

SUBTRACTIVE TECHNIQUES WITH OPEN ACRYLICS

■ The new OPEN Acrylic paint has a very long drying time, which lends itself to the traditional process of reductive or subtractive techniques. This was a process that was only applicable to oil paint in the past. Using OPEN allows for a relaxed working time, no fumes, and offers quick, easy soap and water clean-up.

MATERIALS:

- Decorative plastic stencil
- White matte board
- Palette knife
- Soft lint free rag
- Catalyst™ color shapers or pointed tools for subtractive applications.

GOLDEN PRODUCTS:

- GOLDEN Extra Heavy Gel (Matte)
You can substitute any Gel (Gloss, Semi-Gloss or Matte)
- GOLDEN Heavy Body Pyrrole Orange
- GOLDEN High Solid Gel (Gloss)
It is important that it is Gloss.
- GOLDEN Fluid Indian Yellow Hue
- GOLDEN OPEN Burnt Sienna

STEP - BY - STEP:

1. Using a palette knife, mix the Extra Heavy Gel (Matte) with Heavy Body Pyrrole Orange to create a bright mixture (Approximately 3:7).
2. Tape the stencil to the backing board. Using a wide palette knife, or Catalyst tool, spread the mixture over the stencil.
3. Lift the stencil off immediately. Clean the stencil by placing on paper towels and scraping as much of the mixture off as possible onto the paper towel. Quickly place in a container with water and carefully wipe off remaining gel mixture. Allow this layer to dry completely.
4. Mix High Solid Gel (Gloss) with Fluid Indian Yellow Hue (3:7) for a transparent mixture. Apply this layer over the Pyrrole Orange working to create a flat



Available in 2 oz. tubes, 4 and 8 oz. jars.

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(Cont.)

surface with minimal surface strokes. Some texture adds to an interesting surface to work on. Allow to dry.

5. APPLYING A LAYER OF OPEN:

Mix 6 parts OPEN Burnt Sienna with 4 parts GOLDEN Fluid Indian Yellow Hue on a palette. Using a palette knife, spread this mixture over the entire surface. Use a brush or tool to draw the shape of pears into the wet paint. Do not use water on your tools. Begin to “subtract” or remove the interior areas of the pear and stems as well as some of the edges of the board. Rags will typically lift the most OPEN Burnt Sienna, revealing the brightest areas. Water tends to lift too much paint. Using OPEN allows you a very relaxed working time. If you make a mistake, you can add more OPEN or re-wipe the OPEN that is already on the surface. When the image is finished, there should be no areas of OPEN that are thicker than a dime.



Note: Mixing the Fluid, a fast drying acrylic, with the OPEN, a slow-drying acrylic, will allow students to achieve a balanced working time. To extend the drying time for longer working periods, use a mixture of only OPEN Acrylic colors.