Goal: In this project you will learn to build upon your understanding of chiaroscuro and optical color mixing to create an oil painting. We will learn about under-painting, a technique dating back over 500 years and used by artists such as Raphaelle Peale and Jean-Baptiste-Simeon Chardin. Artists learned that by painting layers of thin paint and allowing the colors to dry in between paint applications, the colors would optically mix to create a sense of luminosity while avoiding muddy colors. Oil paint lends itself to this method, and we will learn about its properties in this project. One thing to keep in mind is the expression, "oil and water don't mix".

Criteria/Expectations:
Set your view finder to fit a canvas board that measures 16 x 20". Develop several thumbnails from each set up, until you have three strong contenders. Check with teacher to select strongest composition.

Draw quadrant lines to grid up your thumbnail by dividing it into 4 equal parts. Lightly do the same on your canvas board. Then, re-draw your image, being sure to sight to check sizes of objects.   Go over your drawing with a dark **colored** pencil. **Remember to establish a unit of measure**!

Be sure to have labeled a jar with a fitting top with your name written on masking tape (they are stored behind the drying rack).   Fill part way with walnut oil.   Note, anything saturated with this oil (rags, newspaper, ect.) must be thrown away in the red metal trashcan with tight fitting lid. They become a hazard if not disposed of properly. You will receive larger brushes and a palette knife to start; as you progress, thin brushes will also be distributed. Everything needs a masking tape label with your name.

ALWAYS PLACE NEWSPAPER DOWN BEFORE USING OIL OR OIL PAINT. Set up a small amount of burnt sienna and thin with oil. There should be no dripping!! Brush on a section and using a rag, wipe out highlights while paint is wet. Note: oil paint will not dry quickly like acrylic paint. This allows you some time to make adjustments in your work.

Once entire canvas has had light areas wiped out, mix a small amount of ultramarine blue into the mixture of burnt sienna and paint in shadows; this time wipe out reflected light.

Using small amounts of the reds, yellows, blues and white, begin to mix thin layers (again with oil) to make 'glazes' to paint over shadow areas. The goal is to have the paint thinned down enough that colors mix optically as layers of paint are built up. By doing this, shadows will appear rich and luminous, creating a strong unifying effect in your painting.

The areas where light hits the canvas will take thick, opaque paint to cover. This means simply mix your color and paint it in, without much oil to thin it down.

Basic color/technique information:
White (used near the end of your work for highlights, local color)

Burnt sienna (brown, named for town in Italy where believed to originate)

Yellows: try cadmium yellow medium and cadmium light

Reds: try cadmium red light and alizarin crimson

Blues: try ultramarine blue and cerulean blue

Palette knives: used to mix paint (without a brush)

Glazing: building up layers of oil that are thinned with oil (or other medium) ideal for shadow areas created by layers of complementary colors.

Local color: areas where paint is applied more thickly; ideal for areas of object illuminated by light; applied after under-painting established.

☐ Assessment for **Oil Under-Painting Still Life #7** Name: _____ period_____

Note: late work is marked down unless you have enough makeup class time recorded below; to improve final grade, speak with me. Date Due_____ Date turning in_____ *Record dates of makeup time:_____*

Fill points in boxes "S" (student), "P" (peer), "T" (teacher): **1** = evident; **½** = partially evident ; **0** = not evident

S	T	P	**concept** 9.1.A; 9.3 A, B	**comments**
			● Do you use chiaroscuro elements such as clear zones of tangency between the light and dark areas in objects? Do you use change of value, not outlines, to create edges?	Title: _____
			● Are highlights, cast shadows and reflected light consistently depicted in your painting?	
			● Comparison Paragraph clearly explains 3 significant similarities and differences between your work and the piece you select for comparing.	T
			● Comparison paragraph uses accurate comparison structure as provided in handout including transition words and accurate grammar.	
/4	/4	/4	= **total concept** points out of 4	

craftsmanship 9.1. B, H

S	T	P		comments
			● Do you use glazes to optically mix colors and build up thin layers to create effective shadow tones (as opposed to using thick paint) using complementary color schemes throughout piece?	S
			● Do you use analogous color combinations to create thicker light areas with accurate local colors?	
			● Are objects accurately shown using unit of measure, symmetry, comparison measurements and sighting?	T
			● Does work show overall care and completeness in use of materials?	
/4	/4	/4	= **total craftsmanship** points out of 4	

composition 9.1. B, H

S	T	P		comments
			● Is whole page used while creating dynamic negative shapes without leaving too much empty space?	S
			● Does composition show techniques from 'smart composition handout' relating to use of smart cropping and overlapping of objects?	
			● Is full value scale evident throughout work showing values 1 – 8 balanced throughout?	T
			● Does selected view include at least 3 objects and view of surface on which they sit?	
/4	/4	/4	= **total composition** points out of 4	

				12 = 100%	**10.5** = 88%	**9.5** = 79%	**8** = 67%	**7 and below= failing**
			Total concept					
			Total craftsmanship	**11.5** = 96%	**10** = 83%	**9** = 75%	**7.5** = 63%	
			Total composition	**11** = 92% A Exceeds expectations	B Meets expectations	**8.5** = 71% C Meets most expectations	D Some evidence of expectations	F Little to no evidence
			Late work grade reduced_____ =					
/12	/12	/12						

9.1.A Know and Use elements and principles of art; 9.1.B Apply appropriate arts elements and principles to produce and revise original work; 9.1.C Integrate and apply advanced vocabulary to the arts
9.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.
9.1.H Incorporate effective and safe use of materials.

Name_____ **Period _____** **Date _____**

Ms. Grunt

Artist Study #7: Chiaroscuro Oil Still Life Painting: Jean-Baptiste-Siméon Chardin, Pieter Claez, Willem Kalf & Raphaelle Peale

Open **Project 7** Images on the class website (msgrunt.com **Studio Portfolio I**) under **Images for Paragraph**.
Select an image that you want to compare to your project.
In the box below, draw a sketch of image you are selecting.

Artist _____

Title_____

Date_____

Compare the image you've selected to your project. From the following list consider what is similar and what is different. Write an "S" or "D" next to each:

___Accurate (realistic) proportions
___Color choices (earth tones, bright, etc.)
___ Range of value on value scale(1 – 8)
___ Subject matter
___Transparent/glass
___Highly reflective surfaces
___Dark, murky background
___ Evidence of accurate drawing (use of plumb lines to aid in drawing, proportions, etc.)
___Compositional choices (overlapping, cropping, unusual view point, etc.)
___Lighting (evidence of lamp light, dark room, sunlight, strong cast shadows, etc.
___Other ideas? (See me)
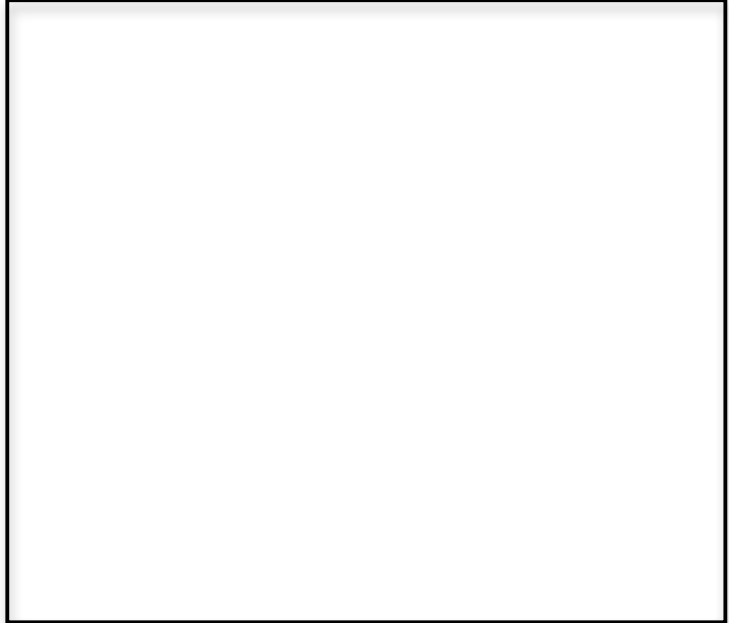
Complete a **TYPED** well-written paragraph in which you explain three differences and three similarities, making a case that despite the differences, the similarities are more important, or vice versa.
Note, this means that you will give examples of each similarity and difference you describe. Push yourself to find **thoughtful and interesting** similarities and differences as opposed to obvious statements like 'each piece is a still life'.

Check off each item below:
___● paragraph is submitted by the deadline
___● Image is sketched above
___● Paragraph introduces full name of artist in opening sentence
___● Titles of the artwork being discussed are italicized and CAPITALIZED!
___● Thesis is stated (in 1st or 2nd sentence) (Several difference and similarities are apparent when comparing _____'s (insert title) with my _____ (project name, media).
___● 3 similarities are well explained
___● 3 differences are well explained
___●**Variety** of transition words are used to discuss and explain list of similarities and differences (use transition-word handout!)
___● A transition sentence is included to change from the discussion of differences to the discussion of similarities ex: <u>Despite these differences there are important similarities between these pieces of artwork</u> (or vice versa: *despite these similarities, there are important differences….*)
___● Finally, conclude the paragraph, by including your opinion about the works discussed (see sample).