

WORKSHOP

Painting the Portrait in oil

Melinda Borysevicz

MATERIALS LIST

Oil paint: 37–40ml tubes are fine (Gamblin is good and reasonably priced, Windsor & Newton also... feel free to get the student grade if cost is an issue, but I always recommend buying the best you can afford. Avoid the term "hue" on the label where possible).

This is a combination of my favorite opaque and transparent colors for working from vibrant lights to translucent darks. **Simplified palette for beginners is highlighted.**

Titanium White

Naples Yellow

Yellow Ochre

Transparent yellow oxide

Cadmium orange

Transparent orange oxide

Cadmium red light or vermillion

Alizarin crimson

Transparent red oxide (Burnt Sienna will do in a pinch)

Ultramarine Blue

Cobalt blue

*Extras (if you're feeling fancy): Dioxazine purple, cadmium green, viridian

Brushes: I like mongoose or good quality synthetic Mongoose (like the Eclipse line from Rosemary's Brushes). At least three long filberts in different sizes. Numbers can change between manufacturers, but a 4, 6 and 8 should range in width from less than 1/4 inch to almost 1/2 inch. A filbert or bright about 1" wide would also be good. It may be good to try a few and see what sizes you end up using most.

Supports: One primed, fine-weave stretched canvas or canvas board: 14 x 18 is a good size. Oil primed linen is wonderful support if you can find some. Or feel free to use another surface that you're comfortable with.

Plus:

- pointed, flexible, medium sized metal palette knife for mixing
- palette: a pad of palette paper is fine-- a palette keeper would be a good way to carry and store it. Or a wood or glass palette.
- Gamsol (Gamblin brand) odorless thinner
- a can/jar (no lid needed) to hold thinner
- small jar linseed oil (not stand oil)
- rags or a roll of Viva paper towels (these don't shred like other paper towels)