

The Storied Portrait

(Not Just Another Pretty Picture)

Recommended Materials

Source:

Please bring a tablet with two or three source images (and tablet mount if you have one) where your subjects have good light and shadow dynamics. **Please don't use your phone to view your source.** If you don't have a tablet available for use, please have high quality prints made. If you need assistance picking a subject, I'll be happy to help over email before the workshop.

Important note:

Though we may or may not use them in your piece (depending on what story you end up wanting to convey in your portrait), please also bring some images or props of things you think would make interesting setpieces in your portrait. If you need help sizing or with Photoshop, I'll be happy to set it all up for you in advance of the class. Email me at least a week before class if you need this assistance.

Substrate:

Two Ampersand Gessobords, Linen panels, or Canvas with a fine weave (anything with not too course of a texture is ideal). These can be acrylic or oil primed. If oil primed, please allow the oil ground to have cured for at least a week prior to class. anywhere between 14x18 and 18x24 in size should be enough.

Brushes:

I use primarily Rosemary and Co. brushes but you can use whatever is comfortable for you. My preferred series from R&C are Bravura, Eclipse, and Masters Choice. Generally, you'll want to have a collection of moderately stiff brushes and softer brushes in either flats or filberts, depending on which you usually prefer, in a **variety of sizes from around 2 up to about 8 or 10**. A rigger or liner brush isn't necessary, but good to bring along if you have one. Optional: palette knife.

Here's a link to my favorite brushes if you'd like to order any from R&C:

<https://www.rosemaryandco.com/wishlist/shared/index/code/Ks2z3r7761xsJL6j0EUVu3cYZlrzssvb/categoryId/all/?u=e32016>

Paint:

You have the freedom to bring what you are comfortable with for your palette; as many colors as you'd like. If you are unsure, at least bring the Zorn palette (white, cad red light or vermillion, yellow ochre, and ivory black) along with a few "guest" colors like alizarin crimson and cerulean blue. If you would like to match my palette for portraiture, here is generally what I squeeze out:

Lead white, titanium white, naples yellow light, yellow ochre, vermillion (or cad red light), transparent red oxide, transparent oxide brown, anthrquinone red (or alizarin crimson), cerulean blue (sometimes cobalt blue), ultramarine blue, viridian (or sap green).

Mediums:

Generally bring what you usually use in your studio to thin paint (like Gamsol) and thicken paint (like Liquin). But any thinner and “fattening” oil will be fine as long as they work with your paints. However, mediums aren't necessary if you usually don't use them. I like to do a preliminary wash with a modified Meyer medium. If you'd like to mix that up, it's 5 parts Gamsol, 1 part Galkyd, and 1 part Linseed or Stand Oil. But this mixture is just an option. *****Please, no turpentine or mediums with strong odors as some people are sensitive/allergic*****

Other:

-Proportional divider (a basic plastic one is fine. They run about \$10-12) This is the one I like:

https://www.amazon.com/gp/product/B005QSBA2S/ref=ppx_yo_dt_b_search_asin_title?ie=UTF8&psc=1

-Gray or neutral-colored palette

-Rags or paper towels

-Brush cleaner/containers

-Any other painting materials you usually use in your studio (easels are provided)

Contact:

Please feel free to contact me if you have any questions about this course. My email is mlaiuppfineart@gmail.com