

Welcome to Fairies-Tales-Art.com – Art Classes

Dear Student:

Below is the Course Outline and a Week-By-Week description of the work that we will accomplish during the weeks that we work together.

There is also a suggested Supply and Materials List, and I wish to encourage you to purchase the supplies in order to be ready at the beginning of the class.

A good place to purchase your supplies is at Curry's Art Store. There is one at Cawthra and the Queensway, with excellent staff that are eager to help.

Please take a look at the Course Outline and proceed to the homework assignment. Relax, this is nothing scary, I just wanted you to take yourself on a bit of a journey into the world of Fantasy Art.

The information in that section should help you start to think about the concept of what you might want to paint. Please don't worry about this, as we will figure out your interests once we are in the class.

I just want you to get excited, and I am looking forward to us getting together and getting to work.

Barb.

PAINTING WITH ACRYLICS – FANTASY NATURE – Levels I, II and beyond
INSTRUCTOR: BARBARA CEDERBERG

COURSE OUTLINE

LEVEL I

First some self-study of the .pdf reference information delivered upon registration will provide a foundation to the different forms of fantasy painting, even for the student who has never thought of painting fantasy. If you study the artists suggested, I guarantee your head will be spinning with ideas. These ideas and concepts will be developed into a composition.

Students will work on a few exercises to get the feel of working with acrylics, and gain an understanding of how to create a composition, building an underpainting using tonal values, highlighting and shading, laying in colour and finishing their own painting.

As a believer that “doing” is the best way to learn to paint, the overall aim of this course will be to create your own fantasy painting. Step-by-step we will lay the groundwork and proceed – working on the painting in every class – instruction about each step will guide the student.

Each class will begin with some instruction and discussion, further study of reference material, and the remaining class time will always be exclusive to creating and building our masterpieces.

LEVEL II

Levels in painting are quite endless, and anyone who has completed Level I of my course will be able to continue with more advanced paintings. Students will have instruction and guidance, always including experimentation with design, character development and story telling in painting, realism and painting techniques.

- Week 8** **Adjust Values and Colours**
Class Paining: Laying in Colour
- Week 9** **Shadow And Highlights**
Class Painting: Colour and Shadowing
- Week 10** **Highlighting**
Class Painting: Shadowing and Highlighting
- Week 11** **Discussing Work and Finishing Painting**

SUPPLIES & MATERIALS

The following is a suggested list of supplies and materials for the Level I and II Acrylic Painting Class. It is highly recommended that you make sure (either by asking a clerk at Curry's) or verifying that you are looking at Acrylic Paints. You do not want to purchase oils by accident.

Primary Palette

Below is a list of colours that you want on your Palette.

Note: About quality – purchase paint that you can comfortably afford. There is much debate about the quality of paint artists and students should use. Many of the cheaper paints are much improved. My opinion is that you don't want to feel constricted about your use of paint. I like to use lots so...

Here is a list of Acrylic Paint Brands, some considered higher quality than others. Any of these are great for our purposes. I use the cheaper brands all the time.

Winsor & Newton
Golden
Liquitex – I use them
Rheotech – and these
Venetian – fine to use

Red cadmium red (medium)

Blue phthalo blue

Yellow cadmium yellow (medium)

Black mars black

White titanium white

Browns Any of the raw or burnt umbers or raw or burnt siennas (these are the earth pigments and are good to have as brown can be picky to mix.)

More Colours

I recommend these extra colours due to the fact that while we can mix any colour with the above... we don't have to – we have the technology. Some colours can be difficult to mix and you can waste paint, so it is worth buying these extra colours.

Yellow Another yellow – very bright yellow (good for lightening up colours)

Green Hard to mix the exact green twice. Get a bluish green like Phthalo green (easy to warm up with yellow).

Orange Nice to have.

Purple A very dark purple is recommended (can be difficult to mix and you can end up wasting a lot of paint)

Other colours I like to have:

Gray, yellow ochre, and a medium skin tone – Sort of cheating, but I like to have it.

Brushes

I use Curry's own brand – a good synthetic brush. You do not need an expensive sable brush. Believe me, if you are going to be a painter you will go through brushes.

Round Brush These are brushes with a rounded point. I like to have a larger brush, a medium brush and a very fine one. Use your own judgment.

Flats A “flat” is a flat brush with a square end. Some have stiffer bristles while some have softer bristles. I suggest one of each, they are larger than the rounds and good to have for applying larger amounts of paint.

Hardware

Store Brush I like to have a cheap 2” brush on hand. Any old brush from a hardware store will do, as it is good for applying washes on large areas, and dry-brushing effects.

Pieces of Cloth

Clean soft tea towel or any kind of soft absorbent cloth. I cut into pieces and use for many blending and rubbing paint techniques.

Palette

Knife Good to have for putting paint on palette or creating effects.

Pencil, Eraser and Sharpener

Pencils Any one or two of the 2H, H, HB, B, 2B, 6B pencils available.

Eraser White vinyl or kneaded eraser.

Pencil

Sharpener Small metal pencil sharpener

(Note: I have 1 or 2 pencils – one vinyl eraser and a small metal sharpener – all available at Curry's)

Canvas and Paper

Canvas I won't tell you what size canvas to use, as that depends on your idea and composition. When looking at canvas and trying to decide, think about the impact you want to make, and remember it is not necessarily easier to paint a small canvas.

Also, there are canvas boards and stretch canvasses.

I would recommend a stretch canvas at least 20”x 24” or larger. This is for your final painting. You might get a small assortment, or one or two of different sizes. Follow your impulse.

Paint Trays, Water Containers etc.

Basically you need a plastic paint tray.

I use the Masterson Stay Wet System, but we can discuss this further in class.

You will need a container for water – I use three coffee cups – thereby rinsing my brush three times to clean of excess paint. You can use any kind of container.

I also suggest using a little spray bottle for spraying the paint and keeping it wet.
A tiny little spray bottle is made by Holbein and available at Curry's.

Homework Assignment

Please don't fret about this – there is no test. I just wanted you to understand a little of the history of Fantasy Art.

Fantasy Art has taken a bit of a beating in the last century and a half. I wanted to show you that it was one of the most highly regarded forms of art in the previous centuries. Actually since man began painting – since the beginning of time.

I love this genre and am willing to spend the rest of my days learning, teaching and painting it.

So this assignment is to basically do some research. I have provided a list of artists that you can check out on the internet or the older artists in the Library.

This should also help you to determine your Fantasy Art concept, to start planning your painting, and mostly get excited about the course.

Before Christianity, throughout the world, people painted and sculpted art to tell a story and make symbols to describe their spiritual beliefs.

Art as we know it (painting on canvas) developed in Europe because of the Church. The purpose was to tell the stories of the New Testament, and the Church would commission an artist to paint exactly what they wanted. This art involved the scenes of Christ, Madonnas, Angels, Cherubs and Demons.

By 1482 Renaissance painters began daring to defy the Church and paint the old Pagan stories that were definitely not allowed prior to this point. The lives and loves of the Olympian Gods and Goddesses as invented by the Ancient Greeks – the same people who also invented math and science – by the way. These stories were of Greek Mythological origin and were considered pagan by the Church.

The first painter to dare to paint some of this pagan content was Botticelli. Sandro Botticelli (1445-1510) painted many wonderful madonnas etc. but he then painted “The Birth of Venus” and “Pallas and the Centaur”, definitely a shocker. Apparently, there was enough commentary on these paintings, particularly the Venus since she was nude, that Botticelli went back to the more acceptable content later in his life.

However, Venetian Painters caught hold of the pagan vision in art.

It had started with Botticelli and then continued with Giorgione and he embraced the new use of mythology in art.

Titian was one of his followers “Painted Diana and Actaeon” the story of a great Greek Myth.

Then further followers like...

Raphael known for Madonnas but also “St. George Fighting The Dragon” a myth turned into Fairy Tales in Europe. Also painted “The Nymph Galatea”. Basically nymphs are fairy mermaids.

Rubens story of Ganymede – beautiful Trojan youth – snatched up into the air by Zeus
Rembrandt also Ganymede
Poussin
Claude
Leonardo a myth “Leda And The Swan” – Zeus disguised himself as a swan to woo Leda
Coreggio also the Swan and Leda.

In fact the Venetian Style of painting and the mythological content of the paintings became the most highly regarded of all genres of painting until a little past the midpoint of the 19th Century. At this point people had so accepted the beauty of the human body naked in paintings that they no longer required the concept of a myth to enjoy it. This is when the impressionists took over as the greater art.

However, people have still loved the fairies and fairy tale artists who continued in their genre.

Artists like

Arthur Rackham Known for his Fairy Tale illustration

Cicely Mary Barker Fabulous Fairy Painter

Victorian Artists had quite a fascination with fairies and there were all kinds of them...

John Atkinson Grimshaw
John Simmons
Richard Doyle
Sir. Joseph Noel Paton
Thomas Heatherly

Since then there are a myriad of artists working in this genre in our time.

I love all the forms that they have taken, and since the computer game world there has been sort of a split between the softer fairy artists and the more vibrant warrior, amazon and dragon artists.

They are all fabulous you should check out some of these names:

Fairies

Brian Froud

Amy Brown

Jessica Galbreth

David Delamare

James Brown

Josephine Wall

Linda Ravenscroft

Dragons, Amazons, Warriors

Clyde Caldwell

Ken Kelly

Chris Achilleos

There is so much more to investigate and as I said a whole world yet to create.

So, you are entering an important Art World.

This course is administered by Fairies-Tales-Art, Barbara Cederberg
Email: info@fairies-tales-art.com
Tel: 905-891-1286

Class Location:

Through a cooperative artist relationship the course will be held at the following studio:

Spillane Studio of Fine Arts
106 Lakeshore Road E. (lower level)
(Port Credit) Mississauga, Ontario
L5G 1E3

Please note that Fairies-Tales-Art courses are in no way involved with Spillane Studio of Fine Arts, other than a cooperative artist arrangement.

Spillane Studio of Fine Arts has no liability for Fairies-Tales-Art courses.

Course Date: Begins September 8, 2009
Course Runs: 11 weeks
Price: \$300.00 GST included

Tuesday Afternoons

Course Name: Acrylic Painting Course - Fantasy Nature
Course Time: 1:30 to 4:30 p.m.
Course Number: APCFN-01

Tuesday Evenings

Course Name: Acrylic Painting Course - Fantasy Nature
Course Time: 7:00 to 10:00 p.m.
Course Number: APCFN-02

Fairies-Tales-Art reserves the right to cancel classes due to insufficient registration.

No refunds are given unless the student provides 7 days notice before the first class.

No refunds are provided after the course begins.

All refunds are subject to a \$20.00 administration fee