

Scott Lloyd Anderson

OIL PAINTINGS

Workshop registration

Winter Plein Air Oil Painting

Class size limited to 15.

Friday evening, March 2 to midday Sunday, March 4 \$236

Please mail this form and \$100 deposit (or full payment) by Friday, February 24 to:
Scott Lloyd Anderson, 3856 Blaisdell Ave. S., Minneapolis, MN 55409.

Name _____

Address _____

Phone number(s) _____

Email address _____

Check enclosed for (amount) _____

Any remaining balance is due on the first day of the workshop.

Please include any comments you'd like to share about your painting experience, location ideas for the group to paint at in the Twin Cities area, etc.

Thank you!

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Workshop supply list

Purchasing everything on the list is quite spendy, so if you are not comfortable with that, feel free to make substitutions. That said, it is essential to have the following: white (Titanium and Permalba), ivory black, and the three primary colors (Cadmium Yellow, Cadmium Red, and either Cobalt or Ultramarine Blue).

For the best prices, try the Italian Art Store, www.italianartstore.com, and Jerry's Art-A-Rama, www.jerrysartarama.com.

Clothes: Dress for the weather (see next page).

Brushes: A variety of sizes. Flats are preferable.

Colors: 37 ml tubes. Gamblin and Windsor-Newton are good brands. Utrecht and Winton are fine.

- Cadmium Yellow
- Yellow Ochre
- Cadmium Orange
- Cadmium Red
- Alizarin Crimson
- Manganese Blue
- Cobalt Blue
- Ultramarine Blue, 3 tubes
- Ivory Black
- Titanium (not Cremnitz, Flake. It's too stiff. Avoid Zinc in general. then I mix in some Permalba. It's greasy and contains a lot of oil, so it moves around better in the cold.

Portable easel: There are many on the market. I prefer the wooden french easel that Julian makes, but Mabef and others make good ones too. Soltec has a hi-tech one that's pricey, and Guerilla Box makes nice pochade (small) boxes that can accommodate larger sized panels. You might also find good used easels on Craigslist or Ebay.

Panels: 8 x 10 up to 12 x 16. For pre-primed boards, Frederix canvas boards are fine. For higher quality pre-primed boards, try the linen-on-gatorfoam panels by New Traditions (www.newtraditionsartpanels.com). Or, if you'd like to save some money and prepare your own masonite boards, gesso both sides at least three times, then sand the painting side to minimize any brush strokes. Whatever panels you use, pre-tone them with a light Raw Umber wash. Use a wash dark enough so white shows up clearly against it (about a 30 to 40% value).

Also:

- palette cup and knife
- some kind of tight-lid brush washer
- 1 qt. (at least) Turpenoid or Gamsol odorless solvent (not Turpenoid Natural, which is used only as a brush cleaner, not as a medium)
- any refined linseed oil

Optional, but highly recommended: clip-on umbrella for your easel. Keeps the sun off your painting, your palette, and yourself, and shields your eyes from glare. Jerry's offers a deal for one with an easel.

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How to dress for winter painting

Mom told you how to dress when you go out in cold weather. She was right about everything, but forgot to tell you about disposable HEAT PACKETS. You can find them at most hardware and convenience stores. They're cheap and essential to keeping your toes and fingers alive. The foot ones are made to fit into boots and have a little adhesive to stick to your socks.

In general, think wool and layers. A windproof shell is important because wind is the biggest problem you'll face when out painting in winter. A high-quality set of long underwear is also necessary. On the bottom I wear long johns, fleece-lined jeans, and snow pants, which help cut the wind. On top it's longies, turtle neck, thin wool sweater, then a big wool sweater, and sometimes even an oversized polar fleece over that. On the coldest days I wear a heavy-duty lined winter parka for the full artillery, but often a simple windbreaker is a sufficient as an outer layer. When you're out, just peel off what you don't need.

Head: A mask or hood of some kind is good to have. I like to wear a brimmed baseball cap under a ski tute with earflaps since the glare of the sun can be blinding.

Hands: I wear a thin silk or Merino wool liner, then an oversized mitten or glove. The heat packet fits between the two, in my palm. Even with all of this, sometimes my fingertips are still cold, but then I tend to make quicker decisions, paint more authoratively, and get to the gist of the scene faster just so I can get back to my car and warm up. That's a good thing.

Some people like to bring a piece of cardboard or foam pad to stand on. This helps keep your feet slightly warmer. The down side is that it's another thing to carry and it can tend to slide around after you've been on it for awhile, so it's up to you.

I'm sure you'll come up with your own systems. We'll talk about these and other winter painting issues throughout the weekend, but give me a call or send an email if you have questions.

Scott