Ryman Arts
Spring 2022– Syllabus for Advanced Painting
Marc Kompaneyets – Instructor – Mkompaneyets@Ryman.org

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, portraiture and landscape.

Materials

HOLBEIN SPRAY BOTTLE 2OZ  2OZ
ART ALTERNATIVES ARTIST PALETTE KNIFE 3"
STONEHENGE PAD 11X14, 15 sheets
ART ALTERNATIVES CANVAS PANEL 11X14
ART ALTERNATIVES CANVAS PANEL 16x20
ART ALTERNATIVES CANVAS PANEL 18x24
CANSON DISPOSEABLE PALETTE PAD 12X16 - gray
ART ALTERNATIVES GESSO 32OZ
CHIP BRUSH

Brushes:

3000B (Taklon Spectrum Bright ) #20
9100KFL (Legion filbert long) #4
9100KFL (Legion filbert long) #2
9100KFL (Legion filbert long) #8
9100R (Legion Round) #4

Paint:

Titanium White       Cadmium Yellow Light
Cadmium Red Medium   Alizarin Crimson (Hue)
Ultramarine Blue     Viridian Green
Yellow Ochre         Venetian Red
Burnt Umber          Lamp Black

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. 20:**
- Review of materials
- Painting basics
- Studio basics
- Demonstration on 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 (due Feb 27). Paint a still-life w/ a minimum of three objects on gessoed Stonehenge paper. Treat every part of the composition with equal attention.

**Feb 27:**
- Still life in limited palette (Venetian red, ultramarine blue, yellow ochre and white). Working on gessoed Stonehenge paper, we will learn to make distinctions between warm and cool color.

**Homework 2:** Still life in limited palette (due Mar 6). Use a sheet of toned Stonehenge paper. Choose objects that are dissimilar in warmth/coolness and texture.

**Mar 6:**
- Still-life demo in full color. Working on gessoed Stonehenge paper, we will learn color theory and practical color mixing strategies.

Lecture on Composition
Homework 3: Still-life in full color (Mar 13) on 11x14 Canvas board. Choose objects that say something about your personality or interests, that tell a story about you.


Homework 4: Self portrait on 16x20 canvas-board (due Mar 27). Try to convey psychology through your portrait. Please bring your partially completed portrait next week for review.

Mar 20: Portrait painting session 2.
Mar 27: Landscape painting session

Homework 5: Paint a landscape on your Stonehenge paper (Due April 3).

Apr 3: Figure painting session 1.

Homework 6: Old Master copy (due April 17). Please use your Stonehenge paper to copy an old master painting of a nude. This could be a copy of an entire composition, or a detail. Try to copy the texture and brushwork in the painting, and make the copy as exact as possible.

Apr 10: Figure Painting session 2

Final project (due May 8). The Seven Deadly Sins.

Using a 18x24” canvas-board, 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 we’ll choose our best idea and begin working on our compositional studies.

April 17: Spring break

Homework 7: Complete concept thumbnails and compositional studies for your final project. Gather references for final sketch. Have graphite/charcoal pencils, white paper, erasers.

Apr 24: Work on the final sketch

Demo on color schemes and color studies

Homework 7: Complete sketch and color studies for your painting. Please begin your painting.

May 1: Work on your final painting in class
Homework 9: Complete your painting

May 8: Final critique

Figure painting session 3

One-one one portfolio review