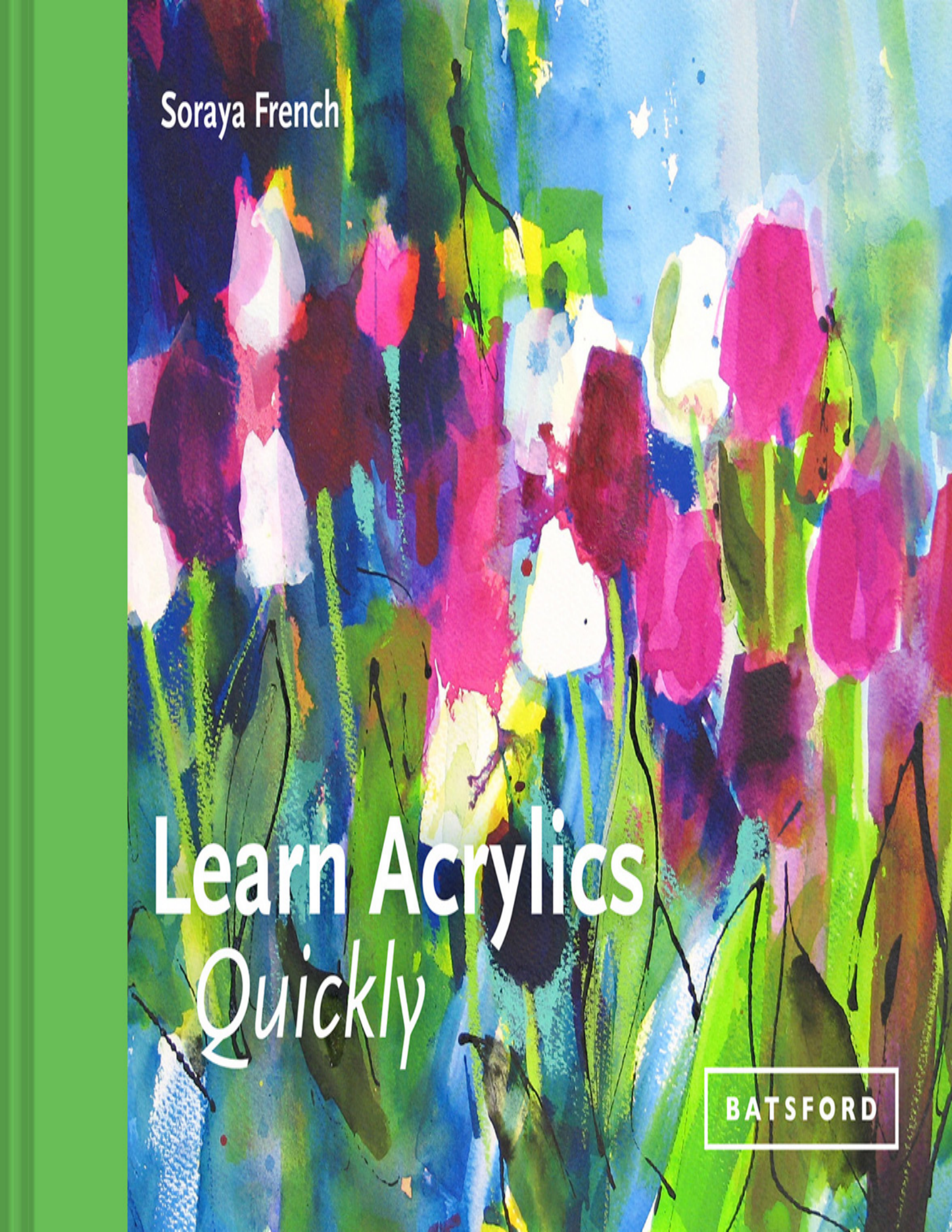
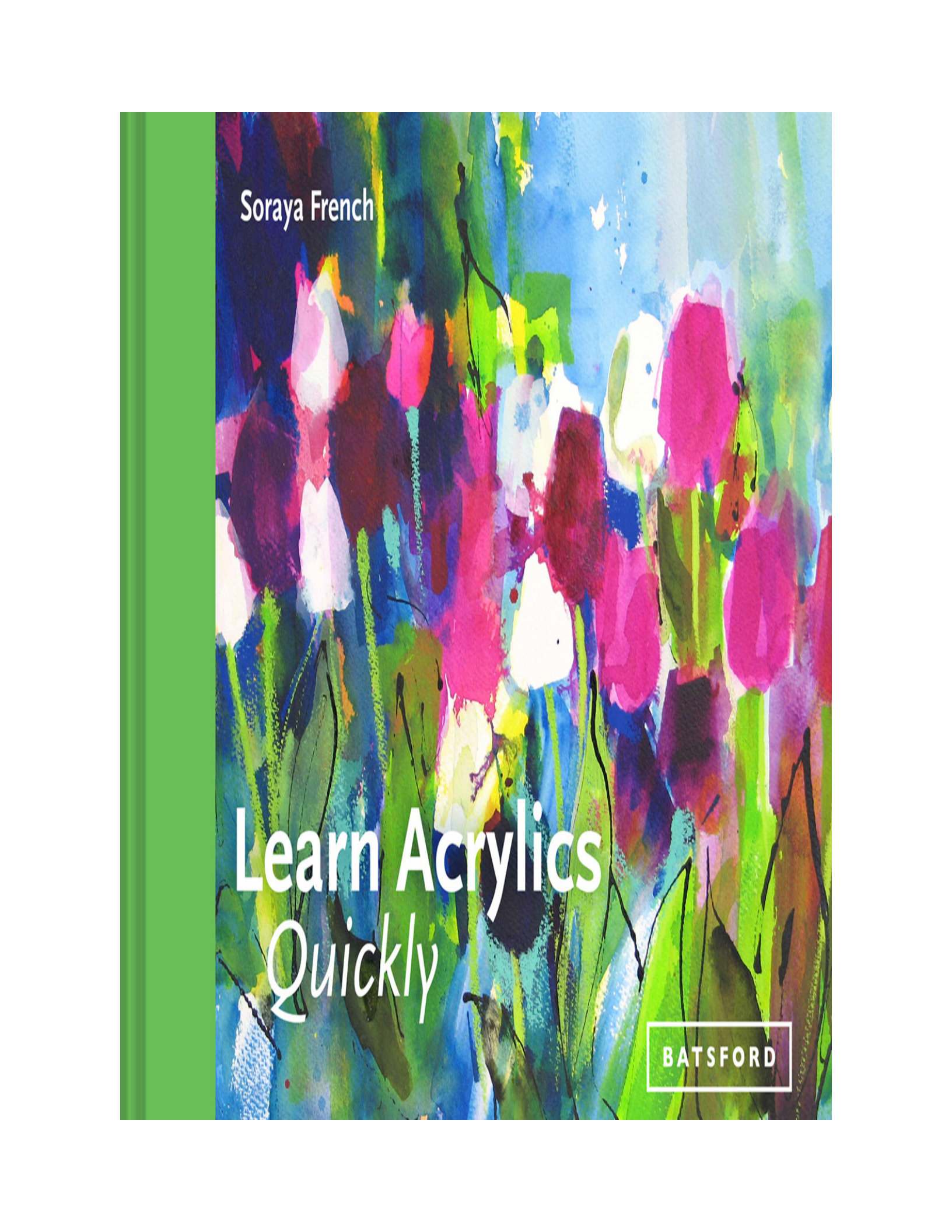


An abstract acrylic painting featuring a vibrant array of colors including magenta, pink, blue, green, and yellow. The composition is dominated by large, expressive brushstrokes that suggest the shapes of tulips and their leaves. Dark, thin lines are scattered throughout, possibly representing stems or veins. The overall effect is one of dynamic energy and artistic spontaneity.

Soraya French

Learn Acrylics *Quickly*

BATSFORD

An abstract acrylic painting featuring a dense cluster of tulips. The petals are rendered in vibrant shades of pink, magenta, and white, with some areas showing deep red and purple. The background is a mix of bright green, blue, and yellow, suggesting foliage and sky. The brushstrokes are visible and expressive, giving the painting a textured, dynamic feel. The overall composition is vertical, with the flowers filling most of the frame.

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DEDICATION To my amazing trio Tim, Yasmin and Saasha, with all my love x

ACKNOWLEDGEMENTS I would like to thank Tina Persaud and Cathy Gosling for commissioning this book and believing in me, and Nicola Newman and Diana Vowles for their sympathetic editing. This is a great opportunity to send my thanks and gratitude to my Golden family across the pond for their support and generosity and for making the best quality artists' materials, which are a dream to work with. To St Cuthbert's Mill for all the years of sponsoring me with their amazing and wonderful papers. To Jason and Sandy Mackie at Global Art Supplies for their continued support with the Golden Working Artist program and endless supply of materials. To Rosemary and Symi of Rosemary and Co for making the best brushes in the world.

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Page 2: Searching for Crabs 56 × 45cm (22 × 18in)
Detail of abstract image.



Summer Meadow

Inks and heavy body acrylics on watercolour paper 56 × 45cm (22 × 18in)

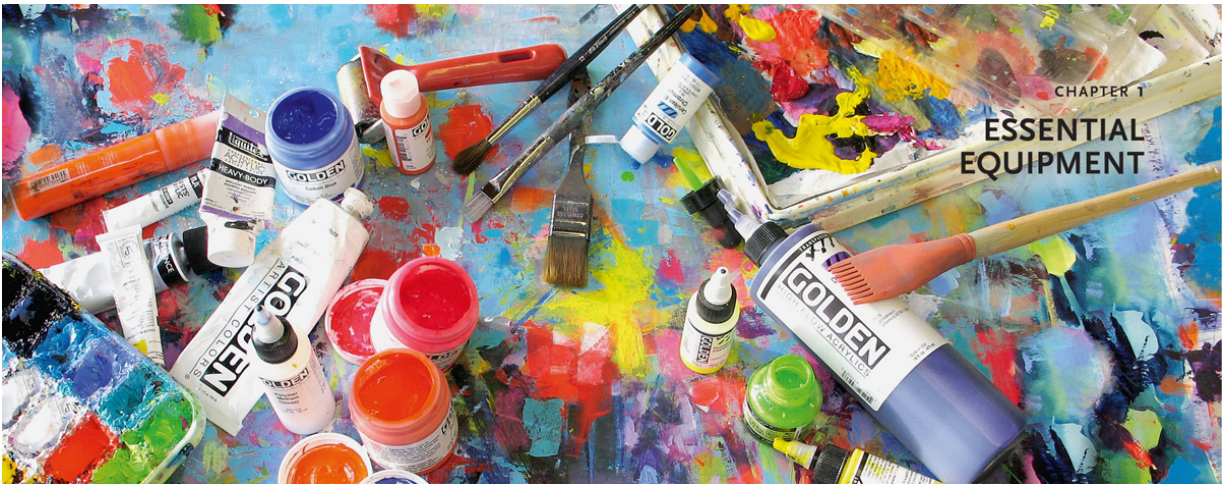
Introduction

Acrylic paint requires no specific set of rules, so it offers artists of all levels the freedom to progress with their painting in a relaxed and enjoyable manner. The ability to correct mistakes makes it ideal for beginners, while it enables the experienced artist to push the boundaries like no other medium.

It is also by far the most versatile medium, as it can mimic watercolours in its liquid form, while in thicker consistencies it can be applied with techniques similar to those used for oil paint. However, it has characteristics that neither oils nor watercolour possess. As it dries quickly, multiple layers can be applied in quick succession and great results can be achieved in one painting session – but for those who don't appreciate the quick-drying nature of acrylics, there are colours with extended open time.

I am delighted to be able to share my passion for this wonderful medium with you and hope that the information in this book will help you get to grips

with painting in acrylics in a relatively short space of time.



CHAPTER 1
**ESSENTIAL
EQUIPMENT**

Choosing your acrylic paints

My policy has always been to buy fewer colours but to go for the best-quality paints available. With water-based media such as acrylics you can mix an infinite number of secondaries, tertiaries, darks and neutrals with quite a limited palette that consists only of a warm and a cool version of each primary colour – red, yellow and blue – plus Titanium White for mixing tints with covering power. The brand you buy may depend on your budget, but in the long run it is more economical to use good-quality paints. If you opt for student-grade colours, invest in a reputable brand. Alternatively, mix top-quality paints with a soft gel to extend the colours and make working with them more economical.

Paints come in jars and tubes in a few different sizes and it is a matter of personal preference which one you choose. On [here](#) you will find a suggested basic palette.



Lilies and Anemones

This small vignette of lilies and anemones is a mixture of inks and fluid colours with a few touches of heavy body paint in a loose and free style.

Surfaces

You can paint with acrylics on a wide variety of surfaces, including acrylic and watercolour paper, canvas, panel, aluminium, mount board and more. Each affects the look and feel of the end result. The only two surfaces to avoid are shiny and greasy ones, which could result in the paints peeling later.

In general your support needs to have a certain amount of grip for acrylic paints to adhere to. Priming is optional, but you will find that the surface of raw canvas and panel becomes much nicer when primed with either gesso or acrylic medium. You will achieve a different and surprisingly interesting result with inks on primed paper or canvas. When painting on a surface such as MDF it is best to prime it to avoid the possibility of chemicals seeping into the painted surface. Experiment with a few surfaces to find what works for you.

Work on canvas and board may be framed without glass, but it's advisable to apply two coats of varnish – either a polymer varnish to brush on or an archival

spray varnish. Both are available in matte, gloss and satin finish.



1 Bockingford NOT watercolour paper 2 Saunders Waterford NOT watercolour paper 3 Textured mount board 4 Saunders Waterford HP watercolour paper 5 Smooth mount board 6 Saunders Waterford High White 7 MDF board with tinted gesso 8 Canvas 9 Plywood panel.