



Workshop Supply List

Following you'll find a list of the supplies I've landed on for regular use in the studio and plein air painting.

You don't need go out and buy every item on this list—**bring what you're comfortable with**—but this'll give you a good idea of what I'll be using in the workshop.

Sketchbook, pencil(s), pen, blending stomp

For notes during demos and thumbnail sketches before painting sessions. The blending stomp is optional but will help you lay down values in your thumbnail sketches.

Paint

I use [Michael Harding oil paint](#) (available [here](#) at Jerry's). It has a wonderful pigment load and buttery consistency, so I can use the paint right out of the tube when plein air painting without having to thin it or use medium. Thanks to the pigment load in these paints, a little goes a long way! You may notice I prefer synthetic transparent colors that have a strong tinting power. I also like to have my palette stay wet for a while.

If you want to balance performance and affordability, you can get a student grade white with a good consistency and use that along with the more expensive pigment colors—most of what you use by volume in painting the landscape will be white, so you can reduce costs with a nice paint like **Winton Titanium white** while still having the vibrancy of the Harding pigment colors.

You can bring your favorite palette of pigments; below are the colors I'll be using. The two colors on my list that aren't on most people's existing palettes are Michael Harding's **Indian Yellow** and **Magenta**. I recommend giving these a try if you enjoy working with transparent pigments. The paint brand really matters for Indian Yellow, which varies widely by manufacturer.

- **Titanium White No. 1** (blended with safflower oil; slower-drying) or **Winton Titanium white** for a more affordable pick.
- **Cadmium Yellow Lemon**
- **Indian Yellow** (transparent, so it can be mixed without lightening deeper colors; fantastic for mixing greens)
- **Cadmium Red Light or Naphthol Red**
- **Magenta** – a great transparent tinting hue that is purer than Alizarin, which has some brown
- **Transparent Oxide Red** (transparent; similar in hue to the opaque Burnt Sienna)

- **Yellow Ochre**
- **Phthalocyanine Blue Lake** (also known as Pthalo Blue)
- **Ultramarine Blue**
- **Cobalt Blue** (optional)
- **Ivory Black**
- **Neutral Gray** (I love using pre-mixed grays to save time and help control my value range.)

You'll note I don't have any greens on my list. This isn't because I don't like them—in fact, I often keep **Phthalocyanine Green Lake, Emerald** or Veronese, Michael Harding's **Green Gold**, and **Sap Green** in the studio for convenience when I know I'll be painting a lot of green. But I can mix all of these pretty easily, just as saturated, thanks to Pthalo or Ultramarine Blue and Cadmium Lemon or Indian Yellow. It's up to you if you want to have them on hand.

Mediums

- **Gamsol**, or (if painting solvent-free) **artist grade linseed or walnut oil**.
- **Gamblin Solvent-Free Gel** – optional; stays wet on your palette for quite some time and doesn't stick to it like glue like Liquin does when it dries. Also, you can transport it without issue in air travel since it's solvent-free.

Brushes

I use [Rosemary Brushes](#). These brushes are priced fairly given that their quality is well beyond most of what you can find on the market. You may save on international shipping charges if you order from one of their US retailers like [Wind River Arts](#)—but it's worth checking to see if the slight markup makes it worthwhile. Rosemary ships very fast from England. **If you've already got a set of brushes you like, bring those.** You don't need to go out and buy up the list. Just make sure you have a decent mix of sizes and textures to work with!

I use:

- [Classic Long Flat](#) – size 10 or 12 (for covering large areas; these are stiff and allow for scrubbing)
- [Ivory Long Flats](#) or [Ivory Long Flats 'Curved Edge'](#) – sizes 6,8 (springy synthetic flats that keep their shape well; a little less stiff—but longer-lasting—than Silver Brush's Bristlon flats)
- [Evergreen Longer Filberts](#) – sizes 4,6,8 (Evergreen is the same synthetic bristle blend as Ivory, but dyed dark green in a process that actually softens the bristle a little. I like the extra softness in a filbert, but I prefer springier flats.)
- [Series 279 Master's Choice Mongoose Long Flats](#) – size 8 – these are ideal for softening edges or gently laying thick paint on a point of focus. If you thin your paint and have a light touch (like Jeremy Lipking, Susan Lyon, and Richard Schmid), a brush like this might be your favorite.
- [Mundy Goat Mops](#) – sizes ¾ inch, ½ inch – they're fantastic both for blocking in quickly with thinned paint and for smoothing edges at the end of a painting session.

- [Ivory Egbert](#) – size 6 (optional; also encourages some loose, fun brushwork)

Tip: if you accidentally let paint dry on a brush (we've all been there), you can soak it for a few hours in Weber's [Turpenoid Natural](#) and the paint will dissolve. You may need to repeat the process a time or two for larger brushes, but it works well...and doesn't destroy the texture of the brush like some chemical paint strippers do.

Palette Knife

Have one around 1.5-3" long for mixing piles of paint and using during painting to create texture if desired.

Shaper Tool

Optional; great for taking out "mistake" brush strokes or carving thin lines in a painting (distant roads, power lines, rigging, etc.). Here's one on [Jerry's](#) and [Amazon](#).

Panels

Have a variety of sizes: 6-12 small panels (between 4 x 6" to 8 x 10"), or even a canvas pad, oil paper, or some taped-off larger panels for value studies. Bring at least 3 panels that are 11x14" or larger. **Feel free to bring square sizes or other unusual dimensions if you like using those.**

There are a ton of options for painting panels, and this is the biggest price differential you'll encounter in buying art supplies. (Yes, paint prices vary wildly, but for most artists, paint tubes last long enough that they're less significant as a portion of the total supply budget.) I'd probably use New Tradition's L600 or RayMar L64 exclusively if price were no object, but at \$35+ for a midsize panel, that cost adds up quickly and can make me hesitant when painting...never a good thing! I use the more expensive stuff for larger studio work when I've put more time and research into a piece.

Centurion DP LX Oil Primed Linen Panels

As deeply inexpensive as these panels are, they're a great substrate. If you typically use RayMar's medium weave linens or other toothier surfaces, you may not like Centurion and could opt for the Senso clear primed linen for an economy option. I use Centurion often since I never worry about "wasting" them—and the double-primed linen covers quickly, which is great for plein air work. You can buy them from [Jerry's Artarama](#) and they regularly have sales. The other plus: as with more expensive surfaces, the double oil priming can be wiped down with a paper towel during the block-in stage to create highlights. You can't do this on most affordable surfaces.

New Traditions

Their [L600](#) is a joy to work on. It's a smooth, oil-primed linen, available mounted on 3/16" Gatorfoam or on birch. They also carry different Claessens linens as does [Sourcetek](#).

RayMar

[RayMar's L64](#) is a beautiful surface—it's an Artfix Belgian linen that runs smoother than their other oil-primed fine weave linen (which I've found to require massive amounts of paint simply to cover the canvas!). The only downside to the RayMar panels (apart from price) is that the hard panel on which they mount linen is *very* heavy compared to Gatorfoam or MDF. This is an issue if you're carrying them for plein air or packing them for travel. The new butterfly panel light option they have is truly lightweight, but hyper flexible to a point that I'd be nervous painting on it or trusting it inside a panel carrier.

DIY

You can cut MDF or hardwood panels to size and cover with an oil ground or Michael Harding's non-absorbent acrylic primer. Some artists have great success using MDF and Zinsser or Kilz primer with a roller, too.

Panel Carrier

These are handy. You can probably make do **without** one during the workshop if you have a clean pizza box or something, but if regularly you go plein air painting, these are indispensable. I'll lead with my personal favorite:

[PanelPak](#)

These are lightweight but sturdy wooden frames that can hold two wet paintings face-to-face (with 1/3 inch in between) using heavy duty rubber bands. You can get one for each of the standard sizes you frequently use. They are available in some common square and 1:2 ratio sizes if you like those, too. These take up very little space in your bag – just about a 1/2 inch beyond the panel size itself. If you like having a range of sizes on hand for studies and larger field paintings, they offer great flexibility. I wouldn't go larger than 14x18 with these, though, because the joints wear down over time and they are liable to break in larger sizes.

[RayMar](#)

These are corrugated plastic carriers that hold up to six thin panels (or three Gatorfoam ones) that share a dimension. (I.e., the 12 x 16 carrier can hold anything with a 12" edge up to 12 x 16" ...so it would also hold 12 x 12", 9 x 12", and 6 x 12".) They're bulkier and a bit less travel-friendly than the PanelPaks, but they're handy if you do a lot of small studies in similar sizes...they have doublewide 6 x 8" carriers that hold up to 12 wet panels.

Easel

Indoor workshop venues usually have easels and plastic chairs for student use, although you'll want to bring your own palette. **You're welcome to bring your own easel, but if it's a new one, make sure you've set it up before!** Some are tricky and you don't want to spend class time trying to work around a new easel.

For plein air painting and in class demos, I use the [Daytripper easel](#) from Joshua Been. It's a 2-part setup for a tripod that gives maximum flexibility in panel size (up to 36" vertical) and allows me to keep my palette lower, at the same height I do in the studio. At about 3lbs, it's also lighter than most midsize pochade boxes. If you plan to paint smaller work, the [EdgePro](#)

[Sketchbook](#) and their larger Paintbook are great pochade boxes with a removable glass palette that can be scraped clean of dry paint. It has an optional light attachment with the best color balance I've seen in plein air-friendly easel lights. The Strada is also good for a pochade option, and if you regularly paint large-scale work outside (or aspire to), a Gloucester style easel like the [Take It easel](#) will be something you enjoy.

Paper Towels

Any brand you like. I prefer the [blue shop towels](#) since I find I use fewer of them.

Bag(s) for used paper towels

I like using these [nylon shoe bags](#) from Amazon...they don't rip inside my painting pack like flimsy plastic grocery bags often do, and they're reusable. But plastic grocery bags will certainly do in a pinch!

Camera

A smartphone should be fine for this, but it's up to you! It's good to record demos in progress, stages of your work, etc.

Pocket Mirror

For checking your painting in reverse to see possible adjustments.

Plein Air workshops only:

- **Hat** or Visor
- **Painting Umbrella**, if desired
- **Bug repellent**
- **Sunscreen**
- Wear somewhat **neutral clothing** if you plan to stand in the sun because the light will reflect from your shirt to your painting substrate—and white or bright colors can actually cause glare on your canvas.
- **Water** and **snacks**. We'll have water and snacks available at plein air workshops, but it won't hurt to have your own!
- **Chair**. Bring a folding chair if you'd like to sit for demos and/or your own painting.