



Studying Classical Technique with Berlin Art Class

**Our courses work on a modular basis and reinforce one another. Understanding and applying the different styles you learn in these modules will ensure the development of each student's techniques and individual artistic style.*

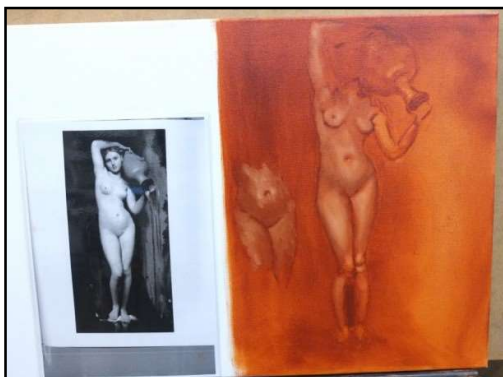
Students who wish to study classical painting progress through the below five modules. These modules help students to explore the qualities of each technique and understand how best to apply them in their painting. The speed at which students progress through classical study depends on how much time they can dedicate to their study and how in depth they want to practice each technique.

Classical Module 1: Underpainting

The first two sessions, of approximately six hours, takes the student through the basic understanding of underpainting, working with one tone and linseed oil to create a full value study. This teaches the student how to create form and light with oil in a way that is both quick and viscous. Student brush work, understanding of values and ability to create form improves greatly with this technique. Four paintings should be created in this method before progressing to the grisaille approach.



Examples of underpainting by teacher.



Student work, second session, grisaille

Classical Module 2: Grisaille

The grisaille builds on the technique described above, but on top of the quick underpainting students work with white to create the values. This develops the student's value system, blending ability and approach to form. Transparency and opaque surfaces also come into play. Four grisaille paintings should be completed before proceeding to color.

Classical Module 3: Rembrandt Palette

The Rembrandt palette taught at Berlin Art Class has been developed from years of research into paintings in museums and checking of colors on oil color sheets to compare to the original paintings. At the studio, students are shown the palette used by numerous painters from the best ateliers throughout Europe. Student's first use of the Rembrandt palette should be a simple landscape or portrait done in the alla prima technique. These images can be supplied in the class or students may wish to bring their own well-printed image of A3 size. This painting can be expected to take twelve hours (2 x double session). Step 1 is to create a wash sketch; Step 2 is to block in main colors: Step 3 is the first pass on the flesh tones: Step 4 is the 2nd pass of flesh tones and completion of background. Four alla prima Rembrandt limited palette studies should be completed before progressing to the next module.

Classical Module 4: Sfumato and glazing

Students will practice sfumato, the soft blending and diffusing of paint. This is an excellent technique for painting flesh, clouds, etc. This technique was used very successfully by Leonardo Da Vinci. Students are also introduced to glazing, the thin veiling of transparent, applying glass-like colored layers on top of dried sections of a painting. Turner, Velazquez, Jean-François Millet, Rubens, Van Dyck, Whistler are some examples of artists who all used glazing to increase the luminosity and richness of their work.

Classical Module 5: Landscape, Flesh and the Full Palette



Two full palette studies by student after Van Dyck.

After completing the first four modules, students can finally introduce full color to their paintings. All the previous stages are still applied, with the difference being that the full palette is also used. Students can choose to bring in their own images to paint from or copy existing images in the Berlin Art Class library. In this stage students learn how to create color systems that generate light and work in harmony with each other. We experiment with color temperature, hue, weight, chroma, transparency versus opacity, texture, richness and brushwork. Also at this stage, we discuss the different paint and brush brands students can choose from for home practice.

Conditions: Once confirmed, all sessions are non-exchangeable, non-transferable and non-refundable. If classes have to be cancelled by Berlin Art Class for any reason, students will be offered a refund for the missed class, or an opportunity to retake the session at another date. All materials are provided for both drawing and painting courses. For each 12-hour painting/drawing package, this includes one small canvas. Students wishing to paint on a larger scale may bring a canvas with them to the studio. All class times include 20 to 30 minutes of clean-up. Students taking the intensive programme or ongoing classes are asked to bring their own set of brushes. Book dates as early as possible to secure your place. For people undertaking any long course we ask that you buy your own set of paint brushes. These can be kept at the studio.

