

RYMAN ARTS

Spring 2018--Syllabus for Advanced Painting/Saturday Morning Session

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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 its use in mixing and evaluating 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 wet. 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, Self Portrait, Figure*, and an *Interior*. There will also be a *Master Study/Final project*. (See handout for final project.)

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: 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 into two sessions per week. Avoid doing it last minute; trying to complete a three or four-week homework assignment in one week will be impossible. Not doing the homework will also cause you to fall behind in class as homework is where you absorb, master and practice topics 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 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 at least 2 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

January 27: 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 using handout. Instructor explains and demonstrates color theory homework assignment.
Familiarity with Acrylics; palette set up, mixing with knife, Acrylic medium. Applying gesso ground to canvas or cardboard substrate.
- 3 Introduce final project.** Distribute/email hand out. Students read through assignment at home (images, references, and deadlines.)
Please note that for assignments on Stonehedge paper panels, students must bring in their paper taped to a drawing board.
Homework 1: Complete color theory assignment.
Homework 2: a.) Write proposal for final project; a one-two page proposal discussing your inspiration and detailing your plan for the final project, **due class 3, February 10. b.)** create a concept sketch for your project (from observation, references and/or imagination). Pencil on paper, 12" X 16," **due class 4, February 17. Instructor will show examples.**
Hand out four 11" X 14" Stonehedge Panels (or two 15" X 22" panels.) Two of them are for color theory homework and two are for next week's in-class still life and still life homework to follow.

February 3: 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. Drawing, composition, value. Value pattern and tonal structure over linear structure. Show examples from art history.
- 3 Homework:** Students set up their own still life at home and repeat in-class assignment. See Still Life Handout/Demo for specific directions.

Guide students in setting up a painting space at home; something to set up paints and palette on, what to set still life on, cardboard for still life and background. Using chairs for an easel. Marking one's position in space relative to the set up. If necessary, marking the position of all items in the still life and removing and storing them when not in use.

February 10: Class 3. Continue Still Life (Day 2)

- 1 Attendance, collect final project proposals.**
- 2 Continue Still Life; Underpainting; the purpose and effect of.** Students paint into the underpainting. Students paint the background and then the table plane, moving progressively forward in space. **Color Mixing** for local color; which tube colors to start with. Color theory applied to color mixing on the palette: local color, value, intensity and temperature. **Putting a color in light or shadow.** What is a **tonal bridge**, what is a **gradation?** **Mixing color with the palette knife.**
- 3 Guest Artist Presentation. 10:30—11:30 am** (Approximately)
- 4 Continue painting on Still Life if there is time after presentation. Otherwise, clean up and critique homework.**
- 5 Homework: Continue Still Life Homework.** Students continue the same process on their still life at home. See Handout/Demo for specific directions.

February 17: Class 4. Continue Still Life (Day 3)

- 1 Attendance/Critique homework in progress and concept sketches for final project.**
- 2 Continue still life.** Complete painting of background and table plane. Reinforce darks as necessary. Indicate color in 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. **Cross contour and cross hatching as it applies to planes and planar transitions. Brushstrokes and how to apply color and paint effectively.** Evaluate colors using correct terms; local color, value, intensity, temperature. Exaggerate color.
- 3 Hand out one 16" X 20" canvas or canvas-board for next class, Feb 24.**
- 4 Homework 1:** Complete still life at home. See Handout/Demo for specific directions.
Homework 2: Gesso 16" X 20" canvas-board with light to middle value pink made with white gesso, Venetian red, and some acrylic medium for next week's in-class self-portrait assignment. (Save extra pink gesso in small plastic container for "erasing.") Instructor will demonstrate.
Homework 3: Read handout on portraiture basics for next week's class.

February 24: Class 5. Complete Still Life, Begin In-Class Self-Portrait (Day 1)

- 1 Attendance/Critique completed still life homework. (Shortened class, ends at 12:00 noon, with no snack break.)**
- 2 Finishing touches on in-class Still Lives.** (Approximately 1 hour.)
Restate/adjust color and drawing where necessary.
- 3 In-Class Self-Portrait.** (Approximately 1 ½ hours.) Self-portrait from life in a mirror. Light with clip-on spotlight. Preliminary drawing in charcoal or water-soluble crayon on pink canvas-board. Portrait basics reviewed.
- 4 Assembly: 12:00—12:30, snack break included.**
- 5 Homework:** 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"** (Instructor will show examples.)

March 3: Class 6. Career Day (Shortened class, 2 hours studio time.)

- 1 Attendance/ Critique composition thumbnail sketches for final project.**
- 2 Complete Self-Portrait drawing/underpainting.** Develop underpainting over self-portrait drawing, glazing in tone/value for shadows/darks. **Light logic** and the illusion of form. (Approximately one hour, 30 minutes.)
- 3 Hand out one 16" X 20" canvas board.**
- 4 Homework 1:** Gesso 16" X 20" canvas-board in preparation for homework assignment (Instructor will specify color of gesso ground.)
Homework 2: Painting of an interior setting/room in your house.
Preliminary drawing in charcoal or water-soluble crayon on toned canvas-board. Composition; tonal relationships and value pattern considered as factors. Line drawing, linear perspective. Develop tonal underpainting over drawing. (Show examples.) See Handout/Demo for specific directions.
- 5 Career Day Presentations (11:00—12:30)**

March 10: Class 7. Continue In-Class Self-Portrait (Day 2)

- 1 Attendance/Critique interior composition homework in progress.**
- 2 Continue In-Class Self-Portraits.** Further develop darks. Paint background. Paint shadow areas of face; apply correct value, correct degree of sharpness or softness and correct temperature/color on shadow edges. Indicate reflected light and color within shadow masses on face. Developing form according to planar structure and articulating planar transitions with cross contour and cross hatching. **Color exaggeration, Scumbling.**
- 3 Homework 1: Continue painting of an interior setting/room in your house.**
Once underpainting is complete, begin painting from as far back in the space as you can, working your way forward in the composition. See Interior Handout/Demo for specific directions.
Homework 2: Finalize composition sketch for final project. Bring this and all other reference materials and sketches for your project to class next week.

March 17: **Class 8. Complete In-Class Self-Portrait** (Day 3)

- 1 Attendance/Critique interior composition homework in progress and finished final composition sketches.**
- 2 Complete In-Class Self-Portraits.** Once the background and shadows on the portrait are finished, paint flesh in the light. Basic color of flesh in bright light, highlight color and flesh in half-tone range. **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. Transition of flesh in the half-tone range to color of flesh on the shadow edge; darken, warm or cool color as necessary. **Thick, heavy paint in bright light**; what temperature/color is the light you are working in? Evaluate self-portrait composition as a whole, rework, adjust and correct where necessary.
- 3 Hand out one 18” X 24” canvas-board to be used in class on April 7.
Hand out one 18” X 24” canvas to be used for final project.**
- 4 Homework 1: Gesso 18” X 24” canvas-board to a light--medium value pink, same as you did for self-portrait assignment, to be used in class on April 7.** (Again, save extra pink gesso for “erasing.”)
Homework 2: Complete painting of interior setting/room in your house. See Handout/Demo for specific directions. Due **March 24.**
Homework 3: Final Project, Part A. Gesso and ground 18” X 24” canvas for final project as you see fit. **Transfer finished composition sketch to prepared canvas, using charcoal or water soluble crayon.** Due **March 31.**
Homework 4: Final Project, Part B. Complete transparent underpainting over finished, **fixed** drawing on canvas for final project. Due April 7.

March 24: **Class 9. Field Trip; TBA**

March 31: **No Classes; Spring Break**

April 7: **Class 10. Begin Painting from Model** (Day 1)

- 1 Attendance/Critique completed underpaintings for final project.**
- 2 Painting from the model.** Preliminary drawing on pink canvas-board 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: Paint into 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.**

April 14: **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. On the figure, apply correct value, correct degree of sharpness or softness and correct temperature/color on shadow edges. Indicate reflected light and color within shadow masses on figure. **Color exaggeration, glazing, scumbling.**
- 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.**

April 21: **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 to half tones to shadow edges. Sensitivity to value transitions and the planar transitions they imply. Tonal bridges, cross contour and cross hatching. **Painting heavy and opaque in the light**, as opposed to thinner paint in the middle value range and glazing and scumbling in the shadows. **Review/Demonstrate.** Assess composition as a whole: drawing, value pattern, form, sensitivity to anatomy, light logic and color. Correct and restate where necessary.
- 3 Individual student assessment in conference.**
- 4 Collect work for student exhibition.**