

A Guide to Online Studies at GCA

Revised May 13, 2024

Q. *How many classes per semester should I take at GCA?*

- It really depends on how much time *you* have each week. Be realistic about your aspirations. Do not try to take all the classes all at once. You can often expect to spend at least the same amount of time *in class on* the homework. You may not always have that time. That's okay.
- Most students take 1 or 2 classes per semester. We rarely recommend that someone take 3 classes per semester. Only do that if you have already determined that the GCA methodology is for you and you are in the position to devote full-time to your practice. Otherwise, take one, possibly two classes. You can not drop out of a class and receive a refund or credit, after the class has started, so carefully consider your schedule and as well as your goals.

Curious

- I have 2-6 hours/week to explore what GCA has to offer my artistic practice/interests.
- I'm not sure yet if I want to pursue drawing and/or painting more seriously and/or if GCA teaches the methodology for me.
- I can commit to one class per semester.

Invested

- I have 6-20 hours/week to engage in deeper study and practice.
- Or I'm considering developing a portfolio to apply to GCA's Core Program.
- Or I'm supplementing my local education with GCA's Online Programming.
- I can fully commit to one, possibly two classes per semester.

Devoted

- I have 20-40 hours/week to dedicate to continuously build upon my skills and work on my art
- I have the time & means to pursue art as a full-time career/passion.
- GCA's methodology and instructors inspire and motivate me.
- I can fully commit to one to three classes per semester.

Q. *How do I devise a course of study similar to the core program?*

- Online studies in cast, figure and portrait can teach foundational skills to prepare the student to draw from life, but the online program can not replicate GCA's Core Program because the predominant focus of instruction in the core is working with the live model.
- Our foundational online classes can teach you how to utilize the method and techniques needed to work from life. Core students in our Drawing Year begin learning on Bargue copies and apply those skills to the live model. This can be replicated online through dedicated study and taking the Block-in courses as many times as you need to feel you've mastered the technique. Once our core students have these block-in skills adequately mastered they begin rendering (shading) the block-in considering the volumes observed on the model. Our online rendering classes will help prepare students for understanding how to construct form when working from the live model.

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- Core students in our Drawing Year spend months drawing feature and more advanced casts.. Advanced casts include hands, masks, portrait busts, figure ecorches. This training is singularly fundamental to understanding the methodology applied at the GCA. Artists can progress in this study online with guidance in the Drawing Light & Form series.
- Our online Self Portrait, Still Life Painting, Color Studies, Life Drawing classes all incorporate working directly from life. We do not teach formal classes in drawing and painting from the live model online. Our Life Drawing class is for students who are drawing the model in their own studios or local classes/drop-in sessions.

DRAWING

Start with:

Drawing Orientation and/or Drawing Materials for the Academic Artist

Continue with (in no particular order):

Drawing Light & Form 1 & 2; Portrait Block-in and/or Figure Block-in, Mastering Block-ins with Shape Finding, Block-in Basics

Note: You can take Drawing Light & Form 2 and any of the Block-in classes multiple times to deepen your practice and build your skills.

Finally (in no particular order):

Rendering; Skull; Mastering the Mark; Anatomy; Structure; Portrait in Three Angles; Self-Portrait Drawing; Life Drawing

You can and should take each of these classes multiple times to deepen your practice and build your skills.

PAINTING

Before you start with oils: A solid foundation in drawing is highly recommended.

Start with:

Painting Orientation and/or Painting Materials for the Academic Artist

Helpful for new or experienced painters: Drawing for the Painter, Understanding Your Aesthetic, Painting “Rules”

Continue with (in no particular order):

Painting Light & Color 1 & 2; and/or Poster and Color Studies

Note: You can take Painting Light & Color 2 and Poster and Color Studies multiple times to deepen your practice and build your skills.

Finally (in no particular order):

A good foundation for a painter should include a mixture of long form and alla

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prima painting skills. These two skills can be built simultaneously and need not be taken in sequence.

Long Form Painting: The Painting Process; Painting Light & Color 2 (*note: must take Painting Light & Color 1 before 2*); Self-Portrait Painting; 18th C French Still Life Painting; Trompe L’Oeil Still Life Painting; Portrait in an Environment; Science of Still Life
You can take each of these classes multiple times to deepen your practice and build your skills.

Alla Prima Painting:

Alla Prima Portraits; Painting Human Features; Alla Prima Painting Hands or Feet; Color Studies; Landscape Painting Exercises in Studio & En Plein Air; Alla Prima Still Life Painting Demos; Alla Prima Still Life Painting Demos + Critiques; Foundations of Alla Prima Florals
You can take each of these classes multiple times to deepen your practice and build your skills.

SCULPTURE

Learning to sculpt is an important part of the GCA core student training. Understanding “form” in three dimensions is a recommended skill set for all of our drawing and painting students. The GCA methodology is often referred to as sculpting with the pencil, therefore if we can learn how to sculpt, we can learn how to render form conceptually in clay, graphite, or paint.

We will periodically offer sculpture classes online including Cast Sculpture which is taught weekly to the Drawing Year students in the core program.

FURTHER INFORMATION ON OUR DRAWING COURSES

Drawing Orientation

- An introduction to the methodology and key vocabulary that will be used in all of your drawing classes. Gain a foundation to build upon in all subsequent classes.
- A good course to take to determine if you want to pursue training in GCA’s methodology further.
- Lectures, demos, Critiques, handouts.
- This class is offered several times a year, usually at the beginning of a semester and the month before a semester starts/when registration is starting for the next semester.
- Commitment: 4 weeks, 2 hours of class per week plus an average of 2 hours of homework per week.

Drawing Materials for the Academic Artist

- This seminar clarifies the variety and purpose of the materials employed at the GCA.
- Lectures, Demos, Q&A. Handouts.
- This class is offered twice a year.
- Commitment: 4 weeks, 2 hours of class per week. No homework.

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Drawing Light & Form 1

- Deep dive into the conceptual understanding of light & form. Step-by-step exercises that culminate in working from a cast set-up in your own studio.
- Lectures, demos, critiques. Students provide their own casts. Links in material list to purchase.
- This class is offered 3x a year. The time and day can differ each semester.
- Commitment: 12 weeks, 4 hours of class per week. Progressive homework assignments.

Drawing Light & Form 2

- Concepts from Part 1 are applied into an ongoing practice of cast drawing.
- Critique focused. Students may work during class. Students provide their own casts. Links in material list to purchase.
- This class can and should be repeated to internalize the concepts.
- Students in GCA's Core Program typically spend at least 4 hours/day, 5 days/week, for months on cast drawing.
- This class is offered 4x a year. The times and days can differ each semester. Note: Summer will be a smaller mini semester.
- Commitment per semester: typically 12 weeks, 4 hours of class per week. Homework.

The Figure Block-in

- Foundational figure drawing using the comparative method working from the Charles Bargue 19th Century Drawing course and historical references.
- Lectures, demo, critiques, and work during class.
- This class can and should be repeated to strengthen figure block-in skills
- Students in GCA's Core Program work on a variety of Bargue plates for at least 4 hours/day, 4 days/week in preparation to work from the live model.
- This class is offered 3x a year. The times and days can differ each semester.
- Commitment per semester: 10 weeks, 4 hours of class per week. Expect to spend at least 2 hours on homework each week.

The Portrait Block-in

- Foundational Portrait Drawing using the comparative method working from the Charles Bargue 19th Century Drawing course and anatomical references.
- Lectures, demo, critiques, and work during class.
- Studying master copies can further assist students in how to block-in the portrait.
- Students in GCA's Core Program spend at least 4 hours/day, 4 days/week on a variety of Bargue plates in preparation for working from the live model.
- This class is offered 3x a year.
- Commitment per semester: 8 weeks, 4 hours of class per week. Expect to spend at least 2 hours on homework each week.

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Block-in Basics

- Block-in Basics uses the comparative method working from life using everyday objects.
- Studying from a variety of volumes in three dimensions will strengthen your drawing abilities and understanding of perspective.
- Lectures, demo, critiques, and work during class.
- Students in the GCA's Core Program are exposed to still life, perspective and cast drawing throughout their four years. Every drawing and painting starts with a block-in.
- This class is offered at least 2x a year.
- Commitment per semester: 8 weeks, 4 hours of class per week. Expect to spend at least 2-4 hours on homework each week.

Mastering the Block-in with Shape Finding

- Working with the "tippy cast" is a vital introductory element of the first year's full-time core curriculum at GCA.
- Lectures, demo, critiques, and work during class.
- Students in GCA's Core Program typically spend at least 4 hours/day, 5 days/week, for a month on "tippy casts."
- This class will be offered 1-2x per year. The times and days can differ each semester.
- Commitment per semester: 8 weeks, 4 hours of class per week. Expect to spend at least 2 hours on homework each week.

Rendering the Figure or Portrait

- Some prior block-in experience in the GCA methodology is required.
- Artists work from a selection of master copies.
- Step-by-step guidance to progress from block-in to rendering form.
- This class can and should be repeated to internalize the concepts.
- Demos, critiques, discussion.
- This class is offered 1-2x a year alternating between figure and portrait. The times and days can differ each semester.
- Commitment per semester: 10 weeks, 4 hours of class per week. Expect to spend at least 2 hours on homework each week.

Mastering the Mark

- Some prior block-in experience in the GCA methodology is required.
- This class can serve as a bridge from strictly working from master copies to working from life.
- Hone abilities to work with key concepts in academic drawing.
- It is necessary you either attend a local life drawing or portrait session OR work from a model in your private studio or home OR work from select master copies. Students can also choose to work on self-portraits. Working from the live model is at the *core* of full time studies at the GCA.
- Demos, critiques, discussion.
- Commitment: 8 weeks, 4 hours of class plus any drawing time outside of class.

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Anatomy

- Studying anatomy complements the understanding of the human figure.
- Analysis of primary bones, muscles, critiques, and work during class.
- A deeper understanding of anatomy is essential to the student of figure drawing.
- Students in GCA's Core Program spend 4 hours in the morning and afternoon working from the live model. Often students supplement with independent study in anatomy.
- This class is offered 1x a year. Once focusing on the bones, the other on muscles. The times and days can differ each year it's offered.
- Commitment: 8 weeks, 4 hours of class per week. Expect to spend 4 additional hours on homework each week.

Structure

- Strategically combining anatomical knowledge with observational figure construction.
- In-class work and homework for critique will develop techniques for understanding and applying the inner and outer forms of the figure.
- Students in GCA's Core Program spend 4 hours in the morning and afternoon working from the live model. They take a Structure course 1x/week for 4 hours.
- This class is offered 1-2x a year. The times and days can differ each year.
- Commitment per semester: 10 weeks, 4 hours of class per week. Expect to spend 4 additional hours on homework each week.

Drawing the Skull as a Work of Art

- Work from life using a set-up in which a skull is the primary subject.
- Demos are pre-recorded and distributed weekly. Discussion and critiques are live.
- Step-by-step guidance from block-in to rendering with an emphasis on artistic integrity.
- Structural approach to portraiture begins with the skull.
- This class is offered 1x a year.
- Commitment per semester: 8 weeks. 1-2 hours of pre-recorded demos and 2 hours of class per week. Expect to spend at least 2 hours on homework each week.

Self-Portrait Drawing/Drawing the Portrait in Three Angles

- Work from life & a mirror.
- Step-by-step guidance to progress from block-in to rendering form with an emphasis on maintaining correct anatomy.
- Depending on the instructor, lectures and demo are live or they are pre-recorded and distributed weekly. All critiques are live.
- Working from the live model is *core* to the core program.
- This course is offered 2-3x a year. The times and day can differ
- Commitment per semester: 8 weeks. 1-2 hours of demo/lecture and 2 hours of critique weekly. Expect to spend at least 2 hours on homework each week.

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Special Topics in Rendering

- Each semester the theme may vary. Topics include nature, fabric, skulls, objects from around the house.
- Work from life
- Step-by-step guidance to progress from block-in to rendering form.
- Some prior block-in experience in the GCA methodology is required.
- This class can and should be repeated to internalize the concepts.
- Lectures, demos, critiques. Students provide their own objects to draw from life. Guidelines are provided both before class and during set-up critiques.
- Commitment: 8 weeks, 4 hours of class per week. Expect to spend at least 2-4 hours on homework per week.

PAINTING COURSES

Painting Orientation

- An introduction to the methodology and key vocabulary that will be used in all of your painting classes. Gain a foundation to more deeply build upon in all subsequent classes.
- This is a good course to take to determine if you want to pursue training in GCA's methodology further.
- Lectures, demos, Critiques, handouts.
- This class is offered several times a year, usually at the beginning of a semester and the month before a semester starts/when registration is starting for the next semester.
- Commitment: 4 weeks, 2 hours a week plus an average of 2 hours of homework per week.

Painting Materials for the Academic Artist

- Best practices with materials. An explanation of how painting materials are used in the methodology of GCA's painting process.
- Lectures, Demos, Q&A. Handouts.
- This class is offered 2x a year.
- Commitment: 4 weeks, 2 hours of class per week. No homework.

Drawing for the Painter

- This class focuses on the necessary drawing skills that painters utilize regularly. The class is conducted in graphite and charcoal only.
- Lectures, demos, critiques.
- This class is offered 2-3x a year.
- Commitment: 6 weeks, 2 hours of class per week. Plus an average of 2-4 hours of homework per week.

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Painting Light & Color I

- In depth strategies for color mixing followed by a deep explanation of light & color. The class culminates in painting simple still life set-ups from life.
- Core students take workshops in color theory during their second year/Painting Year at GCA.
- Lectures, demos, critiques.
- This class is offered 3x a year. The time and day can differ each semester.
- Commitment: 12 weeks, 4 hours of class per week. Progressive homework assignments of at least 2 hours.

Painting Light & Color 2

- Concepts from Part 1 are applied into an ongoing practice of still life painting.
- Critique focused. Students may work during class. Students compose and paint their own still life set-ups in their studios/homes.
- Core students take workshops in color theory during their second year/Painting Year at GCA. During advanced studies (their 3rd & 4th year), they can study still life painting during their core day. Many graduates make still life a part of their regular practice.
- This class is offered 3-4x a year. The times and days can differ each semester. Note: Summer will be a smaller mini semester.
- Commitment per semester: typically 12 weeks, 4 hours of class per week. Homework.

Color or Poster Studies

- We offer multiple classes on this subject. Color Studies is a series of progressive lessons in color theory and practice that build from working from master copies to working from life. The Poster Study - Still Life works directly from life with still life set-ups.
- Core students study master copy painting during their second year/Painting Year. During advanced years students paint master copies at The Met and/or other NYC institutions/venues. Poster studies are made for every longform painting at the GCA, whether they are for figure, portrait, or still life.
- This class is offered at least 2x a year. The times and days can differ each semester.
- Commitment per semester: 6-8 weeks depending on the instructor. 4 hours of class per week. Class includes pre-recorded demos distributed in advance of each 2 hour live critique session. Expect to spend at least 2-4 hours on homework each week.

The Painting Process

- A series of progressive lessons on the complete process of oil painting from conception to completion. The class uses the genre of still life painting but the lessons can be applied to any subject matter.
- Core students study painting during their second year/Painting Year and continue throughout their advanced studies.
- This class is offered 1-2x a year. The times and days can differ each semester. Commitment per semester: 8 weeks, 4 hours of class per week. Homework.

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The Portrait Block-in Painting

- Foundational Portrait Drawing in paint using the comparative method working from the Charles Bargue 19th Century Drawing course, master copies and anatomical references.
- Lectures, demo, critiques, and work during class.
- Implementing the various methods of transferring and direct drawing in paint.
- Students in GCA's Core Program always transfer longform block-in drawings. They also practice drawing directly in paint during a weekly portrait sketch.
- This class is offered 3x a year.
- Commitment per semester: 8 weeks, 4 hours of class per week. Expect to spend at least 2 hours on homework each week.

Still Life Painting

- Some topics include: 18th Century Still Life Painting, Trompe L'Oeil Still Life Painting, and Science of Still Life.
- Under the step-by-step guidance of the instructor, each enrolled artist composes and paints a still life painting from life based on the specified tradition or topic.
- During advanced studies (their 3rd & 4th year), core students can study still life painting during their core day. Many graduates make still life a part of their regular practice.
- Weekly discussions on historical paintings from the tradition, pre-recorded or live demos, and live critiques.
- This class is offered 2-3x a year. Classes with Dale have pre-recorded demos and are distributed a week in advance. Classes with Ananda have demos during the live class.
- Commitment per semester varies per topic and instructor 7-10 weeks, 2 hours of demos. 2 hours of in-class critiques. Expect to spend a minimum of 2-4 hours each week on homework.

Self-Portrait Painting

- Work from life & a mirror.
- Step-by-step guidance to progress from block-in to rendering form with an emphasis on maintaining correct anatomy.
- Lectures, demo are pre-recorded and distributed weekly. Critiques are live.
- Working from the live model is *core* to the core program.
- This course is offered 1-2x a year. The times and day can differ per semester.
- Commitment per semester: 8 weeks. 2 hours of pre-recorded demos and 2 hours of class per week. Expect to spend at least 2 hours on homework each week.

Portrait in an Environment

- Working from master copies, this class combines portrait fundamentals with landscape, still-life and overall painting composition.
- Core students study master copy painting during their second year/Painting Year. During advanced years students paint master copies at The Met and/or other NYC institutions/venues.

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- This is currently offered as a video series. The live class may be offered on a yearly basis TBD. The times and days can differ each semester.
- Commitment per semester: 8 weeks. 2 hours of pre-recorded demos and 2 hours of class per week. Expect to spend at least 2 hours on homework each week.

Alla Prima Still Life Painting

- Artists may either sign up for the demos or the demos plus weekly critiques.
- Each week the instructor and the students complete a 4 hour painting based on a specified theme. The demo will investigate sound drawing, color, value, edges, painting handling, composition, shape design and aesthetic beauty.
- Core students in their Painting-Advanced years spend one afternoon a week (4 hours) painting alla prima portraits from life. Alla Prima Still Life Painting is often part of a graduate's continued practice.
- This class is offered 2x a year. Demos are provided a week in advance of the live class.
- Commitment per semester: 6 weeks. 4 hours of pre-recorded demos. For artists in the class: at least 2 hours of live critiques a week plus additional recorded critiques. Expect to spend at least 4 hours painting plus time putting together the composition.

Alla Prima Portrait Painting: Painting Human Features

- Each feature of the portrait is investigated individually before completing a series of portraits. Artists work from master copies.
- Weekly lectures/presentations go in-depth on key structural elements, alongside demos and critiques.
- Core students in their Painting-Advanced years spend one afternoon a week (4 hours) painting alla prima portraits from life. Many core students also draw or paint portraits of models or classmates during after hours studio time.
- This class is offered 1x a year.
- Commitment per semester: 8 weeks, 4 hours of class per week. Expect to spend at least 2-4 hours on homework each week.

Alla Prima Portrait Painting

- Key components of portraiture are analyzed weekly in a progressive series of topics, via lectures/presentations, demos, assignments and critiques. Artists work from master copies.
- Core students in their Painting-Advanced years spend one afternoon a week (4 hours) painting alla prima portraits from life. Many core students also draw or paint portraits of models or classmates during after hours studio time.
- This class is offered 1x a year.
- Commitment per semester: 8 weeks, 4 hours of class per week. Expect to spend at least 2-4 hours on homework each week.

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Alla Prima Painting Hands or Feet

- Key components of painting hands or feet are analyzed weekly in a progressive series of topics, via lectures/presentations, demos, assignments and critiques. Artists work from master copies.
- Core students in their Painting-Advanced years paint from the live model daily. This online class addresses the challenges painters face when attempting to accurately and artistically capture painting hands or feet.
- This class is offered 1-2x a year and will alternate between hands vs feet.
- Commitment per semester: 8 weeks, 4 hours of class per week-2 hours of pre-recorded demos and 2 hours of live class. Expect to spend at least 2-4 hours on homework each week.

Alla Prima Floral Fundamentals

- Technical painting skills as applied to painting flowers. Progressive lessons and strategies through lectures/presentations, demos, assignments, and critiques.
- Artists work from life.
- Applying alla prima techniques to an extremely challenging subject matter is a great way to strengthen all painting techniques.
- This class is offered 1x a year.
- Commitment per semester: 8 weeks, 4 hours of class per week. Expect to spend at least 2-4 hours on homework each week.

Landscape Painting

- Technical painting skills as applied to painting landscapes. Painting practices and strategies shared through lectures/presentations, demos, assignments, and critiques.
- Artists can choose to work from life en plein air or from master copies or studies.
- Landscape painting can use both alla prima and long form painting techniques.
- This class is offered 1-2x a year.
- Commitment per semester: 8 weeks, 4 hours of class per week. Class includes pre-recorded demos distributed in advance of each 2 hour live critique session. Expect to spend at least 2-4 hours on homework each week.

Understanding Your Aesthetic

- Key components of picture making are analyzed weekly through thumbnail sketches and quick studies to help improve the aesthetics of composition.
- Artists can choose to work in any colored media although oil painting is strongly suggested.
- Core student body spends significant extracurricular time going to museums, galleries and talking about art.
- This class is offered 1-2x a year.
- Commitment per semester: 2 hours of class per week. Expect to spend at least 2-4 hours on homework.

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Painting “Rules”

- Deepen your understanding of painting practices and their efficacy.
- Examine common conventions and their use and misuse throughout art history.
- Core students in the Painting Year and beyond are encouraged to experiment with different painting conventions and proper usage of materials.
- Learn how to serve our paintings as opposed to serving the “rules”
- This class is offered at least 1-2x a year.
- Commitment per semester: 4 hours of class per week. Expect to spend at least 4 hours on homework.

FURTHER INFORMATION ON OUR SCULPTURE COURSES

Cast Sculpture

- This class will teach foundational sculptural skills including: studio practices, how to measure with calipers, grasping depth in a three dimensional piece, establishing correct gestures using alignment and shape seeing, as well as constructing structure using planes.
- Key components of understanding form in three dimensions are analyzed weekly via lectures/presentations, demos, assignments and critiques. Artists will work in clay from their own casts.
- Core students in the Drawing year take sculpture weekly, beginning with casts and advancing to the figure.
- This class is offered 1-2x a year.
- Commitment per semester: 8 weeks plus a materials demo, 4 hours of class per week. Expect to spend at least 4 hours on homework each week.

Note: See checklist on following pages

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If you're looking for serious study, this outline will help guide you. For more detailed information about each class please refer to the Guide to Online Studies & the course descriptions online.

New to GCA & Drawing? Take one or both

- Drawing Orientation
- Drawing Materials for the Academic Artist - core students are required to take this.

At the beginning of the Drawing Year, core students spend half the day studying from the cast and the other half on Bargues leading to block-ins from the live model.

- Drawing Light & Form 1 - you begin cast drawing at the end of this class.
- Drawing Light & Form 2
 - Current core students typically spend at least 300 hours on cast drawing.
 - Ear cast
 - Mouth cast
 - Eye cast
 - Nose cast
 - Advanced cast

- Mastering Block-in with Shape Finding (tippy casts)
 - Core students spend 90-100 hours on this practice.
- Figure Block-in
- Portrait Block-in
 - Core students spend approx 150 hours drawing from the Bargues.
- Block-in Basics - every drawing and painting starts with a block-in
- Cast Sculpture - Core students spend approx 80-100 hours on this practice.

The second half of the Drawing Year is entirely life drawing from the live model. Suggestions for replicating the experience:

- Form Rendering (Figure or Portrait Rendering, Special Topics in Rendering)
 - Once you know how to block-in, form rendering is essential GCA practice. Topics vary throughout the year.
- Self-Portrait/Drawing the Portrait in Three Angles
- Structure note: must take Figure Block-in first
- Mastering the Mark, Life Drawing

Electives:

- Drawing for the Painter
- Anatomy
- Skull

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To begin painting at the GCA, you have to complete the Drawing Year.

New to painting?

- Painting Orientation
- Painting Materials for the Academic Artist - core students are required to take this.

At the beginning of the Painting Year, core students spend half the day studying from the cast and the other half on figure painting in grisaille.

- Drawing Light & Form 2
Current core students typically spend at least 200 hours on cast painting.
 - Feature cast
 - Advanced cast

If you haven't had color theory, take any of these classes fully in grisaille:

- Alla Prima Painting Human Features
- Alla Prima Portrait
- Self Portrait Painting

The second half of the Painting Year is spent on color theory, master copies followed by still life, and working from the live model in color. Suggestions for replicating the experience:

- Light & Color 1
- Light & Color 2
- Color/Poster Studies
- The Painting Process
- Portrait Block-in Painting
- Alla Prima Painting Human Features
- Alla Prima Portrait
- Alla Prima Painting Hands or Feet
- Self Portrait Painting
- Still Life Painting (long form classes including: 18th Century French, Trompe L'Oeil, Science of Still Life, etc)

Electives:

- Alla Prima Florals
- Alla Prima Still Life Painting
- Landscape Painting
- Portrait in an Environment
- Understanding Your Aesthetic
- Painting "Rules"

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