

ART 380/ 370: Advanced Painting/ Drawing

2014 Fall M/W 9.00-11.30 Rm. 9

Instructor: Angela Fraleigh

Office hours: Wednesday 1.00- 3.00pm, or by appointment

Art Office: 610. 861.1680, my ext. 1652

fraleigha@moravian.edu please let me know if you need a response as confirmation.

Cell phone- (only contact this number as an absolute last resort)

This class will focus on strengthening conceptual, technical and observational skills. We will concentrate on the essential elements of painting and drawing, their materials, methods and craft, while studying the human form. This advanced course will focus on the development of technical and observational skills while working to a sophisticated understanding of two-dimensional composition. Emphasis will be placed on contour, gesture, value and volume coupled with the accuracy of rendering illusionistic space through an in-depth study of figurative structure, including skeletal and muscular anatomy and how these structures affect surface definition.

To frame these class pursuits, every two weeks, we will look at a group of artists, primarily painters, working within a specific conceptual/ formal terrain. Every week you will complete assignments in response to each category. As a group you will devise a sophisticated response to the model set ups, determining lighting, "dress" , posture, etc. In your outside assignments you will have complete freedom as long as the project relates to the material. The artist groupings will be loose, and many artists will be considered within more than one category. We will look at what conceptual or formal links exist between the different artists whose works are discussed, and begin to sketch out the theoretical and historical underpinnings of such contemporary practices.

Further you will create outside assignments that will be open-ended and challenging. Some of these projects will present riddle like propositions, instigate creative solutions and probe imaginative recesses. The more outrageous and risky your solutions the better.

These two seemingly isolated modes of working will ultimately come to support and complement one another opening up your conceptual motivations and approach while reinforcing technical skills and craft.

In addition to your studio work you will be asked to do a research project.

Required Text: 'Drawing: A Contemporary Approach' [Teel Sale](#) (Author), [Claudia Betti](#) (Author) Supplemental readings from 'Theories and Documents of Contemporary Art' by Kristine Stiles and Peter Selz, and supplemental texts from various sources.

Course Objectives

- Development of analytical and communicative skills through regular critique sessions, and oral presentation
- Establish a positive work ethic
- Strengthen the individual student' s skills in seeing and thinking
- Participate in critiques and understand the role of dialogue in the creative process
- Present and defend work and ideas in written and oral forms while utilizing art vocabulary
- Research Artists and Art Movements
- Demonstrate an understanding of value, line, texture, form, color and composition
- Understand appropriate craftsmanship and present completed work in a professional manner.

Course Goals

- Developing conceptual understanding through the pictorial.
- Knowledge of the formal and material elements of Drawing and Painting
- Critical analysis of art and its intention.
- Understanding the persuasiveness of images.
- Introducing a critical framework for thinking and looking at images with increased attention to emerging media and -new technologies.

Course requirements

- On time attendance for all classes
- On time delivery of homework and in class projects
- A minimum of 6 hrs work outside of class
- Participation in class discussions and critiques
- Readings, quizzes and papers.
- Sketchbook
- Field Trips
- Documentation of completed work on CD at the end of the semester.

Homework: As majors you are expected to work a minimum of 6 hours per week outside of the scheduled meeting time. There will be outside assignments due every Monday morning. Due to the sequential nature of the course all assignments MUST be completed

on time with no exceptions. This will absolutely affect your grade. A new, completed project is due every week.

Readings- I will regularly assign readings as handouts or in your textbook. You will come prepared with three comments or questions unless otherwise noted. While we move through these different exercises different conceptual motivations of various artists with similar parameters will be demonstrated on several themed *pinterest* boards (<http://www.pinterest.com/angelafraleigh>) You will be expected to develop a thoughtful approach to these seemingly simple assignments throughout the semester as well as in your homework assignments.

Participation- Students are expected to actively participate in class. That means you come to class on time and prepared, having read assigned readings and having completed any assignments. You volunteer thoughtful responses on a regular basis, you share your own insights and perspectives in critiques, during slide discussions, on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work. This demonstrates more active learning rather than simply being in class, taking notes, and looking attentive, which is much more passive learning. This is a safe space where your comments and participation will be respected.

Critique Sessions- There will be a scheduled critique every other Monday to look at your response to that week' s topic. We will also have regular working critiques at the end of most classes. Everyone will be expected to share their thoughtful opinions about their peer' s work. The purpose of the critique is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. In addition to these purposes, the critique should aid you in developing objectivity about your work. All comments are meant to aid in your development of seeing and thinking in an objective manner. Group dynamic fuels this class. You are all here to learn, not just from me, the instructor, but also from your peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to your development.

Attending Exhibitions, Lectures, the NYC trip and other Events- Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood the students in this course will be encouraged, and required, to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished

lecturers, some in conjunction with exhibitions and the New York City trip, which is an incredibly enriching art experience. Please ensure you are available for those events, noted on the calendar.

Sketchbook- . "An artist is a sketchbook with a person attached." Irwin Greenberg. It was stated prior that one of the primary goals of this course is to arrive at creative, personal solutions to problems and ideally steer you towards personal expressive work. In an effort to help you reach this goal we will work on a one-on-one basis to help you find your art historical kindred' s. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptations" and personal critiques and examination. A sketchbook should be viewed as a journal, or moreover a diary, it is a place of retreat, a safe place to explore ideas and examine the world. You should use this book as an opportunity to practice your skills, examine other artist' s works and ideas, and figure out how your study of art "fits in" with the rest of your life and other interests. It is a private place, an arena where you should feel free to experiment with new techniques and ideas. Use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes-just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. You will be graded on this and you must have it in class with you at all times. If it is missing it will be marked against you.

****It bears reiteration that skill and verisimilitude are not the only things that compose a "good" piece of art. The work has to be about something, it should reflect something important and perhaps uniquely personal to the artist. It takes time to explore ideas and interests and find that elusive steering concept/belief that will guide one' s work for many years. Concepts will oscillate over time, which is good. The sketchbook becomes most beneficial as a document of one' s artistic development over many, many years.

To help move things along I have included word prompts for each week. In addition to your other course work you will respond to these "prompts" each week in your sketchbook. This can find various forms. Your responses can be literal, formal, opposing, found, created, staged, etc.

www.artmuseums.harvard.edu/sketchbooks/html/frameset.html

<http://www.gis.net/scatt/sketchbook/links.html>

<http://www.arthousecoop.com/library>

ATTENDANCE:

The Art Department established this department-wide attendance policy to apply to students in all art classes. PLEASE READ CAREFULLY.

After the second unexcused absence, final grade will be dropped by one full letter.

After the fourth unexcused absence, student will receive a failing final grade.

- An excused absence is one confirmed by a note from the Dean' s Office, Student Services, the Learning Center, or verified with a doctor' s note (within 24 hours of illness) ON-CAMPUS HEALTH SERVICES WILL NOT BE ACCEPTED. Death in family should be confirmed with Student Services.
- Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.
- Job interviews or doctor' s/dentist' s appointments are not to be scheduled during class and are not excused.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early by 15 minutes or more
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- Missing a major critique is equivalent to missing a final exam and will be graded accordingly.

Students: If you are late or absent, it is your responsibility (not the professor' s) to find out what you missed and to do the missing work by the next class.

GRADING:

Students will be assessed through frequent critiques, studio projects, assignments, and participation as outlined below. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the form and content of work will be evaluated on each project, as well as effort, originality, personal progress, and timely completion of assignment. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades. It is the professor's responsibility to assist and give feedback to the students throughout the course of the semester. It is the student's responsibility, however, to ask for help when a particular problem arises, miscommunication, or there exists a misunderstanding of requirements.

Assignments/ Grading

| | |
|---|-----|
| Studio and Homework | 30% |
| Participation in critiques, and reading discussions | 30% |
| Lineage Assignment | 15% |
| Sketchbook | 15% |
| Final | 10% |

Grade Determination- The following list can serve as a guideline for assessing your development:

- Development of skills in seeing and thinking. Sensitivity toward thoughtful expressive solutions to course problems.
- Development of skills in technical application of media.
- The on-time completion of course problems.
- Participation in group critiques and presentation of work.
- Full and on-time class attendance
- Commitment; measuring how far you will go to solve an assigned problem.
- Attention to solving problems in a creative, unique and expressive manner.
- Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- Thoroughness of preparation for class is marked by following instructions, consistent work habits, meeting deadlines, presentation of completed work, and by general performance, involvement and effort.

A: Excellent, outstanding achievement, mastery of skills and highly developed conceptual approach

B: Above average. Demonstrates understanding of material and is above average in thought, effort, creativity, or technique.

C: Adequate understanding of essentials. Fulfills assignment but lacking in content, effort, and/or skill.

D: Does not fulfill assignment and exhibits little skill, effort, and thought.

F: Failure, no credit

I: Incomplete, will only be given in the most extreme of circumstances.

No extensions will be given for an assignment without a legitimate reason.

Missing critiques, tests, or presentations is not permitted.

Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a critique will result in a failing grade and a late presentation will result in a 5% penalty.

Incompletes will not be given except under the most extreme circumstances.

Not having your sketchbook in class counts as not being prepared and will result in 5% penalty.

Receiving an A- is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. Grades are earned. Here is a summary of the requirements for a grade of A for this course:

- Consistently going beyond the basic requirements of the course/ each assignment
- Innovative and meaningful solutions for all assignments, both conceptually and formally
- Demonstrates technical expertise and evidence of competency in techniques learned or discussed in class
- Productive use of class time
- Homework assignments that show a strong degree of effort and engagement
- Clean, well crafted presentation
- Consistent, on time attendance and active engagement while in class
- All work completed and submitted on time
- Class participation as outlined in syllabus

FINAL PORTFOLIO:

A final portfolio of your work submitted to me on CD will be due at the end of the semester. (I will go into this in more detail later in the semester.)

Be sure to SAVE and DOCUMENT all your work.

LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

Time required in & outside of class for full credit (The following is based on a 15 week semester. 12 weeks denotes total task time and does not mean class only meets 12 weeks; some weeks are discussion weeks while others are allotted for critiques, gallery & artist talks, and/or research times.)

| <u>Art 370/380 Adv. Painting & Drawing</u> | <u>Hours</u> | <u>Weeks</u> | <u>Total</u> |
|--|--------------|--------------|--------------|
| Studio In Class | 5 | 12 | 60 |
| Studio Outside Class | 5 | 12 | 60 |
| Lineage project studio | 3 | 5 | 15 |
| Research Paper(s) | 2 | 5 | 10 |
| Research/Reading | 2 | 5 | 10 |
| NY Trip | 12 | 1 | 12 |
| Artist Talk(s) & Gallery opening(s) | 1 | 4 | 4 |
| Independent Critique | 0.5 | 2 | 1 |
| Group Critiques prep | .5 | 8 | 4 |
| Independent Critique Prep | .5 | 2 | 1 |
| Final Portfolio CD | 3 | 1 | 3 |

Total Task Time 180

DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

ACADEMIC HONESTY POLICY:

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another' s words, ideas, visual or verbal material as one' s own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

MATERIALS:

You are responsible for your own Paint and Drawing supplies (detailed list at end of syllabus). Dick Blick is located at South Mall, 3152 Lehigh Street, Allentown, PA 18103, (610) 791-7576, or you may order supplies online.

A folder specifically to hold reading handouts and technical information sheet
Sketchbook

Supplies and materials as it relates to student studio work, please see attached materials sheet

All students should have an external hard drive for storage of work in a digital format
***Digital SLR camera, video cameras, tripods, lights are available for check out from the department.

SAFETY PROCEDURES:

Please see attached handout, sign and return one copy to me.

MISCELLANEOUS:

Attitude- this is college. Approach each class with an open mind and lots of energy. No complaining. No whining. It brings down the morale of the class, will be viewed as poor participation and you will be graded accordingly.

Hard work is rewarded- meaning effort that is visible and clear. Not what you say, but what you do. The skill level you begin the course with is not as important as what you put

into this class and how you progress. If you apply yourself you will do well and be amazed at your development.

Note about parking-If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. See attendance policy for more info.

Cell phones- All phones must be turned to the Silent position. No texting while class is in session. Absolutely no texting or emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

Cleanliness- It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and will affect your grade.

Being on time- means arriving 15 minutes early, materials ready, paper prepared, paint on palette, artwork up on the board for critique and ready to go.

No food please- be ready to begin working at the class start time. Eating in the studio is hazardous to your health. You may eat, outside of the classroom, on break.

Wear appropriate clothing- you will get some kind of art material on everything you bring into the studio... it just happens.

Music- may be played in class, but no headphones. I speak to the class as a whole at random times and will not compete with your I-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume.

Course Schedule: 2014 ADVANCED PAINTING

** Note- syllabus subject to change*

Week 1- Introductions/ warm up

M 08/25: Introduction to course goals, objectives and requirements. Text and supplemental reading.

HW- Choose a painting you have made that represents your current conceptual motivations and make a painting in response to it (this could either be an exact copy, a shift in composition or color, similar subject matter but a more sophisticated response, etc.)
Obtain any missing supplies.

W 08/27: Critique two paintings side by side. Warm-up day. Painting from the skeleton.

HW- Finish skeleton and start five 8x11" paintings. Focus on composition.
Five different formal approaches, to create five different experiences.

Read Chapter 2 from DCA, Read Chuck Close and Catherine Murphy handouts

Sketchbook-Balance.

Week 2- Skeleton, Composition and Begin figure

Slide discussion on traditional approaches, Photorealism vs. observational painting. Artists may include: Chuck Close, Malcolm Morley, David Hockney, Elizabeth Peyton, Vija Celmins, Claudio Bravo, Anne Harris, Phillip Pearlstein, Catherine Murphy, Antonio Lopez Garcia, Frank Auerbach, Alice Neel, Josephine Halvorson,

M 09/01: DUE: skeleton paintings. Critique. Warm-up continued, Painting and Drawing from the skeleton.

T 09/02: Last day to drop/ add

W 09/03: Allentown Art Museum Field trip

HW- Finish in-class painting from Monday. Choose an old master painting, make a "learning copy" that will inform your contemporary take, complete Old master analysis form.

Sketchbook- Rhythm and movement

W 09/03: HUB Opening *Aron Johnston, In Media Res*

TH 09/04: Payne Gallery opening

Week 3- Re-mastered

Slide discussion on artists who directly engage in art historical modes of thinking and or making. Kehinde Wiley, John Currin, Shelly Reed, Glenn Brown, Julie Heffernan, Kurt Kauper, Jeff Koons, Lisa Yuskavage, Sean Landers, Mickalene Thomas, Jenny Saville, Vik Muniz, Shazia Sikander, Yinka Shonibare

M 09/08: DUE: class assignment and skeleton. Critique. Discussion and presentation on Re-mastered.

W 09/10: 1 day model.

HW- Paint a celebratory portrait of someone that engages with a work of art before 1850.

Sketchbook- Heroic

09/11: INFOCUS FALL CONVOCTION 10.30 ALL CLASSES MUST ATTEND

Week 4- Re-mastered

M 09/15: 2 day model.

W 09/17: 2 day model.

HW- Paint a critical portrait that engages art history pre-1850. Read 'Some Thoughts on Painting' , Lucien Freud, 'Floating in Gender Nirvana' , Jenny Saville, 'Reflections on the Grotesque' , Joyce Carol Oates, 'Chromophobia' by David Batchelor., 'Urinals, Dreams, Graffiti, and Personal Suffering As Art: A Brief Overview of the Grotesque In Twentieth-Century Painting' , Alyson Muenzer, Complete Questions/ handout

Sketchbook- Pattern

Week 5 Psychological figure/ Exploring Memory and or the Grotesque

Artists may include: Lucien Freud, Francis Bacon, Kathe Kollwitz, Jenny Saville, Marlene Dumas, Margherita Manzelli. Luc Tuymans, Daniel Richter, Eric Fischl, Michael Borremans,

M 09/22: DUE: Celebratory/Critical pieces. Critique. Discuss readings and Slide presentation.

W 09/24: 3 day model.

HW-. Painting in response to the Psychological figure choosing a specific formal approach to augment our experience. Midterm handout.

Sketchbook- Chaos

Week 6- Psychological figure

M 09/29: DUE: Lineage notes.

3 day model continued.

W 10/01: 3 day model continued. Individual meetings for midterm.

HW- Painting in response to the Psychological figure, similar subject but different formal approach or similar approach but different subject

Sketchbook- Transient

F 10/03: Midterm

Week 7- Form Follows Fiction

Artists who explore narrative may include: Chris Ofili, and Takashi Murakami, Neo Rauch, Gerhard Richter, Raymond Pettibon, Wangechi Mutu, R. Crumb, Marcel Dzama, Jockum Nordstrom, Mamma Anderson, Hernan Bas, Kara Walker, Kiki Smith, Kaye Donachie, Dana Schutz, Paul Noble, Henry Darger, Peter Doig, Swoon, Amy Cutler, Robyn O' neil, Trenton Doyle Hancock, Kerry James Marshall, Walton Ford

M 10/06: DUE: Psychological paintings Critique. Midterm evaluation handed back. Discuss readings and slide presentation. Lineage notes handed back.

W 10/08: 1 day model
HW- Read short story hand out, Painting response to short story handout
Complete first draft lineage assignment.

Sketchbook- Sublime

TH 10/09: Payne gallery opening

Week 8: and Midterm

M 10/13: No Class, Fall Break

W 10/15: 1 day mode
HW- Painting response to Personal Narrative, work with lineage assignment buddy

Sketchbook-Unity

Week 09

M 10/20: DUE: First draft lineage assignment original and crit buddy notes.
OPEN STUDIO/ material explorations becoming something/ lineage assignment

W 10/22: OPEN STUDIO/ material explorations becoming something/ lineage assignment
Angie in Houston
HW- Deliberate failure. 20 material explorations. Read 'All Over the Place: Gerhard Richter, 40 Years of Painting' , Chicago Reader. Finalize lineage notes presentation with peer.

Sketchbook-Unity

Week 10- Abstraction and Alchemy

Artists may include Gerhard Richter, Sigmar Polke, Julian Schnabel, Lynda Benglis, Karl Otto Götz, Gotthard Graubner, Mary Heilman, Fabian Marcaccio, David Reed, Katherina Grosse, Jessica

Stockholder, Thomas Nozkowski, Jonathan Lasker, Warhol, Pia Fries, Lesley Shows, Albert Ohlen, Mark Bradford

M 10/27: 2 day model.

W 10/29: 2 day model. (Angie in Houston)

Read 'All Over the Place: Gerhard Richter, 40 Years of Painting', Chicago Reader.
Finalize lineage notes presentation with peer.

Sketchbook- Glittering

F 10/31: Last day for withdrawal

Week 11- Class choice/ Long pose/ 5 day model

M 11/03: DUE: Narrative and material explorations. Critique.

W 11/05: Begin 5 day model a. (long pose/ complex set up)

HW- make a painting where what is shown is something we cannot see.

Sketchbook- Sequence

F 11/ 07: NY TRIP.

HW- Find one artist that fits into your lineage assignment write 1 pg. response paper.

Week 12- Class choice/ Long pose/ 5 day model

M 11/10: 5 day model continued.

W 11/12 5 day model continued.

HW- Lineage painting and NY TRIP.

Sketchbook- Systems

Week 13- Class choice/ Long pose/ 5 day model

M 11/17: DUE lineage presentations.

NY response paper.

5 day model.

W 11/19: 5 day model.

Week 14 Lineage Presentations

M 11/24: Lineage presentations.

W 11/26: Lineage presentations.

Week 15- Finals

M 12/01: Final critique. All assignments due, extremely interesting conversation and delicious snacks.

W 12/03: Final critique. All assignments due, extremely interesting conversation and delicious snacks.

*Note- syllabus subject to change

Artistic Lineage assignment

To further infuse your practice with contemporary issues and help you to uncover and articulate what it is you are seeking in your work right now you will be asked to do a small research project which culminates in a 15-20 minute oral presentation, at least four artworks and a 3-5 page paper. Notes of artists chosen will be due 2/18, the first draft due 3/11 and presentations to the class will be 4/15 and 4/17.

The idea of the project is to locate your work within an "artist's family tree". You will begin by perusing the Contemporary Art Books made available by the Professor and jotting down anything that you might be drawn to, any artist, any idea, any media, color, texture, concept etc. After compiling a page or two full of notes you will take that information and begin drawing connections between your findings, your work and those of up to five generations prior. You will ultimately decide on three contemporary artists to research and two- three influences for each of those three artists. For your final presentation and paper you will have researched 9-12 artists total. These connections can be based on any criteria following formal, conceptual, psychological, or material threads.

Not only does this assignment give you a footing in the development of certain ideas and processes throughout history but it links your understanding of your work to this as well. You will come into contact with different ideas and images that will perhaps trigger new ideas you didn't expect. This is the whole point. This will also help you form your artist statement and will provide a great foundation for your capstone courses. The more exposure you have to artists and the more research you do into their conceptual motivations/ methodologies now the better.

Collect at least 25 quotes from artists of interest to you.

Example: From Irwin Greenberg's THE PAINTER'S PRIMER:

Add new painters to your list of favorites of all time.

Study especially those artists who are dealing with problems that are the same as the ones you' re trying to solve.

When at an impasse, look at the work of masters.

Analyze the work of the great painters. Study how they emphasize and subordinate.

Read. Be conversant with the great ideas.

Find the artists who are on your wavelength and continuously increase the list.

When you are in trouble, study the lives of those who've done great things.

Look at what you can learn from the great painters, not what's wrong with them.

Stay away from put-down artists.

Vermeer found a life's work in a corner of a room.

Compose a picture, making a lot of thumbnails, rejecting the obvious ones.

Study how Rembrandt creates a flow of tone.

If you've been able to put a personal response into your work, others will feel it and they will be your audience.

If you're at a loss for what to do next, do a self-portrait.

Materials list

Advanced Painting Supply list

"Must haves" oil paint

Dioxazine purple

Ultramarine blue

Pthalo blue

Titanium white

Flake white

White titanium zinc blend

Hansa/ Lemon Yellow

Cadmium yellow light

Indian Yellow

Raw sienna

Cadmium red medium

Crimson / or Madder Lake

Burnt or Raw Umber

Yellow ochre

And any others you may want to use... please see suggested palettes below

We will provide Gamblin Odorless Mineral spirits or Turpenoid (nothing but odorless) if you purchase your own this should be the only thing you use.

We will also have very limited supplies of the following mediums for you to try. You will need to purchase your own if you find one you like and want to use regularly: neo megilp, liquin, windsor Newton blending/ glazing medium, galkyd, galkyd light.

Brushes- Each artist will eventually follow his/her own preferences when it comes to brushes. The essential thing is that you NOT limit yourself to too few, or badly worn brushes.

I recommend the following:

Natural bristle brushes for oils, #1, #3, #4, #8, #12 (filberts or flats).

Natural Sable flats brushes, #2, #4

2 rounds: #1, #4 #2

Brights: #4, #8

Some soft large watercolor brushes for blending

One big flat bristle brush for gesso, about 12/14 cm. wide.

Supports-

Various sizes of pre-stretched canvas, masonite, canvas boards etc.

Canvas- you can buy canvas and frames separately. You will have to stretch and prepare the canvas each time. You do not need to buy expensive canvas—cotton canvas is all right. We will do a demo in class.

Other materials-

Color Aid or paint swatches from a hardware store

Cans or jars (glass or metal)

Rags- Old T-shirts work best

Gesso

grayscale

color wheel

Palette

Palette knife

Palette Scraper

Oil pastels or normal pastels

Kneaded eraser

Pencils, Charcoal sticks, Contè

Suggested Palettes from Gamblin to help guide your purchases:

Understanding whites

Flake White — A permanent, very heavy-bodied, opaque, warm white. With its reputation as the most permanent of all whites, Flake White is ideal for heavy impasto applications, or where several layers of color must be built up.

Titanium White — Titanium White is a permanent, heavy-bodied, versatile, opaque, pure white that is neutral in hue. It's ideal for applications where great opacity is required, and is considered the strongest tinting white.

Soft Titanium White — Soft Titanium White is a permanent soft-bodied, opaque, non-yellowing Titanium White that is ground in poppyseed and sunflower oils, rather than linseed oil. These oils do not yellow with age, as does pure linseed oil. Soft Titanium White is also recommended for fluid wet-in-wet techniques.

Zinc White — Zinc White is a permanent, heavy-bodied, semi-opaque, cool white. It's designed especially for brilliant clear tints with all oil colors, and is excellent for glazing.

Transparent Glaze Palette

The colors in this palette are ideally suited for use in glazes. Due to the strength and intensity of these colors, painters only need to mix a small amount of color with a suitable painting medium to produce a rich and vibrant glaze.

Indian Yellow — warm yellow makes painting look lit by sunlight

Transparent Orange — warm orange for sunrise/sunset

Perylene Red — cool red with dramatic yellow undertone

Quinacridone Red — cool red replacement for Alizarin and makes high key tints

Quinacridone Magenta — cooler high key red

Quinacridone Violet — clean, warm violet

Dioxazine Purple — cold purple that can be used for a black

Manganese Blue Hue — cool (toward green) transparent blue

Phthalo Blue — 20th century replacement for Prussian Blue

Phthalo Green — cold, dark green with great transparency and tinting strength

Phthalo Emerald — warmer, more natural looking Phthalo Green

In addition to Transparent Glaze Palette, these colors provide the abstract painter with a unique set of visual possibilities:

Mono Orange — clean, bright semi-transparent color, masstone of Cadmium Orange

Mars Black — dense, strong mark making black

Black Spinel — only black with neutral masstone and tint, dries matte

Hansa Yellow Deep — golden yellow, semi-transparent

Old Masters' Palette

Because the Old Masters' palette has been obsolete since the middle of the 19th century, Robert Gamblin suggests this palette of color that will give excellent results plus lightfastness.

Transparent Earth Yellow — use in place of Yellow Ochre for glazing

Transparent Earth Orange — use in place of Burnt Sienna for glazing

Transparent Earth Red — use in place of Venetian Red for glazing

Asphaltum — lightfast match to popular 19th century glazing color

Terre Verte — muted earth green, great for grisaille

Naples Yellow Hue — light earthy yellow with great hiding power

Yellow Ochre — traditional earth yellow
Cerulean Blue — cool, semi-transparent blue, muted in tint
Ultramarine Blue — warm transparent blue
Cobalt Green — cool green with muted tint
Burnt Sienna — natural calcined earth color
Venetian Red — dense with great hiding power, more a brick red
Ivory Black — general mixing black with moderate tinting strength
Flake White Replacement — replicates the working properties of Flake (lead) White DOES NOT CONTAIN LEAD.

Portraiture:

Naples Yellow Hue — light earthy yellow with great hiding strength
Caucasian Flesh Tone — light pink base for mixing skin tones. Consider mixing with Yellow Ochre, Olive Green, Venetian Red, Van Dyke Brown
Yellow Ochre — natural earthy yellow
Transparent Earth Yellow — use in place of Yellow Ochre for glazing
Transparent Earth Orange — use in place of Burnt Sienna for glazing
Transparent Earth Red — use in place of Venetian Red for glazing
Terre Verte — muted earth green, great for grisaille
Ultramarine Blue — warm (toward red) transparent blue
Cobalt Green — cool green with neutral tint
Van Dyke Brown — brownish transparent black
Flake White Replacement — replicates the working properties of Flake (lead) White DOES NOT CONTAIN LEAD.

Basic High Key Palette:

With this palette of Gamblin Artists Colors, painters can explore high key situations with bright tints and mixtures. Consider using the Portland Greys to mix tints if you want more natural looking tints using modern colors. The two basic palettes also work very well together so painters can choose one Cadmium Yellow for opacity and one Hansa Yellow for transparency and tinting strength etc.

Hansa Yellow Lt. - cool (toward green) semi-transparent light yellow
Hansa Yellow Med. - warm semi-transparent yellow
Naphthol Scarlet - warm (toward orange) semi-transparent Vermillion red
Quinacridone Red - cool (toward blue) transparent red
Phthalo Blue - warm (toward red) transparent blue
Manganese Blue Hue - cool (toward green) transparent blue
Phthalo Emerald - warm (toward yellow) transparent green
Ivory Black - mixing black with moderate tinting strength
Titanium-Zinc White - best general mixing white