

“The Human Condition”, by Rene Magritte



Inspiration is for amateurs; the rest of us just show up and get to work. – Chuck Close



Materials

1st and most importantly: Bring your drawing board and materials every day!

Paints:

Alizarin Crimson (Quin)
Burnt Sienna
Cadmium Red Medium
Cadmium Yellow Light
Cobalt Blue
Hooker's Green Light
Indian Yellow Transp.
Lamp Black
Ultramarine Blue
Venetian Red
Yellow Ochre
Titanium White 150mL

6 Brushes total:

Hog Bristle Filbert 400KF Series #10 and #6
Hog Bristle Flat 400F Series #12 and #4
Hog Bristle Round 400R Series #4
gesso brush.

Misc:

SPRAY BOTTLE 4 OZ.

PALETTE KNIFE / TROWEL

pre-gessoed Stonehenge paper

CANVAS board 16" x 20" (first day still life) -classwork

CANVAS board 18" X 24" (self-portrait as still life) -homework

STRETCHED CANVAS 18 x 24 (final painting) -homework

STRETCHED CANVAS 16 x 20 (2-day in-class painting) -classwork

LIQUITEX BASICS ACRYLIC GESSO 8 OZ.

PLASTIC PALETTE CUP / 3"ROUND

CLASSIC WIRE SKETCHBOOK 7" X 10"

13" x 9" Cookie Baking Tray

11" x 14" PAD OF TRACING PAPER

Class Objectives:

- 1) To learn to paint with a variety of different palettes.
- 2) To learn to control and master acrylic paints through both class and homework projects
- 3) To learn to analyze a master painter's colors and emulate a painting in a professional manner
- 4) To learn how to paint wet-into-wet and wet-into-dry paintings
- 5) To learn how to use dull/subtle colors vs. rich/saturated colors

Classroom Rules:

Please refrain from using your cell phones during class. More importantly, when the model is posing. I often give talks while you are working and you may benefit from picking up on tips/advice and suggestions that I offer during these talks. **Keep talking to a minimum.** Unnecessary talking can disrupt your concentration and that of others. Lets keep the classroom clean and practice a "clean-as-you-go" way of working. This is especially true with paint brushes that can get ruined if they are left with paint on them for any given length of time. 5-10 minutes before the end of the class, you are expected to spend time cleaning up your area and materials. Return tables/easels/drawing horses to designated areas at the end of class.

Course Requirements: Students are to have 3-4 fully completed paintings by the end of the semester, along with a series of practice/exercise paintings.

Homework: Homework will be assigned every week. All work is to be completed by the following Sunday, unless otherwise stated. Students are required to work minimum of 6 or + hours a week.

Grading: As you already know, there is no grading at Ryman, but do complete all classwork and all homework **as if you were being graded!**

Attendance: Attendance is extremely important for your success in this course. We will be working from professional models, particular still lifes and from photo references in class, so it is very important that you are here, on time and are productive throughout the time during the class. If you arrive late, please make sure you are marked present by either the T.A. or myself. If you are absent, read the syllabus for the missing weeks' homework assignment details/instructions and have completed by next class.

Participation: Participation is very important in this class. Participation ranges from being active in group critiques, bringing all necessary materials to class every day, paying attention, listening, and being open to advice, suggestions and recommendations from the teacher, being able to work with others in the class as well as sharing space etc. Participation is important through your positive attitude and being open minded to new approaches to painting/thinking that you may have never experienced before. Trying on newly introduced approaches/techniques/ways of working and different ideas/philosophies are meant to help you grow as an artist. Critiques are meant to help you become a more informed and well-rounded artist, in all meanings of the word.

Class assignments/exercises titles by week:

- 1) "achromatic geometric still life" on **CANVAS board 16" X 20".**
- 2) "achromatic cast figures" on **pre-gessoed paper.**
- 3) **MODEL "Warm and cool: orange vs. blue"** on **pre-gessoed paper.**
- 4) **MODEL "Old Masters Palette Day 1"** on **pre-gessoed paper.**
- 5) **Guest Artist/Crit/Work Day**
- 6) **MODEL "Old Masters Palette Day 2"** on **pre-gessoed paper.**
- 7) **MODEL "Old Masters Palette Day 3: figure and environment"** on **pre-gessoed paper.**
- 8) **FIELD TRIP**
- 9) **MODEL "Primaries: straight/secondaries: mixed"** on **pre-gessoed paper.**
- 10) **MODEL "Day 1 of a 2-day in-class painting/"** on **STRETCHED CANVAS 16 x 20**
- 11) **MODEL "Day 2 of a 2-day in-class painting/"** on **STRETCHED CANVAS 16 x 20**
- 12) **MODEL "Open Palette/Experimental/Individual Critique: Final Painting"** on **pre-gessoed paper.**

Homework assignment numbers and titles:

- 1) "achromatic geometric still life" on **CANVAS board 16" X 20".**
- 2) "Scales and Spheres" on **pre-gessoed paper.**
- 3) "2nd torso painting with 2 colors": on **pre-gessoed paper.**
- 4) "Master Copy block in" on **pre-gessoed paper.**
- 5) "Portrait with Narrative Background" on **CANVAS board 18" X 24".**
- 6) continue working on portrait on **CANVAS board 18" X 24".**
- 7) "Inside/Outside" on **pre-gessoed paper.**
- 8) Stage 1 of **Final** on **pre-gessoed paper.**
- 9) Stage 2 of **Final: Color sketches** on **pre-gessoed paper.**
- 10) Stage 3 of **Final: Painting "Work in Progress":**30-60% complete **STRETCHED CANVAS 18 x 24**
- 11) Stage 4: **Final Painting completed** **STRETCHED CANVAS 18 x 24**

Class Schedule

Week 1 - (2/5) "achromatic geometric still life"

Achromatic palette (no color) day 1: (work from photograph of white on white still life), Orientation, Introduction of myself to class, class introduces themselves to me, demo: how to: gesso paper, do an imprimatura (a wash), successfully execute a **simple grayscale**. Begin to work on still life in class.

PAINTS: lamp black and titanium white

SUBSTRATE: CANVAS board 16" x 20"

STEPS: do an imprimatura, dry it, do a GOOD line drawing of objects and shadows with paint brush. start "blocking in" painting by beginning to work in a "background to foreground, dark to light, big to small, thin too thick" manner, using the biggest brush for the longest time, slowly working with smaller and smaller brushes.

GOALS: learn how to: 1) mix shades of gray thoroughly 2) discipline your palette 3) not under or overuse water when mixing 4) learn to paint opaquely vs. transparently (watercolors): wet into dry. Painting should be "**sculpturally solid: Representational**". Meaning, it should look like your looking through a "window into reality": an illusionary scene of solid still life objects. Minimal texture/brushwork. Smooth finish.

Homework: (#1) continue working on "achromatic geometric still life" at home and bring COMPLETED to next class. Piece must have utilized the **FULL GRAYSCALE** (i.e., more than just 5 shades of gray, which means all geometric forms should appear "**sculpturally solid**": **Representational**). In addition, for next week, you must have 1 sheet of Stonehenge paper (from the pad given to you today) covered with 1 coat of gesso and make sure it's dry **BEFORE CLASS**. You are required to do this **AT HOME** throughout the semester. Also, **bring 2 of your strongest/favorite Ryman Arts drawings for next week and be prepared to explain to me why they are your strongest/favorite.**

Week 2 - (2/12) "achromatic cast figures"

achromatic palette day 2: (work from nude casts)

PAINTS: lamp black and titanium white

SUBSTRATE: pre-gessoed paper

STEPS: Do imprimatura (wash) with diluted (watered-down) black paint on gessoed paper with largest brush. While paper is drying, do pre-mixed batches of grays: minimum 5-shades of gray and B+W. Be "on the look out for hard (found/sharp) and soft edges (lost/blended)": cast and form shadows. All students are to do 1 torso, portrait.

We will do short individual crits today regarding HW#1 and your 2 strongest/favorite Ryman Arts pieces.

GOALS: Learn how to: 1) create "SCULPTURALLY SOLID FORM", 2) be "on the look out for hard (found/sharp) and soft edges (lost/blended)": cast and form shadows and mimic them in your paintings.

Homework: (#2) "Scales and Spheres": Do gradation scales and 2 exercise sphere paintings (1 black/white and 1 burnt sienna and blue and white) on **pre-gessoed paper**. Details to be discussed before end of class.

Week 3 - (2/19) "Warm and cool: orange vs. blue: Close-up of torso only"

"warm and cool: orange vs. blue:", (Orange and blue gels)

PAINTS: burnt sienna, ultramarine blue and white

SUBSTRATE: pre-gessoed paper

GOALS: intro to use of warm, cool and neutral colors: grays.

Homework: (#3) "2nd torso painting with 2 colors": using the picture you took of the 2nd torso that you did not paint on the 2nd class meeting, you will paint that torso from your picture, HOWEVER, using the colors **burnt sienna, ultramarine blue and white ONLY**. Use the same light logic we used for the 2nd homework and during today's class. **Students to take an 18" x 24" canvas board home today along with pre-selected copies of paintings**

Week 4 - (2/26) “Old Masters Palette day 1: ¾ of model’s body”

PAINTS: Ultramarine Blue, Burnt Sienna, Venetian Red, Yellow Ochre and white.

SUBSTRATE: pre-gessoed paper

GOALS: introduce students to Old Renaissance Masters palette.

Homework: (#4) “Master Copy block in”, pre-selected copies of paintings will be given to you for emulation.

Painting to be done on paper. Use this new palette: Ultramarine Blue, Burnt Sienna, Venetian Red, Yellow Ochre and White. Make sure the image is not altered in any way shape or form (no stretching or cutting or omitting of any part of the painting). Your Master Copy **does not have to be as detailed as the original.** It has to have the main “blocks” of the original well described and articulated: meaning, the color, value and temperature should match the original. DUE IN 1 WEEK. DO NOT PROCRASTINATE. Start the homework a.s.a.p.!

Week 5 - (3/5) Crit/Work Day/Guest Artist/Career Assembly (last half hour only)

1st hour and a half, students will continue to work on master copy block in and keep adding detail. Guest speaker will give presentation for about an hour or so and then will help me crit your master copies for the remaining time. Career Assembly at noon. Snack break will be during this time.

Homework: (#5) “Portrait with Narrative Background”, Self-portrait (or portrait of someone else: relative or friend) with a NARRATIVE background/environment done from mirror (preferably: no photographs), using the colors: Ultramarine Blue, Burnt Sienna, Venetian Red, Yellow Ochre and white: The Master’s Palette. You are to follow the same process(steps) as you did for the MASTER COPY. DO NOT PUT YOUR MAIN SUBJECT MATTER DIRECTLY IN THE CENTER OF YOUR CANVAS. **TO BE DONE ON CANVAS board 18" X 24". DUE IN 2 WEEKS, HOWEVER, I MUST SEE WORK IN PROGRESS NEXT CLASS!**

Steps: 1) do a neutral middle-toned imprimatura 2) make sure it’s dry 3) do a line drawing with paintbrush and neutral wash **OR** you may use a pencil and 4) work in a “background to foreground, dark to light, big to small, thin too thick” manner, using the biggest brush for the longest time, slowly working with smaller and smaller brushes. Remember to only block in the painting just like the way I should you examples in class.

Week 6 - (3/12) “Old Masters Palette Day 2: ¾ of model’s body”

(No gels), Individual crits about work-in-progress HW#5

PAINTS: same palette as last class

SUBSTRATE: pre-gessoed paper

GOALS: learn to 1) continue to fine tune their painting skills with the same palette

Homework (#5): continue working on “Portrait with Narrative Background”, due next

Week 7 - (3/19) “Old Masters Palette Day 3: figure and environment: 2 paintings”

“yellow and violet” done Alla Prima. Model will be in the middle of the room so painting will be done Alla Prima and you must include suggestions of both environments and your peers in the paintings.

PAINTS: same palette

SUBSTRATE: on pre-gessoed paper

GOALS: to be able to advance the use of the same palette as before and include all of model and background, to be able to simplify the figure in a blocky fashion and to do 2 paintings within 3 hours

Homework: (#6) “Inside/Outside”, you are to do 2 color studies of an interior with a window or door looking outside, (daytime preferred), you are not to work from photographs, you should not try and set-up or stage anything: paint the scenes as frankly and forward as possible. Same palette as today and same sizes as today. To be done on pre-gessoed paper. **Must be sent to me via e-mail by Sunday, 3/26. I will give you feedback on the following class day (4/2), so I must see the ACTUAL work on this date.**

Week 8 – (3/26) FIELD TRIP to LACMA

Homework: (#7) “Friendship”: Final Project (Stage 1): Brainstorm (16 sketches)

Come up with 4 completely different concepts (variations) for the theme of “Friendship”. (PLEASE

NOTE: “Friendship” may be defined or interpreted in so many different ways. (**Hint, Hint!**).

Painting must have minimum 3 figures in a scene, all 3 of them reacting differently to the same event/scenario/occasion. All of the following aspects of story-telling must be utilized in each of the sketches 1) background/environment 2) lighting 3) props 4) clothing/outfit 5) point of view/perspective 6) and the overall composition: “The Staging”. Keeping in line with the “working from observation”/“realism” philosophy, you must work from photo reference that you either take or found and **your imagery cannot be altered or stylized**. We’re aiming for a strict realism. They can be fictitious characters but you have to use real people taking on fictitious roles (e.g., posing your friends as circus performers, even though they really aren’t). Thus, if you want to do a piece about skateboard kids in Paris, but you’ve never been there, it’s o.k. You can take pictures of your friends/relatives/self (even though they may not be skateboarders) in different poses, find lots of good photo reference on the internet about streets in Paris, and then “assemble/construct” an image from all the different references put together.

NOTE: It would be best that you find photos of backgrounds/buildings/landscape with a particular lighting **1st**, that way you can shoot photo reference of friends/relatives/self BASED on the lighting, angle, perspective that your found imagery commands. This will minimize the collaged look of your painting. For next week, give me **MINIMUM 8 different sketches of 4 DIFFERENT “friendship” themes, 2 each** that you are considering/pondering to address. **To be done in graphite pencil only, with shading and in your sketchbook**. A lot of time will probably be spent in coming up with the different variations on the theme and researching it, so **don’t procrastinate**. Each sketch should be 4.5” x 6” **Use ruler to create your rectangular frames in your 7” x 10” sketchbook**. Format could be portrait or landscape, it’s up to you. **NOTE:** Be prepared to spend minimum 12-18 hours on actually painting the final project the last 3 weeks of the class. This is only a brainstorming/preliminary stage AND you have 2 weeks to work on this! Don’t procrastinate.

Week 9 - (4/2) “Primaries: straight, secondaries: mixed: 1 painting”

(nude female model), “yellow and violet”, 1 pose today, individual crit of HW, model in middle of room.

SUBSTRATE: pre-gessoed paper

PAINTS: white, primaries vs. secondaries, and “black”: burnt sienna and ultramarine blue.

GOALS: to compel students to mix their secondary colors, thus creating, harmonious color arrangements.

Homework: Final Project (Stage 2): “2 color sketches”. Two 9” x 12” color sketches on your Stonehenge paper are due by next class meeting. Follow the same steps we did in class 2 weeks ago, only you are doing 2 color studies just like the interior painting homework assignment. To be done on 2 sheets of paper, draw out 2 rectangle 9” x 12” frames, 1 on each sheet. The palette is up to you.

Week 10 - (4/9) “Primaries v. Secondaries: day 1 of a 2-day in-class painting/ Final Review day 1”

(nude female model), “Primaries v. Secondaries: **day 1 of a 2-day** in-class painting” 1st pose of the same model from the previous week. (“red and green”)

Teacher will:

- 1) critique semester work/progress
- 2) consult with student which piece will be submitted into student show.

All remaining artwork is to be taken home today.

PAINTS: white, primaries vs. secondaries, and “black”: burnt sienna and ultramarine blue.

SUBSTRATE: Pre-Gessoed **STRETCHED CANVAS 16” X 20”**

GOALS: to have student develop a good sense of time management and coordination of time on 1 painting

Homework: Final Painting (Stage 3): “Work in Progress”. After having discussed with you today in class about which one of the 2 color sketches is working best, proceed to start the painting on 18” x 24” Pre-Gessoed STRETCHED CANVAS WHICH WILL BE SUPPLIED TO YOU BEFORE YOU LEAVE TODAY. Your Final Painting should be at @30%-60% completed state by next class. YOU WILL BE

NO CLASS ON 4/16: EASTER/SPRING BREAK

Week 11 - (4/23), “Primaries v. Secondaries: day 2 of a 2-day in-class painting/Final Review day 2”

(same model as week before) 2nd pose of the same model from the previous week. (“red and green”) **Model will be here at 9am sharp. Be ready to paint!** WE WILL CONTINUE WORKING ON THE PAINTING STARTED IN LAST CLASS.

Teacher will:

- 1) critique semester work/progress
- 2) consult with student which piece will be submitted into student show.

All remaining artwork is to be taken home today.

PAINTS: white, primaries vs. secondaries, and “black”: burnt sienna and ultramarine blue.

SUBSTRATE: Pre-Gessoed STRETCHED CANVAS 16” X 20” (FROM PREVIOUS WEEK!)

GOALS: to have student develop a good sense of time management and coordination of time on 1 painting

Homework: Final Project (Stage 4): Finished. Plan on spending 8 hours or more on finishing remaining Final Project at home. This is the last time you will have time to finish this before the end of the semester. **Please make sure it’s completed, by the beginning of the next class. DON’T procrastinate! Remember to manage your time and plan ahead! Bring any and all artwork done in this class whether finished or unfinished to class on this final day. We will have 1-on-1 crits with you about your final.**

Week 12 - (4/30) - “Open Palette/Experimental/Individual Critique:Final Painting”

(nude female model), Final Day: (no gels)3 hour pose. Be ready to paint from model. Final Project is DUE TODAY. No time will be allowed to work on final during last class.

Teacher will:

- 1) critique 1-on-1 student final paintings.
- 2) consult with student which piece will be submitted into student show.

PAINTS: any colors!

SUBSTRATE: on pre-gessoed paper

GOALS: to allow student to paint with their own choice of colors. To allow room for student experimentation and exploration.