



MANIFEST DRAWING CENTER

Glowing Portraits: Oil Painting on Copper

MATERIALS LISTS

Glowing Portraits: Oil Painting On Copper

January 5-7, 2024

Course Description

Historically, copper supports were, for many artists, a practical and relatively simple way to prepare for oil painting. Artists such as Rubens and Rembrandt painted on copper. Examples that have survived through the centuries exhibit great luster and remain as fresh as the day they were painted. Preparing copper plates for oil paint is easy. In this workshop, we will go through some of the traditional methods as well as some of Steven's processes of priming copper. The very smooth surfaces also provide an ideal substrate for rendering fine detail. Over time, lead and other metal paint pigments fuse to copper in an enamel-like hardness without the problem of sinking in, such as canvas sometimes can. Perhaps the most attractive reason among painters for using copper is the gleam of its metallic surface. There is a luminous jewel-like appearance that paintings on copper can exhibit. This workshop will provide a demonstration painted from the live model. Steven will demonstrate that copper can allow for glowing transparent shadows and also give the feeling of light that jumps from the surface. We will also cover the basic construction of the head in light and shadow.

Register online at www.manifestdrawingcenter.org

The Manifest Center for the Visual Arts | 3464 Central Pkwy | Cincinnati, OH 45223 | (513) 861-3638

Materials List:

This workshop will be focused on painting on copper plates, however, if you choose not to use copper, instructions for preparing boards are below. If you are using copper you will not need to prepare your copper plate(s) ahead of time.

Copper:

1 copper plate (no prior preparation is needed)

Size: 6 x 6", 8 x10", or 9 x 12" (*if working at a smaller size, you may want to bring more than 1 plate*) 24 gauge or lower (*the lower the number, the thicker the copper.*)

K&S Copper is good and can be ordered on Amazon.

[Click Here for resources to purchase copper](#)

Option 2 (*only if you are **not** painting on copper*)

Bring **2** boards - 12x16" or 11x14"(no larger than 16 x 20")

Please prepare your boards ahead of time using **acrylic paints**.

- 1 cool toned board - *use cadmium green or cadmium green light, mixed with a little raw umber or burnt umber. (Apply thinly enough to achieve a midtone or middle value)*
- 1 warm-toned board - *use red oxide or cadmium red mixed with burnt umber. (Apply thinly enough to achieve a midtone or middle value)*

Preparation Instructions for boards (*do not prepare copper plates*)

Step 1. Gesso (let dry).

Step 2. Tone with acrylic paint (let dry).

Step 3. Apply a very light coat of shellac.

Recommended Boards:

Ampersand Smooth Panels - Gesso panels, not clay board. You can get these at Dick Blick.

Raphael Premium Archival Oil Primed Linen Panels - Oil primed canvas mounted on board or aluminum (More expensive and will take longer to dry.)

Brushes:

- Various size brushes (*i.e., filberts, flats, and fan brushes.*)
- Various size sable brushes (*i.e., filberts, fans*)
- Various rounds can be sable or mongoose; the larger ones can be soft-bristled, such as Silverstone #12.
- Rosemary Brushes can be found online, and they carry a variety of types. **Synthetic Comber brushes with long handles are recommended (all sizes)*

Oil Paints:

- Titanium White
- Flake White (Lead White) (Cremnitz White) (*Optional)
- Brilliant Yellow Lt or Nickel Yellow Lt., (Rembrandt makes this), or any light, Cool Yellow (Michael Harding)
- Naples Yellow Lt (Winsor & Newton) (*Optional)
- Lead Tin Yellow (Michael Harding)
- Cadmium Yellow Lt (*Optional)
- Cadmium Orange
- Cadmium Red Lt
- Yellow Ochre Light
- Transparent Golden Ochre (Winsor & Newton)
- Sennelier Brown Pink

- Burnt Sienna
- Alizarin Crimson Permanent
- Rose Violet (Holbein)
- Transparent Red Oxide (*Optional)
- Ultramarine Blue
- Prussian Blue
- Kings Blue Light
- Cadmium Green Light
- Viridian Green
- Dioxazine Purple
- Burnt Umber
- Ivory Black

Medium:

- Cold Pressed linseed oil
- Stand Oil
- Bring some cheap linseed or walnut oil to clean brushes.

Additional Supplies:

- Garlic cloves (for copper)
- Fine grit sandpaper or emery cloth
- Additional small panel to be used as a palette. (*No paper palettes*)
- Clamp (*to attach this palette vertically beside your painting*) (*found at local hardware store*)
- Soft rags/paper towels

If you do not have something for carrying wet boards, you can check raymar.com These are light, inexpensive, and wonderful.

Please email kevin@manifestvisualarts.org with any questions.