

THEMATIC UNIT Nº 10

ACRYLIC PAINT AND ITS VARIETIES.

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10.1. DEFINITION.

Polymerization is the chemical process that bind molecules (called monomers) all of the same nature and kind to form other larger molecules. These macromolecules are called polymers (polys = many and mere = part). These new macromolecules, besides being larger acquire a structure of great strength. From that principle were developed two synthetic resins suitable for use in the field of art: vinyl and acrylic. In any case, despite the differences, artists use the term acrylic regardless of whether the resin it is truly the acrylic acid / acrylic copolymer or, conversely, in the case of polyvinyl acetate (PVA). The acrylic resins are made from emulsion of acrylate or acrylic and methacrylic acids. Acrylics are copolymers of methacrylate-styrene-butyl acrylate or methacrylate-styrene-hexilacrilato. With appropriate additions, is obtained a medium soluble in water, allowing diluting the pigments with more medium, with water, or a mixture of both, depending on the finish desired. Acrylic in a solid state is a polymethylmethacrylate (PMMA) which is commercially known as acrylic glass, Plexiglas, vitroflex, lucite and altuglas.

10.2. A BRIEF HISTORY.

The most recent conquest in the field of pictorial art procedures is undoubtedly the emergence of synthetic polymerized resins. This revolution was experienced in the decade of the 50 in the U.S., as particular, we show that these resins have not replaced any previous binding, constituting in itself a novel contribution to the art scene.

The acrylic resin is prepared first by Otto Röhm in 1901 (Germany), marketed in America since the thirties by Röhm & Hass. The development of synthetic resins as a binder was born out of a social need. By the 20's, a group of American artists such as José Clemente Orozco(1883-1949), David Alfaro Siqueiros (1896-1974), Diego Rivera (1886-1957), wanted to paint huge murals on concrete and outdoors. Neither the oil nor the Fresco was practical, as they needed a material that will dry more quickly, this material existed in the industrial field, although there had never used as a binder in artistic painting. This is how slowly began the investigation that led to the appearance of vinyl and acrylic mediums. Similarly, in the U.S. continued investigation of polymers, where the painters finally could see that the possibilities of the new media far exceeded the needs of the exterior wall. In the mid 30's, the Alfaro Siqueiros' workshop (1896-1974) in New York was experimenting with new formulas, establishing a close link between artists like Jackson Pollock and Siqueiros himself (1912-56) and scientists. There were done many paintings and murals interesting, including some for the

project WPA (Works Progress Administration). The arrival of synthetic resins to the art world after World War 2, supposed a development of the application and use of some specific features of certain polymers. The tests were so successful that it seemed scientists had achieved something almost completely stable. In 1945, Mexico City was born in another study: The Workshop of Plastic Materials Testing and Painting, under the National Polytechnic Institute. In this workshop, led by Jose Gutiérrez, began to produce paints of synthetic resins for artistic use: vinyl, acrylic and ethylic silicone where established artists and students worked with these materials.

Moreover, the acrylic Magna solutions appeared at the time, began to be used by artists like Mark Rothko (1903-1970), Kenneth Noland (1929-2010), Robert Motherwell (1915-1991), Barnett Newman (1905 - 70) or, especially, Morris Louis (1912-1962) and Roy Lichtenstein (1923-1997). These painters applied the colors in many different ways. Pollock used a great variety of glazes and "impasto", sometimes placing the canvas on the floor and above the paint pouring. Motherwell also works horizontally, but usually use a direct style of brush, with strong features. Noland built uniform areas of color contours, while Rothko enormous stained boards with thin washes and transparent. Something similar is found in Newman's last works in which he experimented with the impact on the viewer of huge painted surfaces clean and pure color usually using acrylic paint. Examples are late works such as Who's Afraid of series Red, Yellow and Blue (1966-67), or Anna's Light (1968) used the vibrant colors and pure large canvases for which he was considered one of the leading exponents of the "Color Field Painting" championed by Clement Greenberg.

Morris Louis (1912-1962) was one of the pioneers in using acrylic technique in the field of Fine Arts. Morris Louis since 1948 began to experiment with products such as acrylic and "duco" (a lacquer developed by DuPont for cars). Possibly contact with these materials is due in large part to his friendship with two artists started in the synthetic resins such as David Alfaro Siqueiros and Pollock. His main motivation was a type of painting based on the abstract expressionism of Pollock, wich could be controled with a more accurated control. His manner of painting changed fundamentally in 1954, apparently as a result of a visit to the studio of Helen Frankenthaler (1928). From that time used pigments bound by soluble acrylic solutions to white spirit (Magna Colours used by the textile industry for dyeing fabrics) allowing the coloured pigments of Magna paint easily be extended when they were diluted. In this sense, the Magna acrylic paint used by Morris Louis was different from the oil and the subsequent water-based acrylic paint Liquitex. In their series Veils made in 1954 and again in 1957-1960, the paint was

poured onto the canvas in striated forms partially overlapping areas of dye translucent. The technique is particularly limited, and does not allow further alterations or modifications. For this reason, perhaps Louis destroyed much of his work from that period. Louis painted the last of his Veils in the winter of 1959/60. But since the summer of 1959 was experiencing -but with the same technique- in several directions at once. This series of paintings have been conventionally called Flower, Alephs, Columns, Omegas and Japanese flags (Louis himself was not inclined to title his works, and few of these titles are his own invention). These experiments led to the series *Deployables* of which Louis painted one hundred and twenty pictures between summer 1960 and spring of 1961. In these works, the large central canvas unprimed acquires an odd position by means of diagonal stripes of color left and right half in the form of pyramids whose second half is outside the box. Morris left part of the Unprimed canvas and intervened on his canvases in the spring of 1961, Louis stopped running *Deployables* and started what would be the last of his series: The Bands. In these paintings, bundles of straight vertical bands are surrounded by the empty canvas. These technical effects heirs of staining and drip methods of other artists like Jackson Pollock and Helen Frankenthaler were certainly evolving in the work of Morris endless possibilities to develop high-brightness color and transparency from clear bases.

In 1953 evolve acrylic solutions Magna to other acrylic emulsions based plastic (Perspex or Plexiglas) as Liquitex, with which later triumph Pop Moreover, in the case of artists like Frank Stella (1936), are used these acrylic paints, plastics also on an industrial way with a high purity level. In that sense, it is clear that his stay at the Princeton Art School was fundamental in the introduction to Stella in these technical and practical processes that opened with the use of acrylic paint. Also keep in mind that his choice of materials also had to do with his work as a painter of "broad brush" on holiday in his student days. It finally took to his own work aspects closely associated with commercial brushes, glazes, paint car, besides the aforementioned acrylic.

In the U.S., in addition to the aforementioned artists, can highlight other great pioneers of acrylic paint like James Brooks (1906-1992), Richard Smith (1931), Paul Jenkins (1923) and Willem de Kooning (1904-1997).

In Europe, painting with acrylics started later. During the 50 were carried out extensive research with a request for artists such as Michael Ayrton (1921-1975), Peter Blake (1932) Bridget Riley (1931) and Leonard Rosoman (1913) to prove the new material, which they did for several years. Some of

the experiments seem maps of squares with different colors, to check the drying rate and changes in color when dry. But research and experimentation are slow processes, and therefore to the mid-60's acrylics were not available in Europe similar to those currently used for the Fine Arts. One of the artists, who joined the new work acrylic PVA to water, was Britain's David Hockney (1937) that could benefit from the specific qualities in terms of rapid and uniform drying. He also took the variety of finishes from opaque to its higher degree of transparency to dilute it with water generously, qualities that are appreciated in his famous paintings of swimming pools such as the titled *the big splash* (1967). This work done in one of his summer stays in California, It is the third in a series that began a year earlier with *the small dip*. The use in these works of Liquitex paints, Hockney's favorite began in 1964, following his contact with American culture. Faced with pools and palm trees of California, found that the intense pigments of Liquitex acrylic medium, water based and water soluble, were best suited to represent the light and luminosity that characterizes this area of the U.S. Also to get the contrast between parts of the picture more opaque and more transparent and bright, He came to use distinctly different tools such as masking tape and soft hair brushes transparencies and industrial paint roller to areas with plane color.

10.3. AESTHETIC AND PLASTIC CHARACTERISTICS OF TEMPERA POLYMERS.

Vinyl and acrylic paintings are particularly noted for its speed of drying. They are characterized by being odorless or have a very mild odor, they are not flammable and when working with them vapors do not cause poisoning by inhalation. When drying, modify slightly its tone and in the case of acrylic paint, gain brightness.

The family of polymers is extensive and covers many products applied to modern life. Here, we focus on paints obtained with latex, acrylic medium or gel used to be brilliant, and all are bound together by an aqueous emulsion of a plastic with a high-grade polymerization. If you want to be mates are recommended "matting paint to water." It has particular importance the fact that the acrylic paint dries quickly as water is evaporated, and once this occurs -in minutes- does not take place any other chemical action. This is a great advantage in getting fillings rather than with oil painting, it becomes a long and complicated process: the long drying time leads to problems such as dust accumulation on the surface and cracking of the paint. Acrylic paint applied directly from the tube will take some time to dry, but always much less than oil, and to adhere firmly and instantly to the support.

The possibility to add more paint to a surface completely sealed; and eases the aforementioned fillings, glazes can be applied with certainty. In this respect, are very similar acrylics to watercolors, and one of its merits is the ability to become very clear when diluted with water or acrylic medium.

When the first acrylic colors, artists tended to use the same way as the existing means. However, it has been shown that the acrylics have their own characteristics.

The particular composition and behavior of the acrylic has led to the exploration of new techniques, with the additional advantage that the new medium is chemically stable and secure. It is also a strong adhesive: each layer of paint sticks to the previous, forming strata almost indestructible.

10.4. PREPARATION VINYL BINDER PAINTS (economic range).

Paints elaborated with (polyvinyl acetate, PVA), are the cheaper but the less safe and reliable. PVA is dense, elastic, bright but transparent when dry, filmifies (dries) from 5 ° C and can be diluted with water (better, if possible, distilled) to 40%. If diluted with more water check that there is not a loss of the above characteristics. The finish of the paint used to be flat. If you want to increase the thickness must be added; marble dust, sand, coarse, sawdust, etc. And always do not remember to check that you keep the technical characteristics of the paint. The PVA duration is shorter than the acrylate, especially outdoors. Also goes yellow a bit more and it is less elastic over time. Primers are interesting to be not too rain tight. Latex lowered, primer or gesso, most suitable for table, because it carries mixing with white glue.

A maximum elasticity formula would be:

1. Determine the amount of pigment paste in a pot (the best is by weighing) and stir until smooth the pasty mass.
2. Stir the latex and weigh twice as much pigment paste. Put it in another pot and stir until homogenized.
3. Incorporate to the pigment paste, slowly, the latex prepared and stir to homogenize. If too thick add more water in small amounts until all necessary, either during or at the end of the process.
4. If there was foam allow it to stand and after about 5 minutes it will disappear. You can also add a few drops of "defoamer for water-based paint." Stir and mix until foam disappears. It is dangerous to

add too much antifoam as an overdose can lead to a filmication with separation of stroke (fish eyes).

5. Let stand this painting at least 24 hours before use. By going to use remove previously.
6. Close it and not let the boat never open more than necessary to prevent the bacteria alter the painting in a short or long term. Never leave too much air space between the mouth of the pot and paint so it does not dry out. One way to avoid this is using aluminum foil (which is used in kitchens) on the top of the painting.
7. The painting expire about 3 months of development so if you want to extend this deadline should add a few drops of "bactericidal" is incorporated as another ingredient, that is determining the amount and incorporating it gradually to the paste stirring and homogenizing until joining. The recommended maximum number of "bactericidal" is 0.05% (so 5 per 1,000). If it is not possible to determine by weighing then "a good eye" and always in small quantities.

10.5. ELABORATION ACRYLIC EMULSION PAINTS (high version, great quality and more elevated price).

When it comes to making paints a very small amount is very convenient to have a laboratory-type agitator.

A guideline formula for maximum elasticity is:

1. Stir the paste of pigment in the manner already explained for the above paintings. The stirred gel and a double amount of pigment placed in another pot.
2. Incorporate the pigment paste of the gel slowly and stirring until the painting is rather homogeneous. If there was foam wait till disappear or add the defoamer. If the paste of the pigment, by containing a certain amount of water has caused a decrease in viscosity, thickener can be used as already explained for the above paintings.
3. Do not leave the pot uncovered. The paint made with gel is valid for 6 months which can be increased using a bactericide.

10.6. APLICATION OF THE ACRYLIC MEDIUM:

It is salutary to remember that until the appearance of plastic resins, the artists used the same materials for 400 years. As the introduction of oil four

centuries ago opened a new field of possibilities, the different nature of acrylic paint has been exploring new techniques, with the additional advantage that the new medium is chemically stable and secure.

Acrylics have a luminosity and delicacy that invites to dilute them either with water or with acrylic medium.

Using it as a base. Acrylics, lend themselves to the combination of color, applied separately from each other, and thus takes advantage of the base on which the paint is applied. A blank canvas can shine through a red mantle of Venice, for example, giving qualities never could be obtained by painting over with white. In this regard, acrylics are very similar to watercolors.

One of its main merits is the ability to be transparent when mixed with water or acrylic medium.

Glazes. The glazes- transparent layers of paint, overlapped- not only can be done with acrylics, but also reveal one of the most attractive aspects of the medium. They are especially useful in the early stages of a work.

The paint can be mixed with water or a medium. It should be done in the palette, with a wet brush or spatula. If the color is readily soluble in water, it must be added some medium (matte or glossy), to maintain the binding properties of the paint.

Covering colour. The undiluted acrylic paint has a very stiff consistency, although this varies with color. Only a few colors are easy to catch with a brush undiluted. In these cases you can apply layers of opaque paint undiluted, but you generally have to mix the paint with water or acrylic medium.

To obtain deep color flat areas with little or no trace of the brush, like the sky in the "Tarzan" by Peter Blake - you can apply several coats of paint very thick. The opaque color can be applied with a brush or spatula.

Rowney produces a variation of colors "Cryla" normal, called "Flow Formula". It has a more liquid quality, adheres to the brush and is best suited for covering large areas of flat and opaque color. Another way to get a very smooth and uniform surface, with no trace of the brush is to mix a "disturbing pressure of water" with the pigment of the pallet. This mixing and "Flow Formula" is ideal for painting abstract with contours marked, straight edges can be taped and painted over it.

A combination of glazes and opaque colors give the painting an interesting surface with a variety of textures. The glazing can be used to cover parts of an opaque area, or vice versa, easily given by the speed of drying.

Thick brushstrokes. They can be obtained with acrylic a finish with visible brush strokes, as easily as with the oil. The paint should be diluted or very little water or acrylic medium. In the "Tarzan" by Peter Blake, the head reveals strong brushstrokes, creating a living surface, in sharp contrast with the background color of the sky.

The dry brush technique. Familiar to oils and watercolor painters. -the brush is allowed to dry with the bristles slightly open- It works well with acrylic paint, clear or thick.

Impasto. Acrylics are the best medium of filling to any kind of texture to those in which the paint has been used directly from the tube, as did Jackson Pollock, John Bratby (1928) and many other contemporary artists. When striving fillings with oil paint, the process is long and complicated: the long drying time gives rise to problems such as dust accumulation on the surface and cracking of the paint. Acrylic paint applied directly from the tube will take some time to dry, but much less than oil, and adheres firmly and instantly to the support. There is a paste is made of special texture for the fillings. Is applied to the substrate, dries very quickly and can be painted over with any paint, including oils, but is more effective with acrylics. Many artists believe that fillings are more effective if they reflect the personal style of handling the paint, and that the use of a paste, which is not handled in the same way, is a mistake.

Painting on wet paint. The painters who use oil paint sometimes criticized those who use acrylic paints because they dry quickly. For those whose style is based on work on a wet surface, which can scratch or remove the paint with turpentine, fast drying paint has obvious drawbacks. However, the problem can be solved to some extent, with a retarder, especially made to mix with acrylic paint on the palette, to retard the drying process.

Drawing line. One of the properties of acrylic paint is that it lends itself well to the line drawing, and the above scheme of the design, or as part of the finished work. The paint should be diluted and applied with soft sable brushes. Many acrylic paintings of Leonard Rosoman have a strong linear character. Use sharp lines and dark, and often insists on the image several times to get an accumulation of already dry forms, that can be covered with washes of diluted color, or more thick paint.

The staining of the canvas. The weave of the fabric can be used as part of the finished work, if used very dilute paint with water in an unprimed canvas.

The "Flow Formula" is particularly suitable for this. The oil canvas is stained with paint. Can, by adding water, altering the pressure to maintain the intensity of color.

Varnishing. It is not essential to protect an acrylic paint with varnish, but it may be worthwhile in the murals painted in public places. You must use a matte acrylic varnish, not refract the light, and if necessary can be removed with turpentine.

Cleaning. It is easy to clean a painting without coating with soap and water, as the rig and the paint surface waterproof. You must use a soft sponge. Once clean, should be given another pass with the sponge and clean water.

ACRYLIC MEDIUM SUPPORTS.

Canvases. All types, from burlap to fine linen, give good results with acrylic paints. It is not necessary to apply a layer of glue -normal practice on oil painting- but if burlap has a very open weave; it should be primed with a matteric rig or acrylic medium. By drawing a unprimed canvas, it is important to remember that the rig (or if not used rig, paint) will shrink the material, so it's best to leave a little slack.

Paper and cardboard. Acrylics grip on almost any board, cardboard or heavy paper, both with and without priming. The rig can be too heavy for the paper, if you do not want to apply the paint directly; there may be a single layer of acrylic medium.

Slack in the paper is better, especially if it is light, otherwise, they will undulate because of the washings.

Wood. The wooden boards are very good support for acrylics. Can be used natural wood, plywood and chipboard. The tablex is a good support but have to reinforce the rear so as not to arch. If you want to get a smooth finish, you use the smooth side, but it is best to sand it before and priming then.

Metal. Metals have very smooth surfaces, non-absorbent, without grains that help retain the paint. With oils, this is a problem because they are bad adhesives, but the acrylics work well on metals, especially zinc and copper. Sanding is advised before applying the surface and rigging.

Murals. Paint on lime wall, concrete, stone or brick, poses special problems in terms of painting outdoors. However, acrylics applied to the mentioned

supports resist acids, bases and moisture to a considerable degree, much better than oil. We have said that was precisely this problem that led to the adoption of acrylic resins for artistic uses. Acrylics are great for interior murals painted on plaster, because they dry in a dull and uniform way. The oils are worse in these areas because some dry colors in matte, while others are shiny and reflect light. In addition, any impasto oil on plaster sink, changing color and tone considerably. It is convenient to fine sanding the plaster before applying the rig or paint. When a wall or table is not appropriate for some reason, and should be covered with canvas, the flexibility of acrylic resists quite well the curl of the canvas, although it must be noted that the vinyl acrylic resins and are still able to hit, even when dry to the touch. This question requires that the tables are not stored in contact face to face or rolled.

PRIMERS FOR ACRYLIC MEDIUM.

Any absorbent unprimed surface absorb the pigment and dries to a matte finish and uniform. Primed surfaces have a slight sheen, but if you want you can counteract this effect by mixing acrylic paint with water.

It is essential to use an acrylic rig: running rigging does not mix with acrylic paint. The rig is just acrylic, acrylic medium mixed with inert titanium white, but you can buy ready-made and inexpensive. We must give two or three thin coats, allowing it to dry before applying the next.

PIGMENTS FOR VINYL OR ACRYLIC TEMPERA.

This is a technique that uses generally the same pigments used in oil or watercolor but diluted in an acrylic binder comprised of a synthetic resin (made from acrylic acid). In any case, the polymer temperas assume very well those of most recent synthetic origin. Here we state some pigments recommended for use with polymer tempera.

Cadmium Red

Quinacridone Red

Naphthol Crimson

Iron Oxide Red

Azo Yellow

Cadmium Yellow

Yellow Ochre

Sienna

Burnt Sienna

Natural shade

Umber

Phthalocyanine blue

Ultramarine Blue

Purple Dioxacina

Phthalocyanine Green

Chromium Oxide Green

Titanium White

Black ivory

In any case the acrylic paints are adapted to a wide variety of surfaces, and in the early phases of work are easier to use than either of the traditional procedures. They can be applied to almost any absorbent support -canvas, wood, chipboard, cardboard or paper- with no insulation between the support base and paint, although an acrylic primer is often used. There are two important exceptions: the synthetic resins, for being suspended in water, do not grip on a oily base; also be avoided bases made with an ordinary emulsion, since they are soluble in water but can form a base chemically incompatible with acrylics.

BINDERS.

Water binders are particularly suitable for preparing paints to be used in artwork. Have been tested, modified, re-tested and finally approved for use and so there are no problems as it may appear when using binders for being too hard and not suitable for artistic painting creating drying problems, cracks, etc. with the pigments, one must know the type of latex, acrylic or gel to be used, the aforementioned technical characteristics will suit to desired pictorial needs. Before starting to use it you should check its flexibility, drying temperature, if the film does not break when dry, if remains engaging, etc. And also see and test the limit held, adding water, to maintain a glossy finish.

MEDIUMS

Serve to dilute and get better glazes, but we can also include other purposes:

Drying retarder. It emerges as a solution to the main "problem" of acrylics: its rapid drying. By adding retarder, increase the time in which the paint is no longer manageable, so we can manipulate it for a longer time especially in the techniques of wet on wet, soft fuses of color, etc.

Fluidizer. Instead of a fluid mixture of acrylic with a lot of water, it is best to use a fluidizer so the paint does not lose its properties and stability. The fluidizer it is still another kind of acrylic medium.

Transparentizer. Gives paint greater pigment dispersion without losing the properties thereof. It is especially suitable for glazes and transparencies.

GELS

Polyacrylate it is a very thick substance. Of a paste used to raise the relief and viscosity of the paint. It is white when dry but transparent when dries in thin layers, elastic, shiny and filmifies from 0 ° C. It can be diluted with water or acrylic medium but loses viscosity. It marks the brush and the finish is of maximum thickness. It can also be used to give more "filling" to acrylic paint.

Thick paste. It is a gel that incorporates texture, normally be derived from been mixed with washed sands or marble powders and inert granular products providing a regular texture throughout the mixture.

VARNISHES FOR ACRYLIC MEDIUM

In acrylic paint coating is not necessary since the binder itself has sufficient capacity to protect the pigment. In any case in an aesthetic level it serves to increase the brightness or tone. All acrylic paints dilute to water and dry quickly. Acrylic common paints dry with eggshell finish. If water is added, have a brightness similar to the shell of an egg. Manufacturers make various types of acrylic varnishes that added to paint produce different finishes ranging from gloss to matte, to glazing. If you want to be mates is recommended to use "matting for paint to water." In any case, as we have said is not essential to protect an acrylic paint with varnish, but can be worth it in murals in public places. In such

cases we recommend using a matte acrylic varnish, not refract the light, and if necessary it can be removed with turpentine.

BRUSHES AND PALETTES FOR ACRYLIC MEDIUM

Normally, Are used for acrylic the same types of brushes and spatulas than for oils. If desired uniform finish, soft brushes will be needed and plans preferably synthetic hair.

With the brushes used for acrylics must be especially careful, because the paint dries very quickly and is quickly fixed to the hair of the brush. Nothing more use, wash thoroughly with water, so that there is no paint between the hairs. Hot water dissolves better the paint.

If the acrylic painting has solidified, it becomes very difficult to reuse the brush, but can be saved by immersing it in solvent and then removing the paint with a rag. Finally, washed with soap and water.

As to the pallets recommend the plastic ones (since it is easier to remove the acrylics already dry), if possible to have sufficient surface in its central part to conveniently make the blends. We must think that acrylic evaporates very quickly making it very difficult to melt onto the support. This circumstance forces us to achieve chromatic richness primarily through two systems, one for transparencies and glazes and the other based on doing a lot of blending in their own palette.

10.7. PROPOSED EXERCICES WITH VINYL AND ACRYLIC RESINS.

The exercises to be performed in class and at home are provided for a period between the 2nd and the 5th week, with a total of 8 sessions or a month. Obviously, these dates are subject to some minor variations depending on the school year. It is essential timeliness and presence at all meetings to keep the pace of work.

Objectives

- Acquire the necessary skills and basic knowledge for the development and application of acrylic paint and vinyl.
- Experiment with the expressive possibilities of texture according to the differing number and density of pigment in relation to the binder used.
- Experiment on a practical level with the diversity of media that support the acrylics and check its expressive potential.

With them is intended to enable the student to familiarize with the own preparation of paints, so you can see the differences between painting made by adjusting the proportions between the pigment and the binder of PVA and acrylic paints bought at the store. So as the possibilities of combining both self-made as the purchase. This experimenting with various supports to help him seen different levels of absorption and aesthetic finishes. Just as the first 8 quick works have the task of familiarizing the student with the need to cover the overall area of the work as soon as possible and with the processes of mixing color on the palette.

ACRYLIC WITH MODEL 1 H (8 work). Dimensions 35 x 50 cm.

Cloth Paper Support. (Minimum 200 grams)

Paper Fabriano Accademy. (Minimum 200 grams)

Gray cardboard.

Others agreed with the teacher.

At least 4 of the 8 work proposed in this section must have been made in person at the classroom-workshop which will be available 5 sessions with a total of 6 contact hours.

ACRYLIC WITH MODEL (1 work). Dimensions 100 x 81 cm or equivalent.

Canvas supports (preferably)

This work is intended that the student consolidate the knowledge acquired in the previous works.

(To develop this work has 3 sessions and about 5 hours)

ACRYLIC FREE (1 work). Dimensions 100 x 81 cm or equivalent.

Free support: canvas, plywood, MDF, etc..

Given the high adhesion of polymers tempera, we recommend experimenting with supports such as metals, textiles and prints, or any other that offer aesthetic possibilities to be involved with acrylic paint. To develop properly the work during course will have a free theme need a continued teacher-student dialogue through tutorials, and keep up to date portfolio-book alternative, where we can assess in advance the chances of success of the various proposals for thematic free. In class he showed examples of exercises performed by students from previous courses.

Valuation criteria.

- Order and cleanness in the painting process always affecting the proper conduct of the exercise. (10%)
- Stable relationship of the support, the primer, the paint layer and the final treatment. (10%)
- Adaptation of the primer to the painting procedure. (10%)
- Proper handling and processing of the painting: Hydrated and bonded pigments. (10%)
- Expressiveness of support, materials and textures of the work. (10%)
- Creativity, originality, and suitability between the aesthetic and the technique developed. (20%)
- Composition. (10%)
- Correct use of color in wealth and diversity of hues, saturation and desaturation, scales light to dark, and the relative transparency and opacity. (20%)

10.8. BIBLIOGRAPHY AND WEB LINKS.

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