

The Poetic Landscape - 3-Day Studio Workshop in Oil & Pastel with Barbara Jaenicke

November 2-4, 2016, Chesapeake Fine Art Studio, Stevensville, MD

Once you learn the mechanics of painting the landscape, it's time to learn how to add the magic...*the poetry*. We'll examine the difference between paintings that merely contain elements of the landscape, and those that strike an emotion... and how to gain the skills necessary to accomplish this.

We'll cover some specific methods that will help you develop a strong composition and edit unnecessary details that detract from the emotion you want to convey. We'll also address how to make *every stroke count*, considering the particulars of how you apply pigment to surface and how the quality of the application will contribute to your painting's message.

Each day of the workshop will begin with a demonstration followed by students working on a specific painting exercise for the remainder of the day. Instructor demos will include both oil and pastel. Students will receive plenty of individual help from the instructor at the easel during their painting time. Students may work in either oil or pastel (or both).

This workshop is open to all levels, although artists with at least some basic painting experience will benefit most.

Supply List

PASTEL SUPPLIES

Pastels

Feel free to use your favorite soft pastels if you already have a good range of values, plus some hard pastels mentioned below. I highly recommend organizing your pastels by value. If you plan to stock up a bit before the workshop, here are some of my favorite soft pastels that I'll use in my demonstrations:

- Terry Ludwig
- Schmincke
- Sennelier (the newer half sticks)

Hard Pastels – NuPastels or Rembrandts – I typically use the following NuPastel colors in my underpainting: 244 blue violet, 222 burnt orange, 306 orchid pink and 254 violet hyacinthe. Other similar NuPastel or Rembrandt colors will also work fine.

Surface

Mounted Uart panels – I use True Grit panels (400 grit) available from www.frenchcanvas.com which are basically Uart paper mounted to gatorboard. You can also mount regular Uart paper yourself to foamboard with a spray adhesive (Scotch Photomount works well...spray back of Uart paper and foamboard surface, and press down edges and corners real well). I don't recommend other premounted versions of Uart, as the texture is different and difficult to work with. If mounting yourself, please have all paper mounted prior to workshop.

Quantities/sizes: At least 3 11 x 14 panels (more if you're a fast painter)

Sennelier La Carte – two large sheets cut in half (just for easier transporting). Any color is fine; I use "Sand" for my demo. Or a smaller size pad of this paper in assorted colors also works well.

Other supplies:

- Small pad of tracing paper, or even just a few sheets of tracing paper (be sure it's the kind you can easily see through; not the parchment type)
- Small sketch book
- Artists tape
- A couple of pencils (any type) for thumbnails
- Pastel pencil, if desired, to draw in initial shapes for painting (I use Cretacolor 472)
- Rubbing alcohol for underpainting
- Small jar for alcohol
- Brush for underpainting – I use a #8 and a #12 old/worn bristle brushes, but other similar sizes can be used.
- Cotton rag
- Backing board (such as foamboard)
- Hand wipes
- Paper towels
- Latex gloves or other hand protection if desired

Reference Photos (SAME FOR PASTEL OR OIL):

If you have your own landscape reference photos, please bring them. I'll have extra copies of the photos I'll use for my demos, which you may use if you're a beginner or would just prefer to work from the same photo, but experienced artists will benefit more from applying the exercises to their own subject matter. I usually demo at least one snow scene.

You may also work from photos on your laptop or iPad. (Please, however, do not plan to work directly from photos on your phone.)

In addition to digital reference or large prints (printed on printer paper is fine), also print out **thumbnail-size paper copies of your photos (about 3"x4")**.

OIL SUPPLIES

Paint* – Titanium White, Ultramarine Blue, Cobalt Blue, Viridian Green, Cadmium Lemon, Cadmium Yellow, Yellow Ochre, Permanent Red Medium, Alizarin Crimson, and Transparent Oxide Red, plus Burnt Umber for toning the surface.

I tone my surface with a mixture of Burnt Umber and Alizarin Crimson (warm flesh color slightly lighter than a mid-value)...just a light wash with a rag or paper towel dipped into the mixture and thinned with mineral spirits. Wipe on then wipe dry with a dry rag/papertowel. You can tone your surfaces before the workshop, or if you're unsure how to do it, I can show you during the workshop. (It dries quickly.)

*I have no specific brand preference, but usually use Gamblin, Utrecht (espec. for white) or Rembrandt (espec. Transp. Oxide Red and Perm. Red Med.). If you already have similar colors, feel free to bring what you have rather than purchasing exactly what's listed above. What I've listed are typically the colors I'll use in my demonstrations.

Surface – Panels may be best, but stretched canvas will be fine if that's your preference. When working on a regular studio easel, I prefer to hinge my panels to a backing board to keep all edges free. (I can show you how to do this at the workshop.)

Quantities/Sizes:

At least 3 11x14s (4-5 if you're a fast painter)

3 12x16s – this can be something cheap, even canvas sheets. You'll divide each panel into 4 sections of 6"x 8." (You can draw lines to separate each panel into quarters, or use masking tape.)

Other supplies:

- Small, inexpensive pad of tracing paper, or even just a few sheets of tracing paper
- Artists tape
- A couple of pencils (any type) for thumbnails
- ruler
- Portable palette
- Odorless mineral spirits such as Gamsol or Turpenoid
- Painting medium (I use linseed oil or solvent-free gel, but any medium is fine)
- Variety of brushes ranging in size from 2 - 10. (I use a variety of flats, brights and filberts, both bristle and synthetic.)
- Backing board such as foamboard to hinge panels, if desired/if working on panels
- Wet canvas/panel carrier
- Palette knife
- Paper towels
- Hand wipes
- Latex gloves or other hand protection if desired

Reference photos (SEE PREVIOUS PAGE)