Artists, Left to Right: Caravaggio, Jenny Saville, Daniel Spreck.

STANFORD CONTINUING STUDIES
Portrait Painting: 3 Paintings, 3 Ways (ART 99)
Winter Quarter 2017 (9 weeks)
Yvette Deas, Lecturer

COURSE OBJECTIVES
• To accurately depict the portrait in acrylic paint. Please note that oil paint (preferable) is also an option this quarter.
• To understand and exploit the materiality of paint and mediums.
• To use color theory effectively.
• To use effectively and locate a range of techniques in art historical context.
• To use formal and conceptual analysis in the critique of artwork, as distinguished from the inner voice which labels work as “good” or “bad.”

SCHEDULE OF TOPICS AND STUDIO PROJECTS
Outside project listed at end of syllabus. Please review all slide lectures and tips on google drive folder set up for this class.

WEEKS 1 - 3: OLD MASTERS (and Friends), SELF PORTRAITS

Class 1:
Materials required: Pen, Sketchbook (to take notes).
In class: Introductions, Overview of course and materials, studio tour and safe usage, Slide discussion Old Masters and Friends. Discussion: how to take photos for the first painting.

Class 2:
Materials required: ALL painting materials, one 18” x 24” canvas. You may, if you choose (I recommend this), prepare your canvas with a coat of middle value color, smooth and blended (no visible brushstrokes or variation). Bring PRINTED SOURCE IMAGE, B & W AND COLOR, 3 different options. Regular typing paper is fine! Henceforth, all materials are required.

In class: Interactive demo: palette set-up, blending, color theory, brush care, paint mediums, acrylic and oils. Discussion of source photos. Demo reductive layer, discuss grisaille.

DUE NEXT CLASS: Reductive/Monochrome layer and Grisaille. (Please refer to last two series of slides on drive. Be sure to sort out all value and proportional considerations in this layer. Ok to add white and original color once wet reductive layer has dried.)

Class 3: Glazing, wet-into-wet blending, dry blending.

DUE NEXT CLASS: Finished painting, Old Masters

WEEKS 4 - 5: IMPRESSIONISTS (and Friends)

Class 4:
Bring: 1st painting, sketchbooks, vine charcoal and charcoal pencils, printed source options for next painting (3 choices). Other option for this: painting from life – self-portrait using mirror.

In class: High speed gestures, Slide discussion, discussion of source images, Mini-critique 1st painting.

Class 5: Gestures, Studio work on paintings.

WEEKS 6 - 8: PHOTOREALISM

Class 6:
Bring: 1st and 2nd paintings, sketchbooks (for notes only) source options for next painting (3 choices), any outside assignments.

In class: Slide discussion, discussion of source images, Mini-critique previous paintings.

Class 7: Studio work on paintings

Class 8: Studio work on paintings
WEEK 9: FINAL CRITIQUE

Please bring ALL paintings and outside projects. Feel free to bring any other work you have done as well. Please let me know in advance if you need help with transportation of work.

*Dates and schedule of topics may be changed.

EVALUATION: For Students taking this class for a Letter Grade or Credit

The grades will be based on completion and quality of both in class and out of class assignments, individual progress, effort, and class participation/attendance.

25% Attendance. See below.

25% Effort and Improvement. To evaluate yourself, ask, “Am I pushing myself beyond my comfort zone, or am I doing what comes easily?” “Am I trying as hard as I can?”

25% In-class work. Come to class prepared and organized. Follow all instructions. Participate. Be focused and engaged. Ask questions when needed.

25% Outside work. Follow all instructions. Keep up with all assignments. If you require clarification, take the responsibility to find answers either from me (office hours, email) or from your fellow students.

Plan to spend 8-10 hours per week on outside work.

ATTENDANCE

Attendance is crucial in this class. Students will be responsible for all information presented in class – information will not be repeated. Slide lectures will not be repeated. Students begin with an A, each absence reduces that grade-portion by a half-mark (e.g. from A to A Minus). Please come to class on time; being late two times will count as one absence. Any student who reaches the end of the quarter with perfect attendance (no lateness or absences) will receive an A Plus for that grade-portion.

MATERIALS


Sketchbook: minimum size: 9” x 12,” preferably not spiral-bound.

Canvases: Three (Four or more if doing additional outside painting assignments below) 18” x 24” cotton canvases, stretched and gessoed, preferably 1 ½” profile.

Paints (just the regular acrylic (not fluid or other), heavy body ok if you like): Titanium White, Zinc White, Lemon Yellow (or similar hue), Cadmium Yellow Light Hue, Cadmium Yellow Medium Hue, Raw Sienna (pref) or Raw Umber Light, (or Nickel Azo yellow or Ocher), Cadmium Red Light Hue, Red Iron Oxide aka Venetian Red (or any red that looks like dried blood – terribly useful for flesh), Alizarin Crimson, Viridian
or Pthalo Green, Sap or Olive Green, Cerulean Blue Hue, Indigo or a dark Cobalt Blue, Ultramarine Blue, Payne’s Grey, Dioxazine Purple (or Quinacridone violet or magenta), Burnt Umber. Note: for the Cadmiums, if stated, choose one with the word “HUE.” This is the synthetic (and non-toxic) version. Buy medium sized tubes (60 ml) of all EXCEPT Titanium White, Burnt Umber and Ultramarine Blue – big tube (200ml).

**Note:** do NOT buy anything that says “Basic,” or “Student.” These paints have a lower pigment concentration, and will cost you more money in the long run. Note that the brand “Galleria” is student grade. For acrylics, I recommend the brands Golden or Liquitex. For oils, there are many wonderful brands at reasonable prices: Winsor Newton, Sennelier, Rembrandt, Gamblin, to name a few. For Oils, please do NOT buy M. Graham brand, or anything “student” or “basic.”

**Acrylic Mediums:** Acrylic matte and/or gloss medium 16 oz, Slow Drying Medium, Molding or Modelling Paste.

**Oil Mediums:** Turpenoid, Linseed oil, Galkyd, Neo Megilp, Cold Wax medium.

**Brushes:** 2” utility brush (cheaper at Home Depot), variety of brushes in all shapes (round, filbert and straight) and sizes – at least 10, both bristle and synthetic (and sable or other animal hair, if you like). Don’t worry about whether the brushes say “Acrylic” or not. **Note:** cheap sets of brushes (approx. $8 - $12) can often be found at Michael’s or Amazon.

**Other:** Palette knife – METAL ONLY. 3 large plastic (lighter to carry), glass or metal containers: one to hold your brushes, and 2 for water. They should be big enough to fit your biggest brushes. For your palettes, you should use disposable wax paper palettes (oil and acrylic, to fit container – largest possible. For Acrylic I highly recommend Masterson Sta-Wet Premier Palette, with sponge and sheets. This can keep your paints wet and usable for a week or longer (especially if you put in frig), and will save you a lot of paint (and $), in the long run. Viewfinder – you can buy this or make it yourself – I recommend the “Viewcatcher,” small grey plastic from any art store. Toolbox or other container for paints, pencils, etc. Strong cylinder to hold brushes while painting, for oils: mason jar with lid for Turpenoid, small baby food sized jars for other mediums. Rags (lots): cloth (can make, or buy “bag of rags” – Blick), blue paper towels for mechanics (Home Depot), or regular paper towels.

**Optional for Acrylic only:** Hair dryer and extension cord (to speed up drying).

**Art Supply Stores** (Coupons and student discounts may be available for all, please ask):
- Accent Arts, 392 California Avenue, Palo Alto 650-424-1044
- University Art, 2550 El Camino Real, Redwood City, CA 94061 (650) 328-3500
- Dick Blick. Often cheaper than the others, locations in San Francisco and Oakland, Online supplies.
- Amazon online.
- Michael’s (often cheap for brushes, always coupons online).
Utrecht (stores and online)
Artist and Craftsman – online (also store in Berkeley)
(Coupons and student discounts may be available, please ask the vendor.)

Please note that the cost of materials varies widely. If you are a careful shopper, the cost can be reduced greatly. If you are starting from scratch, total material cost can vary between $300 and $550.

OUTSIDE PROJECT(s): 1 Strongly recommended, more if you have time.

Due: Class 4. Additional paintings due Class 9.
Note, you may bring outside projects to class at any time for feedback after class, whether in process or completed.

BEGINNERS: Drawings of Skull, Front View, with vellum overlay of musculature, life-size, and added vellum layer of the figure in the flesh. Additional materials needed: vellum, white paper, colored pencils (recommend Prismacolor, but more $), graphite pencil, pencil sharpener. You will do 3 drawings in total. First drawing: on good white drawing paper, without tooth, in graphite, on one sheet, draw the front of the skull. Draw full view only (no 3/4 or profile). Each drawing is 12" x 16". Use any source you prefer -- there are many online, but if you decide to buy a book on anatomy for artists, that's fabulous. Do label the major bones (include the zygomatic arch!), neatly. After you have completed the front & back views, tape your vellum on top (you can buy single sheets of vellum -- no need to buy a pad). Lightly, in graphite first, draw the musculature, and label the major muscles. Then, using either red or magenta pencil go heavily over the outline of each muscle, shading smoothly and lightly in between, following the direction of the muscle’s striations. The final vellum overlay will be the figure with flesh – you can use any source you like, but be sure that the fleshy bumps line up with the muscles and bones. Final layer using graphite first (lightly), then colored pencils.

Important tips for drawing the skull: make light marks for top and sides first, sighting and triangulating edges of eye sockets, nose, jaws. Measure the head against itself.

ADVANCED (If you have done the above Beginner Project, only), Beginners may choose to do this in addition to the skull: Choose one or more artists from the list below to copy. Do a painting to match theirs!


Gestural and Romantic: Late Rembrandt, Late Lucien Freud, John Singer Sargent, Velasquez. Start thin, build up to gestural, impasto, emotive strokes. Thickest paint in light only.
Photoreal: Gerhard Richter, Audrey Flack, Kehinde Wiley, Daniel Spreck. Match the photo precisely, so choose your photo wisely, and manipulate as needed.