





Well, that little pine over here  
was out of my frame.





A photograph of a woman, Lina Rivo, painting a seascape in a coastal setting. She is seen from behind, wearing a light-colored t-shirt, blue shorts, and a wide-brimmed hat. She is kneeling on a red mat on a rocky ledge, with her art supplies on a wooden table in front of her. The background features a clear blue sea, distant mountains, and a large tree with hanging branches in the foreground. The text 'Plein Air Artist Lina Rivo' is overlaid on the left side of the image.

Plein Air Artist  
Lina Rivo







Lena Rivo



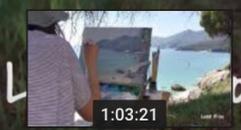
Lena Rivo



Lena Rivo









Lena Riv







DEBRA

1600 51 277



note how she is holding the brush and scrubs lightly with the edge. In watching the video it sorta danced across the page.





I very much like her set up with the paint so close to the canvas.







This is an artist from a group that was painting in and on the edge of the Grand Canyon. I watched the video studying what their set ups were like. This artist painting 6 or 7 a day for 1 week. At the end of the week they sold the paintings and 1/2 of the money went to this event for future years and I believe the park it's self. Notice he does a value study 1st. I notice that many Plein Air painters use view finders to find pleasing compositions and often moved things around on their canvas from what they actually see to again achieve a better layout.





I've noticed that a few of the painters have a rubber glove on their hand that does not hold the brush. It's hold a paper towel and uses it between colors rather than cleaning with the thinner. Generally I find this a good studio practice as well. Using less thinner for health reasons and in the Plein Air experience hauling less thinner with you is better because it's less to carry (less weight is good of course, you have a limited area table wise to set things out and you wouldn't want to spill it for toxin reasons to the earth.



Sometimes a stool would be nice.



I believe the box on his back is where he stores his wet oil paintings. I notice his tripod is his walking stick. Not sure I'd do that.















# JOSHUA BEEN



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M. SHAWN CORNELL • PAINTED 100% "EN PLEIN AIR"

Sunday, October 11, 2015 (10:30 - 11:30)

SHAW NATURE RESERVE, GRAY SUMMIT, MO  
*Next to the Bascom House*

Because of the beautiful fall, 70 degree day, we had a big turnout of painters for our Sunday MOPAPA (Missouri Plein Air Painters Association) outing. I spent a lot time walking around and talking to the other artists. I could have and maybe should have spent more time at my easel, but I enjoy visiting with them and the comradery we share. Besides, all work and no play - you know the rest. As for my painting, since this was likely the last week for the asters, my goal was to complete at least one more painting of their bright, purple blooms. And success, I could talk and have my painting too.

*6 x 8 oil on canvas board*

Often Plein Air paintings have attached to the back where, when and what the temperature was on the day it was painted. Also possibly a little story about the day along with it's size and what it was painted on. Often a board is used rather than canvas I would imagine simply because it's let bulky to cart back.

Documented on the back of each painting is its location, date, time of day, weather conditions, and brief observations about the day. Many have referred to this documentation as the painting's birth certificate.

All the paintings were created using a limited palette of five colors: Titanium White, Ultramarine Blue, Cadmium Yellow, Scarlet Lake Red and Red Iron Oxide.

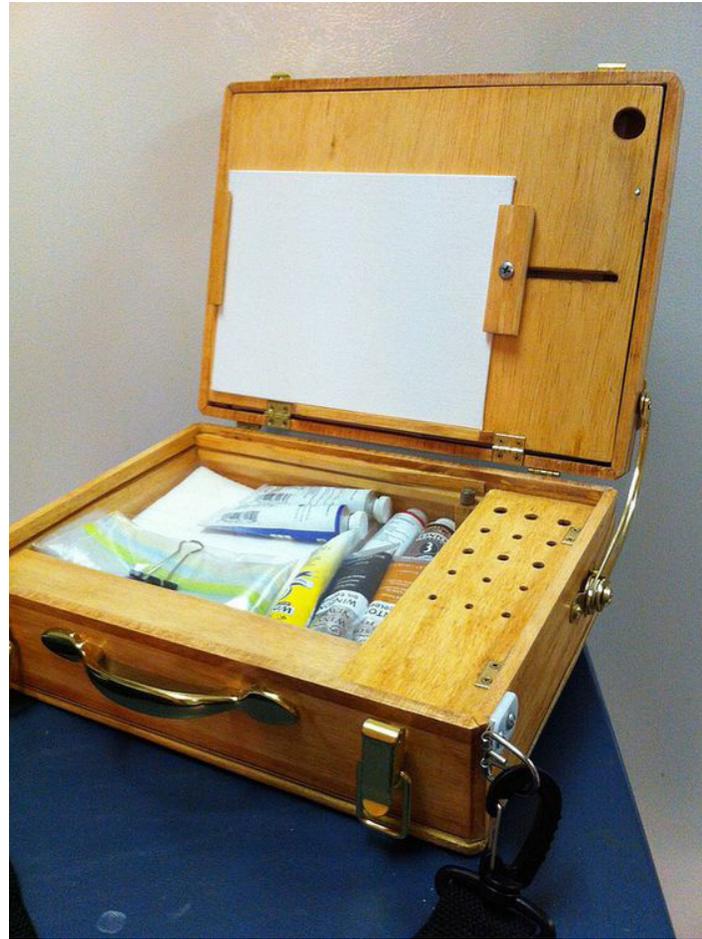


Pochade Box layout.













### EASyL and ProChade

EASyL and ProChade are brand names for pochade boxes from [Artwork Essentials](#). These also have their adherents among well known painters. Notably, Kevin Macpherson, who some of you may recognize as the author of some very popular (and quite good) [books on painting](#), has given the [ProChade](#) model his official endorsement.

The EASyL and ProChade models use a vertical spring-mounted holder that does not restrict the



## Pochade Boxes

This post was updated May 12, 2012.

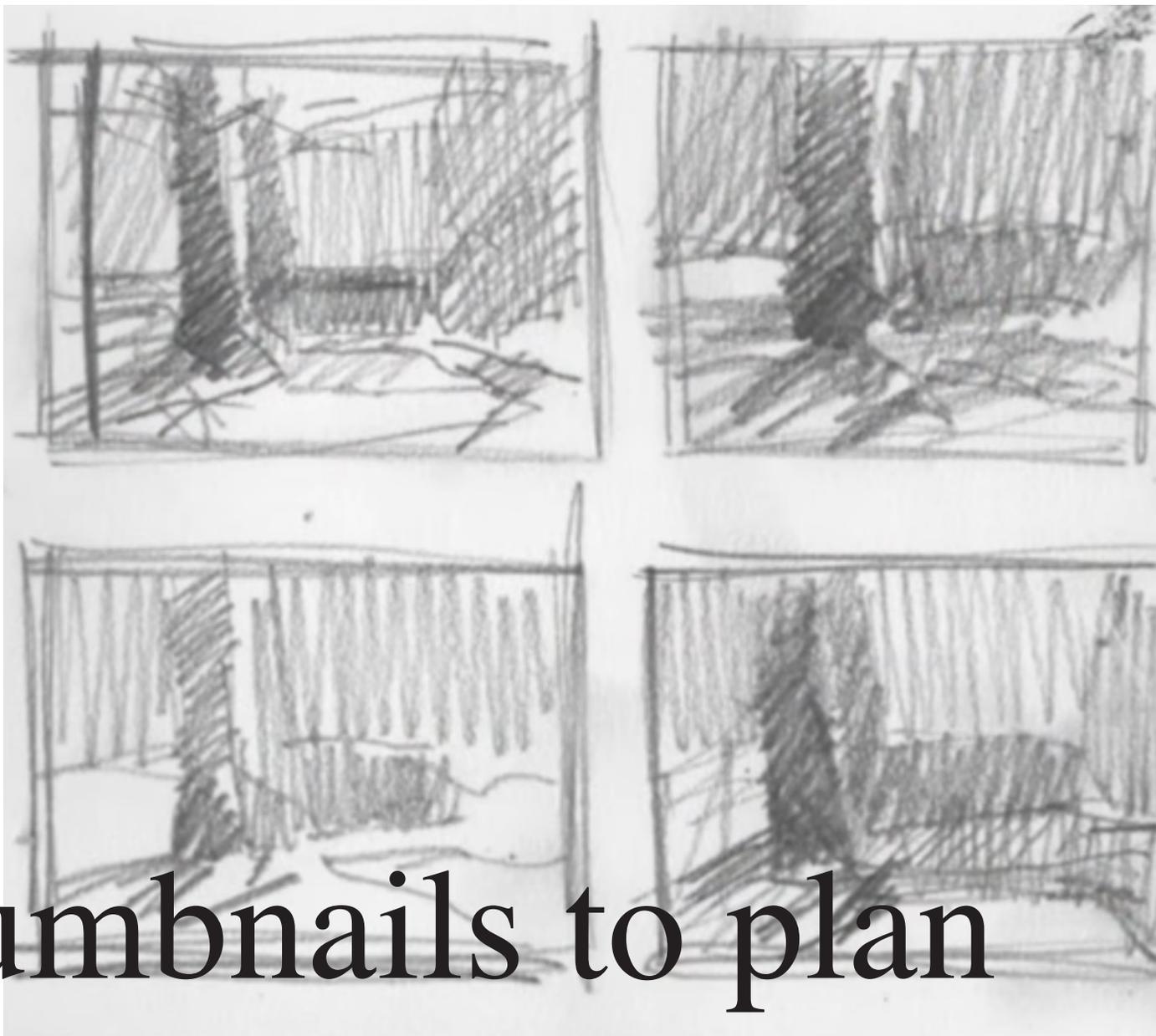




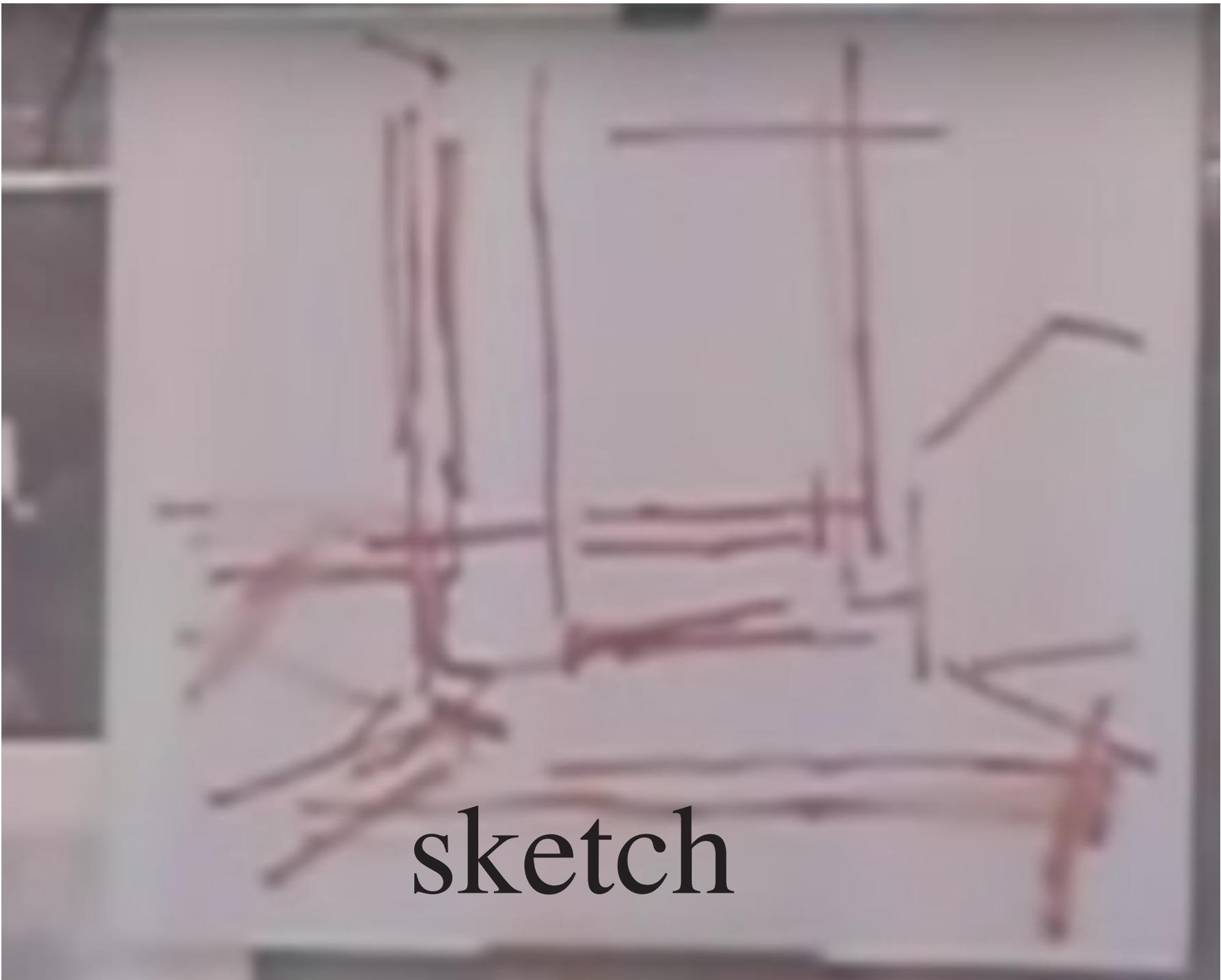
# Steps in Plein Air Painting

Taken from a video by Troy Kilgore





thumbnails to plan  
composition and value



sketch

Block In

BIG BLOCKS OF  
AVERAGE COLOR

BEST GUESS



I MIX MY SKY COLOR FIRST. EVEN IF I NEVER INTEND TO USE IT.

**NO VALUE OR COLOR  
CAN BE JUDGED IN  
ISOLATION.**







# Next

## Tuning Masses

### detail is last

Going for detail too early made him feel out of control like he was putting out little fires as he went. He realized it was because he had nothing to judge these compositional elements against. No large shades, no big statement of color.

He now starts with the masses and leaves the detail to the end. He might be thinking a head some and putting in elements to support his these compositional elements where the detail will be but not the detail too early.

Next he goes around and does what he calls “tuning the masses”. This is just going around and adjusting the color and color temperature and values and their relationship with each other and with the sentiment in which he is trying to express. He won’t start any detail until he has some sort of a statement going. At this point it’s a matter of adding touches and highlights.

