

Keys Supply List Artists usually work alone, but not without the help of their trusted tools. Their supplies are invaluable to them and necessary to create whatever it is that they're driven to create. These tools therefore must be of a certain standard in order to aid in executing the artist's thoughts and goals. The following is a list of supplies that I simply can't do without. Well, perhaps I could eliminate a thing or two -if I absolutely had to- but it wouldn't be without a fight. Each has been of great help to me in all my endeavors to take a thought and express it through the medium of painting. While I like what's currently on this list of course, I reserve the right to change my mind at any time, without notice. After all, an artist should always be growing. For now, these are the things that make me happy and allow me the great privilege of self expression. Enjoy!

Paints:

Winsor & Newton

~Permanent Alizarin
~Cadmium Red
~Cadmium Yellow Pale
~Permanent Rose
~Permanent Magenta
~Terra Rosa
~Yellow Ocher Pale
~Green Gold

Williamsburg

~Titanium White

Rembrandt

~Cadmium Lemon
~Cadmium Yellow Deep
~Cadmium Orange
~Transparent Oxide Red
~Transparent Oxide Brown
~Ultramarine Blue Deep
~Viridian

Michael Harding

~Cadmium Orange

Canvas www.raymarart.com RayMar CDP13 (Classens double primed linen adhered to Raymar's boards)

Plan on one panel per day of the workshop, in a variety of sizes ranging from 8 x 10 to 14 x 18 inches.

If you don't feel that your work currently warrants the price that these fine linens cost, apply a coat or two of an oil/lead primer to your inexpensive canvases. **Gamblin Oil Ground**, and **Williamsburg Lead Oil Ground** are both good choices for this. Currently, I've been using Rublev Lead primer to coat my panels.

Brushes Rosemary & Co. www.rosemaryandco.com Buy the best quality brushes you can!

I use the following series' in all available sizes:

"Eclipse Combers" long flats
Series 56. PURE KOLINSKY short flats
The "Red Dot" series in short-flats (brights)

Solvent: Gamsol

I recommend using a container large enough to hold an ample supply of solvent. You should be able to clean your brushes thoroughly throughout the painting process, which is impossible to do with too little an amount of your Gamsol. Time after time, I see workshop students use the tiniest of containers in art classes. This is an exercise in futility!

Paper Towels Viva

Easel www.stradaeasel.com I use the STRADA MINI with attachable side-trays. Not needed for Scottsdale Artists' School workshops.

Medium Walnut oil (Optional – rarely used in a workshop)