

Supply list for Figure Drawing in Pastel, Charcoal and Oil

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This is a sketch class, so our emphasis will be on studies, not complete paintings.

Soft Pastels (not oil pastels) are much less expensive if you buy a small box of basic colors, rather than individual color sticks. Try to find a small set that has basic flesh tones – White, pink, ocher, brown, gray, black, blue-gray, and a middle green should be all you need. Optional colors could be a pale purple, sienna, and orange, as these are not primary but secondary hues. Don't buy hot colors or dark hues.

Pastels are best when fresh, not dried out, so buying them at the art store is the best way to get good sticks. Don't get chalks, they do not cover as well. Do a quick test on a scrap of paper, usually there is one near the pastels. If the color covers well and doesn't crumble, then it's a quality pastel.

You might enjoy Conte sticks, if you haven't tried them. They are not as opaque as Pastel, which makes them good for sketching in rough areas or for complete drawings. I prefer Conte with slight wax built in so that I have more control over the line without it being too soft.

Charcoal comes in small boxes. The thin, soft vine charcoal is best for drawing. You can also pick up a stick of compressed charcoal (which is very dense and black) to use with the pastels.

A kneaded eraser is essential. These are small, usually gray, and wrapped in plastic. Great for pulling out highlights. A plastic white eraser works well for details.

Oil Paints – It's much less expensive to purchase small tubes of student grade color.

You can find a good set of oils for around \$20 of Winton oils, if you search online. Again, you only need the basic colors + Titanium White and Ivory Black. Search Amazon or Google for Winton Sets.

For this class, you will not need more than a few colors to sketch with. The basic colors should be – Burnt Umber, Yellow Ochre, Cadmium Red Medium (or similar) Titanium White and Ivory black.

If you want to spend more time sketching in oils, then buy flesh-tone colors in addition, as follows- Crimson, Raw Umber, Burnt Sienna, Rose Madder, Phthalocyanine Blue, and orange and green.

Additional oil supplies – Optional

One small jar of traditional Liquin Medium (not the detail or impasto tube Liquin) Liquin is a medium used to thin color for glazing. I will show you how to quickly paint this on, then buff it out to a very smooth finish. **Alternates are – Galkyd**, any pre-mixed mediums like Grumbacher or WN makes. You can also make your own medium as – 1/3 damar varnish, 1/3 mineral spirits, 1/3 linseed or stand oil. A good medium will help the paint flow better. It is not essential for sketching, so its optional.

We'll be using Odorless Mineral Spirits to clean the brushes and thin paint with, which I will supply.

Please do not bring in Turpentine. *Please do not take the class if you are allergic to oil paint.*

SURFACES

For Pastel and Charcoal, good drawing paper, like Strathmore Alexis, or any pastel paper (Canson) is fine. I prefer smooth finish stock, but you might try paper with a heavy tooth to it, one with a rough surface. Color stock is ideal for Pastel, get a few sheets of middle-value (not dark or light but tan or soft blue-gray). You can also try some of the specialty papers made for pastels; light fine sandpaper, or one of the new stocks with some grit to them. The tooth, or grain, is what helps the soft pastels grab and leave opaque strokes.

Painting surfaces - **Two canvas panels** with Acrylic priming and a **smooth** finish. (cotton duck) These are inexpensive canvases (Around \$2 each) mounted to a stiff cardboard backing with **primed** (gessoed) canvas. We'll use these for experimenting on. 15x20 or larger is a good size.

If you want to paint on a smoother surface, you can add another coat of gesso to your panel or buy a tightly stretched canvas of around 15x20 in addition to the panels. These run a few dollars more.

The cheapest solution is to buy a few yards of rolled canvas. You can group buy to save even more.

Brushes-

You do not need to spend a lot of money on expensive brushes.

Purchase two bristle filberts – 1" wide and 1/2" wide. (Filberts are flats with slightly curved ends.)

One sable or synthetic (soft hair) brush that is flat (about 1/2" wide) **and one that is round** (with a good pointed tip (about 1/4" at the ferrule, the metal that holds the hairs in place.)

One Mop brush. This one is important for glazing and buffing the glaze. I will demo this to show you before you buy one. The shape is spherical, usually with white hair, and very soft at the ends. About 1" wide. I will bring in some brushes to experiment with and show you the best way I've found to clean oil or other mediums from the brushes and reshape them to make them last much longer.

Please always bring in these supplies – Small container for the mineral spirits (a small glass jar or yogurt container works fine.) A maul-stick - any rod or straight piece of wood works (a dowel rod). This is used to support your arm for detail work. I'll show you some tricks with this.

A glass plate or palette, if you have one. I will bring in acetate, which works well for a temporary palette to put your paint on. You can use any glass from an inexpensive 8x10 frame, simply mount it to a white board and tape just the edges, which will be sharp. A flat glass palette works best overall.

A smock, Q-tips, clean rags (old t-shirts work great), and any other painting supplies you feel you need.

The class will work with conte or pastel first, then move to charcoal, and finally oil sketching.

Please contact the instructor at the email address above if you have any questions!