16 Acrylic Painting Techniques (Jackie Miller – Video)

Steps:
A. Use canvas glued/stapled to foam core, grid into 16 equal squares with masking tape.
B. Gesso and sand all squares except #10 and #16
C. Paint a second coat of gesso
D. Sand for a smooth surface
E. Prepare #14 with rubber cement for masking; make a few gestures
F. Under paint: #'s 2, 8, 9, 14 (mauve – red-orange, turquoise & titanium white) Use flat style brush.
G. Always pre-damp brush before sticking into the paint
H. After you finished painting and pulled the tape off, seal raw canvas taped lines with gel medium

1.) Discrete Brush Stroke
   Brush stroke that is distinctly visible
   - Mix Ultramarine blue and titanium white – for a tint of blue
   - Gradiate dark to light blue - bottom to top
   - Mix Cadmium orange and white, feather a vertical line onto painting
   - use white on top of vertical strip on top
   - Use a round brush to paint horizontal brush strokes and using ultramarine tint of ultramarine and white – see image
   - Use turquoise and white and do the same – to build up a dense brush strokes
   - use full strength and tint of cadmiums orange & fan out the orange vertical stripe

2.) Stencil & Stamp Printing
   -Red orange, red, titanium white – stencil brush
   -Violet and two tint of the violet
   -Red violet and two tint of it
   -Window screen, hardware cloth, precut plastic stencils (of checkerboard), store bought stencils (stars), hand made stamps, cotton swabs or toothpicks used as stamps,
   -tap paint into the square, overlapping with different colors to lie in a textural background

3.) Energized Brush Alla Prima
   Using rapid methods with loose discrete brushstrokes
   -red-light, acrylic glazing liquid or retarder (to slow drying time), black, violet, mauve and white
   -full arm gestures, use a larger brush

4.) Impasto with Sgraffito
   -Sgraffito – scratching the top layer to refill the under layer of paint.
   -Impasto – paint that has been mixed with a thick paste-like consistency
   -Ultramarine blue, tint and medium, cadmium orange and a tint of cadmium orange
   -Sgraffito tools: popsicles stick, fork, palette knife, end of paint brush etc.
5.) **Glazing & Scumbling**
   - Lay a ground of the tint of ultramarine blue used in #1 – leaving a center circle unpainted
   - Scumbo – paint is fairly opaque – light over dark
   - Glaze is transparent – work dark over light
   - Glaze top half of the blue area (use gel medium) twice, avoid the circle area
   - Mix up red-orange and brush the circle area, overlapping the blue
   - Stumble (dry the brush) the turquoise tint (light scrubbing motion) over the ring of the circle using a broken brush stroke for texture to create an optical mix. This should gradiate out to the blue area.
   - Build up the area with scumbling

6.) **Cross-hatch Brush Stroke**
   - Red-light (red-orange) turquoise, mix a little together to get a dark brown (add some titanium white). Paint a flat area for an under-painting
   - Use base coat and add orange to it. – Dry brush off for cross stroking effect on the darker brown – do this to the middle towards the boundaries.
   - Mix more red into this mixture and do this to the outer areas near the boundaries.
   - Mix more red and do another layer, staying more in the center weaving the colors together still using the cross-hatching stroke
   - Use just a little more red with some white – cross hatch this into it.
   - Make sure each layer is dry before you add more paint

7.) **Soft-edge & Hard-edge**
   - Use the under-painting color from #6 and add white for a tint (lighter brown) of it and paint an undercoat.
   - Hard-edge using masking tape, on the corner of squares using red-light, 2 coats, let dry and pull tape off.
   - Gradiate using cross-hatching method (dry brush), starting in the upper corner – slowly build through a number of layers

8.) **Glazes; Wipe removal & Combing**
   - 3 values of red-light and glazes and glaze of titanium white, turquoise glaze
   - Use broad wide strokes across the square, use a cloth and do some wiping out, use a comb/ forks etc and go through paint.
   - Do this numerous times crossing over the other areas when dry

9.) **Finger Painting & Mixed Media**
   - Graphite gray – finger paint
   - Pencil
   - Watercolor crayons – seal with gel medium
   - Felt tip pen
10.) **Staining**
- Use an unprimed canvas area
- Dilute paint - Add water to very small of paint to make a stain
- Paint clear water on canvas for a wet flowing (wicking/blooms/spreading/blending action) effect and add paint to it.
- If doing this on a gesso surface, make sure you seal the stains after they dry with a mat medium or they will evidently rub off.

11.) **Alla Prima as Under painting with acrylic or oil glazes over**
- Do a second alla prima, similar to #3
- Use glazes over this alla prima
- You can use oil over acrylic put you can not use acrylic over oil, there is no bonding
- Combine a little scrittito or other techniques

12.) **Painted Gel Relief**
- Apply a heavy layer of thick gel medium or modeling paste to build up the surface – you will be working sculpturally
- Draw/swirl in surface designs and textures.
- Sgraffito etc.
- Let dry 24+ hrs.
- Add under paint and paint

13.) **Found-object Collage**
- Lay in a platform about 1/8” high of gel
- Use hardware cloth, twigs, copper window screen material, stones, sand etc and in bed into the gel medium
- Can use object to stamp in textures into the gel
- Let dry and paint
- Under paint, add glazes, and pure paint – and metallic paint

14.) **Liquid Mask & Masking Tape Stencil**
- Apply rubber cement mask, before you paint the under painting
- Rub off
- Apply 2nd application of rubber cement, let dry
- Over-paint with another colored glaze – dry layer and take of second layer of rubber cement
- Repeat layers until satisfied
- Use masking tape and apply different colored glazes – repeat until satisfied

15.) **Paper & Fabric Collage**
- Use acrylic (mat medium) as an adhesive and collage various papers, canvas scraps, strings and fabrics etc to square - make sure you overlap areas of material – not all surface needs to be covered
- You have an opportunity to build relief
- Let dry and add paint
16.) **Water Soluble Crayon & Dried Paint Film Collage**
- Unprimed canvas – use water soluble crayons
- Seal with gel medium
- Use dried paint from the palette – tear and apply to square adhere with gel medium – this gives a hard edge accent.
- Seal all with gel medium