



PORTRAITS WORKSHOP

**Saturday, January 16, 2010
AAG Building**

Open to beginning, intermediate & advanced students. Open to the medium of your choice.

WHO: DODIE RUFNER BALLANTINE Dodie has portrait clients all over the country working with them to create very personal art that combine the clients' ideas with her artist's eye. She lives in Phoenix, works and shows often in the San Diego and Denver areas. She has taught many classes including the Colorado Institute of Art and given seminars and critiques for many art groups. She has been involved in numerous exhibitions and has won many awards. Her work is many corporate collections.

WHEN: Saturday, January 16, 2010, 9:00 A.M. to 4:00 P.M.

WHERE: The AAG Building, 18411 N 7th Avenue, Phoenix, AZ 85023

WHAT: This is a great opportunity to improve your portraiture with an award-winning professional who loves to teach – to turn people on to the joys of creating portraits. You will learn to get a better likeness, expression and a correct age; create better portraits from photo resources of children, adults and subjects of your choice; build your confidence in an upbeat, energizing, memorable workshop while concentrating on portraits and working in the medium of your choice. Dodie will demonstrate in pastel, but you may paint or draw in the medium in which you have experience – pencil, pastel, acrylic, and watercolor.

COST: \$75.00 for AAG Members; \$85.00 for non-members. Write checks payable to Arizona Artists Guild.

REGISTER: Class size is limited to 10. E-mail or telephone Suzanne O'Malley: suzz@cox.net or **(602) 843-8789** – after 7:00 P.M.

To PORTRAITURE WORKSHOP Participant,

Thank you for signing up for this workshop; I look forward to working with you. To help you get the most of our two day workshop, a few notes...

MEDIUM

Work in your own favorite MEDIUM– pencil, charcoal, pastel or paint. Choose the medium you know so that we can concentrate on the portrait itself. I will demonstrate in PASTEL, but I will not take much more class time teaching the material. My skills are best in PASTEL, DRAWING, OIL painting. Love to have WATERCOLOR artist join us, but you must know your medium; then I can help you with the portraiture aspect.

Next page has suggested materials for Pastel, Drawing and Oil (or acrylics).

PHOTO REFERENCES

If you have done portraits, bring one or two of them along with you; it will help me see your experience. We will work from photo references, not from a model, as I hope to help you improve these skills. Choose excellent photo references for inspiration, clarity and good lighting -strong highlights, midtones and shadows. Also a 5x7 or 8x10 of it.

***IF you are new to portraiture DO NOT work from a photo of a family member – too much mental interference, at least not the first day, and you will likely make more progress.

I will bring many good photo references to work from, if you choose.

If you are new to portraiture, I strongly suggest that before the class you read DRAWING ON THE RIGHT SIDE OF THE BRAIN, by Betty Edwards. The best teaching/ learning art book ever, I think. Many of the examples are faces, too.

EASELS -

I always recommend that you work at a standing easel. If you need to sit a table easel is OK. You will need to bring your own, also a sack LUNCH or you can go out to lunch.

SUPPLIES to bring - ART MEDIUM of your choice:

WATERCOLORists, and ACRYLIC Painters - you know what you need and like.

OIL Painters, you know what you need, but I've been asked to supply a color list. For Portraiture this is a recommended palette:

WHITE	CAD YELLOW MED	YELLOW OCHRE	RAW SIENNA
RAW UMBER	CAD RED LT	ALIZ CRIMSON	BURNT SIENNA

BURNT UMBER IVORY BLACK THALO GREEN SAP GREEN
PRUSSIAN BLUE

I personally prefer **water soluble oils** – I have used Windsor Newton Artisans and Grumbacher MAX.

DRAWING

I favor HB and 2B or 3B Drawing Pencils, Charcoal Pencils, Pastel Pencils in sepia tones. Good Drawing Bond, Smooth Bristol Papers, Arches Hot press.

PASTEL ARTISTS Suggested supplies:

SOFT PASTELS (not oil pastels):

Any assortment of brands; the more colors you have, the easier the work. If you buy a set, get a Portrait Set of colors, or buy individual ones. Half stick sets are good as you get more colors for the same \$. We'll break them anyhow. Avoid any cheaper brands labeled "Chalk "pastels.

**TERRY LUDWIGS are excellent, very soft pastels, and for sale at the studio.

Other recommendations - medium soft pastels, WINDSOR NEWTONS, HOLBEINS. I previously recommended REMBRANDTS – a great color selection, affordable... but now they have a coating on them for preservation which must be rubbed off – a bit more trouble.

SENNELIERS, SCHMINKES, UNISONS – all fine, very soft.

** Supplement these with a few harder pastels called NUPASTELS - especially in black, white, cream, lightest pink, light yellow green, med yellow green, deepest purple, medium or light purple; a set is great.

PASTEL PENCILS

I prefer STABILO CARBOTHELLOs, as they sharpen more easily - buy several in deep brown and red brown shades, deep purple, white, black.

My favorite blacks are Charcoal pencils; one brand is ROYAL SOVEREIGN.

My favorite white is GENERAL's CHARCOAL WHITE.

KNEADED RUBBER ERASER (optional)

PAPER/ PASTEL SURFACES – options –

CANSON MI TIENTES PAPER, a good beginning paper, about \$1.50 a sheet. Get the 18x 24 sheet (not a small pad).

Get medium shade colors, not darks, not white - tans, soft med gray or blue.

Sennelier LE CARTE PASTELCARD - my favorite paper, a lightly sanded surface, at about \$10.

COLORFIX a softly sanded surface.

WALLIS PAPER - very sanded; takes the pastel richly. Good for more experienced pastellists

DRAWING BOARD, one to hold your art and fit on the easel. If a masonite panel, pad it with several layers of paper under your work, so it's not so hard.

EASELS are available for use in class. For home use I recommend a metal tripod watercolor easel (Jack Richeson, e.g.) that will allow you to work vertical.

TAPE -a roll of WHITE ARTIST TAPE - 1" preferred. (Masking will do, but is a poor substitute).

SARAN WRAP- or other non-cling plastic wrap, or foil, to make a pocket to catch pastel.

TABLE COVER- 3' to 5' of plastic to cover art room table.

TRACING PAPER - an 8x10 pad at least, preferable a big one 18x24. For work and for protecting pastel art.

Bring a sack lunch or you can go out to a fast food nearby.

QUESTIONS? e mail: DodieB@cox.net or call 602 -318- 3729 or 800- 381- 8191.

See you soon!

Dodie Rufner Ballantine

www.DodieBallantine.com