

Painting & Drawing with Lucas Bononi

WORKSHOP MATERIALS LIST:

DRAWING MEDIA:

Drawing Pencils (Tombow Mono professional 2b, HB, 2H-2each)

Sand Paper 80 grit used as Pencil Sharpener

Large Kneaded Eraser

E-XACTO Knife

Clips for holding drawing paper on your board

Knitting Needle to use for comparative measuring

Wood Panel same size as the surface you will be working on used as a support.

Drawing Paper:

Strathmore 400 series, Smooth Stonehenge, Bristol Vellum or Legion Lenox 100 Cotton

Drawing Paper, between 14" x 18" in. to 18" x 24" in. The paper I personally use is the Smooth Strathmore 400 series.

Transferring Materials:

Charcoal Pencil

Drafting Tape or Low Tack Painters Tape

Artists' Acrylic Matte Medium (Utrecht)

Red Ball Point Pen 0.5mm (used for tracing process)

Tracing Paper big enough for your drawing (this is optional—needed if student does not want to destroy original drawing in transfer and prefers not to use a photocopy of original drawing)

Wood PALETTE:

Glass PALETTE: I recommend having an eighth of an inch sheet of glass custom cut to fit snug into the 12 x 16 in. Masterson Artist Palette Seal (Red lid). This Tupperware like box is great for storage, transportation and keeping paint wet. Underneath the sheet of glass place a 12 x 16 in. grey palette paper sheet.

Note: Some brands out there have glass palettes the same size, but don't fit snug which makes it harder to transport.

I generally favor Winsor and Newton "Artist" (Professional) quality paints. I recommend you get "Artist" quality paints (they have less fillers and substitutes) but the brand is up to you. There are two exceptions to this: You must have Gambin ("Artist" quality) paint in colors; Raw Umber and Vandyke Brown (These will be needed for particular mixtures).

The following colors are what I keep on hand to paint with. However, what colors you need depends on what you are painting, you do not necessarily need to have all of the following

colors. Feel free to send me questions (lucasbononiart@gmail.com) regarding substituting or omitting colors. You may use any other pigments if you like:

Titanium White is optional (Permalba)
Lead White (Rublev: lead or Michael Harding: cremnitz)
Cadmium yellow (Winsor & Newton)
Yellow Ochre (Winsor & Newton)
Raw Umber (Gamblin due to the bone black ingredient)
Cadmium Orange (Winsor & Newton)
Burnt Sienna (Winsor & Newton)
Cadmium Red Light or Scarlet (Winsor & Newton)
Red Ochre (Old Holland)
Orange Ochre (Rublev Brand)
Alizarin Crimson (Winsor & Newton)
Burnt Umber (Winsor & Newton)
Ultramarine (Winsor & Newton)
Ivory Black (Winsor & Newton)
Vandyke Brown (Gamblin due to the bone black ingredient)
Neutral Tint (Old Holland)

OIL, MEDIUMS AND SOLVENT:

Brush Tank or Washer (with grate or mesh in bottom-important for proper cleaning): Holds oil for cleaning brushes while painting. Some examples are:

"Newton Air-Tight Deluxe Brush Washer"

"Mona Lisa Brush Cleaning Tank"

"Silicoil Brush Cleaner Tank"

Oil for the Brush Tank/Washer. Any artist quality oil will work (such as linseed, walnut, safflower, poppy). Remember that even though this oil is for cleaning brushes, small amounts will likely get into the painting. You will need enough oil to fully cover the grate or mesh at the bottom of the tank or washer. I will likely use safflower oil; however you are free to substitute a different oil instead. Here is an approximant guide to their properties:

linseed---safflower---walnut---poppy

Faster DryingSlower Drying

More YellowingLess Yellowing

Less Brittle Paint FilmMore Brittle Paint Film

Solvent: You will need a small amount of solvent to clean off your palette and to thin your paint when toning your canvas or linen. This solvent must be a high quality odorless mineral spirits such as:

Medium Jar: You will likely need at least one (a second or third may come in useful) small jar for keeping your medium in (approx. 1 or 2 oz in size).

WOOD PANEL OR CANVASES OR LINEN:

I prefer working on panels rather than canvas or linen. These are favorite surfaces to work on and in that order:

Apollon Birch Wood Panels, Blick Premier Panels and Ampersand Gessobord.

Stretched canvas or linen. I recommend stretching it yourself so that it is stretched quite taut. Having canvas or linen mounted to a panel is fine as well. I recommend medium to fine weave canvases or linens that are double primed. Personally, I often paint on "Claessens" double primed #12 or #13 linen. Stretched.

New Traditions Panels and Raymar Art Panels are good option for canvas boards.

<http://www.newtraditionsartpanels.com/>

<http://www.raymarart.com/>

BRUSHES:

Soft Brushes: I mainly use soft "flats" "rounds" or "filberts" that are "Synthetic, White Nylon" or "Golden Taklon." An example of an affordable brush that I have used in the past is:

"Robert Simmons Round Sapphire Brushes # S61" with the "Long Handle"

"Plaza Richmond large flats with the "Long Handle"

"Trekkel Golden Taklons in a number of shapes"

For higher quality natural sable brushes I enjoy:

"Escoda Sable Brushes Series 2410"

"Blick Master Kolinsky Sable Long Handle Brushes"

"Winsor & Newton Kolinsky Sable Rounds Series 440 Brushes."

I recommend having a couple of sizes ranging from small to large. It may be useful to have multiples of the smaller sizes such as quarter inch, Half Inch, one Inch and two inch.

Bristle Brushes:

"Fine Bristle, Winton"

"Signet by Robert Simmons"

"Blick Master Bristle Brushes"

Budget option:

Utrecht Manglon Synthetic Brushes: green handle rounds
Sizes 4, 6, 8