

# *Form Painting with the Figure*

## *Stephen Early*

*Supply List*  
*Winter 2012*

### BRUSHES

Silver Brush – Grand Prix Filbert # 4  
Utrecht 207R Bristle Blend Rounds #1, #2, #3

### PALETTE AND RAGS

Large palette (16" x 20" or larger)  
Viva Paper Towels (1 roll) – Viva is a Kleenex brand, and is recommended.  
Palette cups

### THINNER

Odorless mineral spirits in container with lid

### MEDIUM

2/3-part Stand Oil (Gamblin)  
1/3-part odorless mineral spirits ODORLESS SPIRITS ARE REQUIRED.

### BRUSH CLEANING JAR

### CANVAS or PANEL

All canvases should be toned with a medium grey as all work is done under artificial light. Acrylic grounds and tones are recommended for the workshop as they dry much faster. See CANVAS TONING PROCESS below.

6 (six) 16" x 20" cotton canvases

### CANVAS TONING PROCESS:

On pre-stretched, pre-primed canvas, use a brush to apply one to two coats of Golden Acrylic N6 Neutral Gray paint diluted with water. The mixture ratio is approximately two parts water to one part paint. To apply the tone, first cover the entire surface of the canvas with the mixture using a 2 or 3-inch wide brush. When the surface is completely covered, ensure the paint surface is smooth by lightly dragging the brush through the paint from one edge to the other across the entire surface. The finished canvas should have a uniform smooth gray finish. If the first coat does not cover sufficiently, apply a second coat. Do not apply the paint too thickly because it reduces the canvas absorbency and makes it more difficult to apply the paint evenly.

### WOODEN PALETTE

Bring a large wooden palette – 11" x 14" or larger - treated to prevent paint absorption from the oil from the paints. To treat, apply a coat of regular or quick-dry polyurethane. Let dry, sand lightly. Apply additional coats if needed.

### OIL COLORS

Professional grade paints are required.

Burnt Umber  
Cadmium Yellow  
Cadmium Red  
Ivory Black  
Titanium White  
French Ultramarine Blue