



**EXPLORE
ACRYLICS**

GOLDEN

®

14

**COLORS &
MEDIUMS**



As Education Director for the Golden Artist Colors Certified Working Artist Program, Patti Brady has developed curriculum and taught acrylic classes for artists and art educators all over the world. As an artist in her own right,

her paintings and prints have been exhibited nationally and reviewed by the *New York Times*. For additional reading, Patti's book covering contemporary uses of acrylic for F+W Publications is titled *Rethinking Acrylics: Radical Solutions for Exploiting the World's Most Versatile Medium*.

Don't let this amazingly crazy mix of acrylics intimidate you! Everything in this box can be mixed with each other, and nothing bad will happen. Although, mixing them all together without a bit of forethought might make a rather brown thick mess!

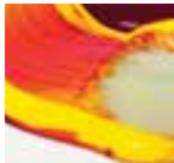
This booklet will walk you through some exciting, EASY, educational and practical ways to use all the various materials. You will learn about each product, its unique properties, and all the possibilities of mixing, layering and blending them together. Remember, this is only a beginning, just a small array of the ways these products can be used. Stay loose,

and focus on playing with the materials, rather than wishing for a perfect finished product! This way, you will learn much more about each material. It is okay for the paint and the gels to actually look like their inherent properties, rather than a perfect pear.

Here is a basic breakdown of the materials you will be using:



Heavy Body Acrylics are designed to hold the lines of a brush stroke, so it is rather thick, but very creamy.



Fluid Acrylics are thinner than the Heavy Body, but just as rich with pigment as the Heavy Body. Fluids are wonderful for

painting a smoother result, without the brush stroke, and can be thinned with water for watercolor like washes.



OPEN Acrylics are a very creamy paint, somewhere between Heavy Body and Fluids, but will stay wet for up to seven times longer. These

paints are great for blending, printing or oil-like techniques.



High Flow Acrylics can be thought of as an acrylic ink; very thin, but packed with rich pigment. They can be used like

watercolor or like an ink, and can be used in refillable paint markers, dip pens and with an airbrush.



Gels are the thick version of the acrylic binder; they range from a yogurt consistency to a thick peanut butter consistency. They are available in three sheens: Gloss, like glass,

Semi-Gloss, similar to a satin finish, and Matte, like a wax surface. All the Gels are somewhat transparent when dry.



Pastes are gels with additives, such as marble dust or glass spheres. All pastes are white or off-white when wet and when dry, so mixing color with pastes

always creates a tint.



Mediums are typically a thinner version of a gel, used to thin down paint, extend paint, change the sheen or make a glaze.



Tools: To work through the exercises in this kit, it would be helpful to have the following tools available: several brushes of different

sizes, some stiff synthetic flats, and soft synthetic watercolor rounds; palette knives, Colour Shapers™, and Catalyst™ Tools.

Substrates: You will need some stiff surfaces; inexpensive matte boards would work very well as test panels. Of course you can also use canvas or wood panels, but they are more expensive and we want to experiment and not worry about expensive surfaces. If you have abandoned watercolor or acrylic paintings, these would be great surfaces for “resurfacing” with some of the grounds.



Bird Transfer on Iridescent Bright Gold (Fine)

Products:

- Fluid Iridescent Bright Gold (Fine)
- Heavy Gel Matte
- Gloss Medium

Tools:

- A black and white image printed with a Laser printer or photocopied on plain paper.
- Palette knife
- Plastic sponge/scrubby
- Soft, medium size brush

On a palette or plastic plate, use a palette knife to mix the Fluid Iridescent Bright Gold (Fine) with the Heavy Gel Matte. About half and half will work. Spread this mixture over the surface you are working on, just as if you were spreading butter on your toast. While this is still wet, place your image face down into the wet mixture. Use your fingers to push the image onto the wet gel, gently pushing out any air pockets. Let this dry completely, usually overnight.

Saturate the paper with water and using a scrubby sponge, carefully begin to remove the paper. Removing all the paper will take several tries. Each time the surface dries, you will be able to see where there is a bit of paper still adhered.

When you feel like you've removed all the paper you can, apply a thin coat of Gloss Medium with a soft brush over the entire surface. This layer will cover up some of the white paper areas and create a clear glossy surface.



Subtractive Pear

Products:

- High Flow Fluorescent Pink
- Fluid Iridescent Bright Gold (Fine)
- OPEN Phthalo Blue/G.S.

Tools:

- Palette knife
- Soft cloth
- Paintbrush, soft or stiff, flat or round.

Using a flat brush, paint your surface with High Flow Fluorescent Pink. Let dry.

As a second layer of color, apply Fluid Iridescent Bright Gold (Fine) over the pink. Do not worry about perfect coverage; it is visually more interesting if the pink pops through in some places.

When this is dry, you can apply a layer of OPEN Phthalo Blue/G.S. over the entire surface with a palette knife. A dime is a good measure of thickness. Using the tip of your palette knife, draw the shape and leaf of the pear. You can use a Qtip[®], a brush, or a soft cotton cloth to pull the remaining areas of the pear off. You are taking away, or subtracting, the dark blue color and revealing the colors underneath. This might take two days to dry!

Possible extra steps:

When the OPEN is dry, you can paint over the pear surface or add more color to the background.



Impasto Landscape

Products:

- Fluid Teal
- Heavy Gel Matte
- High Flow Indigo
- Heavy Body Titanium White
- Heavy Body Benzimidazolone Yellow Medium

Tools:

- Palette knife
- Soft round brush

Using a flat brush, create your underpainting with a solid painted layer of Fluid Teal. The Fluid paints are perfect for quick opaque coverage. Let dry.

Mix Heavy Gel Matte with High Flow Indigo and Heavy Body Titanium White for a light blue sky color. This mixture will be easier to apply with a palette knife. Create some texture by scraping this color down in places so that the Teal underpainting shows through. Carve into the mixture and draw lines for the cloud shapes with the tip of your palette knife. Use a brush to apply Heavy Body Titanium White to the cloud shapes. For dimension and texture, let the brush strokes be obvious. Let this dry.

To create the green foreground, mix Heavy Gel Matte with Heavy Body Benzimidazolone Yellow Medium and High Flow Indigo. Apply with a palette knife. Using the tip of your palette knife, carve out the vertical marks.

Using a brush, paint a thick layer of High Flow Indigo in the upper sky and use this same color for a simple wash across the vertical lines in the green area.



Sgraffito Pear

Products:

- Heavy Body Quinacridone Magenta
- Heavy Body Benzimidazolone Yellow Medium
- Light Molding Paste
- Fluid Quinacridone/Nickel Azo Gold
- Fluid Teal
- High Flow Indigo

Tools:

- Palette knife
- Soft round brush

Using your palette knife, mix Heavy Body Quinacridone Magenta and Heavy Body Benzimidazolone Yellow Medium together to create a rich orange-red. Spread this color on your surface with the knife. Let dry.

Using your palette knife, spread Light Molding Paste over the dry red to the thickness of two quarters. Immediately, while the Light Molding Paste is still wet, use the tip of your palette knife to carve and draw

the outlines of the pear, the leaf, and a table edge. Let this dry.

The last step is designed to mimic watercolor washes, so you want all your paints to be transparent and thin. To achieve this, the Fluids will need to be mixed with water so that they are thin enough to flow and bleed. Use your soft round brush, loaded with water and mix that into the Fluids.

With a clean brush loaded with clean water, dampen, not flood, the surface of your Light Molding Paste. This will help the paint to bleed on the surface when you apply the washes.

Use the thinned Fluid Quinacridone/Nickel Azo Gold for the pear. Mix a green with High Flow Indigo and Heavy Body Benzimidazolone Yellow Medium for the leaf. You will not need to thin the High Flow; it is already the perfect viscosity (thinness) for a wash; although, with High Flow Indigo, you might want to mix it with water so that the color is not so strong or dark. Thinned Fluid Teal can be used for the background. Because your surface is slightly wet, the colors might all bleed together. This is part of the beauty of working this way. It's ok to just let the paint flow, don't try to make this perfect and keep within the lines.



OPEN Seascape

Products:

- Heavy Body Quinacridone Magenta
- Heavy Body Benzimidazolone Yellow Medium
- Heavy Body Titanium White
- OPEN Alizarin Crimson Hue
- OPEN Phthalo Blue/G.S.
- Fluid Quinacridone/Nickel Azo Gold
- High Flow Fluorescent Pink

Tools:

- Palette knife
- Soft round brush

Using your palette knife, mix Heavy Body Quinacridone Magenta and Benzimidazolone Yellow Medium to create an orange-red color. Add a little Heavy Body Titanium White to get a nice pinkish

color. Spread this mixture over your working surface. When dry, this will create a smooth surface; perfect for your next step: blending.

Use a soft brush for blending. Apply OPEN Alizarin Crimson Hue in the designated upper sky. Notice the glide of the OPEN color as you move your brush back and forth. Mix a bit of Heavy Body Titanium White into Fluid Quinacridone/Nickel Azo Gold and apply it under OPEN Alizarin Crimson Hue near the horizon line. Brush the paint in horizontal brushstrokes, back and forth, slowly blending the yellow color with the crimson. Note that the yellow color is likely to start “dragging” sooner than the mixture of yellow with the crimson, since the OPEN Acrylic color is what facilitates a longer working time for blending. Don't worry about perfection, blending takes time to learn, so just relax and paint!

For the bottom portion of the painting, use OPEN Phthalo Blue (Thalo, for pronunciation!) for the water, applying it in the same process as above.

When the OPEN painting is dry, finish it by painting a bright line of sunrise across the edge of the water using High Flow Fluorescent Pink.



Pear Skin

Products:

- Heavy Body Benzimidazolone Yellow Medium
- Clear Tar Gel
- High Flow Fluorescent Pink
- Fluid Teal
- High Flow Indigo
- Heavy Body Titanium White
- Fluid Quinacridone/Nickel Azo Gold
- Gloss Medium

Tools:

- Plastic sheet protector, palette paper, plastic sheeting or wax paper
- Palette knife
- Flat brush

Use Heavy Body Benzimidazolone Yellow Medium to paint the background. Let dry.

Pour Clear Tar Gel directly onto the plastic sheet protector. Spread it with your

palette knife into the general shape of the working surface. While it is still wet, use a brush to “draw” or “drag” the paint into the shapes of the pear. Use High Flow Fluorescent Pink to create the outlines of the pear, leaving spaces inside the pear unpainted. Mix a green from Heavy Body Benzimidazolone Yellow Medium and High Flow Indigo for the leaves and stem. Use Fluid Teal for the background. Use High Flow Indigo to create the table or shadows under the pear. Let this dry completely.

The Clear Tar Gel will move while drying, leveling and moving much like honey does. It might pull your pear into some unusual shapes, or even craze on the surface. This is part of the magic.

Turn your dry skin over and place it back on the plastic sheet protector. Mix a bit of Heavy Body Titanium White with Fluid Quinacridone/Nickel Azo Gold to create a warm peachy color. Paint this over the pear shape. Next mix a pale green from Heavy Body Titanium White and to your mixed green and paint that on the back side of the leaf. Let dry.

Paint the surface of the backing board with Gloss Medium, using it as a glue. Place the skin face-up onto the wet Gloss Medium. Allow to dry.

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