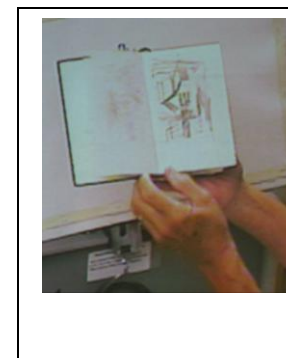
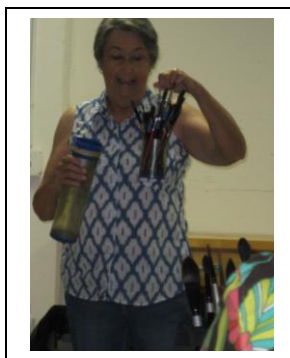
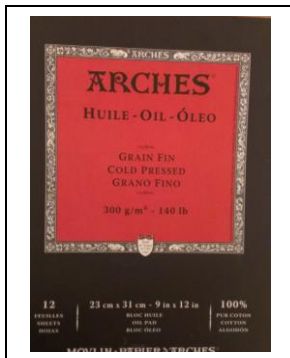


Tina Bohlman Workshop
 GWG - Sept. 22-24, 2015



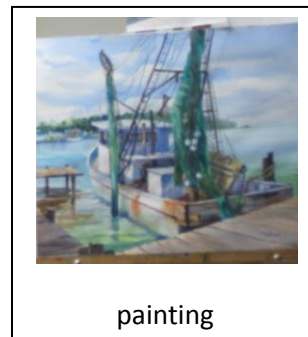
Tina showed us her plein air set up:

- Easel (she is testing a prototype)
- Backpack
- Bag
- Brush holder (purchased by her mom at a china painting trade show)
- John Pike palette
- She primarily uses Daniel Smith and Winsor Newton paints because they reactivate very easily
- kneaded eraser lifts without scarring the paper
- Silver Black Velvet Brushes - #16 round & 1" flat
- soft pack tissues
- Arches Huile oil paper - you can lift the paint back to the white of the paper
- Krylon spray to seal her paintings because she doesn't frame them under glass
- Mod podge to glue paper to board after it is sealed
- 1/2" foam board or gator board
- dog waste bags for trash
- "Art Cocoon"



She suggested that we paint often. If possible, everyday. If not that, at least 4 hours a day on two consecutive days each week. It is like starting a new painting each time if you don't do that. Often it can take an hour and a half just to start up. She paints with the paper at an upright angle.

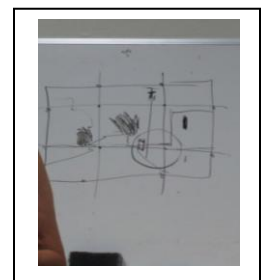
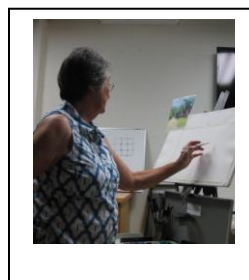
She showed us her seascape painting. It is based on a reference photo of a shrimper that she took in Fulton Rockport. She didn't use the actual life colors, but pushed the colors to interpret it, putting herself into it. Subtle changes in color were used in lieu of detail. She edited out a lot of the background. She used lines to bring you back into the painting. She did not make her lines too straight when curving them instead helped the composition. She made sure that none of the lines in the dock were solid, rather always breaking them up using different colors, thicknesses, lengths, straight/curved, and vertical/horizontal/diagonal. She liked the warm rusty colors next to the cool turquoise. She said that this painting took two eight hour days to complete. She spent the first five hours drawing and refining her design. She also showed us how cropping it could also make a painting in itself. A painting should read well from 6 feet away. Squinting to fuzz out when evaluating. The focus should be sharper and the periphery should be softer.



Demo 1:

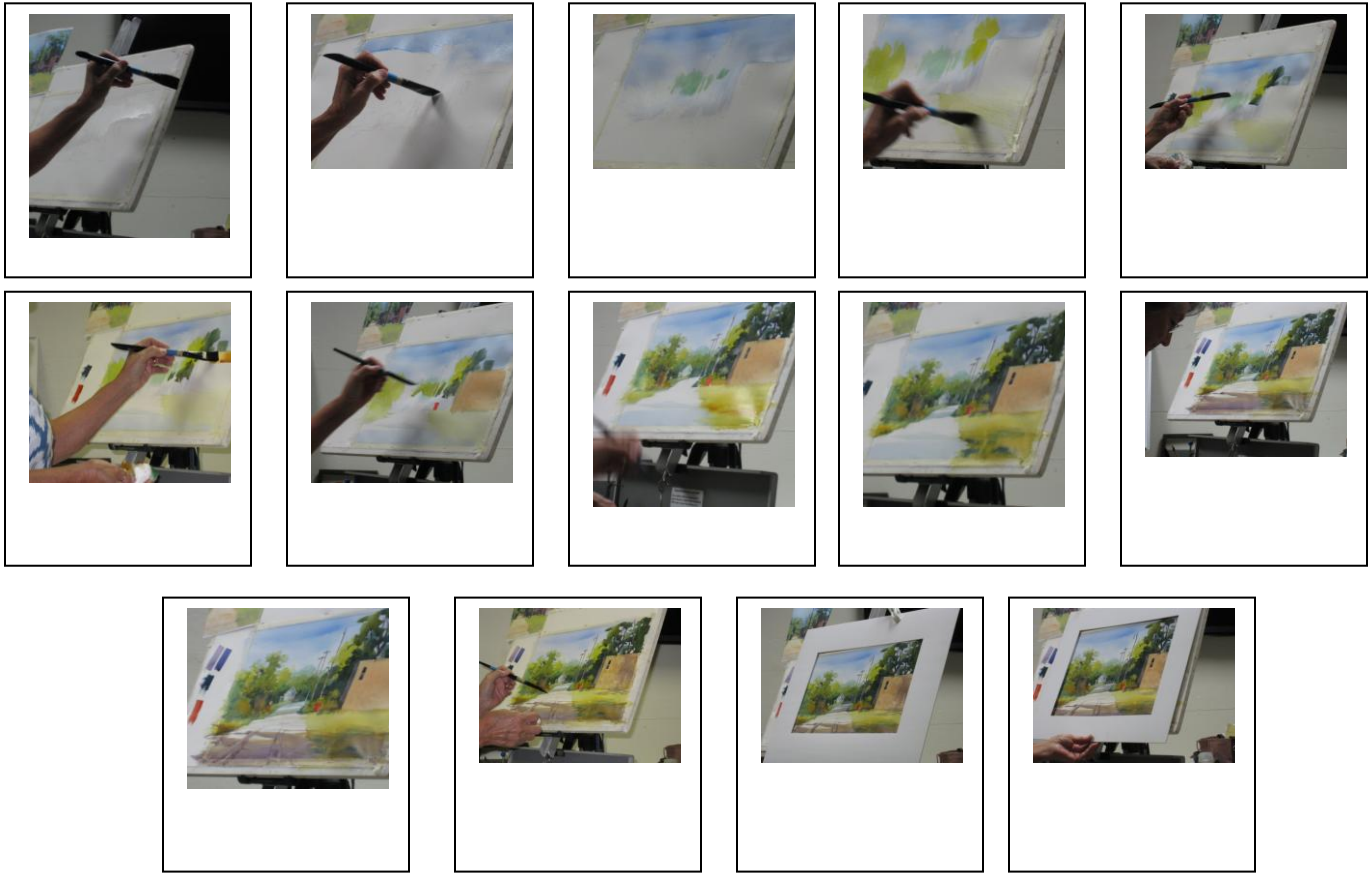
She soaked, stretched and stapled down her oil paper to gator board. She tapes of an area that fits a standard size mat. The area around that can be used to test colors.

She starts with a thumbnail. She does this prior to every painting. She always carries two sketchbooks. She refers to her sketchbooks when deciding what to paint. She keeps her "oil formulas" for mixing specific colors taped in the back of the sketchbook. This comes in handy for reference since she only carries a few colors. She now also carries white and titanium buff so she can create some milky sage greens with her watercolors.

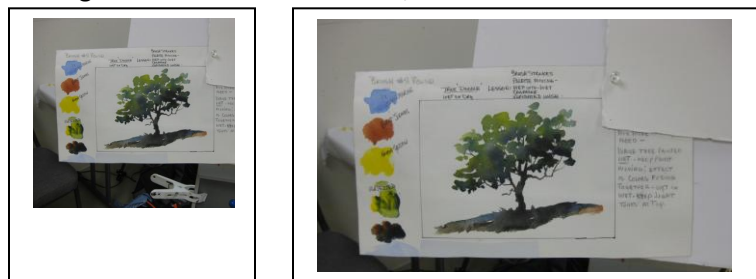


Her reference photo was of a back street in Maypearl, TX. She loves streets and roads that can lead you into a painting. When on location, she starts with her darks first because everything changes so quickly out in the field. For her thumbnail she decided first on her center of interest. She chose the red trash can. She broke the painting into thirds, using the "Golden Mean" for the focal point. The road will lead the eye there and the darks will capture the eye and lead it forward to the color of the red trash can. She invents stuff to help composition. She leaves sky holes and changes the road by creating undulation and using disconnected lines. She also adds shadows. The impact of the composition and the placement of the lights and darks make or break the painting. You need to take the elements from your reference and rearrange and push the colors, paying attention to the lights, darks, cools, warms and edges. At a point you stop looking at the reference and do what the painting tells you to do with warms and cools, lights and darks.

She began by wetting the sky area of the paper. She dabbed the area between the top and bottom with a tissue. She dropped in Cobalt Blue for the sky, painting over anything that will be darker. She likes to get a little color all over so the white doesn't take your eye. When the colors bleed, it helps with the unity with lost edges. She establishes her darks next. She tries not to linger in one place too long and moves the colors around to other parts of the painting. She likes to keep the "middle ground" colors in the same plane. She reminded us to always connect things up in the background (ie: behind the poles). She likes to charge wet into wet colors in the foreground. She has several favorite Daniel Smith convenience colors that she uses: Undersea Green, Pyrrole Orange and Cobalt Violet.

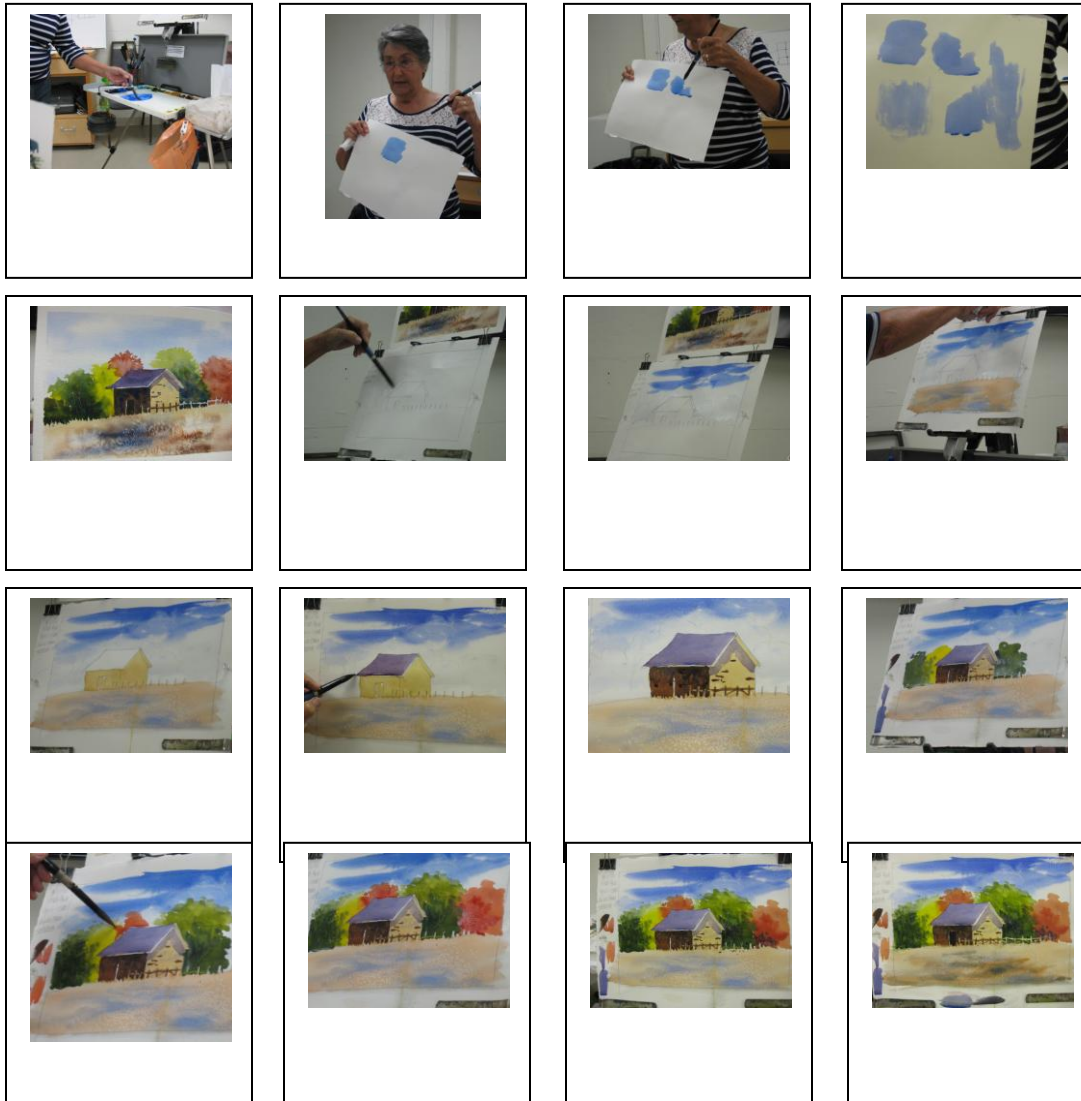


Warm Up Exercise: Using a mix of Ultramarine Blue, Hansa Yellow and Burnt Sienna we painted a tree.

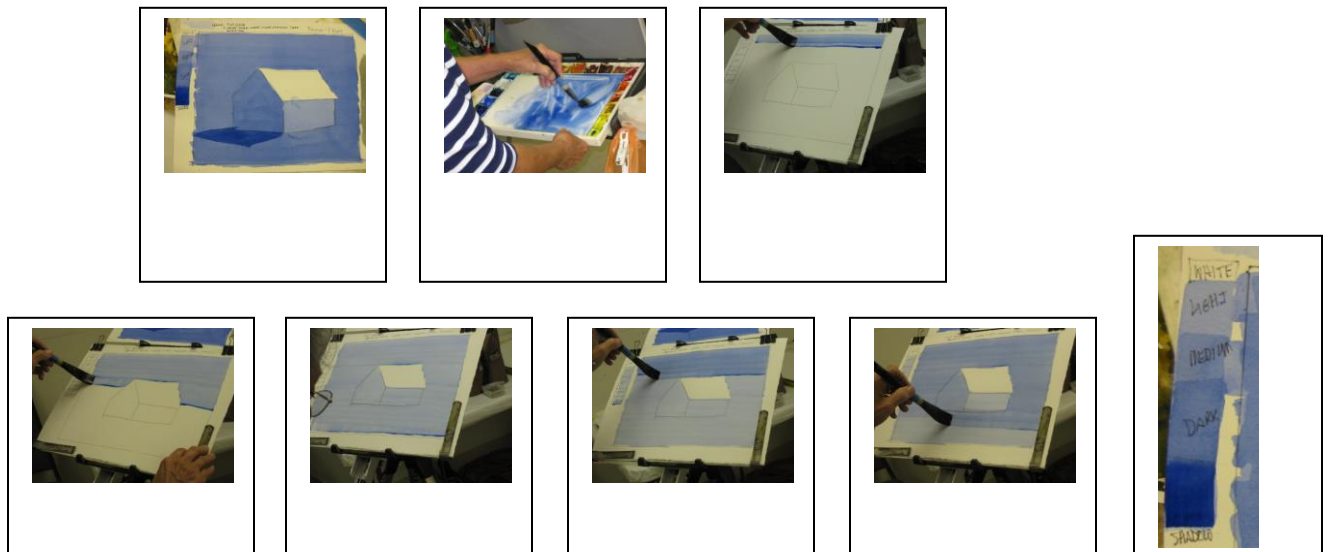


Tina encouraged us to load our brush with WATER! She discussed the difference between watery, creamy and pasty mixtures of paint. We made puddles. "Wetter is Better." We were reminded that it will dry approximately 40% lighter. She said that we need to paint around buildings, especially the roof, when putting in buildings. We wet the sky and the trees around the house. using Ultramarine Blue. We wet the ground with Burnt Sienna and then dropped in some Ultramarine Blue. We threw in some salt to the foreground. We established the lights and darks of the house, setting the tone for the foliage. She said to paint the entire building in the light Yellow Ochre shade, even under the eaves, but leaving the white highlights around the door. When we glaze in the darker shadow color of Ultramarine Blue and Alizarin Crimson, plus some of the roof color, some of the lighter color will come through with a glow.

We painted around and over fence posts and the jagged edges of grass. We mixed a lot of the intense yellow and used it for some of the trees and as a base for some of the other trees. We scratched out trunks and branches using the chiseled end of a paint brush using jerky angular motions. Lost edges appeared where two colors of the same value came together softly.



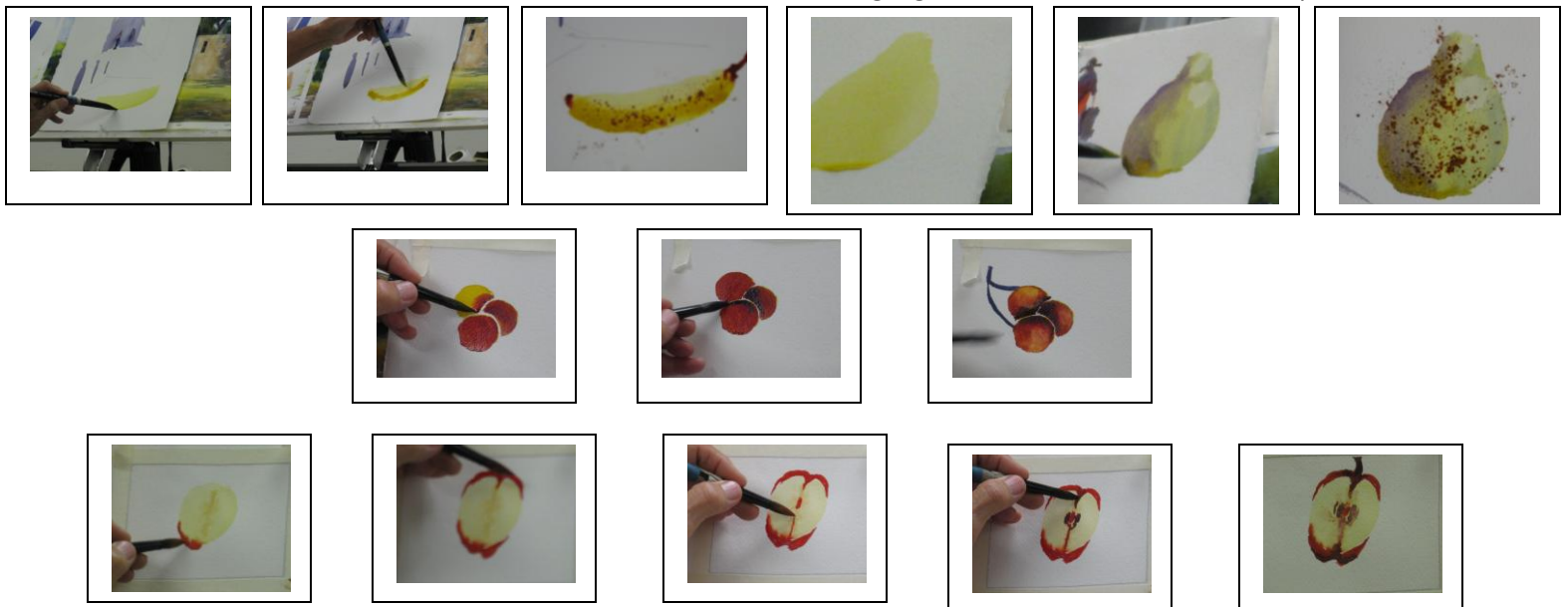
Warm Up Exercise: We did glazing of a house using a 1" flat brush creating values with washes that went on value scale from white all the way to dark.



Figures add another element to landscapes and cityscapes when introduced. They can be non-descript and colorful in groups or alone, but mostly in silhouette. They are the form of two triangles stacked on each other. The distance from the shoulder to waist is similar to the distance from the hips to the feet. You put them in all in one go, wet into wet. Add the head last, sienna works well. Plan ahead where they will be placed so that you can paint around them. Plan for shadows and lights.



She did demos of a **banana, pear, cherries and an apple** using instant tea to make the speckles. She used Hansa Yellow on the light part of the banana and New Gamboge on the shadow side. The pear was done with Hansa Yellow and Cobalt Blue. She lifted out a highlight. She shadow was with a complement.



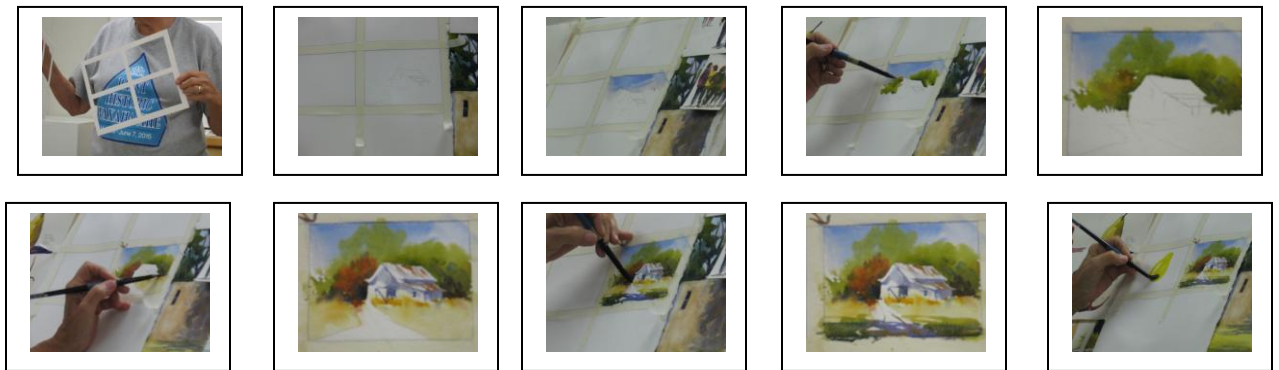
These are a variety of tools and techniques that we all need to be aware of and use in our paintings.



Solid Wash / Graded Wash / Glaze (Optical Mix Of Color) / Opaque Vs Transparent / Masking - Hard & Soft Edges / Salt & Tea / Scratch Out / Sponge / Sandpaper & Watercolor Pencil / Magic Eraser / Scrumbling / Negative Painting / Dry Brush / Wipe Out (brush & tissue) / Wet on Wet / Masking Fluid / Back run & Bleed / Lift or Feather Out / Pushing Out (flat brush) / Charging Color into Wet Color / Detail Painting / Hard & Soft Edges

Tina uses templates on many of her warm up exercises. She has them in all different sizes. They can be found in a scrapbooking section of the store. She draws off a template on a single sheet of paper and then tapes it, just in case one "works." These little guys are her bread and butter. She mats and shrink wraps them for her portfolio. Her barns sell like hotcakes! She can get \$30 for a 3" X 5". They are also a size the can be mounted on a greeting card.

She did a demo of a barn. She again likes to have a road leading the eye into the painting. The line of the road is broken and undulated, creating the illusion of depth. She wet the sky, trees and up into the bottom of the barn. She dropped in the sky color and then the tree color. She softened around the bottom of the barn to help plant it. For these landscapes she likes to enclose the subject matter with nice strength and massed nondescript shapes. Her focal point has her darkest dark, lightest light and hardest edge. She warms up the foreground with darker greens, yellow ochre and violet shadows.



Tina discussed what judges are looking for in a painting. They are looking at technique, design, creativity, use of materials. The skill set of the artist also plays a part. Subject matter is the last thing considered, but different or unusual subject matter can have an impact. Awards do not necessarily translate into sales. People who are painting for sales paint what people buy. Landscapes and cityscapes account for the majority of sales followed by general subject matter. Portraits don't usually sell unless they have been commissioned.

Tina also discussed the pricing of paintings. She sells and receives commissions for work in galleries, at shows and through online venues such as her own website and dailypainters.com. She has come up with a formula that has a realistic base and keeps her pricing consistent. She makes sure it accounts for all of her overhead - materials, framing, gallery commission, shipping, ... Her formula is based on linear inches rather than square inches. Below is an example for a painting with an image size of 9 X 12.

She takes the image size of 9 X 12. She adds up those numbers 9 + 12 = 21. She takes the sum of those numbers and multiplies that by \$30 (her personal price per linear inch). This is how she arrives at her price. 21 X 30 = \$630.

	9"	
image size - <u>9" X 12"</u>	<u>+12"</u>	<u>21" X \$30 = \$630</u>
	21"	

For those of us who are not professional artists, we might try out \$10, \$15 or \$20 dollars in the formula to see how it fits with our skill set.

She highly recommends reading **Carlton's Guide to Landscape Painting**. She still gets something from it even after years of referencing it.

To see more of Tina Bohlman's artworks, visit her website: <http://tinabohlman.com/> . We can contact her by email at tina@tinabohlman.com.

