

Kimball Geisler Workshop: Supply List

Important Note

In my workshops I do **NOT** require that people use the same tools, supplies, or techniques that I do; though I'm happy to share everything I know! Please feel free to bring whatever suits your preference. My workshop is meant to enhance what you're already doing in your individual practice. If you are new to painting or you just want to try something different, this is a list of what I use. I may make individual recommendations on supplies if I think you might benefit from something new, but as with everything, it's entirely up to you. I will however HIGHLY recommend that students squeeze lots of paints onto their palette, AND USE LOTS OF IT!

Artists who paint with acrylic are welcome in my workshop. I know very little about how the medium works, and so I may not be able to give input on all the specific qualities of acrylic paint.

Paints

Necessary Colors:

- White (usually Titanium White)
- Cadmium Yellow (You can use Hansa as a substitute)
- Orange or Cadmium Orange (You can use Shiva/Hansa Orange, see below)
- Alizarin Permanent or Quinacridone Magenta (my preference)
- Ultramarine Blue
- Viridian Green (or Pthalo Green, my preference)
- **NOTE:** Cadmium red is very common, but for my landscape palette I get by just fine with Cadmium Orange and Quinacridone Magenta as a substitute.

My Current Palette:

- From Richeson: Titanium White, Yellow Ochre, Quinacridone Magenta, Ultramarine Blue, Pthalo Green, Transparent Red Oxide, Turquoise, Pthalo Blue
- From Gamblin: Cadmium Yellow Light, Cadmium Orange,
- From Grumbacher: Thalo Yellow Green (Student Grade)

Brushes

I am constantly trying new brushes in an effort improve my edgework. The bulk of my brushes right now are called "Eclipse" and "Evergreen" and they are made by Rosemary. Either synthetic or natural hog bristle brushes are great for moving paint. The shapes I use tend to be Flats, Brights, and Filberts of various sizes. As a rule of thumb, these are the sizes and shapes I gravitate towards:

- Long Flat sizes 4,6,8,12
- Filbert size 2,4,6
- Rigger size 2 (for signature)
- Bright size 6,10

Also, I often use hog bristle brushes. Any reputable brand is fine, but Rosemary's "Ultimate" line is what I use now. The sizes I like are:

- Flat sizes 6,8
- Filbert size 2

Medium

I prefer to use mediums that thicken up my paints. In the past I have used a product from Grumbacher called Zec for this, but in more recent times I've used a product from Natural Pigments called Impasto Putty. Both of these do a great job, and there are other products from other brands that work similarly. I like how these products create a thick, "sticky" consistency which really helps me with edge control.

Palette Knife

It is necessary to use a palette knife for mixing and painting. I like the normal (diamond) shaped ones that are on the smaller end.

Squeegee

Occasionally I use a Princeton Catalyst Silicone squeegee Mini Blade No. 2 White. Also, I use "Silicone Paint Brushes", 1 inch and 2 inch, that you can purchase from Hobby Lobby.

Easel

Any portable Plein Air easel will do. French easels work very well and so do pochade boxes. Make sure it is something that you are used to and can set up relatively quickly in the field. Umbrellas are optional (I don't use one). My current go-to easel is the Alla Prima Pochade 11x14 Yellowstone Box

Palette

Paper, Wood, or Glass (my favorite) all work fine. A small cup for thinner/medium. Be generous with the amount of paint you squeeze onto the palette. Before the workshop, have your paints squeezed out and ready to go.

Brush Washer

Bring a small brush washer that doesn't leak. Odorless Mineral Spirits are preferred. I use Gamsol, and I highly recommend it for both cleaning brushes and thinning paint. In the studio I use Linseed Oil in my brush cleaner (I avoid using Gamsol indoors).

Paper Towels

Any paper towels are fine, Viva are the best (IMO)!

Canvas or Boards

Any painting surface will do. Canvas boards from the craft store are satisfactory, gessoed/primed panels are great, and oil-primed linen boards (my preference) are exceptional. All that I paint on these days is Claessens #66 Linen, mounted to a board (Gatorboard or ACM) with Lineco PVA glue. This is something I prepare in my studio to save dramatically on costs. Premade linen panels can be purchased from places like Raymar, Wind River Arts, or Sourcedtek.

Affordable Option: Zinsser White Cover Stain Oil-Based Interior/Exterior Primer and Sealer (This is a house paint primer that can be purchased at any hardware store for cheap. You can apply it with a simple sponge brush and dries in only a few hours.). I like to press Viva Paper Towels over the wet primer right after applying it, and then quickly remove it, leaving a subtle texture on the board.

8x10, 8x12, 9x12, 10x12 12x16 are all great sizes. Use the sizes you are comfortable with but keep in mind time constraints.

Past Paintings or Images: It is not at all a requirement but feel free to bring work that you have done if you'd like a critique. It'll take place either before or after the scheduled workshop time.

Contact Information: Feel free to contact me with questions that you have through e-mail, text or phone call. Kimball Geisler / (530)-902-6737 / kmbllgeisler@gmail.com