Visual Art Classes

Course: Painting: Advanced Studio in Oils and Acrylic
Program: # 3440-17-LAAS
Sept 10 & 24, Oct 8 & 22, Nov 5 & 19, Dec 3 & 17, 2016
9 am-noon
Humanities Bldg., Rm. 7101, 455 N Park St

Instructor: Mary Diman
E-mail: diman@geology.wisc.edu
Phone: 608-255-1447
Website: marydiman.wordpress.com

A welcome note from your instructor:
Painters are students our whole lives. Painting is an adventure with an unknown outcome and each painting leads you to the next understanding or to the courage of your next exploration. There is no final "correct" way to paint— or all the paintings in museums would be similar. As the instructor I will help you refine your approach, composition, drawing, color, brushwork, and other technical issues, with a successful painting as our goal. Working in a studio class is wonderful because you see several other artists' approaches in concept and technique.

Tips for success: Paint the painting you've always wanted to paint. But don't start painting at the beginning. Start painting "in the middle." In the beginning do the hard part: Think through your idea, your composition, your canvas size and shape, your image (and image source, including photo cropping if necessary), your color options, and perhaps even the frame you imagine, before you begin. This discipline pays off. Your beginning drawing and underpainting will dictate much and when you get to the stage in the painting where it's just you painting, you will be happier. Success is fun.

Materials Fee:
Basic fee: none
Optional materials for purchase: none

Supply List (Bring your own)
Note: All supplies are suggestions. Mention of a brand or retailer should not be considered UW-Madison endorsements. Students may make substitutions.

Required supplies:
Paints; brushes; the "support" (a canvas or board); palette; solvents and mediums and containers, paper towels; your source photos or drawings; something to carry it all in and some way to get wet paintings home.*
*Supplies explained
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Paints - traditional oil, water-soluble oil, or acrylic paints. The pigment colors are similar. The largest tubes/best quality you can afford. I recommend the following very basic colors: cadmium red light ("hue" is acceptable), alizarin crimson, viridian green, cadmium yellow light or medium, yellow ochre, ultramarine blue, burnt sienna, ivory black, titanium white. Other colors I like: dioxazine purple, raw sienna, raw umber, burn umber, indian yellow, sap green, cerulean.

Supports - Stretched canvas is traditional but both oil and acrylic can also be painted on paper (gessoed, if oil painter), prepared wood, commercially prepared masonite-type boards (gessoboard), etc. I recommend commercially prepared stretched canvas(es), at least 12 x 14", but if you work larger or smaller, or bring what you like to work with. I like to put an additional coat of gesso on prepared canvas and boards.

Medium - Traditional oil painters: linseed oil, stand oil, or fast dry (liquin-type-optional!) and better quality odorless mineral spirits (like Gamsol) - small amount (6 oz?). There are mediums available for water-soluble oils, that mimic traditional mediums. Acrylic painters - either matte or gloss acrylic medium. Water can also be a medium for acrylic paint.

Solvent (for cleaning brushes between colors and at the end of the day: Traditional oil painters - at least a pint odorless mineral spirits (Gamsol is best). Turpentine is no longer acceptable. Water-based oil and acrylic painters - bring two water containers, small and large.

Brushes - an assortment of either bristle or sable-types, filbert, round, and/or flat shapes, in sizes to suit your own style. Larger is always better than too small. Synthetic is fine. It isn't necessary to buy high-priced brushes but don't get the kind meant for little kids. And unless you paint fairly large hog bristle brushes might be too coarse. Also a palette knife for mixing paint on the palette. You may like a painting knife for painting (optional).

Palette - at least 8 x 10". Non-porous: glass, sealed masonite, sealed wood, or palette paper pad, etc. Acrylic painters may want a stay-wet or watercolor palette, or the addition of a muffin tin or other paint keeper and a water mister bottle.

Paper towels - bring a whole roll of the good stuff. I like Viva.

Reference materials - Bring your idea/plan - your own photos, laptop with images, sketches, or still life materials, if you work "directly."

Tote, wet painting carrier - Something to put it all in transport your supplies and wet painting - Many artists use wheeled bags and a wet painting carrier. Wet painting carriers are available at most art supply stores and on-line. Prices and styles vary.
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Also, what every painter should/could carry:
Small container(s) for medium, small ruler; drawing pencil and small sketch pad, apron, masking tape, pliers, a small mirror, view finder, magnifying glass.

Optional items:

- gesso and gesso brush
- bar or liquid soap for clean-up.