

Color Studies: Still Life and Figure *Jafang Lu*

Supply List
Fall 2011

BRUSHES

(Silver Brush brand is recommended)

2 to 4 #4 Bristle Filbert

2 to 4 #2 Bristle Filbert

PALETTE AND RAGS

Large wood palette (approximately 16" x 20") sealed to prevent absorption of paint. To seal, apply three layers of stand or linseed oil, dry in between coats or apply one coat of polyurethane

Viva Paper Towels (at least 3 rolls) – Viva is a Kleenex brand, and is recommended.

CANVAS TONING PROCESS

On pre-stretched, pre-primed canvas, use a 2 or 3-inch wide brush to apply one to two coats of Golden Acrylic N6 Neutral Gray paint diluted with water. The mixture ratio is two parts water to one part paint. Cover the entire surface of the canvas with the mixture. When the surface is completely covered, ensure the 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 uniformly smooth gray finish. If the first coat did not cover sufficiently, apply a second coat of the toning mixture. Do not apply the paint too thickly: that reduces the canvas absorbency and makes it more difficult to apply the paint evenly.

THINNER

Odorless mineral spirits in container with lid

MEDIUM

2/3-part Stand Oil

1/3-part odorless mineral spirits

OPTIONAL

A baseball cap, visor or hat with a brim can prove useful to reduce glare.

CANVAS

2-3 canvases per class, no smaller than 11" x 14", no larger than 18" x 24" for the first few classes.

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 thick because it reduces the canvas absorbency and makes it more difficult to apply the paint evenly.

OIL COLORS

(Professional grade paints such as Winsor & Newton or Gamblin are recommended.)

Alizarin Crimson Permanent

Burnt Sienna (Winsor & Newton)

Cadmium Green (Winsor and Newton)

Cadmium Green Medium (Williamsburg or Vasari)

Cadmium Orange

Cadmium Red Deep

Cadmium Red Medium

Cadmium Scarlet

Cadmium Yellow Deep

Cadmium Yellow Light

Cobalt Blue

Dioxazine Purple (Gamblin)

Indian Yellow

Permanent Rose (Winsor & Newton)

Perylene Red

Phthalo Green

Raw Sienna

Titanium White

Ultramarine Blue

Viridian

Optional: Ivory Black, Venetian Red