

Class Description:

Learn how to swiftly capture mood, light, and form! Discover how to paint quickly and accurately by concentrating on the “process” rather than the product. Techniques for achieving a spontaneous yet controlled approach will be practiced. Assigning values to make your pieces "work" will be emphasized along with developing color ideas.

Marla creates a supportive, energetic atmosphere, encourages humor and fun while providing the necessary structure for artistic growth. Each day will begin with a short lecture and demonstration followed by suggested exercises and individual mentoring at your easel. Critiques at the end of each day will provide support and direction.

TOM NACHREINER

WEBSITE:

BIO:

Tom spent his earlier years as a nationally known figurative illustrator. Tom is now a full time Fine Artist. Among many other recognitions, Tom has been juried into American Watercolor Society Show in New York, featured in Artist's Magazine 3 times, won "Best of Show" Cedarburg Plein Air Competition 2006 & 2011, "Best of Show" Milwaukee's Plein Air Event in 2008, and "First Place" Peninsula Plein Air Festival in 2008 and Third Place in 2011. He was accepted into Oil Painters of America National Show & OPA's recent Eastern Regional Show. He was published in "Best Oil Painters of America" in 2010. Tom is represented by Edgewood Orchard Galleries in Fish Creek, & Katie Gingrass Gallery, Milwaukee.

SUPPLY LIST:

IMPORTANT!

Please bring photos and or painted studies to work from in case of inclement weather.

SUGGESTED PALETTE

The colors listed below comprise the palette that I am accustomed to working with. This palette helps me to mix the full range of the colors I see in the landscape, still life, figure or photo. I will be instructing the workshop based on this palette. I prefer Utrecht brand, but you can use other brands of paint, (I would suggest not "Student Grade" however) just as long as the colors are close to the same shades of color that I have indicated below:

Titanium White

Lemon Yellow

Cadmium Yellow Medium

Raw Sienna

Cadmium Red Light

Alizarin Crimson

Transparent Oxide Red(Utrecht) or Transparent Oxide Brown(Rembrandt brand) (Optional)Raw Umber

Sap Green (optional)

Ultramarine Blue

Cerulean Blue or Prussian Blue (optional)

BRUSHES

I like to use Natural or Synthetic brushes in the following sizes.

Filberts: An assortment of sizes: I use Number 10 and 12

Brights: An assortment of sizes:

Angled Bright: I use 6 and 8

Round: I use a12

I also like to have a couple of soft haired brushes, (Suggestion badger hair brushes or synthetic brushes or soft fan brush) in 1/2" or 3/4" or 1" size brush,

Cheap Hardware Brush (Suggestion: 2"brush)

STRETCHED CANVAS OR FLAT CANVAS PANELS (I make my own panels)

Suggested sizes for outdoors or indoor studio work: 11"x14", 12"x16", 16" x 20". Bring two canvases per day.

FRENCH EASEL

Portable easel for working outdoors on location.

PAINT THINNER

No-odor mineral spirits or Gamsol

ADDITIONAL ITEMS

Below are additional items that you should consider.

digital camera

Hat or Visor

Umbrella (There are not always shady areas to paint under. The umbrella will keep the sun off your painting surface and palette; it may also keep the sun off you too. There are many on the market. I use one that I bought through one of the art suppliers, it has a flexible neck and will clamp on to my French easel.)

Sketchbook

Palette knife

Soft pencil or Vine Charcoal

Small container to hold paint thinner
Drinking water or some type of beverage
Folding chair (Optional)
Paper toweling
Bug repellent
Bungee cords and or spring clamps
Sun block
Trash Bags
Medical Gloves (Optional)
Painting smock or apron (Preferably a grayed or neutral color. White or bright colors reflect ba

CLASS DESCRIPTION:

Level of Student: Advanced Beginner - Intermediate Level or Higher

I would like the student to understand basic drawing and basic mixing of paint and a basic understanding of complimentary colors, a love for painterly paintings and a love of the American and French impressionists.

Workshop Description

This will be a five day outdoor "plein air" oil painting workshop concentrating on how to paint outdoors, dealing with all the challenges, in order to make a unique, colorful, spontaneous and "striking" painting. I will show the class how to start out with an under-painting and then how to draw the composition with charcoal or paint, concentrating on getting all the shapes correct and proportionate. Then I will teach you how to mix interesting, rich color and how to apply the paint to achieve spontaneous brushwork in order to achieve an overall spontaneous painting. All along the way, i will teach you how to achieve an interesting focal point or center of interest.

Each day's class will start out with a highly informational painting demo and lecture, 9:00 - 11:00 or 12:00. We will have lunch and then students will paint all afternoon. There will be tons of one on one instruction, and a short critic and short lecture at the end of each day. Any day that has inclement weather we will paint indoors from your favorite photos or a previous painting study. September has beautiful, perfect weather but can be sometimes unpredictable. We will make the most of Fall's outdoor beauty and then the studio when weather doesn't permit.

IMAGE:*

IMAGE IS ON THE NEXT EMAIL

LOIS GRIFFEL

WEB SITE: lois@loisgriffel.com

BIO:

Lois has taught painting workshops throughout the United States and Europe and has had many sold out shows in New England. The recipient of numerous awards, her book *Painting The Impressionist Landscape*, published by Watson-Guption, is considered the exemplary source on seeing color and light. Her first book has been translated into four languages including Chinese, and she recently finished her second book, *Painting Impressionist Color*.

She has been featured in articles in *The Artist's Magazine*, *The Boston Globe*, *American Art Review* and *the New York Times*. She has authored articles for *American Artist Magazine* which includes a supplemental magazine called "*Color for the Oil Painter*." As one of the featured artists, this issue was the second time that her painting graced an *American Artist* cover.

SUPPLY LIST:

I have honed down the list to include only the most important colors. The preferred colors are starred.* It is not necessary to buy all of them, unless you love color as much as I do!

Cadmium Lemon Yellow - Compared with other yellows, this is the lightest and coolest
***Cadmium Yellow Pale** - This warm, luminous yellow is the primary yellow of the color wheel.
***Cadmium Yellow** - It is darker in value than Cadmium Yellow Pale and lighter than Cadmium Orange.
Cadmium Yellow Deep - darker and warmer than Cad Yellow
***Cadmium Orange** - Cadmium orange is a true secondary color.
***Cadmium Scarlet** (warm red) - This should be a vibrant cherry red pigment
***Permanent Rose** A true, transparent rose color.
***Alizarin Crimson**
***Permanent Magenta** - These colors are transparent One is warm and the other is cooler
***Purple** Any pigment with the name Magenta, Mauve, purple or violet .
***Ultramarine Blue** - This is a dark, transparent blue
***Cerulean Blue** - This relatively warm blue.
Cobalt Blue - warmer than Ultramarine Blue and cooler than Cerulean .
***Yellow Ochre** - A warm gold earth tone
***Burnt Sienna** darker redder earth tones
White - I use a Titanium white because I love its covering power and opacity. Thinner and more transparent whites are also available, so you should experiment to decide which you prefer. Regardless of your choice, make sure you carry a large tube of it!

A palette knife should allow you to spread a lot of color while the point makes it easy to paint thin strokes and a bit of detail. I recommend a knife that is about 2 inches in length with a pointed tip. Everyone likes different sizes, and strength, so it might be best to bring 2-3.

BRUSHES

Please bring at least 5 brushes in varying sizes such as 2,4,6,8. I do not suggest any one style of brush because that is a personal choice. However, I do recommend bristle brushes, not the softer type such as sable.

MEDIUMS

My choice for an overall medium is **Liquin** because I don't have to mix it. I carry it plastic prescription pill container with tight lids.

Please have **two** prepared panels per day to accommodate most of the week's activities. Many people work very quickly and can complete three or four paintings per day. If you are such an artist or if you have the stamina to accompany me on a late afternoon or evening painting, **bring extra**.

If save money, you can to prepare your own panels by purchasing 1/4 or 1/8 inch standard masonite cut into **9" x 12"**, **11" x 14"**, **12" x 16"**. **I do not advise using larger sizes for the workshop**. Apply one or two thin coats of gesso, sanding lightly between each coat. You decide whether you want a smooth surface or prefer to leave brush strokes showing.

If you prefer to use pre-made, less expensive canvas boards, make sure they say archival on the back. Cheap cardboard canvases makes them porous which causes paint to dry too rapidly, especially outdoors. This makes it hard to cover the surface when trying to get a quick start. If you have to buy canvas board, prime them with at least two additional layers of gesso. This will create a less absorbent painting surface making it easier to spread paint.

Paper Towels Trust me, old rags and torn sheets are not absorbent enough.

Mirror - A hand mirror is useful for giving you a new point of view of your painting.

Umbrella with clamp - for shade. Clamps on to your easel or chair. Avoid brightly colored umbrellas. Although small, Walmart carries the "chairbrella" in the camping goods section. Inexpensive, light weight and easy to clamp onto an easel.

Hat with a very good brim and possibly a shade for your neck. Sunscreen (not sticky or greasy) I try to get ones with UV sensor glasses and as light as possible.

Bugs - Insect repellent can prevent a lot of annoyance!

Notepad and pen or pencils

Bungee Cords- 2-3 different sizes for anchoring palettes, and other uses.

Painting Clothes - When deciding what to wear, **avoid bright colored shirts, jackets and sweaters**. They reflect into your wet painting, (especially on sunny days) and can make accurate color mixing difficult. Gray or neutral colors minimize this problem. And once again, don't forget a hat or sun-visor!

Stool or chair - Standing can be taxing and lunch much better if comfortable! There are many lightweight walking stools in all art catalogs

CLASS DESCRIPTION:

Painting the Impressionists Landscape Workshop Description

Lois Griffel's workshops are based on her books, *Painting the Impressionist Landscape* and *Painting Impressionist Color*. The books explore learning how to see and use color for expressing the beautiful changing light effects of nature.

The workshop focuses on color perception, control of masses and values, with an emphasis on design and composition.

This is exclusively a landscape painting class. If there is inclement weather, indoor work will include exercises, color theory, and working from the still life. The workshop will be informal and fun, but be prepared to learn a lot and work hard too!

Open to artists of all levels, using any opaque medium such as oils, waterbased oils, or pastels. You may use Acrylics if you are experienced using them outdoors.

IMAGE:

*ON THE NEXT EMAIL

BETTY CARR

WEB SITE : www.bettycarrfineart.com

BIO:

What catches Betty Carr's is the effect light has on form in unique situations whether fleeting, spilling over, striking, subtly changing, etc. She challenges herself when painting to capture the essence of the spirit of the light. The spontaneous qualities of watercolor and the quick moving action of the oil brush lends itself perfectly to her impressionistic style of painting when capturing light. She strives for confident, enthusiastic brushwork, the maximizing of color's value and intensity range and a fresh painterly approach, the result appearing effortless. She will teach her workshop emphasizing these qualities.

She has been featured on the front cover of Southwest Art June 2010, features artist in Scottsdale Magazine, 2008, American Artist, workshop Magazine, 2006 and many other publications. She is the author of "Seeing the Light", North Light books, 2002, author of Watercolor Answer Book, F& W Publishers, Cover, feature, 2008, and many other numerous publications.

SUPPLY LIST:

BETTY CARR
Oil Painting Workshop Supply List

Paints: Alizarin Crimson

Ultramarine Blue

Cerulean Blue

Cadmium Yellow Lt.

Cadmium Red Lt.

Cadmium Red Medium

Burnt Sienna

Yellow Ochre

Cobalt Blue

Viridian

Sap Green

Lemon Yellow

Titanium White

Optional- Permanent Rose

Palette: Wood; Plexi Glass, Paper, Easel Pal, French Mistress or French Companion,
your preference

Brushes: Hog Hair Bristle: Flats and/or filberts, #4, #6, #8, #10, a couple small to medium soft
hair brushes for blending effects, good quality, Palette knife for mixing paints as
well as for painting.

Canvas: Pre-stretched cotton, and/or linen; panels are also fine; a variety of small to
medium sizes, your choice as to size preference; (small to large). Plein air paintings
are generally small to medium (6x8, 8x10, 9x12, 11x14, etc.) for gathering outdoor studies.

Medium: Odorless mineral spirits, refined linseed oil. Containers to hold mediums

Easel: Easel L, French easel, M - box, Soltec, Easel of choice.... Umbrella

Also: Paper towels, sun screen, paint cloths, pencil and sketch pad, trash bags. If weather is a problem, we'll be painting
in the studio- bring a few of your favorite photos- (landscapes, Still-life, architecture, seascapes, etc. .

CLASS DESCRIPTION:

This workshop will cover the basics of color relationships, value, composition and characteristics of light along with discovering techniques in creating dynamic paintings. Throughout the week participants will gain confidence in painting skills using spontaneous brushwork while exploring personal artistic directions and observing daily demonstrations. Let's discover the "how to's" of producing great paintings with sound design through painting and visualizing new and challenging subject matter. The landscape, still life and architectural elements will be incorporated. The brush stroke will be emphasized in the

understanding the idea of creating the illusion of form in a painting. While using fresh and painterly brushwork confident expressive paintings will be developed. Learn how to handle edges and temperatures of color, mass and organize darks and lights and incorporate value sketches in your work. Carr's passion for art and enthusiastic, spirited teaching style makes this workshop a fantastic and inspiring experience filled brave directions for future paintings.

IMAGE ON THE NEXT PAGE

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JOHN SALMINEN NWS, AWS.DF

WEBSITE: www.johnsalminen.com

John is a signature member of numerous art societies, including the American Watercolor Society, the National Watercolor Society, The Watercolor USA Honor Society, the Transparent Watercolor Society of America, Allied Artist and Watercolor West. He has been honored with Master Status in TWSA and inclusion in the American Watercolor Society's Dolphin Fellowship. He is an honorary member of the Jiangsu Watercolor Research Institute in China.

John has won more than 195 awards in national and international exhibitions, including the AWS Gold Medal in both 2006 and 2010 and the Silver Star in the National Watercolor Society Exhibition in both 2005 and 2011

John is a frequent juror of national shows. He has served as Juror of Selection for both the American Watercolor Society and the National Watercolor Society and as Awards Judge for the American Watercolor Society Exhibition. He served as Judge of Awards for the Annual Competitions of The Artist's Magazine and Watercolor Magic in the landscape and experimental categories. John was the chairperson for the American Watercolor Society's committee of judges for the 2011 Exhibition

John's work has been featured in many national and international magazines and books, most recently in the French book L'Art de L'Aquarelle Le Livre and in the current Splash. He is listed in Who's Who in American Art and in Who's Who in America.

SUPPLY LIST

Materials List - Urban Realism With John Salminen

Please bring your usual painting supplies, making sure they include:

| 140 lb Arches Cold Pressed watercolor paper, 22 x 30. 300 lb would be acceptable as well. Arches is tough paper that stands up well to the processes we'll be using. We'll be painting on full sheets.

| Your favorite watercolor paints in a useable palette. I use Stephen Quiller paints because they granulate nicely but bring whatever paints you have and like to use.

| Brushes: 2" minimum flat brush, 1" flat brush, _" flat brush, #12 pointed brush, #8 pointed brush, #4 pointed brush, 2" hake brush. These are a minimum. Bring your favorites as well. We'll use the hake brush for blending.

| Sketchbook, approximately 9 x 12", a pencil and your favorite drawing tools.

| 2" masking tape. Just the hardware store variety, not the blue art tape.

| Masking fluid, NOT permanent.

| Snapcutter or exacto knife - just the inexpensive hardware version.

| Several photo references to choose from:

Your photos should be of street scenes - close to home or farther away, town or city. These scenes can include people as accents if wanted.

- o Look for an image that has a visual pathway through the composition.
- o Look for an image with a defined foreground, middle-ground and background.
- o Look for dramatic lighting or atmospheric effects such as fog or rain.
- o Most importantly, look for an image you'd like to paint. If it contains some of the above suggestions, it will be a great painting.

CLASS DESCRIPTION

Realism Through Design

In this new offering, John will share his approach to painting the urban scene in watercolor. John will help participants in all aspects of painting a representational cityscape or town scene - choosing the subject, adding mood and creating emotional content, lighting the scene for dramatic effect, using photo reference in a meaningful way and most importantly, strengthening and enhancing representational painting through design. The workshop will include demonstrations, critiques and lots of one-on-one individual help. Whether you've never tried painting cityscapes or are an experienced urban painter, this workshop will be an invaluable opportunity to gain new painting insights.

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TRISHA ADAMS
WEBSITE: www.trishaadams.com

BIO

Trisha Adams was a graphic designer before turning her focus to fine art in 2001. Since then, her bold use of color and lively brushwork have evolved into a recognizable and celebrated style.

Known for still lifes and landscapes, Trisha complements studio work with working en plein air. One of her favorite locations is Provence where she paints the lavender fields and perched villages each summer. She's earned awards in regional plein air competitions. Her plein air painting, *Wash Line*, was accepted into the Oil Painters of America 2009 regional show.

Other honors include a residency by the Ora Lerman Charitable Trust and a purchase award by the town of Leesburg, VA which made her painting, "*Rockland Farm*," the first painting in the town's permanent art collection.

In print, her artwork has been featured in *American Art Collector* magazine and *Best of America: Oil Artists & Artisans*.

Her works can be found in numerous private and public collections including that of the Virginia State Senate, Loudoun County, Virginia government, the Ritz Carlton, the president of James Madison University, and the Byrd family.

SUPPLY LIST: SEE ATTACHED PDF

From Flowers to Fabulous

OIL PAINTING WORKSHOP

AUGUST 6-10, 2012

Instructor: Trisha Adams

Class Description

We all want to create paintings that stop people in their tracks – paintings that we cannot tear our eyes away from. This workshop focuses on how to make a compelling focal point and how to direct the eye and create flow – in short, how to create an unforgettable painting.

Though the workshop is centered on painting floral still lifes, you will learn the principals to apply to make any painting great. You will find the still life is the perfect learning laboratory because so many aspects can be manipulated – the lighting, the colors used, the objects used, the viewpoint, the background.

Illustrated lectures are followed by exercises to reinforce key ideas. In particular, color and color theory are explained allowing you to achieve more harmonious paintings.

In the latter part of the week, weather permitting, we will paint outside in the garden to take advantage of the daylight and see how to apply what you have learned to a natural setting.

All levels welcome

Lectures

Demonstrations

Individual easel-side instruction

JOE GYRUCZAK

WEB SITE:

BIO:

Joe Gyurczak is the Head Artist in Residence at Utrecht Art Supplies. [He is an art materials expert assisting artists, company and industry manufacturers on all aspects of materials and techniques.](#) Joe's well known article "Painting Interior Light" was first printed in American Artist Magazine in 2006. Joe is very generous with his skills, time and information as he is known nationally for his popular workshops, demos and lectures which have taken place in many of the top art schools and universities across the country.

SUPPLY LIST:

For the oil painting Demo

Supports (pick at least 3 different sizes two of each size, you have options)

2 8 x 8 panels or canvas
2 10 x 10 panels or canvas
[2 16 x 16 panels or canvas](#)
2 8 x 10 panels or canvas
2 9 x 12 panels or canvas
2 12 x 16 panels or canvas
2 16 x 20 panels or canvas

Colors

Titanium White large tube 12111
Hansa Yellow Light 10222
Cadm yellow medium 10527
Cadm red light 10643
Quinacridone Red 10065
Ultramarine Blue 10253
Burnt Sienna 10184

Mediums

Utrecht odorless 14119
Liquin Impasto 34710
Liquin Light Gel 34719

Brushes

Set 33253

A roll of paper towels (blue shop cloths if possible if not viva)

French Box easel hopefully you have a used one

[Lighting for easel and subject two combination lamps with stands](#)

[Small table for demo area and extension cords for lighting](#)

Stool Garbage can

CLASS DESCRIPTION:

This workshop will include a few demos regarding interiors; we will review historical approaches as well as contemporary. The class will cover interpreting various light situations, color, and space as it relates to composition, means of developing the painting with regards to materials and techniques. We will cover drawing, value, color, edges and surface manipulation. Artist will receive quality time to discuss and question during the full duration as a group and individual about all aspects of the creative process. Artists are welcome at all levels and all mediums to this unique workshop.

He is an art materials expert assisting artists, company and industry manufacturers on all aspects of materials and techniques.

IMAGE:

ON THE NEXT PAGE

JOHN ENNIS

BIO

John Ennis is a nationally recognized professional portrait painter. He has written articles for The Artist's Magazine and International Artist Magazine and has been received numerous awards from the the Portrait Society of America. He has won 17 national awards, twelve of these from the Portrait Society of America.

SUPPLY LIST: www.john-ennis.com

Materials Supplied:

Oil paint, medium, solvent, medium cup, palette, palette-knife and canvas for the workshop will be provided.

Materials to Bring:

Participants must bring brushes and incidental supplies:

Artist bristle brushes:

Robert Simmons Signet, Silver Grand Prix, Rosemary & Co. series 2025 & 2045, or similar brand.

#4, 6#, 8# Filbert

#4,, 8# Flat

Synthetic brushes:

Rosemary & Co. Ivory or Robert Simmons Sienna

filberts #2, #3

round #1

www.rosemaryandco.com

An inch and one-half or two inch good quality hardware store bristle paint brush. Rosemary & Co. offers a good one, R 3099.

My preferred bristle brushes are Robert Simmons Signet, my preferred synthetic brushes are Rosemary & Co. Ivory series. Rosemary & Co. is mail order from England, so allow for several weeks to order.

Also bring:

Pen and paper for note-taking

Paper towels (I prefer Viva)

Grocery store plastic bags for trash

Pen and paper for note-taking

Paper towels (I prefer Viva)

Grocery store plastic bags for trash

CLASS DESCRIPTION:

Three full days of live portrait painting, including demos, lectures and slide presentations. This class is open to beginners as well as more experienced artists. Working from live models, students will learn to paint the head in oil, mixing flesh-tones and skill with a brush. Class will include slide lectures, demonstrations and individual critiques. John Ennis is a nationally recognized professional portrait painter. He has written articles for The Artist's Magazine and International Artist Magazine and has been received numerous awards from the the Portrait Society of America. Canvas and paints will be provided! Bring your brushes.

Friday Saturday and Sunday from 9AM to 4PM. The fees, \$355 tuition, plus \$65 model fee, and \$45 materials fee total \$465. Lunch is included. Oil paint, medium, solvent, medium cup, palette and canvas for the workshop will be provided.

The workshop begins on Friday with John demonstrating his underpainting technique from a live model. This translucent underpainting establishes the drawing, values and edges prior to a full color lay-in. Following the demo, participants will use this technique themselves creating portrait under-paintings that will be developed into full color portraits.

Saturday morning will be devoted to setting up and understanding the use of the portrait palette. John will follow this with a full color lay-in demonstration of the portrait using this palette, and emphasizing the skilled use of brush technique. Participants will follow suit on a portrait of their own.

Sunday John will demo finishing techniques and students will work on finishing both portraits started on Friday. Live models will be employed throughout.

IMAGE:

NEXT EMAIL PAGE

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CARLO RUSSO

WEB SITE:

Carlo Russo (born 1976) is based in Philadelphia PA, where he maintains his studio and teaches oil painting. He is a graduate of the Pennsylvania Academy of the Fine Arts (2004) where he won several awards for his work. He was also a fellow at the Hudson River School for Landscape in 2008. He has exhibited his paintings in Philadelphia, principally at the F.A.N. Gallery , where he has done 5 solo shows. He has also exhibited his work in galleries in NYC , Long Island NY, Georgia and Santa Fe, New Mexico. While known mainly for his still life paintings he works in the figurative and landscape genres also. His paintings appear in private collections in the US, Canada , Europe and Asia.

SUPPLY LIST:

Measuring stick (Long end of a coat hanger)

Artists tape

Small handheld mirror

Composition L's (2 pieces of cardboard shaped like like an L , so you can frame out your composition before beginning)

Painting supplies:

Titanium White- gamblin

Cadmium lemon- winsor and newton

Cadmium yellow light - Utrecht

Cadmium yellow deep - Utrecht

Yellow ochre pale - Utrecht

Transparent red oxide - Rembrandt

Cadmium orange - Utrecht

Cadmium red light Utrecht

cadmium red deep - Utrecht

Alizarin permanent - Gamblin

Ultramarine blue - Utrecht

Pthalo Blue - Utrecht

Cobalt Blue - Utrecht . Make sure its not Cobalt Blue Hue.

Ivory black - W & N

Viridian - W&N

palette - Make sure its already well seasoned or if its new make sure its been sealed with varnish or shellac or some other sealant.

Stand oil or linseed oil
Terpenoid - no terpenoid natural , no turpentine
palette cups - at least 2 or 3
paper towels
Palette knife

Brushes:

Rosemary and co.- (England, web order only) series 278 Mongoose long filberts , series 279 Mongoose long flats , sizes 2-8 . These brushes are crucial for getting the look and paint quality I'm after in my work, so I'd highly recommend them. There is no real adequate substitute for these.

Assorted bristle brushes - Flats and filberts sizes 2 -10 (Winsor and Newton or Robert Simmons are good, W&N are available at Utrecht and are cheaper).

Soft synthetic brushes - Princeton makes a good synthetic called Umbria which I use. But there are others that work. Robert Simmons Titanium is an ok brush also.

Sable brushes- I also use various sable brushes, flats and filberts. Dick Blick makes some decent red sable brushes called 'Masterstroke'. I use size 14 as a good all purpose brush but various other sizes are ok.

Small synthetic rounds - for small details, various sizes.

Utrecht Sablette liners, size 1.

CLASS DESCRIPTION:

The Art of Still Life

This is a three day workshop where the students will set up individual still life arrangements. The instructor will discuss sight sizing technique, composition , a color "story" or theme , how to choose the right objects, how to determine the best canvas size and shape, etc.. When the student is ready to start the painting they will begin with a thin underpainting in color and the move to thicker paint over the next few days until they have completed a finished painting. The instructor will do daily demonstrations for the class to help them achieve a more thorough understanding of the process and techniques involvAll levels are welcome.

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RICHARD LUNDGREN

WEBSITE: www.richardlundgren.com

BIO:



Richard Lundgren

Richard Lundgren has won awards in 28 national juried competitions throughout the United States. These include the top award in the Degas Pastel Society Show in 2006 and 2004 and the Gold Award at the International Association of Pastel Societies Show in Raleigh in 2005 and again in 2008 at the Butler Institute of American Art. In 2011 his entry to the Pastel Society of America show received a Collectors Purchase Award. He was awarded Signature membership in the Pastel Society of America in 2004. In 2007 he was awarded Master Circle status in the International Association of Pastel Societies.

His work has appeared in the Pastel Journal, American Artist, International Artist and Pastel Artist International Magazines.

He is one of 5 artists contributing to Maggie Price's 2011 book, [Painting Sunlight and Shadow in Pastel](#).

This year he will conduct several workshops including one for the Degas Pastel Society in New Orleans. He is an ardent plein air painter participating in a number of paint-outs each year. He has had several solo exhibitions and is represented by Aviles Gallery, St. Augustine, FL, and the Waterwheel Gallery, Amelia Island, FL. He is a member of the Pastel Society of America, the Degas Pastel Society, and the Pastel Society of North Florida.

Materials List

Capturing Water With Pastel Richard Lundgren PSA

When painting plein air, keep your materials as lightweight as possible. This also true whenever you travel and plan to paint. Begin with a smaller case for your pastels. There are several excellent briefcase size boxes available. If you're on a budget, configure a sturdy cardboard box (about the same size as the commercial boxes) lined with foam to protect your pastels.

Portable Easel--There are a number of portable set-ups available. My preferred easel consists of a light but sturdy camera tripod with a Sun-Eden Easel Adapter and a Sun-Eden shelf that attaches to the easel. I also use a traditional half size French easel and use the storage drawer to support my box of pastels. In both cases I use a bungee cord to secure the pastels. Either set up works well and there are other equally good options.

Pastels -- I recommend a good assortment of pastels with a range of 6-9 values within the main hues:

Primary colors-- red, yellow, and blue

Secondary colors-- orange, green, and violet

Tertiary colors--red-orange, yellow-orange, yellow-green, blue-green, red-violet, and blue-violet

Earth tones--browns, umbers, and beige colors, both warm and cool

Neutral shades—6 -10 warm and cool gray-blue, gray-violet, gray-green, etc. plus black and white.

Include both harder pastels (like NuPastels or Rembrandts) and softer brands (Unison, Schmincke, Ludwig). If you break your pastels in half, you should have enough room.

Paper or Ridged Printing Surfaces --My demonstrations will be on ridged painting surfaces. I prefer sanded surface paper mounted on Gator Board or Gator Board panels I've prepared with a textured surface and tinted. Usually, I work on an 11x14, 9x12, or 8x10 surface when painting plein air. Richeson Premium Pastel Painting Surface mounted on Gator Board or their paper is a good choice for a commercial surface. Wallis sanded paper and Uart sanded paper are also good for working outdoors and can be taped to a board or mounted on ridged surfaces like gator board. Because of the glare of sunlight, I like to work on a tinted surface such as gray, beige or terra cotta,

Board for Mounting Paper or Support --You will need a hardboard panel, about 1 to 2 inches larger than your paper, to tape your pastel paper or painting surface to. I use a 1/8" thick plywood panel which is 16"x13" (as I prefer to work 11x14).

Umbrella—To shade your pastel surface and pastels from the sun you should have an umbrella, ideally, one that can be clamped to your easel. It should be a neutral color like gray, white or black.

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CLASS DESCRIPTION:

Capturing Water With Pastel
Studio and Plein-air Workshop
Richard Lundgren PSA

The ultimate artistic challenge--how to paint water in all its moods and settings! This workshop will give participants a better understanding of painting techniques that capture the natural beauty of a breaking wave, a rippling brook, or a reflective pond. Using both individual and group instruction, Richard will offer classroom and plein-air demonstrations of how to paint moving and still water. Participants will learn about the laws of reflection and environmental influences on water. Discussion topics include color, values, composition, materials, underpainting, and techniques for preparing painting surfaces.

Thursday

Welcome reception and introductions.

Friday

During the morning, Richard will demonstrate and discuss the challenge of painting still water. The use of thumbnail value sketches in refining the design and composition of a reference photo will be stressed. Topics covered include: underpainting, the 5 laws of reflections, shadows on water, refraction, reflected light and other effects such as cat's paws.

In the afternoon participants will use their own reference photos to making thumbnail sketches to strengthen the composition and design. Richard will provide individual suggestions to assist the participants. He will also bring some photos participants can work from. Participants will then work on their own paintings.

Saturday

This day will be spent on location at the farm or nearby doing plein air painting of water. Richard will demonstrate and discuss the challenges of selecting what to paint, using a viewfinder, doing a thumbnail sketch, and dealing with changing light conditions and the importance of shielding your pallet and painting from direct sunlight. The demonstration is planned for 1 ½ hours to allow participants plenty of time for their own painting.

Participants will then select their own painting vantage point, and beginning with a thumbnail sketch, work on their own painting. Richard will work with the participants and provide individual suggestions and help during this time.

Sunday

Working in the studio on Sunday, the focus will be on capturing the dynamics of ocean waves and fast moving water. Richard will do a demonstration of ocean waves and discuss the anatomy of waves and how this affects color of water. He will also cover painting falling water.

For the balance of the day participants will use their reference photos (or those brought by Richard) to do a painting of water in motion.

*IMAGE ON THE NEXT EMAIL PAGE

