

**Direct Portrait Painting Summer 2024**  
**Diana Buitrago**  
[www.dianabuitrago.com](http://www.dianabuitrago.com)

## Materials

**Colors:** Raw Umber, Lead White or Titanium White, Yellow Ochre or French Yellow Ochre (MH), Cad Red Light or Genuine Vermillion, Mars Black or Ivory Black

\*Optional: Lead Tint Yellow Light, Alizarin Crimson, Ultramarine Blue.

I use Michael Harding mostly (MH), but also Gambling and Old Holland. I don't care too much about the brand as long as you adjust and understand that each brand will make the paint a bit different. The Lead white I use is from Holbein and its called Blanc D'argant, I also use Michael Harding Cremitz White. If you don;t want to use Lead White because of Toxicity, you can replace it with Titanium White. Use Gloves when painting with Lead and wash your hands before eating.



**Brushes:** To make the purchase simple or to complement what you already have, one option is to take a look at my own Set that Da Vinci Brushes tailored for me. It's called "*Estudio Set*" Look on my Website for more information or DaVinci North America.



(My Set by DaVinci Brushes)

For my initial block-in with paint I like to use a Bristle Filberts, size 2, 4 or 6. Any brand of brush, I recommend Da Vinci, Silver Grand Prix Filbert 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 Da Vinci, Rosemary, Utrecht Manglon Synthetic series 239 rounds of different sizes.

A kolinsky or Sable Brush are good for softer rendering.

Fan brush to softened edges and get rid of the glare.

Cheap Watercolor synthetic rounds are great too.

A larger flat brush to tone the canvas

- Wooden, Glass or Paper Palette (not white palette)
- Palette Knife.
- Paper and Cotton rags.
- Odorless Mineral Spirits or Lavender Spike Oil

- Linseed Oil (I use the Extra Pale from Chelsea Classical Studios)
- Venetian and Velazquez Medium from Rublev (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 Form Pass of painting and to oil-out our painting before each session.
- Make up wedges (little foam wedges to oil out the painting) I will show you this on day 1 if you need clarity.
- Rubber kneaded eraser
- General's White Chalk Pencil
- Straight long knitting needle or meat skewer or something similar to use as measuring tool
- 2 or 4 Spring Clamps from the hardware store to adjust the mirror and your canvas
- Tape
- A Red Gel or Black Mirror (optional) I will show these tools on day 1.

\*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".

Portrait grade oil (or acrylic) primed linen. I like using Claessens double oil primed #13 which is finer or #15, a little rougher. However, feel free to use any Portrait Grade (not too fine to medium) linen you can get. Centurion Linen is great and affordable. You can also paint on a harder surface such as wooden or aluminum panels primed with gesso or lead oil ground. You can either mount the linen on a hard surface such as wood, Dibond, buy it already stretched on wooden bars or simply tape it on a wooden board.

**Toning your surface before painting:** You can use Raw Umber or Van Dyke Brown diluted with mineral spirits to get an even, light shade/ neutral wash to your surface. I will demo this on session 1. The linen should be toned at least two days before the beginning of the Block-in.