

2018-2019 Workshop Supply List

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Below is a list of materials I keep in my own studio. I am a firm believer of investing in quality tools, but by no means should you break the bank for this workshop. If you have painting supplies already, keep this list in mind and bring what you enjoy using. After all, painting should be enjoyable and rewarding to the maker!

Oil Paint: I seek brands with a smooth, buttery consistency and pigment vibrancy. My favorites are Winsor & Newton, Gamblin, Michael Harding, and M. Graham. Made with natural linseed and safflower oils, they are pigment-rich and easy to use out of the tube so I don't have to thin it or add a medium before I can dive into painting. Below is a list of what's on my limited palette, along with extra colors I use for convenience that you may want to try. Paints labeled as "Hue" are the less expensive version of these colors, and can be used as an affordable option for painting in oils.

Limited Palette

Titanium White – a cool, balanced white
Cadmium Lemon/Lemon Yellow – cool, intense yellow
Cadmium Yellow – warm yellow (think "school bus" color)
Yellow Ochre – earthy yellow
Alizarin Crimson/Permanent Alizarin – cool red
Cadmium Red/Winsor Red – warm red
Ultramarine Blue – cool blue
Pthalo Green/Viridian – a "wizard of Oz" emerald green
Burnt Sienna

Optional Colors

Pthalo Blue - a cool, blue-green
Cobalt Blue
Prussian Blue
Ivory Black
Green Gold
Dioxazine Purple
Indian Yellow (transparent)
Transparent Oxide Red (similar to Burnt Sienna)
Transparent Red Ochre
Transparent Orange

Canvas and Panels: I paint on a variety of surfaces as each has its own way of responding to the paint. I prefer [Amperсанд Gessobord](#) or a smooth-as-possible professional-grade canvas or linen. I also use [Canson Oil Paper](#) or [Arches Oil Paper](#) for its convenience and portability.

For sizes, I demonstrate with 11x14, 16x20 and sometimes 12x16. I find anything smaller inhibits big experimentation with palette knife and brushwork, and larger sizes can be too time-consuming to complete (and transport!) during the workshop format. Select a size according to your painting speed and goals.

Odorless Mineral Spirits: [Gamsol](#) is the highest-rated product for studio safety—a nearly 100% odorless, non-hazardous mineral spirit. Please bring in a glass mason jar with a tight-fitting lid.

Palette Knife: select one at least 1.5" long. I use a variety of shapes as each tool makes a different mark. The pointed shape (second from left) is my favorite.



Brushes: Bring what you enjoy using, but be sure to have several brushes that are ½” and 1” wide, and a rigger or pointed round for detail. Brush sizes are not standardized and vary greatly per brand. I do not have favorite sizes, but the bigger the better!

Flats and filberts are my favorite shape due to their variety of mark and edge possibilities. I use [Rosemary Brushes](#), which are sold in the UK but quickly becoming a staple in my studio: notably the Evergreen and Ivory synthetics. I also love [Winsor & Newton Artists’ Oil Brushes](#) and [Robert Simmons Titanium](#) series. Fancy brushes are not required, but bulk packs of craft brushes will always frustrate the user.

Mediums: I am a big fan of [Gamblin Solvent-Free Mediums](#) and [Walnut Alkyd Medium](#) when I am working indoors for a long period of time. These mediums are safe and non-toxic, and also do not have much of an odor. If I am working outside, [Winsor & Newton Liquin Mediums](#) are an effective choice. I choose Liquin Impasto or Gamblin Solvent Free Gel for paintings with heavier textural effects.

Palette: I use a glass 12x16 picture frame with a sheet of white paper underneath. The glass is non-absorbent, keeping the paint wet for a longer working time. It is also easy to scrape off leftover paint with a [scraper blade](#). I keep my palette in a [Masterson Palette Keeper](#) for transport and storage. Disposable paper palettes are also easy for classroom use if travel is an issue.

**Tip: Clove Essential Oil on a cotton ball, when placed in a sealed palette, will keep your paint from drying. I’ve gone as long as two weeks without painting, just to open my palette again with usable paint.*

Paper towels: Viva and blue shop towels are great low-lint options. I also use old t-shirts when possible.

Other Items:

[Grayscale and Value Finder](#)

Plastic credit card (junk mail-quality)

Chip brushes, 2” to 3” wide

12 inch plastic ruler

Sketchbook and pencil for ideas