

# Bird Painting



Hummingbirds from the 2017 Maupin workshop



with René Eisenbart

\$220 for all 4  
or \$60 each

September  
18/19  
25/26  
10am-2pm

## Take Your Art To The Next Level

Make unique art while learning new painting techniques. Rene will introduce ways to create layers of complexity, interest and unity in your work with texture and patterning. Plan to work on several paintings during the workshop as you discover what resonates with you.

From the initial sketch to the finished painting, you'll develop skills for making art that is accurate and expressive. You will learn strategies that take the fear out of painting!

Includes demos by Rene plus one-on one work with each participant. Any level of experience is welcome. Be prepared to play and experiment – that is how we learn, and where the joy is!

[www.rene-art.com](http://www.rene-art.com)

[rene.art@gmail.com](mailto:rene.art@gmail.com)

503-890-9668

## REGISTER

Mail to:

**René Eisenbart**  
**16530 NW Sheltered Nook Rd**  
**Portland OR 97231**

Include a check, payable to Rene Eisenbart

Name \_\_\_\_\_

email \_\_\_\_\_

phone \_\_\_\_\_



**Each day we will begin at least one new piece. ■ Work with Rene's reference and agenda or bring your own — there is always flexibility to move whatever direction your art (or heart) takes you.**

# Day 1

## Monday, Sept 18

We'll start with a fast painting exercise to warm up. We'll discuss drawing vs. tracing or transfer (we'll use both techniques in this workshop as there is much to gain either way).

Then Rene will offer a refresher on painting strategies for those who wish and basic design techniques. She will also cover more advanced concepts such as the how and why of hard and soft edges.

We'll prepare textured paper to use on day 4

# Day 2

## Tuesday, Sept 19

Work with Rene one-on-one to iron out any issues as you begin to develop your subjects. We'll do a quick image transfer of your chosen subject onto treated paper and begin to paint it.

Rene will set up a pour station and demonstrate how to create loose, interesting backgrounds — some for future experimentation.

Use the transfer method again to start a duplicate painting on untreated paper to understand the difference.

# Day 3

## Monday, Sept 25

We'll choose subjects and do a quick image transfer onto textured paper to begin painting over it.

Paint over your pours, adding negative shapes and lifting out shapes. Incorporate stamping and patterning into your artwork to make it sing!

Rene will offer feedback on work in progress — feel free to also bring other artwork for critique.

# Day 4

## Tuesday, Sept 26

We'll do a quick image transfer onto textured paper and begin to paint over it, using our design strategies.

Try a technique for quick visual texture using resist.

Rene will show how she repurposes a "failed" painting, using watercolor ground and collage.

There will be a group art share (we all learn from each other) with ideas from Rene for fine tuning.

# WHAT TO BRING

## **Painting supplies for watercolor:**

bring what you have

**PAPER** - 2 to 4 full sheets of watercolor paper to cut or tear.

Or bring a couple of watercolor blocks instead of loose sheets

Pencil, kneaded eraser, water pot  
Scissors, tracing paper, paper or cloth towels, board for supporting loose paper

**PAINTS** — I use **M.Graham paints** in this workshop because I prefer them. They stay moist in the palette, are intensely pigmented, easy to travel with (if they've dried on the palette first) and best quality for the cost. But bring the brands you have.

## **A good limited palette is:**

Quinacridone Gold  
Quinacridone Rust  
Phthalo Green  
Quinacridone Red  
Quinacridone Violet  
Ultramarine Blue

I also use:

Cobalt Teal  
Yellow Ochre  
Cerulean (or Manganese Blue Hue)

Permanent Alizarin Crimson and Gamboge (used along with the Ultramarine Blue to mix liftable darks).

## **Brushes**

I like squirrel brushes in both the dagger and oval wash styles. Connoisseur brand adds risslon for good shape retention.

## **Palette**

I prefer the heritage 18-well palette with gasket. It's good for traveling, too.

A few brushes and palettes may be available for sale at the workshop. Inquire if you would like me to have some for you — it will help if I know in advance.

## **Optional:**

Examples of your work to discuss



**Acrylics mediums** — If you have these, bring them.

1 or 1 1/2 inch cheap flat acrylic brush  
Matte gel  
Matte medium  
Gesso — Utrecht artist grade (thick)  
Acrylic ground for watercolor painting  
D. Smith / Watercolor ground  
or Golden / Absorbent ground