

RYMAN ARTS
Fall 2017--Syllabus for Advanced Painting
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Advanced Painting will be your final **Ryman Arts** class. In this class, you will paint in acrylics and apply all that you have learned from the previous two **Ryman Arts** classes and more.

Topics;

- **Color Theory;** a practical understanding of color theory and how it is used to mix and evaluate color.
- **Color Mixing**
- **Paint Dynamics;** painting opaque, glazing and scumbling. Optimal use of these different methods of applying paint in a composition.
- **Underpainting;** under-drawing and underpainting in transparent earth tones as a base for your painting.
- **Properties of Acrylics;** palette set up, keeping paints from drying. Acrylic mediums. Correct use of palette knife and cleaning your brushes. Proper disposal of paint.
- **Preparation of the painting surface;** putting a ground on your painting surface with gesso, pigment and Acrylic varnish.
- **Drawing Review**
- **Setting up a painting space at home**
- **Working on homework assignments over the course of several weeks or more**

Subject Matter; *Still Life, Figure, Self Portrait* and an *Interior* or *Plein Air Landscape*. There will also be a *Master Study/Final project* of your own choosing. For this you can research past or contemporary art, the work of one artist, an art movement, or a genre of art. Whatever you choose, it should involve working from observation and your inspiration should be “famous” in that it is found in art museums and art history books. It should be something that you feel passionately about and are inspired by. From your research and inspiration, you will develop your own painting composition, based on observation, references and sketches.

Class Structure; Classes will consist of **lectures, demonstrations, hands on painting projects** and **critiques**. Each class will build on the one that comes before it. **Homework** will require **4-6 hours a week**. *Like class projects, each homework assignment (except the first one,) will require several weeks to complete, each week's work addressing a certain aspect of the assignment.* For best results, break homework up into two sessions and avoid doing it last minute. Trying to complete a three or four-week homework assignment in one week will be virtually impossible. Not doing the homework will also cause you to fall behind in class as homework is where you absorb, master and practice topics and techniques introduced in class. Homework assignments will also require time to plan and set up. I will guide you through this process in class. **Homework (whether complete or in progress) will be reviewed every week in class critiques; you are required to bring it to class every week, whether finished or not, unless otherwise instructed.** Your participation in **critiques** is mandatory and will be considered in your final evaluation. If you don't understand a lecture or demonstration,

have questions about the homework, or need help with a problem, see me in class or email me. Over the course of the semester, I will send you many emails/handouts that will guide you through the homework and tell you, now and then, what to prepare for the next class. **You are responsible for reading all the emails and handouts that I send to you.** Make sure I have *your correctly spelled, current email address*. Your completed work will be collected throughout the semester for the **final portfolio** review and for possible inclusion in the annual Ryman Arts student exhibit.

Attendance: Regular attendance is extremely important. If you miss classes, you will fall behind. *Have phone #'s and email addresses of other students in class so that if you miss class you can contact one of them to be aware of what was covered.* (Refer also to the course outline, as everything that goes on in class is there week by week.) Missing three or more classes will cause you to be dropped from the program. If you miss a class you may make it up by attending the morning or afternoon session of the same class. (Limit; one make-up class per semester.)

Classroom Etiquette; Arrive to class 10 minutes early so you can set up and be ready when class begins. Bring all the supplies, equipment, etc. that you will need for class, including the painting you are working on and your homework! (Check your course outline, notes and handouts before you leave the house and do not be in a rush.) In class, take notes in your **sketchbook**. As stated in the Conduct Policies Section of the Ryman Arts Student Handbook PDF; *Cell phones, Smartphones, Tablets must be turned to silent mode during class. Earbuds, earphones are not allowed. Do not text or otherwise engage with your phone during class time.*

COURSE OUTLINE

August 19: Class 1. Orientation, *Color Theory*

- 1 Introductions:** Manny Cosentino artist/teacher and students. Discuss class structure and assignments that are developed over multiple weeks.
- 2 Color theory assignment.** Review Color Theory handout. Instructor explains and demonstrates color theory homework assignment.
Familiarity with Acrylics; palette set up, use of palette knife, Acrylic medium. Applying gesso ground to canvas or cardboard substrate.
- 3 Introduce final project.** Distribute hand out. Students read through assignment at home (images, references, and deadlines.)
Note; for all assignments on Stonehenge paper, bring your paper to class taped to the back of a drawing board.
Homework 1: Gesso 2 Stonehenge panels 11" X 14" for still life (one for in-class still life, one for next week's still life homework.) Use white gesso for both.
Homework 2: Complete color theory assignment using 2 more 11" X 14" Stonehenge panels. (See instruction handout for homework.)
Homework 3: Write proposal for final project; a one-two page proposal discussing your inspiration and plan for your final project. Also, make a concept sketch (from observation, references or imagination) for your project. Pencil on paper, 12" X 16" **Proposal and concept sketch are due class 3, September 9. Instructor will show examples next week.**

August 26: Class 2. Still life (Day 1)

- 1 Attendance/Critique color theory homework.**
- 2 Shape/local color still life;** Lecture/demonstration; **Underpainting.** Students draw still life on panel (linear structure,) and develop transparent underpainting on top with earth tones (glazing). Value pattern and tonal structure over linear structure. Drawing review, composition, value. **Glazing.** Show examples of underpaintings from art history.
- 3 Homework 1:** Students set up their own still life at home and repeat in class assignment. Three objects, plus background and table plane. One consistent light source (either daylight or artificial light, but not both at once.) Choose objects that are fairly simple and not too complicated so that you can learn to mix colors and render form. Stay away from patterned and very shiny or reflective objects. **Avoid sentimental or emotionally charged objects: no stuffed animals, no skulls, no artificial flowers/plants, no photographs, printed materials (book or CD covers) no smart phones, iPhones, iPods and MP3players.** Choose objects that will facilitate your learning to paint, not necessarily objects that have personal significance (you can think more about that later on in the semester.) Before beginning, think about composition and balance. Use asymmetrical balance and an open composition format. That means, avoid placing objects smack in the middle of your composition, and make sure that one or more objects engages the edges of the format and goes off the page. In selecting your objects, contrast organic forms (fruit, vegetables, sea shells, shoes, rocks, driftwood etc..) with geometric forms (bottles, boxes, or other “human-made” objects that are variations/combinations of the rectangle, sphere, cone and cylinder.) If you do use perishable fruit and vegetables (like we will do in class,) make sure they can last for at least three weeks (you should be able to store them in a plastic bag in the fridge when you are not painting them and no one in your house should eat them!) If you are not sure which kinds can last that long, ask me. To be worked on over a three-week period. First week spent setting up the still life and work-space at home, then doing the drawing and underpainting as was done in class.

Guide students in setting up work space at home—Ironing board or table tray for palette, cardboard for background and to set still life on. Using chairs for an easel. Marking one’s position in space relative to set up. If necessary, marking all items so they can be stored when not in use and set back up the same way again.

Bring your still life homework “in progress” to class on September 9 for critique. Homework to be brought into class EVERY week whether in progress or complete (unless otherwise instructed.)

September 2: no classes; Labor Day weekend

September 9: Class 3. Continue Still Life (Day 2)

- 1 **Attendance/Critique still life homework in progress. Look at final project concept sketches and collect final project proposals.**
- 2 **Continue Still Life;** Students paint into underpainting. **Why do an underpainting? What is its purpose and effect?** Students paint background then the table plane, moving progressively forward in space. **Mixing local colors;** from tube to canvas, what color(s) to begin with. **How to make a local color go into light or shadow. What is a tonal bridge, what is a gradation? What is scumbling?** Color modulation, color exaggeration.
- 3 **Color Mixing;** Color theory applied to color mixing on the palette. Local color, value, intensity and temperature. **Mixing on the palette with the knife.**
- 4 **Homework:** Students continue same process on still life at home.

September 16: Class 4. Complete Still Life (Day 3)

- 1 **Attendance/Critique still life homework in progress.**
- 2 **Complete still life.** Glaze accents or shadows darker as needed. Paint shadow areas of objects. Direct painting of objects in the light. Mix local color for each object, then highlights, half tones and transitions into shadow areas. **What brushes to use and how to apply color and paint effectively (brushstrokes.) Planar structure, cross-contour and cross-hatching** when modelling forms with paint. **Tonal bridges.** Restate/adjust color and drawing where necessary. Evaluate colors using correct terms; local color, value, intensity, temperature. Exaggerate color.
- 3 **Homework 1:** Complete still life at home in the same manner as was done in class.
- 4 **Homework 2:** Three composition thumbnails and one finished composition sketch for the final project. Pencil or charcoal on paper, **thumbnails; 4.5" X 6", finished sketch 10.5" X 14" (show examples.)** Due in two weeks,

September 30, class 6.

Handout 1 11" X 14" canvas board to be used in class on September 23.

Handout 1 16" X 20" canvas board to be used for next week's homework.

Distribute/email handout on Landscape Basics. Students will read this for next week's class

September 23: Class 5. Interior of Building or Landscape En Plein Air (Day 1)

Assembly during class time. Shortened class 2:45 min studio time (45-minute assembly/snack at end of morning class/beginning of afternoon class.

- 1 **Attendance/Critique completed still life homework.**
- 2 **Interior of Building or Landscape En Plein Air.** Students will begin an interior of the art building or a landscape outside en plein air. Preliminary drawing on canvas board in extra soft vine charcoal. **Composition; drawing the hallway or the landscape; linear perspective and being able to see an interior or landscape composition in terms of simple flat shapes of a basic value and color. Demonstrate,** show examples from art history. **Sunhats, sunscreen recommended. 1 11" X 14" canvas board.**
- 3 **Homework 1:** Students begin a self portrait from life in a mirror at home. One light source (clip-on spotlight.) The room/environment around the figure must be integrated into the composition. I suggest a simple uncluttered interior,

carefully considered and lit. Students do a preliminary drawing on toned canvas board in charcoal. Linear structure; shape, proportion, anatomy, perspective, negative space and composition. Once drawing is finished, students “fix it” with workable matte fixative, or a regular wax crayon, or a permanent sharpie. Develop underpainting over fixed drawing by glazing in values (tonal structure and light logic.) Attention to value transitions as they relate to the kinds of plane changes you see; sharp sudden value transitions usually indicate sharp, abrupt plane changes, gradual, subtle value changes usually indicate rounded, gently curving planes and forms. The edges of cast shadows should be kept soft enough so that they do not “cut” into the forms they fall upon. (Show examples.) **1 16” X 20” canvas board gessoed to a light pink tint using white gesso and Venetian Red.** Mix a small amount of acrylic glazing medium into the colored gesso. Save any of the colored gesso in a covered plastic container for “erasing” later on. (Instructor will demonstrate.)

Distribute/email handout on portraiture basics.

- 4 **Discuss the logistical challenges of setting up and lighting a self-portrait with one consistent light source.** Experimenting with the direction and angle of the light so that it reveals the face in an interesting manner. Lighting used to create mood. White cardboard, foam core, or a white sheet to bounce light into the shadow side of the face (reflected light.) Making sure you have enough light to also see your canvas and palette. Psychological aspects of portraiture. <http://www.phaidon.com/store/art/500-self-portraits-9780714843841/>
- 5 **Homework 2:** Finish composition thumbnails and finished composition sketch for final project. Charcoal on paper, thumbnails; 4.5” X 6”, finished sketch 10.5” X 14”. Due next week, **class 6, September 30.**

September 30: Class 6 Continue Interior or Landscape En Plein Air (Day 2)

- 1 **Attendance/Critique self-portraits in progress and look at final composition thumbnails and finished sketches.**
- 2 **Continue Interiors/Plein Air Landscapes.** Students take up to another 45 minutes to complete drawing of interior or landscape. Once completed, they will “fix” the drawing on the board using a permanent sharpie (ultra-fine point,) or a regular wax crayon. Students will then apply a light glaze of transparent red oxide over their fixed drawing, allow it to dry and begin glazing in the darks of the composition. **Shape as value, a composition as an arrangement of shapes of different value. Instructor will demonstrate/show examples.**
- 3 **Homework: Students continue self-portrait assignment.** First, glaze shadows darker if necessary and then paint the background. Scumble reflected light into shadow areas on the portrait. Once the background and shadows are finished, if you have time, begin painting flesh in the light, working out from the highlights. Tonal bridges where necessary. (As we will not meet next week on Saturday October 7, email me pics of your self-portrait in progress before then so I can monitor your progress and give you feedback.)
- 4 **Distribute 1 18” X 24” canvas for final project.**

October 7: No Class

October 8: Class 7 (Sunday)

Make Your Mark in the Park; Field Trip to Grand Park, Downtown LA
ACTIVITIES T.B.A.

Homework: Gesso and ground 1 18" X 24" canvas for your final composition according to dictates of the project. ***Transfer finished composition sketch for final project to prepared canvas, using soft vine charcoal (do not "fix" the drawing.) Bring this and all other reference materials and sketches for your final project to class on October 14.***

October 14: Class 8. Continue Interior/ Landscape En Plein Air (Day 3)

- 1 Attendance/Critique Self-portraits in progress and final composition drawings on canvas.**
- 2 Continue Interior/ Landscape En Plein Air** Continue Interior/Landscape compositions working from background forward, completing process of glazing in all the darks. **Demonstrate mixing of color gradation for sky and direct painting of the sky into the underpainting.** Students paint sky into composition and/or begin blocking in lightest lights and then middle values (if there is time,) **Dynamic color mixing** against the warm ground. **Temperature and Intensity;** how to create the sensation of light; **demonstrate.**
- 3 Homework 1: Complete self-portraits.** Once the background and shadows on the portrait are finished, paint flesh in the light. Mix up/apply highlight colors and work out from them. **Mosaic;** mixing and placing correct color "chips" where they go. **Planar Structure, tonal transitions;** sharp, abrupt, or soft, gradual tonal changes that depend on the kinds of plane changes you observe. **Light logic;** overall light side of face, highlights, halftones, shadow edge (core shadow,) reflected light, cast shadows. Flesh transitions from light into the shadow edge; darken, warm or cool color as necessary. **Paint consistency and value:** thick, heavy paint in bright light, transparent glazes for darkest shadows, thinned out paint and scumbling for reflected light and middle values. **Temperature of light:** what temperature/color is the light you are working in? Evaluate self-portrait composition as a whole, rework, adjust and correct where necessary.

October 21: Class 9. Complete Interior/Landscape En Plein Air (Day 4)

- 1 Attendance/Critique completed self-portraits.**
- 2 Guest Artist Presentation.** (Approximately 45 minutes, at the end of the morning class and the beginning of the afternoon class)
- 3 Complete Landscapes En Plein Air** landscapes working from background forward, blocking in lights and middle values. **Atmospheric perspective. Mixing greens** of different values, temperatures and intensities. **Demonstrate.** Adjustments/restatement of drawing, color, and light. Individual instruction one on one.
- 4 Homework: Once composition drawing on canvas and reference materials for final project have been approved, fix drawing to the canvas and complete transparent underpainting for final composition.**
- 5 Handout 1 18" X 24" canvas board to be used in class on October 28**
Gesso canvas board a light pink tint made with white gesso, Venetian red,

and some glazing medium for next week's class with the model. *(Save extra pink gesso in a small plastic container for "erasing" and indicating forms in light for later on.)*

October 28: Class 10. Begin Painting from Model (Day 1)

- 1 Attendance/Critique completed underpaintings for final project.**
- 2 *Painting from the model.*** Preliminary drawing on toned surface with water-soluble crayon. Figure drawing reviewed; gesture, proportion, anatomical landmarks, contour, planar structure, cross contour/cross hatching. Light logic. Composition, balance, negative space (Show examples.) Develop transparent underpainting over drawing, glazing in shadows and darks.
- 3 *Homework: Begin painting into the underpainting for final project. Start with the background and ground plane, painting from the farthest spaces back, moving forward in the composition. Then, paint the shadows on the objects.***

November 4: Class 11. Continue Painting from Model (Day 2)

- 1 Attendance/Critique final projects in progress.**
- 2 *Continue painting from model.*** Further develop darks if necessary. Paint background. Indicate reflected light and color in shadow areas of figure. **Color exaggeration;** err on the side of exaggerating color a little when you are mixing it, as opposed to being too exact or too literal. **(Demonstrate.)**
- 3 *Homework: Complete final project at home Paint objects in the light. Work at color, planar and value transitions, light logic and continuity of space. Adjust and restate drawing and color where necessary.***

November 11: Class 12. Last Class Complete Painting from Model (Day 3)

- 1 Attendance. Critique completed final projects.**
- 2 *Complete Paintings from Model.*** Complete figure in the light working out from the highlights. Tonal bridges. Areas where light transitions into shadow, Sensitivity to value transitions and plane changes. Light logic; highlights, half-tones, core shadows, reflected light and cast shadows. Paint dynamics; *opaque lights, thinned out middle values, glazing and scumbling for core shadows and reflected lights.* **Review/Demonstrate.** Assess drawing, color, composition as a whole. Correct, restate and adjust where necessary. Form, volume, sensitivity to anatomy, continuity of light and space.
- 3 *Individual student assessment in conference.***
- 4 *Collect work for student exhibition.***