

Substrate - the surface on which you will paint:

Basic list	Recommended list
<p>4 or more panels coated with <a href="#">encaustic gesso</a>.</p> <p><i>I suggest something in the size range of 10 by 10 to 11 x 14 so that you have enough space to work but still small enough for the purposes of exploring techniques, but any size will work!</i></p>	<p>I recommend 4 or more <a href="#">cradled Ampersand Encausticbords</a> because the surface works so well with both watercolors and encaustics.</p>

Watercolors:

Basic list	Recommended list
<p>A few tubes or bottles of watercolor paints. I suggest having at minimum a blue, yellow, and red, and black.</p>	<p>A wider variety of colors - I often use <a href="#">Daniel Smith watercolors</a> and <a href="#">Dr Ph Martin's Hydrus liquid watercolors</a> (the Hydrus colors are pigment based, not dye-based, and therefore less likely to fade over time)</p>
	<p><a href="#">Caran d'Ache Neocolor Crayons</a> are also wonderful to use. You can draw with them and leave them dry or add water.</p> <p><i>These are not essential for the workshop, but you may want to incorporate them at some point.</i></p>

Encaustics:

Basic list	Recommended list
<p><a href="#">A one pound bag of R &amp; F encaustic medium pellets</a></p>	<p><a href="#">Two or more pounds of encaustic medium.</a></p>
<p>Small amounts dark and light neutral encaustics, such as <a href="#">black</a> and <a href="#">white</a> would be helpful.</p>	<p><a href="#">A wider range of dark (blacks and umbers) and light (pale and extra pale) encaustic colors</a></p>

Oils and Beeswax:

Basic list	Recommended list
<p>A variety of transparent oil paints.</p>	<p>R and F Translucent Oil Pigment Sticks are superb. I suggest <a href="#">the basic translucent set to start.</a></p>

	<p><i>Some of my other favorite transparent colors that are not part of that set but that can be purchased individually are: Green Gold and Prussian Blue and Burnt Scarlet - but just consider these as suggestions for the future, if you enjoy the oil sticks as much as I do.</i></p>
<p><a href="#">100 ml R &amp; F oil blending stick</a> <i>R &amp; F blending medium is a mixture of beeswax and linseed oil. There are <b>no solvents</b>. (This allows you to apply heat to the surface, which is NOT recommended with cold wax medium products, such as Gamblin's, which do contain mineral spirits.)</i></p>	<p><b>Optional:</b> I use lots of R &amp; F oil blending medium, <a href="#">so I purchase it in jars</a></p>
<p>Black and white, and, if possible umber oil paints</p>	<p><a href="#">Titanium Zinc White, Turkey Umber Greenish, Intense Carbon Black, and any of the extra pale or gray colors</a></p>

**General Supplies:**

A variety of paint brushes for watercolors and oils, as well as hake brushes for encaustics.

Blue Painters tape to cover panel edges and to apply to surface of painting.

Paper towels

A variety of plastic containers (such as recycled yogurt containers) for water and watercolors

Odorless mineral spirits for cleaning oil paint brushes

Sponges

Optional: Bamboo skewers for pushing watercolors or inks on surface of painting

**Equipment:**

Access to a hot encaustic palette and heat gun in a ventilated workspace (during or between sessions)

Tools for scraping and scratching into the surface of the wax, such as razor blades, ceramics loop tools, or encaustic scrapers,

**Other Optional Supplies:**

I sometimes incorporate india inks, below or over the wax. I recommend [Dr. PH Martins Bombay India Inks](#), if you would like to explore adding colored inks.