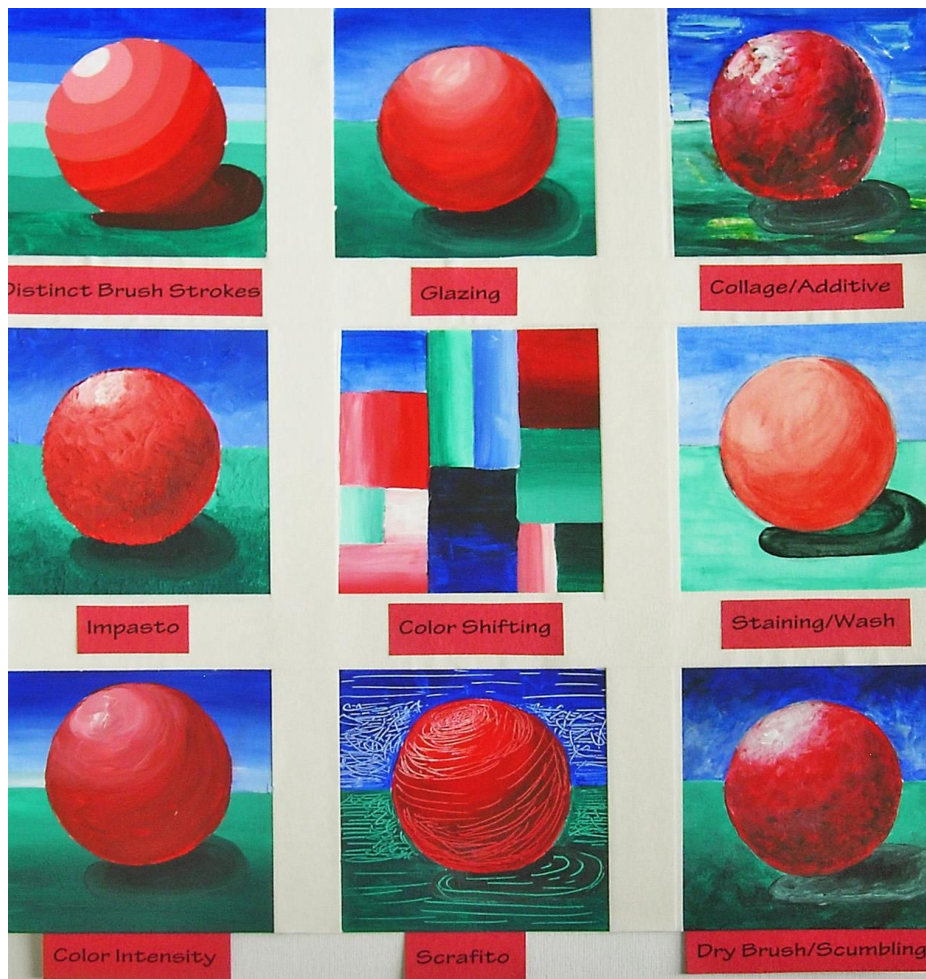


Acrylic Technique Practice

Divide a 14 x14 inch poster board into a total of 9 – 4 inch squares using masking tape. Place the color shifting square in the middle and the remaining 8 squares around it. This is strictly an effort and attitude grade. The final results are not based on “Good vs. Bad”. This exercise will allow you to explore a variety of painting techniques to use for future projects. Use the idea of a sphere, ground, cast shadow and sky to create your image. Unless otherwise noted your colors are limited to: Blue, Red and Green with the addition of White and Black to create Tints and Shades.



Distinct Brush Strokes

1. Distinct Brush strokes demonstrates the way in which the brush lays down the paint, there should be no sense of transparency or bleeding, just an opaque brush mark. Each color change will be hard edged, specific and demonstrate a distinct color shift. This can also be looked at as a 9 color value scale in red.

Glazing

1. A glaze is a transparent layer of paint that is applied over another layer of dry paint. Glazing is a form of optical mixing as each glaze color is separate from the next, with the mixing taking place within the eye.
2. Lay down one light value of color for the sphere, another for the ground and another for the sky. It helps if you water down your colors and use them as a wash for the initial layer of paint. When the first layers are dry, you will add additional layers over the top of the first. This will help to develop a feeling of form. In areas that are highlights, use a cloth or q-tip to wipe away wet paint. This will allow some of the original colors to shine through.
3. Always begin with your light colors and work toward your darker shades.

Collage/Additive

1. Collage is the technique of incorporating cut paper and images from other sources of media or print and placing them in the painting. Consider the use of collage material as a source of texture and pattern.
2. First apply torn magazine, tissue paper or newspaper to areas of your drawing. This could be in the sphere, sky or ground. Use glue stick to apply your collage. This creates a new texture or ground to paint on top of.
3. Next paint in the objects, as you would normally do showing highlights and shadows and allowing the texture of the paper to create a new physical appearance.
4. Additive is the inclusion of additional materials to the paint – buttons, sand, ribbons, leaves, fiber, cloth, etc to create a real texture after your paint has dried.

Impasto

1. The word "impasto" is Italian in origin; it means "dough" or "mixture". For this exercise you will use Modeling Paste to create a raised relief. Modeling Paste can either be smooth to the touch or slightly granular in texture. It will maintain the mark of the brush or modeling tool. Use a brush to make brush strokes or use a palette knife to make it smooth like icing.
2. You only need a small portion of modeling paste for each color. Create 3 daps of paste on your palette and mix each color into the paste. From here you can create tints and shades of each hue.

Color Shifting

1. Divide your square into 3 uneven columns and those columns into 3 or 4 cells. Do not let them line up with one another. I'd like to see some compositional variation in this box.
2. Choose two colors for each cell. Paint the colors so they evenly and smoothly blend into one another. Use all values of each color and make sure that no two colors ever touch one another. This is a good exercise in soft blending of colors that are next to one another in a composition.

Staining/Wash

1. This technique uses very thin watered down brush strokes. Use your acrylic paints as if there are watercolors. Staining is commonly used for covering large areas of canvas that cannot be covered with a single brush stroke. This is used for a base color or large background.
2. The goal is to create a very smooth, flat area of color with no visible brush stroke or variations in color.
3. Use more water to create the highlights. Allow the white of the paper to shine through for the lighter tones vs. using white paint.

Color Intensity

1. Colors such as yellow that are light in hue can lose intensity when painted over darker colors. It is often difficult to maintain their original color and lighter value when used over anything but white.
2. Whenever you need to use a light color, first apply a layer of titanium white in the area you wish to use the light color and let

it dry. Then, apply a thin layer of the color, and it will remain bright.

3. Work with the background first and paint right through the sphere with green and blue. Let it dry. Now take white paint and paint back in the sphere. Let it dry. Now paint over the white sphere with red. Don't forget to create the highlights and shadows.

Sgraffito

1. Sgraffito, meaning to scratch, is used for many techniques in various mediums including jewelry, ceramics and painting. This technique involves scratching through a wet layer of paint to reveal a dry layer of color underneath.
2. It is best to use two colors that are very different from one another. For instance, the bottom layer might be a bright color, while the top is a muted or dark color. The bottom layer might be multicolored, while the top layer is one solid color. This technique is a great way to create a wide variety of colorful lines in your painting.
3. Tools you might want to use are the end of a brush, twig, a paper clip, palette knife or the edge of a piece of cardboard.
4. Apply a solid color of paint first. For example for the sphere lay down a solid red tone. Let it dry. Mix a shadow tone of red and apply to the paper. While it's wet, take the end of a paper clip and scratch away some of the shadow tone to reveal the solid color of red beneath. Continue this process for the highlights.
5. If you don't work while the paint is wet, you will scratch the paint completely off and reveal the white of the paper.

Dry Brush/Scumbling

1. Scumbling is the technique of applying dry, semi-opaque paint loosely and roughly over a dry under layer of paint. This technique leaves some of the under layer visible to create the optical mixing of color on the canvas.
2. This also creates an interesting surface texture in which the marks of the brush and other paint can still be seen.
3. This technique can be used to create shadows and highlights. It's great for creating texture in fabric, wood, hair and animal fur.
4. Dry your brush of any excess water. Dip your brush into the paint and then remove most of the pigment using a paper towel. When you have a dry consistency of pigment on your brush apply it to your canvas.