

LIZ SEWARD UNDERSTAND ACRYLICS WORKSHOP

Saturday 19th October 2019

Liz Seward began by telling us that Acrylic paint is a relatively new medium compared to oils and watercolours. It was invented in the 1940s and only became commercially available in the 1950s. Liz said that people often made the mistake of starting to learn to paint with watercolour which is the most unforgiving medium. Acrylics are ideal for new artists as mistakes can be easily corrected. However, it is a good idea to buy good quality paints. Cheap sets of acrylic paints often have bright, garish colours rather than the colours that will work well together.

Liz Seward recommends that every palette should have a cold and warm yellow, red and blue. Today Liz was using Azo Yellow, Yellow Ochre, Cadmium Orange Red, Burnt Sienna, Thalamemia Blue, Ultramarine Blue. One of Liz's favourite colours is Cobalt Blue which is transparent and fairly warm; another is Parchment White because this gives a very pleasant warm white colour. The only colour Liz absolutely dislikes is Burnt Umber because it makes mud!

Liz says it is a very good idea to get to know your colours. The best way is to make your own colour wheels. She went on to explain that there are different grades of Acrylic paints: Inks such as FW inks; Soft Body-System 3, Heavy Body acrylics; Student range acrylics and Artist quality acrylics. Today it is heavy body acrylics that will be used.

The board Liz was going to paint on had been prepared with a coat of Medium Magenta, a warm Liquitex colour. She likes to use a warm colour. Painting on a white background tends to flatten colour and can mean you have to use more paint. She recommends using a dilute Cobalt Blue for drawing. It is very important to always do a drawing from any reference photograph before starting to paint from a photograph. In fact, Liz recommends everyone should keep sketchbooks. Liz began a woodland scene and reminded everyone that shadows radiate out. During the course of the day Liz did demonstrate splattering stressing the importance of having the correct ratio of water to paint to create the splatter. It was time for everyone to put paint to paper.





At the end of the afternoon Liz called everyone together to do a plenary and to look at what we had all achieved. There was a fabulous variety of work and Liz praised everyone for achieving as much in the limited time available. This year the hall was only available to from 10 a.m.- 2 p.m. It had been a very productive and enjoyable workshop nonetheless.

