

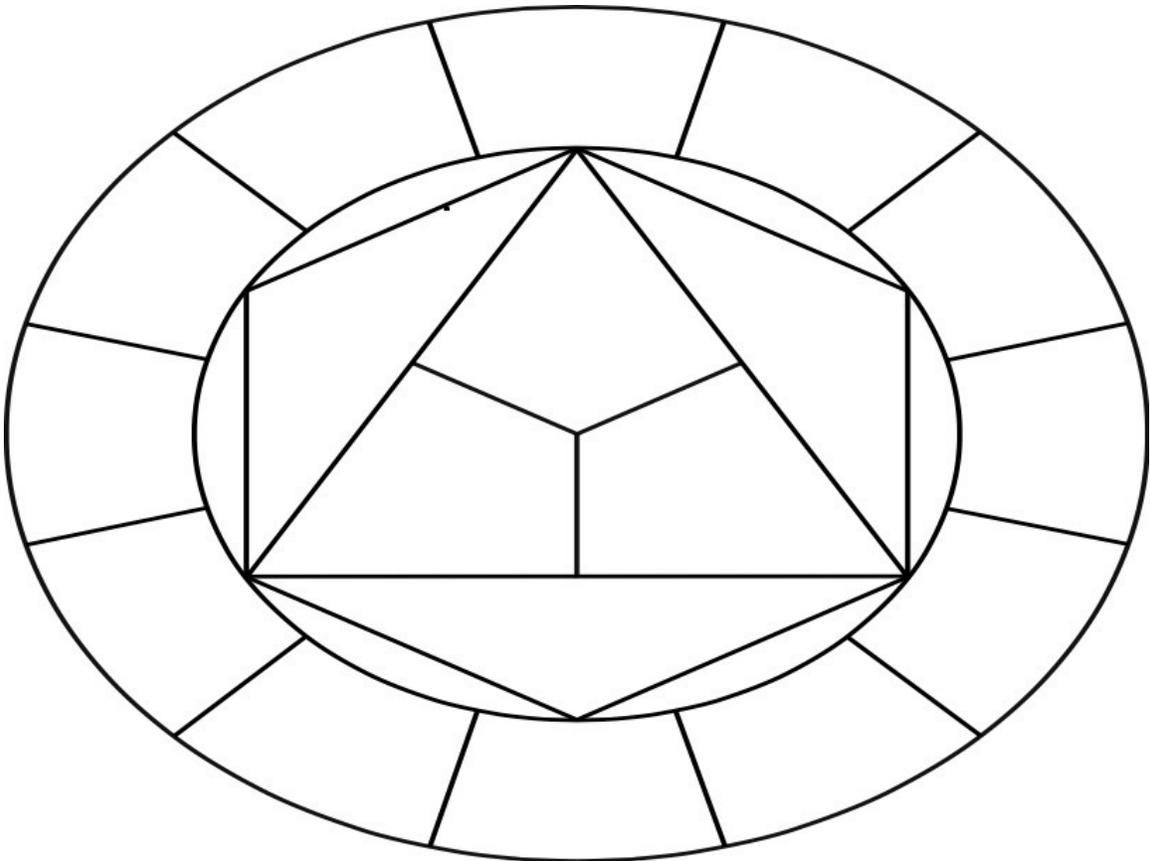
WEEK 1

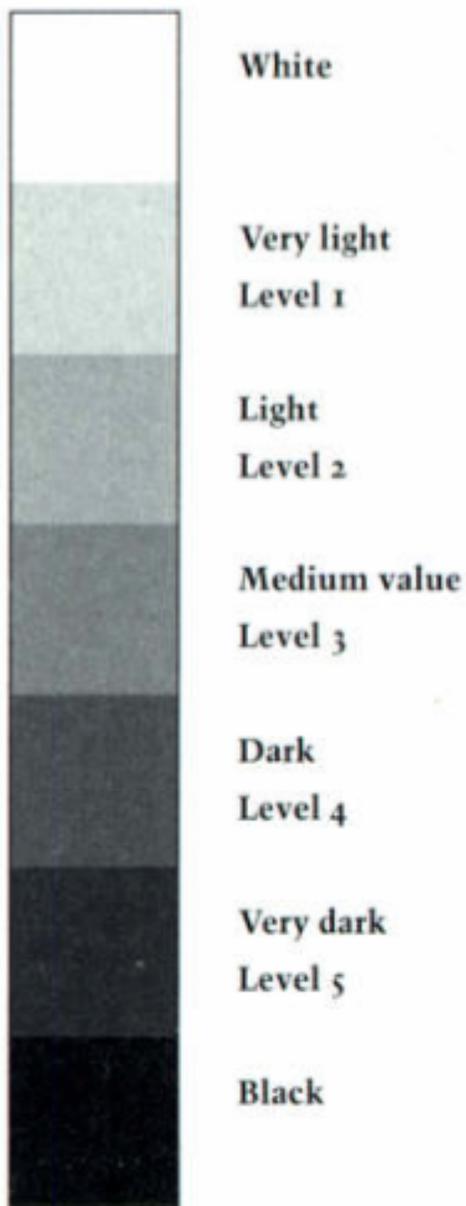
Here's a good Youtube video to introduce aspects of color theory for you:

<http://www.youtube.com/watch?v=59QGexKdFUI>

The Color Wheel

Use this diagram to take notes on color mixing session 1





Exercise 1

For each of the three primaries, (Y, R, B) create a value scale.

Make sure you thoroughly clean your brush each time you switch from adding white to adding black to each hue (color). Otherwise, you are adding grey.

Note: Make sure to create a warm primary scale and a cold primary scale.

Our Warm Primaries are: Cadmium Yellow Hue, Cadmium Red Hue, Ultramarine Blue (red bias)

Yellow Ochre (dark, warm, neutral)

Our Cold Primaries are: Lemon Yellow, Permanent Rose, Cerulean Blue Hue (green bias)

Make a note in your sketchbook at what the value level is for each color. For example, your Lemon yellow is likely a Level 1 value.

With this exercise you have already gained experience in mixing your paints. You have also started to acquaint your self with the 7 Contrasts of Color.

Q: Which contrasts did you already use?

Contrast 1= Hue: This is what we usually mean when we ask "what color is that?"

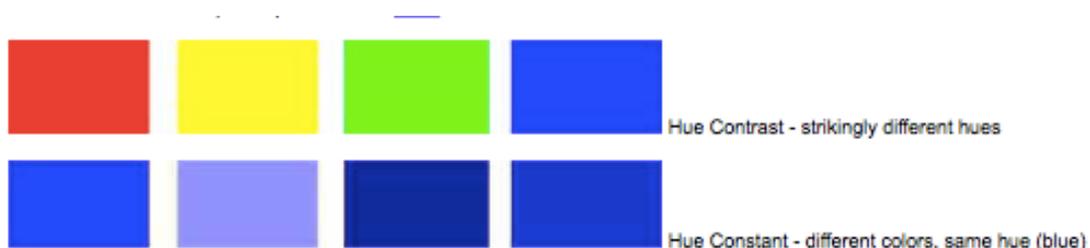
Contrast 2=Value: When we describe a color as "light" or "dark", we are discussing its value or "brightness". This property of color tells us how light or dark a color is based on how close it is to white. For instance, canary yellow would be considered lighter than navy blue which in turn is lighter than black. Therefore, the value of canary yellow is higher than navy blue and black.

When we add white to a color we create a **TINT**. When we add black to a color we create a **SHADE**.

Hue Contrast vs Hue Constant - Monochromatic & Analogous

Let's consider how different hues are contrasted or kept constant in what artists call **COLOR SCHEMES**.

The simplest color scheme is a **HUE CONSTANT** or **Mono-Chromatic** color scheme.



A color scheme is an ORGANIZING PRINCIPLE. The dictionary defines it as an arrangement or pattern of colors or colored objects conceived of as forming an integrated whole. It's a way to use colors that work well together. It is not a practice in goose stepping fascism! For example, in the blue monochromatic painting, *The Old Guitarist* by Picasso,

some yellow ochre has sneaked into the instrument. The earth didn't end, and the painting didn't implode.



Exercise 2: In your sketchbook create a very simple abstract or very stylized composition using at least 6 values of your favorite color. **Spend no more than 10 minutes on this exercise.** You will be mixing TINTS (hue+white), TONES (hue+grey), and SHADES (hue+black)

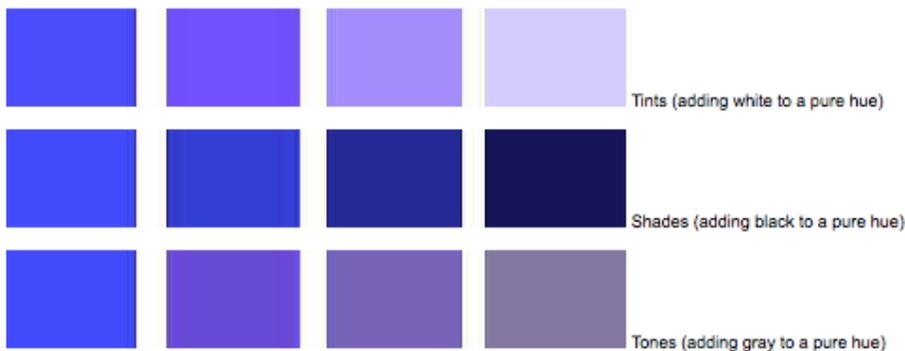
Exercise 3: Now create a second study of the same simple abstract composition using **ANALOGOUS COLORS**. Analogous colors are next to each other on the color wheel. A typical analogous color scheme uses between 3-4 colors next to each other, such as blue-violet, blue, blue-green, yellow, green. Usually artists use either warm or cold analogous colors.



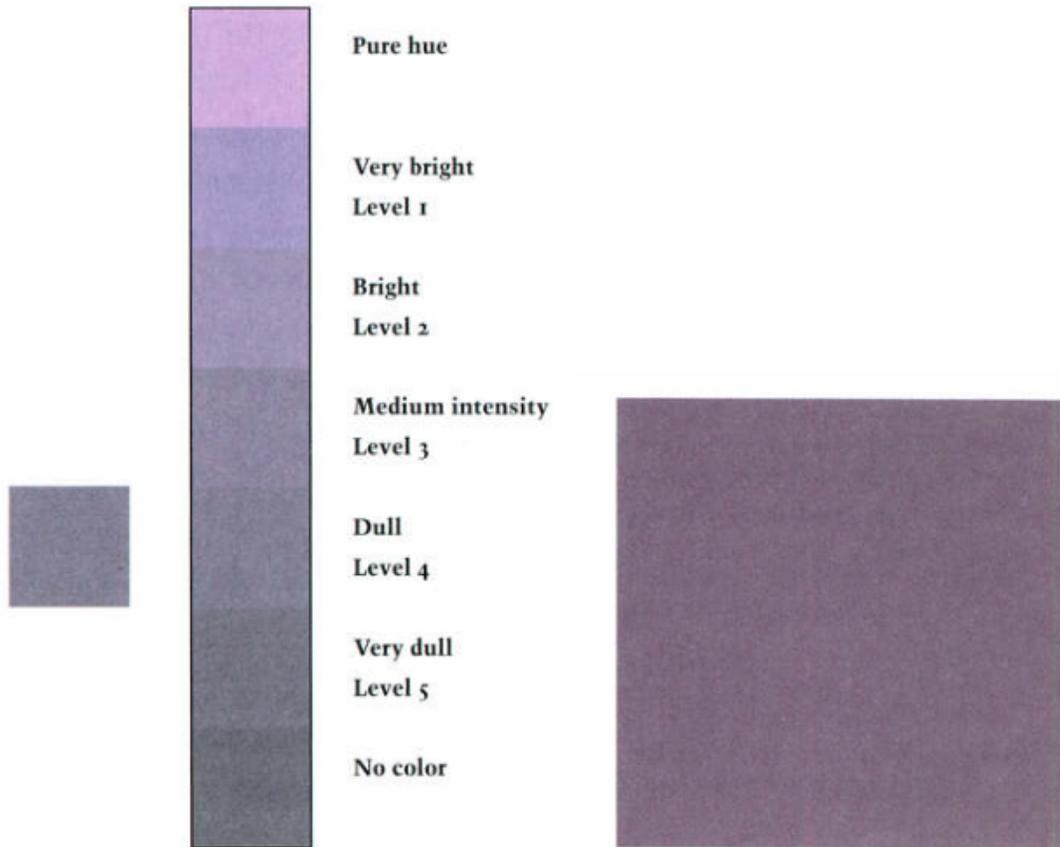
Cool Analogous Colors at left, Bv, B, Bg, Yg

The Three Attributes of Color: Hue, Value, and Intensity

To accurately match any color you must first identify the hue (example, is it a blue with a green or red bias?). Next identify it's value (is it a blue red bias in a level 2 light value) Finally, identify it's intensity (is it a bright or a dull level?)



Sketchbook Exercise 4: Create Intensity Scales of your two favorite colors. For example, below is an intensity scale for a popular fashion color, Mauve.



The Seven Contrasts of Color:

1. Hue

Contrast of hue is illustrated by undiluted colors in their most intense luminosity.

Some combinations are: yellow/red/blue; red/blue/green; blue/yellow/violet; yellow/green/violet/red; violet/green/blue/orange/black

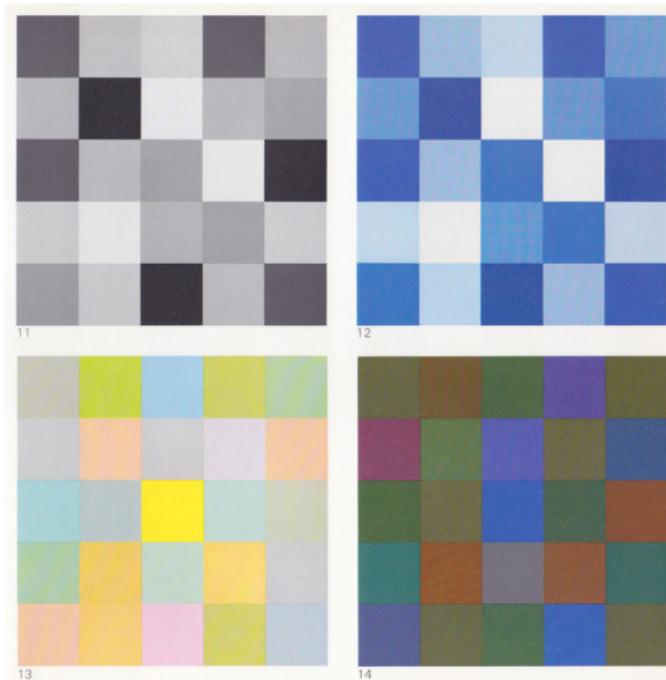
Just as black-white represents the extreme of light-dark contrast, so yellow/red/blue is the extreme instance of contrast of hue. At least three clearly differentiated hues are required.

The intensity of contrast of hue diminishes as the hues employed are removed from the three primaries. Orange, green and violet are weaker in character than yellow, red and blue, and the effect of tertiary colors is still less distinct.



2. Light-Dark (value)

The painter's strongest expressions of light and dark are white and black. The effects are opposite with the realm of grays and chromatic colors between them.



Starting from top row, left to right:

- Light Dark Composition using Black/White and Greys
- Same composition as B/W except using different values of Blue
- Many colors in tints, all of equal brilliance (HIGH KEY)
- Many colors in shades, all of equal darkness (LOW KEY)

Notice: The B/W and Blue compositions have the greatest contrast and have more visual movement. The two bottom compositions have low value contrast and show less visual movement. Of these, the HIGH KEY composition is more active and ascending. The LOW KEY is more passive and descending.

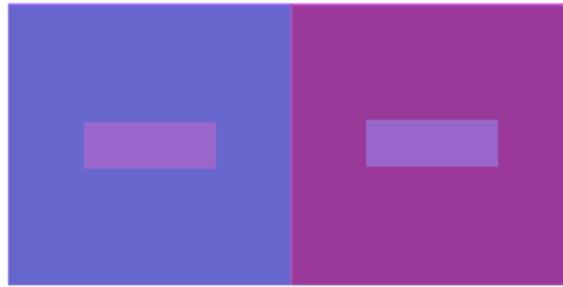
3. Cold-Warm (temperature)

Color temperatures can be described in other contrary terms, for example:

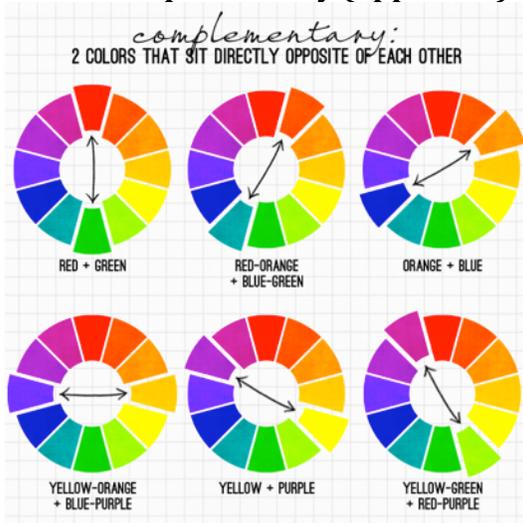
Cold	Warm
Shadow	Sun
Transparent	Opaque
Sedative	Stimulant
Far	Near
Light	Heavy
Wet	Dry
Airy	Earthy

The strongest cold-warm contrast in your palette is between red-orange and cerulean blue. A color may seem to change its temperature depending on the one next to it. See Below.

Different readings of the same color



4. Complementary (opposites)



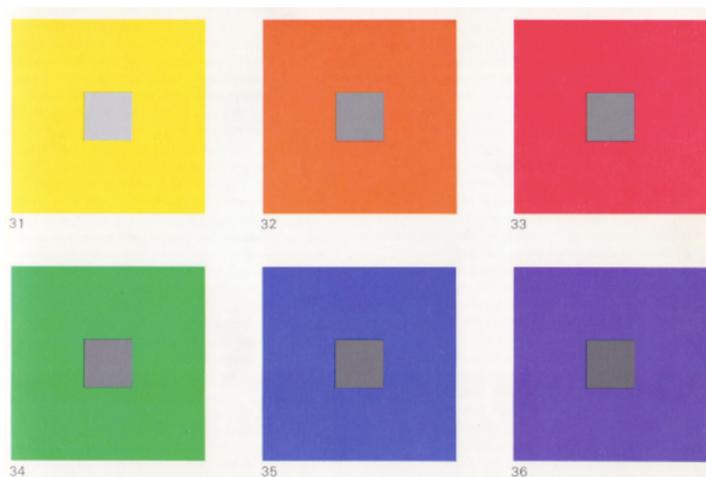
Two colors are complementary if they are opposite each other on the color wheel. Their pigments, mixed together produce a neutral gray-black. They incite each other to maximum vividness when adjacent; and they cancel each other, to gray-black, when mixed - like fire and water.

There is always but one color complementary to a given color. If you know the primaries you know their complements.

Complementary are shown at left.

5. Simultaneous (optical effects)

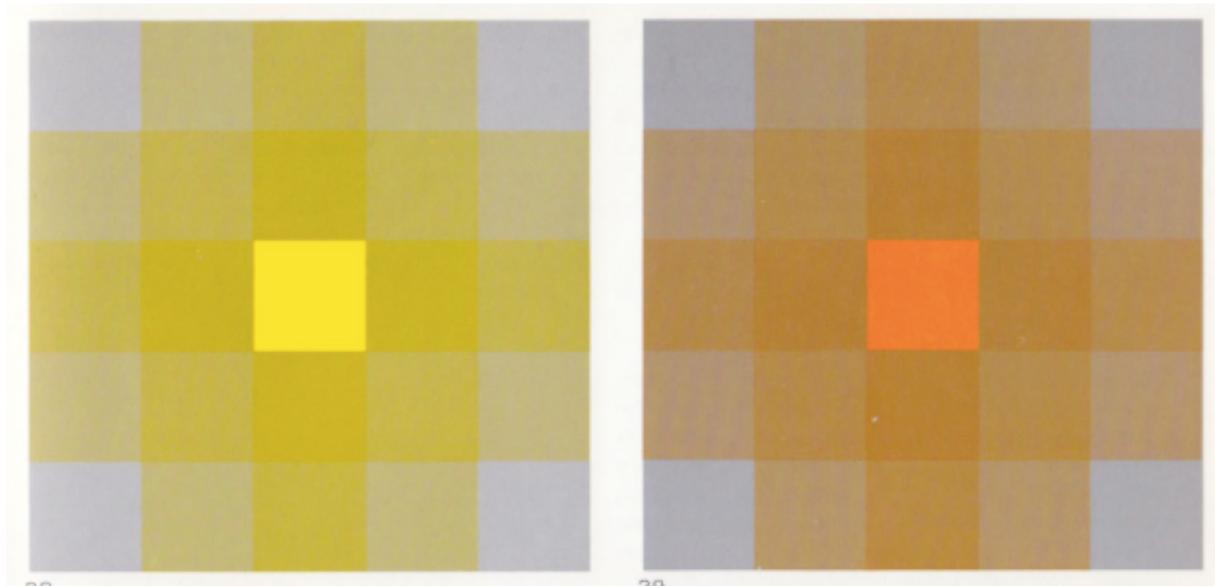
Simultaneous contrast occurs because the human eye hungers for complements. By using a neutral grey next to a vivid color, the painter can create the vivid effect of a complement without having to use one.



Note: Each of the grey boxes to the left are the same exact brilliance and neutrality. They are exactly the same, but each looks slightly different because of simultaneous contrast. For example, the grey square surrounded by the yellow feels cool, almost like a muted violet, whereas the grey box inside the violet color looks darker and almost khaki, like a dark muted gold.

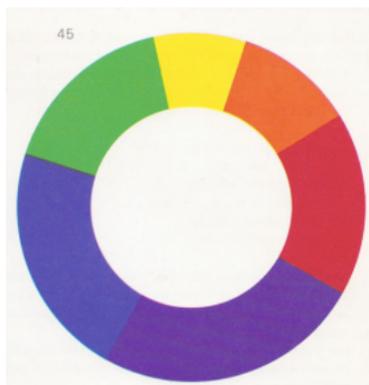
6. Saturation (intensity)

Saturation refers to the level of intensity or purity of a color or hue. Contrast of saturation is between pure color and colors that have been dulled through mixing. You can neutralize or dull a color in two ways: mixing some of its complement, or mixing in a neutral grey (blend of black and white). Below, each checkered contrasts a pure saturated hue in the center with graded admixtures of the colors and grey. The four corners of each is a neutral grey the same brilliance (value) as the pure hue in the center.



7. Extension (visual weights)

The contrast of extension basically refers to the relative areas of two or more patches of color. It is the contrast between much or little, between great and small. It also refers to the relative weights of some colors. So for example, because Lemon Yellow is the most brilliant of the hues in your color palette, it is the most ascending. It is really visually loud. By contrast, Ultramarine Blue is a passive cool color that sits patiently back and mends its business. If Lemon Yellow is a loud drunk at the party, Ultramarine Blue is the wall-flower. It takes a lot of Ultramarine to balance out a bit of Lemon. Look at the relative weights of the simplified color wheel below to get an idea of how extension works.



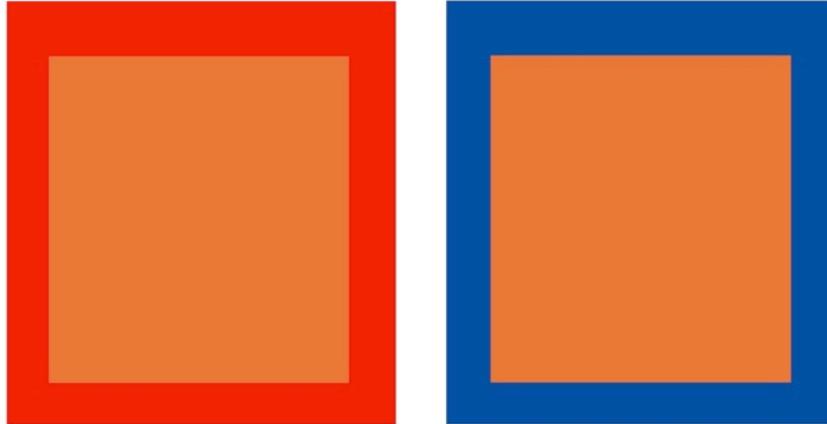
Notice the relative weights of these primary and secondary hues.

According to this analysis, yellow is a bit of a bully. Use it sparingly in a balanced composition

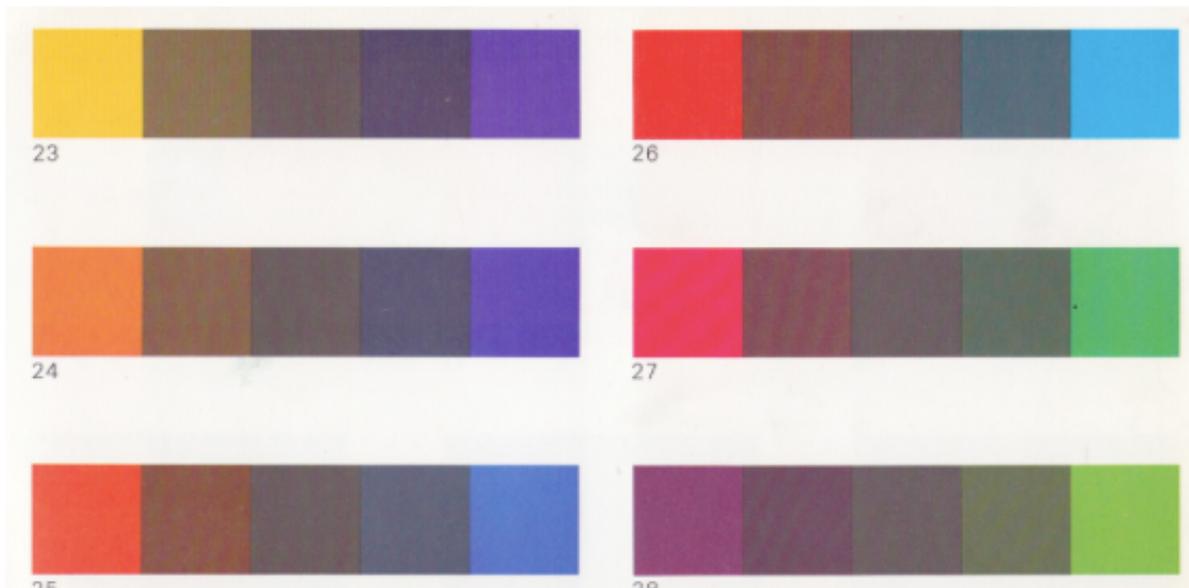
Red and green are pretty equal in visual weight, with blue and violet being the most passive.

Exercise 5: Examining color contexts (how colors affect each other).

A. In your sketchbook, draw two squares of equal size. In the center of each paint the SAME orange color. In the left hand square, surround the orange with Cadmium Red Hue (an Analogous color). In the right hand square, surround the orange with Cerulean Blue (a Complementary color). Note: the red and blue hues must be of the same value. See example below.



B. In your sketchbook draw out 6 rectangular bars, each divided into 5 boxes. In each bar examine how each of the complementary pairs neutralize each other when they are mixed together. See the example below.



C. In your sketchbook compare a CHROMATIC BLACK to the Mars Black in your palette. See the example below. To darken a color and create a tone, you may not always want to add pure black, as it can begin to “deaden” the dark passages in the painting. That is why it’s important for you to learn how to mix your chromatic black- a black created by mixing three primaries together. A chromatic black is visually more complex, yet still a neutral. With this exercise you can see how powerfully the three primaries cancel each other out. You will not make the mistake many beginning painters make of dipping your brush in pigment after pigment willy-nilly. You can see how easily it is to create mud!



WEEK 2

PowerPoint Lecture on Imprimatura, Grisaille, Verdaccio, and Glazing

Here's a preview of how indirect painting or grisaille works:

Think a gorgeous still-life had to be complicated? Think again. The most amazing grisaille of an egg EVER! https://www.youtube.com/watch?v=UYZ-D_0SL6w

So you're impressed by this guy van Riswick, like I am, right? Watch him develop a grisaille and verdaccio still-life here Part 1:

http://www.youtube.com/watch?v=F1qLiC4Mllc&feature=mfu_in_order&list=UL

Part 2:

<http://www.youtube.com/watch?v=CFMFmFjsEzs&feature=BF&list=ULFKILbHIV4Ss&index=5>

Can't get enough? Watch this Music Still-life by a different artist go from drawing to imprimatur to grey scale to glazed:

<http://www.youtube.com/watch?v=VS8sbSGLHY&playnext=1&list=PL65FE86B52A1638B2>

STUDIO PAINTING: GRISAILLE AND GLAZING

You begin Week 2, due week 7 during Midterm Critique and Potluck

Read all about the elements of art and composition before beginning your grisaille.

The Elements of ART for New Painters: (FROM BOUT.COM)

Definition:

The elements of painting are the basic components or building blocks of a painting (and art generally). In Western art they are generally considered to be:

Color

Tone (or value)

Line (a narrow mark made by a brush, or a line created where two things meet)

Shape (2D, can be positive or negative) and Form (3D)

Space (or volume)

Texture (or pattern)

Sometimes these elements are also added to the list:

Composition

Direction (vertical, horizontal, angled)

Size

Time and movement (how the viewer perceives and looks at the painting)

Art Composition for New Painters:

Definition:

Composition is the term used for the arrangements of the elements in or the subject matter of a painting. Done successfully, it draws in the viewer and pulls their eye across the whole painting so that everything is taken in and finally settles on the main subject of the painting.

In his *Notes of a Painter*, Henri Matisse defined it this way: "*Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings.*"

The **Elements of Composition** in art are used to arrange or organize the components in a way that is pleasing to the artist and, hopefully, the viewer. It helps give structure to the layout and the way the subject is presented. It also encourages or leads the viewer's eye to wander around the whole painting, taking in everything

and ultimately coming back to rest on the focal point.

In Western art they are generally considered to be:

Unity: Do all the parts of the composition feel as if they belong together, or does something feel stuck on, awkwardly out of place?

Balance: Having a symmetrical arrangement adds a sense of calm, whereas an asymmetrical arrangement creates a sense of unease, imbalance. (See example)

Movement: There many ways to give a sense of movement in a painting, such as the arrangement of objects, the position of figures, the flow of a river. (See example)

Rhythm: In much the same way music does, a piece of art can have a rhythm or underlying beat that leads and paces the eye as you look at it. Look for the large underlying shapes (squares, triangles, etc.) and repeated color. (See example)

Focus (or Emphasis): The viewer's eye ultimately wants to rest of the "most important" thing or focal point in the painting, otherwise the eye feels lost, wandering around in space. (See example)

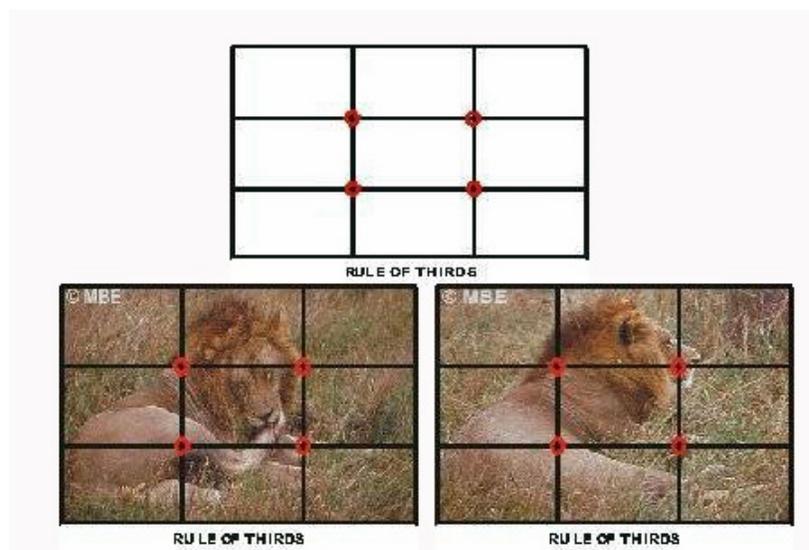
Contrast: Strong differences between light and dark, or minimal, such as Whistler did in his *Nocturne* series. (See example)

Pattern: An underlying structure, the basic lines and shapes in the composition.

Proportion: How things fit together, big and small, nearby and distant.

The Elements of Composition are *not* the same as the Elements of Art, though composition is one of the latter.

Art Composition Rules: Rule of Thirds



The Rule of Thirds is a simple but effective composition rule to apply to any

painting, regardless of its size or shape.

Art composition rules provide a starting point for deciding on a composition for a painting, for deciding where to put things. The Rule of Thirds is the easiest [art composition](#) rule to follow in a painting. It's a basic rule popular among photographers, but equally applicable to the composition of paintings. Applying the rule of thirds to a painting means you'll never have a painting that's split in half, either vertically or horizontally, nor one with the main focus right in the centre like a bull's-eye.

What is the Rule of Thirds?

Quite simply, divide a canvas in thirds both horizontally and vertically, and place the focus of the painting either one third across or one third up or down the picture, or where the lines intersect (the red circles on the diagram).

What Difference Does the Rule of Thirds Make?

Take a look at these two photos of a lion. On the one on the left, your eye is drawn straight into the centre of the image and you tend to ignore the rest of the picture. On the one on the right, where the lion's face is on one of the Rule of Thirds 'hotspots', your eye is drawn to the lion's face, then around the painting following the curve of the body.

How Do I Use the Rule of Thirds in a Painting?

Until you're confident mentally visualizing the lines, draw them in lightly on your canvas or piece of paper with a pencil so you can easily check that the placement of the elements in your painting adheres to the Rule of Thirds. If you do [thumbnail](#) sketches first, draw the thirds grid on top to check the composition.

Art Composition Rules: Rule of Odds

The **Rule of Odds** is based on the idea that it is more interesting and pleasing to see an odd rather than even number of items grouped together. Three objects, in particular, is naturally pleasing as it forms a triangle, which is a stable geometric shape.

Another theory about why the Rule of Odds is pleasing is that the human eye tends to want to look into the center of a grouping. If there are only two objects the center will be the negative space between them. Another theory is that it is too easy to pair up objects if there are only two of them, or an even number. Why do we pair things up naturally? Perhaps it's because our body is designed in pairs: two eyes, two ears, two arms, two hands, and so on. (Okay, we've only one nose, but it's got two nostrils!)

How to Decide the Format of a Composition



Photo © William King / Getty Images

Create a viewfinder with your fingers to help decide which way to orientate your canvas to fit your composition.

You're standing in front of a potential subject for a painting but can't decide whether it needs to be a horizontal or vertical format. Don't fret, though, because there's an easy and fairly foolproof way to decide. **A way to ensure you'll get everything in.** Simply **make a viewfinder with your fingers, as shown in the photo, then look through this at your subject. Your fingers are the edge of the canvas or paper, enabling you to easily see how the subject could fit on it.** Move your hands closer and further away from your eyes to consider the possible compositions. And don't forget to turn your hands to try out a vertical and horizontal orientation, to see which works best. Often you'll quickly see which is the most satisfactory; sometimes you'll have to ponder the choices a bit.

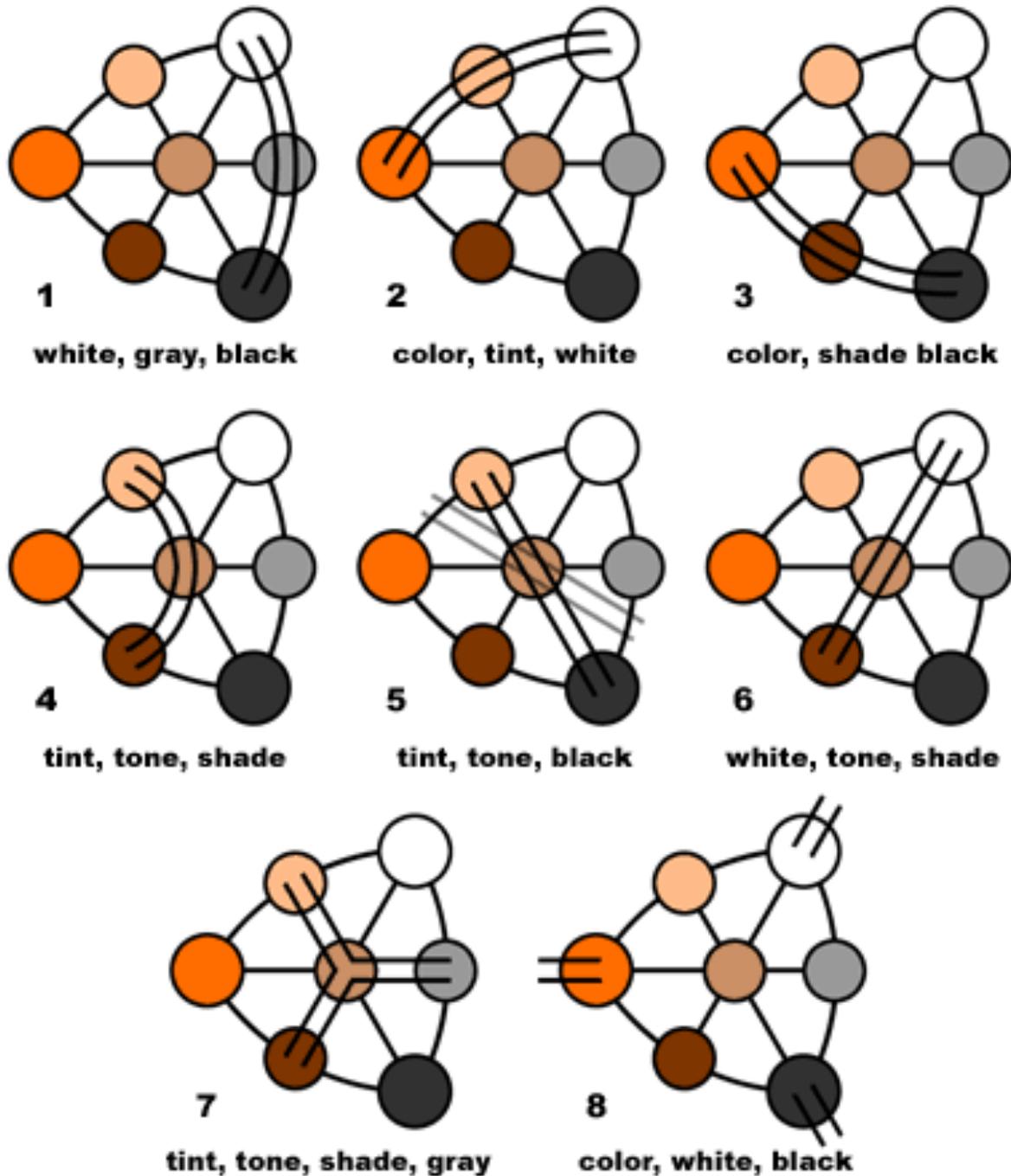
Don't forget to allow for sufficient space around the subject too, so it's not squeezed up against the edge.

PREPARATION FOR MIDTERM: PPT Lecture on Emotional Texture of Color SKETCHBOOK EXERCISE:

Birren's Color Harmonies: According to color theorist Faber Birren, different color harmonies have different visual effects or color design implications. Look at the example below using harmonies of the color Orange.

- **Scheme 1** (white+gray+black) depends on or emphasizes a "*good architectural order*" — heavy black should be opposed to airy white by an intermediate area of gray, as mixing this sequence (as white+black+gray or black+white+gray) may cause the design to appear incoherent.
- **Scheme 2** (color+tint+white) is "*perhaps the most charming sequence*", used more often in design choices than any other color pattern.
- **Scheme 3** (color+shade+black) are "*indoor colors ... meant for studio painting ... yet they have great power and force*", the color strategy of old masters such as Rembrandt.
- **Scheme 4** (tint+tone+shade) is "*the most refined, subtle and eloquent sequence*" on the color triangle, characteristic of Leonardo's *sfumato* style of painting.
- **Scheme 5** (tint+tone+black/gray) produces the most luminous "*shimmering lights or mother-of-pearl*" effects through the contrasts in color saturation rather than value, depending on whether more or less value contrast is introduced into the scheme (gray lines).

- Scheme 6 (shade+tone+white) is in contrast "*unnatural ... unconventional and unfamiliar*", producing a dry or dusty impression mostly found in paintings by El Greco.
- Scheme 7 is also refined and restrained (like scheme 4), and establishes the tone color, rather than gray, as the neutral center of a composition.
- Scheme 8 devolves into the harmony of white and black as design carriers, with the pure color as accent or foreground figure.



Exercise 6: Applying Birren's Color Harmonies to Your Own Work

- A. In your sketchbook, create an extended Birren color harmony map of your favorite color, including as many steps between tints, shades, and tones as you need to create a range of harmonies you find pleasing.
- B. In your sketchbook or in your canvas pad, use this color palette to create an abstracted or stylized design that tickles your fancy or use this opportunity to plan out the color scheme for your Memories of Home midtem assignment.



Left, an example of an extended Birren harmony map for the color red.

Below, is Edouard Vuillard's oil painting, Conversation (Le pot de gres) from 1895, which uses a similar harmony map.

Instead of Titanium White, Vuillard used an Unbleached Titanium– a buff colored white seen in the flower bouquets.



WEEK 4

Understanding Color Bias In Your Primaries

Mixing vibrant secondaries and tertiary colors depends on your understanding of color bias.

Lemon Yellow has a bias towards blue...that's why it is a cold yellow.

Cadmium Yellow has a bias towards red...that's why it is a warm yellow.

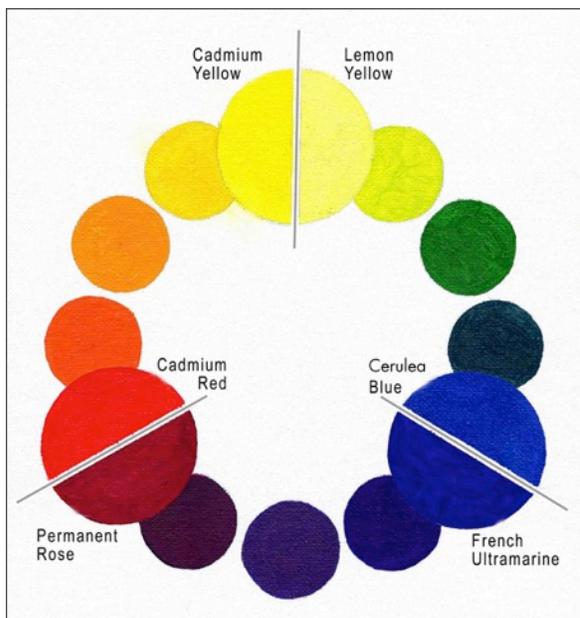
Permanent Rose has a bias towards blue...that's why it is a cold red.

Cadmium Red Hue has a bias towards yellow...that's why it is a warm red.

Cerulean Blue has a bias towards green...it is a cool blue.

Ultramarine Blue has a bias towards red...it is a warm blue.

A Split Color Wheel is very helpful in identifying these biases.



Exercise 7: Applying color bias to a warm light/cool shadow study of citrus fruit.

Bring at least three citrus fruits to class. Create a simple still-life for your personal use.

Use a warm bias of the LOCAL COLOR for the lights, and a cool bias for the shadows. In the bowl of lemons below, a cold yellow and yellow green indicate shadows, but the value levels hardly shift.

You'll finish this painting in one sitting, working wet-in-wet. Another term for this is ALLA PRIMA.

Because it is such a fast piece, it is recommended you paint in your canvas pad.



WEEK 5

Exercise 8: How To Paint A Portrait With Two Complements (Blue & Orange)

The power of a limited palette!! After learning about contrast of values we can move on to complementary contrasts.

Our model is African American. Working with a muted palette forces you to try and make the most of what you have got.

To try and create a mood or balance in your portrait you have to use the play of warm and cool rather than the allure of a brighter pigment. Often the tendency to reach for a new tube of paint when your picture is going wrong is too much. You think that will solve the problem but you can end up with mud. I'm a great believer in less is more when you are first starting to learn to paint, so in this series I want you to use a very limited palette, we will be using just:

Ultramarine blue, Cadmium Red, Yellow Ochre and Titanium white.

To begin, mix a good amount of Orange. Add Ultramarine blue to darken and neutralize the color. Add white to lighten. With just the complements of blue and orange you can create a life-like approximation of our model's skin tones without the painting looking like mud.

Begin by toning the canvas paper or board with a Level 3 grey. Use your pencil or brush to lightly sketch in your model's portrait. The figure must occupy at least 2/3 of the composition. No teeny weeny Lilliputians allowed!

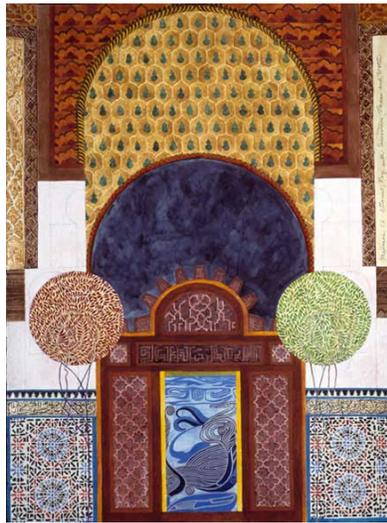
Next block in your shadows with a dark, neutralized brown and leave the toned canvas as your middle tone. Block in your lights. With these three values blocked in you can begin to find the colors and values in between these three zones.



WEEK 6

Studio Project: Pattern & Decoration Color Transformation Painting Working Hue, Value, and Intensity in A Collage Painting

The word 'decorative' has been a term of contempt for decades, an easy way to dismiss an artist's claims for serious attention. In the late 70s, a dozen of so American cultivated extravagantly decorative styles, often borrowing their motifs from pre-modern sources such as Oriental rugs, Chinese porcelains, and Islamic interiors. Among the painters that became famous then and are still practicing their art today are Joyce Kozloff (left) and Miriam Schapiro, both of who also install their decorative art in public spaces.



More recently, Philip Taaffe (below, working in his studio) is using this technique of layering patterns in color harmonies to exhibit and place his work in museums all over the world.



Exercise 10: Transforming Color Using Complements and the Three Attributes

Part 1

1. You will work on the canvas paper, and tape an 8" x 8" square in the center. When you are finished with the painting and remove the tape you will have a nice clean frame around it.
2. To start your design you need some patterned fabric, wrapping paper, or wall-paper with design and colors that you like. Cut an 8" x 8" square of this pattern and run a B/W Xerox copy of it. Trace that pattern onto your prepared canvas square.
3. Next, divide your original fabric or wrapping paper into 6 pieces (see left illustration). Cut an area of the design out (see middle illustration) and match it to the section in your tracing. Glue it onto your traced design on the canvas paper (see right illustration). This area will provide the original starting colors for your Pattern & Decoration painting.

**Part 2**

The following list provides an overview of how you will develop each area of your painting. Each area should take between 30-45 mins, so this will take several painting sessions.

- Area 1 is completed once you glue the actual fabric swatch or wrapping paper onto your canvas.
- Area 2: Mix, match, and paint the exact colors in Area 1 (left illustration).
- Area 3: Paint the exact COMPLEMENTS in the same exact value level and intensity level of the original colors (right illustration).



- Area 4: Mix and paint the exact OPPOSITE VALUES of the original colors (left).
- Area 5: Mix and paint the exact OPPOSITE INTENSITIES of the original colors (right).



- Area 6: Match and repeat the original colors of the actual fabric or wrapping paper.



Some other examples of finished painting samples below. You will LOVE the results of this painted collage, and learn more than you could ever imagine in the process!



WEEK 8

PPT Lecture of Self-Portraiture (Preparation for the Final!)

Your Final is a straight up or symbolic self portrait, may or may not be nude.

Don't forget to ask yourself these questions before beginning.

- What will I do with my eyes? (will you make eye contact or not)
- Will I create a straight up symbolic self-portrait? (
- Which angle of linear perspective will you use? (With your face above the horizon line you will dignify or monumentalize yourself, on the horizon and you are equal to your audience, below and you are vulnerable to them.)
- Color key: Will you use light, middle, or dark chroma in your painting. Light colors give your self portrait an easy happy feeling, dark colors will give the portrait a mysterious or brooding aspect, and a full range from light to dark is in the middle, giving the painting a feeling of reality. A neutral key will give your self-portrait a peaceful, quiet feeling.

Here are some awesome links to look at. Please look at ALL of them.

Rembrandt's Self-Portraits

http://www.youtube.com/watch?v=V_H71aiz290

SELF-PORTRAITS

<http://www.youtube.com/watch?v=rIW5IX7bpJU>

<http://www.youtube.com/watch?v=jynxWab4OTk>

<http://www.youtube.com/watch?v=Y8U6jD6lKR>

Spend a few minutes studying this one artist's series of self-portraits painted over the course of 25 years. What I find SO intriguing is how she is able to communicate her body dysmorphia without illustrating it.

<http://www.brendagoodman.com/self-portraits-1994-2011/>

PORTRAIT drawing

<http://www.youtube.com/watch?v=RiUfVKPEKxU&feature=related>

<https://www.youtube.com/watch?v=ka2PoDDyBi8>

How to draw eyes

<http://www.youtube.com/watch?v=fIOvboTGcx0&feature=related>

How to Draw Ears

<http://www.stanprokopenko.com/blog/2009/07/draw-ears/>

How to Draw Noses

http://www.youtube.com/watch?v=vpr_EpP4lVI&feature=related

How to draw mouth

<http://www.youtube.com/watch?v=saLH6lcNobl&feature=related>

STUDIO PROJECT: The Landscape Collage/Painting

Please watch these ART21 Video clips to inspire your thinking and sensitivity before beginning your abstracted landscape collage/painting. They are all short clips.

Arturo Herrera | Art21 | Preview from Season 3 of "Art in the Twenty-First Century"

<https://www.youtube.com/watch?v=BE5nNc3R5Ms>

Ellen Gallagher: Cutting | "Exclusive"

<https://www.youtube.com/watch?v=zsENZOCwYpc>

Elliott Hundley in Season 7 of ART21 "Art in the Twenty-First Century"

<https://www.youtube.com/watch?v=1FLcjykQJZI>

WEEK 8-9

Exercise 11: NATURE UP CLOSE (The Glorious Colors!)

For this painting you will need to bring a flower, a vase or cup to keep the flower in water and alive, two sheets of construction paper.

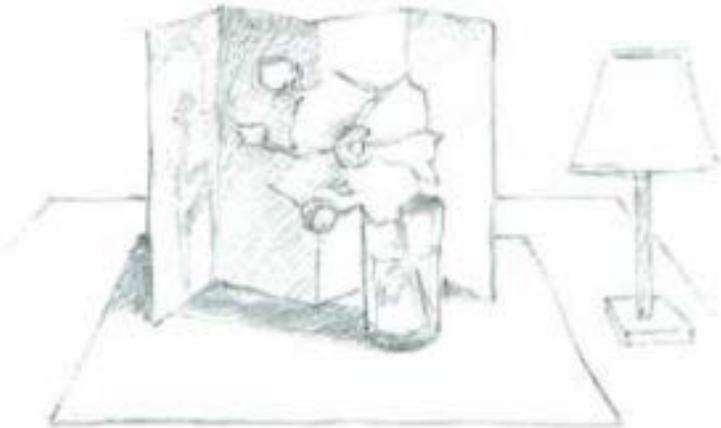
Flower painting is a tradition in the fine arts. Nature is abundant with her colors, patterns, shapes and textures. There's an endless variety of innovation and beauty we can learn from natural forms. These two vases of flowers were painted by Manet right before his death. Although deathly ill, the beauty of the blooms pushed him to paint them feverishly.



STEP 1: SETTING UP

- Find a stemmed flower that appeals to you as the subject of a painting. It can be any color or type.
- Cut the stem fairly short, maybe 6" or so, leave a few leaves. Find a container a good scale for your bloom, fill the container halfway with water and arrange the flower in it.

- Choose two colors of construction paper. One that is analogous to the colors in your flower, and one that is complementary to it.
- Use the analogous colored paper under the vase as a base color for your still-life. Fold the complementary colored paper in half, then half again, Open it like a four-panel screen and place it behind the flower arrangement.
- Light your still-life so that there is a cast shadow from the flower



STEP 2: PAINTING

- Tint your support a neutral color, in a light to medium value and intensity. Sketch your composition on this ground.
- You will paint this still-life in three sessions or passes.
- Increasingly refine your observations of color shapes and contrasts with each session or pass.

PASS 1: Block in

- two or more hues for the background color
- two hues for the floor color (one for lighted one for shadow)
- 3-4 hues for the flower
- 2-3 hues for the leaves' 2-3 hues for the vase and water

PASS 2: Refinement and negative spaces

- Look at the negative spaces between the flower petals, stem, and leaves where the background shows through. Do not assume these will be the same colors as the background!
- Next focus on the shadows. Don't just add black to make a darker color. Analyze the shadow and match the color you mix to what you see.
- Focus on the flower petals. Look at changes in intensity. Even a white flower doesn't just look white and gray! Look for changes between lightest, middle and low value areas that correspond to shifts in temperature.
- Match the green of the leaves
- Simplify the shapes of refracted and reflected light in the vase and water.

PASS 3: Stepping Back and looking at reflections

- Before making anymore changes, step several feet back and look at the whole painting observing the color harmonies and distribution of visual weights and balances. Do any of the lights fracture away from the forms? Are any of the darks flat and dull?
- Is the composition lopsided? Are the observed shapes believable?
- Look at your painting in the mirror at the back of the room. R take a picture of it and reverse it. Do you see any flaws that need attention?
- Make whatever changes you need to make to the painting to bring it into harmony and completeness.



Student examples of the flower study

WEEK 10

In preparation for our Alla Prima sessions with our two life models, please watch these vids:

How to mix naturalistic flesh tones

<http://www.youtube.com/watch?v=pRDwuoX43HQ&feature=related>

ANATOMY TUTORIALS

<http://www.drawing-tutorials-online.com/public/department48.cfm>

GESTURE IN FIGURATIVE ART

<http://www.metmuseum.org/connections/gesture>

Life Figure Painting

http://www.youtube.com/watch?v=h_WSlA4vDgU

http://www.youtube.com/watch?v=2_9RvrdkL0w

<http://www.youtube.com/watch?v=iMdy4EaRKsA>

<http://www.youtube.com/watch?v=mw9u6kqT9WU>

Inspirational Contemporary Figurative Artists:

Jenny Saville: <http://www.youtube.com/watch?v=0IikMPvgENU>

Lucian Freud: <http://www.youtube.com/watch?v=kH38ILWRS6I>

Cecily Brown: <http://www.youtube.com/watch?v=uDZp-H2bvBw>

John Currin: <http://www.youtube.com/watch?v=qOp8Q5rz6gE>

Od Nerdum: <http://www.youtube.com/watch?v=->

[TGFnrgNagE&p=3B032FBAB902B63E&playnext=1&index=1](http://www.youtube.com/watch?v=-TGFnrgNagE&p=3B032FBAB902B63E&playnext=1&index=1)

Finally, a great exhibit at The Phillips Collection entitled Paint Made Flesh:

http://www.youtube.com/watch?v=gyELKVYwDwo&has_verified=1