

## Painting the Portrait in Oils Workshop Supply List

### Support:

Please bring at least one smooth or semi-smooth support, preferably either portrait grade linen or panel, primed with either oil priming or acrylic gesso. Having a few supports in different sizes gives you options. 16x20" is an ideal size for a head and shoulders portrait. Please be wary of canvas paper, canvas boards, store-bought stretched canvas, Ampersand panels, or true gesso boards. These surfaces are usually difficult to work on.

It's best to bring whatever type of surface you've worked on before and feel confident painting on. However, if you want to try something new, or have not been happy with your supports in the past, I will have panels here for sale at the workshop. They will be 16x20" acrylic primed aluminum composite panels and they will cost \$15. I offer these because I usually have a few students in each workshop who have heard about aluminum composite panels and want to give them a try. I will teach students how to make them before the workshop is over.

### Brushes:

You must bring quality brushes. A wide selection of natural hair and synthetic flats and filberts are needed for this class. The Katherine Stone brush set can be ordered from Rosemary & Co. These are excellent brushes and will last a very long time with appropriate care. You are of course welcome to bring your own brush set, but please consult the Rosemary list and make sure that you have a similar selection of bristles, soft hairs, filberts, flats, etc

### Paints (oil only—no water miscible paints):

Please make sure that you have most of the colours in the right hand column below, and of course bring additional colours if you have them. If you are missing a few colours, you are welcome to use the paints in my stash. Brands you might consider would be Winsor and Newton (but never Winton. Avoid student brands at all costs). If you have a fast drying white paint that you prefer, please bring that too.

I use Natural Pigments brand paint. Often students have heard about them and are curious. In the left hand column are some of my favorite NP colours, side by side with the colour equivalent in other brands. You can order a few before the workshop or borrow my tubes at the workshop to see if you like them.

Natural Pigments	Other Brand Equivalent
Lead White #2	Titanium or Lead White
	Any Cadmium Yellow(s)
Blue Ridge Yellow Ocher	Yellow Ocher Light (W&N)
	Cadmium Orange
	Cadmium Red Med or Lt or Naphthol Scarlet

Orange Ocher	
Alizarin Crimson	Alizarin Crimson
Hematite	English Red
Cyprus Burnt Umber Warm	Transparent Red Oxide
French Umber	Raw Umber
Cyprus Umber Dark	Burnt Umber
Ultramarine Blue (Green)	Ultramarine Blue
Bone Black	Ivory Black
Roman Black	

**Mediums/Thinners:**

Oleogel (Natural Pigments) or Linseed Oil

Gamsol

Impasto Medium (Natural Pigments) (optional)

Velazquez Medium (Natural Pigments) (optional)

Any fast drying medium of your preference—Liquin Fine Detail, Underpainting

Transparent Base, etc.

**Miscellaneous:**

Medium cups with lids

Apron

Mahl stick (optional)

Palette knife (long, narrow, offset blade preferred)

Palette, either paper disposable, glass, or wooden (if wooden, be sure it has been sealed before the workshop)

Roll of paper towel

Nitrile or latex gloves if working with lead paint

Small pocket mirror or black mirror (optional)