

**Painting the Poetic Landscape in Pastel & Oil:
2-day ONLINE Workshop via Zoom with Barbara Jaenicke
Sept. 15 & 16, 2020, with a 1-hour Preview the evening of Sept. 14.**

Workshop Description:

Painting the Poetic Landscape is my “general overview” workshop, which I’ve adapted for a 2-day online format via Zoom.

We’ll examine the difference between paintings that merely contain elements of the landscape, and those that convey a distinct visual message... and how to gain the skills necessary to accomplish this.

The focus on Day 1 will be on developing a strong composition with a good value structure, while also editing unnecessary details right from the start. I’ll cover these topics in one full pastel demo, but will also show and talk through an example of the block-in of an oil demo of the same subject. Day 2 will be an oil demo and build on those topics to include handling edges, and my demo will be in two stages, with student painting time in between. Capturing light with accurate color temperature will also be covered in both demos.

One of my demos will be a snow scene, and both of my demo images will be emailed to students several days prior to the workshop. Students can work from my photos or from their own photos of similar landscape subjects. Once students see the images I’ll be demonstrating, I invite them to email me up to 4 options from their own reference photos prior to the workshop so I can make recommendations on which ones may be best to use for the workshop, and so I can also have them on hand to reference when providing student feedback.

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

Workshop Schedule:

MON., SEPT 14: 4 pm – 5 pm Eastern Time

This brief preview session will be an informal introduction to the workshop, which will allow everyone some time to make sure they’re able to connect to Zoom, and also allow me to fine-tune the view in my studio so that everyone can clearly see my demo area. During this time, I’ll also explain what I’ll cover in the workshop and go over how we’ll use the supplies, and answer any questions about supplies, etc., so that we can make sure we’re all prepared and ready to go on Tuesday morning.

TUES., SEPT. 15: 11 am – 6 pm Eastern Time

- 11:00 – 1:30 Full pastel demo (with explanation and example of an oil block-in of same subject)
- 1:30 – 2:00 Lunch break
- 2:00 – 5:00 Students paint from their own photo or instructor photo.

I'll be on Zoom during this time to answer individual questions. Each student can check in with me after completing their block-in, and then as needed as they continue working on their painting.

5:00 - 6:00 Group critique

WED., SEPT 16: 11 am – 6 pm Eastern Time

I'll break up this demo so that students complete their block-in right after watching mine.

11:00 – 11:30 Demo oil block-in

11:30 – 12:30 Students complete block-in (working from their own photo or instructor photo)

12:30 – 1:00 Group critique on block-ins

1:00 – 1:30 Lunch break

1:30 – 3:00 Oil demo continued

3:00 – 5:30 Students continue on their painting.

I'll be on Zoom during this time to answer individual questions.

5:30 – 6:00 Group critique

Pastel Supply List:

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 (half sticks)
- Great American Artworks
- Jack Richeson (Handrolled Soft Pastels) – Their Winter Landscape 80 pc. set is one I developed for workshop students, and is available through and Judson Art Outfitters (www.judsonart.com) and Dakota Pastels (www.dakotapastels.com). (One of my demos will be a snow scene.)

Hard Pastels – NuPastels or Rembrandts – I typically use the following NuPastel colors in my underpainting: 244 blue violet, 353 cordovan, 222 burnt orange, 306 orchid pink and 254 violet hyacinthe. Other similar NuPastel or Rembrandt colors will also work fine.

Surface

Mounted UArt paper. We'll be using liquid underpaintings, so a mounted surface will be important.

I recommend either UArt Premium Boards (available at www.dickblick.com or www.dakotapastels.com) or mounted UArt from www.proartpanels.com. My favorite grit is 320, but any grit between 240 and 400 will be fine for this workshop. My recommended workshop size is 11x14, but you may work smaller if you tend to work slowly. (A size larger than 11x14 may be challenging for me to observe in this online format.) You'll have approximately 3 hours each day to work on your painting.

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 firmly, ideally with a brayer). If mounting yourself, please have all paper mounted prior to workshop.

Other supplies:

- Small sketch book (you'll be doing quick thumbnail sketches before each painting)
- Artists tape
- A couple of sharp pencils (any type) for thumbnails, and sharpener
- Pastel pencil, if desired, to draw in initial shapes for painting (I use Cretacolor Paynes Grey)
- Rubbing alcohol for underpainting
- Small jar for alcohol
- Brush for underpainting – Flat bristle brush...anything between a #6 and #10 (I use a #8)
- Cotton rag (ideal for catching underpainting drips; paper towels work fine, too, if you don't have a rag handy)
- Backing board (such as foamboard) sized a few inches larger on each side than your painting surface. (I hinge my painting panel to such a backing board so that I have all edges unobstructed...I can show you how to do this during the Preview session or start of the workshop.)
- Hand wipes
- Paper towels
- Latex/nitril gloves or other hand protection if desired
- Easel

Oil Supply List:

Paint –

Titanium Zinc White	(Gamblin)
Cadmium Lemon*	(Gamblin)
Cadmium Yellow Deep	(Gamblin)
Cadmium Orange	(Gamblin)
Yellow Ochre*	(Utrecht or Gamblin)
Permanent Red Medium	(Rembrandt)
Alizarin Crimson or Permanent*	(Gamblin)
Transparent Oxide Red	(Rembrandt) or Transparent Earth Red (Gamblin)**

Ultramarine Blue	(Gamblin)
Cobalt Blue	(Gamblin)
Viridian or Thalo Green	(Gamblin)
Sap Green	(Gamblin)
Burnt Umber	(Gamblin) ***

*Listed above are my brand preferences and what I'll be using in my demos. I understand the expense of each new tube of paint, so feel free to use similar alternatives you may already have. However, I especially recommend using the brands indicated with a single asterisk, in order to achieve the some of the same types of mixtures I'll be using in my demos.

**Gamblin's Transparent Earth Red in their "1980"/student grade line of paint is a good affordable option for this color. (Paint quality is just as good. It's just more transparent, which works well for this color.)

I don't use Burnt Umber on my palette, but only for one of my colors to tone my surface.

I tone my surface with a mixture of Burnt Umber and Alizarin Crimson (or Permanent)...just a light wash with a rag or paper towel dipped into the mixture and thinned with mineral spirits. It should appear as a warm flesh color, toned to about a 2 or 3 on a value scale of 1/lightest-10/darkest.

***If you don't want to have to buy Burnt Umber, you can use Transparent Oxide Red or Transparent Earth Red in place of Burnt Umber to tone your surface, which will look almost the same.

Surface – I recommend panels from www.canvaspanels.com (SourceTek – I like the #13 oil primed linen fine weave, but any version is fine) or www.judsonsart.com (Guerrilla Painter® Extra Fine Oil Primed Linen Panels...these are a great affordable option!)

My recommended workshop size is 11x14, but you may work smaller if you tend to work slowly. (A size larger than 11x14 may be challenging for me to observe in this online format.) You'll have approximately 3 hours each day to work on your painting.

Brushes – BRISTLE brushes in sizes 1, 2, 3, 4, 6, 8 and 10. Filberts for sizes 1-3; flats for sizes 4-10. I use sizes 6 and 8 most often. (If you're on a budget and buying new, you can pare it down to sizes 1, 2, 4, 6 and 8.) **Bristle** brushes, rather than softer synthetic brushes, will be important. Information is available on the workshop page of my website (<https://barbarajaenicke.com/page/9904/workshops>) about Richeson brush sets I recommend for students, which are available at www.judsonsart.com, if you'd like to consider those brushes or simply get a better idea of the type of bristle brush I use and recommend.

Other oil supplies:

- Small sketch book (you'll be doing quick thumbnail sketches before each painting)
- A couple of sharp pencils (any type) for thumbnails, and sharpener
- Odorless mineral spirits/solvent (such as Gamsol)
- Painting medium (I use Gamblin's linseed oil, solvent-free gel, or galkyd gel but any medium is fine)

- Brush cleaning container (for solvent)
- Small cup for medium (if not using a gel-based medium)
- Palette knife
- Paper towels
- Hand wipes
- Latex/nitril gloves or other hand protection if desired
- Easel and mixing palette
- Backing board (such as foamboard) sized a few inches larger on each side than your painting surface if working on a panel at a studio easel. (I hinge my panels to such a backing board so that I have all edges unobstructed...I can show you how to do this during the Preview session or start of the workshop.)