



GORDON SCHOOL OF ART

2100 S. Oneida Street

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3rd Quarter 2011-12

Dear Students and Parents:

Welcome to the third quarter of the 2011-12 school year. **Classes are held at 2201 South Oneida St.** (in the Heid Music building). The building is on the corner of Oneida and Marvelle, two blocks south of the Packer practice field. Enter the building on the Marvelle (north) side -- the first door to the left of the Heid music entrance. (The Gordon School of Art Logo is on the window next to the door.) Follow the hallway (there are four turns) to the classroom (it is off the general purpose room.) Check the **Parent/Student Handbook** on the web site for more information on the courses, make-up policies etc. I also have copies in class.

Tuition is \$100 for the 8-week quarter payable the first class. (New students add a one time \$40 supply fee.) New workbooks for students entering higher levels are \$40 each.

CLASS DAYS AND TIMES

Classes meet once a week for 8 weeks.

Mondays 4:00 – 5:30 PM

Mondays 6:00 – 7:30 PM

Thursdays 1:00 – 2:30 PM

Portrait Drawing and Painting Sessions are

held at Mason Manor on Thursdays from 2 to 5 PM

and are open to anyone. \$5 model fee.

CLASS DATES

	<u>Mon.</u>	<u>Thur.</u>
Week no.		
1	Jan.23	Jan.26
2	Jan.30	Feb.2
3	Feb.6	Feb.9
4	Feb.13	Feb.16
5	Feb.20	Feb.23
6	Feb.27	Mar.1
7	Mar.5	Mar.8
Spring break, no classes.....	
8	Mar.19	Mar.22

NOTES:

I thought you might enjoy this quote about Impressionist painting by Camille Pissarro, student of Claude Monet and teacher of Paul Cezanne, written about 1881: "Look for the- kind of nature that suits your temperament. The motif should be observed more for shape and color than for drawing....precise drawing is dry and hampers the impression of the whole, it destroys all sensations. "Do not define too closely the outlines; it is the brush stroke of the right value and color which should produce the drawing....Paint the essential character of things; try to convey it by any means whatever, without bothering about technique. When painting, make a choice of subject, see what is lying at the right and left, then work on everything simultaneously. Don't work bit by bit, but paint everything at once by placing" tones everywhere, with brushstrokes of the right color and value, while noticing what is along side. Use small strokes and try to put down your perceptions immediately. The eye should not be fixed on one point, but should take in everything, while observing the reflections which the colors produce on their surroundings. Work at the same time on sky, water, branches, ground, keeping everything going on an equal basis and unceasingly rework until you have got it. Cover the canvas at the first go, then work at it until you have nothing more to add. Observe the aerial "perspective, from the foreground to the horizon, the reflections of sky, of foliage. Don't be afraid of putting on color, refine the work little by little. Don't proceed according to rules and principles, but paint what you observe and feel. Paint generously and unhesitatingly, for it is best not to lose the first impression. Don't be timid in front of nature; one must be bold, at the risk of being deceived and making mistakes. One must always have only one master---nature; she is the one always to be consulted."

Have a great Quarter!

John