

## David Leffel Workshop | Suggested Material List

### Innerglow Panels

Innerglow Panels have been developed specifically for use with paint. These ½” thick boards are made of acid free laminated wood, and can be ordered unprimed or coated on the front, back and sides with acrylic primer. They have smooth surfaces and can be ordered in standard or custom sizes by calling (877) 430-3639 or visiting their web site, [www.BillEwing.com](http://www.BillEwing.com).

### Paints

Vasari and Old Holland. Both are high quality paints. Vasari uses pure pigment and does not have fillers. Old Holland is carried the Art Supply Warehouse or any of the popular art supply catalogues; Vasari is a New York based company, obtained by calling (800) 932-9375.

### Palette

Naples Yellow

Yellow Ochre

Venetian Red (Pompeiiian Red in Vasari)

Cadmium Yellow Deep

Cadmium Yellow Light

Cadmium Red Light

Pthalo Blue (Prussian Blue, Schevingnens Blue in Old Holland)

Ultramarine Blue Deep

Burnt Umber

Raw Umber (Vasari brand because it is cooler, or Winsor Newton)

Ivory Black

Flake White (Cremnitz white, Silver white)

Permanent Alizarin

Transparent Oxide Red (Rembrandt)

### Brushes

Filberts: (Bristle) #3, 4, 5, 6, 8, 10, 12, Silver Grand Prix (if possible)

Flat: (Bristle) 2” for smoothing out brushstrokes in background

### Maroger

Maroger is a painting medium that consists of cold-pressed linseed oil, litharge, mastic crystals and turpentine. Maroger’s special attribute is that it acts like a liquid while painting and a solid when the brush stops. That is, it does not sag or drip. Though one should always use any medium with restraint, the only reason to use a medium is to alter the way paint out of the tube moves across the canvas so that the artist can achieve the paint surface desired. Also, because maroger contains lead (litharge), it speeds drying so that the artist can work over dry paint the next day.

Contact: Old Masters Maroger, [www. Oldmastersmaroger.com](http://www.Oldmastersmaroger.com), [info@oldmastersmaroger.com](mailto:info@oldmastersmaroger.com)

## David Leffel Workshop | Canvas Preparation (optional)

Prime Utrecht 74D Raw Linen with two coats of rabbit skin glue. To make the glue, dissolve one ounce of RSG (if you can get the sheet glue, it is better than the powder. If not, the powder only needs an hour to soak in 35 parts of water overnight. Then heat in a double boiler on low heat until completely dissolved and put in refrigerator overnight. It will gel.

Before using, take out of refrigerator and warm it up for an hour or so. Wait for each coat to dry completely sanding the surface lightly in-between coats with #220 sandpaper. Then apply one coat of White Lead paint (AKA: Cremnitz White, Silver White, Flake White) thinned with Spirits of Gum Turpentine. Put it on with a spatula. The idea is to “fill in” the holes in the weave, not to lay on a heavy coat that would obliterate the weave. Let this coat dry thoroughly to the touch (usually 3-5 days).

Add a second coat (if too thick, thin by adding Maroger or another medium) and work the painting spatula knife until the surface is very smooth. You simply want to fill in the holes and create a smooth surface to paint on: no ridges. With this surface, the brush strokes “stay on the surface” of the canvas, and less energy is wasted trying to overcome the pattern of the canvas weave.