

# CAT POPE FINE ART

## 2020 WORKSHOP SUPPLY LIST

Below is a list of materials I keep in my 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. Above all, painting should be enjoyable and rewarding to the maker.

### PAINTS & MEDIUMS

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Brand of oil paint does not matter for my workshops. Please bring the limited palette with you, as it can mix almost any color you'll need. The optional colors are extras if you'd like to experiment.

#### Limited Palette

Titanium White  
Cadmium Lemon/Lemon Yellow  
Cadmium Yellow  
Yellow Ochre  
Quinacridone Rose/Alizarin Crimson  
Cadmium Red Light  
Ultramarine Blue  
Pthalo Green/Viridian  
Burnt Sienna/Transparent Oxide Red

#### Optional Colors

Transparent Red Ochre  
Transparent Orange  
Indian Yellow  
Prussian Blue  
Pthalo Blue  
Ivory Black  
Green Gold  
Violet Pastel

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](#) can be an effective choice. I choose Liquin Impasto or Gamblin Solvent Free Gel for paintings with heavier textural effects.

### BRUSHES & TOOLS

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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.

Flats and filberts have a variety of mark and edge possibilities. I use [Rosemary Brushes](#): notably the Evergreen and Ivory synthetics. I also use [Winsor & Newton Artists' Oil Brushes](#) and [Robert Simmons Titanium](#) series. Fancy brushes are not required, but bulk packs of craft brushes are not worth the "savings."

For palette knives, select ones 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 workhorse.



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### SURFACES

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For sizes, I recommend using 8x10, 9x12, 11x14, and 12X16. I find anything smaller inhibits experimentation with palette knife and brushwork, and larger sizes can be too time-consuming to complete (and transport) during a workshop. My goal for you is to complete 1-2 surfaces per workshop day.

I paint on a variety of substrates as each has its own way of responding to the paint. I prefer [Centurion Linen Panels](#), [Ampersand Gessobord](#) or a smooth-as-possible professional canvas or linen. I also use [Canson Oil Paper](#) for its convenience and portability.

### EASEL + PALETTE

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My workshop locations provide student easels unless mentioned otherwise.

I am using a [Daytripper Easel](#) with a standard camera tripod. It is light and compact: perfect for teaching as well as plein air adventures. There are many easels - do your research and find out what best suits your painting needs.

*For a portable glass palette*, you can use a 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 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 will work 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.*

### OTHER SUGGESTED ITEMS

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#### [Grayscale and Value Finder](#)

Chip brushes, 2" or 3" wide

12 inch plastic ruler

Silicone baking spatulas (flat, not curved)

Plastic credit card (junk mail-quality)

#### [Red ChromoTherapy glasses](#)

Sketchbook and pencil for ideas

Paper towels, or old t shirts

*For transporting wet work: wet panel carrier, pizza box, or cardboard grocery tray.*