Spring 2017 Ryman Arts - Advanced Painting
Instructor: Holly Boruck
HBoruck@aol.com

Course Description

Advanced Painting builds on the techniques and information learned in Foundation Drawing and Intermediate Drawing & Painting. Students learn primary acrylic painting techniques and will continue to work from observation (with the exception of master works re-creations). Emphasis will be placed on developing the study of color, composition, anatomy, portraiture and landscape. Students should have completed 2 - 3 exhibition-ready artworks by the end of the semester. Students are expected to demonstrate consistent attendance, effort, participation, and willingness to experiment.

Learning Goals

- To learn the fundamentals of using acrylic painting techniques.
- To continue to hone skills in relation to the application of composition and color relationships.
- To practice time management skills in relation to studio time both in and out of the classroom.
- To build on figure study through anatomy and portraiture study.
- To further develop an understanding of the principles of rendering in light and shadow.
- To use historical references as inspiration and learning opportunities in order to develop individual ideas and techniques.
- To develop problem solving skills and creative solutions.
- To further develop observational skills and employ them in your artwork.

Critiques

Critiques are the way in which artists and designers relate ideas about their work to others and in the process are able to more clearly analyze their own work. Critique is a group activity where artwork content, ideas, formal qualities and relationships to contemporary art practices are discussed. Feedback from critiques gives you valuable information that will increase your learning potential and improve your artwork. Here are some basic rules: 1) Always be courteous and respectful of others in a critique. 2) Give honest, thoughtful and constructive feedback. 3) Speak to/about the work and not to/at the maker. 4) Try to differentiate between your taste and your critical evaluation of a work. Although the critique process can seem quite strange and uncomfortable at first, it gets easier the more one practices.

Homework & Sketchbook

Homework assignments are to be completed within the time allotted. Every week we will critique homework assignments. Please put your artwork up first thing when you get to class. All homework assignments must have your name and date on them! You will have a sketchbook that you will use to record all the notes, ideas, sketches and clippings related to this class. Consider your sketchbook to be a like a diary that contains the information that you've learned in this class as well as person thoughts and artistic expressions.

Homework assignments will take significantly more time to complete than assignments from your previous Ryman classes. **You will often need to prepare a painting surface to work on in class in addition to your regular homework assignment.** Make sure that you set aside 5 or more hours per week to paint (in a dedicated workspace if possible). Having a dedicated workspace will allow you to spend more time working and less time setting up. Being prepared for class is also part of your homework. You must bring all your supplies for each class.

Attendance

Being in class, ready to work, with all your supplies and a good night's sleep is VERY important! If you have prior commitments, or are sick, please contact the Ryman Arts office and myself. Keeping me informed about your attendance will help you stay up-to-date with lesson information and be able to engage in the best learning experience possible. Ryman Arts allows students 2 absences ONLY per semester. If you have a third absence it is grounds for dismissal.

Classroom Etiquette

- Be open to and eager for feedback about your artwork
- Turn off all cell phones and headsets
- Concentrate and focus on your artwork in class (there will be time to socialize before, during break and after class)
- Return tables and easels to designated area at the end of class
- Clean up after yourself at the end of class and help maintain a clean studio

Art Supplies

Brushes:

- Golden Taklon Round 2500 Series #4 (3/32” width)
- Hog Bristle Bright 400B Series #8 (5/8” width)
- Golden Taklon Filbert 2020 Series #6 (1/4” width, 6” handle)
- Golden Taklon Bright 2010 Series #6 (1/4” width, 6” handle)
- Legion Flat 9100F Series #12 (1/2” width)
- Loew Cornell Gesso Brush 3”

Acrylic Paint Colors:

- Titanium White
- Burnt Sienna
- Phthalo Green
- Ultramarine Blue
- Alizarin Crimson
- Cadmium Red Medium
- Raw Umber
- Cadmium Yellow Light
- Cobalt Blue
- Prussian Blue
- Permanent Green
- Yellow Ochre
- Dioxazine Purple

Spray Bottle, 4 oz.
Palette Knife/Trowel
Stonehenge Paper 15" X 22", White
Canvas Board 18" X 24"
Stretched Canvas 16" X 20"
Masking Tape 1"
Canson Palette Pad
Liqutex Acrylic Gesso
Plastic Palette Cup
Available as needed: Newsprint, additional sketch paper, Canson grey paper, vine charcoal, spray fix, class set of pen & ink.
Hand-held hair dryer works great to help acrylic paint dry faster.
* Remember to wear suitable clothing to class and/or a smock or apron

SHEDULE

Feb. 5: Class 1 Orientation - reduced studio time
DRAWING REVIEW: Sighting Techniques, Value & Rendering Form
ACRYLIC PAINT: Introduction to Tools & Techniques
MIXING PAINTS - Mixing Your Own Black & Creating a Gray Scale
Handouts: Brushes Info.
Paint Labels & Safety

⇒ Intro: Discuss strategies for making sure you have the time and space to complete your paintings.
⇒ Demonstration on acrylic painting tools and techniques - Using mediums and water. Cleaning and maintaining brushes. Storing and disposing of paint. Safety when using paint.
⇒ Prepare a sheet of 15" x 22" Stonehenge paper with gesso and set aside.
⇒ Draw from still life using charcoal on newsprint - review sighting techniques & value.
⇒ Learn how to create Black using a mix of colors: Prussian Blue, Alizarin Crimson, Phthalo Green & Raw Umber
⇒ Paint a 5 Step Gray Scale on the side of the prepared gessoed Stonehenge paper - this paper is to be used for your homework assignment this week.

Homework:

1. Still Life Painting: On the gessoed paper that you prepared in class, paint a simple still life using gray scale (as we did in class - the paint formula for Black is written above). Your still life should have a minimum of three SIMPLE objects and GOOD lighting. One strong directional light works well and will give strong values and interesting cast shadows.

2. Prepare Paper: Paint gesso on TWO sheets of 15" x 22" Stonehenge paper and let dry. This is in preparation for next weeks' class. Don't forget to bring them both to the next class meeting!!

3. Containers: Gather small jars and containers that seal TIGHT that you can save your paints in and bring to next class.

Feb.12: Class 2
CRITIQUE: Gray Scale Still Life
PAINTING TECHNIQUES
COLOR THEORY
CLASSROOM STILL LIFE PANTING - Day 1 of 2
Handouts: Color Theory
Tint-Tone-Shade Grid
Acrylic Blending Techniques

⇒ Cut ONE of the pre-gessoed 22" x 15" Stonehenge papers that you did for homework into two pieces measuring 11" x 15" each: On one of the halves, create a 12 Color Chart and set up the Tint-Tone-Shade Grid (you'll complete for this for homework).
⇒ On the second sheet of 11" x 15" Stonehenge paper practice acrylic painting techniques: wet into wet, wet into dry, dry brush scrubbing and glazing with acrylic medium.
⇒ Mix complementary colors B-O, Y-V, R-G to create brown neutrals and desaturated colors.
⇒ Discuss underpainting techniques.
⇒ Begin classroom still life painting:
1. Tone the second sheet of 22" x 15" pre-gessoed Stonehenge paper (that you did for homework) with R-G complimentary brown neutral wash.
2. Compositional Strategy: Use view finders to 'design' your painting - focus on rhythm, balance, pos./neg. space.
3. Draw the still life 'alla prima' ('all at once') with brown neutral/water mix and small 'round' brush.
4. Begin underpainting with the #8 & #6 'bright' brushes - lay in value shapes - be careful not to lay in too dark! It's easier to add darker values then it is to adjust to lighter values after paint has dried.

Homework:
1. Complete the Tint-Tone-Shade Grid.
2. Image Research: Choose ONE of the images from the still life master artworks listed below (I will email these images to you).
Giorgio Morandi - 'Natura Morta'
Van Gogh - 'Still Life with Sunflowers'
Charles Demuth - 'Red Cabbages, Rhubarb, and Orange'
Paul Cezanne - 'Still Life with Quince Apples and Pears'
3. Paper Preparation: Gesso a sheet of 22" x 15" Stonehenge paper. Tone your paper after the gesso has dried with a wash of Raw Umber.
4. Begin Still Life Painting Replica: Use graphite pencils or a small round brush with a Raw Umber paint to draw your image onto your prepared surface.
5. Underpainting: Complete the underpainting values shapes using watered down Raw Umber. You MUST bring your 'in-progress' painting to class next week!!

Feb. 19: Class 3
CRITIQUE: Master Artist Still Life Replica IN-PROGRESS
DUE: Tint-Tone-Shade Grid
CLASSROOM STILL LIFE PANTING - Day 2 of 2

⇒ Finish classroom still life painting with color glazing/layers over underpainting using acrylic medium.

Homework:
1. Finish Still Life Painting Replica: Finish the master artist still life painting that you started the previous week.
2. Paper Preparation: Cut a sheet of 22" x 15" Stonehenge paper in half (hamburger style - each sheet will measure 11" x 15"). Gesso both sheets and bring them to the next class.

Feb. 26: Class 4

CRITIQUE: Master Artist Still Life Replica COMPLETED PAINTING

LANDSCAPE & REPOUSSOIR

Handout: Repoussoir

⇒ Review 1 & 2 point linear perspective

⇒ Discuss Repoussoir - go over handout - remember to work from 'back to front' in spatial hierarchy.

⇒ Tape gessoed paper down onto drawing boards, or canvas boards, to prepare for working plein air.

⇒ Paint TWO studies using the sheets of 11" x 15" pre-gessoed paper (that you did for homework), working inside or outside on the Otis campus:

1. Paint alla prima using a palette knife only using acrylic techniques: troweling, scraping, scratching & impasto
2. Use one of the four repoussoir methods in each painting.

Homework:

1. Study the work of Charles Burchfield. You need to do your own research on this artist - there are many artworks found easily on a google search. He works mostly in watercolor, however, I would like you to pay close attention to his style and specifically his use of repoussoir. Choose one painting that is your favorite (be prepared to tell us 'why' in critique) - print it out, write the title on the paper and bring it to class next week.

2. Paper preparation: Cut a sheet of 22" x 15" Stonehenge paper in half (hamburger style - each sheet will measure 11" x 15") and gesso both halves.

3. On ONE of the 11" x 15" sheets of gessoed paper: paint an alla prima color study replica of your favorite Burchfield painting.

4**. On the OTHER 11" x 15" sheet of gessoed paper:** paint an alla prima color study of an interior or exterior landscape from observation, anywhere is your environment (school, home, city, park, etc.). You will use the acrylic techniques: scraping, scratching & impasto, AND, your painting should reflect one of the four repoussoir techniques. This painting may take a couple of days so remember that if you paint outside the light will shift and change according to the time of day, so plan ahead to be able to paint at a location at the same time of day.

March 5: Class 5

CRITIQUE: Two Landscape Paintings

MODEL - Female, Day 1 of 2

PORTRAITURE

Handout: Portrait Head Construction

Main Project - Self Portrait

⇒ Review head construction & portraiture, go over the handout

⇒ Working from live model, begin a two-day portrait painting

1. Tone canvas board with green mixed paint (Permanent Green + Cadmium Red Medium + Raw Umber).
2. Review Compositional Strategies: Use view finders to 'design' your painting - focus on rhythm, balance, neg. space.
3. Begin portrait by drawing onto the canvas board with green mix paint and a small 'round' or 'filbert' brush.
4. Establish the value shapes underpainting with the green mixed paint using #6 & #8 'bright' brushes - keep it loose and not too dark.

⇒ Discuss Main Project - Self Portrait, go over assignment description.

Homework:

1. Master Artist Re-creation: Choose one of the following master artist paintings below (I will email these images to you).

Alice Neel - 'Untitled'
Kehinde Wiley - 'Economy of Grace'
Vigée LeBrun - 'Self Portrait'
Bronzino - 'Portrait of Lodovico Capponi'
Rembrandt - 'A Polish Nobleman'

2. Paper Preparation: Gesso a sheet of 22" x 15" Stonehenge paper, tone it with a wash of Burnt Sienna. Create an underpainting value study of the image you've chosen from above using Burnt Sienna (no color layers, only complete the underpainting).

3. Main Project - Self Portrait: Begin working your Self Portrait on the 16" x 20" stretched canvas. Bring it to our next class meeting. You should have the drawing competed.

March 12: Class 6 Daylight Savings - get to class at the right time!
CRITIQUE: Master Artist Re-creation IN-PROGRESS (underpainting)
CRITIQUE: Main Project Self Portrait IN-PROGRESS (drawing)
MODEL - Female, Day 2 of 2 (same model as previous)
PORTRAITURE (cont.)
COLOR - FLESH TONES
Handout: Flesh Tones & Painting Process

⇒ Finish in-class portrait from live model.

1. Discuss flesh tones and paint mixtures: Hue - Intensity/Saturation - Value - Temperature
2. Analyze the subject: Warm lighting = Cool shadows, Cool lighting = Warm shadows

Homework:

1. Master Artist Re-creation: Finish the master artist painting from last week. Apply layers of color and details.
2. Main Project - Self Portrait: Continue working your Self Portrait. You should have the underpainting completed. Bring it to our next class meeting.

March 19: Class 7
CRITIQUE: Master Artist Re-creation COMPLETED
CRITIQUE: Main Project - Self Portrait IN-PROGRESS (underpainting)
MODEL - Male
ANATOMY – HANDS & FEET
Handout: Hands/Feet Construction

⇒ Review the proportions of the hands and feet.
⇒ Complete a alla prima painting of hands OR feet:

1. Gesso a sheet of Stonehenge paper and begin drawing in & laying down values shapes while gesso is still wet (working wet-in-wet).
2. Finish the painting using a full range of flesh tones, values and details.

Homework:

1. Main Project - Self Portrait: Continue working your Main Project - Self Portrait. You should have the additional layers of flesh tones completed and begun to paint in the background and as well to start focusing on details.

March 26: Class 8 FIELD TRIP - MOCA (Museum of Contemporary Art)

Focus on the exhibition of Kerry James Marshall: Mastry
Handout: History of Genre Painting & Homework Assignment
We'll discuss Kerry James Marshall's work in context to historical genre paintings. Make sketches and notes.

Homework:

1. Main Project - Self Portrait: Continue working your Main Project - Self Portrait. You continue to work on the additional layers of flesh tones and the background. Details should be coming into sharp focus. Bring your painting to our next class meeting.
2. Field Trip: Read the handout on the history of genre paintings and follow the directions for your homework assignment. Bring to our next class meeting.
3. Paper Preparation: Paint gesso on a sheet of 22" x 15" Stonehenge paper and let dry. This is in preparation for next week. Don't forget to bring it to class!!

April 2: Class 9
CRITIQUE: Main Project - Self Portrait IN-PROGRESS (flesh tones)
CRITIQUE: Field Trip Homework Assignment
MODEL - Female, Day 1 of 2
ANATOMY – FULL FIGURE
Handout: Landmarks & Proportions

⇒ Review of full figure proportions, anatomy and landmarks
⇒ Warm up gesture drawings in charcoal on newsprint
⇒ Long pose focusing on the full figure:

1. Tone the pre-gessoed Stonehenge paper (that you did for homework) with a colored ground of your choice (maybe experiment with an unusual/alternative base hue like violet, yellow ochre or blue?).
2. Draw in the subject with small 'round' or 'filbert' brush and lay in the value shapes with your 'bright' brushes.

Homework:

1. Main Project - Self Portrait: FINISH your Main Project Self Portrait! Bring it to our next class meeting.

April 9: Class 10
CRITIQUE: Main Project - Self Portrait COMPLETED PAINTING
MODEL - Female, Day 2 of 2 (same as previous)
ANATOMY – FULL FIGURE (cont.)
Handout: Drapery

⇒ Finish long pose painting of the full figure.
⇒ Discuss drapery homework assignment - go over the handout.

Homework:

1. Drapery Paintings Research: Study the following artworks for their handling of drapery (I will email these images to you):

Giovanni Girolamo Savoldo - 'Saint Mary Magdalene at the Sepulchre'
John Singer Sargent – 'Nonchaloir (Repose)'

2. Paper Preparation: Paint gesso on TWO sheets of 22" x 15" sheet of Stonehenge paper and let dry. One of these you will use for the drapery homework painting, the other one you will bring to the next class meeting.

3. Drapery Still Life: Use fabric that is a single color, or printed fabric - Set up a drapery still life that you can leave in place - this is VERY important - drapery is impossible to set up multiples times, exactly the same way! If you can't leave your still life in place then I suggest that you set up your drapery still life on a sheet of strong cardboard, or plank of wood, and be able to simply pick up the entire still life and put it away if need be. Don't forget lighting!! Give your still life strong directional lighting from one or two sources - ALSO make sure that you can re-create the lighting scenario, or better yet, leave it in place.

4. Begin Your Painting: Tone your gessoed paper - draw in with graphite, charcoal or paint wash - lay in value shapes. Bring your IN-PROGRESS painting to next class meeting.

5. Main Project - Self Portrait: Based on critique feedback, this is your last chance to make changes and put final touches on your Self Portrait! Bring it to our next class meeting.

April 16 - No Class - Spring Break

Homework:

1. Drapery Still Life: Continue working on your drapery painting and bring to next class for final critique.

2. Paper Preparation: Paint gesso on a sheet of Stonehenge paper and let dry and bring to next class meeting.

April 23: Class 11 Begin Student Conferences
CRITIQUE: Drapery Still Life IN-PROGRESS
Turn in FINAL Main Project - Self Portrait Painting
ALLA PRIMA STILL LIFE

⇒ I will begin meeting with students individually for feedback about the semester.
⇒ Alla Prima still life painting

1. Tone the pre-gessoed Stonehenge paper (that you did for homework) with a colored ground of your choice.
2. Work alla prima and complete the painting during this class.

Homework:

1. Drapery Still Life: Finish your drapery painting and bring to next class for final critique.

April 30: Class 12 Last Class - Student Conferences
CRITIQUE: Drapery Still Life COMPLETED PAINTING
MODEL – COSTUME/DRAPERY

⇒ I will meet with each student individually for feedback about the semester.
⇒ Warm up gesture drawings on newsprint.
⇒ Free choice painting day

1. Tone the pre-gessoed Stonehenge paper (that you did for homework) with a colored ground of your choice.
2. Focus on any part of the figure you wish - complete the painting during this class.