

Koo Schadler
3-Day Metalpoint Workshop

MATERIALS LIST



I've learned that what students want most in a materials list is specificity – the result is a wordy list! Pardon the length, read carefully, and contact me if you have questions.

Required Items - All students must bring the following:

1. Water bowl
2. 1" wide flat watercolor brush (for applying metalpoint grounds to paper).
A slightly larger (1 1/2") or smaller (1/2") flat watercolor brush works too.
Any brand will do, but a relatively inexpensive option is Trekell Golden Taklon Wash 2070 Brush.
3. A flat palette (for thinning grounds; i.e. gesso).
It can be either a sheet of tempered glass (6 x 6" or larger) or a disposable paper palette.
4. Palette knife.
Any will do - you needn't buy a new one if you already own one. However a palette knife with a 2-3" blade and rounded tip, and an offset between the handle and blade, works best. One option is from Dick Blick: Painting Knife Item #03103-1026, Style 26, 3/4" x 3 1/4", Blue.
5. Round watercolor brushes (to add highlights and color to drawings). At minimum a #1 and a #2 brush.
Smaller (#0 or #0/5) and larger (#4, 6, 8) size brushes can be useful but are not required. The most important qualities in a water media brush are its ability to spring back time after time ("snap") and responsiveness to brush manipulations. Sable brushes are good but expensive; synthetic brushes can work as well and are much less expensive, but check for snap and responsiveness (as not all synthetics are equally good). My preferred synthetic brushes are Trekell's Golden Taklon Round 2000 Series; or Winsor Newton Sceptre Gold II Series.
A limited number of Trekell's Koo Schadler Series Brush Sets will be for sale at the workshop.
6. Pencil and paper (to sketch out ideas, take notes, rub on back of drawing to transfer, etc.).
7. A Magic Marker (to label grounds). Any size or color marker to write on the side of a paper cup.
8. A Kitchen Sponge (for applying grounds).
Any kind will do - but a sponge made of cellulose, and 1/2" to 1" thickness, is preferable.
9. Paper Towels
10. Subject matter – for more on what to draw, please read page two of this handout.

Recommended Items - The following items are useful but not required.

11. Hairdryer and extension cord. Very useful to speed up drying of grounds (gesso), so multiple layers can be applied quickly. Portable hairdryers are smaller and easier to hold.
12. Tape. Low stick tapes best, such as blue painter's tape from hardware store; 1/2" up to 1" wide
13. Scissors
14. 12" ruler. A transparent, graph lined sewing rule is most useful.
15. Eyedropper. For adding water in a controlled way to thin grounds.
16. Mister (fine spray bottle). For keeping grounds moist while you apply layers
17. Watercolors or gouache (*for coloring drawings*). I will have a limited selection of watercolors and gouache for students to use to color drawings. However if you want to have your own set of colors, you are welcome to bring them.
18. Eraser (kneaded and/or white vinyl. Erasing in metalpoint is difficult to do completely, and too aggressive erasing may compromise the drawing surface. Hence some artists never erase, others do.
A kneaded eraser is handy to remove transfer lines, for those who trace an image onto the surface.
19. Work apron
20. Metal Objects
Nearly any metal, if drawn across an abrasive surface, will leave a mark. If there are metal objects you'd like to incorporate into a drawing (jewelry, coin, key, tool, etc.) you are welcome to bring them.
21. Table Easel - please read page two of this handout.

Please note there is a \$70 materials fee payable to the instructor at the workshop (via cash or check).

It covers the cost of an instruction booklet, multiple papers and grounds, a metalpoint kit (including several drawing nibs) for each student to take home, transfer paper, imagery, and miscellaneous other supplies.



TABLE EASEL

The intention of a materials list is to have you prepared for a workshop. However I don't want to burden students with inconsequential or costly supplies, hence the following thoughts on easels. Most draftsmen find it easier to work on a tilted surface. You have several options for this class regarding an easel:

- Don't bring one. I've taught dozens of students who didn't have an easel and didn't mind not having one.
- Improvise once you arrive to class. Students prop up work against books, small boxes, anything that provides an angle. Many students have found this option to work fine for a three-day class.
- If you already own one and it's not too cumbersome in your travels, bring a small table easel to class.
- The easel I've found most useful is one I built myself. Rather than describe it here, it's best to see in person and, if you continue to work in metalpoint, you could build a similar easel. My husband also makes table easels designed to my specifications. You can view and order them on line at:
<https://www.kooschadler.com/egg-tempera-store.htm#easel>

SUBJECT MATTER

On day 1 you play with different metal nibs and develop a feeling for the medium by doing small studies. I'll supply a page of mixed reference images for day 1 - small subjects to sketch such as spheres, facial features (eyes, mouth, nose), flowers, shells, birds, etc.

On days 2 and 3 you have the option to continue to play and do small sketches *or* develop a fully realized drawing. I offer a selection of photographs (portrait and nature) and old master images to work from, for every skill level. **→If you choose to work with the images I provide, you needn't bring any imagery with you.**

You also are welcome to work from your own subject matter: either a drawing or painting you want to translate into metalpoint (please bring original reference material), an original photograph, or small still life items. **→If you bring your own imagery please first print it in black and white** to make sure it has a good range of values and excites you visually without color.

Working From Photos. If you are providing your own photograph be sure: 1. It shows your subject clearly and is good quality so you don't struggle to see/understand your subject, and 2. The subject is illuminated by a single light source versus a flash or multiple light sources. If you are not sure what I mean by one-source lighting please contact me.

Size. If you are bringing your own imagery, don't worry about the size of the image relative to the paper you'll be given. During the workshop we'll make copies of your image (for transferring) and can size it to fit the paper then. If any of that seems confusing, it will be explained in class.

Working From Life. You may also work from life, but come prepared: bring the items you wish to draw and something to set them on, a light source, and a box to control the light source. Table space is limited, so bring small objects.

Beginning Draftsmen. Inexperienced draftsmen will learn how to transfer an image onto a prepared surface, so you do not need to be an experienced artist to take this workshop. However I advise beginners to keep imagery simple. In a 3-day workshop it is difficult to both conceive of and design a successful image *and at the same time* learn a new medium. It's like learning how to play the piano and compose a score at the same time - which is why beginning piano students are given sheet music. If you are uncertain what to draw, I recommend you use the imagery I provide.

Feel free to contact me via e-mail or phone if you have any questions.
I look forward to seeing you at the workshop.

Koo Schadler

