

Portrait Painting 1

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Materials

Colors: Lead White, Titanium White, Cad Yellow Light, Yellow Ochre, Raw Sienna, Cad Red Light, Burnt Sienna, Alizarin Crimson, Raw Umber, Ultramarine Blue, Chrome Oxide Green, Ivory Black. I understand getting all the tubes I have in my palette will be difficult. If you painted the portrait before, work with what you have or can get. The essential colors are Yellow Ochre, Cad Red Light (or Vermillion) Ivory Black and White (Any white).

Brushes: Use the brushes you are already familiar with. For my initial block-in with paint I like to use a Filbert, I usually use Silver Grand Prix Filbert, size 2, 4 or 6, or Robert Simmons Signet.

For the following layers of paint and form modelling, I use synthetic rounds from size 2 to 12. Some brands I use are Utrecht Manglon Synthetic series 239 rounds of different sizes.

Trekell kolinsky and Fan brush to softened edges.

Cheap Watercolor synthetic rounds are great too.

- Palette
- Palette Knife.
- Paper rags.
- Odorless Mineral Spirits.
- Linseed Oil (I use the Extra Pale from Chelsea Classical Studios)
- Rublev Oleogel (Optional)
- Portable brush washer jar with odorless mineral spirits.
- Small stainless-steel palette cup to hold your oil and mineral spirits on your palette.
- One small container with ½ Oil ½ Mineral Spirits. This Medium will be used for the second layer of painting and to oil-out our painting before each session.
- Artist Tape (optional)
- Vine Charcoal (Optional)
- Rubber kneaded eraser
- Straight long knitting needle or meat skewer or something similar to use as measuring tool

*note: Mineral Spirits can be replaced for a safer solvent if you prefer, like Spike lavender Oil. However, the ½ oil ½ mineral spirits mix for oiling-out is necessary. To avoid inhaling the harmful vapors, I recommend keeping the top of the jars closed and use only tiny amounts. Since we're working at home without adequate ventilation, I recommend that your dirty paper rags should go in an oily waste can (if you have one) or in a separated sealed plastic bag. Immediately after the end of your painting session, they should go in the trash outside your home. Oil and Mineral Spirits waste are a

serious fire hazard (they can spontaneously combust). Do not combine with your kitchen waste.

Painting surface Should not exceed 16x20" or be less than 8x10".

You can either paint on linen, panel, oil paper or cardboard. Portrait grade primed linen or gesso board are great. I like using Linen Claessens double oil primed #13 which is finer or #15, a little rougher. However, feel free to use any fine to medium linen you can get. You can also paint on a harder surface such as wooden or aluminum panels primed with gesso or lead oil ground. If you paint on paper, make sure is not too absorbent. Carboard (from amazon boxes for example) is great for studies and cheap, I use it frequently. You need to coat it with one or two layers of acrylic gesso.

Toning your surface before painting: I usually use a neutral mixture of 5 parts Ivory black and 1 part Burnt Umber diluted on Mineral Spirits to give a canvas a light tone that kills the bright white of the linen or gesso. You can use other colors if you prefer, like Raw Umber or Van Dyke Brown diluted with mineral spirits as well, as long as you get an even, light shade/ neutral wash to your surface.

- **Set up:** Easel, or pochade boxes attached to tripod, etc, anything you can use at your house to hold your painting straight and perpendicular to the floor (not at an angle, you don't want glare on your painting surface) .

A soft source of light, either natural or artificial that is enough to illuminate your work area.

A small side table for your brushes, palette, rags, etc.