

Long Pose Portrait Drawing & Painting
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Drawing Materials

Strathmore 400 Paper 18x24"

Assortments of Graphite pencils 4H, 2H, H, HB, 2B

Kneaded Eraser

Measuring tool such a bbq skewer, thin knitting needle or a long bike spoke

A hand mirror

Painting 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:

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 Palette (not white palette)
- Palette knife.
- Paper and Cotton rags.
- Odorless Mineral Spirits or Navender 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
- 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. 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.