

## Painting Lyrical Water

1-Day Studio Workshop in Oil with Barbara Jaenicke

August 4, 2022

9:00 am – 4:00 pm

Oregon Society of Artists, Portland, OR

### Supply List

Students are welcome to use the supplies they already have. Below are simply recommendations, and the oil painting supplies I'll be using in my demonstration.

#### **Oil 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 or Pthalo Green	(Gamblin)
Sap Green	(Gamblin)
Burnt Umber	(Gamblin)...only for toning surface, see below

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.) 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) or [www.judsonsart.com](http://www.judsonsart.com) (Guerrilla Painter® Extra Fine Oil Primed Linen Panels...these are a great affordable option for workshop studies)

One or two panels -- 11x14 or smaller. One panel should be enough unless you're a very fast painter.

Brushes – *BRISTLE* brushes (rather than softer synthetic 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. On my website, you can see the brushes I that use: <https://barbarajaenicke.com/page/9904/workshops>.

#### Other supplies:

- Small sketch book
- A couple of sharp pencils (any type) for thumbnails, and sharpener; or mechanical pencil
- ruler
- Portable palette (if not already part of the easel you'll use)

- Odorless mineral spirits such as Gamsol, and container
- 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:

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

## **PASTEL SUPPLIES**

I won't be demonstrating in pastel for this workshop, but below is a list and description of the supplies I use for my pastel work.

### Pastels

**Soft Pastels** – I use a variety of primarily Terry Ludwig, Sennelier, Schmincke and Richeson pastels. I highly recommend organizing your pastels by value.

**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.)

*During my oil demonstration, I'll give a brief explanation of how I would approach the initial stages of my demo in pastel.*

### Surface

**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.) My favorite grit is 320 or 300.

One or two panels -- 11x14 or smaller. One panel should be enough unless you're a very fast painter.

Other supplies:

- Small sketch book
- 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)
- 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 – SEE PREVIOUS PAGE)