

Winslow Arts Center Tim McCormack

The Portrait in Colour: Five Weeks, Ten Painters: 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 select artists since 1950. It prioritizes tools that allow for graphic line work, narrative and limited-palette painting that avoids over-finishing.

The list below is flexible; As in most of my classes - I am to make possible for students to work in the medium of your choice. At the same time, I like to share new mixed media combinations that work for me.

Please bring the mediums you are most comfortable with, as these methods translate across various mediums

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 Bimaji 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

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Multi-Media Pad (\$11"x14"\$ or larger): Must be able to handle both wet and dry media.

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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.

I will discuss collage materials for one session in class