**9 Panel Instructions**

Painting: Acrylic

Divide your canvas into nine square panels with space in between each of them. The following applications of acrylic paints will be used to create a canvas that allows you to experiment and explore different painting techniques so that you can be more comfortable with making a painting later on down the road. This is STRICTLY an effort and attitude grade, the final results will reflect your efforts, not a quality “good vs. bad” sort of grade. Unless otherwise noted, you will be using the idea of a sphere, ground, cast shadow and background to illustrate and experiment with the following techniques.

The techniques are:

1. **Wet-on-Wet vs. Distinct Brush Strokes** (divide the first square in half vertically)
	1. (*On the Left Side of the first Square*) Wet on wet will allow the wetness of one color to blend with the wetness of another color. Begin by laying down two distinctly different shades of one color next to one another, but not overlapping. With a wide flat brush, gently stroke one color into the other so that they blend together.
	2. (*On the Right Side of the first Square*) Distinct brush strokes will demonstrate the way in which the brush lays down the paint, wet paint on dry support, there should be no sense of transparency or bleeding, just an opaque brush mark. Each color change will be a hard edged, specific and distinct color change.
2. **Glazing**
	1. A glaze is a transparent layer of paint that is applied over another layer of paint (dry). 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 tabletop and another for the background. When the initial layers are dry, you will add additional layers over the top of the first to begin to develop a feeling of form. In the areas that are highlights, you will use a cloth, q-tip or other device to wipe away wet paint as to allow some of the original color to be clearly seen (nothing over the top).
	3. Remember that dark colors are going to be hard to glaze over, so begin with the light (tints) and work toward shades.
	4. To differentiate the colors:

i.            Use additional paint of the same color

ii.            Use paint of a different but similar color (i.e.: red over orange)

iii.            Use paint from a specific color scheme (i.e.: red over green – compliments).

iv.            Add white (pure or slightly tinted) as the last marks – highlights!

1. **Collage/Additive**
	1. Collage is the technique of incorporating cut paper and images pulled from any media or print source and incorporating it into the painting. Consider the use of the collage material as a source of texture, pattern or other specific reason, not necessarily just because you like the picture.
	2. Additive is the inclusion of additional materials to the paint (buttons, sand, ribbon, leaves, fiber, cloth… whatever) to the painting to create a real texture.
	3. This portion of the sample canvas will be done with a specific color scheme in mind.
2. **High Gel Relief – Impasto** (Gel Medium)
	1. Gel Medium creates an impasto (building up of layers of thick paint, not unlike the frosting on a cake) to give the work a Real Texture, not simply an implied one. Impasto painting gives the paint a butter-like quality and is easily spread and manipulated, but still maintains the mark of any brush or instrument used to apply it.
3. **Variations on Color Shifting**
	1. Divide your square into 5, uneven columns and those columns into 2, 3 or 4 cells. Do not let them line up with one another; we’d like to see some compositional variation in this box.
	2. Choosing two colors for each cell, paint the colors out so that they EVENY and SMOOTHLY blend into one another. Use different colors for each cell, 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 each other in a composition.
4. **Staining**
	1. Much like glazing, this technique uses very thin (watered down) veils of paint. Staining does NOT include gel medium to thin the paint. Staining (as well as washes) is commonly used for covering large areas of a canvas that cannot be covered with a single brush stroke, as in a base color or large background.
	2. The goal is to create a very smooth, flat area of color with no visible brush strokes or variations in color. Be aware that the watered down acrylic may tend to pool up, and a bit of mat medium may be added (only if necessary).
5. **Sgraffito/Wipe-Out/Tonking** – each of these is the removal of paint from the surface of the support.
	1. Sgrafitto is the scraping away of lines and making a textured mark in the paint with the end of a brush or other dulled tool) Other tools may be a twig, tip of a craft knife or palette knife or the edge of a piece of cardboard. This will allow the texture of the line to show as well as any under-painted color to show through.
	2. Wipe-Out is used to wipe away larger areas of color (as done previously in the glazing portion of the canvas). Dip your rag in a bit of water, ring it out, and simply wipe away the desired amount of paint. Again, this allows for the under-painted colors to show through, to fix mistakes or make changes to the surface of the painting. You can also use a wet brush (water) to remove paint – keep cleaning the brush as you go along.
	3. Tonking is the application of a sheet of paper (newspaper works well and is cheep) to an area of wet paint, rubbing it down with your hand and then pulling the paper away from the painted area. The result gives you a more textured surface than simply using a palette knife to scrape paint away.
6. **Scumbling**
	1. Scumbling is the technique of applying dry, semi-opaque paint loosely and roughly over a dry under layer, leaving some of the under layer visible to create the optical mixing of color on the support.
	2. Scumbling also creates an interesting surface texture in which the marks of the brush or other paint may still be seen.
	3. Scumbling can be used to modifying a color of an area while keeping the area looking lively. If an area is too “hot” or “cool” you could scumble a thin color over the top of it to either “cool it down” or “warm it up.”

i.            Transparent Scumbling – Use gel medium to create a transparent color to rough over the previously painted color.

   ii.            Heavily Textured Scumbling – Dot the paint straight from your tube.

  iii.            Light Scumble with a Rag – Dip a rag or paper towel into your paint and lightly touch it to the support, so that the paint adheres only to the peaks of the first coat of paint.

iv.            Light Color over Dark – Use a stiff, dryish mix of paint and remove some from the brush prior to making the mark. Apply the paint lightly over the first layer (i.e.: white over red).

1. **Mix It Up** – In the last box, you will take all of the previously defined techniques to create a unique and VERY individual final square. This is all up to you. Do not begin this last square until all of your other squares are completed.