

## 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- ❖ To use historical references as inspiration and learning opportunities in order to develop individual ideas and techniques.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 to receive feedback about your artwork
- Turn off all cell phones and headsets/earbuds
- 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:

Alizarin Crimson (Quin)  
Cadmium Red Medium  
Cadmium Yellow Light  
Cobalt Blue  
Permanent Green  
Phthalo Green  
Prussian Blue  
Raw Umber  
Ultramarine Blue  
Titanium White

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

Liquitex 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

## SCHEDULE

**Jan. 26: 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 11" x 14" 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 back 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 FRONT side of the gessoed paper that you prepared in class, paint a simple still life using gray scale (you MUST mix your Black 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 THREE sheets of 11" x 14" Stonehenge paper and let dry. This is in preparation for next weeks' class. Don't forget to bring them 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.

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**Feb.2: Class 2**

*CRITIQUE: Gray Scale Still Life*

**PAINTING TECHNIQUES**

**COLOR THEORY**

**CLASSROOM STILL LIFE PAINTING - Day 1 of 2**

**Handouts: Color Theory**

**Tint-Tone-Shade Grid**

**Acrylic Blending Techniques**

- ⇒ On ONE of the pre-gessoed 11" x 14" Stonehenge papers that you did for homework, 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 14" 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 THIRD sheet of 11" x 14" 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.** Bring to our next class meeting.

**2. Master Artist Still Life Replica:** Choose ONE of the images from the still life master artworks listed below (I will email these images to you). After you've made your choice, gesso a sheet of stonehenge paper. when dry, use graphite pencils or a small round brush with a Raw Umber paint to draw your image onto your prepared surface.

**REMEMBER! Bring your 'in-progress' master still life to our next class meeting.**

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'

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**Feb. 9: Class 3**

*CRITIQUE: Master Artist Still Life Replica IN-PROGRESS*

*DUE: Tint-Tone-Shade Grid*

**CLASSROOM STILL LIFE PAINTING - Day 2 of 2**

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

**Homework:**

**1. Finish Aster Artist Still Life Painting Replica:** Finish the master artist still life painting that you started the previous week.

**2. Paper Preparation:** Gesso TWO sheets of 11" x 14" Stonehenge paper and bring them to the next class.

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**Feb. 16: 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 a landscape study using one of the sheets of 11" x 14" pre-gessoed paper (that you did for homework), working inside or outside on the Otis campus. We will be using our palette knife for this, NOT brushes.

**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. Gesso a sheet of stonehenge paper and let dry. Paint an alla prima color study replica of your favorite Burchfield painting.
- 2. Palette Knife Landscape:** Gesso a sheet of stonehenge paper and let dry. Paint an alla prima color study of an interior or exterior landscape from observation, anywhere in your environment (school, home, city, park, etc.). You will use the palette knife techniques of 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.

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**Feb.23: Class 5**

*CRITIQUE: Two Landscape Paintings COMPLETED PAINTINGS (Burchfield Replica & Palette Knife Landscape)*

**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). Gesso ONE sheet of 11" x 14" Stonehenge paper, then tone it with a wash of Raw Umber + a little bit of Cad Red Medium. Create an underpainting value study of the image you've chosen from above (no color layers yet, only complete the underpainting).

Alice Neel - 'Untitled'

Kehinde Wiley - 'Economy of Grace'

Vigée LeBrun - 'Self Portrait'

Bronzino - 'Portrait of Lodovico Capponi'

Rembrandt - 'A Polish Nobleman'

- 2. 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 completed.

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**March 2: Class 6**

*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.
  3. **Paper preparation:** Gesso ONE sheet of 11" x 14" Stonehenge paper and bring it to the next class.
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**March 9: 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.

**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. Bring your 'in-progress' painting to our next class meeting.
  2. **Paper preparation:** Gesso ONE sheet of 11" x 14" Stonehenge paper and bring it to the next class.
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**March 16: Class 8**

*CRITIQUE: Main Project - Self Portrait IN-PROGRESS (flesh tones)*

**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 Self Portrait! Bring it to our next class meeting.**
2. Paper preparation: **Gesso ONE sheet of 11" x 14" Stonehenge paper and bring it to the next class.**

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**March 23:** Class 9 Career Day

*CRITIQUE: Main Project - Self Portrait COMPLETED PAINTING*

**ALLA PRIMA STILL LIFE**

**Handout: Drapery**

Discuss drapery homework assignment - go over the handout.

⇒ 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 your still life painting during this class period.

**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. Drapery Still Life Painting:** Prepare a gessoed sheet of 11" x 14" sheet of Stonehenge paper and let dry. 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. **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.

**3. 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.

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**March 30:** Class 10

*CRITIQUE: Drapery Still Life IN-PROGRESS*

*Turn in FINAL Main Project - Self Portrait Painting*

**MODEL - Female, Day 2 of 2 (same as previous)**

**ANATOMY – FULL FIGURE (cont.)**

⇒ Finish long pose painting of the full figure.

**Homework:**

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

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**April 6 - Field Trip TBD**

**Homework:**

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

**2. Paper Preparation:** gesso ONE sheet of 11" x 14" Stonehenge paper and bring to next class meeting.

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**April 13:** Class 11 LAST DAY

*CRITIQUE: Drapery Still Life COMPLETED PAINTING*

**ALLA PRIMA STILL LIFE**

⇒ I will meet with each student individually for feedback about the semester.

We focus on cropping and composition using viewfinders. Create an interesting composition and finished painting in one class sitting.