The Covino workshop ran from Monday, March 16 to Friday, March 20. Below are the notes I acquired over the course of the week. There's a lot of incredible advice in here that will make you a better painter, if anything it's a great reference. Frank is a master of his craft and I have included his opinions particularly in regards to history. Take them how you will, you don't have to agree with him, but don't let it detract you from the good in this document.

On March 16th we began with a general lecture. We didn't really know each other; our work was up for display, which was a bit nerve wracking. I was easily the youngest, Heather the next oldest with young children, is next, about my dad's age. I don't know how John, Jerry Lee, and Vicky ranked, but they're in their sixties.

So the lecture begins.

HISTORY

We practice Classical Academic Art, which is different from the different art forms practiced today. The art form we practice today originally diverged during the French Revolution when they rejected and destroyed anything aristocratic.

Our art form dates back to 400 BC, in Athens, Greece, with Socrates. Socrates is responsible for a lot of academic principles we use today. He gathered the great minds of different disciplines (like Phidias-Architecture, Pythagoras-Mathematics and music) to try and find one common denominator for what makes great work great. He wanted to allow these artists to have something that would allow artists to create work that's superior to any work.

We are daring to challenge the masters in the things we create, what makes it masterful?!

What he discovered was the Golden Mean—A ratio from the Grand Designer. (For those that are math savvy, see the Khan Academy proof. It will blow your mind.)

The ratio: One part to 1.618.

The sequence, also known as Fibonacci sequence, is 1, 1, 2, 3, 5, 8, 13, 21, 34, 55. You arrive at the subsequent number by adding the two previous.

The hand in relation to the forearm is one part to 1.618. The first fat pad under the fingernail is 1.618 to the next fat pad. Heather has three dots in her iris that are one part to 1.618 apart. I have freckles whose distance is 1 part to 1.618.

The Golden Mean is observed in the way the planets are spaced away from the sun, the spiral of a hurricane, it's observed in the seeds of sunflower spirals, in the curve of a ram's horn, in a heartbeat (systolic vs diastolic).

In Beethoven's 5th symphony, at the 8th measure of 13, you have an echo. That's the Golden Mean. It's everywhere in music.

Good writers of prose may create a book with 8 chapters and at the 5th chapter you have the crescendo. (See Dostoevsky)

Take a golden mean box (like the size of your hand) divide into eight parts, take the smaller side, count to five and you'll get a perfect square. Find the center of the square box by drawing an x and connecting the dots.

"We look to the work of the Grand Designer and we use his ratio as best we can."

Take a square and an apex, apply the Golden Ratio – One part to 1.618, and you get one of the most perfectly designed buildings, the Parthenon.
When Rome conquered Greece, it wanted its money and its young women. Rome put Grecian Athletes in coliseums. Rome took the artists and turned them into their educators and they became the artists of Rome.

Romans wanted to differentiate their statues from the Grecian statues so they changed the face. So Roman sculptors have real faces and actual expressions, and there you see portraits for the first time.

So use classical principles in contemporary art. Using classical principles, we can create superior work.

Rome became very complacent after conquering Greece relaxed their borders. From the North, the Goths of the fierce Germanic tribe were fierce and strong, but not necessarily very bright. Under Spartacus they revolted. 4000 of them were slaughtered, the rest- the 6000 were told to surrender their leader. 6000 of them marched forward saying "I am Spartacus" and they were all slaughtered, nailed live on crosses to teach them not to go against Rome. Goths in the North striked while the Romans were busy. Visigoths from the West (France) came in, from the East, Attila with the Huns came in on horseback for the first time. The Vikings came from Italy when they heard about it and came from the south.

Rome had a battling emperor (as was common at the time) named Constantine. One day, he got thrown of his horse, and when he looked up, the clouds parted and he saw a cross. He vowed that from that moment on, Christianity would be the main faith, the main force.

Barbarians came in and destroyed the academic, the arts, and Constantine moved Christianity to Istanbul. He hired great soldiers to grab what was left of the library of Alexandria to rebuild civilization from these ancient manuscripts. Over 70 million died.

In the year 900, Charlemagne became the next pope. He grappled with the problem of schooling his uneducated citizens-- he wanted to rebuild civilization. He set up high walls and moats to protect the educated from the Barbarians and the plague, and schooled the young with the ancient manuscripts.

Books at that time were hand lettered, and students were often tasked with copying these manuscripts. Some of these students were incredibly artistic and recopied the lettering beautifully, with embellished letters and designs at the borders. Charlemagne asked if they could paint. At the time, the art was predominantly symbolic; they weren't as worried about creating an exact likeness. They hammered gold into the background, a technique copied from Byzantine (primitive art)

They renamed Istanbul after Constantine; Constantinople.

Art at this time was done with egg tempura. The Madonnas at the time, if you see one that's incomplete, you'll see one with green skin. That's verdaccio. If you look at your own skin, you'll see green tones! That's from the vasculature. This is called Soto de pinto where soto meaning underneath, de pinto meaning the painting.

You don't see real people until the birth of the Renaissance. They decided to move away from the symbolic and they painted real people. Christ was real, so they hired young people to paint.

The Italian product is either "good" or "not good."

What Socrates had discovered in terms of the Golden Ratio was subversive information. It implied one God when they were praying to many. Socrates poisoned himself in prison and his best student, Plato, wrote down everything Aristotle taught. The Italian prescient for seeking perfection comes from Plato. Plato believed that while you strive for perfection, though you may not achieve it because you're not a God, with every product you're just a little closer. In our case, every painting will be better than the last painting.

The system didn't change until after the French Revolution. It was part of the Revolution to challenge everything that the aristocrats cherished. They made away from controlled palettes. They toned intensity by toning with complimentary colors. They used controlled palettes from the 15th century to the early 19th century. It explained how we moved into impressionism. It just has to do with impatience

COLOR THEORY / COLOR IN GENERAL / PAINT

There are 10 hues and inter-hues in the color wheel. Each hue has nine different values, where values are measures of dark and light. Each of those values have different intensities.

Max – No grey

Medium – Small amount of grey
Weak – Some grey has been added.

The addition of grey will tone down the intensity of any color as long as it's the same value. When a tone is recessional, it must be grayed.

Raw umber is a low value yellow
Burnt umber is a low value yellow red (the difference between burnt and raw umber is brilliance)
Cad red starts at a 5th value
Darin says Cad orange starts at a 5th value, but Frank says 7. Make a judgment call.
Ultramarine blue comes out of the tube at value 1. You can add grey to it to tone down intensity.

Burnt sienna used to start at a 3rd value, but companies started outsourcing the creation of the paint to a company in India so now it starts at a 2nd value. Actually Burnt Sienna is at a 1.5, you can add a little 4th value to lighten it to make it a perfect 2.

Ivory black is bluish. All blacks available are blue black.
Lamp black is the bluest and has the highest oil content.
Ivory black is the next bluest, and has the second highest oil content
The least blue is mars black and it also has the lowest oil content. That's why it's

Leon Battista Alberti introduced us to linear perspective in his book, *On Painting*. One key idea to remember is that we perceive all forms through veils of grey atmosphere. It's hard to see when a person is close, but it is the case that recessional objects are a little bit grayer. You can easily perceive such changes in distant objects.

Great artists don't necessarily paint what they see. A figure that's close should be a little brighter; figures that are a little farther should be a little darker. We take a two dimensional board and give it dimension by giving the painting a third dimension. We make it feel like the spectator can walk into it. Color is just one part of the equation.

Values are measures of dark and light. Light valued objects appear grayer in the distance, in other words, light objects appear darker in recession. Dark values appear lighter in recession. Most artists just paint what they see, but you have to realize you're creating an illusion of the third dimension.

Take the pupil of the eyes for example. The pupil is the hole through which we see. Would you render both black? No. The distant pupil should be depicted a little lighter and grayer to push that pupil back. Remember, we perceive distant objects through a veil of gray atmosphere. The only exception is if the viewer is looking directly at us with both eyes, then the pupils will be black.

If you don't add yellow to your grey, you'll get paint that's a little green since black has blue and green.

You can compare true white to white outside that's warmer and more yellow.

MORE HISTORY

Venetians toyed around with dark underpainting. The Venetians were jealous of the Florentines, since people were predominantly going there to get their portraits done. It was also the case that going to Venetia required a longer journey. They needed to find a way to lure people away. They created a new form of brown underpainting.

They did so by matching a brown tone that represented the undertone of the figure's skin. They would coat the canvas with that paint (often with a special medium mixed in), then, using a clean rag, they would press the paint, removing paint to reveal a figure. The more pressure they applied, the more illuminated the area. They called this process togliere (to remove) strofinando (wiping away), or the wiping away of paint.

As far as teaching the method today, students' drawing skills are often not proficient enough to render an accurate drawing within the 6 hours in which it takes the paint to dry. Students need more control.

So Covino came up with the Verdaccio method, where students would use oil paints and a controlled palette to give them time to render objects accurately.

Albert Durer, DaVinci used drawing frames to help their students learn to draw accurately. DaVinci didn't have photography, so it was often the case that the would have his students run out and trace a landscape, then he would have them come inside and paint that landscape.

The graph system we use existed in the 15th century. It was predominantly used for students with limited drawing experience. In DaVinci's *Treatise on Painting*, he describes how he placed a frame in front of the object to be drawn, with 12 vertical strings and 12 horizontal. This way he was able to divide a large problem into smaller problems. Gradually he would snip off strings until students were no longer reliant on a graph.

Freehand drawing is drawing within a virtual graph. Using an absolute vertical, you can perceive the tilt of the face. You must practice drawing freehand, don't become a slave to the system.

ASSIGNED EXERCISE:

Make one sketch a day. It doesn't matter what you sketch. Start with something simplistic. You will do a much better job if there's one light shining on that object so you

can see the values. There are no lines; lines are the tools of the cartoonist. Painters use value. Sketch that object freehand. Do this every day. You will see that by the 300th page you will see a far superiorly depicted object.

Keep it private, no one has to see it. Prove to yourself that you can draw without the graph.

 You need to decide if you painting is going to be a high key painting or a low key painting. Most old paintings are dark, it wasn't until the middle of the 19th century that painters began going outdoors to paint. It was during that time that medium key painters flourished. Impressionism sells the most, and it could be because the intermediate range is a restful key. The key you prefer is a result of personal experience. The key we embrace is part of our personality. Often those that embrace the cello—a deep and dramatic instrument—will embrace the low key.

But don't always choose the one that reflects you. Choose the key that reflects the message. Women and children, when depicting femininity and fragility, will be rendered in a high key. It would feel off to depict something like that in a low key.

Frank often talks about surviving the Korean War. He was among the 7 of 300 within his group that survived. He's the last one still alive today. He talked about how at night, they would sleep with a bayonetted under two dead bodies, so that when they when the enemy snuck up to them while they were sleeping, they would stab the dead bodies first, effectively waking up the live man beneath, giving him a chance to kill his enemy. He talks about the burning villages and the dead bodies he saw. He told me, it's funny because you think it's all buried, but in old age it all resurfaces.

Caravaggio was exiled after 30 because he killed someone.

Suzy's painting: The Story Book by William-Aldophe Bouguereau

Consider: A portrait of a child will be most appealing when it captures an interruption of a child in a private moment. In this particular painting, the child is taking time from looking at a book to look at you. Leave the poses to the photographer (which they had at this time).

She exhibits contrapposto. The most successful portraits include some kind of counterpoint, since it breathes life into the figure. Contrapposto is natural; if you take a step you'll recognize that the tilt of the hips and the tilt of the shoulders are opposite. Make sure you use contrapposto.

This piece has particularly sinister lighting, with light and shadow dividing the center of her face.

When we get to color, the background can be glazed, the shadow will too, but the bright values will have to be painted.

The shoulder muscle should be separate from the chest and that darker value between the two should be delineated. The turn of the pectoral should be a soft turn, soft edge. A distant globular muscle should never be sharp, edges must be soft.

GLAZING
Velatura: Vela (veil), tura (oils)… so veil of colored oils.

Glazing is simply a thin application of color, a translucent application of color.

Use it for intermediate to dark values, it's not efficient for high keyed areas (6 and over). You'll run into interstices or pockets or dots throughout the canvas. The color will settle within these pockets, making the painting look dirty. Paint in the high valued areas. Glaze will naturally darken the area it's glazing.

RULE: anything above a six must be painted, but the paint doesn't have to be thick.

Never apply paint onto a glossy or translucent surface since it will peel off, maybe not at first, but eventually. If there's dried medium over your piece, we'll sand it down, 60 grit will work, in a circular motion. We'll then add wet medium kind of as glue so that the paint can stick.

Be consistent with your highlights.

As far as glazing goes, use raw umber for darks (usually to glaze hair).

When glazing, soft hair brushes are the best (nylon sables are good). The best brush to have are sables but make sure you only use them from glazing, particularly since they're expensive to buy. Buy them in various sizes – large, medium, small.

What does the glaze to do the grey? You see a grey green! (Or something)

ASSIGNED EXERCISE

Make a mini chart of glazes to see the effect of glaze on verdaccio. Make a palette of verdaccio, except with paint and put plexiglass over it. Then make a glaze of burnt umber and raw umber, and every other color to see the effect of the glaze on a given value.

Make sure you label the colors.

You need a medium that guarantees permanence. Don't expose that medium to air.

You can glaze with any color except the cadmiums, those are too opaque.

Two weeks after the last stroke, coat the painting with one large brush, once in each direction.

Then after 8-12 months (before not okay, after okay) varnish your piece. See the varnishing section.

FIXING MY CUPID AND PSYCHE:

The problem is that we glazed in value in a high keyed area, rendering the angels and the background dirty. We sanded it down and put clear medium over the area we wanted to fix up.

For the background we mixed cool greys and warm greys in values 6-9. We mixed corresponding purples and blues in those same values. We then mixed varying colors within their value to match the painting. I mixed up different hues of blue greys, purple greys, purple blues and purple blue greys to clean up the background. It truly brought out the values of the flesh, even before we cleaned the flesh.

Get the flesh color and add a little more gray, my figures are extremely gray. Limit the value range of the hands so that they're darker, otherwise it's a portrait of hands with an incidental face.

There's no texture in atmosphere so keep that smooth. We'll change the value of the sky at the Golden Ratio.

The blue we're using will bring out the color of the flesh. The blue originally on it is too sallow. What surrounds the form affects how you perceive the form.

Make a grey matching the values in the sky adding just a touch of yellow ochre. Then add ultramarine blue. Mix values 6, 7, 8, 9

Lighten the back wing, it'll make it look more angelic.

Cupid is lightest at the top of the shoulder so I'll have to brighten that and recess the shoulder.

VARNISHING:

Two weeks after the last stroke, coat the painting in clear medium, once vertically, once horizontally.

Eight to twelve months after that (never before but okay after) coat the painting in Damar Varnish. Apply it on a clear sunny day. The sun has the capacity to lighten your painting.

Use a white, soft brush, kind of like the ones painters use, you can find them at Lowe's or Home Depot.

Apply once vertically, wait one hour for it to dry.
Apply once horizontally, wait one hour for it to dry.
Apply once more vertically, and let it dry.

We use Damar varnish will dry just the right amount glossy and is least likely to yellow. Make sure to keep the gloss consistent. If you're looking for a matte effect, add a bit of wax to the varnish.

JERRY LEE'S GIRL WITH BROOM BY REMBRANDT

What do you do when you have a painter whose textures are so extreme? When paints stand up in relief, they reflect in ambient light. In the process of reflecting, it looks as if it's jumping off the wall.

The higher the value, the thicker the paint.

When reproducing a work, we want textures like the ones on Rembrandt's paintings. To build that super thick paint, you want to do it one layer at a time. You don't want to layer it all up at once or else it'll crack, since paint dries from the top down. What actually happens is that top dries first and the bottom contracts. Rembrandt had to come back to his paintings and add paint over time. Rembrandt spent so long on his paintings, he died a pauper.

You don't have to be perfect with Rembrandt. We was spontaneous except for the face. Yet he managed to capture the essence, the soul of the person depicted.

You can apply paint thickly if it includes beeswax. You'll want no more than 1/3 beeswax to 2/3rds paint. Frank told a funny story about a woman who used this method but accidentally switched the proportions. She hung the painting, a portrait of her husband, over the fireplace and over time, his face began melting off. She said she hardly noticed it at first, because she would see the slight droop in her painting, but when she'd compare it to her husband, she'd notice a slight droop in his face as well. ☺

Now we use gesso with marble inclusion.

I don't remember why Frank brought this up, but he talks about Cennino Cennini's *The Craftsman Handbook*. In it Cennini talks about hide glue, which is still available in hardware stores, but nowadays we have polymer. Plastic lives forever. When we've died and decayed there will still be plastic bottles.

Marble dust is created when you chip away at marble. That dust is microscopic pieces of marble.

With superior gesso impregnated with marble dust, you can sculpt with it! We just keep adding gesso a bit at a time. This way you can achieve a bit of relief. We can use it on our paintings to keep it from cracking. Build it in a sculpturesque manner in the light areas. Don't worry if it's too rough or it doesn't look how you want it to, you can always sand it once it dries. It's better to add the coats of gesso sequentially since it builds more quickly. With inferior grade gesso, just add marble dust.

If there's charcoal, sand out the charcoal in the direction of the fold pattern

A crush fold is when a cylinder is divided in the center. A sleeve is a cylinder, and a crush fold occurs where the arm is bent—where the top meets the side. When building the gesso, it will meet with the charcoal. Don't worry. With time the charcoal won't show through. Paint the highlights of the folds in, do it with confidence, you can always come back and sand. You can even add some gesso to the illuminated areas of the figure's hand.

When layering with gesso you have to think like a sculptor. The sleeve, the arm closest to us has to receive more gesso than the shoulder in recession.

You can make the nose of the bone protrude more by adding a highlight, even adding gesso in this case.

You can paint with tinted gesso, usually tinted with india ink. They also sell black gesso. You can mix in chromium oxide green to create a verdaccio controlled palette. The advantage to this is that it dries quickly and if you can do the underpainting in the morning and be working on color by night.

RECIPE FOR BLACK GESSO:
1/4c india ink
¼ c polymer medium
½ cup of acrylic modeling paste (acrylic modeling paste is made of crushed eggshells)

Use retouch varnish when you add color

JOHN'S ORIGINAL LANDSCAPE

For John's horizon, don't put your horizon down the middle. Apply the Golden Ratio, this allows a dominance of spatial size which is much more pleasing to look at.

Echo the shape of the mountains in the brush. A parabolic shaped stream can echo a parabolic shaped cloud.

Make the tallest peak at the Golden mean. Place an interesting object at the Golden Mean. The Golden Mean will never fail you.

Use 27 values, spectators will be able to fly into the landscape. Use values 1-3 in the foreground and get progressively lighter in the distance. We are better than the camera because we can modify and delete, but you need a filing system of natural objects until you can pull something out of your head without a reference.

SUE'S GIRL WITH GRAPES BY WILLIAM BOUGUEREAU

The floor of the girl's nose, just before the nostril, catches a piece of reflective light that must be seen.

VICKY'S PORTRAIT OF HER GRANDCHILDREN

You can use surrounding objects to lead the spectator's eyes to the dominant figure. In the case of her granddaughter, you can use lines of the planks on the table she's leaning on to lead the viewer to the eyes of the child.

Watch out for sharp edges. Photography is notorious for sharp edges but there are no sharp edges on the human figure, and there should be no sharp edges in your painting. The line is the tool of the cartoonist.

Grandson's ear: Part of what brings it out is the greyed flesh tone of the neck which brings out the value of the ear. The ear will cast a dark shadow on the hair. We will push the ear back by greying the edges.

The light is coming from the left so anything that turns and faces it will be slightly illuminated.

The central part of his face should get extra blood if he's healthy.

CHRISTELLE'S DREAM OF ST JOSEPH BY ANTON MENGS
(To do)

On Joseph, emphasize the highlights between the wrinkles, where the puffed out skin between the wrinkles sticks out, you can go up a value.

If you reference doesn't give you enough information to depict what's in shadow, you can reflect the visible area or just use the visible area as a reference for the objects in shadow. Refer to the left side to echo the right side. Work dark details into the shadowed areas, you have to be able to draw within your darks. The darks create the hollows. Don't be afraid to go to black. In our case you can actually sneak in some reflected light, only in much darker value.

The entire cheek could go up in highlight, though the values are in the right place.

It's a straight line from the nostril to the eye, darken the upper eyelash line and darken the crease above it. Make sure you consider where the bone on Joseph's nose ends, and where the cartilage beings.

Use your xacto knife to eliminate dark mistakes or else it'll come back to haunt you. Eliminate all edges!

Bring down the background value around Gabriel. Your transition from light to dark around the halo is too abrupt.

There's no line on Gabriel's nose, just render it lighter than the brightest cheek where the line is. You also need to raise Gabriel's lips a whole value lighter. Remember that red will show up darker in a monochromatic reference.

There's a piece of flesh on the bottom left side of Gabriel's lip that's catching light. The line that separates the lips is the darkest, so make sure to darken yours. You can lighten that lower lip to make it protrude more.

Highlight the nose. Highlights can be lighter in Gabriel's hair, you can even scratch the strands in. Make him lighter, he should look ethereal. Too much contrast draws too much attention to him and away from Joseph.

Be value specific. The name of the game is values.

Lighten the neck, and even thicken it. The space beside the neck is too bright. Make it lighter in the center and keep your edges soft. There's reflected light on the neck, make sure to show it.

Darken the background by the wing.

The button on Gabriel's garment has a highlight, the spine of the wing should be highlighted.

We have to be involved in the anatomy. To show the dark shape of Gabriel's upturned thumb, you have to lighten the palm.

I oversoftened the nail which made me lost the plastic nature of the nail.

The flesh in front of the nail should be highlighted since there's a bump of flesh. The nail is pretty straight. Where the finger hits nail it rises up. Make sure to mark the fat pads on your figures' hands. Fat pads are usually indicated by little pieces of light.

You've got muscles to emphasize in Joseph's arm, the Brachioradialis and the extensor digitorum

The prominent veins needs lighter values.

You rendered your wrist too large.

As the staff recedes it should get smaller, so make the bottom half fatter and add reflected light to bring it closer to the viewer.

Don't bring the dark shadow to the edge of the cylinder because the edge is farther away. Lose the edges so they recede, the angel is no darker than a 4.

Black is useful where no light can enter. We can separate the arm from the sleeve by just making that intermediate form dark in value.

Gabriel's lightest spot is the portion of the forehead closest to us.

You can scratch out values in your staff to give it a woody look.

Lighten Gabriel. His face, hair and shadows are no lower than a 2, and no lower than value 4 in the hair. Contrast commands attention and you've added too much contrast to Gabriel, when the focus is supposed to be on Joseph.

Scumble it in, it's like opaque glazing and helps change the values a bit. Scumble with a bristle brush as it is a scrub. This will give Gabriel and ethereal look.

Cavities go to black so make sure it's dark enough.

The cloak must be broken up. The cape is flesh tone with extra red. The staff creates an accent within the cape. Make sure to add detail within the cape.

Make sure you highlight the muscles on Joseph's leg that protrude through. If you know what's causing the value change, you can more easily depict them. You did good by highlighting that point on the knee closest to us, but you need to bring many of the other forms up a value. The patella, the tibialis anterior, the rectus femoris, the vastus internus, and the vastus lateralis are all visible and lit so they need to be highlighted and defined. That whole knee needs to be lighter, but don't kill the darks completely. In that bottom left part, scrub a 7th value over the whole thing.

On his arm closest to the face, you have to highlight the radius and ulna protruding by the wrist. The ulna will be just a touch lighter than the radius, but since there's a bend in the wrist, it should be quite light. Your radius should extend / protrude in the elbow.

That giant vein is quite visible so add a highlight to it, but it should dissipate into value at the sides, it's a cylinder of sorts.

The forefinger knuckles should never be bigger than the second one.

The saw blades need to look like teeth, the highlights don't have to be any lighter than a 5th value.

There's a vertical post on the table you've overlooked.

You need more continuity with your fold patterns.

Take a small brush to define the details of your thumb. Your placement is correct, you just need to make sure it has the right details.

WHEN YOU GET TO FLESH, CONSIDER

The flesh on Joseph's hand is essentially the same flesh on Gabriel, except that Joseph's hand is more red. Values on Joseph is lower and there's lots more red throughout.

Joseph is much darker so you won't have to mix the full 9 value range.

CHRISTELLE'S LITTLE GIRL BY WILLIAM BOUGUEREAU

Separate the chin from the jowl
Where the "line" is add extra value, make it darker.
Add highlights to the sternocleidomastoid, there's reflected light.
The trapezius inserts in the back of the skull.
In the pinky show the 3 fat pads, even if it's just a little nick. You have three fat pads to one cylindrical body.
Knuckles won't be as pronounced on a child, she hasn't done as much lifting or grabbing.
Knuckle is a tendon that develops from lifting and grabbing. They have dimples. A slight change in value will indicate that.
The ring finger fat pad you shape like a teaspoon
With the nail line there's a step down at the fat. The finger tends to swell at the knuckle then moves straight down to the next knuckle. Straight being the key term. There's a step up then it's straight at the cylinder.
Add a touch of highlight at the edge of the cylindrical finger, where the edge is farther away.

We start at the arm, using medium as the glue on the sanded down surface. We're retouching with thin paint. It's like giving the angels a bath. In this case, since we're only touching up, it's okay if you end up working light to dark.

Remind yourself of the logic, ask why.
The reason we don't bring the shadow to the edge of the cylinder is because of depth. That edge can be light but not as light as the edge closest to the spectator.

As far as the hand goes, the bone closest to the pinky is the ulna. Depict each of the hands' planes.

She's got a jowl that she'll lose with age, then gain back in old age.

The nose is not advancing as it should. A child this age has a nose tip like a cherry, a square. There's a small highlight on the left nodule and more on the right. The highlight on bone should not be connected to the highlight on the tip. This gives it a turned up look.

If the highlights connect, then you have a straight nose or a crooked nose.

It's straight between the knuckles. From the knuckle to the next joint, the angle's a little off so turn it into shoulder to fix it.

Take the shadow of the garment to adjust the angle.

Make sure you have three separate joints to emphasize the fat pads.

There's a highlight on the palm of the hand where you'd have to go lighter. On the dark hand, the fat pad should capture light.

The dark arm is too big, add shadow and value. The palmeris longus is protruding out a little, capturing light. Make sure to use a soft edge, it's a whole value lighter.

All planes facing up should be a little lighter. Although the light is coming from the northeast, it's still north, so top planes still capture light.

Where the arm inserts into the sleeve, it creates a shadow on the garment that's quite dark like a cavity. Where it touches the garment, there's a dark accent shadow by the dark arm/sleeve that gets darker as it goes down. Sometimes you have to draw through what's not available in your reference to explain what's there. To complete the illusion.

Dark hand ring finger, the nail bed is darker. Lighten the surrounding values. Go after the fat pads, you know where they are, emphasize them, even a little.

FLESH TONES
When mixing your grey row to orange row in the associated value to make flesh, compare that mixture to your reference. Skin has grey in it, some skin is warmer, hotter with more orange, and some skin is grayer. You'll have to mix a different flesh palette for each figure, you'll know what you need by comparing it to your reference. No two flesh tones are grey.

You will always add orange to your grey. Start with grey. Always start with grey then add the value beneath.

When adding yellow to the gray tones, you'll find that darker values will require more yellow. That's normal, but keep it in mind so you don't mix too much paint.

For a fair skinned person, you'll most likely have to mix a full 9 values, but on darker skin tones you probably only have to mix out 1-5. Italian skin, for example is darker, and you shouldn't have to mix and entire 9-valued palette. Frank's skin is around a 5th value.

Those that were painted by torchlight will have warmer toned skin. If you notice that their skin is grayer, they were probably painted outside.

Always put the color of the sun into the white. (Zinc yellow hue into Titanium white) Unless it's a cloudy day. We use the warm white values to make flesh values 8 and 9.

Its possible to make flesh too red, so you add more grey. You can also add flesh tones to red to grey it down.

There should be blood on the lips, cheeks, nose, eyes, punta, eyelid, and wherever the skin is creased. The knuckle is red except where it protrudes. There it will be more grey because of the bone and tendon protruding.

Elbows, knees, anything that goes to a point on the human body requires extra blood. It adds a variation of skin tone that makes it come alive.

Flesh that's been painted with no blood will look sallow.

There should be gray wherever there's a meeting of shadow with illumination. (Warmer in shadow, cooler illuminated) You can paint a half tone, which is just want separates illuminated flesh and flesh that's in shadow. You should rub it to let the grey green come through.

In each case the flesh tone has to match the value of the underpainting. Any bone protrusion needs gray.

Blood is never depicted in the forehead, it's only where it's far from bone (lips, cheeks). The forehead is thin skin over white bone so there's not much blood.

The skin gets lighter as it approaches the nose and even lighter on top of the bone. The only an illuminated area would be in shadow is because of the plane in which it occurs, so it may not catch the light. Similar to when an object in shadow protrudes, it catches a bit of the light.

HEAD

Face sizes that are too big look grotesque. Below are face size parameters that you should not exceed.

From chin to hairline
        Babies up to 3 years old: 5 inches is the limit
        3 to puberty – 5.5 inches is the limit
        Teenagers up to 30 – 6 inches
        Adults – Men like to look heroic so you can go a little bigger. Don't go over 7.5
            Inches ever.
            Women – never go over 6.5 inches

Blood is never depicted in the forehead, it's only where it's far from bone (lips, cheeks). The forehead is thin skin over white bone so there's not much blood.

The central part of the face of a young child should get more blood if he's healthy.

The corners of lips / mouth will always have a little grey green because it's the edge of a shadow.

EARS

The darkest value in the ear is at least a 3. The darkest part of the ear is the helix where helix – "that which surrounds." The antihelix is also dark at a value 3. There are no other value 3s.

Work the blood row into the corresponding flesh row until it matches the reference. Study the ear carefully to see how many values it takes.

Gray your edge on the helix so as not to get the photographic edge.

The ear is charged with blood so it overcomes the grey green. A good portion of the helix is heavily laden with blood. At the edge of the anti helix is a little dimple.

You can tell the health of a child by the color of the ear. If the child is sick, the ear will be bloodless.

The conchae is the hollow area that leads to the ear. It's waxy and because it's waxy it requires a higher value. That's really the only reason the value comes up that high. Now theres a contrast by adding light to the conchae. If it appears too bright, gray it down, but don't darken it, it needs to be that bright.

There's no bone in the ear, it's all just blood.

LIPS

Orthochromatic photos will paint redder objects as blacker, so watch out for that when rendering shapes that need more of a blood tone when applying flesh.

The lower lip is never as long as the upper lip, and it's more illuminated since it sticks out more.

You need a highlight right above the lip where the philtrum ends.

The line that separates the lips is the darkest. You can make the bottom lip protrude more by giving it a higher value.

Use vertical strips when you paint lips

The columella spills out of the nostril and it tells you where the peak of the lips should be.

The corners of lips / mouth will always have a little grey green because it's the edge of a shadow.

EYES
The orbicularis oculi muscle surrounds the eye and is the puffiness between the brow and the eye. It's puffier on some than on others. Puffiness below the eye we see on some people is just the muscle.

When you render the pupil, the closer one should be black, the farther one should not be quite black. It should be slightly grayed to push it into recession.

The lower eyelid is a shelf of flesh. Rather than drawing an eye in the stereotypical way (as an oval) you have to realize that the bottom eyelid is S shaped.

The distance between two eyes is one eye.

The line of crease and line of lashes and pupils will have the darkest values. The pupils will be the darkest of all. Irises will be dark around the rim.

The pupil is the hole through which we see. Would you render both black? No. The distant pupil should be depicted a little lighter and grayer to push that pupil back. Remember, we perceive distant objects through a veil of gray atmosphere. The only exception is if the viewer is looking directly at us with both eyes, then the pupils will be black.

Your eye has aqueus humor in it. The iris should always be lighter the side opposite the highlight. The light reflects the light, it goes through and it illuminates the opposite side—it illuminates the iris.

If the eye is in shadow, add a very delicate light to add a whole new dimension.

NOSE
The bone should be separated from the cartilage of the nose. The nose, particularly that of a young child, is square like a cherry, and the part that's closest to us gets the highlight.

The highlight on bone should not be connected to the highlight on the tip. This gives it a turned up look.

If the highlights connect, then you have a straight nose or a crooked nose. What happens is that some people have a protrusion of cartilage, giving it a hook.

The flesh just next to the nostril will be one value higher.

The bone will catch light and there will be a slight shadow where the cartilage first beings. Cartilaginous parts such as the nose and the ear will be flooded with blood.

The columella comes from the nostrils, and where they end, you should see a slight elevation of the lips. That's where the ridges by the lips come from.

The skin gets lighter as it approaches the nose and even lighter on top of the bone. The only an illuminated area would be in shadow is because of the plane in which it occurs, so it may not catch the light. Similar to when an object in shadow protrudes, it catches a bit of the light.

HANDS
Fingers have three visible fat pads. They're 1.618 to 1 part. The first fat pad ends just behind the knuckle, and the second fat pad ends just under the second knuckle. The third fat pad ends before the last knuckle, and the last fat pad, basically on the palm ends below the main knuckle.

Knuckles tendons are created from years of pushing and pulling. In young children, there will be dimples instead of tendons. Bones on the finger knuckles have two nodules not one.

The knuckle associated with the middle finger will always be the tallest, and will also have more of a highlight.

Each finger should get more narrow as it's moving away from the viewer (convergence) think of a road.

Fingers will be straight between the knuckles.

The underside of your hand is quite pink. How close a finger is to another finger determines how much redder it is and how dark it can be. When two fingers touch, the dark value between the two will have blood.

HAIR
Underpainting for hair should use neutral or warm blond values. (Warm or neutral grey)
You can mix raw umber and white to create a warmer value.
You can mix raw umber and ivory black to give it a more neutral value.

Paint in the base values then add lighter values for the highlights. You can even use an xacto knife to scratch out the fine pieces of hair.

Blond hair is only light where it reflects light.

ARM
The elbow is made up of the tail end of the radius and the ulna.

The brachioradialis attaches at the humerus and the radius. It's most visible in the forearm, and should be accurately depicted particularly on muscular humans.

The radius will be a subtle bump, the ulna will protrude out more.

LEG
In the inner thigh there's a muscle called the vastus internus (aka vastus medialis, or the teardrop muscle) and it is shaped like a teardrop. That will often catch a bit of light as it protrudes, depending on the light source. There's the vastus lateralis on the other side.

The rectus femoris originates in the anterior inferior iliac spine and inserts into the patellar tendon.

The knee is made up of the patella and the femur. The patella is a platelike structure that develops over time that protects the knee / area between the tibia and fibula.

The tibialis anterior will protrude more on runners and those who exercise. It is the muscle people will blame for shin splints.

COMPOSITION

Great art begins with composition.

Why are panoramic scenes more natural than square scenes? Your eyes are horizontal (peripheral vision) and you can go even more panoramic than the golden ratio.

Dominance is the key to composition.

Morris Weitz, an educator in the 20th century came up with a unified definition of great art. He said that great art is a unified concept comprised of related constituents and expressed in sensuous medium. (By sensuous he means that it has to appeal to one of the sense.

Take the great rules of composition to the next art show, especially if you're judging. Walk past the paintings without a dominant value, walk past the paintings split down the middle. Art reflects life, life reflects art.

The rules of great composition are as follows:

1. DOMINANCE OF DIRECTION.
    You will not find a single work of great art without a dominant direction. If it's dominant it has to be echoed at least 1.618 or 62% of the time.

2. DOMINANCE OF SPATIAL SIZE.
    Never ever ever divide your canvas in half, this provides no dominance of special size.
    Plan your piece by making a (maybe 3x5?) thumbnail sketch.

3. DOMINANCE OF SHAPE.
    Echo the shape of the board. Take a Golden Mean shaped board and divide it into four parts. On the first line or the third line, place an object there… For a landscape place a tree or a person.

    3.5 CREATING
    The Golden Mean can be divided into 8 equal measures. Count up to the third line or the fifth line to place something significant. Or divide it into three parts, and put the dominant object in the first part of three, or the second part of three.

    When you do a portrait, you'd rather have it cut at that waist than at the shoulders. Your torso is 1.6 parts to one part of your head.

    Get a panel in the golden mean ratio. Then divide that panel using the Golden Ratio. You can actively divide that canvas in terms of Golden Mean divisions. The more of the Golden Mean you use in your painting, the better your composition will be.

    You need a reference, like a thumbnail sketch. The reference can be other paintings or it can be photography. Snapshots are only a part of God's whole work. That's why plein air painting doesn't work—it's just a replication of a part of a whole. The difference between plein air and real art is CREATION.

You become an artist when you use the ratio of the Grand Creator, when you echo that ratio, when you use parts of nature to create something artistically pleasing. Even or especially in landscapes. Albert Bierstadt joined the trek in the expansion of the American west and make sketches and brought a photographer with him. Using these reference he created his landscapes. You would never find any of his landscapes in nature, but you certainly would find bits and pieces.

In creating a landscape we use repetition with variation. We borrow a shape and render a separate object with it.

You need to know how to duplicate things but that's not art. You have to be part of the process, you're emulating The Creator.

4. DOMINANCE OF TEXTURE

We can administer texture to a painting. Never make a painting half rough and half smooth. This is one important advantage we have especially with the advent of photography. You want sculpturesque photography. You need some kind of dominance, echoing the ratio of the whole is key.

Be careful with texture. Have textural stuff in the foreground. Texture comes forward very quickly. Foreground can be highly textured and the horizon smooth. Height and width of the painting must echo the height and width of the board.

Rembrandt is 1 part rough to 1.618 parts smooth, and 80% dark with light on the face. There was a Russian painter named Nicolai Fechin which reversed the Rembrandt formula, still, however, using the Golden Mean. He was successful.

For an entire century there was no texture. It was in fashion during the Renaissance to make it slick, to have no texture.

Heavy paint reflects ambient light and it bounces, so painting takes on a 3rd dimensionality compared to staining. Staining is amateurish, you're just duplicating spots. Don't stop until it's three dimentional.

5. DOMINANCE OF VALUE (MOST IMPORTANT)

It's often the case that you need dark experiences the embrace the creation or reproduction of dark paintings. It's not the only way to paint. In impressionistic paintings, the dominant value is 5. It's the intermediate value and we feel good there.

You choose the key and it's good to play with each of them. Delicate children look lovely in a higher key. Femininity is best emphasized in a higher key. You have to relate the key to the individual.

5.5 DOMINANCE OF COLOR
> A great painting has one dominant color.

ON LEARNING
Anything that can be reduced to logic, to a science, can be learned.

It takes years to get it right on the first try.

Always ask why, a teacher should be able to explain his reasoning. All teachers should be able to demonstrate. There are a lot of frauds out there. Ask for a demonstration to know that modern artists came to do the craft they do by choice and not out of incompetence.

Musicians copy the masters for years, that's how they learn. Some never deviate from the masters and never create their own work. In the same way, we reproduce the work of the masters to learn from them, but we're hoping to create our own work. We learn what constitutes significant art so you can create significant art. You can begin by basing a work of art off of one of the masters.

Don't assume, however, that the masters didn't make mistakes, at least, don't assume that the students that worked for them didn't make mistakes. If you see them, fix them in your painting, no one will believe that the master would make a particular mistake. This is most evident in Bouguereau's sharp edges.

It's the artist that's in charge of the composition, it's NOT our job to just copy photographs. Cameras are a wonderful tool and we can start with a photographic reference, but the camera does not tell the truth. It only sees 7 values, but we see more than 3x as many values as cameras. Each f stop is a change in value, and there are only 7 f stops. Paint to imitate nature, not photography.

Know your anatomy, it's not enough just to see value, you have to know what muscle, what bone, what structure is causing that value.

SELF - ASSIGNED EXERCISE:

Frank recommends Sarah Simblet's *Anatomy for the Artist*. It's nice because it apparently will show a form from the outside, and the following pages will be vellum overlays with musculature or bone structure to show what makes up a particular value.

One good way to augment your anatomy knowledge, particularly in terms of portraying the human figure, would be to take the time (maybe as one of your daily sketches, and maybe using a clear piece of plastic) to recreate the vellum sheet. Do so until you're proficient enough to do it without looking!

Scratch out all dark problems or you will run into pentimente. Your mistakes will come back to haunt you. The reason is that oil paint becomes translucent with time and reveals dark mistakes that were not scratched off.

We are learning the rules that occur in nature!

Sometimes in learning to paint, you're taking 3 steps forward and 2 step back. Sometimes you fix one thing and it affects something else. But as you strive for perfection, every piece you do will be that much closer to perfection. Remember that it doesn't happen all at once.

If you're living by a major museum (like the Tate which should let you do this. The Louvre will sometimes even provide an easel) pick a painting and ask if they'll allow you to arrive with an underpainting already done. See if they'll let you paint in the color in front of an original based on what you've learned.

Making values is like tuning my eye much the same way musicians practice their scales. It'll take time to perfect but you must perfect it until it's second nature. It'll take more time to feel comfortable with the colored values. One day it'll become a reflex.

It's always good to duplicate what Frank does. That's why he scratches things off, or marks your painting with charcoal. That's why he mixes smaller piles of paints than he would like you to do. He wants you to duplicate what he teaches or what he demonstrates.

Take your time, work dark to light. The system allows sequential solutions You don't skip a value, but you must be patient. Gradually work through those illuminated sectors, working towards the right consistency. Be patient. If you're afraid to apply paint thickly, then you can wait till there's full coverage, then replenish.

You have to have faith in the system because it won't be apparent right away.

Don't settle for anything less than perfection. That's the Italian way.

Assume the role of the teacher. How would you critique your own work? Take a notebook and each time you sit down in front of your painting, write down fives things you can improve.

ASSIGNED EXERCISE:

Assume the role of the teacher. How would you critique your own work? Take a notebook and each time you sit down in front of your painting, write down fives things you can improve.

ON TECHNIQUE

Scumbling is like opaque glazing and helps change the values a bit. Scumble with a bristle brush as it is a scrub.

Sfumata – fumes, smoky edges. You scumble to get sfumata.

If it's an edge, don't be afraid to grey it. If you don't soften the edge in the undertone, you must soften it in the over tone.

Get a lot of mileage out of a piece of paint. Once you have a value on your paintbrush, move it around. It's a frugal way to use your paint.

Let your stroke follow the direction of your form. (Muscles, hair, etc.)

Don't even think about blending until the whole area has been covered in paint. It shouldn't look finished until you've addressed every value. How much blending you do is a personal signature. Smoother textures recedes, so your background should always be smoother.

Pack your illuminated areas, and where you plan to rub off, let your application paint be thin. If an area is too small to rub out, paint it on.

The professional way of holding a brush is at the tip. Hold your brush at the distance your viewers will be looking seeing your work. Or else you're wasting $8 worth of brush! (or more)

Always paint into wet medium, it's like glue.

Wash your brush after each value change.

Make something translucent by adding grey in it and painting the surrounding values. Every time you return to it, thicken the lights and avoid sharp edges.

If you have trouble painting a fine stroke (such as hair) scratch it in and glaze it.

A tangent is when two objects end at the same place, it creates kind of an awkward line. Sometimes you just have to move one object or darken its value to create a distinction between the two.

ON PHOTOGRAPHY

During Bouguereau's time, the camera was new. He was enamored by it, and was not yet fully aware of its limitations. (Especially with regards to sharp edges)

Watch out for sharp edges. Photography is notorious for sharp edges but there are no sharp edges on the human figure, and there should be no sharp edges in your painting. The line is the tool of the cartoonist.

It's the artist that's in charge of the composition, it's NOT our job to just copy photographs. Cameras are a wonderful tool and we can start with a photographic reference, but the camera does not tell the truth. It only sees 7 values, but we see more than 3x as many values as cameras. Each f stop is a change in value, and there are only 7 f stops. Paint to imitate nature, not photography.

The camera sees through a single lens but the human sees through two lenses. The eyes do not perceive the same thing which is why the realistic eye will not have edges even though the camera will. The eyes are stereoscopic so the painting should be stereoscopic.

We can be more definitive than the camera and explain or draw in what would be there, but what is not necessarily visible.

LIGHT
When shadow faces something illuminated it should come one value lighter. The closer the reflected light, the brighter that reflected light should be. The rule is, if the shadow is within 18 inches of a surface, it borrows the light and the color from the reflected surface and will appear a whole value lighter. If the shadow is sitting right on the reflecting surface, it becomes the color of the reflecting surface.

There will never be a dark shadow below the chin.

With every value, you must ask, how dark. Value is the name of the game. 3D illusion has nothing to do with line, it's all about value. You can make a finger come at us by adding a highlight.

Black is useful where no light can enter. Scrub your darks, build your lights (to capture ambient light) Cavities go to black, no light can go in there.

Figures with more contrast draw more attention.

Never bring the darker shadow to the edge of the cylinder because the edge is farther away. We perceive all forms through veils of grey atmosphere so grey it and it will recede.

Grey areas, where light meets shadow, is just a half tone. It's a meeting of half light and half dark. Frank will rub off the areas that are half tones, making good use of the verdaccio. This way you get the 3D effect.

Always paint dark to light. As you move toward the light, allow your paint to get thicker, the lighter the value the thicker the paint. This is usually applied on a 3/4ths view, with the cheek in shadow.

Rembrandt liked form lighting. Form lighting creates a triangular light on the shadow side of the face, it's also known as Rembrandt lighting. It's picking up a highlight on the cheek even though the rest of that side of the face is in shadow. It's essentially picking up light from the zygomatic arch.

When the round form has nothing to enhance, the lighting of the round value, grey the edge. If the edge is against the dark environment, it's possible for it to become the value of the dark environment. Though it also doesn't come up as light.

LANDSCAPES
The Hudson River School have great paintings to emulate particularly in terms of composition and color. They came out west before it was settled with carts. They made sketches and took cameras with them. Within that school, Albert Beirstadt was one of the best. Copy his landscapes before trying your own landscape. You will see one dominant direction, one dominant shape, one dominant value, and all things mentioned here.

A graph isn't necessary for landscape. Freehand it using a cigar sized piece of charcoal and just draft it in. Make a thumbnail sketch first, make sure the highest peak is at the golden mean.

Azurdaccio has yellow in the white and that white is the white that will be mixed into the blue greys. You're painting with atmosphere.

There should be 27 values from the foreground back. This way you'll have depth and you'll be able to fall into the composition.

The sky gets darker and more intense as you go up. The reason is that fog collects in the valleys, graying out the bottom of the sky.

By having your darkest value in the foreground and darkest in the sky, you're creating a tunnel effect, trapping in the viewer.

If the moon is right over the Earth, the earth is more purple.

THE SKY
The sky is purple blue. In fact, shadows, particularly on rocks will have just a touch of purple blue, but it will be golden white under the sun. The purple blue shadow cannot withstand the brightness of the golden sun.

You have purple blue skylight coming from every direction, and the sun coming in from one. During high noon, you will see every value in your palette. As far as mixing paint

goes: For values 1-4 add purple blue, for values 6-10 add sunlight or zinc yellow hue, and in the middle add both.

Outdoor shadows are lighter and more purple blue than indoor shadows.

As far as lighting goes, since the sky is emitting light from every direction, a person sitting outside will be one value lighter than if they were sitting inside. The shadow on their face will have a touch of blue.

Fog collects in the base of the mountains so the sky and the mountains are lighter and less intense closer to the ground. The values get more intense as you go higher up.

We can simulate the time of day by adding the appropriate color to greys.

At sunset, the highest value you'll encounter is a 7, and you'll only add purple blue to your greys up to the 5th value. (These are the color toned greys) As the sun sets, the number of values of light you need diminishes.

Sunsets require a yellow red tint.

LAST DAY LECTURE / WISDOM / NOTES

I don't expect you to spend the rest of your life using guidelines. One day you will use virtual guidelines. Periodically freehand it, the longer you use the guidelines, the better, but you need to practice without the guidelines. Try still life studies, get yourself a private notebook and start with something simplistic and a single light source. Grow your skills Be kind to yourself. Wean yourself off gradually.

The danger of the system is becoming reliant on it. Don't be trapped by guidelines.

The Golden Mean will never fail you. Use a composition that utilizes it as much as possible. Three parts of eight, five parts of eight…

When deciding the size of your painting, make sure you consider where it's going to hang. Don't fall into the trap of doing 16 x 20 paintings, you'll notice that at any significant art show, the best pieces aren't 16 x 20 paintings, move away from the amateur size.

Verisimilitude = accurate portrayal
We prefer that but don't be bound to the camera or the guideline system. Remember, the camera will not tell you the truth.

This system requires patience and humility. We aspire to be Michelangelo, and that's okay. Just like it's okay to aspire to have the personality of Christ. You just have to be realistic.

You have an extraordinary gift, but if you don't practice you will be stuck exactly where you are. I know you're in a tough spot, pursuing your studies, you need to make sure you can make money, and art isn't the most lucrative profession. But to not pursue the gift would be to throw that gift back in the Creator's face. It's hard because you didn't earn that gift, you didn't ask for it, you were given it.

Agents sell books and they sell art. Get yourself a good agent. Artists are notoriously poor at selling their work, often because we'll go the extra mile to make the piece more perfect. If you want to succeed in the industry, you have to have someone who is trained to sell.

Bouguereau was the greatest businessman of all. He turned out 800 paintings in 62 years. He had 12 students working for him, they would start on paintings, he would go around and fix problems, add marks or touches, then he would sign them! His wife, Elizabeth Gardner, was one of his students, and if you look at her work, they look exactly like Bouguereaus. Judith (Julia?) Margaret Cameron was his photographer, if you look at some of her pictures, they look like Bouguereaus.

One book you must read is *Art and Photography by Aaron Scharf*. Read this book. You may get teased by other artists for using a camera or a reference, but know that every realist painter since the invention of the camera has used it.

Realism would have died if it hadn't been for Queen Victoria who continued to support realists. The rebels rejected anything aristocratic and trashed anything patriotic. As fast as those heads rolled from the guillotine, so was the art and the music.

Within the rebels was a school or painting called the Pre-Raphaelites. They cluttered their paintings as a sign of their proficiency. Their subjects were often of Madonna's and Christ, but what you ended up with was a background with an incidental figure.

Dante Gabriel Rossetti organized the group, and moved to France to join his friends in the revolution. Hunt and Millet and Burne-Jones were part of the gang who wanted their paintings to look realistic. The problem is they were careless in everything except the woman's face. They rendered the woman's face in the classical style—verdaccio and everything. Everything else, however, they dip dabbed and mixed until they stumbled upon the right color. It didn't matter that they couldn't reproduce that color. This was the intersection of realism and impressionism.

Young people want to be part of what's current, so many of them started painting that way. However, many of them couldn't handle the realistic part which called into question the necessity of realism and the accurate depiction of nature which birthed impressionism. It required no discipline and the people of Montmartre took it on.

Some succeeded because they had a sense of color harmony and composition, (One dominant direction, texture, color, etc) so that the only thing they extracted was realism.

Since this was all happening in France and the hub of art at the time was France, what followed was the elimination of anything real.

Here comes Picasso realizing that realism is dead! This opens the doors to abstract painting. There's a letter he wrote to his friend Giovanni Papini confessing that he was feeding to the public what they wanted. It's found in *The Art of Investing While Collecting* By Robert Johannngmaier, Chapter 7 under "Suprising Confessions of Modern Artists."

Every century produces a new direction, but the pendulum is swinging back.

Magazines to look into:
> International Artist
> Connoisseur

These magazines have good articles, good examples of realistic art going on today. Academic art, however, won't come back until the frauds in Universities leave. Ask them to create a piece like a Rembrandt or a Bouguereau and I'll believe they chose to do what they do by choice.

You must learn how to freehand draw.
You must also learn craftsmanship (how to blend, how to apply paint).
Repeat your ratios
Use good compositional style

Composition is the fun part of art because you're inventing. We have a stiff competitor, the Grand Designer, but we can borrow his formula. We have to dare to create, don't just be the kind of artist that's bound to photography or the graph. CREATE.

First we learn from the masters by copying the masters and learning what constitutes significant art. It's what musicians do. In fact many modern musicians don't ever create work of their own. They have concerts at Carnegie Hall of these great musicians performing the work of the masters. You have to learn what each master did differently, what made them significant. Would you rather be able to play the masters perfectly or create the kind of music with the power and the uniqueness of each master.

There's a film on Camille Claudel, Rodin's student and lover who came so close to surpassing Rodin, a committee of men incarcerated her into an insane asylum.
Artemisia Gentileschi was a stronger artist than her father, but they kept her out of the club and she died in anonymity.
It's become a predominantly female craft, and men now get teased for expressing something with soul.
If you're not in touch with history, you won't be aware of what will confront you.

Develop the capacity to draw through an imaginary graph. No one has to see what you've done these are private experiences. Get a book of blank pages and do a free hand drawing of a still life. Don't use a photograph. Find an inanimate object and one light source for a distinctive shadow. This will isolate light and dark values. Start with something simple, then move to something more complex like glass. How does light refract?

There should be one lamp that will bring out 9 values. You will see 9 values late in the day or early in the day; this is ideal light. Overcast or the middle of the day is not ideal.

A highlight doesn't exist except in the eye of the spectator, so we assume the eye of the spectator is central to the form. What I mean is that if you're looking at a water bottle, depending on what angle you're looking at it from, you'll see a highlight on a different side of the water bottle. It's like that idea in physics that no one sees the same rainbow because you're looking at light weaving through a particle of water through a different angle.

You need a filing system, sketches, pictures of objects. The best landscapes are not reflective of what you see.
Aprici – a figment of the imagination based on what you see in reality
Bierstadt was the best (his animals were terrible though). As he was travelling with the Hudson River group, he took a sketchpad and a 4x5 camera. His paintings were made in his NYC studio which multiple pieces of reference. The mountains don't have to be an exact shape unless you title the piece after a specific mountain range. This allows you to echo forms. Remember, we're taking a chunk of the Grand Creator's grand design, so use his formula to create something good in your depiction.

Use 27 values, spectators will be able to fly into the landscape. Use values 1-3 in the foreground and get progressively lighter in the distance. We are better than the camera because we can modify and delete, but you need a filing system of natural objects until you can pull something out of your head without a reference.

The Golden Mean will never fail you. The more often you use it, the more lovely your composition will be.

Don't be so impressed by commercial artists, they will often use mechanical means for expediency.

Frank told us about his experience in commercial art. His wife told him, "why don't you do some commercial art, we need to eat." He spent a year working on a portfolio that came out to be about 3 or 4 paintings (which is pretty fast). The agent was impressed and asked him, "how many of those can you do in a week." A week?? He just spent six months on one! The agent then took him to the back to what looked like voting booths, and these artists were using mechanical contraptions to create what the company needed them to create.

SUPPLIES
Jerry's Art-A-Rama sells empty tubes and tube squeezers for cheap. Tubes around 28 mL, or whatever's smaller than 37 mL is ideal. (When you tube your paints, put some in making sure the cap is off. Tap the paint until the paint fills up the opening. Cap it, then add paint, tapping the tube to make sure there's no air. When you close it, make sure there's no air. You do not want air in your tube.

Daniel Smith sells stuff too

Clear acetate

Metal paint wringer >>> Plastic paint wringer

Gloves might be nice when you mix paint. Art gloves are flimsier than surgical gloves so invest appropriately.

There's a mister you can buy at car painting stores. It's nice if you're just wanting to mist on medium and if you don't want paintbrush lines. It's called the Preval Sprayer, and you can get it at home depot. It'll give your painting a nice sheen if it happened to dry matte. You should probably do it outside if you spray it, it might get everywhere, especially the floor.

Buy or saw down Golden Mean panels. Any will do. A good example is a 25x34 panel. Any amateur will use a 16x20, framers know this and will make frames ahead of time to accommodate this. But you're not an amateur so…

Use 6B charcoal to draw. HB lead is shiny and oil paints don't like to adhere to shiny surfaces. HB graphite also becomes a pigment so make sure you're using charcoal. 6B is simply the best and the most indelible.

PALETTES
Use 1/16th of an inch plexiglass. Keep it clean, coat it with olive oil before adding paint to make it easier to clean. Color values should increase by 10% increments.

Make reference of your palette using 5th value canvas paper, divided up with tape.

Liquin brings out the darks so make sure you spray with retouch varnish to bring out true values if you've used liquin. Verdaccio doesn't need liquin, we just use it in class to accelerate the drying. It used to be called the Japan dryer, but it would dry too fast. So they added alcohol to create alkine resin which is just liquin. The problem is it doesn't give it that gloss you see in museum quality paintings.

RANDOM:

You don't want background with an incidental person like the Bill Clinton portrait. (Talk about this and Monica Lewinsky's dress, and the intermediate tone of it all and how Covino wanted to do low tone. Reference Kennedy's portrait)

Mary often looks Irish Catholic.

MANTRAS:

The lighter the value, the thicker the paint.

Paint dark to light.

The line is the tool of the cartoonist, value is the tool of the painter.

Never go to bed with a sharp edge. You might not wake up the next morning, and you'll go down in history as a painter that painted with sharp edges.

Scratch out all dark problems or you will run into pentimente. Your mistakes will come back to haunt you.

Hold your brush at the distance your viewers will be looking seeing your work. Or else you're wasting $8 worth of brush! (or more)

What surrounds the form affects how you perceive the form.

Anything that can be reduced to logic, to a science, can be learned.

Surrounding values will affect the values of the object.