

Online Landscape Painting Class: “Painting Joshua Tree National Park”

Information

Date/Time: Saturday, July 17, 9 am - noon
Sunday, July 18, noon – 4 pm

Meet at: Zoom

Fee: \$85 JTNPA member, \$95 non member

Instructor: Jessica Schiffman, Artist, Instructor

Overview

The Joshua Tree landscape is an artist's delight. The rock formations are alive with light, shadow, and colors. Mini forests nestle at the base of each cluster. But the amount of detail in any landscape can be overwhelming. This workshop will help you to simplify and organize what you see, and go on to create satisfying, dynamic paintings with strong, logical dark and light patterns. Topics will include composition, focal point, perspective, value (dark and light), underpainting, painting *ala prima* (layering wet paint without making mud), color theory, mixing paint, and more. Each session will start with a demo painting as Jessica explains her step-by-step method. Students will be given individual feedback and guidance. Some previous drawing experience will be helpful but not required.

We will work from photographs emailed in advance by the instructor. Students will have time between the Saturday morning session and the Sunday afternoon class to continue paintings on their own, and are welcome to email images of ongoing or finished work to the instructor for email feedback as time permits.

Please note: some drawing and painting experience is recommended.

Itinerary

Saturday, July 17

Zoom

9:00-9:10: Introductions and chat

9:10-9:20, analyze the photo, discuss composition and perspective.

9:20-10:00: teacher demo and discussion of the steps, perspective, color, use of paint etc.

10:10 to noon, students work on their paintings, and are encouraged to share their progress and ask for advice at any time.

Sunday, July 18

Zoom

noon-12:10: sharing and critique

12:10-12:20: Look at and discuss the work of several master landscape artists.

12:20-1:00: teacher demo, new painting

1:15 to 4:00: students begin a new painting, or may continue to work on their previous painting. They are encouraged to share their progress and ask for advice at any time.

What to Bring to the Course

Paint

(I recommend oils over acrylic. I use Gamblin oils. There are also higher qualities, more expensive paints available. Buy artist's quality, not student paint, unless you really need to save money.)

Basic colors:

ultramarine blue

thalo blue

cadmium red light

alizeran crimson

cadmium yellow medium

burnt sienna

yellow ochre

titanium white

Other colors, nice to have but you don't really need them:

cadmium orange (I use lots of this but of course you can mix your own orange)

sap green (I love this transparent green but you can mix your own green)

chrome oxide green or green earth or olive green or anything similar (or you can mix up your own)

dioxazine purple (you will use very little of this and can easily mix ultramarine blue and alizeran crimson to get purple)

thalo green (you will use very little of this beautiful color. You can mix thalo blue with yellow to get a bright pure green similar to this)

carbon black. You won't be arrested if you use black, but I haven't used it for years. I mix ultramarine blue with burnt sienna, or other combinations, to make a more interesting black. Payne's gray is a good alternative to black.

Solvent (if you are using oils)

turpenoid or Gamsol, if you are using oils, and a couple of small containers.

Oil Painting Medium (if you are using oils)

liquin or neo megilp or linseed oil. Linseed oil dries the slowest and is least toxic. Liquin dries fastest and is most toxic.

Acrylic Medium (if you are using acrylics)

You have a choice of gloss or matte. Some brands also have satin.
Retarder (if you are using acrylics)

Brushes

I prefer synthetic brushes over natural bristle. My favorites right now are Catalyst by Princeton # 6 and 8, and Zen by Royal and Langnickel, #6, and Winsor Newton University Round, #2. They are all affordable synthetic brushes available from dickblick.com. There are lots of other choices, just make sure the bristles are stiff, not soft.

Canvas or canvas board

Any size you are comfortable with. Small canvases (9X12) are good for finding the big shapes quickly, without getting lost in detail. Bigger canvases (18X24) are good for looser, freer strokes, and painting details without straining your eyes and gritting your teeth.

Palette

9X12 is a good size. A smaller palette will make it difficult to mix colors. For years I used a disposable paper palette for easy cleanup. I'm told that freezer paper works also. An old magazine is perfect for acrylics, not so good for oils. I now use a 9X12 Masterson palette which has a tightly sealing lid. I have a piece of glass in the bottom, which I bought for a few dollars at a hardware store.

Other Things

palette knife
paper towels or rags
latex gloves or Vaseline to protect your hands

Instructor Biography

JESSICA SCHIFFMAN has been a working artist for over twenty-five years. Her oil and acrylic paintings, including desert landscapes, forest scenes, figurative works and more, are widely collected. In addition, she has illustrated sixteen children's books and created several murals. Jessica has taught art for fifteen years at venues including the Idyllwild Arts Academy and Summer Program, the Desert Art Center in Palm Springs, and the Create Center in Palm Desert. Jessica has a BFA in painting from the San Francisco Art Institute.
