

RYMAN ARTS

Fall 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 three different methods of applying paint in the same 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

August 25: 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 final project hand out. Students read through it at home noting links, images and deadlines
- 4. Handout three 11" X 14" Stonehenge Panels** Two of them are for color theory homework and one is for next week's in-class still life. ***Handout one 11" X 14" canvas or canvas-board*** for next week's still life homework.
- 5. Homework 1:** Complete color theory homework assignment following written instructions on handout.

Homework 2: Gesso one 11" X 14" Stonehenge panel with a light value warm grey (transparent red oxide + ultramarine blue + white gesso + some acrylic medium.) Instructor will demonstrate. To be used for in-class still life, Class #2, September 8. Save any leftover gesso in a little plastic container. **Please note that for assignments on Stonehenge paper panels, students must bring in their paper taped to a drawing board.**

Homework 3: a.) Write proposal for final project; one-two pages discussing your inspiration and detailing a plan for your project, **due class 2, September 8. b.)** make a concept sketch for the project; can be done from observation, references and/or imagination. Pencil or charcoal on paper, 12" X 16," **due class 3, September 15. Instructor will show examples.**

September 1: No Class, Labor Day Weekend

September 8: Class 2. Still life (Day 1)

- 1 **Attendance/Critique color theory homework, collect final project proposals.**
- 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 review, 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 on 11" X 14" canvas. Gesso canvas with the same warm light grey that was used for the in-class assignment See Still Life Handout/Demo for specific directions. *Guide students in setting up a painting space at home; something to set 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. Marking the position of all items in the still life and removing and storing them when not in use.*

September 15: Class 3. Continue Still Life (Day 2)

1. **Attendance /Critique still life homework in progress and concept sketches for final project.**
2. **Continue Still Life;** Students paint into the underpainting. Discuss **purpose and effect of Underpainting.** Students paint the background and 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. Tonal bridge, Gradation. Mixing color with the palette knife.**
3. **Homework 1: Continue Still Life Homework.** Students continue the same process on their still life at home. See Handout/Demo for specific directions. **Homework 2:** Make any necessary changes or adjustments to your final project proposal. **Resubmit for next week.**

September 22: Class 4. Complete Still Life (Day 3)

- 1 **Attendance/Critique still life homework and modified final project proposals.**
- 2 **Complete still life.** Reinforce darks as necessary. Paint shadow areas of objects first. Then paint the objects in light; mix the local color for each object, a color for the highlight, a half tone color, and one that transitions from the half tone into the shadow edge. **Glazing, Scumbling. Using a scumble rag, Dry brushing. Planar transitions, Cross contour/Cross hatching.** How these issues relate to **Brushstrokes and paint application.** Correct terms when evaluating colors: local color, value, intensity, temperature. **Color Exaggeration.**
- 3 **Handout one 16" X 20" canvas-board for next class, September 29.**
- 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 + some acrylic medium, for next week's in-class self-portrait assignment. Instructor will demonstrate. *(Save extra pink gesso in small plastic container.)*
Homework 3: Read handout on portraiture for next week's class.

September 29: Class 5. Begin In-Class Self-Portrait (Day 1)

- 1 Attendance/Critique completed still life homework, photos/photo collages for final projects. (Shortened class, ends early, with no snack break.)**
- 2 In-Class Self-Portrait.** (Approximately 2 hours.) Self-portrait from life in a mirror. Light with clip-on spotlight or overhead studio spotlight. Preliminary drawing in charcoal or water-soluble crayon on pink canvas-board. Portrait basics, planar structure, composition.
- 3 Handout one 16" X 20" canvas board.**
- 4 Assembly: snack break included, ends at 12:30.**
- 5 Homework 1:** 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.) Email pics of sketches to instructor by 10/6. Bring to class on October 13.
Homework 2: Painting of an interior or /room at home. Preliminary drawing in extra soft vine charcoal or water-soluble crayon on toned 16" X 20" canvas-board. (Gesso board the same warm grey you used for still lifes.) Line drawing, linear perspective. Develop tonal underpainting over *fixed* drawing. Tonal relationships and value pattern as factors in your composition. (Instructor will show examples.) Refer to Handout/Demo for specific directions. **Due October 13, (Class7)**

October 6: No Class.

**October 7: Class 6 (Sunday), Field Trip to Grand Park, Downtown LA
Make Your Mark in the Park ACTIVITIES T.B.A.**

October 13: Class 7. Continue In-Class Self-Portrait (Day 2)

- 1 Attendance/ Critique interior composition homework in progress and composition thumbnails for final project.**
- 2 Complete underpainting on top of fixed Self-Portrait drawing.** Develop underpainting over self-portrait drawing, glazing in tone/value for shadows and darks. **Light logic** and the illusion of form. (Approximately 2 hours.)
- 3 Guest Artist Presentation. 11:45—12:30**
- 4 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.

October 20: **Class 8. Continue In-Class Self-Portrait** (Day 3)

- 1 *Attendance/Critique interior composition homework in progress and finished final composition sketches*
- 2 *Continue In-Class Self-Portraits.* Reinforce darks as necessary. Paint background and clothing first. Paint shadow areas of face; correct value, color and degree of sharpness on shadow edges. Indicate reflected light and color within shadow masses on face. **Form; planar structure, planar transitions cross contour/cross hatching. Color exaggeration, Scumbling.**
- 3 *Handout one 18" X 24" canvas to be used for final project. Gesso with the color of your choice.*
- 4 *Homework 1: Complete painting of interior setting/room in your house. See Handout/Demo for specific directions.*
Homework 2: Transfer finished composition sketch for final project to prepared canvas, using charcoal or water-soluble crayon.

October 27: **Class 9. Complete In-Class Self-Portrait** (Day 4)

- 1 *Attendance/Critique completed interior homework and final project drawings on canvas.*
- 2 *Complete In-Class Self-Portraits.* Paint **Flesh in bright light. Thick, opaque paint. Color Temperature** of spotlights. **Color Exaggeration.** Basic color of flesh in bright light, highlight color and half tone color. **Mosaic;** placing correct color "chips" where they go on the form. **Planar Structure and tonal transitions;** sharp and abrupt, or soft and gradual? **Transition** of flesh tones; half tones to shadow edges. Evaluate composition as a whole, rework, adjust and correct where necessary.
- 3 *Handout one 16" X 20" canvas-board to be used in class on November 3. Gesso to a light--medium value pink, same as you did for self-portrait assignment, for class next week. (Again, save extra pink gesso for "erasing.")*
- 4 *Homework: Final Project; complete transparent underpainting over finished, fixed drawing on canvas.*

November 3: **Class 10. Begin Painting from Model** (Day 1)

- 1 *Attendance/Critique completed underpaintings for final project.*
- 2 *Painting from the model. Preliminary drawing* of figure on pink canvas-board with water-soluble crayon. Figure drawing review; gesture, proportion, anatomical landmarks, planar structure, contour, cross contour/cross hatching. Light logic. Composition, balance, negative space (Show examples.) Develop **transparent underpainting** over fixed 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 shadow masses on objects.*

November 10: Class 11. Continue Painting from Model (Day 2)

- 1 Attendance/Critique final projects in progress.**
- 2 Continue painting from model.** Reinforce darks as necessary. Paint background. Indicate reflected light and color within shadow masses on figure. **Color exaggeration, glazing, scumbling.** Value, planar structure, planar transitions. Correct color, temperature and degree of sharpness or softness on shadow edges.
- 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 17: 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 from highlights to half tones to shadow edges. **Painting heavy and opaque in the light**, as opposed to painting thinner in the middle value range and scumbling and glazing in the shadows. **Using a scumble rag and a dry brush.** Sensitivity planar transitions and the resulting value transitions. Tonal bridges, cross contour and cross hatching. **Review/Demonstrate.** Assess composition as a whole: drawing, value pattern, form, sensitivity to anatomy, light logic and color. Correct and restate where necessary.
- 3 Student assessments in individual conferences.**
- 4 Collect work for student exhibition.**