

Ms. Grunt

PA standards 9.1.A, B, C, E, H; 9.3. A, B

Goal: In this project you will learn to build upon your understanding of chiaroscuro and optical color mixing. This time you will explore the **direct painting method** of alla prima. The advent of oil paint in portable tubes in the 19th century in part fueled this method of painting. Artists were able to paint in a more direct and rapid way by mixing oil colors on their palettes and then applying those colors directly to their canvas (instead of making an under-painting). This allowed for artists to work outdoors more easily and to complete smaller paintings or studies in one session (the traditional meaning of 'alla prima'). As we focus on still-life alla prima painting we will work wet-into-wet by section, allowing us to benefit from the alla prima technique over a longer period of time. Also, for this project we will paint larger paintings using canvas that you learn to stretch yourself.

Criteria/Expectations:

Create an adjustable view finder that is clearly marked in inches up to 3 inches on each side. Experiment by creating 1 x 1, 1 x 2 and 1 x 3 windows to look through. "Window shop" by walking around the room, looking at each set up through a variety of proportions. You may also want to try 2 x 3 or 4 x 5. Notice what appeals to you and begin to create thumbnails. You should work in at least two different formats from at least 3 different set-ups. As you go, you may find it helpful to add strings into your view finder. Be sure to grid up your thumbnails for approval. Once approved, follow 'canvas stretching' directions. After your canvas is made, you will need to grid this up too. Then, re-draw your image, being sure to check sizes of objects by establishing a unit of measure. Use plumb lines to establish symmetry in objects too. Go over your drawing with a dark colored pencil.

Practice mixing a tint, tone and shade of a color on the color wheel. Create two tints lighter and darker on the value scale. Once you are comfortable with mixing, begin to work on background areas of your painting. Be sure to step back often and judge your work. Repeatedly turn your canvas upside down and even look at its reflection to gauge your progress.

In the case of alla prima painting, you will not need to worry about glazing. Instead, you will use opposite colors to darken and dull your shadow tones. Continue to incorporate aspects of chiaroscuro in your work. If you no longer have a color wheel see me to re-create one for your reference- you will need it for this project!

Basic color information:

White (used near the end of your work for highlights, body color)

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

Yellows: try cadmium yellow medium and light

Reds: try cadmium red and alizarin crimson

Blues: try ultramarine blue and

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

Local color: areas where paint is applied more thickly; idea for areas where light hits object and done after under painting established.

Alla prima oil painting
By James Thompson '12

*What format
(proportions) do you
think he used?*



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	concept 9.1.A; 9.3 A, B	comments
		<ul style="list-style-type: none"> Do you include cast shadows and highlights throughout painting? Note: lately I have noticed students missing cast shadows- double check this for each object!!! 	Title: _____
		<ul style="list-style-type: none"> Do you include reflected light and strong zones of tangency throughout painting? 	
		<ul style="list-style-type: none"> Comparison Paragraph clearly explains 3 significant similarities and differences between your work and the piece you select for comparing. 	T
		<ul style="list-style-type: none"> Comparison paragraph uses accurate comparison structure as provided in handout including transition words and accurate grammar. 	
		= total concept points out of 4	
/4	/4	/4	

craftsmanship 9.1. B, H

		<ul style="list-style-type: none"> How effectively do you use complementary colors to mix convincing shadow colors? 	S
		<ul style="list-style-type: none"> How effectively do you use analogous colors to mix convincing local colors? 	
		<ul style="list-style-type: none"> Are objects accurately drawn by checking your work using symmetry, comparison measurements and sighting? 	T
		<ul style="list-style-type: none"> Does work show overall care and completeness in use of materials? 	
		= total craftsmanship points out of 4	
/4	/4	/4	

composition 9.1. C, E

		<ul style="list-style-type: none"> Is whole page used while creating dynamic negative shapes without leaving too much empty space? 	S
		<ul style="list-style-type: none"> Do you create a sense of depth in the work by overlapping some objects to clearly establish a foreground and back ground? 	
		<ul style="list-style-type: none"> Is a full value scale evident and balanced throughout work? 	T
		<ul style="list-style-type: none"> Do you effectively select and use your chosen format (proportional canvas ie. 1 x 1 or 1 x 2, etc.) to position at least 3 objects in your view and include the table surface? 	
		= total composition points out of 4	
/4	/4	/4	

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

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 _____

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PA standards: 9.3 Critical Response (9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities, 9.3.12.B: Determine and apply criteria to a person's work and works of others in the arts)

Artist Study (SPII #5) Alla Prima/Direct Paint: Nell Blaine, Wayne Thiebaud and Janet Fish.

Open Project **5** Images on the class website (msgrunt.com Studio Portfolio II) 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. (note: draw a vertical border inside it if it is vertical composition).

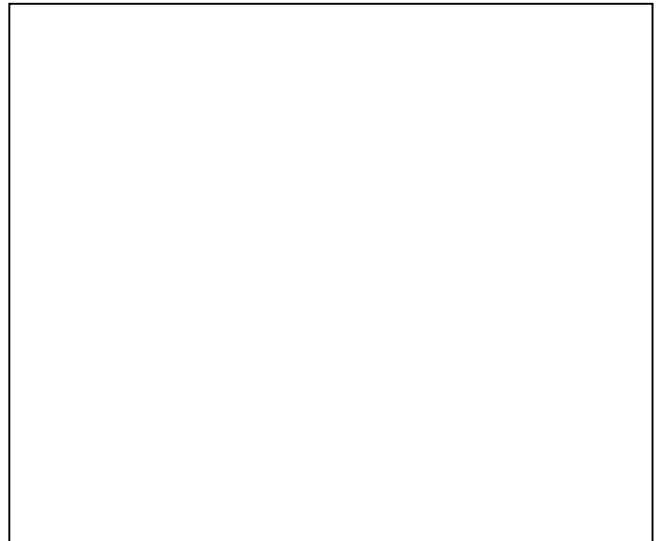
Artist _____

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:

- ___ Subject matter
 - ___ color mixtures in shadow areas
 - ___ color mixtures in objects/subject (the non-shadow areas)
 - ___ Type of mark: sketchy, fast, smooth, deliberate, contour, etc.
 - ___ Use of full value scale (1 - 8)
 - ___ Compositional choices (use of negative space, cropping, etc.)
 - ___ palette (prominent colors/ values)
 - ___ lighting (evidence of chiaroscuro elements - including highlights, cast shadows, reflected light, etc)
 - ___ Use of space: foreground, middle ground, background and overlapping
- Other idea? Write it here: _____



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: Despite these differences there are important similarities between these pieces of artwork (or vice versa: *despite these similarities, there are important differences....*)
- ___ • Finally, conclude the paragraph, by including your opinion about the works discussed (see sample).