Atelier Hawaii
Summer 2013
May 28 – July 5

Instructors:
Instructor: Norm Graffam, M.F.A
Instructor, Art
Office: Palanakila 148
Telephone: 236-9148  office hours by appointment

Instructor: Jonathan Busse, M.F.A
Lecturer, Art

COURSE DESCRIPTION
The word “atelier” refers to a method of art training begun in Europe in the 18th century, and fully developed in the 19th century. The Windward program offers intensive training in the classical techniques of drawing and painting. Portraiture and the human figure will be the focus of instruction. Atelier Hawai‘i is designed primarily for those students who have some prior studio experience in drawing.

CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Time</th>
<th>Hours/day</th>
<th>Total hours/6 weeks</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Mon-Thurs</td>
<td>7</td>
<td>168</td>
<td>Required of all students</td>
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<tr>
<td>9:00-12:00</td>
<td>Drawing</td>
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<tr>
<td>12:30-4:30</td>
<td>Painting</td>
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<tr>
<td>Friday 9:30-12:30</td>
<td>3’</td>
<td>18</td>
<td>Required for credit students</td>
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<tr>
<td>Workshop, Guest Lecturer</td>
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<tr>
<td>Friday 1:30-4:30</td>
<td>3</td>
<td>18</td>
<td>Required for credit students</td>
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<tr>
<td>Figure Drawing</td>
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CLASS DESCRIPTION
Monday – Thursday: The morning sessions will be devoted to drawing while the afternoon sessions will focus on painting.

* Friday: Morning workshop activities include canvas and palette preparations, cooking medium, guest lectures, extra studio time. Afternoons are spent studying the figure in the Life Drawing Workshop. There is a $25 fee collected from each student who participates in the Friday Figure drawing sessions. There will be no instruction.
ATTENDANCE AND TARDINESS
Students are expected to attend ALL classes and to arrive on time. Demos, lectures, discussions happen at the beginning of class and will not be repeated. It is beneficial for you to show up promptly in the mornings and after lunch.

Students taking this course for 6 college credits have 2 free absences. Every absence thereafter will cause your final grade to drop 10 points. Credit students may enjoy 4 ‘lates’. Every late thereafter will cause a 5 point drop in your final grade.

EVALUATION AND GRADING
Grades will be based on:
1. Attendance

2. Demonstrating, through drawings and paintings, an understanding of the sight-size method.

3. Palette and brush maintenance.

4. Ability to adopt new methods and techniques without resistance and ego.

COURSE CALENDAR

WEEK 1: 5/28 – 5/31
1. Work from copy, basic introduction to the sight-size drawing method.
2. Begin 1st sight-size cast drawing. Blocking out, massing-in, half tones
3. Prepare palettes
4. Prepare canvas for cast paintings
5. Cook Maroger Medium.
6. Begin sight-size cast under-painting with Burnt Umber. Also called open grisaille.
7. Draw from the model on Friday.

WEEK 2: 6/3 - 6/7
1. Continue and finish cast drawing. Reflected lights, modeling Holistic fine tuning (accents, lost and found edges, background).
2. Finish B. Umber “open grisaille"
3. Begin “closed grisaille”
4. Prepare canvas for portrait painting
5. Friday Morning Guest Lecturer - William Zwick
6. Draw from the model on Friday.
WEEK 3: 6/10 – 6/14
1. Begin 2nd sight-size cast drawing
2. Begin sight-size portrait painting. B. Umber to Grisaille.
3. Draw from the model on Friday.

WEEK 4: 6/17 – 6/21
1. Finish morning cast drawing.
2. Portrait painting- Grisaille to Color.
3. Friday Morning Guest Lecturer – Carl Jennings
4. Draw from the model on Friday.

WEEK 5: 6/24 – 6/28
2. Begin sight-size figure painting B. Umber to Color.
3. Draw from the model on Friday.

WEEK 6: 7/1 – 7/5
1. Finish morning cast drawing.
2. Finish figure painting.
3. Finish all work
4. Exhibition and Final Meeting. Potluck celebration.
5. Draw from the model on Friday.
DRAWING SUPPLIES:

1. Masonite drawing board, 18” x 24” (or bigger)

2. white or toned drawing paper (purchase from instructor or supply store as needed) STRATHMORE 400 SERIES

3. one or two sticks of compressed charcoal: soft, extra-soft
   PRISMACOLOR

4. several sticks of vine charcoal: soft, medium, hard
   NITRAM

5. charcoal pencils (one or two of each: black (2b, 4b, 6b, and higher), white, and red (sanguine)

6. drawing pencils: 2b, 4b, 6b (one of each)

7. kneaded eraser

8. hard eraser

9. value finder

10. 3” bulldog clips: 4

11. portfolio envelope, 20” x 26”

12. container for supplies

13. blue masking tape

14. large can spray fixative

MISCELANEOUS

knitting needle 14"
string and weight
cotton balls
tortillions/ blenders
calipers/ compass
head lamp
PAINTING SUPPLIES:

1. **Brushes** – natural hog hair bristles (no synthetic brushes)
   - CONNOISSEUR, GRUMBACHER, PRINCETON, SIGNET,
   - (flat) #’s 2, 4, 6, 8, 10 (12 and higher optional but recommended)
   - AND
   - (round) #’s 2, 4, 6, 8, 10 (12 and higher optional but recommended)

2. **Oil Colors** (M. Graham, Daniel Smith, Grumbacher)
   - One (1.25 fl. oz. (US) 37 ml) tube of each color:
     a. Flake White
     b. Cadmium Yellow Light
     c. Yellow Ochre
     d. Cadmium Red Light
     e. Alizarin Crimson
     f. Burnt Umber
     g. Prussian Blue or French Ultramarine Blue
     h. Phthalocyanine Blue
     i. Sap Green/Phthalocyanine Green
     j. Ivory Black

3. One Wooden Palette

4. One Palette Knife

5. One Quart Acrylic Gesso

6. ½ pint Acrylic Matte Medium

7. One Mahl Stick

8. India Ink/Indelible Ink (waterproof)

9. One Bar Ivory Soap

10. Cotton Rags

11. Container for supplies

12. Supports: stretched canvas or masonite panels (as needed)

13. Note pad, 9x12, spiral bound