

CLASSICAL ART ONLINE TRAINING CURRICULUM

This training and curriculum is created from the best and most effective traditional methods and techniques used in 19th-century European academies and private ateliers, the apprentice system of the renaissance. The result is a rigorous and demanding system, which also offers the greatest flexibility to meet the specific needs of each student so that they progress at their own best pace.

The curriculum is designed as a systematic progression, which breaks down the altogether complex and intimidating challenge of learning to draw and paint realistically from life, into practical stages. Each stage requires that the student acquire and demonstrate specific skills before advancing to the next and more challenging stage. Students therefore progress through the curriculum in a logical and step-by-step fashion leading ultimately to free and confident painting in oil. The speed at which a student advances through the curriculum is directly related to how much time and effort they invest. Students will receive personalized critiques and instruction during each training session that relates specifically to their needs.

Students will complete these drawings/paintings throughout the length of this curriculum in this specific order.

Bargue Drawings: (3 Total)

- Gradient Exercise (to familiarize the student with the medium)
- Easy skill level drawing
- Medium skill level drawing
- Difficult skill level drawing

Cast Drawings: (5 Total)

- Gradient Exercise (to familiarize the student with the medium)
- Easy skill level drawing (Charcoal on White Paper)
- Medium Skill Level Drawing (Charcoal on White Paper)
- Difficult Skill Level Drawing (Charcoal on White Paper)
- Medium Skill Level Drawing (Charcoal and White Chalk on Blue Paper)
- Difficult Skill Level Drawing (Charcoal and White Chalk on Blue Paper)

Color Studies: (Completed during last two cast drawings)

- Color Charts
- Color Theory Exercises
- Color Gradient Exercises

Cast Paintings:

- Gradient Exercise (to familiarize the student with the medium)
- Easy Skill Level Painting (Ivory Black, Yellow Ochre, Raw Umber, Titanium White)
- Medium Skill Level Painting (Ivory Black, Yellow Ochre, Raw Umber, Titanium White)

Still Life Paintings:

- One simple fruit still life, apple, etc.. (Limited Color Palette)
- One medium difficulty still life (Limited Color Palette)
- Composition Exercises
- Unlimited Still Life Paintings. (Full Color Palette)

Figure/Portrait Drawing and Painting:

-An unlimited number of these may be completed.

Advanced Training:

-Building Your Portfolio

-Working with Galleries

-Artist Legal Issues

-Working with Models

-Finding your Style or Voice

Introduction to Your Training:

Before you start your training I wanted to give you an overview of the process and the thinking behind the curriculum. Often, students are asked to work hard for years and are never allowed to question their teachers. Even if they don't understand why they are doing something, they are encouraged to keep silent and trust the teacher blindly. I don't intend to ridicule any other teaching methods throughout the course of this training; however, I do want you to always know why I am asking you to do something. Before you even put down your first pencil stroke I want to make sure that you understand the reason and necessity to do so.

The training you will be receiving from me is rooted heavily in the classical tradition, but I do not teach a particular "method". My goal as a teacher is to give students, in a logical way, the information and skills they need to be great artists. If I feel something is useful and works then I will use it. If I don't think something is useful and is considered "busy work" than I will not use it. First and foremost I want you to know that my goal is to have you understand what you are doing, why you are doing it, and how to go about accomplishing it.

To learn these basics takes most people anywhere from 2 ½ - 5 years depending on how hard you work. It may seem overwhelming at first, but remember that you wouldn't expect to learn violin, guitar, or piano any faster than this...so you can't place unreal expectations on yourself. You will not become a master artist in 2 years but you most certainly can have a strong foundation which you can build on in that time frame.

Ok so let's dive a little more into the specifics of the training. The curriculum is customized and tailored to each individual student but, in general, this is the order of the projects in which you will complete them:

Curriculum Outline:

3 Bargue Drawings (1 using sight-size method/2 without sight-size)

3 Cast Drawings (Charcoal on White Paper) (1 using sight-size method/2 without sight-size)

2 Cast Drawings (Charcoal and White Chalk on blue paper) (nothing sight-size from this point on)

1 Set of Color Charts

1 Cast Painting

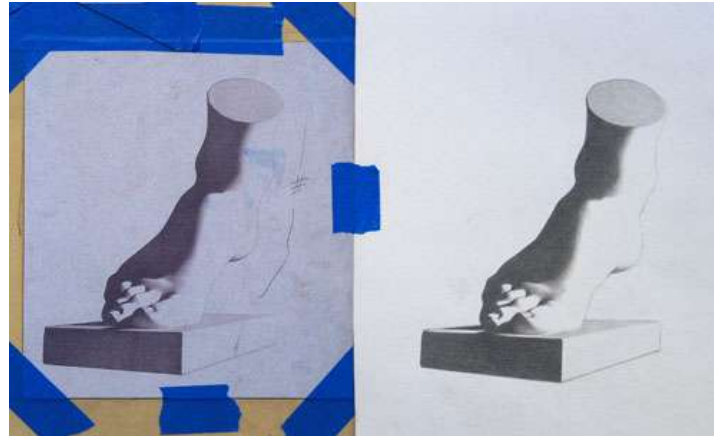
Full Color Painting (Min. of 10 Still Life Paintings, 10 Portrait Paintings, and 10 Landscape Paintings)

Advanced Painting Techniques

Professional Portfolio Instruction & Advice

So when you look at the curriculum outline above it seems very small. Most people would look at that and think, “I can finish all those in two weeks!”. However each step of the process is a learning tool and, therefore, takes longer to complete. Also there are many assignments within each of these categories that you will be completing.

Sight-Size: Sight-Size basically means that you are positioned so that you can easily view the subject and drawing so they appear to be the same exact visual size. In other words, if you were drawing a portrait of someone in sight-size then your drawing would look the exact same size as you see in reality. Below is an example of a Barge Drawing that was made using “sight-size” technique. You can see all the horizontals match up and the two are exactly the same size.



Bargue Drawing:

The learning process starts with a Barge Drawing. The reason it is called a “Bargue” drawing is because the prints and methods that we use come from the artist “Charles Bargue”. If you want to learn more about Charles Bargue there is a fantastic book available called, “**Charles Bargue and J. L. Gérôme, *Drawing Course***”. That book can explain Charles Bargue much more clearly than I can.

The purpose of the Barge Drawing is to introduce you to the most basic of drawing principles. Through copying your Barge prints you will be introduced to measuring proportion, value relationships and edge relationships. You also will learn to control and manipulate a pencil. Since this is usually a student’s first step into the art world, working on the bargue drawings can seem very awkward. Throughout the length of your bargue drawing experience that awkwardness will start to dissolve. To complete a Barge drawing you will basically be doing a copy or “forgery” of the original. Copying another artist’s work allows you to work within a controlled environment. The basic principles can more easily be learned on something that is not going to change in lighting, and is also not going to move (like a live model). Even though your goal is to make a duplication of what you see you will not solely be copying. Copying alone is the lazy way to approach anything. You will be learning the techniques of how to draw and these techniques apply directly to working from life in pencil, charcoal, or paint.



Cast Drawing:

The second stage of your curriculum is the cast drawing stage. In this stage you take the information and techniques you learned on your “2-D” bargue drawing and begin to apply them to reality. You will be looking at a cast in real life with your easel setup next to it. This can seem overwhelming at first for the new artist, but if you have completed your bargue drawings you will be well prepared. All of the principles of measuring, edges, and values you learned in the previous stage apply to cast drawing. The main difference is that you will be working directly from life instead of working from another artist’s drawing.

The Bargue drawings that you used for reference have also already been simplified by Charles Bargue. He was looking at a sculpture in real life and simplified them in order to utilize them as teaching tools. In the cast drawing stage YOU will be doing all of the simplifying. Reality is full of detail; more detail than anyone can fathom. Learning to simplify what you see in reality is one of the main goals of this stage.

You will also be introduced to charcoal in this stage. Charcoal has a much broader value range than pencil and you will learn to utilize that. Charcoal and white chalk expands your value range even more. Charcoal is also more expressive and “loose” than pencil. Because of that fact, charcoal is a fantastic transition between using pencil and paint.



Cast Painting:

Cast painting is the transition between cast drawing and full color painting. When you work on your cast paintings you will be using a limited palette (Ivory Black, Yellow Ochre, Venetian Red, and Titanium White). Working in a limited palette allows you to become familiarized with how paint reacts and to focus more on brushwork. You will also be able to grasp the value range, limitations, and advantages of paint without having to struggle with what “color” needs to be put down.

Color Charts:

You begin your color charts at the same time that you begin your cast drawings with white chalk. Color charts are your first introduction to the world of color. Specifically, you will learn how to deal with color when oil painting. Mixing the right color can be an extremely difficult task for the beginner and creating color charts facilitates that learning process. By creating the color charts you systematically learn what our palette can and cannot do. You learn much more through the charts than you can imagine. You will learn cool vs. warm relationships, how to make exact color mixtures, which paints dry faster, and even which paints are more transparent. This step allows you to fully understand what your palette is capable of doing. You will also have the charts as a reference throughout the rest of your painting training. So you will never find yourself “stuck” trying to find the right color.



Full Color Painting:

This is where all your hard work pays off. Everything that you have learned up to this point will have to be utilized in order to create an effective and beautiful painting. At this point you will have learned to control value, edges, color, and many other foundational principles. You will need all of that information. A lot of programs allow students to begin painting from their first day and it can be very discouraging for the student. Painting is extremely hard and it requires that you have a very firm foundation in all the basic aspects of drawing. You will be well prepared when you get to this point and painting will not feel like a difficult transition. In this stage students will also learn more about paints, canvas (types and how to stretch), natural light, and all the other aspects of painting.

Advanced Painting Techniques:

This stage allows the student to move beyond the basics of full color painting. More advanced painting and lighting techniques will be introduced. Also there will be more in depth discussion of old masters and their techniques. You will also learn to work with models and will begin to define the direction for your work. Throughout this process you will be building your portfolio which you will use to springboard into your career as an artist.

Professional Portfolio & Instruction Advice:

This stage exists for you after you have completed all of your training. The main purpose of this stage of your learning is to equip you to start making a living as a painter. Jonathan will be providing you with honest criticism regarding your body of work, your strengths, and your flaws. You will learn how to present your work to galleries and what to expect from your gallery relationships. You will also learn how to promote yourself. Basically at this stage Jonathan will be helping you, in whatever way that he can, to start on your professional career.