

15 Artists Paint the Same 5 Objects

Savvy Goal-Setting Strategies

CELEBRATING OUR 70TH ANNIVERSARY

How to Work From Plein Air Paintings



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COVER
Winter Colors (detail)
by Scott Burdick

course they are free to paint wherever they wish, and they can hide from the public if they don't want to be disturbed."

Several of the artists who participated in this year's RAC paint-out offered comments for making plein air painting more efficient and enjoyable. For example, Jane Bloodgood-Abrams (www.janebloodgoodabrams.com) says she prepares her palette of oil colors and alkyd medium in advance in a plastic, lidded box so she doesn't waste time setting up to paint. She also works out of the back of a van so her supplies are readily available; the hatch offers protection from sun, wind, and rain, and she can sit comfortably while eating her lunch. "I always look for an appealing location where people are likely to pass by," the artist explains. "The point of participating in a public event is to be visible so that people can learn something about the way I work and perhaps become interested in bidding on my finished picture. In addition to passing out the RAC cards, I also offer people my own business card so they can view more of my paintings on my website."

Kathy Buist (www.kathybuist.com) points out that while plein air painting "will change your life," the quality of the experience depends on preparation. "I always take sunscreen, insect repellent, a bottle of water, a large brimmed hat, an

Treeline
by Kathy Buist, 2006,
oil, 30 x 40.

umbrella, plastic bags (for trash), my brushes and paints, and a portable French half-easel," she explains. "I work on relatively small panels (canvas

board or gessoed Masonite measuring 5" x 7", 8" x 10", 9" x 12", or 11" x 14") because I want to capture the fleeting light effects as quickly as possible. I prefer to paint while standing, but a lot of my friends have folding chairs to sit on so they won't become overly tired by the afternoon."

Marilyn Fairman also strives to capture the fleeting light, especially in the early morning when there is warm sunlight raking across the landscape at a sharp angle. "I make sure to begin by blocking in that pattern during the first few moments of the painting process, and I try to remain conscious of my first impression as the scene changes in appearance," she explains.

During the 2007 RAC outdoor event, photographs were taken of Nestor Madalengoitia and his painting of the morning light on buildings along Purchase Street in downtown Rye, New York. The step-by-step sequence of images helps explain his process of drawing a subject on canvas; blocking in the major shapes that establish the scale, perspective, and pattern.