

Beginner's Acrylic Curriculum/Tips/Discussion

CLASS 1

- Overall goal of course
The overall goal of this course not to create a masterpiece. It is to give some basics of acrylic painting so students can learn and develop an individual style, so that moving forward they will be able to spend time painting on their own.
 - Today's goal
Apply a couple of coats of gesso to canvases and then tone them.
 - Gesso canvas: 2 coats
Combine with tone on second coat.
- RATIONALE:
- Without gesso, the paint would sink into the weave of the canvas.
 - It can also be used to cover over old paintings and reuse.
 - Less canvas sag
- Instructor introductions and class introductions. Tell a little bit about ourselves and have class introduce themselves and share experience and what they hope to get out of class.
 - Color Wheel
Go over complimentary color and what we will do in the demo
 - Demo (JOE) lighten/darken color and warming and cooling color
 - Have students do the exercise afterwards (Use multimedia paper)

FOR SHADOWS:
Yellow: purple OR gray plus yellow ochre
Orange: blue or burnt sienna
Red: green or alizarian crimson with touch of dioxazine purple if you want REALLY dark
Blue/green: try complementaries or phthalo blue and/or ultramarine blue
Purple: yellow or ultramarine and touch of dioxazine purple
 - Toning the canvas
 - Do not confuse tone with background. Students will paint background over the tone.
 - Tone canvas to avoid sparkling white show-through.
 - Traditional base colors include yellow ochre or burnt sienna but you can use whatever you would like: blue, yellow, burnt umber, pink, etc. Complimentary colors may give it energy, which could be nice depending on what you are going for.
 - The tone can either be completely covered, often when doing a landscape, for example. But sometimes when doing a still life you may want a little show through. If taking this approach, complimentary tone may give it some energy.
 - There are no rules.
 - Discuss Brush Types
 1. Round
 - a. A round can be used in a number of ways, such as to fill, to draw, to apply washes. They are good for pointed thin lines and curves.
 - b. Round brushes can create thin to thick lines—thin at the tip, becoming wider the more its pressed down.
 2. Flat
 - a. Flat brushes have square, flexible ends and can hold a lot of paint. When used flat, they can make long strokes and are well suited to blending and painting in large areas.
 - b. They can be used for square shapes and you can also paint using their edge to create fine lines.

3. Filbert
 - a. Great for round edges ... fruit, portraits, etc. also nice for blending colors and soft edges. They are also perfect to cover more areas quickly.
4. Fan
 - a. Nice for blending.
5. Large, flat
 - a. Use for gessoing and covering large areas.

- **ADVANCED BRUSHES**

1. Rigger
 - a. longer bristles, fine tip. Great for very fine lines. They take some practice.
 - b. Angle
 - c. They are versatile because you can paint thin lines and thick lines just by changing the way you are holding the brush. tree branches
- d. Palette knife

Use Palette knife to mix color. Unless you are mixing a very small amount paint, use your pallet knife. Otherwise, your brush becomes too clogged with paint.

CLASS 2

Bring in mugs paintings to share. Have photocopies of single mug to hand out.

- Students will do a single mug on canvas paper. Have them start by painting background color on canvas paper so it dries. (We will not tone or gesso).
- Recap:
 - Why do we gesso?
 - How do you lighten color? Darken?
 - How would you make red warmer? Cooler?
- Demo (JOE) Blending color.
 - Class does blending exercise. Use multimedia paper
- Demo (BARRY) Tracing picture and transferring. Show original fish drawing and painting.
 - Discuss 4 options: Paint directly on to canvas, draw directly onto canvas with pencil. Draw on paper and transfer, trace photo and transfer.
 - Class draws on their canvas square.
- Class can start painting. Mix midtone color and start painting in midtone color block. Students can mix highlight and shadow color with midtone dries ... depending on how far they get. Encourage them to continue working from home.
- TIPS
 - Be aware of light source. Highlights/shadows
 - Don't overload brush
 - Don't fill your brush with paint for couple of reasons. If you fill your brush down to the ferrule, it tends to harden there, and it's difficult to keep clean. Also, even if you wash your brush, often the paint settles there, and it gets mixed in with the next color you choose.
 - Water vs Medium
 - Be careful not to use too much water. The paint won't stick as well, and pigment will be lost.
 - Try using a medium instead of water.

CLASS 3

Send rule of thirds in email prior to class.

- Share everyone's mug painting and discuss
- Composition/Rule of thirds/focal point
Do demo on dry erase.
The rule of thirds dictates that if you divide any composition into thirds, vertically and horizontally, and then place the key elements of your image along these lines or at the junctions of them, the arrangement achieved will be more interesting, pleasing and dynamic
- Class paints background
- Water demo (JOE).
- Class draws on canvas. Start on first mug.
- TIPS
 - Brush in water cup
DON'T LEAVE BRUSH SITTING IN WATER CUP. It will damage the fibers and ruin the brush tip. If you must leave your brush in your water cup, set it in the cup handle end down.
 - Acrylics dry darker
Unlike Water color, acrylic paint dries darker
 - Work from dark/medium tones to light
 - Mix color. Don't paint directly from tube
Always mix color. Those colors from the tube are meant to be jumping off point for mixing color.
Color right from the tube can give you painting a paint by numbers feel.
- HOMEWORK
Continue with painting. Just block in color shapes. Next week we will work with shadows and highlights.

CLASS 4

- Go over glossary
- Paint. Work on highlights and shadows. Mix midtone highlight and shadow.
- Have them continue with other mugs and plate, one at a time.
- Barry does demo of blending sky. Have students decide if they want to start on landscape or continue with still life.
- Share all paintings at end of class and discuss
- TIPS
 - Contrast/Dark vs light
contrast is important in art because it helps to create a sense of movement and focus.
Cool colors recede, warm colors advance or come forward
 - Mixing color. Start with light and add dark
 - Canvas sag. Spraying water on canvas
Canvas can sag and stretch. If you see this happening, spray water in back and since it is cotton, it will tighten up.
 - Framing vs painting edge.
 - Layers. Work in layers and let color dry in between

CLASS 5

- Short demo on framing
- Class continues painting
- Discuss varnishing.
Show limes painting with two different varnishes and Joes fully gloss varnished piece.
Varnish will protect your painting so we would recommend varnishing your painting once it is complete.
There are many techniques used to varnish your painting and you can use a brush, spray, or roller.
You can use satin, matte, gloss. Be careful when choosing because if you decide on matte or satin, they add something to the varnish to give it a duller coating and it may slightly mute your color.
- Varnish demo. Joe paints a picture and then showed the class how both matte and gloss varnish look.
- TIPS
 - Sky color recipe
Cerulean blue, white, little yellow ochre.
 - Sand/rocks recipe
Burnt Sienna, Ultramarine blue, White