

## Supplies

### Pigments

- Titanium white
- Cad yellow lemon
- Cad yellow medium (optional)
- Cad yellow deep
- Indian yellow
- Transparent red oxide – Rembrandt
- Cad red light (or similar red)
- Cad red medium (optional)
- Alizarin crimson permanent
- Dioxazine purple
- Ultramarine Blue
- Ivory black
- Viridian
- Permanent green dark – Rembrandt
- Permanent green light or cadmium green (optional, depends on your reference photo and amount of brightly lit, saturated green)
- Transparent Oxide Brown – Rembrandt
- Permanent Madder Brown – Rembrandt

### Equipment

- Portable easel and mixing surface/palette (you are welcome to sit and paint at a drawing horse if you don't have one)
- Neo-Megilp medium (Thixotropic (much like Heinz Ketchup) and fast-drying are the essential qualities here)
- Odorless mineral spirits (in a can or jar with a well-fitting LID)
- Cotton rags or shop/viva papertowels
- Palette knife
- Brushes (see below)
- Recommended: jar of cheap vegetable oil to store brushes in overnight (no washing here, we're on septic)

### Supports

- One nice wood or ACM or similarly smooth panel, somewhere between 12 and 20 inches (up to you), primed with acrylic or oil primer, brushstrokes mostly sanded out. 16x20 is a good size for a workshop. I'll be working on 18x24".
  - See my blog post on prepping ACM panels if you want to try these: <https://www.robincole.art/news/prepping-your-panel>
- Three small smooth panels, 6x8 or 8x10 ish for experiments/studies

### Brushes

All brushes may be purchased through Rosemary and Co at my personal link: <https://www.rosemaryandco.com?u=robincole> Please allow several weeks as these ship from the UK. This brand has by *far* the best prices and best quality and best variety and best customer service I have ever found! Normally I have a wish list set up, but their website is undergoing updates so unfortunately you'll have to manually search/select anything you want from the list below (for now, until they update the wish list function).

**Ivory long flats:** these are my go-to favorite workhorse for everything, particularly leaf shapes. 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 use all the sizes, esp 2-6. Get whatever you can afford and multiples of sizes that seem useful for your work.

**Evergreen dagger:** an indispensable, inexpensive ninja brush. Just get it.

- Size ¼ and/or 3/8"

**Evergreen filberts:**

- Long filberts: 0-4
- Regular filbert: 0

If you find that the Eclipse flats below are too stiff for you, you might like evergreen flats.

**Evergreen pointed round:**

- Get some of the smallest ones if you like painting tiny details. They are less expensive and last longer than sables.

**Masters 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.

- Size 4
- I also use a size 5 masters choice flat quite a bit.

**Eclipse long flats:** A good second layer brush that falls between the stiffness of ivory and softness of evergreen or a sable. Go to the home page for this brush, read about it, and see if it sounds right for you. The filberts might be good too: perhaps a nice pairing if you get all the ivory flats above.

- I use 0-4. The 0 and 1 are two of my favorite stem brushes.

**Ebony short flats (optional extra):** These are nice, inexpensive edge softeners that take the place of a sable. I am not thrilled about the filberts but the flats are great.

- Size 5 is my favorite.

**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 leaf to darken it, especially if the under layer is not fully dry. So if it's in the budget, maybe grab a smaller one as well.

- 8 and 10

**Silicon shaper brush:**

size depends on how large you work: <https://www.jerrysartarama.com/the-original-spatcher-creative-mark>

**Other Stuff**

- Sketchbook (whatever you currently use is fine)
- Graphite Pencil
- Medium charcoal pencil (+ sharpening tools)
- Kneaded eraser
- Optional: pencil eraser
- **Tablet, ipad, or other method for viewing your reference photos.** If you don't have one, please get very high quality printouts.