

## Limited Palette Figure Painting Supply List

### Brushes:

- **Silver Brush- Grand Prix, Filberts ("long" version preferred, green handle), in sizes #4 and #2**
- **Silver Brush- Renaissance Cat's Tongue Sables (black handle), in sizes #6 and #4 (optional but strongly recommended)**

We prefer to use Silver Brush brand brushes, however, any brand of natural hog bristle brush is fine. Buying better quality brushes will go a long way. NO synthetic brushes (golden taklon, imitation hog hair, so on). They don't move oils effectively and aren't made to take with the beating oils inflict. While bringing many different size brushes is fine, the #4 and #2 sizes are workhorses and required. Having some natural sable brushes is optional, but recommended. If you want to work on boards, canvas panels, ACM, or any rigid support, it is strongly recommended you have some sable brushes, like the Silver Brush Renaissance Cat's tongues listed above.

### Paint Thinners and Medium:

- **Any *Odorless* Mineral Spirits** (Gamblin's Gamsol, White Spirit, Sunnyside OMS). No strong smelling paint thinners or real turpentine! Be mindful of your classmate's sense of smell and desire to not have a headache all day. *Odorless* is the key word.
- **Gamblin Stand Oil**
- **An OMS holder/ brush cleaning jar** (Silicoil jars are great, and recommended. They're available at Blick. Any type of jar with a tight lid is OK though. Glass salsa jars and plastic ice cream containers work just fine.) Mineral spirits must be covered at the end of each class and taken with you at workshop's end, so avoid leaky jars with loose lids.
- Optional: Palette cups or small jars with lids for oil medium.

### Palette and Paper Towels:

- **A large wooden palette, 12" x 16" or larger.** Must be treated and sealed to prevent oil absorption (sucking in the oil from your paints).

Palettes can be made by purchasing thin plywood (1/4 inch) from the hardware store and having it cut to size (12" x 16" and 16" x 20" are good sizes). The palette should then be sealed with linseed oil or an oil-based polyurethane to cut its absorbency. If using Polyurethane, apply as per the can's directions (usually, just brush on and let dry). Poly is the fastest and easiest method and will take about 2 days to complete. If you choose to use traditional linseed oil, rub small amounts of oil (like the Stand Oil listed in the section above), thinned with your mineral spirits, over the palette and let it sit for a few minutes. You will then wipe off the excess and allow it to dry overnight. Do this for consecutive days until the oil no longer penetrates the wood. Process takes 7-14 days.

Ready-made wood palettes are available for purchase from New Wave ([newwaveart.com](http://newwaveart.com)).

While wood is recommended, and traditional, any non-absorbent, flat and level, neutral colored surface will do for a palette. Plastic, Plexi-glass, paper palette sheets, and so on all work. While glass works, glass palettes are not allowed in class for safety reasons.

- **Viva Brand paper towels** (no texture) or blue shop towels are recommended, but any roll of paper towels will work. Old rags and cut up T-shirts or fabric also work fine. You will go through MANY paper towels/ rags in class, so bringing a good amount is recommended.

### **Canvas and Surfaces:**

- At least **three (3) 16" x 20" cotton canvas** for studies. Must be toned mid-grey with acrylic or oil paint. No white canvas! See the toning process below.
- Optional: One (1) 16" x 20" Gessoboard brand Masonite Panel or Linen Canvas for a longer pose. Must be toned mid-grey with acrylic or oil tone.

More surfaces can be brought, but do not go smaller than 16 x 20" or larger than 18 x 24" in size. You will be doing short poses early on, so you must have more than one surface!

### **Toning Process**

The easiest way to tone canvas or panels is to brush on Golden brand Acrylic paint, Neutral Gray N6, diluted to a thin consistency with water. Thin the paint with approximately 2 parts water to 1 part paint and brush it on with a 2" or 3" wide brush. Once the surface is covered lightly drag the brush through so that the texture and surface are uniform. Do not apply too thickly, or in multiple coats, as you don't want to paint on a slick, plastic, shower curtain-like surface with no absorbency. Too thin is far better than too thick when it comes to toning.

*Oil tones, which are just thinned grey oil color applied in much the same way as listed above, must be applied at least one month before the workshop*, to ensure proper drying. Thin your paint with both stand oil and mineral spirits, not just mineral spirits, to ensure the tone permanently sticks. Grey gesso is not recommended, as it is very absorbent, but it is far better than a white surface (which is just white gesso) and will work in a pinch.

### **Oil Colors:**

All colors are professional grade. No student grade colors, please (like Winton brand). Professional grade paints have heavy pigment loads and no fillers, so they go much further than student grade. You'll use more than double the paint to reach the same effect, so you wind up really saving no money on student grade paints. All paints are Winsor + Newton brand, except lead white which you can get from any brand you like. Gamblin, Rembrandt, Old Holland, Vasari, and Williamsburg are good professional brands if you want to try something other than W+N. As long as the colors are "professional" grade, any brand is really fine.

### **Must have colors:**

**Burnt Sienna**  
**Ultramarine Blue**  
**Cadmium Orange**  
**Cadmium Yellow**  
**Venetian Red**  
**Titanium White**

**Cremnitz, Flake, or Lead White (Lead whites can be obtained through multiple brands. Michael Harding, Williamsburg, Rublev, Old Holland, and more all offer lead whites).**

**Ivory Black**

Later in the workshop you may wish to push more color into your limited palette painting. Here are some useful optional colors to bring. They are not needed!

Optional Colors:

Cadmium Green  
Alizarin Crimson  
Permanent Rose  
Dioxazine Purple  
Cadmium Scarlett  
Cadmium Red  
Cadmium Red Deep  
Indian Yellow  
Cobalt Blue  
Cerulean Blue  
Quinacridone Magenta

**Suggested reading:**

Any reading/study on simple human anatomy will help you during the workshop. Some solid texts to read:

Elliot Goldfinger's *Human Anatomy for Artists: The Elements of Form*  
Stephen Rogers Peck's *Atlas of Human Anatomy for the Artist*  
Gottfried Bammes's *Die Gestalt des Menschen*  
Robert Osti's *Dynamic Human Anatomy*  
Anything by Robert Beverly Hale or George Bridgman

Coming in primed with some knowledge of human anatomy will greatly assist in your constructing of the human form during the workshop.