

## Portrait Painting in Oils with Mike Laiuppa

### Recommended Materials

#### Source:

Please bring either a **tablet with source images** (and tablet mount if you have one) or several **high quality prints on photo paper**. Do not use your phone for viewing your source as the screens are too small. These photos must have **good light and shadow contrast**, meaning no backlit or overcast lighting; there must be a clear difference between the light and dark areas. If it's a print, it must be on photo paper and as true to life contrast and color as possible. If you need assistance picking subjects, I'll be happy to help before the session starts or even at the beginning of class.

#### Substrate:

Please bring several **gesso or oil primed canvases or canvas panels** (please have allowed oil ground to cure for at least a week prior to class if you are priming them yourself) that are anywhere **between 11x14 and 16x20 in size** should be enough. If you don't mind spending extra, linen is preferred. Also, Ampersand Gessobords are quite good for portraits. If you do use canvas, make sure the weave isn't too coarse as that will give you trouble down the line.

#### 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, Ivory, 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. Here's a link to a list of 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>

#### Oil Paint:

While I usually give freedom in color choice, I highly recommend this list for portraiture:

Lead White and Titanium White (Just Titanium White is fine if you'd rather less toxicity)

Naples Yellow Light

Raw Sienna (or Yellow Ochre)

Vermillion (or Cad Red Light)

Transparent Red Oxide (Burnt Sienna is an ok substitute)

Anthraquinone Red (or Alizarin Crimson)

Quinacridone Magenta (Optional)

Cerulean Blue (or Cobalt Blue—darker, but it works for our purposes)

Ultramarine Blue

Viridian (or Sap Green)

Raw Umber (Burnt Umber is fine, too)

Ivory Black (Optional)

**Mediums:**

Generally bring what you usually use in your studio to thin paint (like Gamsol) and fatten 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.

Also, please note that you **MUST** take all rags and paper towels home with you. **DO NOT** throw them in the trash at FVAC as heat builds in the oils and could cause a fire. Dispose of them properly at hazardous waste when you can.

**\*\*\*Please no turpentine or other mediums with strong odors as some people are sensitive/allergic\*\*\***

**Other:**

-Proportional divider (a basic plastic one is fine. They run about \$10-12)

Link to the one I like:

[https://www.amazon.com/gp/product/B005QSBA2S/ref=ppx\\_yo\\_dt\\_b\\_search\\_asin\\_title?ie=UTF8&psc=1](https://www.amazon.com/gp/product/B005QSBA2S/ref=ppx_yo_dt_b_search_asin_title?ie=UTF8&psc=1)

-Gray or neutral color 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 [mlaiuppafineart@gmail.com](mailto:mlaiuppafineart@gmail.com)