PAINTING TIPS

PAINTING WITH
ACRYLICS & WATERCOLOURS

OPAGUE MEDIA / TRANSPARENT MEDIA

Listen to your paints...

When you mix a specific hue, seek out and apply the paint to all areas of the painting that use that hue.

ACRYLICS

WATER SOLUBLE MEDIUM.. UNTIL DRY

When painting, you want your paint to go on feeling fluid, like slightly melted butter. Thin with water or fluid acrylic medium. After your first layer, reduce the amount of water added so not to over cut the medium and lose the film quality it creates.

To paint a new layer, wait until the previous layer is bone dry. When dry, the paint can not be lifted or moved by adding water.

DRY DARKER THAN YOU FIRST EXPECT

You will note that the colour you mix and first apply dry darker than you may have planned. This is because the acrylic medium appears white when wet and clear when dry -- the whiteness of the medium misleads the eye. No troubles though, with a little practice you will know how much white to add to compensate for this.

DARK, LIGHT, MID TONES

Here is a good approach to painting if you begin on a light colour surface.

- Using a punchy colour or the compliment to the dominant colour in your subject, First, roughly draw your subject (image) on the canvas. Keep the paint cut with water/fluid.
- Proceed to place in your dark areas and shadows. I recommend using raw umber (cut with water or fluid medium)
- Then find your bright areas, mid tones. Much of the drawing will need adjusting, so continue the process of working darks, lights, mid tones.

USE A RANGE OF BRUSH SIZES

Use a large brush and long strokes to lay in backgrounds. This will help to visually unify the painting. Use medium size strokes to knock in your subject and small strokes to refine it.

WATERCOLOURS

PLAN, PLAN, PLAN

Watercolours are not forgiving. Use a light pencil and layout your image on the watercolour paper before applying paint.

PAPER AND BRUSHES REALLY MATTER

Watercolour paper is specially crafted to repel water for a while so you have a chance to move the paint around before it soaks in. Paper made from cotton (rag paper) can take resists, some scrubbing, and lots of water.

Sable or squirrel hair brushes hold a high load of water. There a re some good synthetic hair brushes too. Ensure the hairs are soft -- don't use hogs hair or coarse plastic bristles.

LIGHT TO DARK // BACKGROUND TO FOREGROUND.

Water colours are transparent media. You will ned to work from light to dark colours, layering the hues. Also, lay in skies and washes for large areas before the details. If you have light colour details, you can apply masking fluids to declare the details before you begin your washes.

PAINTING: GETTING TO KNOW YOU

Summer Day by Tom Thomson
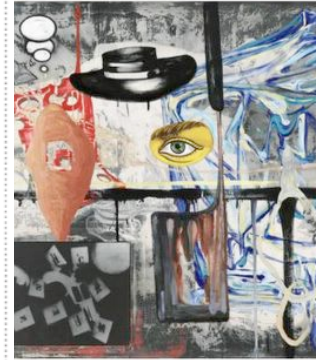
Sandman by David Salle

LANDSCAPE TWO WAYS

Working from life or an image of a landscape, create two paintings, one in acrylic and the other in watercolour.

Acrylic painting, we want to see that you get familiar with the process of working thin to thick, getting to know how the paint wants to move, mix colours, unify the painting and how to get details.

Watercolours. Here you will demonstrate planning your image; moving from light to dark; background to foreground; and mixing colours.

ABSTRACT.

Take two different black and white images, cut them up along contours and assemble them together to create an engaging abstract composition. From this collage, create a painting of it in acrylics or watercolour.

Your painting should show you are experimenting with a variety of painting techniques.

ASSESSMENT:

Learning targets include:

Landscape:

Acrylic painting
•planning of the ground
•thin to thick
•working in layers
•mixing particular hues
•range of brush strokes.

Watercolour
planning the image (pencil)
•light to dark
•background to foreground
•mixing hues
•achieving detail and washes

Abstract:

Collage of two images has a unified composition. (figure and still life mixed)
Painting
•planning the image on the canvas.
•thin to thicker- layers
•variety (3 or more) of brush techniques or effects experimented with.

Making the Grade:

Level 4: 100 exemplary work / exceeding targets
Level 3: 80 achieving targets. Well done
Level 2: 60, missing targets though satisfactory
Level 1: 40> unacceptable and incomplete. Redo.