

# FOUNDATION & INTENTION

*In person*



2024-2025 Fridays 9am-4pm MT September 13th- November 22 (11 weeks)

The cost is \$300 per month unless otherwise noted.

First off, no matter what level you think you may be at, this class is right for you. This is the right class to start off with as well as for those who want to push their abilities further.

As an artist we do more than paint pictures. We paint ideas, push boundaries, and make a visual statement that showcases our unique vision. What you aim for in your work is dependent on your ability to convey what you understand of the visual language of shapes. A language that is not grammatically formulated in words or symbolic pictures but a language scripted by observation. This class will cover all aspects of how to observe and complete your visual intent. There are specific approaches that I can articulate to you in a logical and clear manner without getting too complex or overly basic.

We will start with the most elementary concept that is the key foundations for all great works of art.

## **Mertials:**

This class is open to all mediums however I do recommend oil and or acrylic. This is because pastel and watercolor have limits of how it can be erased, painted over, and altered for changes.

Recommended colors: Titanium White, Indian Yellow, Azo or Hansa Yellow, Cadmium Red Light, Naphthol Red, Perylene Red, Quinacridone Rose (or Phthalo Rose or Magenta. Avoid Quinacrine Violet because that can be mixed), Dioxazine Purple, Ultramarine Blue, Phthalo Blue, (Cobalt blue is expensive and can be mixed so no need to buy it), Phthalo Green, Mars or Lamp Black.

- Pencil softness: HB, B4, B9
- Eraser
- Ink: Sumi or India Ink
- Sketchpad: size 9x12 that can handle washes 90-140 lb should work.
- Large bond paper pad 18x24 or so.
- A backing for the 18x24 pad. I have a 1/4 inch plywood that I bought at HomeDepot or Lowes and large clips that can clip the pad onto the board with. You can also buy a clipboard at an art supply store instead of a plywood.
- **Soft** Vine Charcoal (make sure that you get soft or medium vine charcoal as we will be erasing)
- Paper towels
- Gamsol for oils
- Brushes all evens or odds to save on cost
- Cheap brushes. You will be destroying these brushes with house paint.
- Latex House Paint black and white. About a pint of each.
- Small bucket to clean your house paint brushes in.
- Canvases: Several sizes of 8x10 or 9x12 or around that square inch. You can size watercolor paper with Gamblin PVA Size which can give you a wider variety of sizes. It is a good idea to have several surfaces available per class especially if you are on a roll or not and want to start over.
- Humor, courage, humbleness, and curiosity.

### Other Google Documents:

I will be providing other documents throughout the year. These documents will have more detailed explanations of the concepts and projects. A short list of what this covers will be on the 6 visual elements of shape, line, value, texture-pattern, color, and edge. In addition these will also contain the 10 different visual approaches of Shape, Line, Dark-Light-Pattern, Equalization, Local Tone, Form, Color, Light and Shadow (Top Lit, Back Lit, Side Lit, and Front Lit), Silhouette, and Yin Yang.

### What to expect in a day

Morning Talk:

We will start the talk at 9:10 or so. This allows for some small talk between everyone for community building. I will start the class every morning with a talk about what concept we are exploring. During these talks I will share images of works that support the concepts. I like to use familiar masters from across history in the same lecture. It is useful to reexamine works we already may have seen to see it in a new way of observation and it is helpful to see the same

principle resolved in a number of styles and times. I am very good at articulating what is working or not working visually and will dissect these works of art. Like taking apart an engine part by part you will grasp what all goes into making a complete machine work smoothly.

. You are free to ask questions about what we are discussing; this can be an open dialogue. As always be respectful of others so if you have questions that may be off topic we can talk about them in the afternoon. Please ask questions, no question is a bad question. You will be helping others who may have that on their mind or not.

Keep your mic on mute and don't be afraid if I mute yours, I forget to mute my mic at times too. Yes, it is totally chill if you need to eat breakfast or lunch during the talk; I'll be drinking coffee.

At noon MT we will break for an hour.

At 1pm we will rejoin briefly on Zoom to go over the afternoon exercise. These exercises are to be completed by 3pm so you only have a couple of hours to work, with that said the sizes of your works should be small 8x10 to 9x12 or so. Some days will be reserved for black and white pencil and paint studies. Other days you will be working in color. Other days we will be working on quick sketches in the 9x12 pad.

Critiques at 3PM

There will be group critiques. Usually at the end of the day at 3pm and on some days there will be time in the morning after the talk. You may have done homework or finished what you did on Friday and need feedback. Some mornings will be dedicated to critiques and other days we can meet one on one in the afternoon.

Sending your images over. You can take a picture of your artwork with your phone then send it through WhatsApp. We will have a class WhatsApp group that we will use to send back and forth images. WhatsApp has proven to be a great tool in all of my classes. Many people use this app to show what they are working on, cheer each other on, share info about shows or whatever. Once I have your image I can take it into Procreate and work on it. I'll make corrections or show you several directions you can take your work to. This way you have to choose which way you want to go with your work and do it rather than having me make that change on your actual painting. During the 3pm Critique I will not have much time to do this so what I will be doing is screen sharing your image and walking through what works or it needs.

At the end of each day I will cover what materials we are to bring for the next class and what topic will be covered. Let me know if you cannot make the class and if so there will be a recording of what you missed posted on that evening or Saturday.

## Teaching Style:

I do not focus on style, technique, or formulas. What you will find is that you can be who you are, free to express yourself, and learn how to use that to learn everything I teach. Don't worry about your level of ability; all are welcome. I believe that any one individual has a hard time seeing where they fit in ability compared to others. A class geared to only intermediate to advanced is flawed. I find some people who claim to be beginners actually are advanced and humbly the other way around. If you are an actual beginner, great because nobody has misguided you and this is a wonderful place to start. If you are advanced, beautiful because this will only bring you to a higher level fast. Every class a beginner does something that shouldn't work but does which teaches me and the rest of us know-hows something new, and the advanced provides us with how it is done; a win win for all. Furthermore as an accomplished painter myself I try to maintain being a beginner, a beginner's thirst for knowledge is the fountain of youth. A youthful mind is one that can expand rather than the rigid, locked mind of a master.

What I teach is visual so you will not only hear what work you will see it. I have written down what we cover so that you can read it. Lastly you will be working on it hands on, kinesthetic style. Lastly you will be able to ask questions and have answers. I aim to provide a good in depth approach to teaching and always working to improve.

Online teaching has its limits and pros.

### THE CONS

- Staring at a screen is tiring.
- It is harder for me to read who is struggling especially if your camera is off.
- Internet can be shaky at times
- Tempting to slip away. Do laundry, play solitaire, cartwheels...(could be a pro now that I typed that)

### THE PROS

- Don't have to drive to class. Keep your cam off and paint all day in your PJ.
- Can work from wherever you have internet. Out of state, on vacation...
- Easier to record the class with
- No one is watching over your back, especially those pesky teachers.

## Rules:

- Mic off unless you have something to say.
- Your video can be off and I do like seeing people's wonderful faces so cam on is good too.
- Payment is due at the start of each month

## Course outline:



Each concept will be thoroughly examined. Some concepts are fundamental and or have a deeper

1. Introduction and Shape (This will cover all of the terminologies, philosophies, and overview of what is to be expected in the course. After which there will be a short talk about Wilhelm deKooning's Painting "Excavation". This will explore the idea of shape and line).
2. Shape and Line. 9/13
3. Shape. 9/20
4. Dark Light Pattern. 9/27
5. Dark Light Pattern. 10/4
6. Equalization. 10/11
7. Equalization. 10/18
8. Local Tone. 10/25
9. Local Tone (Form). 11/1
10. Light and Shadow. 11/8
11. Light and Shadow. 11/15
12. Front Lit and Silhouette. 11/22
13. Last day with reviews and painting exercises. 11/22
14. One on one assessment. You will set a time and date to meet on Zoom for an hour. During this time we will talk about anything you feel is important. The questions I will be asking you are, How did the class work for you (what can I improve on or good feedback)?, What are your future goals (classes, shows, galleries...)?,

## First Day:

On the first day you will need soft vine charcoal, a rag, an eraser, and the 18x24 bond paper on a board backing.

We will launch with an introduction of yourself. Shy? Be creative or plain and simple. This class is big on Philosophy so I will start with a talk about observation through the lens of a painter. This will be important because this philosophy outlines some terminology that I will use to define paintings throughout the year. Also, this will allow you to understand how to focus on what is immediately important when painting. Before we break I will briefly talk about the day's project.

Break at noon,

Talk more about the afternoon project with a quick demo before sending you off to work. I will be checking in one on one as you work. People find it good to eavesdrop on what I say to others as it may help you out with a problem you may be working on or not aware of.

At 3pm you will send over where you are. You do not have to be finished, this is just a stopping point and if you choose to work more on it you can do so during the week and then have another critique the following week.

Once you have paid for the first month you are registered for the full year. Please keep in mind that this class has a curriculum that starts with fundamental concepts that are vital in understanding what is to come. If you cannot commit to the first three months you will be at a big disadvantage in understanding what is to come. If you are catching back up in this class from a previous class and had taken these months you should be fine. If you are going to miss every now and then (for work, vacations, sickness...) you will be good as well. Missing an entire concept (a whole month) will not work.

By adding the class to the shopping cart your reservation and payment for September is placed. Following monthly payments will be taken by Zelle, Paypal, or Venmo. .

Kevin Weckbach

Text (calls are not answered but voice messages will be returned) 720-795-5923

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