



W37 – Plein Air Please

Instructor: Julie Donec

Wed June 7 - 28

4 classes • 12:30 – 4:30 pm

Member \$125 • Non-member \$150

Please Note:

- Refund requests must be made in writing to Heather Borsellino at Heather@AGB.life **at least a week** before the first class.
- Due to limited space, all artwork must be taken home at the end of each class.
- Pottery is the exception – pieces in process can be stored for the duration of the course but must be

Course Outline:

For those who have an interest in plein air landscape painting, this course is designed to improve your techniques, learn how to avoid common mistakes, and work towards refining your own personal style to create successful, vibrant images in oil medium.

We will be focusing on three major components of landscape painting: simplifying and massing forms, site selection and composition, and the effect of lighting on value and colour.

Weather permitting, we'll be going to the site for our classes, with the remainder of the time spent working from reference photos and sketches in the studio. Students should have a small collection of images to work from if the weather does not permit Plein air painting. We'll establish a phone list to update you as to where/what will happen if you're uncertain.

Course Materials:

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Feel free to bring whatever medium you prefer to work in, but the instructor will be doing all demos in an oil medium. *those marked with an asterisk are optional, but nice to have.

Cadmium red medium
Alizarin red

Red Ochre
Cobalt blue
Ultramarine blue

Cadmium lemon yellow
Cerulean blue

Cadmium yellow medium	Hookers green or sap green	Titanium white
Phthalo blue	Raw Sienna	Burnt umber
*Naples yellow	Yellow Ochre	Raw umber
Viridian green	Mars or ivory black	
Chromium oxide green	Burnt sienna	

- easel that is portable and sturdy
- camera
- sketch book, pencils, HB and 2-3B, kneaded and regular eraser (for quick sketches and notes)
- tape measure or ruler, scissors if using canvas paper
- canvas paper pad 16 x 20", or canvas or panels for your paintings. (Note: using the canvas paper is an inexpensive and flexible support, allowing you to work small or larger).
- brushes suitable for oil painting. If you are just beginning, a good synthetic blend is acceptable. The best are hog bristle brushes, and are well worth the investment. Suggested brushes: three #6 round, three #8 bright, two to three #4 filbert, #8 flat, and one inexpensive 2" bristle brush, 1 ½" foam brush, brush cleaner
- linseed oil (stand, cold-pressed or sun-thickened), Liquin, or your own medium blend
- odorless solvent, containers with tight fitting lids for disposal
- mixing cups/bottles for medium
- palette, either disposable or a wooden palette
- 2 palette knives, one small one larger
- cotton rags (white, lint free, and smooth cloths for 'wiping out' on your image)
- paper towels
- conté, or soft chalk
- chalk pastel pencil, used for layout/drawing
- tape (masking and scotch tape)
- smock or paint shirt for the studio/ warm clothing, i.e. hat, gloves if needed etc. for outdoor sketching
- hand cleaner, brush cleaner, plastic bags for handy disposal and clean up (I use old grocery bags).

Course Schedule

Class 1 – Composition and Value – June 7

Site 1- Lowville Creek Park- 6207 Guelph Line, Burlington, ON

** Twenty nine important questions handout*

**coloured grounds handout*

- overview of materials and safety hazards
- choosing a great painting site
- how to use natural light to your best advantage
- choosing a format, dividing the space in your image
- supports and grounds
- initial layout, how to transfer drawings
- deciding on a high or low key composition
- creating a black and white notan, and a three value study
- initial sketch /layout, simple forms, creating a strong abstract composition

Class 2 – Establishing Mass form and Value - June 14

Site 1- Lowville Creek Park- 6207 Guelph Line, Burlington, ON

- establishing a strong composition, and light source
- defining the focal point in your work
- technical tips for perspective in your work, -establishing depth, overlapping objects, linear perspective
- choosing a suitable medium(s)
- begin to define forms with a large brush, keeping the shapes simple and abstracted, to create a firm foundation of your underpainting

Class 3 - Colour and Light – June 21

Site 1- Lowville Creek Park- 6207 Guelph Line, Burlington, ON

- identifying perceived colour
- choosing colour strategies, (i.e. warm or cool composition, analogous, complimentary etc.)
- laying out your palette to create colour threads and a b/w greyscale for mixing
- establishing depth in your work using value recession, colour recession, diminishing details
- creating hard and lost edges in your work
- demonstration of colour recession when painting trees: Sunny Branch-Light penetrating leaf, Bridge to local colour, Local colour, Bridge to shade, Shade, Shaded branch- Reflected light, Bridge to local colour, Bridge to shade, Shade

Class 4- July 29 – Completing started works and field studies – June 28

Site 1- Lowville Creek Park- 6207 Guelph Line, Burlington, ON

- “A thimbleful of red is redder than a bucketful”, Matisse, Henri
- Critique (complete *Vital Questions scorecard handout*)