

## MATERIALS

Artists should always use the best materials available and their budget will allow. Not only does it make a significant difference in the final aesthetic outcome and archival longevity, but the actual process becomes a pleasure. Painting is difficult enough as to not detract oneself with poor materials and tools. Patrons and collectors expect to purchase a work that will last. This a list I am currently using, but it is ever-changing. Students and workshop participants should bring/use whatever they are currently (comfortable) using, even if it does not match my list exactly. Your personal choices for materials will grow along with you.

### Surface

Double Lead Primed Belgian Linen:

- # L219 New Traditions - smooth portrait grade linen with an irregular weave. Linen is adhered to wood or Dibond panels using archival heat adhesive (Beva)

For pleinair painting I often prefer about a 9"x12" panel.

### Medium

- Natural Pigments Rublev "Oleogel" for most coverage and glazing
- Natural Pigments Rublev "Impasto Medium" for thicker work

### Thinner

Gamblin Gamsol odorless spirits

### Brushes

I know of very accomplished painters that only use rounds and others that only use flats.

I use a wide variety:

A variety of brush sizes and shapes:

- flats, filberts, rounds
- hog hair to synthetic

Brushes are a very personal tool that you will get a "feel" for through experience.

I use Kolibri, Trekel, Rosemary, Langnickel, Winsor & Newton and a few others.

I use:

- stiff brushes for high viscosity (stiff/thick paint) - hog hair or similar stiff synthetic
- stiff base with sift tips for medium viscosity/ bodied paints - synthetic bristles
- soft brushes for low viscosity (more fluid paints) & blending - imitation mongoose, badger or sable

I have a few specialty brushes to make specific types of marks:

- "rigger" and "liner" brushes for long thin lines and signing
- "dagger" brushes for water texture and leaf sculpting

### Palette Knife

I have a variety of sizes/shapes of palette/painting knives for mixing and paint application.

My "go-to" knife is the Loew Cornell J-11.

### Varnish

Gamblin "Gamvar"

### Equipment/Materials:

- pencils and sketchbook
- easel
- mixing palette - I often use the gray disposable paper
- blue shop paper towels
- sealable container for thinner
- metal cups for medium
- rubber gloves

### Equipment/Materials for

#### Outdoor Work:

- backpack or other material/equipment carrier
- panel carrier
- weather suitable clothes
- hat
- rain gear
- comfortable outdoor footwear
- collapsible camping chair
- camera
- water bottle
- food/snacks
- artist's umbrella
- sunscreen
- bug repellent
- personal hygiene related
- hat with visor
- warm gloves & hat

### Paints:

These are the colors I use most often, but again this is ever-evolving.

This is a relatively expanded color selection.

As a general rule, I advise a warm and cool version of each color hue family.

Many are used very sparingly as accent colors or for glazing. Often only 5 (+/-) colors are used on a painting to maintain harmony, but I have the following colors available to tweak hue and temperature when needed.

There are a variety of high quality brands available. Most of my palette consists of Natural Pigments paints.

**Neutral:** ivory black, flake white

**Earth:** raw & burnt umber, raw & burnt sienna, van dyke brown

**Yellow:** cad. yellow med or similar, naples yellow, yellow ochre

**Red:** cad red or similar, alizarin, venetian red

**Orange:** cad orange

**Blue:** ultramarine or lazurite, prussian,

**Violet:** mars violet or similar (I use violet hematite), maganese violet, ultramarine violet

**Green:** viridian, terra verte, olive green

You can get away with a much shorter list – even the very limited "Zorn" palette consisting of only four colors:

- lead white
- ivory black
- yellow ochre
- vermilion (or cad red light)

From these, a wonderful variety of colors an temperature variations can be achieved.

### Safety:

I recommend using latex gloves (or similar) and a good ventilation system when handling thinner and toxic pigments