

# Newsletter

Course "Departures and Distortions"

Reichenhall Art Academy

Dear course participants,

Firstly, I am delighted that you are taking part in this intensive week. Previously, this course was advertised as exclusively large-format painting, but in agreement with the academy I have decided to offer it this year without format restrictions. For those of you who are interested in large-format painting, I would like to use this newsletter to give you some practical advice and tips for your preparations.

Experience in my courses has shown that the materials for large-format painting are often too limited, firstly in terms of the number of canvas formats and secondly in terms of the amount of colour material. You, the course participants, usually throw yourselves into painting with so much vigour that often after two days all the material has already been applied, which has to be procured again at an unnecessary expense of time. Fortunately, the Boesner company is located on the Academy premises. Make sure you have enough basic materials to avoid this frustrating interruption, as you will still need them in your own studio anyway. If possible, bring your canvases already stretched and primed to avoid wasting time.

## **A few tips for the large format:**

**Image formats:** As a rule, most work on 5 - 7 large-format canvases (in addition to some medium and smaller ones). The format sizes are of course determined by their transport options. For practical reasons, they should not exceed a width or height of 200 cm so that they can still be transported through doors. Some people therefore work on several composite formats, although the painting flow is somewhat restricted by the frame edges and corners in the centre of the painting surface. On the other hand, formats can be enlarged as required.

**Transport:** Some course participants have organised shared transport for the outward and return journey, provided the respective locations are not too far apart. On the other hand, Boesner organises inexpensive transport on the site, which is very popular.

**Painting technique:** Most of the participants will be working in acrylic anyway. It is difficult to work in oil because of the turpentine vapours in the shared hall, which can lead to odour problems with other participants.

**Paint material:** In addition to the ready-made acrylic paints, also obtain pigments of the basic colours (white, black, yellow, red, blue, - please do not use expensive pigments, the simple pigments in the standard 1 kg plastic bags will suffice. Please also take acrylic binder with you to mix the colour with pigments yourself, as well as some spirit and washing-up liquid to wet the pigments.

**brushes:** As I said, large-format painting not only increases the painting surface and thus also the amount of paint required, but also the painting action itself, the radius of action, the painting momentum. I notice again and again that people like to leave the usual

The painter maintains his painting style and subsequently uses brushes that are too small, paint cans that are too small and paint quantities that are too small, which makes it difficult to paint generously and fluidly.

So also think about larger brushes (the simplest radiator brushes in all sizes are available cheaply at DIY stores), - sufficiently **large** tins and buckets made of plastic or tin for mixing the colours. (Tip: businesses are happy if you dispose of the empty tin cans, especially pizzerias with their large demand for tomato cans) Also get rubber spatulas (a kind of squeegee - a wooden handle with a rubber strip worked into it - they are available from Boesner in different widths, among others).

**For a planned joint painting project**, each course participant needs a picture format of **120x100 cm** (preferably the standard commercial format, 2 cm frame thickness and already pre-primed). The uniform frame thickness of 2 cm is necessary so that there are no protruding edges when the canvases are put together to form a large surface.

Add ½ kg of black pigment (simplest iron oxide black and some acrylic binder)

Please do not take any works you have started with you to finish them here. My aim is for you to engage freely and intensively in a lively, authentic painting process, the results of which you cannot and should not foresee.

Your work will later serve as a guiding thread in your own studio. Feel free to bring photos, brochures and catalogues of your work, if you have not already submitted them, so that I can better adapt to your previous painting.

For those who buy from the **Boesner** company, it is best to contact the **branch in Reichenhall**, in the inner courtyard of the Academy; Tel: **08651/ 965 930**

**One more hint:**

The course ends on Saturday 27 July, but this morning is filled with the removal of the pictures and tidying up, because the set-up for the next course begins at 3 p.m. at the latest. So the workplace has to be cleared by then at the latest. It's too hectic and busy to be able to concentrate on painting, let alone teaching or correcting properly, and the paintings still have to dry sufficiently. It is therefore better not to plan this Saturday as a working day.

With this in mind, I wish you a good and focussed preparation time and look forward to a very exciting week of painting with you.

If you have any technical questions, please contact me by telephone on 0172/ 90 81 827 or by email: [peter.casagrande@t-online.de](mailto:peter.casagrande@t-online.de)

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