

Supply list for Judy Takács'

Hands, Face and Character: The Oil Portrait from Life

Two day workshop at Valley Art Center

Saturday April 1, from 1:00 to 6:00

Sunday April 2, from 9:00 to 4:00

Bring a bag lunch so we can critique and chat during lunch.

Please arrive a promptly, so you can set up your easel and your spot. I will begin my demo as close to 1:00 as I can to make sure we can take full advantage of the time the model is posing for us, and so you have as much time as you need to work on your paintings.

This is only a suggested supply list.

As I demo, I'll be referring to some of these supplies that I have in my arsenal. If you have your own methods, mediums, supplies, preferred brushes, colors, palettes that you are comfortable with please use them. You may want to add some of my colors to your palette, but you certainly don't have to.

- One Stretched and pre-gessoed canvases, at least 18" by 24" size. If you get a pre-stretched canvas, it will already have gesso on it and won't need more.

- Palette Box

Artist Palette Seal by *Masterson Products*. I swear by these. It has a blue lid. I use two of these to house my complete palette. You can start with one and see how you like it.

- Palette Paper

12 by 16 paper palette by *Canson*. This goes inside the palette box.

- Viva Paper Towels

Brushes

My favorite brush manufacturer is *Rosemary & Co.* and you have to order them online (rosemaryandco.com) and they are shipped from England. This is not as complicated as it sounds...you're just ordering online like you would be from within the U.S. Their prices are comparable to U.S. prices and the synthetic Ivory Filbert brush is not their most expensive. The Kolinsky sable pointer is a few dollars, but totally worth it for your tiny final details. Of course you can also get U.S. brushes like this too.

Your collection should have at least one each of the following:

- Synthetic Bristle
 - Nos. 0, 1, 2, 3...in both Flats and Filberts
- Synthetic Bristle
 - Nos. 4, 6, 8, 10...Flats only should be fine
- Two No. 12 Big fluffy cheap watercolor brushes, synthetic is fine
- Nice new pointy Kolinsky Sable pointer size 3/0
- Bring your older brushes too for block-in and medium application. You don't need to start a painting with a new brush, but it's good to have some for middling and finishing.
- Palette Knife, not plastic (it will break almost immediately). Use metal with a wooden handle with a little bend to it.

Medium

- One jar: Walnut Oil, *M. Graham* has a nice one, but any brand will work.
- Two jars: Turpenoid or Gamsol, one for the canvas, one for your brushes.

Oil colors:

Here is my palette. You certainly don't need all these colors, but you may want to add a few to try, and I'll have my paints with me, so I can always lend you a squirt to try. I've put asterisks by the most basic colors you need, if you don't want to invest in all of them. I've indicated *manufacturer in italics* when a specific manufacturer makes the color I use in my palette.

Titanium White*

Flake White

Michael Harding Unbleached Titanium*

Holbein Jaune Brilliant 1*

Holbein Jaune Brilliant 2

Holbein Yellow Gray*

Yellow Ochre

Holbein Coral Red*

Gamblin Radiant Red

Michael Harding Brilliant Pink

Charvin Celadon Green Light

Cadmium Red Light*

Old Holland Flesh Ochre or any manufacturer Venetian Red...don't need both*

Rose Grey*
Winsor & Newton Quinacridone Magenta* and/or *Holbein* Perylene Red
Purple Madder*
King's Blue
Cerulean Blue*
Cobalt Blue*
Ultramarine Blue
Viridian Green*
Old Holland Transparent Red Oxide* (*Windsor Newton's* Burnt Sienna is very much like this actually)
Burnt Sienna*
Gamblin Asphaltum*
Mars Black

This is also the order in which I arrange my palette. If you have your own order, please PLEASE don't change for me. If you don't have a palette order and just do "squeeze as you go"...we need to talk!

Valley Art Center has easels and large tables you can pull up to your easels and share. You can also leave your canvases there overnight between day one and day two.

Day 1:

1:00 to 6:00

Two-hour demo from Judy Takács about how to approach the model the first day of painting, blocking in composition, values and getting the drawing of hands and face correct in preparation for going further with color on Day 2.

After the demo, students will begin their paintings doing the same.

Day 2:

9:00 to 4:00

Two hour demo from Judy Takács as to how to approach color in the portrait from the starting point of the correct drawing and foundation laid on Day 1.

After the demo, students will begin their paintings doing the same.

1:00 approximately, When we break for lunch we'll talk about the paintings thus far and have a short critique in preparation for how to best spend the afternoon finishing the paintings.

If you have any questions about supplies or procedures, please email me at judytakacs@me.com.

I'm looking forward to capturing hands, face and character with you beginning at 1:00 April 1st!

And, send me a facebook friend request too...Judy Takács Pendergast!