

Composing the Poetic Landscape for Oil and Pastel

5-Day Studio Workshop with Barbara Jaenicke

Hudson River Valley Art Workshops, Greenville, NY

March 15 - 19, 2027

Workshop Description:

This workshop takes a deep dive into the nuts and bolts of a strong landscape composition. The emphasis is on *shapes and editing*. And the goal is to create the *illusion* of subject matter details in your landscape painting without laboring over unnecessary rendering, resulting in a more expressive and eloquent capture of your subject.

We'll address the thumbnail planning stage and then work through a painting process that maintains the initial shapes and editing, while learning to make selective decisions for the finishing stages. Other painting skills, especially values and edges, will also be addressed regarding how those skills contribute to a good design.

All information presented and demonstrated will apply equally to oil and pastel. Students will start off using instructor-provided reference photos but will have the option to use their own photos, too. We'll kick things off with a few composition exercises and then proceed to small studies that take the composition toward a finished piece.

Students may work in pastel or oil, or both, although for this workshop, it may be best to focus on one or the other. This workshop is open to all levels but geared primarily toward artists with at least some basic painting experience and familiarity with the supplies.

For more information about Barbara, visit www.barbarajaenicke.com.

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. (See below for recommendations.) 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
- Jack Richeson (Handrolled Soft Pastels) – I developed an 80-piece Winter Landscape set of selected Richeson pastels, which can be purchased through www.dakotapastels.com or www.judsonsart.com. You're certainly not required to use this set for the workshop, but I'll likely use some of these colors.

Hard Pastels – NuPastel square/hard pastels have traditionally been my favorite for my initial block-in of a pastel painting. However, they are no longer available to order individually. Since they'll be available only in full sets, and I use only a few of these pastels, I've found alternative hard pastels that can be purchased individually. The colors are basically a dark blue, bright orange, bright pink, violet and dark brown. Listed below are the NuPastels, and then alternate options in Cretacolor, and one from Holbein. You'll need only the 5 colors listed for one of these options (or a combination from any of the brands).

NuPastels: 244 Blue Violet, 212 Deep Orange, 306 Orchid Pink, 254 Violet Hyacinthe, and 353 Cordovan

Cretacolor: 239 Paynes Grey (this is the dark blue), 111 Orange, 139 Bluish Purple, and 219 Sepia Dark

Holbein: 094 Permanent Red 3 (this is the bright pink)

Surface

Mounted UArt paper – We'll be using liquid underpaintings, so a mounted version of UArt paper will be important. I highly recommend mounted UArt from www.proartpanels.com. Another option is UArt Premium Boards from www.dickblick.com or www.dakotapastels.com. My favorite grit is 400.

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.

Size – For this workshop I recommend approximately **3** panels, either **8" x 10" or 9" x 12"**. Always a good idea to have one or two spare panels and also some scrap pieces to test colors.

Other pastel supplies:

- Small sketch book (I use a 5.5" x 8.5" sized sketchbook.)
- Artists tape
- Pencil – ideally a mechanical pencil that allows you to click the end to advance the lead. (I use BIC 0.7mm HB #2.) If using a regular pencil, *please have a sharpener handy*.
- Pastel pencil, if desired, to draw in initial shapes for painting (I use Cretacolor Paynes Gray)
- Rubbing alcohol for underpainting
- Small jar for alcohol
- Brush for underpainting –any "flat" style bristle brush (one that an oil painter would use), 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 you're traveling to this workshop, ask venue if there are easels to borrow.)

Reference Photos (SAME FOR PASTEL OR OIL):

If you have landscape photos, please bring them. Any landscape subject is fine. During the workshop, we'll discuss images that are most ideal to use for landscape reference photos. Photos will also be provided. If working from your own photos, you may work from printed photos, or from photos on your small laptop or tablet device. (Please, however, do not plan to work directly from photos on your phone.)

OIL SUPPLIES

Paint* –

Titanium 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 my brand preferences and what I'll likely use 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 having the brands indicated for **Cadmium Lemon, Alizarin, Yellow Ochre** and **Transparent Red Oxide**.

I tone my surface with a 50/50 mixture of Transparent Red Oxide and Alizarin, diluted with Gamsol. Once brushed on and wiped with a rag or paper towel, it should appear as a warm flesh color, toned to about a 2 on a value scale of 1/lightest-10/darkest. I recommend toning your panels prior to the workshop, but you can also do it there.

Surface – Affordable canvas panels will be ideal for this workshop. Guerrilla Painter® Extra Fine Oil Primed Linen Panels from www.judsonsart.com are a great option. Otherwise, any favorite canvas panel (oil primed linen preferred) is fine.

Size – For this workshop I recommend approximately **3 panels**, either **8" x 10" or 9" x 12"**. Always a good idea to have one or two spare panels.

Brushes – BRISTLE brushes in sizes 1, 2, 3, 4, 6, and 8. FILBERTS for sizes 1-3; FLATS for sizes 4-8. (If you're on a budget and buying new, you can pare it down to sizes 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://barbaraenicke.com/page/9904/workshops>) about a Richeson brush set 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 (I use a 5.5" x 8.5" sized sketchbook.)
- Pencil – ideally a mechanical pencil that allows you to click the end to advance the lead. (I use BIC 0.7mm HB #2.) If using a regular pencil, *please have a sharpener handy.*
- Odorless mineral spirits/solvent (such as Gamsol)
- Painting medium (I use Gamblin's Solvent-free Gel or Galkyd Gel)
- Brush cleaning container (for solvent)
- Small cup for medium (if not using a gel-based medium)
- Wet panel carrier(s) for panel sizes being used
- Palette knife
- Paper towels
- Hand wipes
- Latex/nitril gloves or other hand protection if desired
- Portable palette (if not already part of your portable easel)
- Portable easel (If you're traveling to this workshop, ask venue if there are easels to borrow.)

Reference photos (SEE PREVIOUS PAGE)