

Material List & Class Syllabus

SCMAC Oil & Acrylic Painting: All Levels

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Artemisia Gentileschi (1593–1652), *Self-Portrait as the Allegory of Painting*, 1630s

Have you always wanted to paint with oils or acrylics but felt you didn't know the first thing? This class will show you all the basics and help you gain confidence. It's a lot of fun, infinitely rewarding, and not as hard as you think. The following material list includes supplies that I keep in my own studio and it is a suggested guide for the class.

My mission as an arts educator is to share my knowledge in the field of art and art history as well as my enthusiasm for the cultural diversity reflected through the arts. My role as an educator is to inspire each individual's life-long quest for learning about all aspects of the world in which we live, and to empower each student to recognize the importance of art in their life and in society.

Beginning painters need to bring the following to the first class meeting: Lenz on River St. and Palace on Pacific in Santa Cruz are good sources for art supplies. University Art on Meridian Avenue in San Jose (off HWY 17) is also a good art supply source and sometimes worth the drive.

- titanium white paint (large tube)
- Prussian blue
- cadmium red medium
- odorless Turpenoid (for oils only)
- jar or can with wide mouth and lid for Turpenoid or water
- plastic bag for used rags & rubber gloves
- clip-on light (hardware store) with extension cord
- hog bristle (or comparable artist's paint brush) flat (or bright) , size 4 or larger
- disposable palette pad (or any suitable palette)
- soft cotton rags, cut into approximately 8 inch squares (you will need a lot of rags for the class—old cotton T-shirts are perfect)
- one 18 X 24 inch canvas board or prepared stretched canvas

We will discuss the Complete Materials List during the first class meeting.

Complete Material List:

Sketchbook or Canvas Paper: If you are not already in the habit of working in journals, now is a great time to start what will prove to be a very beneficial exercise. Use your journal for visual and written notations. Put whatever you like into your sketch journals—especially things that might prove useful to your art-making processes: experiment (be willing to try new ideas and different approaches to image-making), draw what you see around you, copy drawings from the masters, draw in the style of an artist that interests you, draw from imagination... an inspired gesture or quick study often marks the pivotal point for a more sustained composition.

You may want to develop one of your quick journal entries or thumbnail sketches more fully as a sustained painting. You may need to make additional adjustments once on the canvas, but these preliminary drawings will ultimately save you time and could prevent you from spending excessive energy on a poorly conceived idea/composition.

- 9X12 sketchbook Strathmore 400 series (MEDIUM 80#) (optional)
- Canvas Sketchpad (or make a sketchpad with prepared canvas)
- vine charcoal (optional)
- Derwent water-soluble pencil: 4B or 6B (a few colors and one black) (optional)
- gum eraser (optional)
- retractable eraser (optional)
- Brush Soap (liquid or bar)
- Artist's Barrier Cream or disposable rubber gloves



- Suitable clothing for working in paints
- Odorless Turpenoid (oils only)**
- Jar or can with wide mouth and a tightly fitting lid for Turpenoid (oils only)**
- Bottle of clean water (acrylics only)
- Spray bottle with fine mist (acrylics only)
- 2 jars or cans with wide mouth and a tightly fitting lids for water (acrylics only)
- Masking tape
- Soft cotton rags, cut into approximately 8 inch squares (you will need a lot or rags for the class— old cotton T-shirts are perfect)
- Plastic bag for used rags
- Mirror (at least 14X14 inches)
- Brushes, hog bristle. If you can't find the exact size, just get something close.
 - Flat or bright: size 4
 - Rounds: size 2, 6
 - Filbert: 2, 5, 10
 - Household 2" brush (local hardware store is fine)
- Palette Knife
- Tackle box, household tool box, canvas bag... for paints, brushes and materials.
- Clip-on light with extension cord (hardware store)
- Although size and quantity will vary by artist, a new canvas (recommended size: 18X24 inches) is possible each week (8).



Palette: Make sure the palette is around 12" by 16". A paper palette tablet with disposable sheets is fine. *Oil painters should have a sheet of aluminum foil to cover palette for safe traveling or a palette box. Acrylic painters will need a palette and a container for the palette with a tightly fitting lid (sta-wet palette with sponge and paper palette inserts is a good option).*

CANVAS ("support"): Traditionally the painting surface is canvas over a stretcher or some kind of hardboard such as masonite, oak, or cedar (known as panels). Light weight metals (paper thin sheets aluminum, steel, and tin) are also used as oil painting surfaces. In contemporary painting, post 1960, artists have utilized a wide variety of painting surfaces—including unusual shapes. Although, we will be working predominately with stretched canvas and masonite for the next 8 weeks, you may want to experiment with additional surfaces and shapes (masonite can be cut into almost any shape).

Suggested Paint Colors:

Try to get Artist's Quality. Underlined colors are most important if you are on a tight budget. A set of beginning oils or acrylics (if less expensive) is sometimes an acceptable alternative to the list below.

Suggested colors:

- Alizarin Crimson
- Cadmium Orange
- Cadmium Red Medium
- Cadmium Yellow Pale or Lemon Yellow
- Cadmium-Barium Yellow Medium
- Cerulean Blue
- French Ultramarine
- Permanent Green
- Prussian Blue
- Raw Umber or Van Dyke Brown
- Sap Green
- Titanium White (large tube if possible)
- Yellow Ochre

Other colors you may want to add later:

- Cadmium Red Deep
- Cadmium Red Light
- Chrome Yellow
- Cinnabar Green light
- Cobalt Blue
- Dioxazine Violet
- Lemon Yellow
- Manganese Violet
- Mars Black
- Naples Yellow
- Olive Green
- Payne's Grey
- Phalo Green
- Raw Sienna
- Vermillion
- Viridian Green

Colors to add to your "interested in trying" list:

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FALL 2011 Course Syllabus
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The following schedule is a suggested guide that will be particularly beneficial to beginning painters. The pace of the class will be tailored to fit the individual concerns of each student, so development will occur at your own speed. Attention will be given to observational studies, form, light and shadow, as well as color theory, composition, and painting materials. Each artist will be encouraged to find his or her own visual voice and to develop an individual approach to image making.

Key to Assignments:

☞ New/Beginning Students

☞ Repeat/Intermediate/Advanced Students

Jan. 11, WEEK 1: Introduction and Monochromatic Still Life **"First I saw the mountains in the painting; then I saw the painting in the mountains." Chinese Proverb.**

Review Materials list and suggested schedule, a few safety notes and general classroom information.

☞ **Still life:** Work with value scale and a monochromatic palette to describe light and forms on 18"X24" canvas.

☞ Personal project—OR work from objects of your choice and develop a **still life** with at least 5 objects (you can bring in favorite objects from home), limited palette, drapery, overlapping planes, and a directional light source.

Further Exploration Outside of Class: Examine the 6 elements of light and develop 10-point value scale on a canvas sketchpad sheet. Use your sketch journal, charcoal and erasers for a series of light studies.

☞ Set up your own directional light source and a spherical object(s). Carefully examine the highlight (or core of the light hitting an object), light, shadow, core of the shadow, reflected light, and cast shadow. The cast shadow anchors the sphere to the ground plane (table's surface), and also has varying degrees of tonal value. Set up a still-life with 5 objects—make sure a few objects are spherical. Draw the objects with the light source coming from directly above. Now draw the objects with the light source coming from the lower right. Try one more study with the light source coming from somewhere behind the objects (not directly into your eyes).

☞ **Working with an image as an icon.** Come to the next painting class with a project proposal, preparatory studies and appropriate materials.

Reading: *The Artist's Handbook* by Ralph Mayer; Mendelowitz & Wakeman, *A Guide to Drawing*, "Value," pages 80-103.

Jan. 18 color and shapes that I couldn't say any other way--things I had no words for." Georgia O'Keeffe

☞ We will begin to examine color wheel relationships and color as elements of light. Working from objects of your choice in a **still-life** arrangement, you will begin to "see" (local and optical) color relationships, positive and negative shapes, and the importance of visual mapping.

☞ Project, demonstration/encaustic, collage

Further Exploration Outside of Class: If you haven't already, make a color wheel with primary, secondary and tertiary colors. Using a manufacturer's color chart from a paint store or an artist's color wheel, match the swatches as close as you can, writing down which colors you used/mixed to match them. When dry, add to your sketch journal as a painting reference.

Reading: Hazel Harrison, *Learn How to Draw and Paint*, pages 142-175.

☞ **NEXT WEEK/Project or Preparatory studies:** Develop several self-portrait studies in your sketchbook or canvas journal. Use a mirror and a variety of poses with different light sources and light directions. Use these studies as a reference for next week's self-portrait painting.

Jan. 25 WEEK 3: CRITIQUE: Self-Portraiture and Optical Color Mixing, film **"The painter should not paint what he [or she] sees, but what will be seen." Paul Klee**

☞ **Facial Proportions** revisited. Creating the illusion of depth in the picture plane with warm and cool colors, **optical color mixing**, and by experimenting with **color intensity** (Cadmium Orange has high intensity, whereas Cerulean Blue has low intensity). Work from general to specific, lean to fat (thin to thick paint) as you build up the canvas surface. As the self-portrait becomes more developed, rely less on the mirror for information and more on formal compositional elements.

☞ Continue with project or self-portrait. Also, experiment in your canvas sketch journal with palette knives and non-traditional art making tools (Q-tip, fork, toothpick, textured rag, screen, etc.) to create marks and texture. Remember that any mark you put down can be removed with your palette knife and a soft cloth.

Further Exploration Outside of Class: Use your journal to record faces around you: family, friend, local park, coffee house, favorite hang-out, etc. Go to a local art gallery, museum or art center exhibiting oil portraits or self-portraits. Pay particular attention to color choice, brush strokes, and texture (thick, smooth, carefully modeled, frenzied, etc.). Examine portraits and self-portraits by Rembrandt, Artemisia Gentileschi, Goya, Picasso, Sergeant, Zenia Hausner, Otto Dix, Frida Kahlo, Louise M. Stanley, and any other artists that may interest you (most major museums now have online libraries of images or visit your local library). Analyze how artists use canvas size, canvas shape, pictorial setting, lighting, posture/body language, facial expression, costume/clothing, iconography, color, texture, hard or soft edges, compositional size and placement to convey information about the subject.

Reading: Josef Albers, *Interaction to Color*, Revised and Expanded edition, Yale University Press, 2006 (this is a great book to add to your personal library, paperback is \$15 new). Read Georges Seurat's (1859-91) simultaneous contrast color

theory, “In the case where the eye sees at the same time two contiguous colors, they will appear as dissimilar as possible, both in their optical composition and in the height of their tone” (Seurat); William Inness Homer, *Seurat and the Science of Painting*, MIT Press, 1964; Norma Broude, ed., *Seurat in Perspective*, Prentice-Hall, 1978; Online, http://www.bc.edu/bc_org/avp/cas/fnart/fa257/color_notes.html

Feb 1 WEEK 4: CRITIQUE work from WEEKS 1- 3(4-5 minutes/student) and Self-Portraiture cont., film/Impressionists

“When I work, I work very fast, but preparing to work can take any length of time.” Cy Twombly (contemporary abstract painter)

☞ Facial proportions revisited.

Self-Portrait: Rely less on the mirror for information and more on formal compositional elements.

☞ Project

Further Exploration Outside of Class: Review creating the illusion of depth in the picture plane with mathematical and empirical (sighting) perspective. Examine color wheel relationships and color as elements of light. You will begin to “see” (local and optical) color relationships, positive and negative shapes, and the importance of visual mapping. Also note foreground, middle ground, background, and the complex issue of compositional shift in focus.

Further Exploration Outside of Class: Look at M. C. Escher’s architectural works. Experiment with perspective, color, sharp focus, and soft focus. Caravaggio, da Vinci, Edward Hopper, Wayne Thiebaud, and Richard Diebenkorn are just a few artists who were interested in using dramatic light, perspective, and color to create the illusion of pictorial depth and compositional interest.

2/8, WEEK 5: Painting from the Nude Model Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.” Scott Adams quotes (American Cartoonist, b.1957)

☞☞ **Observed figure.** Figure proportions revisited. Working from the figure is exceptionally beneficial to understanding and seeing color, shape, form, and composition. Because the nude has been historically canonized in art, we will touch upon some of the cultural meaning that has been assigned to the nude in art.

Further Exploration Outside of Class: Use your journal to record figures around you: family, friend, local park, coffee house, favorite hang-out, etc. Examine figurative works by Raphael, Michelangelo, Caravaggio, Rembrandt, Impressionists, Fauves, and Bay Area Figurative—as well as any additional figurative works that interest you.

Reading: *An Atlas of Anatomy for Artists* by Fritz Schider; *A Handbook of Anatomy for Art Students* by Arthur Thomson; “A Short History on Modeling,” *Art in America*, May 1991; *Bodyscape: Art, Modernity and the Ideal Figure* by Nicholas Mirzoeff; *The Nude* by Sir Kenneth Clark.

FIELD TRIP, SUNDAY, FEB. 12th, San Jose Museum of Art, San Jose (see last page of syllabus for more info)

2/15 WEEK 6: Painting from Nude Model (if 6+ students), or Project

☞☞ **Observed figure or begin individual projects (see week 7).**

Further Exploration Outside of Class: The SCMAC offers life drawing sessions every Tuesday night from 6:30-9:15PM. The third Tuesday of each month is a long pose—the model is in one pose for the session—and ideal for oil painters. If these times and dates are not convenient, research other art venues for weekly life drawing sessions.

11/9 WEEK 7: Individual Projects

“Art washes away from the soul the dust of everyday life.” Picasso

☞☞ **Project** of your own choosing. Come to class with a painting that you would like to further develop or reinvent, or bring a fresh idea (with preparatory thumbnails and sketches) for a new canvas. Alternate project: A free form painting. The Surrealist “Automatism” technique is utilized to consider the creative process itself. Begin a painting without any preconceptions about how it will look, or what it is to be about. Consider mixed media or combining painting with other materials (see Picasso, Braque and Duchamp). After the initial free-form, or spontaneous phase (the “stream of consciousness”), a second formal phase is begun. Tap into personal experiences, associations or interpretation to form strategies on how to move forward with the painting.

Further Exploration Outside of Class: Without making anything representational, experiment with mark making, texture, and color. Scrape off areas of oil paint that you really like, and add more paint or leave the canvas with exposed scraped marks. If an image begins to appear, develop it further. If the area becomes too representational, scrape it off and go back into the canvas with more paint. Work back and forth to develop a purely expressive composition that reflects your mood or state of mind. Look at works by Bay Area artists Nathan Olivera, Bruce Conner, Frank Lobdell, and Clifford Still. Surrealist artists of interest: Giorgio de Chirico, Max Ernst, Joan Miró, René Magritte, and Salvador Dali.

Reading: Manifestos by the Surrealist “Pope” André Breton; “The Threshold of Liberty,” *The Shock of the New* by Robert Hughes (Note: video also available).

2/22 WEEK 8: Final Critique and Pot Luck

☞☞ **Bring ALL of your work** from the class for viewing, and chose one or two paintings for group critique/discussion.

Further Exploration Outside of Class: Continue to work in your sketchbook and canvas journal, to look at art, to read about art, and to paint. I wish each of you a long and rewarding life of art-making. “There’s no retirement for an artist, it’s your way of living so there’s no end to it.” Henry Moore

FIELD TRIP, SUNDAY, February 12th at 11AM

Meet at the San Jose Museum of Art, San Jose at 11:00 AM for the Joan Brown Exhibition.

110 South Market Street

San Jose, CA 95113

408.271.6840

Admission

Adults: \$8

Students & Seniors: \$5

This Kind of Bird Flies Backward: Paintings by Joan Brown

October 14, 2011 through March 11, 2012

I'm not any one thing: I'm not just a teacher, I'm not just a mother, I'm not just a painter, I'm all these things plus, and the more areas I can tap, the richer each one of the others will be. — Joan Brown



*Girls in the Surf with
Moon Casting a Shadow,*
1962

Oil on canvas

72 x 72 inches

Collection of Suzanne

Diamond