

Ryman Arts

Spring 2019– Syllabus for Advanced Painting

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The focus of this class will be to learn the materials and techniques of painting in acrylic. Once we have covered the fundamentals of using the medium, we will learn the process through which a painting is made. This includes developing the concept, gathering visual reference material, creating the sketch and color study. Topics will include color theory, still life, figure, and portraiture.

Materials

Brushes:

- Trekkel round #4
- Trekkel filbert #6
- Trekkel filbert #2
- Trekkel flat #12
- Loew Cornell Gesso Brush 3”

Paints (DaVinci brand):

2 OZ tubes:

- cadmium yellow light
- yellow ochre
- Venetian red
- cadmium red medium
- alizarin crimson hue (quinacridone)
- Ultramarine Blue
- Viridian Green
- Burnt Umber
- Lamp Black
- Titanium white

- Spray bottle 4 OZ
- Palette Knife/trowel
- Canson palette pad 12” X 16”
- Liquitex gesso
- Plastic palette cup

Class Rules

Please keep the classroom quiet. Refrain from excessive talking and have your phones on silent. Transgressors will be tarred and feathered.

Please keep the classroom clean. Clean up any paint, pencil shavings, etc. on easels, drawing-horses and the floor.

Homework

Homework will be assigned every Sunday and due on the following Sunday. **Late work will not be accepted.** Work must be up on the wall for critique at the beginning of class to receive credit. 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.

Being prepared for class is also part of your homework. 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.

Class Schedule

Feb. 3: Review of materials
Painting basics
Studio basics (how to set up your workspace)
Demonstration of how to prepare painting surfaces

Black and white still life painting exercise. We will be painting on gessoed Stonehenge paper and learning technical basics such as working wet into wet, wet into dry, scumbling and glazing.

Homework 1: Still-life in black and white. Paint a still-life with a minimum of three objects on gessoed Stonehenge paper. Treat every part of the composition with equal attention.

February 10: Still life in limited palette (Venetian red, ultramarine blue, yellow ochre, white). Working on gessoed Stonehenge paper, we will learn to make distinctions between warm and cool colors.

Homework 2: Still life in limited palette. Use a sheet of toned Stonehenge paper. Choose objects that are dissimilar in warmth/coolness, and texture.

February 17: Still-life in full color. Working on gessoed Stonehenge paper, we will learn color theory and practical color mixing strategies.

Homework 3: Still-life in full color. Choose objects that say something about your personality or interests. Piece should be done on 16 x 20" canvas board. **(Due March 3, but bring partially completed still life next week.)**

Look at visiting artist's website (TBA). Prepare two questions for the artist.

February 24: Visiting Artist (TBA)

Mar 3: Portrait painting

Homework 4: Self portrait on 18x24 canvas-board. Try to convey psychology through your portrait. (due March 17, but bring partially completed portrait next week.)

Mar 10: Portrait Painting continued

Bring drawing supplies for next week. We will not be painting.

March 17: **Final project (due April 29).** The Seven Deadly Sins. Using a stretched canvas, you will create a painting using one of the seven deadly sins as a theme. You will need to use reference materials (drawings or photos) to make the painting.

Thumbnails and compositional studies: we will begin by brainstorming our ideas through thumbnails, then refine them by doing compositional studies.

Homework 5: Complete thumbnails and compositional studies for your final project **(due April 8th)**

Mar 24: Museum Field Trip

Homework 6: Old master copy **(Due April 7, but bring partially completed painting on April 8th.)** During your visit, choose an artwork painting from the collection, do a sketch, take notes on the ground color, brushwork and texture, then do a copy of it.

March 31: Figure painting. We will be working in a traditional indirect painting method by doing a monochrome underpainting before adding color.

April 7: Figure painting continued. Applying color glazes over the monochrome underpainting.

How to gather references and execute the final sketch, and color studies.

Homework 7: Gather references and complete the sketch and color studies for the final project. **Begin final project.**

- April 14:** Work on final project
- April 21:** Spring Break
- April 29:** Final critique
Figure painting continued
One-one one portfolio review

