

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.