



VIRGINIA MUSEUM OF CONTEMPORARY ART

## **Acrylic Painting (Ages 13-17)**

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### **Materials Overview**

For Every Class:

- Quinacridone Magenta
- Cadmium Red Medium Hue
- Primary Yellow
- Ultramarine Blue
- Phthalocyanine Blue
- Titanium White
- Black
  - Recommended brand and size: Liquitex Basics Acrylic 4oz
  - The quality of paint and specific colors can make a huge difference in the student's learning experience.
- range of soft bristled brushes from small (1/4") to large (2"-3"), rounded, square and angled
- paper (weighted for acrylic paint- Recommended brand and size: Canson XL Oil and Acrylic pad 9"x12" 136 lb available at Walmart for \$7.00)
- water cups
- palette, lids or cups for paint mixing
- pencils
- eraser
- pencil sharpener
- paper towels and/or cloth
- blow dryer
- scissors
- glue stick
- magazines/collage items

### **Class 1**

Introduction. MadLib Ice Breaker. Overview of class and materials. Discuss how to use the notebook for color recipe notes.

Color Wheels: Follow the guided lesson on creating a color wheel outline. Create a second copy. Label each box, in pencil, with the color(s) that the box will be painted. Begin filling in each box. The methods I use: Begin with Primary Colors on separate trays. Paint their

respective boxes. Use paint from these trays to mix Secondary Colors, and fill their boxes. Finally, do the same to achieve Tertiary Colors and fill in their boxes.

Colors for wheel 1: Cadmium Red Medium Hue, Ultramarine Blue and Primary Yellow  
Colors for wheel 2: Quinacridone Magenta, Phthalocyanine Blue and Primary Yellow

## **Class 2:**

Discuss color wheels. Introduce grey scale, gradient, tint and shade.

Grey Scale: Students will use a blank piece of paper to achieve a range of 6 solid greys. When they dry (or dry with the assistance of a blow dryer), cut out a single 2"x2" square of each grey. Paint separate 2"x2" squares of both white and black. We will arrange them into an 8 stage gradient from white to black and paste them to a fresh piece of paper.

Primary Color Scale: On the scrap paper used for the greyscale, choose one primary color and use this color to create a range of tints by adding white in measured increments, and a range of shades by adding a small amount of black, in increments, to the primary color. Dry the paint with a blow dryer and identify the range from the lightest tint to the darkest shade. Cut them out into 2"x2" squares and paste them in their order on the paper that the grey scale is pasted on.

Secondary Color Scale: Repeat steps for the "Primary Color Scale" with a secondary color of choice.

Intensity Scale: Repeat the same exercise with a scale that ranges between two complementary colors.

## **Class 3**

Recap grey scale, tints, shades. Discuss the importance of contrast.

Monochromatic Coloring: Sketch a quick design for a coloring book page. Think of the way coloring book pages are designed. Imagine a design that would work in only a range of tints and shades of one single color. How can we create effective contrast by using tints and shades strategically? On a fresh piece of acrylic paint paper, draw the design you wish to use. Label each box with a number to help plan contrast. "2" for the whitest tint of the color you choose and "6" for the darkest shade of that color. (Remember "1" is always white and "8" is always black in this class!)

Use a clean palette to begin mixing tints and shades. Fill in your paint-by-number coloring book page. Be mindful of the size brush you are using and careful around the edges.

## **Class 4**

Color Play Day: Ratio Recipes: On a fresh sheet of paper, we will begin with some guided mixing. First mix the color, then mix the tint or shade. Make notes (use code system). How can we mix up some of our favorite colors like "bubblegum", "seafoam green", and "macaroni"? We

will work these out together. Then students will have some free time to experiment with color mixing. Create a color recipe for 3 special colors and give them a unique name. If you have free time, create a small sketch and paint it with your special colors. With the colors you have created, arrange them into color palettes that are pleasing to the eye.

Product Design: Think of all the things around you that were consciously designed by another human. If you could design a product for mass production, what would it be? What purpose does it serve? Is it an original design or does it innovate on something you have seen before? Design two cohesive products that could be used together. Use one of the color palettes from your ratio recipe experimentation.

## **Class 5**

Check in with students: Questions, comments and concerns. Discuss monochromatic color schemes and importance of seeing value.

Picture Match: Create a sketch and a simple plan on a piece of paper that can be replicated multiple times (up to 4). This plan will be modeled after the class 3 exercise. The image does not need to be in the “coloring book page” format, however we will use the “paint-by-number” technique again. Label the image in different places with numbers 1-8 to indicate where to paint white, tints, shades and black.

Copy 1: This version will be painted in the greyscale.

Copy 2: This is where the challenge comes in. Attempt to paint the tints and shades of any color you choose to match the values of the grey scale used in Copy 1. Record your color recipe if you need to.

Copy 3 and 4: Your creative interpretation (look at Andy Warhol pop art prints)

When copies are dry, cut them out and paste them side by side on the same piece of paper.

## **Class 6**

Mini- “The Plum”: In this simple, technical exercise, students will learn to create the illusion of light and dimension through the study of a painting of a plum. Discuss how this could be done with other fruits. What colors are chosen for the table and the background? How might the artist change that depending on the color of the fruit?

Color Story: In this final project, we will sketch a story that explains what color means to us, using a specific dominant color palette, and attempting to integrate the entire rainbow into the composition. Students should pay special attention to light, shade, dimensional qualities and contrast. How can we engage, persist and develop this painting to make it look more realistic?

Final discussion and recap. Thank yous and goodbyes.

# Artist Color Wheel



