

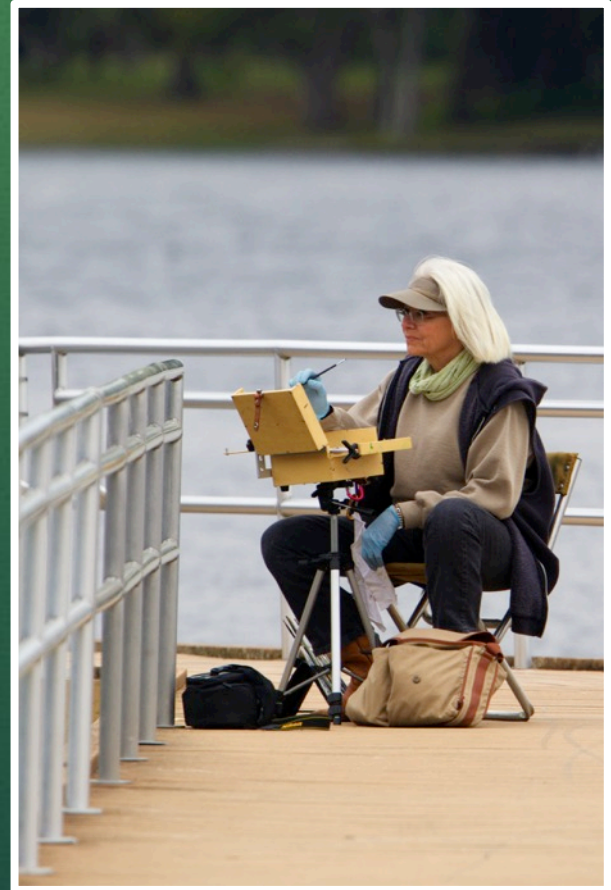


Plein Aire - On location “in the open air”

Prepared by David Beebe with input from Joan Garcia, Wright Moore, Richard Coyne and Pat Beebe for North Tampa Arts League

Discussion With Joan Garcia

- Long time NTAL member and board member
- Preferred plein aire medium is oil on board



Painting On Location

- Painting on location provides a freshness you cannot capture in the studio
- Most pro's only do the preliminary work outdoors, than the finished product is created back in the studio. They will then sell the preliminary work as "studies"
- If you feel more comfortable in a studio without the distractions, why not finish it there?

Don't Be Intimidated

- You can politely excuse yourself with “I’m sorry I can’t talk right now. I only have a limited time to catch this light”
- But your conversation may turn into a sale
- Have business cards with you

What To Pack

- Keep a separate set of supplies for plein aire painting to make it easy to pick up and go
- Edit your brushes; take only duplicates of your very favorites that you know work great
- The portable “French” easel, ponchade box, guerilla box or the traditional cigar box
- A folding chair, hat and/or umbrella, paper towels rags, and trash bags
- Insect repellant, sunscreen and a drink
- Small sketch book for details

Best Times For Plein Aire

- Early morning or late afternoons with longer shadows
- Cool colors in the morning
- Warm evening light

Composition

- Use artistic license; don't paint everything you see, pare down to the essence of the scene to avoid information overload
- Use a viewfinder; sliding scale, plastic or just a piece of cardboard
- Use your digital camera as a compositional tool. Set up your grid to show the golden mean
- Don't try to capture every detail, block in the major shapes first
- Some artists say to use a larger brush than you usually use, it will stop you from painting the details
- Blur your vision; enable you to see the main shapes and values

Reference Photos

- Bend down; take photos from the angle you will paint from
- Be as selective as your painting will be. But take enough that you will not regret capturing something you wanted in the painting. Easier than revisiting the location
- Make sure you take at least one shot exactly within the confines of your canvas
- Capture details of other elements you may want to add to the painting later; cloud formation, bird in flight, interesting chair, an interesting tree that is not in the exact painting. Be sure they are in the same light range
- Another trick: in studio edit photos to black and white to determine value

Light Is Different Outdoors

- Daylight is so strong it can overwhelm your painting; it is 30% brighter than any light you can recreate in the studio
- Many times when you take your plein aire painting indoors it will look dark and lifeless
- That's why I like to complete the painting in the studio - It's not going to be hung outside
- An option is to paint under the shade of an umbrella

Color Is Different Outdoors

- Plein aire helps artists gain knowledge of colors, hues, how light affects things
- Paintings from photographs and imagination become much easier to create when artists have actually experienced painting from nature
- First establish your lightest color and darkest color; take notes

Medium Pros & Cons

- Watercolor:
 - Advantages: the less one brings on location, the better, for this reason, watercolor has an advantage, when it comes time to clean up and pack up. Also transporting the finished work is easier because it is already dry.
 - Disadvantages: But that quick drying can also be a disadvantage
- Pastel:
 - Many people forget about using pastel for plein aire
 - Advantages: no medium, easy transport of finished work
 - Disadvantage: the only disadvantage is how many colors do you bring?

Medium Pros & Cons

- Acrylics
 - Fast drying can be both good and bad
 - Advantages: vibrant colors, easy palette-place paint on wet paper towels, Medium is water-spray bottle water or “Slow Dry”
 - Disadvantage: sometimes dry too fast, thicker paint for blending-then harder transport
- Oils (Joan’s preference)
 - Advantages: color mixing (transport fewer colors), slower dry time
 - Disadvantages: transporting the medium and brush cleaning
 - Tips: Tone your canvas-burnt sienna, use Murphy’s Oil soap to clean brushes.

Discussion With Pat Beebe

- Local vs. international equipment list
- Choose papers and canvas by size and ability to travel well
- Little tubes of watercolor go in carry-on liquids bag when flying



Equipment List

- Small tubes of color
- Favorite brushes
- Paper (single or block)
- Pencil and eraser
- Artists tape and clips
- Ruler
- Tripod easel
- Camera or iPad



For local painting, I carry it all in a Guerilla "Best Buddy" rolling pack with fold-out chair

Plein Aire Planning



Prepared Background
In Studio



Painted On Location



Finished In Studio

Mediterranean Memories



Patricia Beebe © 2015

Plein Aire Photography

- Pack only what you are likely to need for shoot
- Carry core gear on your person
- Cotton Carrier harness holds 3 cameras
- Backpack or vest holds less critical gear
- Lithium batteries in carry-on luggage only



Summertime On Location



- Dave and Pat Beebe met 2 plein aire painters on a recent trip from Venice to Athens
- These 2 artists graciously agreed to share what they've learned about painting on location

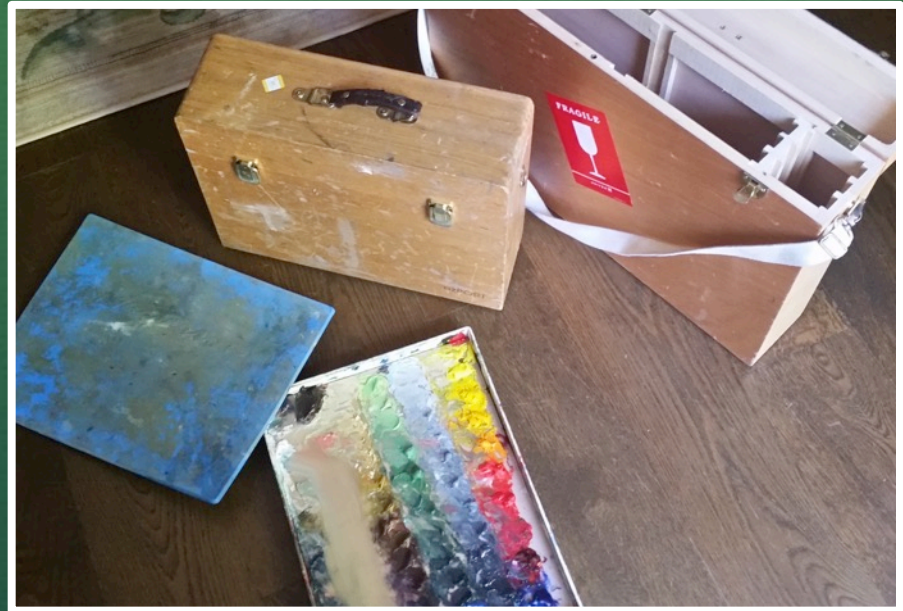
Meet Wright Moore

- Studio in Putnam County, New York
- Paints with oil on board
- Hudson Valley & beyond
- WrightMoore.com



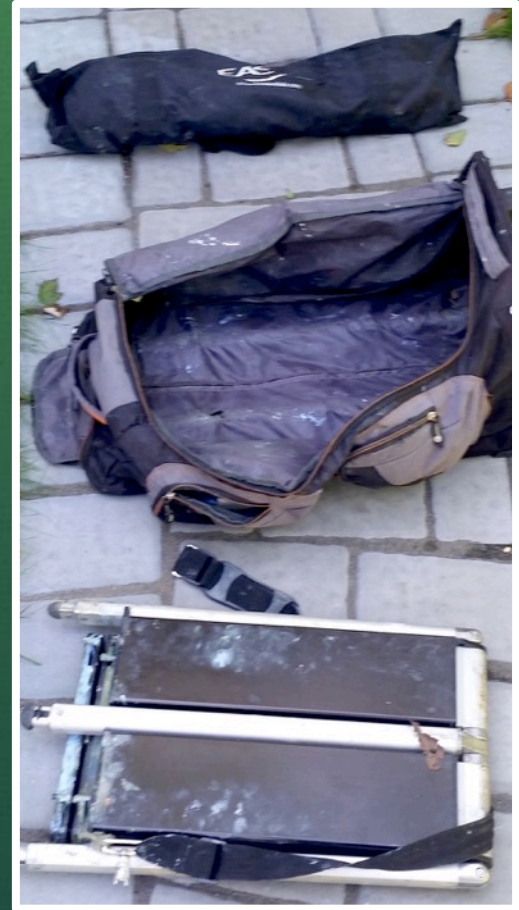
Travel Equipment List

- Paints & medium
- Brushes
- 16x20 & 12x16 panel boxes
- Plastic palette box with plexi cover
- Gloves
- Soltek Easel



Checking Luggage

- Checked luggage
 - Palette with cover
 - Small tubes of paint in zip top bags
 - Cold pressed linseed oil
 - Small bottle of solvent
- Carry-on
 - Artwork Essentials Umbrella
 - Soltek Easel
 - Panel boxes



Santorini, Greece



Wright Moore © 2015

Meet Richard Coyne

- Based in Bluffton, SC
- Paints with oil on board
- Frequent flyer to plein aire locations
- Specific TSA requirements



Travel Equipment List

- Paints & medium
- Brushes
- Boards take less room than stretched canvas
- Tripod & Guerilla Box
- Apron
- Wet painting carriers
- Zip top bags



Material Safety Data Sheet


- Dick Blick provides .pdf by manufacturer
- Each .pdf covers multiple pigments
- Select brand (Gamblin for this example)
- Scroll down to color chart
- On right side is link to MSDS info



Cadmium Orange

37 ml Tube

List \$24.95

\$14.97 

0

 65

Data Important To TSA

- Product name(s)
- Chemical name:
vegetable oil/
pigment mix
- Flash point:
620 degrees F
- Transportation
hazard info
- Print MSDS for
each pigment set

MSDS for #00401 - GAMBLIN ARTIST OIL

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MATERIAL SAFETY DATA SHEET

Manufacturer's Name: GAMBLIN ARTISTS COLORS CO.
PO Box 15009
Portland, OR 97293

Product: Cadmium Red Light, Cadmium Red Medium, Cadmium Red Deep, Cadmium Orange, Cadmium Orange Deep Artists' Oil Colors

SECTION I - PRODUCT IDENTIFICATION

Date updated: 8-23-07 Emergency telephone no. 503/235-1945

Preparer's Name: R. Gamblin HMIS Information
Health 2
Chemical name: Vegetable oil-pigment mixture Flammability 1
Reactivity 0
Chemical formula: N/A (mixture)

DOT shipping class: Compound paint, N.O.S., Not regulated by DOT as a hazardous material.

SECTION II - HAZARDOUS INGREDIENTS

Chemical names	CAS#	Wt%	OSHA PEL	ACGIH TLV
Cadmium sulfide	1306-23-6	59-97	5 mg/m3	10-2 mg/m3 (as Cd)
Cadmium selenide	1306-24-7	3-55	5 mg/m3	10-2 mg/m3 (as Se)
Barium Sulfate	7727-43-7	0-40		
Zinc Sulfide(PNOC)	1314-98-3	0-5	15/5mg/m3	10mg/m3

These are reportable chemicals under 40 CFR 372, SARA Title III Section 313

Hazards Identification

Ingestion: Not toxic for acute exposure to animals.

Chronic Effects/Carcinogenicity:
OSHA has chosen to regulate occupational exposure to all cadmium compounds, including pigments, as a single category. The standard states that substances containing cadmium are a cancer hazard and can cause lung and kidney disease.

Cadmium and cadmium compounds are listed in the Annual NTP Report as carcinogenic to animals, but with only limited evidence of carcinogenicity to humans. This information is based on test results for cadmium compounds other than pigmentary forms.

Although certain cadmium compounds are known to cause kidney damage in humans and have been shown to cause lung cancer in laboratory animals, no chronic health effects have been shown to result from exposure to cadmium pigments. Cadmium pigments have been shown to be significantly less biologically available and less active than other cadmium compounds.

SECTION III - PHYSICAL

Boling range: N/A
Vapor pressure: N/A
Vapor density: N/A

Solubility (specify solvents): In Appearance and odor: Red pas

SECTION IV - FIRE & EX

Flash point: 650 degree F
Extinguishing media: CO2, dr
Special firefighting procedures: material. Use water to cool cor
Unusual fire & explosion hazard
spontaneously combustible. In
Reactivity: product is stable
Hazardous polymerization: wil
Conditions to avoid: avoid exu
Hazardous decomposition prod
Usual products of combustion:

SECTION V - HEALTH HA

Route(s) of entry: Eye contact,
Acute health effects:
Eye contact may cause redness
Inhalation: N/A
Skin contact: No known adverse
Ingestion: No known adverse

EMERGENCY FIRST AID PR

Eye contact: wash with clean
Inhalation: N/A
Skin contact: N/A

CHRONIC HEALTH EFFECT
Cadmium and certain cadmium
but with only limited evidence
cadmium compounds other tha
No known medical conditions i

SECTION VI - SPILL OR

Steps to be taken in case materi
Soak up spill with absorbent m
Waste disposal method: Rags i
Small amounts can be dried an

Item Numbers: 00401-3093, 00401-3094, 00401-3095, 00401-3096, 00401-3103, 00401-3104, 00401-3105, 00401-3156, 00401-3203, 00401-3204, 00401-3205, 00401-3206, 00401-4533, 00401-4534, 00401-4535, 00401-4536, 00401-4913, 00401-4914, 00401-4915, 00401-4916

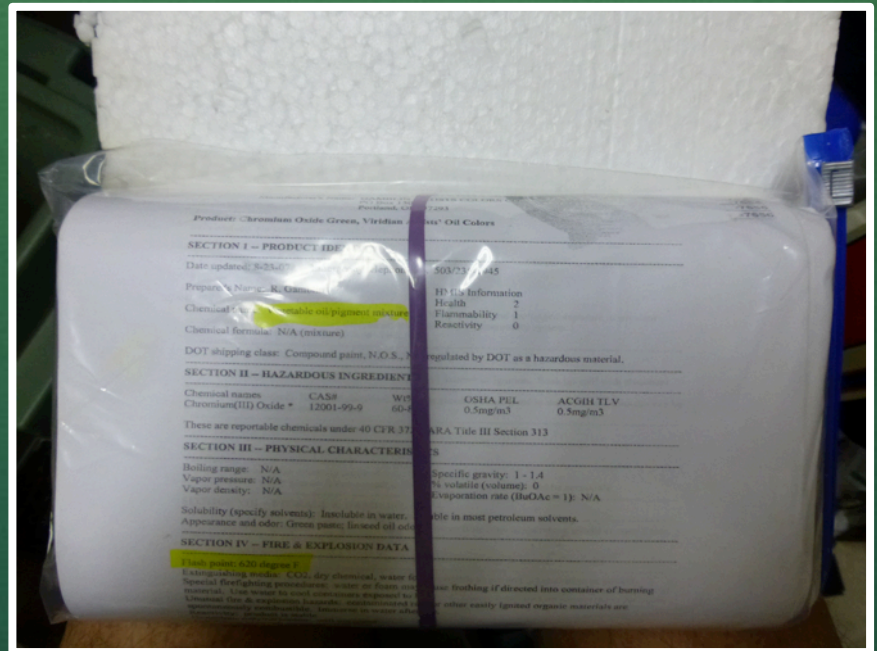
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Item Numbers: 00401-3093, 00401-3094, 00401-3095, 00401-3096, 00401-3103, 00401-3104, 00401-3105, 00401-3156, 00401-3203, 00401-3204, 00401-3205, 00401-3206, 00401-4533, 00401-4534, 00401-4535, 00401-4536, 00401-4913, 00401-4914, 00401-4915, 00401-4916

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Pack Tubes In Luggage

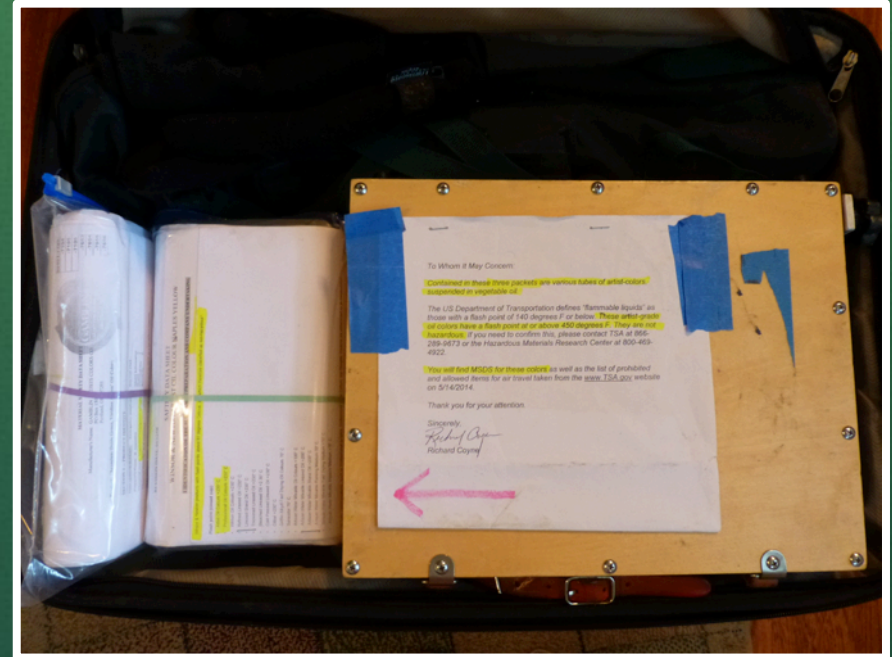
- Package by MSDS
- Plastic snap top boxes from Michael's Art Supply
- Wrap box with highlighted MSDS pages
- Seal box in zip top bag



<https://www.tsa.gov/travel/security-screening/liquids-rule>

Cover Letter

- Never say “oil paint”
- Tubes of artist-colors suspended in vegetable oil
- US Department of Transportation defines flammable liquids with flash point < 140 F



Sample Cover Letter

To Whom It May Concern:

Contained in these three packets are various tubes of artist-colors, suspended in vegetable oil.

The US Department of Transportation defines “flammable liquids” as those with a flash point of 140 degrees F or below. These artist-grade oil colors have a flash point at or above 450 degrees F. They are not hazardous. If you need to confirm this, please contact TSA at 866-289-9673 or the Hazardous Materials Research Center at 800-469-4922.

You will find MSDS for these colors as well as the list of prohibited and allowed items for air travel taken from the www.TSA.gov website on 5/14/2014.

Thank you for your attention.

Sincerely,

Richard Coyne

Checking Luggage

- Are you carrying any hazardous material in your luggage? Check or reply **no**.
- TSA will open and check your bags if they choose to once your bags are sent from the check-in counter.
- **Do not discuss it with the person checking your ticket and checking your luggage in.**
- The only problem I ever had was mentioning it to one of them, and she had no idea about MSDS forms and it got into a shouting match. You don't want to get into a shouting match in an airport. My bags were eventually sent back by her, after **TSA** agents arrived, and the bags were then cleared in **TSA** baggage check.

Final Suggestions

- Check MSDS info for mediums and other liquids or purchase upon arrival
- If safe, pack in carry-on (3.4 ounce max each in 1 qt bag)
- Pack enough replacement zip top bags for return
- Follow proper disposal procedures, donate to local artist or school



Plein Aire Memories



Richard Coyne © 2015