

“The Human Condition”, by Rene Magritte

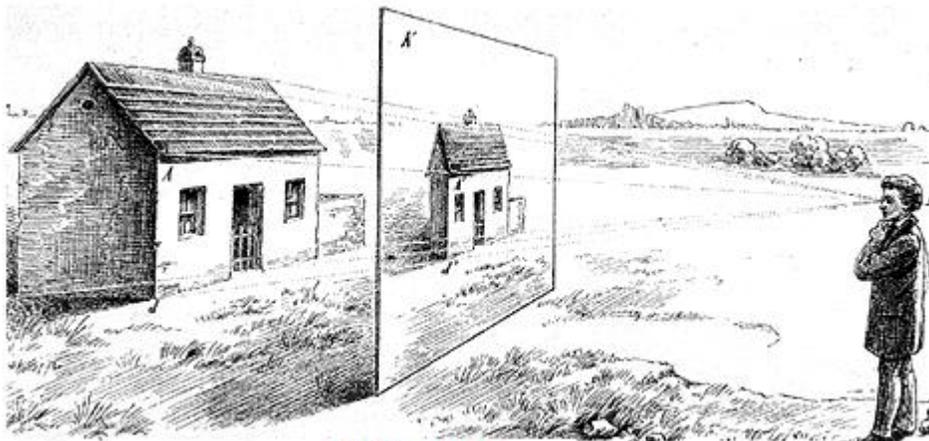


**“Art evokes the mystery without which the world would not exist.”**  
**-Rene Magritte**

Chuck Close working on a portrait of Chuck Close, using his grid/mosaic system.



“Inspiration is for amateurs; the rest of us just show up and get to work.” – Chuck Close



Picture Plane

## Materials

**1<sup>st</sup> and most importantly: Bring your drawing board and materials every day!**

### Paints:

Burnt Sienna  
Cadmium Red Medium  
Cadmium Yellow Light  
Cobalt Blue  
Ultramarine Blue  
Venetian Red  
Yellow Ochre  
Lamp Black  
Titanium White (150mL)

Black Sketchbook  
Spray Bottle 4oz  
Palette Knife  
Stonehenge Pad 11x14  
16oz Gesso  
Lightweight B&R Tracing paper  
Color Mixing Cup  
(Cookie Sheet(?))

(2) **16" x 20" CANVAS boards** (classwork: achromatic geo still life + Studio Painting)

(2) **18" X 24" CANVAS boards** (homework: narrative portrait) + (classwork: 2-day in-class painting)

(1) **18" x 24" STRETCHED CANVAS:** (homework: final painting)

### 6 Brushes total:

Hog Bristle Filbert 400KF Series #10 and #6  
Hog Bristle Flat 400F Series #12 and #4  
Hog Bristle Round 400R Series #4  
Chip Brush (for gesso)

### Class Objectives:

- 1) To learn to paint using a variety of different palettes.
- 2) To learn to control and master acrylic paints through both class and homework projects
- 3) To learn to analyze a master painter's colors and emulate a painting in a professional manner
- 4) To learn how to paint wet-into-wet and wet-into-dry paintings
- 5) To learn how to use dull/subtle colors vs. rich/saturated colors

### Classroom Rules:

**Please refrain from using your cell phones during class.** Especially, when the model is posing. I often give talks while you are working and you may benefit from picking up on tips/advice and suggestions that I offer during these talks. **Keep talking to a minimum.** Unnecessary talking can disrupt your concentration and that of others. Lets keep the classroom clean and practice a "clean-as-you-go" way of working. This is especially true with paint brushes that can get ruined if they are left with paint on them for any given length of time. **5-10 minutes before the end of the class, you are expected to spend time cleaning up your area and materials. Return tables/easels/drawing horses to designated areas at the end of class.**

**Course Requirements:** Students are to have 3-4 fully completed paintings by the end of the semester, along with a series of practice/exercise paintings.

**Homework:** Homework will be assigned every week. All work is to be completed by the following Sunday, unless otherwise stated. Students are required to work minimum of 6 or + hours a week.

**Attendance and Punctuality:** Attendance is extremely important for your success in this course. We will be working from professional models, particular still lifes and from photo references in class, so it is very important that you are here, on time and are productive throughout the time during the class. If you arrive late, (late= 9:01 am or later) please make sure you are marked present by either the T.A. or myself. It's very important to **be here on time** (meaning get here @8:45am, preferably). If you get here late, the more likely it is that you will lose out on specific instructions/demonstrations given at the beginning causing a delay of the entire class, which is not good for anyone. **Be here on time!** If you are absent, read the syllabus for the missing weeks' homework assignment details and instructions and have it completed by next class.

**Participation:** Participation is very important in this class. Participation includes: **being present, listening, paying attention, following instructions, being active in group critiques, bringing all necessary materials to class every day, being open to advice/suggestion/ recommendations from the teacher and being able to work well with others in class.** In addition, **participation is important through your positive attitude and being open minded to new approaches to painting/thinking that you may have never experienced before.** Trying on newly introduced approaches/techniques/ways of working and different ideas/philosophies are meant to help you grow as an artist. Be open to positive constructive criticism. Individual and class critiques are meant to help you become a more informed and well-rounded artist. Please be open about this.

### **At-A-Glance Schedule of class and homework assignments:**

**Class assignments/exercises titles** by week and **substrates** accordingly

- 1) "achromatic geometric still life" on **CANVAS board 16" X 20"**
- 2) "achromatic figure day" on **pre-gessoed paper**.
- 3) "limited palette figure day" on **pre-gessoed paper**.
- 4) MODEL "Old Masters Palette Day 1" on **pre-gessoed paper**.
- 5) MODEL "Old Masters Palette Day 2" on **pre-gessoed paper**.
- 6) MODEL "Old Masters Palette Day 3: figure/environment" on **2 sheets of pre-gessoed paper**
- 7) **Catch up Day/Group Crit/Guest Artist**
- 8) **Field Trip**
- 9) **Interior Studio Painting 16" x 20" CANVAS board**
- 10) MODEL "Day 1 of a 2-day in-class painting/" on **18" X 24" CANVAS board**
- 11) MODEL "Day 2 of a 2-day in-class painting/" on **18" X 24" CANVAS board**
- 12) **Catch Up Day: all homework, Final Painting Due Today: all work to be taken home**

**Homework assignment numbers, titles and** **substrates** accordingly:

- 1) "achromatic geometric still life" on **CANVAS board 16" X 20"**.
- 2) "Scales and Spheres" on **2 sheets of pre-gessoed paper**.
- 3) "2<sup>nd</sup> torso painting with 2 colors": on **pre-gessoed paper**.
- 4) "Master Copy block in" on **pre-gessoed paper**.
- 5) "Portrait with Narrative Background" on **CANVAS board 18" X 24"**.
- 6) continue working on portrait on **CANVAS board 18" X 24"**.
- 7) "Inside/Outside" on **2 sheets of pre-gessoed paper**.
- 8) Stage 1 of **Final** in sketchbook
- 9) Stage 2 of **Final**: 2 preparatory color sketches on **2 sheets of pre-gessoed paper**.
- 10) Stage 3 of **Final**: Painting "Work in Progress" 50% complete on **STRETCHED CANVAS 18 x 24**
- 11) Stage 4: Final Painting completed **STRETCHED CANVAS 18 x 24**

## Class Schedule

### Week 1 – (2/3) “achromatic geometric still life”

Achromatic palette (no color) day 1: (work from photograph of white on white still life), Orientation, Introduction of myself to class, class introduces themselves to me, demo: how to: gesso paper, do an imprimatura (a wash), mixing and matching tones, execute a simple grayscale. Begin to work on still life in class and finish at home.

**PAINTS:** lamp black and titanium white

**SUBSTRATE:** CANVAS board 16" x 20" and CANVAS board 18" X 24"

**STEPS:** do an imprimatura, dry it, do a GOOD line drawing of objects and shadows with paint brush. start “blocking in” painting by beginning to work in a “background to foreground, dark to light, big to small, thin too thick” manner, using the biggest brush for the longest time, slowly working with smaller and smaller brushes.

**GOALS:** learn how to: 1) mix and match shades of gray thoroughly 2) discipline your palette 3) not under or overuse water when mixing 4) learn to paint opaquely vs. transparently (watercolors): wet into dry. Painting should be “sculpturally solid: Representational”. Meaning, it should look like your looking through a “window into reality”: an illusionary scene of solid still life objects. No texture/brushwork should be seen. Smooth finish. Should look “realistic”.

**Homework:** (#1) continue working on and finish “achromatic geometric still life” on CANVAS board 16" x 20" at home and bring COMPLETED to next class. Piece must have utilized the FULL

GRAYSCALE (i.e., more than just 5 shades of gray, which means all geometric forms should appear “representational”, “sculpturally solid”, smooth/even and with good illusion of forms appearing to exist in the “window into space””. In addition, for next week, you must have 1 sheet of Stonehenge paper (from the pad given to you today) covered with 1 coat of gesso and make sure it’s dry BEFORE CLASS. The paper should be gessoed minimum 24 hours in advance! You are required to do this AT HOME throughout the semester. Not at school! Also, bring 2 of your strongest/favorite Ryman Arts drawings for next week and be prepared to explain to me why they are your strongest/favorite pieces.

Students to take home CANVAS board 18" X 24" today.

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### Week 2 - (2/10) “achromatic figure day”

achromatic palette day 2: (work from 1 of the 2 nude casts)

**PAINTS:** lamp black and titanium white

**SUBSTRATE:** pre-gessoed paper

**STEPS:** Do imprimatura (wash) with diluted (watered-down) black paint on gessoed paper with largest brush. While paper is drying, do pre-mixed batches of grays: minimum 7-shades of gray and B+W. Be “on the look out for hard (found/sharp) and soft edges (lost/blended)”: cast and form shadows. All students are to do 1 torso, portrait.

We will do short individual crits today regarding HW#1 and your 2 strongest/favorite Ryman Arts pieces.

**GOALS:** Learn how to: 1) create “SCULPTURALLY SOLID FORM”, 2) be “on the look out for hard (found/sharp) and soft edges (lost/blended)”: cast and form shadows and mimic them in your paintings.

**Homework:**(#2) “Scales and Spheres”: on 2 sheets of pre-gessoed papers, do gradation scales and 2 exercise sphere paintings (1 black/white and 1 burnt sienna and blue and white) Details to be discussed before end of class.

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### Week 3 - (2/17) “limited palette figure day”

“warm and cool: orange vs. blue:”, (orange and blue gels)

**PAINTS:** burnt sienna, ultramarine blue and white

**SUBSTRATE:** pre-gessoed paper

**GOALS:** students will learn how to use warm, cool and neutral colors.

**Homework:**(#3) “opposite nude figure”, students are expected to take a photo of the opposite torso from the class set-up (or use a photo from the fLickr website that I sent you) and do a painting at home on 1 full sheet of pre-gessoed paper.

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**Week 4- (2/24) MODEL “Old Masters Palette Day 1” : “warm and cool: orange vs. blue:”**

**PAINTS:** Ultramarine Blue, Burnt Sienna, Venetian Red, Yellow Ochre and white.

**SUBSTRATE:** pre-gessoed paper

**GOALS:** to learn to work with Old Renaissance Masters palette.

**Homework:** (#4) “Master Copy”, on pre-gessoed paper, you are to do a “master copy block in”. Pre-selected copies of paintings will be given to you for emulation. Use this palette: Ultramarine Blue, Burnt Sienna, Venetian Red, Yellow Ochre and White. Make sure the image is not altered in any way shape or form (no stretching or cutting or omitting of any part of the painting). Your Master Copy **has to be as close to the original as you can make it**. It has to have the main “blocks” of the original well described and articulated: meaning, the color, value and temperature should match the original.

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**Week 5 - (3/3) MODEL “Old Masters Palette Day 2” “warm and cool: blue vs. orange:”**

Individual crits about work-in-progress HW#5

**PAINTS:** same palette as last class

**SUBSTRATE:** pre-gessoed paper

**GOALS:** learn to 1) fine tune their painting skills to an intermediate level using same palette

**Homework:** (#5) “**Portrait with Narrative Background**”, Self-portrait (or portrait of someone else: relative or friend) with a NARRATIVE background/environment done from mirror (preferably: no photographs), using the colors: Ultramarine Blue, Burnt Sienna, Venetian Red, Yellow Ochre and white: The Master’s Palette. You are to follow the same process(steps) as you did for the MASTER COPY. DO NOT PUT YOUR MAIN SUBJECT MATTER DIRECTLY IN THE CENTER OF YOUR CANVAS. **TO BE DONE ON CANVAS board 18" X 24". DUE IN 2 WEEKS, HOWEVER, I MUST SEE WORK IN PROGRESS NEXT CLASS! THE PAINTING SHOULD BE THOROUGHLY BLOCKED IN. AIM FOR ABOUT 50% COMPLETE BY NEXT CLASS.**

**Steps:** 1) do a neutral middle-toned imprimatura 2) make sure it’s dry 3) do a line drawing with paintbrush and neutral wash(thinned out paint) **OR** you may use a pencil and 4) work in a “background to foreground, dark to light, big to small, thin too thick” manner, using the biggest brush for the longest time, slowly working with smaller and smaller brushes. Remember to only block in the painting just like the way I should you examples in class. Also, have 2 sheets of pre-gessoed paper ready by next class!!!

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**Week 6- (3/10) “Old Masters Palette Day 3: figure/environment: 2 paintings” “yellow and violet”**

Today: 2 poses today. Model will be in the middle of the room so painting will be done Alla Prima and you must include suggestions of both environments and your peers in 2 paintings. Make sure you paint within 9” x 12” rectangles. If you give yourself a 1” border with tape all the way around the edges of the sheets of paper, you should be fine.

**PAINTS:** same palette

**SUBSTRATE:** on 2 sheets of pre-gessoed paper

**GOALS:** learn to 1) achieve an advanced level using the same palette 2) include all of model and background 3) be able to simplify the figure in a blocky fashion and 4) do 2 paintings within 3 hours

**Homework** (#6): continue working on “**Portrait with Narrative Background**”, **DUE NEXT CLASS**.

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## **Week 7 - (3/17) Catch up Day/Group Crit/Guest Artist**

**“Portrait with Narrative Background” due today!** sYou will be given the first hour and a half to finish any homework assignments you have not finished! Also, we will have a guest artist presenting work.

**Homework: (#7) “Inside/Outside”,** you are to do TWO color paintings of ONE interior with a window or door looking outside during the day time: One scene should be from one side of the room and the other, from the opposite side of that same room. You are not to work from photographs, however, you need to take a photo of the 2 angles so I can see what you painted. You should not try and set-up or stage anything: paint the scenes as frankly and forward as possible. Old Masters Palette. Both paintings are to be done on **2 separate sheets of pre-gessoed paper.** Make sure you paint within 9” x 12” rectangles. If you give yourself a 1” border with tape all the way around the edges of the sheets of paper, you should be fine.

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## **Week 8 – (3/24) Field trip**

**Homework: (#8) Final Project (Stage 1):** Brainstorm, 8 sketches in sketchbook

**Come up with 4 completely different concepts (variations)** for the theme of “Friendship”. **(PLEASE**

**NOTE: “Friendship” may be defined or interpreted in so many different ways. (Hint, Hint!).**

Painting must have minimum 3 figures in a scene, all 3 of them reacting differently to the same event/scenario/occasion. All of the following aspects of story-telling must be utilized in each of the sketches 1)background/environment 2) lighting 3) props 4) clothing/outfit 5) point of view/perspective 6) and the overall composition: “The Staging”. Keeping in line with the “working from observation”/“realism” philosophy, you must work from photo reference that you either take or found and **your imagery cannot be altered or stylized.** We’re aiming for a strict realism. They can be fictitious characters but you have to use real people taking on fictitious roles (e.g., posing your friends as circus performers, even though they really aren’t). Thus, if you want to do a piece about skateboard kids in Paris, but you’ve never been there, it’s o.k. You can take pictures of your friends/relatives/self (even though they may not be skateboarders) in different poses, find lots of good photo reference on the internet about streets in Paris, and then “assemble/construct” an image from all the different references put together.

**NOTE:** It would be best that you find photos of backgrounds/buildings/landscape with a particular lighting **1<sup>st</sup>**, that way you can shoot photo reference of friends/relatives/self **BASED** on the lighting, angle, perspective that your found imagery commands. This will minimize the collaged look of your painting. For next week, give me **MINIMUM 8 different sketches of 4 DIFFERENT “friendship” themes, 2 each** that you are considering/pondering to address. **To be done in graphite pencil only, with shading and in your sketchbook.** A lot of time will probably be spent in coming up with the different variations on the theme and researching it, so **don’t procrastinate.** Each sketch should be 4.5” x 6” **Use ruler to create your rectangular frames in your 7” x 10” sketchbook.** Format could be portrait or landscape, it’s up to you. **NOTE:** Be prepared to spend minimum 12-18 hours on actually painting the final project the last 3 weeks of the class. This is only a brainstorming/preliminary stage. Don’t procrastinate.

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## **Week 9 - (3/31) Interior Studio Painting**

**SUBSTRATE:** on **CANVAS board 16" x 20"**

**PAINTS:** white, primaries vs. secondaries, and “black”: burnt sienna and ultramarine blue.

**GOALS:** learn to 1) to mix their secondary colors 2) to create harmonious color arrangements using a very limited palette 3) learn to paint an environment/scene with multiple people in it directly from life.

**Homework: (#9) Final Project (Stage 2):** “2 Preparatory Color Sketches for final”. Paint two color sketches of two different versions of a potential final on **2 sheets of gessoed Stonehenge paper.** Make sure you paint within 9” x 12” rectangles. If you give yourself a 1” border with tape all the way around the edges of the sheets of paper like you did in class previously, you should be fine. Due by next class meeting.

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**Week 10 - (4/7) MODEL: "Day 1 of a 2-day in-class painting", "Red and Green"**

"Primaries v. Secondaries: **day 1 of a 2-day in-class painting**" 1<sup>st</sup> pose of the same model from the previous week. Teacher will critique semester work/progress.

**PAINTS:** white, primaries vs. secondaries, and "black": burnt sienna and ultramarine blue.

**SUBSTRATE:** **18" X 24" CANVAS boards**

**GOALS:** learn to 1) develop a good sense of time management and 2) strategize the use of the canvas

**Homework: (#10) Final Project (Stage 3): "Work in Progress".** After having discussed with you today in class about which one of the 2 color sketches is working best, proceed to start the painting **on 18" x 24" Pre-Gessoed STRETCHED CANVAS WHICH WILL BE SUPPLIED TO YOU BEFORE YOU LEAVE TODAY.** Your Final Painting should be at **@50%** completed state by next class meeting.

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**Week 11 - (4/14) MODEL: "Day 2 of a 2-day in-class painting", "Red and Green"**

**Model will return for 2<sup>nd</sup> day of painting. Be ready to paint!**

**PAINTS:** white, primaries vs. secondaries, and "black": burnt sienna and ultramarine blue.

**SUBSTRATE:** **on 18" X 24" CANVAS boards FROM PREVIOUS WEEK!**

**GOALS:** learn to 1) develop a good sense of time management and 2) strategize the use of the canvas

Teacher will:

- 1) Critique: semester work/progress and give feedback on work in progress of final.
- 2) begin to consult with student which piece might be submitted into student show.

**Homework: (#11) Final Project (Stage 4): Finished.** Plan on spending 8 hours or more on finishing remaining Final Project at home. This is the last time you will have time to finish this before the end of the semester. **Please make sure it's completed, by the beginning of the next class. DON'T procrastinate! Remember to manage your time and plan ahead! Bring any and all artwork done in this class whether finished or unfinished to class on the final day. We will have a group crit about your finals at the end of class.**

(4/21): No Class: Spring Break

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**Week 12 - (4/28) "Catch Up Day": all homework and Final Painting Due Today and all work to be taken home.**

**Final Painting is DUE TODAY ON **STRETCHED CANVAS 18" x 24"**. Some time will be allowed to **finish any small details on your final and/or any other assignments, but you should not depend on this time. I will only probably allow for about the first 2 hours and a half of class for finishing up and the remaining hour will be for a FINAL GROUP CRIT. That's not a lot of time to work in class.****

**All remaining artwork is to be taken home today.**

**That's it! Congratulations! You're done!**