



Portraits in Oils Classes with De Gillett

Materials List

Oil Paints

Burnt sienna (try and get Windsor and Newton brand for this one- it's transparent where other brands are opaque)

Raw sienna

Raw umber, Burnt umber

Yellow ochre

Naples yellow

Sap green

Cadmium yellow, Cadmium lemon

Cadmium red or Cadmium red light

Alizarin crimson

Cobalt violet

Ivory black

Prussian blue

White (Winton have a very good "Soft Mixing White", otherwise get Titanium white).

Also useful are Purple lake, either Viridian or Phthalo green, and French ultramarine.

Brushes

Flats, Brights or Filberts, a range of sizes

A good selection is numbers 4, 6, 8, 10, 12. I prefer flats, in general, but bring whatever you have.

Blending brushes- PLEASE NOT GOATS HAIR!!!! They shed, but if you wish to spend a ridiculous amount of time tweezing hairs out of your painting it's up to you. Two or three very soft round ended mops from size 4 up to size 10 or more. Cotman's sable watercolour cat's tongue filbert brushes are magnificent for blending, but expensive.

Other Stuff

Odourless turps and a tightly lidded jar for brush washing. I practice a "no turps classroom rule" which means all solvents of all kinds will be kept downstairs and outside and you will go out there to wash your brushes. Sorry, no exceptions to this at all. It's a health and safety thing.

At least one full roll of paper towel and a plastic bag to dispose of used ones.

Large palette - I use the white coated masonite you can get from Bunnings, cut in halves or thirds. Please no disposable paper palettes! We will be mixing every tone of every colour before we start painting, so we need a LOT of room.

A mixing knife

Willow charcoal, ruler and calculator

Brush cleaner - I use Lightning hand cleaner, which will resurrect even the grottiest hard old brush

Photo References

Choose a photo to work from that has good strong natural side-lighting. Avoid photos taken with a flash, it burns out the detail. Avoid blurry shots, you need maximum information. You can always leave out or soften detail to flatter your subject! Bring a selection to choose from.

In general, when learning avoid images of people you love, as it adds a whole emotional level that gets in the way of learning the craft. Work up to that, and expect to find it more challenging.

Babies and really good-looking young people are hardest, old and gnarly is easiest. Men are often easier than women, especially if they are craggy. Glamour shots are usually not useful at all, because the detail has been "flattered" out of them. Photos from the internet are fine, but please print them out on glossy photo paper so we don't lose the detail. N.B. Bringing your images on an iPad or phone is NOT acceptable. Bring a couple of choices so that we can discuss your options.

BEFORE THE CLASS please tone Canvas with artist's acrylic paint

For dark skinned subject - Cadmium yellow,

For pale skinned subject - Very pale dirty blue (white + any blue + raw umber).