

Course Information

Course Title: Advanced Painting

Day: Saturday

Time: 9a -12p

Professor: Ja'Rie Gray

Contact Email: jgray@ryman.org

Course Description

Introduction to acrylic painting including use of materials, techniques, color theory, and composition. This advanced class is designed to build on the foundation and intermediate education previously learned at Ryman Arts. Various painting styles are practiced with a strong emphasis on historical and contemporary approaches to painting.

Student Learning Outcomes

1. Learn strategies for making sure you have the time and space to complete paintings
2. Learn to prepare and care for your acrylic painting supplies
 - Properties of acrylic paint
 - Cleaning and maintaining brushes - Safety when using paint
3. Learn color theory, including color mixing
4. Planning a self-directed painting, working from source materials, preparatory sketches, or both.
 - Work can be purely from imagination, or from source materials, but must be planned out and conceptualized
 - Must be subject to peer critique both in early stages and in final review
 - The painting produced for this assignment should have a title, and discussion of the title should be included in peer critique

Subject matter of completed paintings should include at least two of the following:

1. Painting a still life from observation
2. Painting a self-portrait, portrait or costumed pose from observation

3. Self-directed painting from source materials

ZOOM ETIQUETTE

Students – Please review the following information as these are minimum expectations during our Zoom sessions.

Tech check

- o Test your Zoom tech before we start. Give yourself time to sign in early this can eliminate possible tech issues with zoom or tech devices in general.

Video

- o Turn your video on, when possible, to increase class community.
- o If you are unable to turn on your video, add a profile picture so that the class can see a picture of you. Or, use a cell phone tripod, and aim your camera at your in class assignment to show you are participating in class.
- o Decrease background distraction by sitting in front of a bare wall or in front of an appropriate background.
- o Virtual backgrounds are acceptable, but consider the chosen graphic based on the course.
- o Consider body language if your video is on. (Lounging or messy eating can be distracting. Also think about behaviors that may be considered “private,” like blowing your nose. Step outside the camera to address these behaviors.)
- o Be dressed appropriately for class. Pajamas may be comfortable but can decrease focus and attention.
- o Test your camera position before each class begins to ensure you’re centered in the camera.

Lighting

- o Sit in a well-lit location or turn on the lights so that your face is clear in the video.

Microphones/Speakers

- o Check audio settings (volume) before class begins.
- o Stay on mute if you are not talking.
- o Be aware of class expectations for being muted vs. having your mic on.

Personal space preparation

- o Silence personal devices.
- o Set up your learning space before joining the Zoom class.
- o Gather necessary materials before joining the Zoom class.
- o Prepare computer materials before joining the Zoom class.

Expected behavior

- o Join 3-5 minutes before expected start time to check tech, picture, and mic.
- o Pay attention to instructor during class.
- o Stay muted unless asked to turn on your mic.
- o Don’t participate in non-course activities (checking email, texts, social media, other

courses' work) during Zoom class.

o Do not personally record the class meeting on your device.

o If you experience tech issues, the best way to solve Zoom issues is to turn off and on whatever is not working correctly. If it is the sound, turn your mic off and back on. If the video is not working, turn the video off and back on. If those tech checks don't work, exit Zoom and re-enter the class. If you need to exit class, send a quick chat to the instructor to let them know of your tech issues before you leave.

Supply List

HOLBEIN SPRAY BOTTLE 2OZ 2OZ

ART ALTERNATIVES ARTIST PALETTE KNIFE 3"

STONEHENGE PAD 11X14 15 shts

ART ALTERNATIVES CANVAS PANEL (2) 11X14

ART ALTERNATIVES CANVAS PANEL 16x20

ART ALTERNATIVES CANVAS PANEL 18x24

CANSON DISPOSEABLE PALETTE PAD 12X16

ART ALTERNATIVES GESSO 16OZ 16 oz

3M BLUE PAINTERS MASKING TAPE - 3/4" X 60 YARDS

Chip brush

Medium cups:

- semi-gloss

Brushes:

- 2090 Golden Taklon Angle Long 1/2 Size 6"handle
- 9100R Legion Synthetic Mongoose Round Long handle # 2
- 9100R Legion Synthetic Mongoose Round Long handle #8
- 100KF Series Legion synthetic Mongoose Filbert long handle #8
- 2510 (Golden Taklon Bright) #20

Paint:

- Alizarin Crimson
- Cadmium Orange
- Cadmium Red Medium
- Dioxazine Purple
- Hansa Yellow Light
- Lamp Black/Carbon Black
- Permanent Green
- Raw Umber
- Titanium White
- Ultramarine Blue

Class Assignments/Homework

In class and homework assignments are given weekly and will focus on specific lectures, concepts, demonstrations, materials, techniques, and exercises. Homework will be assigned every Saturday and due on the following Saturday. **Late work will not be accepted.** Work must be photography and ready for critique at the beginning of class to receive credit (I will go over how to photograph your work in class). The finished assignments will be evaluated in a group critique. These critiques are an important part of the learning process, and all students are required to participate in them.

Homework assignments in this class will take significantly more time to complete than assignments from your previous class. Make sure that you set aside 5 or more hours per week to paint. A permanent workspace is the key to working efficiently, allowing you to spend more time working and less time setting up.

If you can, please dedicate a sketchbook to this class. Sketchbooks are used to take notes, experiment with exercises, develop ideas, thumbnail studies for compositions (small sketches), help with problem solving concepts, and understanding techniques.

Being prepared for class is also very important. Painting requires a lot of supplies. Unless specified otherwise, please have all your supplies for each class. You will also need to prepare a new painting surface for class unless we're continuing to work on a painting from the previous week.

In Class Critiques

"Student Peer Critiques" will be held in class weekly. Students will discuss and analyze peer artwork using proper vocabulary, concepts, methods, and problem solving skills to help others pursue and further develop artwork in completion.

Attendance

Consistent attendance is very important in completing this course. Please respect the class time and don't be late or leave early. If you are absent, please review the course schedule to catch up on any in class assignments or homework assignments. You can contact me if you need help with assignments missed. The class may or may not be recorded, but if it is, I may tell you to watch the recording to catch up. Miss three or more classes and you are dropped from the program. If you miss a class, you may make it up by attending the morning or afternoon section of the same class. *(Limit; one make-up class per semester, please let me and Rebecca know in advance if you plan to do a make-up class.)*

Fall 2020 Course Schedule (Subject to change):

September 12:

- First day of class, no orientation
- Go over syllabus and materials
- Studio Basics (how to set up your workspace)
- how to set up a still life in your studio or home
- How to photograph assignments for critiques
- How to prepare painting surfaces
 - Paining Basics: Learn to prepare and care for your acrylic painting supplies
 - Properties of acrylic paint
 - Cleaning and maintaining brushes - Safety when using paint
 - Mediums
- Lecture on Value and Light logic
- In Class Assignment: Draw 3 objects using Light Logic and Value Distribution

Homework #1: Students will compose a composition of 3 objects and apply light logic principles and value distribution on white drawing paper.

September 19:

- Lecture on Grisaille and Intro Composition

Grisaille (achromatic painting black and white) with imprimatura grey tone. Gesso Stonehenge paper, and prime/ tone grey.

- In class exercise – 5 step value and gradation scale. 9 step value and gradation scale
- In class assignment: 2 paintings of 1 still life object. Open and closed palette grisaille—full grey scale value range, Open palette (9 value gradation)—Closed palette, minimum grey scale value range (5 value gradation).

Homework #2: Grisaille Still life with 3 objects. Prime/tone Stonehenge paper a grey imprimatura.

September 26:

Practice 4 Types of Underpaintings. Lecture underpaintings and their purpose in a painting and composition.

- Imprimatura—start with a tone canvas- separate light mass from dark mass
- Wipe out underpainting—Draw on white canvas, and put layer of imprimatura, and wipe out light mass and possible other light values
- Underpainting with Brown—Brunaille or En Brunaille “shades of brown”
Monochromatic
- Underpainting—from white of canvas—“fat over lean”—close palette—color block in

Homework #3: Brunaille “shades of brown underpainting” Still life with 4 objects. Palette – White, Raw Umber, and Ultramarine blue. Gesso Stonehenge paper with Raw Umber imprimatura.

October 3:

* No classes, College Preparation Weekend

October 10:

Lecture: Zorn Palette and Glazing, Advance composition, Color Theory and Color mixing

In class assignment: Zorn Palette— Start with grisaille on imprimatura grey tone—and intro to glazing closed palette. Still life project 3 objects. Gesso Stonehenge paper and prime or tone grey.

Homework #4: Grisaille Still life with Zorn palette for glazing. Gesso Canvas panel 11 X14 with imprimatura grey. Still life must have 5 objects. Palette – White, Cad. Red, Hansa Yellow, and Black.

October 17:

Lecture: Portrait painting, Face Structure, and Alla Prima, Color Theory and Color mixing

In class assignment: Alla Prima portrait Zorn palette.

Homework #5: Alla Prima self-portrait with Zorn palette and a raw umber imprimatura/ underpainting. Gesso Stonehenge paper. Palette – White, Cad. Red, Hansa Yellow, and Black.

October 24:

Lecture: Full Palette, Color Theory and Color Mixing

In class assignment: Full palette portrait

Homework #6: Full palette self-portrait with Zorn palette and a raw umber imprimatura/ underpainting. Gesso 11 X 14 Canvas Panel. Full Palette with all hues available from our supply list

October 31:

Lecture Final Project: Self-directed painting from source materials

In class begin linear preparatory studies (thumbnails) for this project.

Preparatory Homework (Thumbnails): Students will continue developing ideas and content for their Self-Directed painting.

November 7:

In class begin Light/Value and Color preparatory studies (thumbnails) for this project. Students will choose 1 final linear thumbnail to produce 4 tonal plans thumbnails, light logic thumbnails, and color value thumbnails.

Homework #7-Start final project: Students will begin their final project on 16X20 or 18X24 canvas panel. Start with the underpainting and establish all values.

November 14:

In class assignment students have time to paint on their Final Projects.

Homework #7-Start final project: Students will continue working on final project.

November 21:

Final project due: Critique final project