1-Day Painting Workshop *Intro to Alla Prima Portraits*

MATERIALS LIST

"Jenna"

Starting an alla prima painting kit can be spendy, so feel free to bring what you have, or please let me know if you need help to round out your supplies. Easels, stools, and small tables will be provided.

Please bring the following:

- Something to take notes.
- Paper towels.
- A painter's palette, a double palette cup, and a "diamond-shaped" palette knife.
- **Weber Odorless Turpenoid** (the blue label). I run a "closed turp" studio, so we"ll only be using a small amount in a palette cup versus an open brush-washing can. Different brands have different handling, drying time, and odor qualities, I've found Weber works best overall.
- **Winsor Newton painting medium** or similar (roughly 1/2 turpenoid and 1/2 linseed oil), or linseed oil.
- **A lightly-toned stretched canvas or canvas panel,** 11 x 14, or 12 x 16 or similar for newer painters, and up to 16 x 20 for experienced painters (14 x 18 is also a very comfortable size for portraits). I recommend acrylic-primed cotton canvas for this workshop for more control, especially with newer painters. Artist Loft canvases from Michaels are very economical and I use them frequently for studies and co-ops. To tone the canvas, thin a pea-sized amount of raw umber paint with turpenoid on your palette, paint it on your canvas, and then spread it with circular motions using a paper towel moistened with turpenoid. Work the surface until your canvas is the color of blonde wood (or the color of the wood frame around a blackboard) and the tone is even. If you'd like help with this, please let me know and we can arrange a time.
- **Hog-bristle filbert brushes** — several each in small, medium, and large — I like to use a lot of brushes to keep my colors clean. Dick Blick, Utrecht, and Winton are good brushes that can be found locally. Silver Brush Grand Prix and Robert Simmons are excellent brushes and can be ordered online at www.jerrysartarama.com. I also like Arttec from www.in2art.com, they're less expensive but can take awhile to arrive. A fan brush or two is nice to have for hair and for softening strong brush marks. A fine-pointed sable is also nice for painting catch lights in the eyes.
- **Oil paints** — Winsor Newton and Rembrandt are good quality affordable paints and mostly what I use for alla prima and direct painting (many people like Gamblin and Utrecht). Overall, I believe you can't go too wrong with any brand except for student-grade paint. Following on the next page are the critical colors you will need for the workshop. Specific brands I use are noted. As oil paints are expensive, I've prioritized the colors on the next page.

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Materials List cont'd

Group 1: These paints form the basis of all the colors you'll be mixing and are the minimum colors you should have.

- Titanium White (Winsor Newton, Rembrandt or Permalba)
- Cadmium Orange
- Cadmium Red or Cadmium Red Medium (Winsor Newton)
  Note: if you can't afford Cadmium red, alizarin crimson will work.
- Yellow Ochre or Yellow Ochre Light
- Cobalt Blue
- Raw Umber (Old Holland is best, but others will work.)
- Ivory Black

Group 2: These colors will help you mix and adjust colors more easily and are highly recommended to have for this class.

- Naples Yellow or Naples Yellow Light
- Indian Yellow (Winsor Newton only)
- Alizarin Crimson
- Transparent Red Oxide (Burnt Sienna can work if you already have it)
- Ultramarine Blue

Optional Colors: (I use these colors to modify my base mixes and create color effects.)

- King's Blue Light
- Raw Sienna (used for darker skin tones in the light)
- Transparent Oxide Yellow (used to warm tones in the shadow)
- Cerulean blue (for warm cool tones in the light)
- Viridian (for cooling skin tones in the light and in dark shadow)
- Burnt Umber

FAQS

Q: Can I use watercolors or acrylics for this class?
A: No, these mediums are handled much differently and aren't covered in this class.

Q: Can I use water-missible oils for this class?
A: If you absolutely want to use them, be advised that some techniques that will be taught may be difficult or impossible to achieve with water-missible or water-soluble oils.

If you have questions, please contact Suzann Beck by email, Suzann_Beck@email.com, or call 763.536.8055 or my cell 612.619.4010.