

# Structural Figure Painting

## Stephen Early, Darren Kingsley

Supply List  
Summer 2019

### BRUSHES

Winsor & Newton University flat series 236. #2,3,4

Winsor & Newton University round series 235. #2,3,4

Silver Brush Grand Prix series 1003 Filberts #4

Medium-size soft fan brush for knocking down unwanted paint ridges.

### PALETTE AND PAPER TOWELS

Medium-size wooden Palette – approximately 12" x 16" well sealed with oil to prevent paint absorption from the oil in the paints.

### THINNER

Odorless mineral spirits in Silicoil jar

<http://www.dickblick.com/products/silicoil-brush-cleaning-tank/>

Stand oil or Natural Pigments oleogel

### CANVAS AND PANEL

Two - 16" x 20" cotton canvas for studies. These are available from the school during the workshop.

Two - 16" x 20" Gessobord brand Masonite panel for the long poses. for the long poses. Must be Gessobord brand and must be toned grey before the workshop. **Gessobords are not available from the school store.**

All canvases and panels must be toned with a thinned medium grey acrylic. Grey Gesso is too absorbent and not recommended. Acrylic grounds and tones are recommended for the workshop as they dry much faster and have the proper absorbency. Oil grounds/tones must be prepared at least one month in advance of the workshop.

### ACRYLIC 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.

### OIL COLORS

These are considered a basic palette for this class, additional colors may be brought and used within limits.

Lead white (old Holland, cremnitz white, rubelev lead white #2, Michael Harding, cremnitz white are recommended)

Ivory black

Burnt Umber

Cadmium red

Cadmium yellow

Yellow ochre

Burnt sienna

Mars violet

Viridian green

Ultramarine Blue