

Portrait Painting Workshop Materials List

Brushes:

Bring an adequate selection of good quality brushes. I prefer a selection of filberts in both hog bristle and sable (or soft synthetic). For a bare minimum in brush supplies please bring sables or soft synthetic filberts in numbers 2 through 10. A few very small rounds for detail work are also highly recommended.

Some brands I have used and recommend are:

Sable or soft synthetic:

Trekell Legion Synthetic Mongoose

Trekell Red Sable

Rosemary & Co. Eclipse (synthetic) – I prefer the long filberts

Rosemary & Co. Pure Red Sable

Robert Simmons Sapphire (sable/synthetic blend)

Chungking Hog Bristle:

Trekell Hog Bristle

Robert Simmons Signet Series

You will also need a soft synthetic hair flat or filbert brush for oiling out. An inch or so wide will be fine. This should be an inexpensive brush. It does not need to be of high quality. Something from Loew-Cornell or the like will be fine.

Paints:

Any good quality paint such as M. Graham, Michael Harding, or Gamblin are suitable. Stay away from student grade paints.

You may use your own selection of paints if you are comfortable with a particular palette. But still try to bring some alkyd white. Otherwise I recommend the following:

Titanium White

Akyd White – I recommend Winsor & Newton Griffon (alkyd) Titanium White

Cadmium Yellow

Yellow Ochre

Cadmium Orange

Cadmium Red Light

Transparent Red Oxide

Raw Umber

Alizarin Permanent or similar

Ultramarine Blue

Pthalo green

Support:

I recommend size 12 x 16 (but bring what suits you). This will primarily be a head study. You will only need one canvas. I recommend a smooth weave linen or cotton, well stretched and primed. Oil or acrylic primed panel is also suitable. Please tone your support with a warm neutral color such as raw umber.

Tone your support enough in advance so that it will be BONE DRY for the class. I always have one or two students who neglect this point. It's important.

Also, bring something with which to do one or two color studies. I like to use a scrap of primed linen taped to a board. A small, inexpensive canvas panel is also suitable.

A note about toning the canvas or panel: “Toning” your support is simply staining the stark white with a little oil color. Rub some oil color on your canvas or panel along with some mineral spirits. Then wipe it off with a paper towel or rag (I prefer a cotton cloth) until you can’t wipe off anymore. That’s it. The goal of toning is simply to kill the stark white of the primer.

Other:

Liquin Impasto Painting Medium (From Winsor & Newton. Please note this is a thicker gel consistency of Original Liquin. It comes in a tube.)

A Palette Cup

A Small Amount of 1:1 mixture of Walnut or Linseed Oil and OMS (an ounce or so should be more than enough)

A Palette – Either a glass palette, disposable sheets, a hand-held wooden type or whatever you prefer. If you are not familiar with using a hand held palette do not bring one “to try it” for this class. It takes some getting used to. We’ll be learning enough new things as it is. Stick with a glass palette or the disposable sheet type. **Please try to avoid white or overly dark palettes. A gray or tan color is to be preferred.**

A Trowel Shaped Painting Knife (for mixing), the blade being 1 ½ -2 inches (or thereabouts) in length.

Rags or Paper Towels

Brush Basin/Cleaner

Odorless Mineral Spirits (OMS) – I prefer Gamsol by Gamblin. This solvent dissolves very slowly into the atmosphere, making it safer to use than other solvents or turpentine. Please do not bring a product you bought at the hardware store. Bring something made for artist use.

Mahl Stick -- If you are looking to achieve very fine detail and a refined finish a mahl stick is essential.

Optional (but strongly recommended):

Measuring Tool – I prefer a long knitting needle. **A Container in which to store Your Palette and Paint When Not Painting**– I have a plastic “Tupperware-like” container from Masterson that works perfectly.

Glass Scraper – If you are using a glass palette.

A Small Hand Held Mirror – A great tool for seeing your painting in a fresh way and seeing your mistakes. I use one all the time.

A Pair of Close Focusing Binoculars – Such as the Pentax Papilio. Very helpful for seeing detail if you are positioned a bit away from the model.