



SUPPLY LIST

Portrait Painting Workshop with Teresa Oaxaca

PLEASE HAVE EVERYTHING READY TO GO ON THE FIRST DAY OF CLASS

Brushes

Suggestions include a mix of soft brushes (sable, mongoose, or badger hair) and rough sturdy bristle (hog). Synthetics can also be used but I tend not to buy them as much anymore as they don't keep their shape as well in the long run and make synthetic looking marks.

Some of my favorite brushes include the Rosemary and Co. "Masters Choice" series. Their Ivory series and their Economy Hog Bristle. I also like the Eclipse series that is a good blend of soft natural hairs and comes a little cheaper than sable. Escoda, Simmons, Windsor & Newton, Isabey...Bring what you have. I recommend a range of sizes from 1 to 12, in various shapes and bristle combinations. A house painting brush is useful too for laying in large areas.

Canvas

One 16x20" canvas or panel

I paint on both canvases and panels. Medium to smooth weave is preferred, but bring what you are comfortable with. I prefer Claessens oil primed linen rolls and then stretch them myself. At other times I use Artefex oil primed linen on Dibond panel, which are available through NaturalPigments.com. Though these are more expensive they are archival and also give great painting results.

Paints

Basic Palette

- Ultramarine Blue Green Shade

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- Chromium Oxide Green
- Lemon Ochre
- Chrome Yellow Primrose
- Lead Tin Yellow Dark
- Orange Molybdate
- Pozzuoli Red

- Alizarin Crimson
- Cypress Umber Raw Dark
- Lead White #1
- Bone Black
- Vermillion

Extended Palette

- Maya Blue
- Cobalt Chromite Blue

- French Sienna

Or you can substitute some or all of these colors with pigments of similar names (listed below) should you already have some or are unable to get a hold of Rublev colors. The selected list is however preferable as it is an integral part of my working palette and it has been selected for paint handling qualities and quick drying time so that your progress in the workshop may run smoothly without the added difficulty of having to work over still wet or tacky paint. You will notice the high number of earth colors, umbers and leads. The oils that bind these pigments and that will be used as a medium also exemplify quick drying times.

Alternative Palette

- Ultramarine Blue
- Terra Verte
- Yellow Ochre

- Cadmium Yellow light
- Naples Yellow

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- Cadmium Orange
- Venetian Red
- Alizarin Crimson
- Raw Umber

- Lead White/a white
- Ivory Black
- Vermillion or Cadmium Red

Medium

- Oleogel
- Epoxide Oil
- Age Refined Linseed Oil
- Linseed Oil

Other materials

- Palette (glass or wood or plastic) This is the recommended palette I use...
Website:
<https://www.naturalpigments.com/teresa-oaxaca-palette.html>
https://www.naturalpigments.com/teresa_oaxaca/
- Palette knife
- Paper towels
- Small cups for holding oil