Senior Art Showalter

**Acrylic Painting Demonstration**

* Fast drying, colour dries darker than when wet
* Plastic, new artistic medium since WWII
* Easy to cover
* Texture to smooth
* Layering
* Water-soluble – easy clean-up
* Many different mediums/additives to change/enhance the paint in different ways.

**Process:**

* 8 squares of Bristol board (6 by 6 inch), tape to a drawing board, label as below
* Cut out two shapes a triangle + an irregular shape, trace (overlap) consistently on all for a similar composition.

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| 1. **Alla Prima**  * Directly apply paint to the canvas, no mixing on the palette, rather, mixing on the canvas * Group of 7/Emily Carr worked in this style to go to the landscape to capture the feeling in virtue or create studies to then work in the studio. |
| 1. **Stippling**  * Use of a short, textured daubs (based upon Post Impressionist painting – Seurat) * Placing pure colours side-by-side on the canvas/surface (optical blending) |
| 1. **Undercoat**  * This technique will add depth and can help create a more consistent, unified painting. Psychological effects of colour to further emphasis an internal meaning the artist is trying to get across to the viewer. * Apply an even layer of a single colour before painting the composition. This colour will affect all of the colours painted over top. The initial colour should also be used in the composition. |
| 1. **Gel Medium**   Water breaks down paint, so don’t try to extend the paint this way.   * Lay down gel M and directly add colour when both are wet to blend (like watercolour) * Create a gel M + paint blend. Work in layers, letting paint dry in-between. * Using 100% paint, create a ‘undercoat,’ let dry. Make a gel M + paint blend and add over top. |
| 1. **Earth Tones**  * Use the paints that originally would have been made with natural materials (ochre, burnt and raw umber, burnt and raw sienna + white) * The addition of Rubine Red (or a cool red) with the above makes a good palette for painting portraits. |
| 1. **Complimentary**  * Opposite colours on the colour wheel (if true compliments, each will intensify the other when placed side-by-side and mixing an equal amount of each will create a deep grey). * Use various degrees mixed together. |
| 1. **Neutral Black**  * Create your own black through colour mixing. Why? True black paint deadens your painting whereas, mixing your own will be visually richer. * Create a monochromatic painting using your black with white. |
| 1. **Dry Brush**  * Lay down a base of acrylic paint. This technique can emphasise texture or be used to build up light, thin layers of atmosphere. * If you use gesso, you will get a chalky texture in the technique. If acrylic paint is used, then several layers of colour will develop a rich surface full of depth. |

**In Your Sketchbook:**

1. Glue/Mount your completed your sample
2. Label and define each technique
3. Reflect and write down your observations of the technique