

PROJECT 2 (due 2/2)
REFLECTIVITY & TRANSPARENCY

You will complete one still-life painting featuring reflective and transparent objects on a stretched canvas measuring 18x24". You may orient your picture plane either horizontally or vertically, the choice is yours. Because you are working on stretched canvas, you should NOT tape off a border - taped borders are reserved for works on paper only. You must begin by creating a still life arrangement containing a series of metallic and reflective objects. Additional objects may be included as well.

PHASES

- PHASE I:** Glazing & Scumbling Swatches
- PHASE II:** Visual Research
- PHASE III:** Painting Finalization

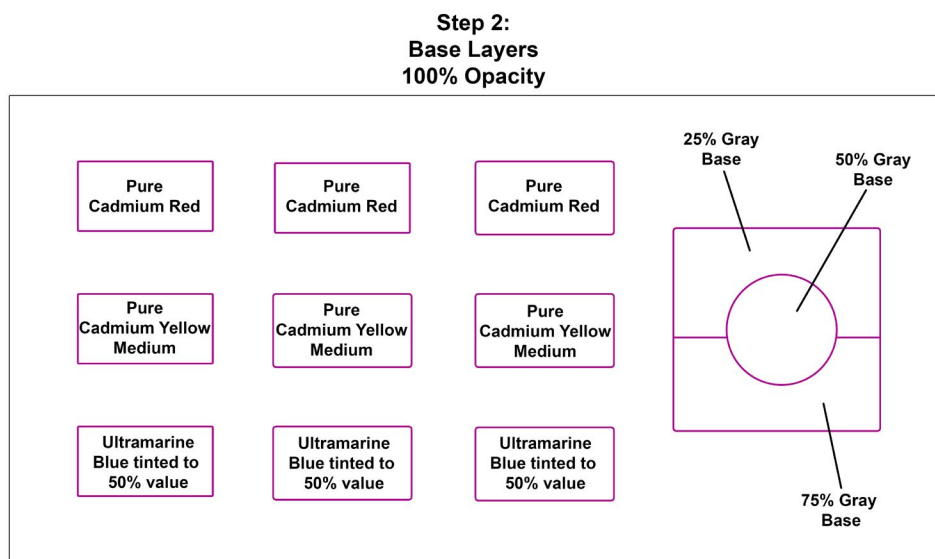
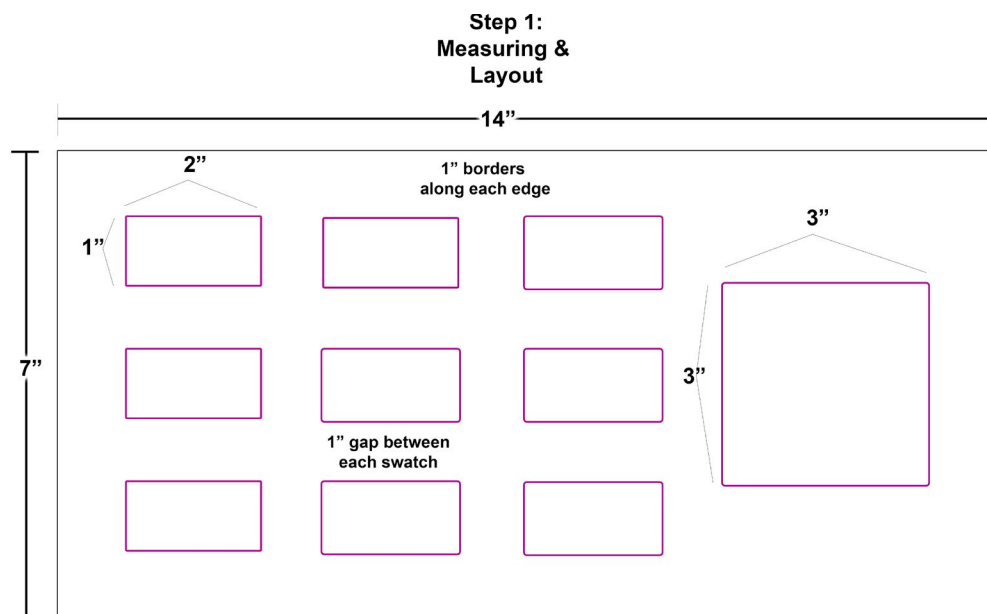
☐ PHASE I: Glazing & Scumbling Swatches

In order to test out glazing and scumbling techniques prior to beginning the final painting for this project, you should complete a sheet of test swatches to exacting standards, of course. The first step is to measure and cut a piece of canvas paper from your pad, this sheet of paper should measure 7 x 14 inches. Please follow the captions accompanying each of the following images for further direction.

STEP 1: Begin by measuring and taping off clean 1" borders along each edge of your 7 x 14" sheet of canvas paper. Working from the left edge, to the right, you must layout three rows of 1x 2 inch rectangles, each spaced with 1 inch gaps both vertically and horizontally. The box toward the right side of the sheet will measure 3 x 3 inches.

STEP 2: Once all swatches are measured and taped off, you must fill in each swatch with base layers of color according to the diagram pictured to the right. All base layers must be 100% solid and opaque

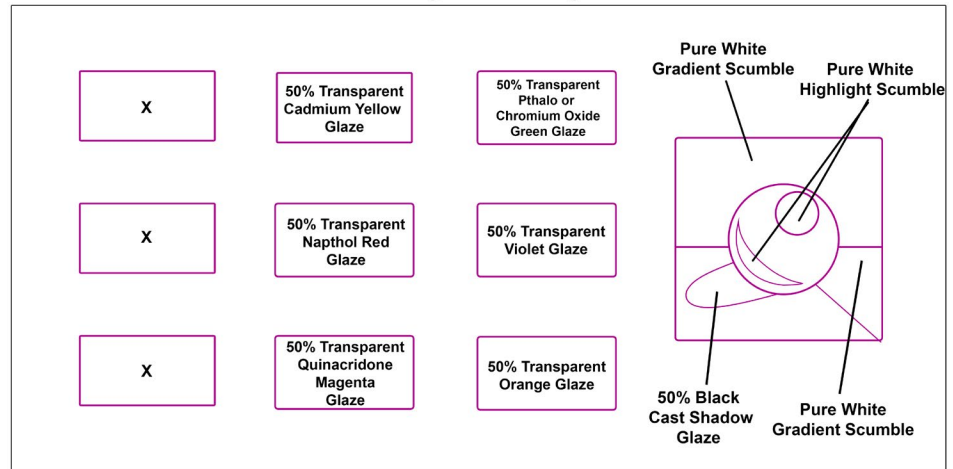
- you should not be able to see any streaks of paper through the swatches. For the required gray bases, remember complementary desaturation techniques to mix an achromatic, neutral gray.



STEP 3: As discussed, in order to employ indirect painting processes such as glazing and scumbling, all under-layers MUST be DRY. If you attempt to lay wet glaze or scumble colors atop of wet layers, you are not employing indirect painting but painting wet-into-wet (alla prima) - doing so negates the objectives of this project.

In order to create a glaze, you must mix a bit of your glazing medium into your paint. If you are using oil paint, your glazing medium will be Galkyd, Liquin, or Neo-Megilp. If you are using acrylic paint, your glazing medium will be called simply: "glazing medium" or "glazing liquid." You will leave the first column of red, yellow, and blue base layers as-is, for comparison purposes. The second column requires that you glaze a specific color atop each base layer swatch in order to create (indirectly) a new hue. The third column will act as examples of desaturation. You will see that each glaze layer hue is the complement of the base color (R+G, Y+V, B+O).

**Step 3:
Indirect Layers
Glazing & Scumbling**



The final swatch requires the use of both glazing and scumbling technique. You must create an imagined scene showing a sphere on a surface. Remember that in order to scumble, you DO NOT use glazing medium, but instead must allow the paint to remain as thick and opaque as possible. You must also integrate the scumble using dry-brushing technique and patience.

▣ PHASE I: Visual Research

Identify TEN images of paintings featuring indirect painting processes (glazing and / or scumbling) created by at least five different artists. Artists may be contemporary (1990-today) or from history.

▣ PHASE II: Painting Finalization

Arrange your still life in an area of your home that will allow the arrangement to remain undisturbed while you complete the painting. Introduce direct light sources to amplify contrast. Compose your picture plane carefully. It is always suggested that you begin any painting process by first completing *thumbnail sketches* to study your compositional options - this gives you the most informed design options possible.

Your finalized painting should accurately represent the scale and color relationships found within your still life arrangement. It will be composed thoughtfully and purposefully. It will contain a dynamic range of value, saturation and hue. You will spend an appropriate amount of time sighting and measuring your subjects and mixing many piles of paint. Remember: control begins with your palette. You will also employ direct and indirect (glazing/scumbling) modes of paint application when necessary.

Remember that in order to glaze and/or scumble, your under layers need to be 'dry' - and we know oil paint takes some time to cure.



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