

Quick Start Guide

Classical Painting Bundle

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Quick start: *This bundle is a simple plug-and-play! Review the textbook, plug in the external hard drive using the provided USB cable to your computer's USB port, and open the videos in your computer's media program that plays .mp4 files.*

Welcome to the world of Classical Painting! We have made our best effort to relate the methods and techniques of historical masters as seen in their writings, the writings of their students, and analyses of their work. The material has been arranged in a logical order and divided into three terms, each of which builds on the skill sets gained in the previous terms.

The first term of the Classical Painting Course, CPC100, lays the foundation for all other terms. The color course introduces the students to methods of mixing to achieved any desired color, then focuses on training to observe and understand the variety of color. The master copy course introduces the other foundation of painting: paint application. Through black/white and limited color copies, students learn to construct a painting while attempting to mimic brushwork of previous artists.

CPC200 shifts to working from life, attempting to preserve the quality of paint application learned in term one while working from casts, still life, and the figure. The figure subject is restricted to studies of anatomies and over all figure block-ins. The foundation of a figure painting must be strong before advancing to extended studies.

CPC300 pulls all the concepts together: observing/mixing color correctly, applying paint with the success of the old masters, working from life, and dealing with the complexities and challenges of a living model for extended periods of time. For a student to be successful, the skills learned in both the previous terms and the drawing year must be highly developed, and students must be comfortable enough to use them easily.

The videos in the Classical Painting Bundle began as a solution to help students who may have missed a lecture or demonstration due to absence from class, or who simply needed to review the content. With so much information and an accelerated course, it is challenging for most students to retain everything they must learn by watching just once. Also, with each student focusing on a different master, the variety of working and applying paint in each demonstration grew as well. While the Classical Drawing Bundle focused on repetition of approach with very little variation, the Classical Painting Bundle attempts to illustrate a different approach for every demonstration, more or less. While each demonstration may not line up completely with a student's chosen working process, all offer great technical insight into all branches of realist painting.

As the number of demonstration and lecture videos grew, students outside of The Academy program began to express an interest in the content. By adding

the introduction video to each assignment, it became possible for people to remotely go through the program who are unable to physically attend The Academy program. The initial goal with this bundle was to provide high-quality, comprehensive instruction at a price accessible to everyone, and it remains the goal today. With over 20 demonstrations in 1080 HD, viewers can see every mark up close as if they were painting themselves. We hope to create a world of artists unhindered by lack of technical ability, who can instead focus on their ideas and elevate the world of Art.

How to use the Classical Painting Bundle

The Classical Painting Bundle comes with a textbook from the Classical Painting Course program that I developed at Scottsdale Artists' School and Rees Atelier, as well as an external hard drive formatted to Mac or PC (please see the box packaging for the included format of the hard drive).

The textbook is divided into the curriculum and expectations in the beginning, walkthroughs and demonstrations in the middle, and resources and exercises in the back. The curriculum in the beginning follows the painting year chronologically.

The external hard drive is loaded with over **75** .mp4 files organized into separate folders. The folders correspond to each term, and the .mp4 files are named and numbered according to how they are presented in the Classical Painting Program. Among them are Assignment Introductions, Lectures, and Demonstrations (some of which are sped up with narration, and some are the original speed footage without narration). The original speed footage was included to allow the viewer to see the actual speed and strokes of the painting as it progresses. It is encouraged to occasionally review these original speed videos to become familiar with the actual working speed and how certain problematic areas are handled. High-resolution images of the finished paintings from the demonstrations are also included, as well as photos used in the picture-in-picture in the demonstration videos (when it was possible to include the photos).

It is **STRONGLY** advised that the curriculum is reviewed first in the textbook, then the videos are viewed one at a time after reading the assignment descriptions and walkthroughs/demonstrations in the textbook. Resist the urge to jump around when viewing the videos. Remember that each video presumes you have acquired the skills of the previous videos. Attempt to complete the assignments with commanding skill one at a time before advancing to more videos. It may be a good idea to utilize the reference photos provided and attempt to render them at a quality similar to that of the demonstrations. Use the high-resolution image of the final painting as a guide. Once sufficient skill has been made, attempt these assignments from life.

Frequently Asked Questions

What supplies are needed to complete the assignments?

Most of the supplies used are listed in the beginning of the textbook. This is more than enough to complete the assignments, though in some videos we discuss additional colors, brushes, or tools that can be used.

Why are some of the demonstration videos a different length than the lengths in the textbook?

The length of time for each assignment listed in the textbook is the volume of time students within the program have to work on each painting in class. These students are encouraged to take their assignments home at the end of this time period and finish them. For those working from the videos, it is best to disregard the amount of time listed and consider that the appropriate amount of time for each assignment is as long as it takes to complete. If it ends up being less than the time listed in the textbook, it is unlikely that the painting is finished to the level of expectation associated with this program.

Why can't I find the videos for LEC400?

LEC400 is a process lecture course primarily in slide-show format. It contains some copyrighted material and cannot currently be included in the Classical Painting Bundle. To gain the information from the lecture course, it is strongly encouraged that students go straight to the source: books, magazines, videos from the artists listed, and additional workshops.

Why are some of the demonstration numbers out of order?

Due to modifications of the videos over the course of completing the video series, some demonstrations were dropped and others added. Because of the lengthy time required to render each video, the decision was made to keep the numbering system written within the videos and place a few out of order. We apologize if this causes any confusion.

Why are the original speed demonstration videos silent?

There were many cases of music being played in the studio while working on the demonstrations, which could be heard in the original recordings. If sound remained, there would be a risk of copyright infringement.

Can I copy files onto my computer to view without using the hard drive?

While it is possible, the volume of content and file size is so great that it is advised to keep the videos on the external hard drive to prevent your computer from running too slowly. If you have sufficient computer space, feel free to transfer files as needed, but please remember that the material is copyrighted with the US Copyright office, and sharing files is punishable under the law.

What is the best way to view the videos?

All of the videos were edited using Mac computers and screens. As such, the values and colors of each clip have been adjusted on these screens to closely resemble the original paintings and references. Because the quality of computer and laptop screens varies tremendously and can alter the look of the demonstrations, it is recommended to view the videos on a glass-covered LED or Retina screen for the closest to lifelike experience.

Where can I get references for the master copy assignments?

Some museums, such as the Met, offer copyright free, high resolution images of paintings on their website to download. Check there to get work printed to copy. Also, Google Arts has many high-resolution images that can be copied if working directly from a monitor.

Troubleshooting

Some of the video files have a green thumbnail image. Is there something wrong with them?

The rendering process sometimes yielded a file that has a green thumbnail image, but it in no way affects the playability of the clip.

I plugged in the external hard drive but my computer says it needs to be formatted (or) my computer says there is nothing on the hard drive. What should I do? Should I reformat it?

Do NOT reformat the hard drive- all of the content will be lost. First, check the bottom of the Classical Painting Bundle box to see if the green sticker is next to the system requirements for Mac or for Windows. The hard drive must be formatted specifically for each system- for example, a Mac-formatted external hard drive will not work on a Windows computer, and a Windows-formatted external hard drive will not work on a Mac. If you have the correct box, it is possible that your computer cannot read the formatting of the external hard drive (NTSF for Windows and Mac OS Journaled for Apple). Sometimes, older computers are unable to read external hard drives. If your computer should be able to read this format but it cannot, it may be a damaged hard drive. The hard drives are under limited warranty, so please contact us right away to arrange for an exchange.

I'm using Windows, and when I click on the video file, it doesn't play. What's wrong?

Sometimes the formatting on Windows duplicates the file names and creates a subset of unplayable files that are 4KB (these files usually have an underscore at the beginning of the filename; for example, the file may be called `_PaintingVideo.mp4`, and it may have a file size of 4KB). Scroll to the second group of files bearing the same names without the underscore that are larger than 4KB, and they should work just fine.

My computer is having a hard time playing the clips even though I have software that can play .mp4. Is there something wrong with the files?

It is possible that your computer has too little RAM. RAM is the computer's temporary memory. A file being played is temporarily copied to the

RAM in order to play more fluidly. Because some of the files are in HD, they can be quite large, and thus require more RAM. Most desktop and laptop computers produced in the last 5-10 years should have sufficient RAM included, but smaller devices such as phones or tablets might have difficulty. The computer's processor determines how quickly things can be copied and read, and as such, older, slower processors may require buffering. Also, check the USB port of your computer. For the fastest data transfer, utilize a USB 2.0 or USB 3.0 port.

If you have any other questions or problems, please contact us at Tim@ReesFineArt.com

Classical Drawing Course Video List

CDC100

01. CDC Orientation
02. CDC100 Introduction to Term
03. CDC101 Lecture 1 Concepts and Measuring
04. CDC101 Lecture 2 The Process
05. CDC101 Lecture 3 Using the Willow
06. CDC101 Introduction to Assignment 1 Bague Plate Envelope
07. CDC101 Demonstration 1 Assignment 1 Bague Plate Envelope
08. CDC102 Introduction to CDC102
09. CDC102 Introduction to Assignment 2 Master Copy Shadow Map
10. CDC101 Lecture 4 Concepts of Shading
11. CDC101 Demonstration 2 Shading Part 1
11. CDC101 Demonstration 2 Shading Part 2
12. CDC101 Demonstration 3 Sharpening the Pencil
13. CDC101 Demonstration 3.1 Composition Study
14. CDC101 Demonstration 3.2 Poster Study
15. CDC101 Demonstration 3.3 Transferring a Drawing
16. CDC101 Introduction to Assignment 3 Completed Bague Plate
17. CDC102 Introduction to Assignment 4 Completed Master Copy
18. CDC101 Lecture 5 Sight Size from Life
19. CDC101 Demonstration 4 Sight Size from Life
20. CDC101 Introduction to Assignment 5 Plaster Cast Drawing
21. CDC101 Demonstration 5 Assignment 5 Plaster Cast Drawing Part 1
21. CDC101 Demonstration 5 Assignment 5 Plaster Cast Drawing Part 2
21. CDC101 Demonstration 5 Assignment 5 Plaster Cast Drawing Part 3
21. CDC101 Demonstration 5 Assignment 5 Plaster Cast Drawing Part 4

CDC200

22. CDC201 Introduction to CDC201
23. CDC201 Lecture 6 Shadow Anatomy
24. CDC201 Lecture 7 Practical Perspective
36. CDC201 Introduction to Assignment 6 Drapery Cast Drawing
37. CDC201 Demonstration 8 Assignment 6 Drapery Cast on Toned Paper Part 1
37. CDC201 Demonstration 8 Assignment 6 Drapery Cast on Toned Paper Part 2
37. CDC201 Demonstration 8 Assignment 6 Drapery Cast on Toned Paper Part 3
38. CDC201 Introduction to Assignment 7 Still Life Drawing
39. CDC202 Introduction to CDC202
40. CDC202 Demonstration 10 Anatomy Quick Drawings
41. CDC202 Demonstration 11 Box Man Drawings
42. CDC202 Introduction to Notan Quick Drawings
43. CDC202 Demonstration 12 Notan Quick Drawings
44. CDC202 Demonstration 13 Assignment 8 Shadow Map of the Figure

Anatomy Lectures

25. LEC200 Introduction to LEC200
26. LEC200 Anatomy Lecture 1 Proportions and Navigation Terms
27. LEC200 Demonstration 6 Bridgman Anatomy Drawings
28. LEC200 Anatomy Lecture 2 The Torso
29. LEC200 Demonstration 7 Vanderpoel Anatomy Drawings
30. LEC200 Anatomy Lecture 3 The Arm
31. LEC200 Anatomy Lecture 4 Hands
32. LEC200 Anatomy Lecture 5 Pelvis, Upper Leg, and Knee
33. LEC200 Anatomy Lecture 6 Lower Leg and Foot
34. LEC200 Anatomy Lecture 7 The Skull and Muscles of the Face
35. LEC200 Anatomy Lecture 8 Features of the Face

CDC300

45. CDC300 Introduction to Term
46. CDC301 Introduction to CDC301
47. CDC301 Introduction to Feature Studies
48. CDC301 Demonstration 14 Study of an Eye
49. CDC301 Demonstration 15 Study of a Nose
50. CDC301 Demonstration 16 Study of a Mouth
51. CDC301 Demonstration 17 Study of an Ear
52. CDC301 Introduction to Assignment 9 Single Session Shadow Map Portrait
53. CDC301 Demonstration 18 Assignment 9 Shadow Map Portrait
54. CDC301 Introduction to Assignment 10 Three Session Portrait Drawing
55. CDC301 Introduction to Assignment 11 Four Session Portrait Drawing
56. CDC301 Demonstration 19 Assignment 11 Four Session Portrait Drawing Part 1
56. CDC301 Demonstration 19 Assignment 11 Four Session Portrait Drawing Part 2
56. CDC301 Demonstration 19 Assignment 11 Four Session Portrait Drawing Part 3
57. CDC301 Introduction to Assignment 12 Alla Prima Portrait
58. CDC301 Demonstration 20 Assignment 12 Alla Prima Portrait
59. CDC301 Demonstration 21 Portrait from a Photograph
60. CDC302 Introduction to CDC302
61. CDC302 Introduction to Assignment 13 Shadow Map of the Figure
62. CDC302 Introduction to Assignment 14 Completed Figure Drawing
63. CDC302 Demonstration 22 Assignment 14 Completed Figure Drawing Part 1
63. CDC302 Demonstration 22 Assignment 14 Completed Figure Drawing Part 2
63. CDC302 Demonstration 22 Assignment 14 Completed Figure Drawing Part 3
63. CDC302 Demonstration 22 Assignment 14 Completed Figure Drawing Part 4
63. CDC302 Demonstration 22 Assignment 14 Completed Figure Drawing Part 5

Original Speed Demonstration Videos

- CDC101 Demonstration 5 Assignment 5 Plaster Cast Drawing Parts 1-16
CDC201 Demonstration 8 Assignment 6 Drapery Cast on Toned Paper Parts 1-6
CDC301 Demonstration 19 Assignment 11 Four Session Portrait Drawing Parts 1-8
CDC302 Demonstration Completed Figure Drawing Parts 1-22