

Mitch Baird's Workshop Supply List

- Portable easel - An Open Box M or the Alla Prima Box are best but Strada, Gorilla Box or a French Easel are proven to be great equipment. The pallet is best to have glass or plexiglass down to be able to scrape and clean. If using a wooden palette it should be well treated before the workshop several times with Linseed oil to seal and protect the surface absorption to work on. Your easel should be very stable so that your physical painting motions and the wind will not affect your work. PLEASE NO PAPER PALETTES – in the outdoors you will have too many problems with mixing, wind, and non-stationary issues to use these as a palette.
- Brushes – I mostly use bristle flats for the best control (and they eventually wear down to filberts, so you get 2 for 1). You can add a few sables, mongoose, or synthetics, if you prefer, as I use them sparingly. I recommend that you have a few of each size ranging from 2-10. These are the tools that apply your paint so they should be well shaped, not too worn, and suit your needs.
- Palette knife – Used for cleaning your palette, mixing paint, and actually painting. I use the 1 to 2 inch triangle trowel shaped knife but you can choose the shape that suits your taste.
- Oil paint colors –
 - Titanium white**
 - Cad Yellow Lemon** - *optional*, (if using Gamblin brand - it's Cad Yellow Light in that brand)
 - Cad Yellow** (if using Gamblin brand - it's Cad Yellow Medium in that brand)
 - Cad Yellow Deep** (Not in Gamblin brand)
 - Yellow Ochre** or **Yellow Ochre Light**
 - Cad Red Light** or **Permanent Red Medium** (its cheaper than Cad) - you **MUST** have, and it should be a **warm** red that leans to yellow rather than a cool red
 - Alizarin Crimson** ('permanent' if possible)
 - Transparent Oxide Red** or Burnt umber / Burnt Sienna) – you **MUST** have a low value brown earth color to help with warm dark mixtures
 - Viridian**
 - Cerulean Blue Hue** - *optional*
 - Cobalt blue**
 - Ultramarine blue**
 - Chromatic Black** - *optional*, It must be used sparingly and used as a blue 'color' not as a dark for value in your mixtures)
- Odorless paint thinner or Gamsol for thinning mixtures and cleaning brushes. It is best to have one container for cleaning and a second container or small cup with fresh thinner to use with clean color mixtures. Be sure your containers can be secured.
- Canvas panels or gessoed Masonite are sturdy and best to use outdoors. With the limitations of time and changing light your canvas sizes should be 6x8's, 8x10's, or 9x12's and nothing larger. I prefer oil primed linen on panel and order Claussen's Linen #13 or #66 from SourceTek on Gator Board or birch panel. Canvas Cotton duct is fine if you prefer something cheaper. A carrying case is suggested for protection of your panels and the corrugated type from Raymar or other make a great lightweight box option.

- Plastic grocery bags for your garbage
- Paper towels (Viva really are the best and most absorbent! :)
- Bungee cords & Squeeze type clamps for securing areas of your easel - especially good when the winds are strong.
- A good broad brimmed hat and a grey or dark colored shirt. Light valued or vibrant colored shirts will affect your painting due to reflected glare and reflected color on your painting while you work.
- Lots of water, sun screen, and bug spray are wise
- Optional items are: camping stool to sit on during demos and painting time, umbrella (type that attaches to easel) for shade and rain.
- A sketch pad for thumbnails and taking notes.
- Student must have their own vehicle for transportation to locations.