should each pack and think accordingly.

Painting Stool: (Optional, but some days can seem longer, and hotter, than others). If you think you'll be wanting to sit, bring a small, collapsible painting stool).

Paint: I strongly recommend that you paint in oils. (If you must paint in a water-based medium, a few manufactures make a line of water-soluble oil paints that don't require solvents. Clean up is with soap and water. Check these out, and their corresponding mediums, if you are interested). If you do not already have your paints, you don't need to buy Old Holland's, Holbein's or professional grade Winsor and Newton's. There are less expensive manufacturers who make good, lightfast, permanent colors. Shop around. It's best if you can put your eyes on the product. One cautionary note: avoid buying cheap colors that are often called "hues", as in cerulean blue "hue", or cadmium yellow "hue". Such colors are weak. Get the real thing; you'll be happier. Here is a list of colors which could be

used in full or broken down to make some interesting and colorful palettes. If you have other colors that you prefer and would like to bring, bring them.

Colors:[Note: all of these are in 37 ml. Size, except white, which is 120-200 ml.]

cadmium lemon yellow

cadmium yellow (medium)

cadmium red (light)

alizarin crimson or quinacridone

ultramarine blue

cerulean blue (or cobalt blue)

cobalt turquoise light

phthalo or Prussian blue

permanent green (light) or cobalt green light

viridian

permanent sap green

dioxazine purple (or another purple or violet)

naples yellow

raw umber

burnt sienna,

yellow ochre

ivory black

titanium white (120-200ml) bring two tubes

Important extras gesso

- canvas

- stretcher bars, extra studio materials (as desired, if you'll be preparing materials at ART New England)
- a couple of bungy cords
- a few basic tools (pliers, screwdriver, sm. hammer, as needed)

Personal items: it is *very important* that you bring the following:

- hat (baseball or other, with a brim, very important)
- sunscreen (at least 50spf)
- bug spray/repellant
- water bottle (We'll eat lunch mid-day back at the cafeteria).
- bathing suit (optional, but there is swimming at nearby Lake Paran as the ultimate cool-off in the late afternoons).

Well, that's it for now. I look forward to seeing you all on Sunday, July 19th.

Best wishes,

—Christopher Chippendale