

SAM

STEAMBOAT ART MUSEUM

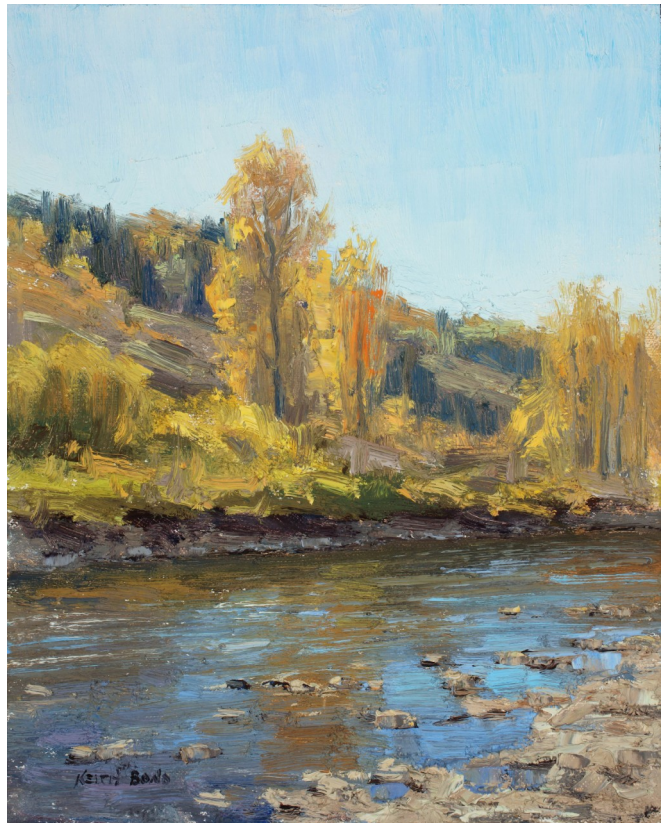
Keith Bond

From Plein Air to Studio

June 16-22, 2012



Have you ever felt frustrated when trying to do a studio painting from a plein air reference? You are excited about what you captured in the field study. But somehow you lose the freshness and spontaneity in the studio piece. It just doesn't have the life that the plein air has.

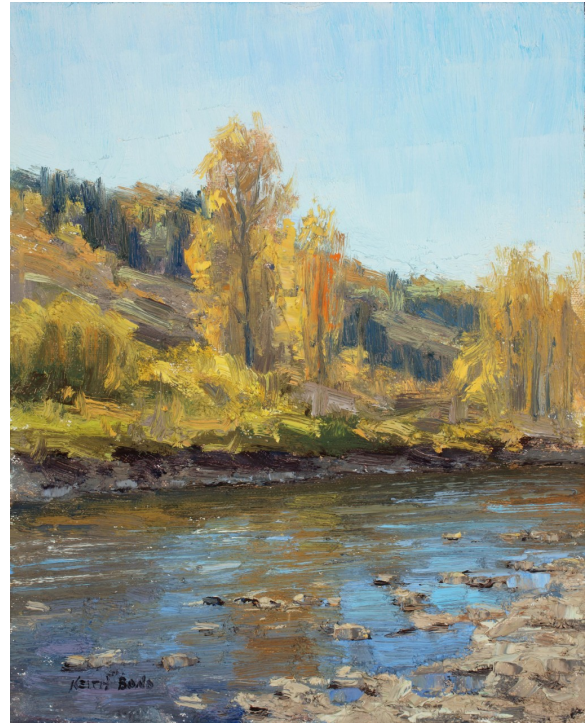


If so, this workshop is designed just for you. We will discuss the function of plein air vs. studio painting and how they complement each other. We will discuss concept and expression (what you want to say in your painting and how to say it). We will briefly discuss the fundamentals (though it is implied that you have a basic understanding of the fundamentals of design, drawing, values, color, edges, etc.) and how to manipulate them to achieve what you want to say. We will also explore the challenges and obstacles of doing studio work from a plein air study. A lot of emphasis will be placed on ways to overcome those obstacles. The first is to answer the question of "why"? Why paint a studio piece when you have the plein air that you are happy with? If there is a valid reason, then comes the multitude of "how" questions. This will be explored at length.

The first 2 days of this 5 day workshop will be spent on location painting several plein air studies. The next 2 ½ days will be spent in the studio. The final half of the last day will be a group critique. Throughout the workshop, there will be plenty of one on one instruction.

I want you to be excited about the studio piece(s) you will work on during the 2nd half of the workshop. Hopefully, you will be excited about one or two of the plein air done during the 1st half of the week. But, just in case, feel free to bring one or two existing plein air pieces as back-ups.

This workshop is designed for intermediate to advanced students. Class size limited to 15.



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Payment in Full Due By

June 1, 2012

Name: _____ Tele: _____

Address: _____ Cell: _____

E-Mail: _____

PAYMENT

Workshop Fee: \$550 ___ Visa ___ M/C ___ Check ___ Cash

Card No. _____ Exp. Date: _____

Name on Card: _____

Billing Address: _____

Mail to:
Steamboat Art Museum
P.O. Box 883434, Steamboat Springs, CO 80477
970-870-1755



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MATERIALS LIST

portable easel with palette (French easel or pochade box or other system)

oil paint - suggested colors

titanium white OR flake white replacement – large tube
ultramarine blue cobalt blue (optional)
viridian OR phthalo green cadmium yellow lemon OR pale
cadmium yellow medium (optional)
cadmium orange OR cadmium red (I prefer orange)
transparent oxide red OR burnt sienna (optional)
alizarin crimson (Gamblin or Windsor & Newton both make a permanent alizarin)

canvas (stretched or panels - I prefer panels [linen glued to birch plywood or gator board])

sizes:

8 x 10 - **quantity: 4 - 6** (for plein air studies)

Any size you want to tackle in the studio. Some good sizes will be 16 x 20 or 18 x 24. If you paint fast, you can go larger - **quantity: 1 or 2 (depending upon how ambitious you are)**

1 or 2 existing plein air studies as back-up to work from as reference

brushes flat bristle - variety of sizes #4 - #10 (a few of each) brushes
Egbert bristle (long filberts) – a couple small to medium sizes
a couple 1” chip brushes (optional) – these are found in hardware and paint stores

mineral spirits brush cleaning container (to hold mineral spirits)

small palette knife medium palette knife

paper towels plastic grocery bags for trash

latex or nitrile gloves (optional) sketch pad / pencils/notebook

Umbrella, hat, sunscreen, insect repellent, plenty of water

appropriate clothing

layers!! (including jacket, coat, and sweater)

hiking boots or good tennis shoes

rain poncho (just in case!)

camera

Suggested reading:

“The Art Spirit” by Robert Henri

“Carlson’s Guide to Landscape Painting” by John F. Carlson

“Edgar Payne on Composition” by Edgar Payne