

## Portraits with Character: Supply List

The course focuses on capturing narrative, gesture, and psychological depth through a blend of drawing and painting. This supports the "drawing into painting" approach, emphasizing the spontaneous, character-driven techniques of artists like Daumier, Valladon, and Degas. It prioritizes tools that allow for graphic line work, narrative "mise en scène" sketching, and limited-palette painting that avoids over-finishing.

The list below is flexible; please bring the mediums you are most comfortable with, as these techniques translate across all disciplines.

### 1. Drawing & Graphic Media (For Line, Caricature, and Distortion)

- **Conté Crayons or 4B-6B Graphite Sticks:** Essential for exploring the sculptural sense of volume seen in Daumier.
- **Water-Soluble Black Felt-Tipped Pen:** Ideal for spontaneous sketching and creating immediate "ink and wash" effects.
- **Brush Pen (e.g., Kuretake Bimoji or Pentel Pocket Brush):** To practice the bold, calligraphic lines used by Lautrec and the uncompromising contours of Suzanne Valadon.
- **Willow Charcoal:** For quick, gestural studies that can be easily manipulated or wiped back.

### 2. Painting & Wash Media (For Atmospheric Presence and Tone)

#### Painting & Wash Media (Choice of Medium)

- Gouache, Acrylic, or Watercolor are highly recommended for their fast-drying properties during online sessions. While demonstrations will be in water-based media, oil painters are also welcome to use their preferred tools. The techniques we cover—finding character through tone and atmosphere—translate across all disciplines.

- **Limited Palette:** To maintain focus on character and tone over complex colour, please have:
  - A warm and cool version of each primary (e.g., Hansa Yellow, Yellow Cad Yellow (hue), Pyrrol Red, Alizarin Crimson, Ultramarine Blue, Phthalo Blue).
  - **Titanium White** and a dark neutral like **Payne's Gray** or **Burnt Umber**.
- **Brushes:** A variety of rounds and flats. Include at least one **Large (#10 or #12) flat synthetic brush** for "drawing with the brush" techniques inspired by Berthe Morisot.

### 3. Surfaces (For Narrative and "Mise en Scène")

- **Multi-Media Pad (\$11"x14"\$ or larger):** Must be able to handle both wet and dry media.
- **Cheap Kraft (Brown) Paper or Toned Paper:** Working on a mid-tone surface is excellent for quickly establishing the "dry" painting and tonal scales used by artists like Gwen John
- **Scrap/Photocopy Paper:** For rapid-fire caricature and gesture exercises.

### 4. Essential Extras

- **Kneadable Eraser:** For lifting highlights out of charcoal or graphite "carvings".
- **Water Container and Palette:** A white plastic or ceramic plate is perfect for mixing.
- **Bulldog Clips:** To secure your paper for vigorous, gestural work.