

NEW YORK ACADEMY OF ART  
SPRING 2020 MASTER COPYING CLASS AT THE METROPOLITAN MUSEUM OF ART  
INSTRUCTOR: JOAO BRANDAO

---

**Class Location - The Metropolitan Museum of Art (1000 Fifth Avenue)**

**Copyist Office - Mrs. Alyssa Eble**

**Dates/Hours - Feb 19th - April 21st - 8 Tuesdays (except Orientation), 11:30am – 3:30pm**

**I. Purpose of the course:**

This course provides students with the unique opportunity to copy paintings and sculptures directly from originals in the galleries of the Metropolitan Museum of Art. This long established practice has been crucial in the education of many of the greatest painters in history. It is interesting that so many of the most creative and original artists (Rubens, Poussin, Blake, Delacroix, Van Gogh, Cezanne, Picasso, Manet, Degas, Sargent, etc) strongly believed in the value of copying.

**II. Outline**

- Students should carefully read the Museum's [Copyist Regulations and Guidelines](#).
- Our first meeting at the museum will be on **WEDNESDAY, February 19th** at the Uris Center for Education in the conference room next to the Copyist Office at 12:30pm. We are going to have an orientation meeting with the Director of the Copyist Program. On this day, all of the participating classes will have a chance to meet each other, exchange information and discuss their projects from the beginning. Subsequently, all participants will head to the museum galleries to conduct research and to make their selections.
- The copying request form has to be submitted to [ce@nyaa.edu](mailto:ce@nyaa.edu) **at the time of registration or soon after**. Every participant will submit a total of **five artworks** for the curatorial review from which **only one** artwork will be approved. Participants are advised to visit the museum in advance to avoid last minute rushing. (Please note that you will be working from the same painting for a total of 8 (eight) sessions.
- On **TUESDAY, February 25th**, Drawing Session - Participants will spend the day at the European Sculpture Galleries and have the opportunity to draw from original sculptures by Rodin, Carpeaux, ect.
- The first day actually painting in the galleries will be on **TUESDAY, March 3rd** . Participants are advised to develop research ahead of time and prepare their surfaces prior to our first painting class.
- Students will conduct research to determine technical issues related to their individual subjects of study. In general, students develop their copies by following, to a certain degree, the techniques of the original. Other approaches are certainly possible and will be discussed.
- Before actually painting in the museum, students will prepare their supports considering the qualities of the originals, such as: weave of canvas, surface of panel, color of ground and nature of the under-drawing.
- As an option, and with prior consultation with instructor, initial drawing preparation by reference to a reproduction may be done before beginning copy.
- On **FRIDAY, April 24th** there will be a culminating exhibition event at the Met.

**III. Learning Outcomes**

NEW YORK ACADEMY OF ART  
SPRING 2020 MASTER COPYING CLASS AT THE METROPOLITAN MUSEUM OF ART  
INSTRUCTOR: JOAO BRANDAO

---

- As a result of close study of a chosen masterwork, this in-depth learning experience will enable you to better understand painting technique and apply the gained knowledge to their own practice.
- A student, having done careful research into the technical processes of a masterwork, will also become familiar with the artist's related studies, the artist's contemporaneous works and biographical information.
- A student will thoughtfully select a painting at the Metropolitan Museum based on a variety of possible reasons, such as the following:
  - the selected work (its subject, style, technique, or scale) relates closely to the student's own work.
  - the selected work may have essential qualities and characteristics that are different (e.g. style, scale, subject, technique, drawing, light, or color) from a student's current work. The student may feel that a close study-copy will help correct, broaden, or strengthen his or her own work.

**VIII. Books & Reading List:** Students will be supplied with certain photocopies of texts directly relating to the course subject. There is little written about the practice of copying. However, the following are recommended texts on our subject of study and important as related to painting technique in general:

- Albert Boime, *The Academy & French Paintings in the Nineteenth Century*
- Joshua Reynolds, *Seven Discourses on Art*
- Ralph Mayer, *Artist's Handbook of Materials and Techniques*
- B. Wehlte, *The Materials and Techniques of Painting*
- A.P. Laurie, *The Painter's Methods & Materials*
- Robert Massey, *Formulas for Painters*
- Sir Charles Lock Eastlake, *Methods and Materials of Painting of the Great Schools and Masters*
- Willard, Christopher, "Copying Paintings at Museums," *American Artist*, June, 2000.
- Haverkamp-Begemann, Egbert, *Creative Copies*, The Drawing Center of New York

**COURSE MATERIALS**

**YOU WILL NEED PAINTING/SCULPTURE MATERIALS BEGINNING THE 3<sup>RD</sup> MEETING—MARCH 3<sup>rd</sup> AND DRAWING/SKETCHING MATERIALS BEGINNING ON THE FIRST MEETING ON FEBRUARY 19<sup>TH</sup>.**

**The Metropolitan Museum of Art provides:**

- An orientation to working in the galleries;
- Easels and sculpture stands, drop cloths, and storage of works of art between sessions;
- A dedicated Met staff person to facilitate breaks, assist with materials, and provide general support during sessions.

**PAINTERS:**

**1) Oil Paints** - This is an extensive list of colors widely used in contemporary portraiture. You do not have to buy every single color in this list but remember to have at least ONE warm and ONE cool version of each color. As for the brand, better paint or brushes alone will not make you a better artist, so buy whatever you can afford. Here's my suggested pigment list:

**Flake White or Titanium White**

**Ivory Black**

**Indian Red**

**Cadmium Red Medium**

**Cadmium Red Light**

**Permanent Alizarin Crimson**

**Ultramarine Blue**

**Phthalo Blue**

**Viridian**

**Sap Green**

**Cadmium Yellow Light**

**Cadmium Yellow**

**Yellow Ochre**

**Raw Sienna**

**Burnt Sienna**

**Burnt Umber**

**2) Stretched linen, canvas panel or primed Masonite panels.** Students should choose sizes that they feel comfortable with a range from 8 x 10 inches to 30 x 30 inches (the maximum size allowed in the galleries);

**3) Brushes:**

**-Bristle Brushes** - a good supply of long flats, filberts, and round sizes 2 through 12. Pure hog hair if you can afford them; one or two flat wash brushes (also hog hair if possible) 1 1/2 - 2 1/2 inches wide. One or two large broad size 14 inches.

**-Synthetic brushes** - several stores sell affordable packs, these are very good for glazing; flats and rounds 2 to 6, one or two fan brushes 6 to 8 are also helpful. One synthetic hair Mottler or Spalter (also known as Wide Flat) is also good for glazing and blending over large areas.

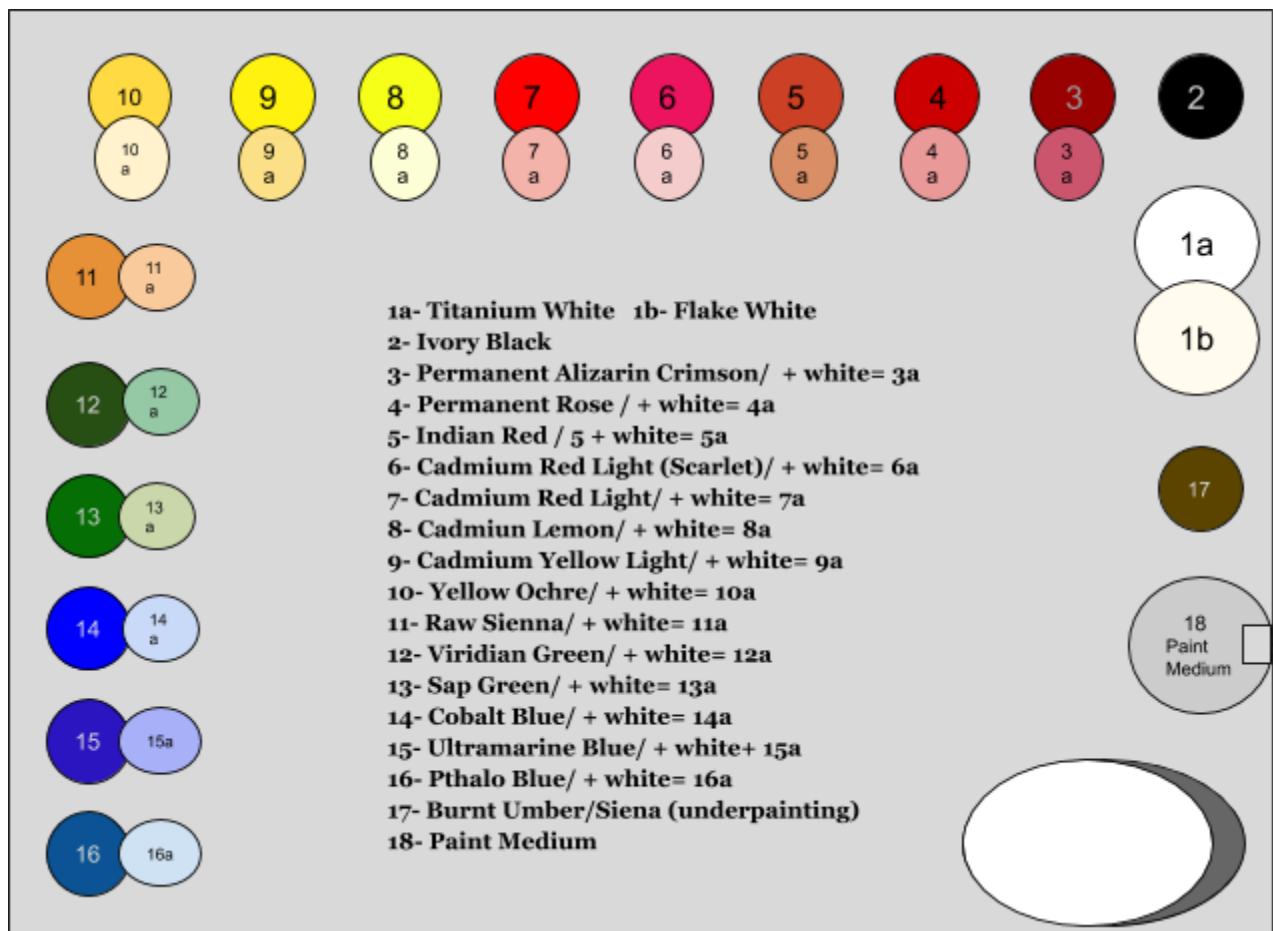
**4) Solvents & Mediums: Winsor & Newton Painting Medium (It is a good working mix of stand oil and mineral spirits and is easily thinned) or linseed oil**

- Plastic "squirt bottles" **with tops** are strongly recommended.
- Avoid glass containers!
- Absolutely, avoid any possibility of spills, drips, or any accident!!!
- Palette cups should be small and tightly attached to palette, or better, placed within tray of landscape easel. Palette cups with screw tops are ideal.

NEW YORK ACADEMY OF ART  
 SPRING 2020 MASTER COPYING CLASS AT THE METROPOLITAN MUSEUM OF ART  
 INSTRUCTOR: JOAO BRANDAO

**5) PALETTE:** This is your piano, the colors are the keys. In order to reach harmony, having a clean and organized palette is essential. I suggest an airtight container for storing your wet palette (those with a blue lid) and lightweight clamps to attach it firmly to your easel. Once the lid is closed, the paints will stay in workable condition for days. You can just place your favorite type of palette (wood, glass, plastic or paper) and snap on the lid.

Palettes are constantly changing depending on the mood, style and the tone of the painting. Having a working understanding of color mixing is extremely important; it will allow you to effectively mix, lighten, darken and neutralize your colors when needed. The palette, if tuned carefully, will yield all that you need and ultimately result in harmony. Below is a standard version of a palette generally used for portraiture. For every color on the color wheel there is a warm and cool versions of that hue. Some artists, as means to facilitate and to speed up the process, often prefer to use palettes which combine the original base colors with premixed variations (base color + white = tints). This method is particularly useful when painting flesh tonalities. Obviously, the artist uses the blank areas of the palette to mix colors, taking a bit from here and there, swirling the paint about with brush or palette knife, and applying the mixture to the canvas.



**\*PLEASE NOTE: The Met does not allow the use of turpentine or mediums with strong odors within the museum premises; only odorless solvents are permitted.**

### **Glossary of Oil Painting Terms:**

**Alla Prima** – (Pronounced: ah-luh pree-ma) this is an Italian phrase that describes a painting created entirely in one sitting, it translates as ‘at the first’. Usually, there isn’t any underpainting to the piece and it is created in one go.

**ASTM** – a labelling on paint tubes that is an International Standard for testing and materials qualities.

**Binder** – the substance mixed with the dry pigment which holds together (binds) the pigment colour and helps the paint to stick to the support. For oil paint, the binder is usually cold-pressed Linseed oil. (For egg tempera painting, the binder is egg, yes, egg!)

**Brushwork** – this describes the characteristic way that each artist paints. It is like your personal signature to your painting.

**Chiaroscuro** – (Pronounced: key-ARE-oh-SCURE-oh) an Italian word literally meaning “light dark”. Most usually used to describe a painting created with strong contrasts, such as Caravaggio.

**Dry Brush** – an effect when you have very little moisture on your brush to apply the paint. When you use a dry brush you need more of a scrubbing motion and it leaves a broken colour effect.

**Fugitive pigment** – a phrase used to describe a pigment’s impermanence and tendency to fade or change colour under the influence of natural effects such as sunlight, heat, water, etc.

**Gesso** – traditional oil gesso is a mixture of glue (usually rabbit skin) water, and chalk (calcium carbonate) used to create a flexible, yet absorbent surface for the oil paint to be applied onto.

**Gloss** – the appearance in sheen of the paint or varnish. For example, Alizarin crimson has a glossy surface when dry.

**Glazing and Scumbling** – Glazing is the term used for a thin, transparent layer of paint. Glazes are often used on top of one another to build up depth and modify colors in a painting. A glaze must be completely dry before another is applied on top. Traditionally glazes were used on top of a black and white under-painting called a Grisaille, thin layers of colours were then applied once the initial form had been established. The best paints to use for glazes are pigments that have a translucent quality.

Scumbling is the painting technique where a thin or broken layer of color is brushed over another so that patches of the color beneath show through. It is a very thin layer of light opaque paint that partially hides the under-layer. It can be done with a dry brush, or by removing bits of paint with a cloth.

Follow the examples below as observed in Rubens' "Study of Two Heads" in the Met's collection.



**Grisaille** – (Pronounced: griz-zai) a monochromatic oil painting which is often used in underpaintings or as a black & white painting technique.

**Ground** – a thin layer of paint, applied to a support to make it ready for painting, can be white but coloured grounds are often preferred.

**Hue** – labelling on a paint tube that denotes a combination of less expensive pigments that closely imitates the mass tone of a more expensive pigment. Not to be confused with Hue when describing colours, as in the perceived colour of an object, the lemon has a yellow hue.

**Impasto** – the texture created in a paint surface by the movement of the brush. Impasto usually implies thick, heavy brushwork, but the term also refers to the crisp, delicate textures found in smoother paint surfaces.

**Imprimatura** – (Pronounced: im-pree-muh-tur-uh) an initial stain of oil colour painted on a white ground which provides you with a transparent toned ground. It is similar to a coloured ground but more

NEW YORK ACADEMY OF ART  
SPRING 2020 MASTER COPYING CLASS AT THE METROPOLITAN MUSEUM OF ART  
INSTRUCTOR: JOAO BRANDAO

---

transparent. It comes from the Italian for 'first paint layer'. Often, the initial stain of colour painted on a ground is left visible in areas of the finished painting. Rubens, Singer Sargent, Anders Zorn used this technique in their paintings.

**Medium** – the mixture that you add to your paint to dilute it, or to change consistency, drying time & working properties.

**Monochrome** – a painting created in a range of tints and tones of a single colour.

**Oiling out** – this is where you paint a very thin coat of medium over the painting to bring the colours back to how they looked when you first painted them. Depending on the absorbency of your canvas, the oil can soak into the canvas leaving the paint looking dull. This is called 'sinking- in'. It is most notable in dark areas of painting, and oiling out enables you to judge the colours as they were when you first painted them. After brushing the medium on your canvas you must carefully wipe out excess oil.

**Plein air** – (Pronounced: plen-air) a painting created outside rather than in a studio. The term comes from the French 'en plein air' meaning 'in the open air'.

**Priming** – the application of sizes and/or grounds to a support to prepare the painting's surface, modify its absorbency, texture and colour, before you start painting.

**Refined Linseed Oil** – made from the seeds of the flax plant. It adds gloss and transparency to paints and is available in several forms. It dries very thoroughly, making it ideal for underpainting and initial layers in a painting. Refined linseed oil is a popular, all-purpose, pale to light yellow oil which dries within three to five days.

**Sfumato** – (Pronounced: sfoo-mah-toe) from the Italian word for "smoke." Sfumato is a technique of painting in thin glazes to achieve a hazy, cloudy atmosphere, often to represent objects or landscape meant to be perceived as distant from the picture plane.

**Support** – the actual material or surface on which a painting is created, for example; paper, canvas, panel.

**Underpainting** – the initial stage or first layer of an oil painting commonly executed using a monochrome or dead color as a base for the composition.

**Value** – the lightness or darkness of a colour, rather than the actual colour.

**Velatura** – (Pronounced: vella-tora) essentially glazing with an opaque paint. A method of adjusting colours by applying semi-opaque or opaque layers of paint over an area of dry paint. It's a bit like a mix between a scumble and a glaze.

**SCULPTORS:**

**Sculptures must not exceed one cubic foot, and oil-based clay is only approved for use in the galleries.**

**1) Oil-based Clay/Plastilina** - I recommend Chavant Le Beau Touché Clay HM (reddish brown in colour). This oil-based modeling clay is non-drying and can be carved and shaped easily without cracking. It is workable at room temperature, but can be warmed to a softer, stickier consistency simply by working the clay in hand, making it the perfect material for working in the museum galleries. Van Aken Plastalina is also a good option: often a more economically priced modeling clay, it never hardens, remains pliable and plastic and can be used time and time again. Both are self-adhering to armature materials and non-toxic.

**2) Sculpting Tools** – Art stores in general sell kits that are useful but often incomplete. Here is a suggested list:

- **Cut-Off Wires:** Probably the most common ones have two hardwood handles at either end. Fishing line and uncoiled springs can also be used as cut-off wires. These tools are useful in cutting large lumps of clay.

- **Fettling Knives:** These thin-bladed knives come in either a hard temper or soft. The hard ones are inflexible, while the soft fettling knives are flexible and can be bent into desired angles and curves. They are also very useful for trimming slabs

- **Ribs and Scrappers:** They come in many different shapes and usually are made from hardwood or rubber. Some potters use scrappers and ribs interchangeably for tasks.

- **Loop, Wire and Ribbon Tools** - Just generally useful, these tools are handy for trimming clay and for use in handbuilding.

- **Wooden Modeling Tools:** Wooden modeling tools come in an astounding variety of shapes, useful in all sorts of handbuilding. Although called modeling tools, the triangular-headed varieties are also excellent trimming tools while throwing on the wheel.

- **Calipers:** They are one of sculptors' most useful tools, although their use may be restricted in the galleries in some cases. When needing exact measurements from life models a good caliper will give you precise and accurate measurement. Inverted measurements of all objects as well as enlargements and reduction can be accomplished with calipers by professional sculptors.

- **Brushes:** A few small bristle brushes applied with petroleum jelly (vaseline) are useful to refine forms and transitions between areas.

- **Armature:** Wire armatures are best when mounted and ready to support a sculpture project. The pliable, non-staining wire easily adjusts to almost any position. Bases are made of formica laminated onto heavy particle board.



NEW YORK ACADEMY OF ART  
SPRING 2020 MASTER COPYING CLASS AT THE METROPOLITAN MUSEUM OF ART  
INSTRUCTOR: JOAO BRANDAO

---

**DRAWING:**

- 1) Small Sketchbook:** You should have your sketchbook available at all times for making a rapid notation with your tool of choice. I suggest smaller sketchbooks (14"x11" is a good size); Holbein makes an excellent multi-drawing sketchbook.
- 2) Drawing tools:** It is useful to have a small collection of tools and continue to experience with different media to see what fits your technique best. Soft vine charcoal, compressed charcoal, Conte pencils, graphite pencils, oil-based sanguine pencils, red chalk etc. I personally prefer more permanent oil-based pencils for they will not smudge as easily but feel free to experience.
- 3)** A few blending stumps and a chamois are useful.

**PLEASE NOTE:** PENS, MARKERS AND CHARCOALS ARE NOT ALLOWED IN THE DRAWING ROOM.

***Obviously, always keep your Museum work area very neat!***

**MATERIAS SUPPLIERS:**

**Blick The Art Store: 1-5 Bond Street, NYC 212-533-2444**  
**Soho Art Materials 7 Wooster St, NYC 212-431-3938**  
**Utrecht: 111 Fourth Ave. NYC 212-777-5353**  
**The Compleat Sculptor 90 Vandam St, NYC 212-243-6074**

---

**IMPORTANT DATES:**

**WEDNESDAY, FEB 19TH @12:30pm-** First class meeting. Orientation Day.  
**TUESDAY, FEB 25TH -** European Sculpture Galleries - Drawing Session  
**MARCH 3RD -** First day painting in the museum's galleries;  
**APRIL 21TH -** Last day of class.  
**APRIL 24TH -** Culminating Exhibition of student's artwork at the Metropolitan Museum of Art.

\*Class meets every Tuesday, @11:30am **except for the orientation day.**

\*PLEASE PLAN TO ARRIVE AT THE MUSEUM AT NOON on FEBRUARY 19TH. ORIENTATION WILL START AT 12:30pm. We are going to meet at the Art Study Room near the Copyist Office in the Uris Center for Education on the ground floor. Use the 5th Avenue street entrance (to the left of the museum's main entrance). Participants do not need to purchase museum's admission tickets.

**Contact Information:** Should you have any questions or would like to make arrangements for additional critique time you can do it by emailing me at: [brandaostudio@gmail.com](mailto:brandaostudio@gmail.com) (Please note in your subject that this is NYAA class related).