

PROJECT 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

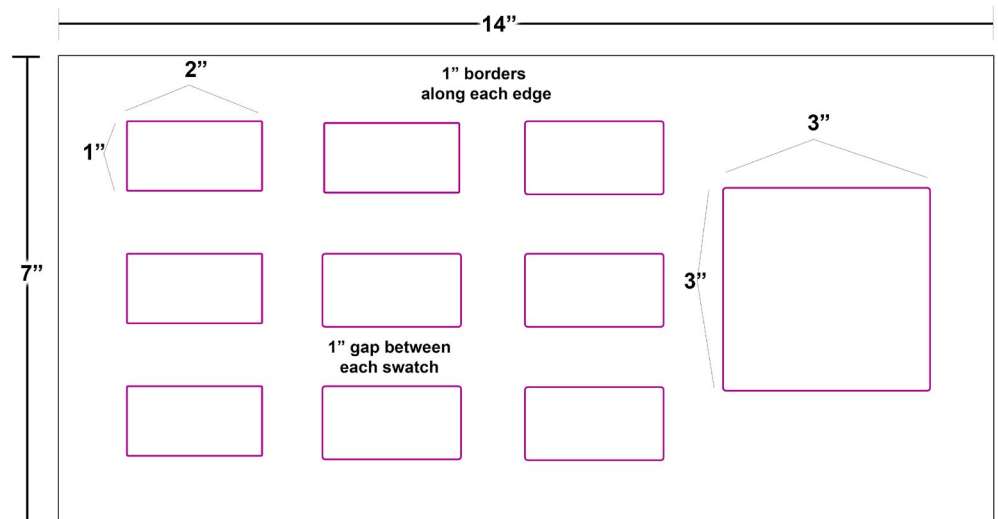
In order to test out glazing and scumbling techniques prior to beginning the final painting for this project, you are required to complete a sheet of test swatches to exacting standards, of course. The first step is to measure and cut a piece of canvas paper from your pad, this sheet of paper should 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.

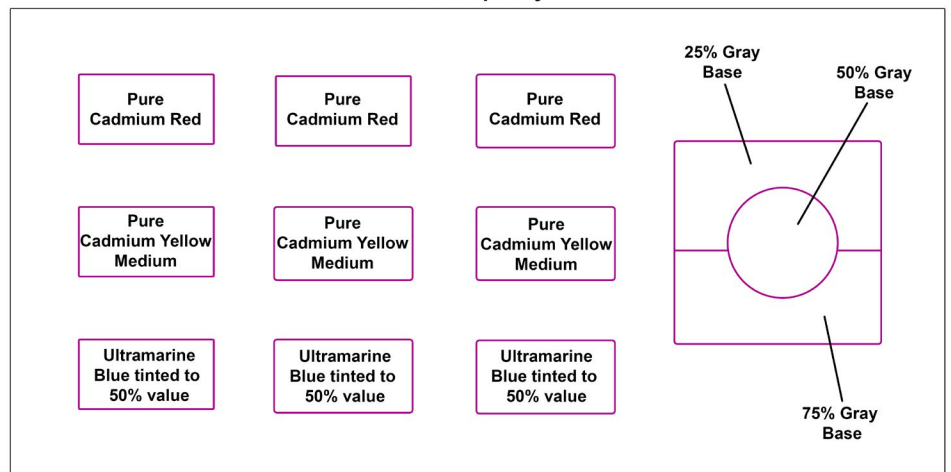
STEP 2: Once all swatches are measured and taped off, you must fill in each swatch with base layers of color according to the diagram pictured to the right. All base layers must be 100% solid and opaque

- 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 1:
Measuring & Layout



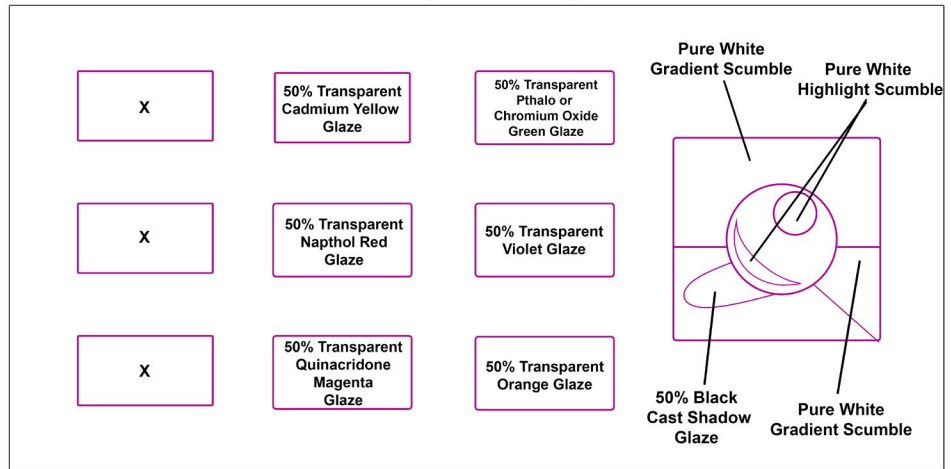
Step 2:
Base Layers
100% Opacity



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 II: 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.

To submit your imagery you will upload them to the appropriately labeled subfolder within the our [Google drive](#). All images must be saved as JPEG, PNG or PDF files and the filename should be the artist's last name. Once you select all TEN of the required images, please include the additional required info detailed below in the "Add a Description" section upon upload.

When sharing images of artwork completed by someone other than yourself, it is vital that you include information specific to the work in order to give credit to the artist. Not doing so constitutes plagiarism.

Do your best to include as much of the following information as possible.

- The Artist's name
- The title of the painting.
- The medium (whether it is oil painting, acrylic, watercolor, etc..)
- The date (year) the painting was created.
- The dimensions of this piece.

▣ PHASE III: Painting Finalization

Your finalized painting should accurately represent the scale and color relationships found within the 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.

