

ACRYLIC



The “Modern” Paint

Agenda

- In the Beginning
- Pigment
- Binder
- Determining Quality
- Working Properties
- Mediums
- Techniques
- Q&A



In the beginning...

- Otto Rohm invented Acrylic Polymer Resin
- It was patented in the 1930s in Germany by Rohm and Haas.
- The original acrylic paints were spirit based, meaning that they weren't water soluble.
- The first water-based acrylics were developed in NYC and Mexico in the 1950s, Magna and Politec.



In the beginning...

The first group of artists who used these “acrylics” in the 1930s and 40s were the Mexican muralists including Diego Rivera, Jose Orozco and David Siqueiros.

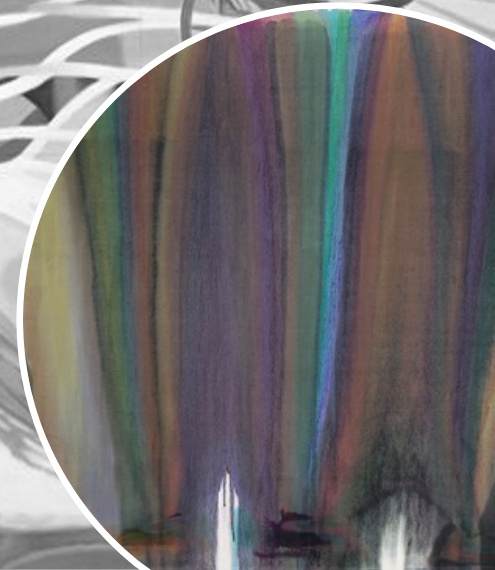
This new paint was easier to work with than other traditional mural materials like fresco or oils, and being alkali resistant, they were more durable.



In the beginning...

It took until the 1960s for the new water mixable paint to take off with artists in the US.

Color field painters like Helen Frankenthaler and Morris Louis and Pop artists like James Rosenquist used acrylics for their staining properties and their surface quality.



Pigments

- There are three categories of pigments.
 - Organic
 - Inorganic
 - Synthetic
- Today pigments are standardized with the use of the Color Index.
- Dyes vs Pigments = (Solution vs Suspension)

color chart Amsterdam Standard Series

Zinc white +++ 104 ** PW7	Titanium white +++ 105 ** PW6	Titanium buff L +++ 289 ** PW6/PY42	Titanium buff D +++ 290 ** PW6/PR101/PBk11	Naples yellow L +++ 222 ** PW6/PY42	Naples yellow green +++ 282 ** PW6/PY42/P67	Naples yellow D +++ 223 ** PW6/PB24/PY154	Naples yellow red L +++ 292 ** PW6/PY42/PR101	Naples yellow red +++ 224 ** PW6/PB24/PO73
Nick.titan.yellow +++ 274 ** PY184/PW6	Greenish yellow +++ 243 ** PY74/P67	Azo yellow lemon ++ 267 ** PY3	Primary yellow ++ 275 ** PY3/PY74	Azo yellow L +++ 268 ** PY74	Transp.yellow M +++ 272 □ PY128	Azo yellow M ++ 269 ** PY74	Azo yellow D ++ 270 ** PY74/PO34	Gold yellow ++ 253 ** PY74/PO34/PW6
Azo orange ++ 276 ** PO34/PY74	Vermilion ++ 311 ** PO34/PY74	Napththol red L ++ 398 ** PR112/PY74	Napththol red M ++ 396 ** PR112	Transp.red M +++ 317 □ PR209	Pyrole red +++ 315 ** PR254	Napththol red D ++ 399 ** PR112/PR23	Carmine ++ 318 ** PR23	Primary magenta +++ 369 ** PV19
Perm.red purple +++ 348 □ PV19	Quinacridone rose +++ 366 ** PV19	Venetian rose ++ 316 ** PW6/PR112/PY42	Persian rose +++ 330 ** PW6/PV19/PR101	Light rose +++ 361 ** PV19/PW6	Quinacridone rose L +++ 385 ** PV19/PW6	Perm. red violet L +++ 577 ** PR122/PW6	Perm. red violet +++ 567 □ PV19/PV23	Caput mort. violet +++ 344 □ PV19/PBk7/PW6
Perm. blue violet +++ 568 □ PV23/PV19	Ultramarine violet +++ 507 ** PV15/PW6	Ultramarine violet L +++ 519 ** PW6/PB29	Grey blue +++ 562 ** PW6/PB15/PBk7	Ultramarine +++ 504 □ PB29	Cobalt blue (Ultram.) +++ 512 ** PB29	Primary cyan +++ 572 ** PB15/PW6	Phthalo blue +++ 570 □ PB15	Mangan. bl. phthalo +++ 582 □ PB15/P67
King's blue +++ 517 ** PW6/PB15	Brilliant blue +++ 564 ** PB15/P67/PW6	Sky blue L +++ 551 ** PW6/PB15/P67	Prussian blue (phth.) +++ 566 ** PB15/PBk7	Green blue +++ 557 ** PB15/P67	Turquoise blue +++ 522 ** PB15/P67/PW6	Turquoise green +++ 661 ** PW6/P67/PB15	Yellow green +++ 617 ** P67/PY74	Brilliant green +++ 605 □ P67/PY74
Perm. green L +++ 618 ** P67/PY74	Emerald green +++ 615 ** P67/PY74/PW6	Perm. green D +++ 619 □ P67/PY74	Olive green L +++ 621 ** P67/PY74/PY42	Olive green D +++ 622 ** P67/PY42/PR101	Sap green +++ 623 ** P67/PY42/PR101	Yellow ochre +++ 227 ** PY42	Gold ochre +++ 231 □ PR101/PY74	Raw sienna +++ 234 ** PY42
Burnt sienna +++ 411 □ PR101	Burnt umber +++ 409 □ PR101/PBk11	Vandyke brown +++ 403 ** PBk11/PR101	Warm grey +++ 718 ** PW6/PBk11/PR101	Neutral grey +++ 710 ** PW6/PBk7/PY42	Lamp black +++ 702 ** PBk7	Oxide black +++ 735 ** PBk11		

Binder


- Suspend and Adhere
- Other ingredients in paint can include:
 - stabilizers
 - extenders
 - preservatives
 - emulsifiers



Determining Quality

- What do the terms “student grade” and “artists grade” mean to you?
- Pigment load
- Milling or Grind
- Lightfastness
- Exclusive colors
- Color Range
- Series
- Mass-tone, Under-tone, Tinting





Working Properties (Acrylics vs. Oils)

- Drying time: Evaporation vs. Oxidation
- Pigmentation
- Film Flexibility
- Mass Shift
- Color shift
- Solvents
- Cleanup
- Mixed Media
- Surfaces

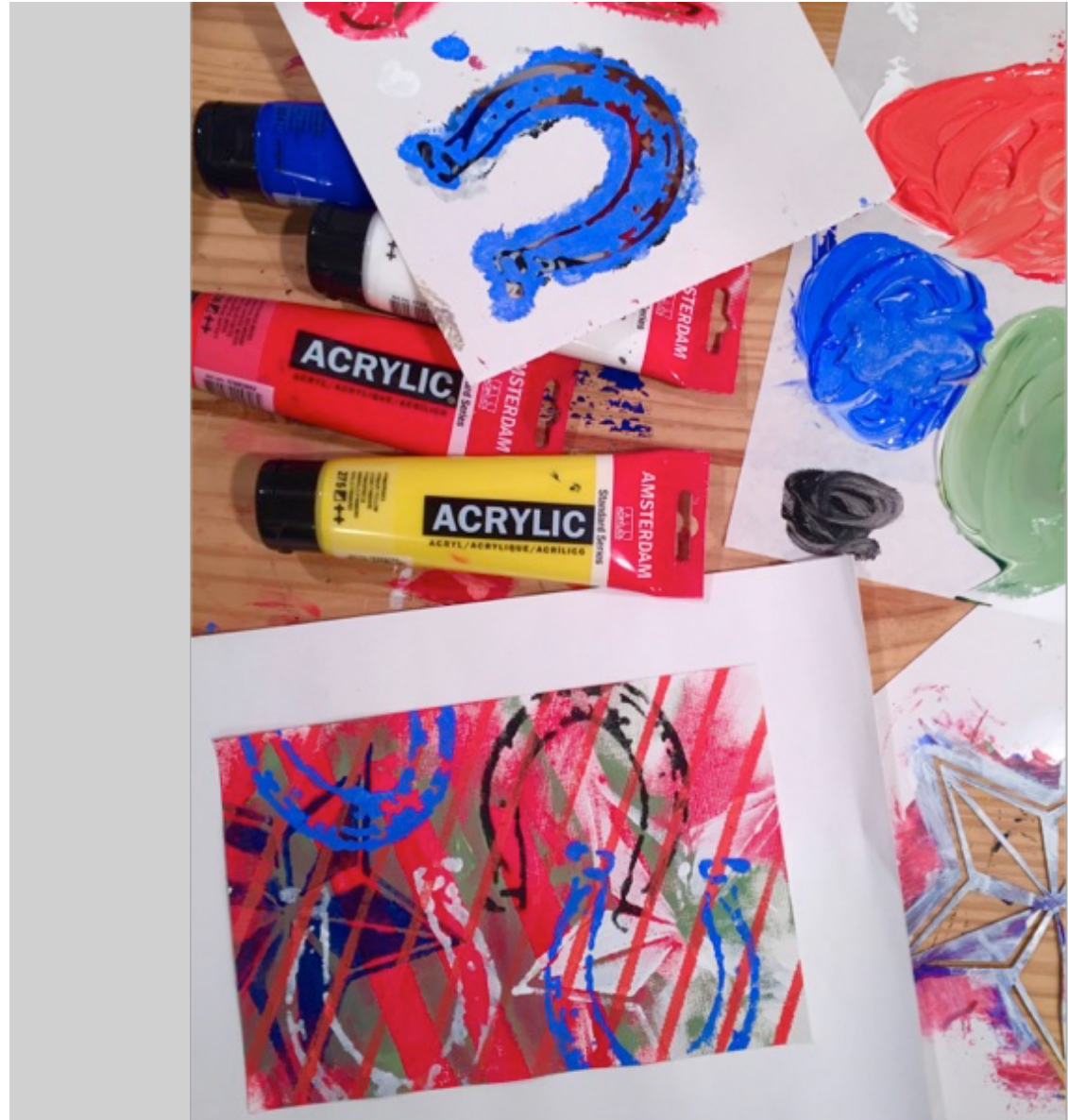
Auxiliaries

- Grounds (under)
- Mediums (in)
- Varnishes (over)



Techniques

- Acrylics exhibit incredible versatility
 - Layering (glazing)
 - Washes
 - Collage
 - Staining
 - Hard Edge





Layering

(Opaque & Transparent)

The background of the slide is a vibrant watercolor wash. It features a central bright yellow and white area that transitions into various shades of blue, green, and orange towards the edges. The colors are blended and layered, creating a soft, painterly effect.

Washes

(Watercolor Techniques)



Collage



Staining



Hard Edge

(Masking)

ROYAL  TALENS

Empower your creativity