

Live, Love, Landscape & Light!

Landscape & Light: 3-Day Studio Landscape Workshop for Oil and Pastel

with Barbara Jaenicke, OPA, AIS, IAPS-EP, PSA-MP

May 31-June 2, 2024

Sweetwater Art Center, Sewickley, PA

Spend three days in an intensive study recognizing light in the landscape. Although this is a studio workshop, Barbara will discuss what to observe when outdoor painting (or simply gathering reference photos), and how to bring that knowledge into the studio. She'll focus on how to "read" a reference photo and capture the genuine *effects* of various lighting situations in your studio landscape paintings, rather than duplicate a compromised photographic image. On the first day, students will work from an instructor-provided photo reference, and on the remaining days, students may choose to work from their own photos or instructor-provided photos. Each day will begin with a demonstration, followed by student painting time in the afternoon. Students may work in oil, pastel, or both. This workshop is open to all levels

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. Organize your pastels by value. If you plan to stock up before the workshop, here are some of Barbara's favorite soft pastels that will be used in demonstrations:

- Terry Ludwig
- Sennelier
- Schmincke
 - Schmincke **Permanent Yellow 1 Lemon 002-O** is one particular pastel that will be very helpful to have for this workshop.
- Jack Richeson-Barbara Jaenicke Winter Landscape 80-piece Set – This is a pastel set specific to snow scenes. It can be purchased at www.judsonsart.com or www.dakotapastels.com. At least one lighting scenario we'll cover will be sunlit snow.
 - Richeson **ER19, EO2, B19, B20, and B1** (all included in my Richeson set) **Hard Pastels** – Listed below are the colors Barbara uses for pastel underpaintings, indicated for NuPastel and equivalent colors for Cretacolor. NuPastels: 244 Blue Violet, 212 Deep Orange, 306 Orchid Pink, 254 Violet Hyacinthe, and 353 Cordovan

Cretacolor: 239 Paynes Grey, 111 Orange, 133 Rose Madder, 139 Bluish Purple, and 219 Sepia Dark

Surface

Mounted UArt paper – Either mounted UArt from www.proartpanels.com (preferred) or UArt Premium Mounted Boards. Barbara’s grit suggestion is 320 or 400, but anything close to that will be fine for this workshop.

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.

We’ll be using liquid underpaintings, so the mounted version of the UArt paper will be important.

Sizes/Quantities: 8x10(2)
 11x14 (2)

(If you tend to be a fast painter, bring a couple extra of each size.)

Any size scraps of UArt paper (or similar pastel paper) will be helpful to have for testing colors

Other pastel supplies:

- Small sketch book
- Artists tape
- A couple of sharp pencils (any type) for thumbnails, and sharpener
- Pastel pencil to draw in initial shapes for painting (I use Cretacolor 239 Paynes Gray)
- Rubbing alcohol for underpainting
- Small jar for alcohol
- Brush for underpainting –any FLAT stiff bristle brush (not synthetic), size #6 or #8
- Cotton rag (optional, for catching drips in the underpainting; paper towels work fine, too)
- Backing board (such as foamboard), a couple of inches larger on each side than your UArt board
- Hand wipes
- Paper towels
- Latex gloves or other hand protection if desired
- Portable easel (if venue doesn’t provide)

Reference Photos:

On the first day of the workshop, students will all work from instructor-provided reference. On the remaining days, students may work from their own photos or from provided photos. If bringing your own photos, select images with distinct light and shadow shapes, or depict light inherent to a specific time of day. You may work from photos on your laptop or iPad, or printed photos. (Please, however, do not plan to work directly from photos on your phone.)

OIL PAINTING SUPPLIES

Paint* –

Titanium White (or Titanium-Zinc White)(Gamblin)

Cadmium Lemon (Gamblin)

Cadmium Yellow Deep	(Gamblin)
Cadmium Orange	(Gamblin)
Yellow Ochre	(Gamblin)
Cadmium Red Light	(Gamblin) or Permanent Red Medium (Rembrandt)
Alizarin Crimson (or Permanent)	(Gamblin)
Transparent Red Oxide	(Gamblin 1980 line; or Rembrandt)
Ultramarine Blue	(Gamblin)
Cobalt Blue	(Gamblin)
Viridian Green	(Gamblin)

*Listed above are brand preferences, feel free to use similar alternatives you may already have.

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

Sizes/Quantities: 8x10 (2)
 11x14 (2)

(If you tend to be a fast painter, bring a couple extra of each size.)

Brushes – Bristle brushes in sizes 1, 2, 3, 4, 6, and 8 (or other similar size range). Filberts for sizes 1-3; flats for sizes 4-8. *Bristle brushes, rather than softer synthetic brushes, will be important.* More information is available on the workshop page of my website (<https://barbarajaenicke.com/page/9904/workshops>) demos.

Other supplies:

- Small sketch book
- Artist's tape
- A couple of sharp pencils (any type) for thumbnails, and sharpener; or mechanical pencil
- ruler
- Portable palette
- Odorless mineral spirits such as Gamsol
- Painting medium (I use Gamblin's Solvent-free Gel or Galkyd Gel, but any medium is fine)
- Wet canvas/panel carrier
- Palette knife
- Paper towels
- Hand wipes
- Latex gloves or other hand protection if desired
- Portable easel if venue does not provide