

Advanced Painting

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Ryman Arts-OTIS

Fall 2024

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“The Human Condition”, by Rene Magritte



“Art evokes the mystery without which the world would not exist.”
-Rene Magritte

Materials

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

Paints:

Burnt Sienna
Cadmium Red Medium
Cadmium Yellow Light
Cobalt Blue
Ultramarine Blue
Venetian Red
Yellow Ochre
Lamp Black
Titanium White (150mL)

Misc Materials:

Spray Bottle, Palette Knife, Stonehenge Pad 11x14, Canson disposable palette pad 12 x 16, roll of tape, 32oz Gesso

(Distributed each class accordingly): Canvas Panels 11" x 14", 18" x 24", 16" x 20"

6 Brushes total:

5 synthetic brushes, 1 Chip Brush for gesso

Class Objectives:

- 1) To learn to paint using 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 use dull/subtle colors vs. rich/saturated colors

Classroom Rules:

Please refrain from using your cell phones during class. Especially, 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. Let's 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. Students are required to work minimum of 3 or + hours a week on homework.

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 and Punctuality: 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, (late= 9:01 am or later) please make sure you are marked present by either the T.A. or myself. It's very important to **be here on time** (meaning get here 10 minutes before the start of class, preferably). If you get here late, the more likely it is that you will lose out on specific instructions/demonstrations given at the beginning causing a delay of the entire class, which is not good for anyone. **Be here on time!** If you are absent, read the syllabus for the missing weeks' homework assignment details and instructions and have it completed by next class.

Participation: Participation is very important in this class. Participation includes: **being present, listening, paying attention, following instructions, being active in group critiques, bringing all necessary**

materials to class every day, being open to advice/suggestion/ recommendations from the teacher and being able to work well with others in class. In addition, 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. Be open to positive constructive criticism. Individual and class critiques are meant to help you become a more informed and well-rounded artist. Please be open about this.

“The usefulness of the cup is it’s emptiness”- Bruce Lee

Class Schedule

9/8: “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, demo: how to: gesso paper, do an imprimatura (a wash), mixing and matching tones, execute a **simple grayscale**. Begin to work on still life in class and finish at home.

PAINTS: lamp black and titanium white

SUBSTRATE: **CANVAS board 11" x 14"**

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: wet into dry painting. 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. No texture/brushwork should be seen. Smooth finish. Should look **“realistic”**.

Homework: continue working on and finish “achromatic geometric still life” on **CANVAS board 11" x 14"** 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 **“representational”**, **“sculpturally solid”**, **smooth/even and with good illusion of forms appearing to exist in the “window onto space”**. **Every week, you need to GESSO A SHEET OF PAPER: Tape all 4 sides of a sheet of Stonehenge paper to the back of your drawing board and apply a layer of gesso and let it dry 24 HOURS IN ADVANCE.** You are required to do this **AT HOME** throughout the semester. **NOT AT SCHOOL, YOU ARE EXPECTED TO BRING YOUR DRAWING BOARD ALONG WITH THE GESSOED SHEET OF PAPER TAPED**

For next week: 1) Bring a bag filled with 5 objects of different sizes, shapes, tones and textures to paint in next class 2) Apply a layer of solid black paint to one whole sheet of paper and 3) apply a layer of solid medium gray paint to another whole sheet of paper. **Thus: YOU NEED TO BRING 3 SHEETS OF COATED PAPER FOR NEXT WEEK ALONG WITH YOUR PAINTING SUPPLIES. ADD A GRAPHITE, CHARCOAL PENCIL AND WHITE COLORED PENCIL TO YOUR PAINTING BAG AS WELL. YOU MAY NEED IT FOR DRAWING IN FUTURE ASSIGNMENTS.** LEAVE ALL OTHER DRAWING MATERIALS AT HOME

9/15: “achromatic 5 object still life”

achromatic palette day 2 from objects brought by students/1-on-1 crits

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 7-shades of gray and B+W. Be “on the look out for hard (found/sharp) and soft edges (lost/blended)”: cast and form shadows.

GOALS:

Homework: **“Scales and Spheres”**: Finish in class painting and then do gradation scales and 2 exercise sphere paintings (1 black/white and 1 burnt sienna, ultramarine blue and white) on **2 sheets of pre-gessoed**

papers, Details to be discussed before end of class.

9/22: “achromatic figure”

achromatic palette day 3 from one of two torsos/1-on-1 crits

PAINTS: lamp black and titanium white

SUBSTRATE: pre-gessoed paper

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: “opposite nude figure”, students are expected to take a photo of the opposite torso from the class set-up and do a painting at home on 1 full sheet of pre-gessoed paper vertically (portrait)

9/29: “complimentary figure day 1”

complimentary painting from one of two torsos/1-on-1 crits

PAINTS: burnt sienna, ultramarine blue and white

SUBSTRATE: pre-gessoed paper

GOALS: students will continue learn how to use warm, cool and neutral colors and learn how to simplify

Homework: “opposite nude figure”, students are expected to take a photo of the opposite torso from the class set-up and do a painting at home on 1 full sheet of pre-gessoed paper vertically (portrait)

10/6: MODEL complimentary figure day 2

Group Crits Start Today.

PAINTS: burnt sienna, ultramarine blue and white

SUBSTRATE: pre-gessoed paper

GOALS: continuation of warm, cool and neutral colors from live model

Homework: “Master Copy”, on pre-gessoed paper, you are to do a “block in”. Pre-selected copies of paintings will be given to you for emulation. Use this 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 copy has to have the main “blocks” of the original well described and articulated: meaning, the color, value and temperature should match the original. If you have the time, energy and the drive to refine and finesse that copy to make it look as close to the original, then please aim to do so. The choice is yours.

10/13: MODEL Old Masters Palette Day 1

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

SUBSTRATE: pre-gessoed paper

GOALS: learn to 1) fine tune their painting skills to an intermediate level using same palette

Homework: “Portrait with Narrative Background”, Self-portrait (or portrait of someone else: relative or friend) with a NARRATIVE background/environment using the Master’s Palette: Ultramarine Blue, Burnt Sienna, Venetian Red, Yellow Ochre and white, You are to follow the same process(steps) as you did for the master copy but take it to full completion. **TO BE DONE ON CANVAS board 16" X 20" GIVEN TO YOU BEFORE YOU LEAVE TODAY. PAINTING SHOULD BE COMPLETED IN 2 WEEKS.**

Steps: 1) do a neutral middle-toned imprimatura 2) make sure it's dry 3) do a line drawing with paintbrush and neutral wash(thinned out paint) **OR** you may use a pencil and 4) work in a "background to foreground, dark to light, big to small, thin paint to thick paint" manner, using the biggest brush for the longest time, slowly/gradually working with smaller and smaller brushes.

10/20: NO CLASS: COLLEGE PREP WEEKEND

10/27: MODEL "Old Masters Palette Day 3: figure/environment: 2 paintings"

PAINTS: same palette as last class

SUBSTRATE: pre-gessoed paper

GOALS: learn to 1) achieve an advanced level using the same palette 2) include all of model and background 3) be able to simplify the figure in a blocky fashion and 4) do 2 paintings within 3 hours

Homework: Final Project: "Song Piece" (Stage 1: 8 thumbnail sketches in sketchbook)

Pick a song that you like. Maybe it's the lyrics, or a line in the lyrics, or the theme, or the title or the way the song makes you feel. YOUR CHOICE. **MAKE SURE THAT YOU DON'T UNCONSCIOUSLY COPY AN IMAGE ALREADY ASSOCIATED WITH THE SONG OR THE ALBUM THE SONG IS FROM. Why is this important? Because this will exercise your imagination and creativity, and minimize the potential for inadvertently copying already existing art.**

You will ultimately be painting a picture that is somehow inspired by that song. The painting must have minimum 1 figure in it: meaning a person, whether you show their entire body or not is up to you. You may have more than one figure as well. 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. Keeping in line with the "working from observation/realism" philosophy, you must work from photo references that you either take or find. Painting must have some degree of realism.

For next class, please bring **MINIMUM 8 different sketches of 4 different ideas, 2 each** that you are considering/pondering to paint. **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" x 5"**. **PLEASE USE RULER to create your rectangular frames in your sketchbook.** Format could be portrait or landscape, it's up to you. **NOTE:** Be prepared to spend minimum 8-12 hours on actually painting the final project the remainder of the semester. This is only a brainstorming stage. Start thinking about your different ideas immediately.

11/3: Guest Artist, PORTRAIT DUE TODAY AND 8 different sketches of 4 different ideas

Catch up on any and all work up to now and guest artist

Homework: Final Project Stage (stage 2): "Work in Progress".

Apply a wash over the **CANVAS board 16" X 20"**, of **YOUR CHOICE**. Do a pencil sketch on the canvas and begin painting before next class. Painting should be at **@33%** completed by next class meeting.

11/10 FIELD TRIP: Norton Simon Museum: Bring: Sketchbook, Pencils, erasers, sharpeners, ziploc bag

11/17 MODEL: "Day 1 of a 2-day in-class painting"

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

SUBSTRATE: **18" X 24" CANVAS board**

GOALS: learn to 1) develop a good sense of time management and 2) strategize the use of the canvas board by doing 4 studies and 3) to integrate the use of tape into composition as an experimentation tactic

Homework: Final Project (Stage 3): "Work in Progress": Final Painting should be at **66%** completed state by next class meeting.

11/24 MODEL: "Day 2 of a 2-day in-class painting"

Model will return for 2nd day of painting at 9 AM SHARP. Be ready to paint! We'll do a group critique at the end of class before you start to clean up.

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

SUBSTRATE: **on 18" X 24" CANVAS board FROM PREVIOUS WEEK!**

GOALS: learn to 1) develop a good sense of time management and 2) strategize the use of the canvas

Semester Review: 1st half of class

Homework: Final Project (Stage 4): Final Painting Completed! 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 OR AS CLOSE TO COMPLETION AS POSSIBLE 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 the final day.**

12/1 NO CLASS: THANKSGIVING BREAK

12/8 Song Piece DUE TODAY!

Semester Review: 2nd half of class

- 1) **Final Painting is DUE TODAY.** (Some class time will be allowed to finish final, but very little!)
- 2) We will have a group crit allowing anywhere from @5-10 minutes per student the last ½ of the class.
- 3) All remaining artwork is to be taken home today.