

## **Painting the Poetic Landscape**

3-Day Studio Workshop in Pastel & Oil with Barbara Jaenicke  
February 9-11, 2023  
Hudson River Valley Art Workshops

Once you learn the basic mechanics of painting the landscape, it's time to learn how to add the *poetry*. 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.

Skills covered will include composition, editing, value structure, color temperature and chroma. 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.

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

## **Supply List**

### **PASTEL SUPPLIES**

#### Pastels

**Soft 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
- Jack Richeson (Handrolled Soft Pastels) – Their Winter Landscape 80 pc. set is one I developed for workshop students, and is available through Dakota Pastels and Judson Art Outfitters. (At least one of my demos will be a snow scene.)

**Hard Pastels** – NuPastel square/hard pastels have traditionally been my favorite for my initial block-in of a pastel painting. However, they will soon no longer be available to order individually. Since they'll be available only in full sets, and I only use 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 the same color order) in Cretacolor and Rembrandt. You'll need only the 5 pastels 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, 111 Orange, 133 Rose Madder, 139 Bluish Purple, and 219 Sepia Dark

Rembrandt: 548.3 Blue Violet, 236.5 Light Orange, 318.8 Carmine, 548.5 Blue Violet, and any dark brown hue\*  
(\*I don't have a Rembrandt equivalent chosen yet for the brown, but any dark, warm brown hue will work.)

### Surface

We'll use mounted UArt paper for the first two days; Sennelier LaCarte paper for the last day.

**Mounted UArt** – We'll be using liquid underpaintings for the first two days, so the mounted version of the Uart paper will be important. My favorite grit is 320 or 400, but any grit close to that will be fine for this workshop. My recommended workshop size is 11x14.

Quantities/sizes: At least 2 11 x 14 boards (more if you're a fast painter)

I recommend either of these options for pre-mounted UArt:

Mounted UArt paper from [www.propartpanels.com](http://www.propartpanels.com).

or

UArt Premium Mounted Boards, available at [www.dickblick.com](http://www.dickblick.com) or [www.dakotapastels.com](http://www.dakotapastels.com). (These are the boards made by UArt, NOT UArt paper mounted by Dakota Pastels on conservation board, which have a different texture.)

You can also mount regular UArt paper yourself to foamboard with a spray adhesive (prior to the workshop).

We'll be using liquid underpaintings for the first two days, so the mounted version of the Uart paper will be important.

Quantities/sizes: At least 2 11 x 14 panels (more if you're a fast painter)

**Sennelier La Carte pastel card** – two 19.5 x 25.5 sheets cut in half (just for easier transporting). Any color is fine but avoid anything darker than a mid-value; I use the "Sand" color for my demos. Or either of their smaller size pads of this paper in assorted colors also works well. This paper will be for multiple small studies.

### Other supplies:

- Small sketch book
- Artists tape
- A couple of sharp pencils (any type) for thumbnails, and sharpener; or a mechanical pencil
- ruler
- Pastel pencil, if desired, to draw in initial shapes for painting (I use Cretacolor Paynes Grey)
- Isopropyl alcohol for underpainting (just the cheap "rubbing" alcohol you find in the grocery store)
- Small jar for alcohol
- Brush for underpainting – Flat bristle brush...#6 or #8 (5/8" – 3/4" wide)

- Optional - backing board such as foamboard (a few inches larger on each side than your panel) to hinge your painting panel, if working at a studio easel. This allows for plenty of space around the entire panel.
- Hand wipes
- Paper towels
- Latex gloves or other hand protection if desired
- Portable easel if venue does not provide

Reference Photos (SAME FOR PASTEL OR OIL):

If you have your own landscape reference photos, please bring them. I'll provide copies of the photos I'll use for my demos, which you may use if you'd like to work from the same photo. I'll demo at least one snow scene.

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

## OIL PAINTING SUPPLIES

Paint\* –

Titanium-Zinc (or Titanium) White	(Gamblin)
Cadmium Lemon	(Gamblin)
Cadmium Yellow Deep	(Gamblin)
Cadmium Orange	(Gamblin)
Yellow Ochre	(Gamblin)
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)
Sap Green	(Gamblin)
Burnt Umber	(Gamblin)...optional; only for toning, see below

\*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. I tend to see the most discrepancy in color mixing with yellow ochre and alizarin, so I do recommend using one of the brands I've listed for those.

I tone my surface with a mixture of Burnt Umber 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. (You can also use Transp. Earth Red + Alizarin for toning if you don't already have Burnt Umber and don't want to buy it.) It's ideal to tone your panels prior to the workshop, but you can also do it there.

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

Quantities/Sizes:

2 11x14s (more if you're a fast painter)

2 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 tape.) Any size surface will work, as long as you have enough to fit about eight 6x8 studies. Something larger than 6x8 on which you can fit at least a couple studies at a time will work best. You don't necessarily have to tone these surfaces, but it may be helpful to have one of them toned.

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>) about an optional Richeson brush set I have available for students, or to simply take a look at the brushes I'll be using in my demos.

Other supplies:

- Small sketch book
- Artists 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

Reference photos (SEE PREVIOUS PAGE)