



School of the Arts ***at Rhinelander***

July 24 – 29, 2011

Workshop: Plein-Aire Painting: New and Exciting Places

Instructor: Pat Dobrinska

Contact the instructor with questions you may have at 920-294-6804

Supply List

Note: All supplies are suggestions. Mention of a brand or retailer should not be considered SOA endorsements. Students may make substitutions.

Paints

- Cadmium medium red
- Ultramarine blue or cobalt blue
- Cadmium light yellow
- Payne's gray
- Yellow ochre
- Chromium oxide green
- Burnt umber
- Burnt sienna
- Titanium white (for acrylic and oil only)
- Gouache white (for watercolor only)

Watercolor

- Paper - at least #140 weight, Bloch, spiral or loose sheets.
Note: If spiral or single sheet, bring a Masonite or plastic board and watercolor tape or masking tape.
- Brushes: Fine point, medium round #10, 1" flat head brush
- Miscellaneous
 - Liquid mask
 - Palette: big plastic or white, non-porous plate
 - Jar for water
 - Paper towel
 - Toothbrush
 - Salt
 - Pencil
 - Misting bottle
 - Hair dryer

Oils and acrylics

- Brushes: Fine-pointed brush #1-3, flathead brush about a quarter of an inch across #3-4, a Filbert brush a third of an inch across #8, and a flathead brush #12
- Canvas - Preferably stretched canvasses (8 or more) of various sizes

- Palette - paper or non-porous
- Portable easel
- Paper towel
- Plastic for covering the floor

Oils

- Odorless turpentine
- Medium

Acrylic

- Jar for water
- Extender

All media

- Still life materials and/or photographs
- Personal lamp with extension cord
- Portable chair

Message from the Instructor

Welcome to Pleine-Aire painting! Painting outside is an important experience in developing as an artist, because it forces you to really see. Rather than copying from a two-dimensional photograph onto a two-dimensional painting surface, you must evaluate what you see in the three-dimensional landscape and figure out what and how to get "that" onto your two-dimensional painting surface. If you are really seeing the landscape, you will discover many truths and realities about that which you are painting. No longer will you be painting from pure theory of "how to paint a landscape," but you will truly understand and see that which you are painting. Your painting will reveal that knowledge and freshness.

Since this is an inclusive class, I've prepared suggestions for each media. However, since I believe in personal freedom in pursuing your art, these are only suggestions (but suggestions that might increase your knowledge in pursuing your own art).

If you're working with watercolors, one approach to landscape painting is to use some glazing. To glaze the paper, use about 5% - 10% color and 90% to 95% water, apply evenly over the paper, thoroughly dry (very important) and apply another glaze. The reason you may want to try this technique as one of your approaches to landscape painting is that glazing gives continuity to painting. It also provides a translucent depth that can be quite compelling. If you have time, it would be more efficient if you'd prepare several papers before you get to class. In glazing, make sure you use transparent or semi-transparent paint. Some suggested combinations would be yellow ochre, followed by cadmium lemon or yellow. Another interesting combination would be yellow ochre, alizarin crimson, prussian blue, and cadmium orange. Make sure the glazes are dry before applying the next one.

If you are using oils or acrylics, you may want to paint a ground (or solid color) on your canvas before you start your landscape. This will provide for a continuity and interest. You could prepare several canvasses beforehand so that they can dry - particularly if you are working with oils. Experiment by applying a warm color ground on one canvas and a cool color ground on another canvas. You get an entirely different looking painting if you paint a cool color landscape over a cool color ground than if you were to paint a cool color landscape over a warm color ground. You might also consider using complimentary color ground and painting. For instance, if you are going to paint the woods, which might be predominantly green, you might consider using the complimentary color red as the ground. Even though you might cover the entire ground, this will intensify the cool colors used in the landscape. You also might prepare a more harmonious ground. In this instance you'd use predominantly green for the forest, but your ground, instead, would be a dark green. This would provide for a quieter and more peaceful painting.

The sun and time of day dramatically affect what you are painting. Therefore, I suggest painting on one painting for only 2 hours of every day. You can return to that painting the same time the next day (providing the sun is somewhat similar).

If you have questions, I can be reached at 920-294-6804.