

Acrylic Painting, Illustration class supply list.

Acrylic paint : Titanium White, Mars Black, Raw Umber, Burnt Umber, Raw Sienna, Burnt Sienna, Red Oxide, Naphthol Red or Crimson, Cadmium Orange, Cadmium Yellow, Yellow Ochre, Hookers or Jenkins Green, Phthalocyanine Green, Phthalocyanine Blue, Dioxazine Purple, Quinacradone Violet.

Painting surfaces: five 1/8" untempered hardboard (at least 12"x18" in size) primed with at least two coats of Gesso

Brushes: A variety of soft hair and bristle brushes— suggest at least one soft hair flat 3/4" to 1" wide, 1 small soft hair rounds #4 to #6 and one 1" bristle.

Sketching materials: Sketch pad and pencils.

The excerpt below from Alan M. Clark's art book *THE PAINT IN MY BLOOD* provides further information about his approach to illustration:

Story-telling

"Show, don't tell." These were words of advice for story-telling from one of my English composition teachers in high school. Somehow, I took this to mean *any* form of story-telling, and embraced the concept for my approach to illustration. The idea is that while descriptive text in a piece of writing does inform, it is not as compelling to an audience or as informative as something as simple as the dialog between two characters, the choice a character makes in his response to a situation, or an action that demonstrates how he feels as opposed to the words for his emotional state: Joy, anger, curiosity, fear, sorrow, delight, melancholy, and so forth.

If an audience is led by a story-teller, but allowed largely to come to its own conclusions concerning meaning, then they've had work to do, they've participated in the creative process, and the meaning of the story is somewhat proprietary and more personally significant. The difference between one audience member's interpretation and another's can spark discussion, discovery, debate and even heated arguments, which makes the experience all the richer.

For me there are similarities to this in the process of learning. I can be told how to do something ten times, but if I don't have practical experience actually doing it, I am likely to forget in time.

The idea "show, don't tell," translated for illustration might be better stated as, "suggest, don't define." I don't mean the level of fine detail in a piece of art, but whether the subject matter defines itself in a static manner or leaves interpretation open. If I provide only three out of five elements of a story, my audience is compelled to fill in the rest. This can make their viewing memorable and personally meaningful as they bring their own emotional experience to the process.

Although it was only after I had been painting for many years that I began to understand these things, I know now that it was others' art that required my participation in just the ways described here that inspired me to pursue a career in illustration.

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