

BRUSHES

Silver Brush- Grand Prix Filberts (long version preferred, green handle) #4 and #2
Silver Brush- Renaissance Cat's Tongue Sables (black handle) #6 and #4
Rosemary- Series 272 Mongoose Rounds #2 and #4 (from Rosemaryandco.com)

THINNERS AND MEDIUM

Odorless Mineral Spirits (Gamblin's Gamsol, White Spirit, etc.)
Gamblin Stand Oil
A brush cleaning jar (Silicoil jars are great and recommended. Available at Blick.)
Palette cups or small jars with lids for medium.

PALETTE AND PAPER TOWELS

A Large wooden palette, 12" x 16" or larger. Must be treated and sealed to prevent oil absorption (from sucking in the oil from your paints). Any new wood palettes should be sealed with linseed oil. Rub small amounts of linseed oil over the palette and allow to dry overnight. Do this for consecutive days until the oil no longer penetrates the wood. Ready made palettes are available from New Wave (newwaveart.com)
Viva Brand paper towels (no texture) or blue shop towels are recommended.

TONING PROCESS

The easiest way to tone 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 plastic, shower curtain-like surface with no absorbency. Oil tones must be applied at least one month before the workshop, to ensure proper drying. Do not use grey gesso as it is very absorbent.

OIL COLORS

All colors are professional grade. No student grade colors please. All paints are Winsor + Newton brand except lead white which you can get from any brand you like.

Cadmium Yellow

Venetian Red

Burnt Umber

Ivory Black

Cremnitz or Flake White (**No Titanium White!** Lead whites can be obtained through multiple brands. Michael Harding, Williamsburg, Rublev, Old Holland, and more all offer lead whites).

SUGGESTED READING

Any reading/study on simple human anatomy will help you during the workshop. Elliot Goldfinger, Stephen Rogers Peck, Gottfried Bammes, Robert Osti, Robert Beverly Hale, and many more have books that will help you in your understanding, and assist in your constructing of, the human form during the workshop.