

My current supply list and some justification. It is certainly subject to change.

## Paint

When I first started out, I read two things that stood out to me: (1) buy artist grade paint, not student grade; and, (2) use a limited palette of colors. Both were absolutely true. So, I started out with cadmium yellow light, permanent red medium, ultramarine blue, titanium white, and ivory black. All were Lukas 1862 brand oil paint. That brand was readily available at a local art supply store and seemed like a good balance between value and quality.

I found the limited palette a struggle since it just seemed easier to have thirty different colors to choose from, but I pressed on learned a ton. First, I learned that I used black too much as a crutch so I got rid of it. It was far better to use a mixture of all primaries to reach a rich dark. There is nothing wrong with using black, but I was too inexperienced to handle it correctly. Second, I learned that having few options forced me to make easy decisions with temperature modifications. It took out guesswork and focus on the basics. Finally, as I became more comfortable with values, hues, and temperatures, I realized that I could benefit from adding a warm and cool of each primary and some neutral modifiers. This led me to my current palette below. As you can see, much of the pigment is still Lukas 1862. I've been happy with the product thus far, but continue to experiment with other brands to see if I like something better.

### Yellow

- Cool: Cadmium Yellow Lemon (Lukas 1862)
- Warm: Cadmium Yellow Light (Lukas 1862)

### Red

- Cool: Alizarin Permanent (Gamblin) – I like it because it is slightly less intense.
- Warm: Permanent Red Medium (Lukas 1862)

### Blue

- Cool: Cobalt (Lukas 1862) – Side note that this is, by far, my favorite color straight from the tube but I don't use it very much.
- Warm: Ultramarine (Lukas 1862) – My primary blue.

### Others

- Titanium White (Lukas 1862)
- Transparent Oxide Red (Rembrandt) – This is really a brown in hue. It is a wonderful addition to my palette and goes into many of the mixtures in landscapes to subtly warm up colors for harmony.

- Cool Gray (Rembrandt) – Great neutral modifier. I use this a fair amount as an option to knock out significant chroma from a tubed color rather than adding its complement. Both options work, but reach results in a different manner.
- Mixed Dark Gray (I mix my own by using Lukas 1862 Earth Green and Alizarin Crimson for a very transparent very dark gray. It is as dark as I'll go, effectively replacing black.)

### Brushes

I really like Robert Simmons Signet bristle brushes. They are relatively stiff and hold paint well. For most work I use even sizes 4-8 flats. For larger block-in work, I'll go up to 10-12, depending on how big the piece is. I also just learned of the eggbert which is a combination of a filbert and extra-long flat. It has an interesting feel and can do a lot when used properly.

Recently, I've been exploring mongoose brushes. I read a bunch about more seasoned painters who loved the Langnickel mongoose brushes, but they don't make them anymore. I found a Windsor & Newton Monarch brush (synthetic mongoose-like) that I just started exploring with. I really like the softness and character of the extra-long flat. I use even sizes 4-10. I also have a some Vermeer and Isabey mongoose brushes in various sizes.

Then, for really fine work, I have a thin script liner and some smaller red sables. I don't really use them often, but they are handy for thin tree branches, really fine detail, and signing.

### Knives

This is one of the more under-utilized tools at the painter's disposal. In my experience, this is because it was very intimidating.

At first, I used a large triangular palette knife exclusively to mix paint. However, after watching other professionals paint, I realized it has infinite uses delivering paint to the surface. Knives can deliver exact edges where you need them and create nice semi-blended effects not otherwise achievable with a brush. Plus, it can pile the paint on! My painting changed when I lost my inhibitions about using a knife.

### Solvents

I use Gamblin Gamsol as a thinner and initial brush cleaner. It is essentially an odorless mineral spirit.

I recently added Turpenoid Natural (in green can) after watching a DVD from Quang Ho. It is helpful as a final cleaning step and removes what Gamsol didn't get out. It has a very citrus smell to it, but it is not toxic.

## Supports

Wow, there is ton to work with here. Pretty quickly, I learned these choices were nearly as difficult as navigating paints. Also early on, I learned that the traditional stretched canvas sold at craft stores weren't any good. Among other things, they soak up the paint and remove the ability to manipulate the pigment correctly.

So, like paint, I found a quality product that I liked exploring with. Currently, I use the Centurion Linen products. I have a mixture of Deluxe Oil Primed and All-Medium Primed panels and stretched linens. I bounce between the two products, experimenting with the nuances of both surfaces.

I have illusions of buying large rolls of linen and making my own one day.

## Medium

Early on, I read about two camps on this one: (1) those that used no medium; and, (2) those that used Liquin. So, I tried Liquin. I could never really get the handle on this one and it smell was pretty strong. After a bit more research, I found M. Graham Walnut Alkyd medium. It has similar properties as Liquin, but does not smell and is non-toxic. I don't use it much, but I will sometimes use it to glaze or apply it to a dry surface to allow more of a wet-in-wet feel.

## Varnish

I really didn't experiment much with this one. After reading several recommendations, I chose Gamblin Gamvar. I produces a nice glossy finish that I periodically dull down with a bit of Gamblin Cold Wax.

## My Palette

My surface is glass, 18"x36". There is a neutral gray membrane under it that provides a mid-value background. This makes it easier for me to manage the values as I mix. The glass makes clean-up really easy with a paint scraper and rubbing alcohol.

## Paper Towels

Viva. They are smooth and can be used to clean and make some interesting patterns in thin paint washes.

## Plein Air

I use the same products in the field. Along with painting, I also enjoy woodworking, so I made my own pochade box. I set it on a very strong Manfrotto tripod.