

# ROBIN COLE

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## Supply List

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### Oil Paint:

Titanium White	Indian Yellow (I recommend Michael Harding)
Cadmium Yellow Lemon	Alizarin Crimson (I recommend the permanent version)
Cadmium Red Medium	Ivory Black
Ultramarine Blue	

### Equipment

- Palette
- Refined linseed oil in a small jar
- Gamsol odorless mineral spirits (in a can or jar with heavy lid and good seal, as we will keep it covered when not in use). I highly recommend [this brush washer](#) if you don't already have one.
- Shop towels, viva paper towels, or cotton rags
- Palette knife (no plastic please). The brand does not matter but please find this particular shape (Jerry's does not seem to have it but most art stores do).



- Optional: Jar of cheap vegetable oil (I use safflower oil from the grocery store) to dip/store brushes in overnight. We will talk more about brush care!
- Recommended: nitrile gloves
- Brushes (see below)
- Mahl stick
- Palette scraper

### Supports

- [Oil Primed Linen Pads Centurion \(OP DLX\)](#). I will be doing all my demos on oil-primed linen from these 9 x 12 pads. I adore this stuff. Great surface and very economical (per sheet) and easy—no prep. They're often on sale at Jerry's Artarama. If you do lots of small studies as part of your studio practice, you can instead get the 16 x 20 pad and divide each sheet into four smaller 8 x 10 sheets. This gives you 40 pieces of oil primed linen for only \$1.85 each (when on sale)!
- 3 pieces of wood or Masonite or ACM (or similar) to tape your sheets of linen to (about 11 x 14 is great). No cardboard.
- Artist tape—white or black (no blue tape)

### Other Materials:

- Sketchbook for notes and thumbnails (whatever you currently use is fine)
- Graphite Pencil
- Eraser (kneaded if you have one)
- Tablet, iPad, or other method for viewing reference photos. If you have a very large cell phone and very good eyes, that will work.
- Any color charts or exercises you've done in advance of the workshop (info on this to come).

**Brushes:** For this particular class, quality brushes that make precise, predictable marks are important. Please don't bring ragged, old brushes (but save these for landscape paintings!!). You can purchase all brushes from [Rosemary & Co.](#) This company is located in the UK so please allow time for international shipping (they are usually pretty fast but you know how it is these days). If you do not want to buy these, please ensure you have brushes that will readily obey your will and perform the same functions described below.

\*\*\* I recommend the long handle for all brushes.

- **Ivory long flats** 1, 2, 3, 4 (x2), 6 (x2), 10
- **Evergreen filbert #1** (x2)
- **Evergreen long filberts** 2 (x2), 4 (optional: a larger size or two as well)
- **Evergreen round #0** (browse their smaller and larger options as well if you like details or often use rounds for landscape)
- **Evergreen long flats #4, 6** (optional: a smaller size or two as well. Read the descriptions of each to see which suits you better for a second layer, wet-on-wet brush)
- **Sable Series 81 #10** (more if you want, these are for blending but they are more expensive. You will probably enjoy these a great deal if you paint portraits!)
- **Master's choice series 279 long flat #6**
- **Master's choice fan #4**

**My thoughts, if these brushes are not familiar to you:**

**Ivory long flats:** these are my go-to favorite work horses for everything. They are snappy and hold an excellent edge, allowing for very controlled strokes. The shovel-like tip allows for conscious brush loading and encourages a painterly, shape-oriented mentality when laying the paint down on the surface. I find it easier to create sharp edges and points and fine tapers with these. I find I use 2, 4, and 6 the most, so I like to have at least two of each in my hand (one for lights, one for darks). At a minimum, I'd recommend one of each of these, though I've also included other sizes from the set. I like to have a full lineup with doubles of my favorites to limit solvent use between colors.

**Evergreen:** These are a really nice second layer brush, a good pairing with the ivories. Flats are useful too. I personally like the softness of the filberts combined with the angular shapes created by the flats in my first layer.

**Sable domed filbert:** I just love this one little brush. I actually use the whole line of sizes, especially in portraiture, but this mid-sized one is a great magic wand to have in your pocket for local wet-into-wet blending when you've chunkily chiseled something in and want to soften the edges. It's also very helpful for skimming a transparent/glaze layer over a portion of a shape to darken it, especially if the under layer is not fully dry (something we'll definitely be dealing with give our timeframe). So if it's in the budget, maybe grab some other sizes as well.

**Master's choice fan:** everyone needs a good fan brush, or something with similar softness for blending. This one is medium soft, which is fine for my purposes. The harder ones tend to comb the paint rather than spreading it, and softer sable ones don't do much at all unless you have quite a lot of wet paint on your surface.