

William A. Suys, Jr.

Workshop Supply List

Each of you will come with your own set of preferences and experience, so I am not a stickler about the equipment you use, but the list below will offer you recommendations that will facilitate quality work and improvement. If you have questions about equipment, feel free to contact me.

Brushes

You may use brushes with which you are comfortable, but an excellent array for a range of applications is included in my 'Bill Suys Professional Set' or 'Bill Suys Introductory Set' from Rosemary Brushes. The type/sizes are listed below. For this class, a variety similar to the 'Introductory Set' is more than adequate*.

<u>'Professional' set</u>	<u>Sizes</u>
Ultimate Bristle Long Flat	1, 3, 6, 8, 12
Series 279. Masters Choice Long Flats	1, 3, 6, 8, 12
Ivory Filberts	1, 3, 6, 8, 12
Series 278. Masters Choice Long Filberts	2, 5, 9
Ivory Longer Filberts	2, 6, 10
Ivory Pointed Rounds	1, 5
Eclipse Angular	3/8"
Eclipse Riggers	0, 4
Ebony Pointed Rounds	1, 2, 4, 6
Series 788. Goat Hake	75mm

<u>'Introductory' set</u>	<u>Sizes</u>
Ultimate Bristle Long Flat	1, 4, 8
Series 279. Masters Choice Long Flats	4, 12
Ivory Filberts	1, 3, 6, 12
Series 278. Masters Choice Long Filberts	2, 5
Ivory Longer Filberts	6
Shiraz Riggers	4
Ebony Pointed Rounds	2

***SPECIAL NOTE:** For this class, it will also be useful for you to bring some 'ratty' brushes, i.e.; brushes that have 'splayed' or produce a generally broken stroke (brushes you may have considered for the scrap heap). We will use these to drag or push paint for various types of fur/hair.

Paint

Because this class will focus on building form and life, and 'value' takes precedence over color, I want each student to be comfortable with the amount of attention they devote to color. If you prefer, I do not mind if you work in a severely limited palette (maybe burnt umber, ultramarine and white). If you're comfortable with color, dig-in (but I'll still focus on drawing and values).

I generally use a warm and cool for each of the primaries, along with some earth pigments, white and black. Because I believe it is important to really 'look' at the colors you're using and mixing, I am not locked-in to a specific palette, but I will list some suggestions, along with other useful colors. It is helpful, however, to get used to mixing a group of colors you are familiar with so you can understand their mixing properties.

I have used a variety of brands, and there are a number of quality pigments, but as of late I use primarily Michael Harding. Also, Jack Richeson Shiva, or Gamblin paints work well.

General palette

Titanium White

Unbleached Titanium Dioxide (very useful)

Cad. Lemon

Cad. Yellow Med.

Cad. Orange

Cad. Red

Alizarin Crimson

Burnt Sienna

Raw Sienna

Burnt Umber

Raw Umber

Ultramarine Blue

Viridian

Ivory Black

Other useful colors are:

Transparent Oxide Red

Yellow Lake Deep

Hansa Yellow

Some type of Lead White, e.g.: Cremnitz, Stack

Warm Light Yellow

Amethyst

Ultramarine Violet

Mediums, solvents

Gamsol

Quick drying gel, such as Liquin (smelly), Neo Megilp (Gamblin, also smelly), Oleoresgel (rublev), Solvent Free Gel (Gamblin), Walnut Alkyd oil

Painting Knives, various sizes and shapes

Boards or Canvas

Smoother preferred, as it allows you to create the texture you want. Give yourself a couple of size/surface choices. Have a minimum of 3 surfaces

Centurion DLX linen panels 8x10 up to 12x16, no larger than 16x20

Richeson Gessoed Hardboard or Ampersand Gessoboard

Palette-your choice

Paper towels or rags. I prefer the traditional Viva towels for their texture and absorbency

Easels will be furnished by the school.