

LIST OF MATERIALS

DRAWING & PAINTING THE PORTRAIT

Workshop Taught by Bauman & Hernes

DRAWING MATERIALS

- Paper will be provided. Remember to bring an A1 carrier to take your drawing back with you.
- Graphite pencils - Bring a variety, for instance; HB, 2H, 4H, 6H, B, 2B, 4B, 5B. You are welcome to bring mechanical pencils or wood pencils- whichever you prefer.
- White chalk pencils. Avoid waxy chalk- select chalk pencil with a dry application.
- Kneaded gum eraser.
- 1-2 Stomps.
- Sandpaper or sanding block with fine grit.
- Utility knife.
- Masking tape.
- Note book.
- Sennelier white egg tempera. This will be an optional medium than can be implemented to build a touch of texture and luminosity in key areas.
- Small synthetic or sable round brush.

PAINTING MATERIALS

It is essential that you bring your canvas already stretched and other materials prepared and ready to go on the first day.

OVERVIEW

- Brushes
- Canvas 30-35cm. Medium to smooth weave
- Oil Paint
- Palette
- Palette knife
- Medium cup
- Masking tape
- Soft charcoal- such as vine charcoal
- 1 square mirror. About 10x15 cm

Miscellaneous

- Apron
- Nitrile gloves
- Note Book
- Brush soap
- Baking Paper (for storing paint)

Plastic wrap (for transporting brushes if you are washing them at home)

BRUSHES

The brushes painters use are largely of personal preference. Students are recommended to explore a variety of brushes to find what suits them. Brushes have different personalities so having a range of them helps complete the different tasks in a painting. For instance, in a smooth passage, such as in the shadow, using a synthetic filbert or sable can be more helpful rather than using a flat hog bristle brush, which in turn might be the perfect brush to use when you want to obtain thicker brush strokes with visible brush texture. Having brushes in a variation of sizes is essential. Larger brushes cover larger areas more efficiently, and smaller brushes are vital for smaller, more delicate transitions, and for addressing the drawing element of the painting

When you are in the middle of the painting you could easily use 10 brushes or more during each painting session. Keep that in mind when deciding how many brushes to purchase. Flat, filbert, bright and cat tongue, refers to the shape of the brush.

Typical brush usage;
2 background color.
2 shadow color.
3 lights.
3 mid-tones.
2 small brushes for crisp and fine drawing accents.

CANVAS

One stretched canvas or canvas adhered to panel. Oil primed linen about 30-35 cm. For this course, I recommend medium to smooth weave.

It would be preferable if you could prepare your canvas with an imprimatura at least two days in advance of the course. An imprimatura is an initial stain of color on a ground. It is useful in the underpainting stage of the painting as it allows us to more efficiently establish value relationships.

For the imprimatura, use one warm and fast drying pigment, such as Raw Umber. Dilute the paint with a little turpentine to allow for a thin wash on the canvas. This you can do with a rag rather than a brush. Keep the layer fairly light to mid tone (like cardboard), and as even as possible. Do not use any linseed oil in the imprimatura. Leave in a ventilated place to dry

OIL PAINT

If you are purchasing any of the colors listed below, I deeply recommend investing in professional artist brands, such as Old Holland, Michael Harding or Rublev Color. Avoid hues although they seem cheaper. Colors that are sold as hues, contain more filler and less pigment than genuine colors. Hues therefore tend to have less chromatic intensity and different properties than their genuine counterparts.

OIL COLORS

Titanium white
Yellow ochre
Alizarin Crimson
Venetian red
Cobalt blue or Ultramarine blue
Ivory black
Raw Umber

Colors for color accent and color intensity:

Cadmium yellow
Cadmium red or vermillion

PALETTE

Wooden Palette – minimum 12 inches. Larger palettes have more space to work on, so it is

worth the investment.

PALETTE KNIFE

1 medium to large size palette knife (minimum a little bit wider than a thumb).

A teardrop shaped palette knife for mixing paint on the palette is recommended. However, if you have a different shaped palette knife for this task that works with you, this is fine. It is important that there is a light spring to the palette knife, as this makes mixing the paint on the palette easier.