



Charcoal & Grey Pastel Portrait With Tricia Reust

Materials List

Please do not be overwhelmed by this list – you have many choices on what to bring and you are welcome to bring the **barest minimum of supplies**.

Paper:

You'll want a visual diary to take notes.

One half piece of Soft Umber Art Spectrum Colourfix (original – smooth if you prefer) cut in to two quarters in size, these are best masking-taped or clipped to a backing board, as we'll be working wet on one of them

One half sheet of white AS Colourfix, also taped to a board - you may choose to do a full sheet drawing instead of a half sheet size for the major portrait on the second day (consider if you have a large enough board for backing). **Optional** – glassine paper for protection of works when transporting home.

Drawing Materials:

Soft compressed charcoal stick (can be Willow charcoal); soft white pastel stick; charcoal pencil; white pastel pencil; assortment of grey soft pastel sticks

Note – because we will be working wet, Rembrandt and AS new soft square pastels are not suitable.

Kneadable eraser; plastic hard-edged eraser; pencil sharpener or Stanley knife

Rags and/or paper towels to wipe hands and also for a technique with the wet underpainting.

Reference Photographs:

Your reference portrait photos should be clear and detailed so that you can easily recognise the various features. It is preferable for all reference photos to be in black and white, but not compulsory. It is good practice to clip the photo to the side of the board when you are working.

Day 1

Quarter sheet 1 – full face front-on

Quarter sheet 2 – another front-on recommended but your choice. You might consider doing this from the same reference as the first study, so that you can concentrate on technique, having already studied the features.

Day 2

For this half or full sheet black and grey portrait on a wet grey pastel underpainting, it is your choice as to whether the subject is in profile, three quarter shot or something else. It is preferable to have the neck and at least some of the shoulder in view. We will not have time to include intricate details or hands etc. You may also choose to regard the previous day's portraits as studies and once again, portray the same subject as attempted on the first day.

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