

DURA-LAR FILM FEATURES

1

Save time using Dura-Lar Wet Media Film, no need for drawing, tracing or transferring an image since it is transparent. Also allows for staging a painting in layers.

2

The Wet Media Film readily accepts the paint and allows us to see the reference copy beneath as we work.

3

The great thing about the Wet Media Film is its transparency; we can see the brush strokes from the original as we paint on top.

4

Dura-Lar's high heat tolerance allows you to use a hair dryer or heat tool to speed up the drying process

5

The great thing about working on these transparent Dura-Lar layers is that we can go back and for the between the stages and adjust the colors. If we are at the 3rd layer and want to add more blue to the sky, for instance, just flip the film back and work on the 2nd film.



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GRAFIX DEMO 2
Acrylic on Wet Media Dur-Lar Film
artist: Mary Morrison

Manufactured in USA
Fabriqué aux États-Unis
Fabricado en Estados Unidos

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DURA-LAR FILM

2 DEMO

Acrylic on Wet Media Dura-Lar Film
artist: Mary Morrison

DEMO GUIDE INSTRUCTIONS

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DURA-LAR FILM

DEMO

Acrylic on Wet Media
Dura-Lar Film

artist: Mary Morrison

Wet Media Dura-Lar Film is coated on both sides to accept water-based mediums, markers and inks without beading, chipping or running.



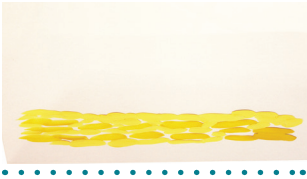
MATERIALS

- 3 pieces of Graftix Wet Media Dura-Lar Film (cut to 7x11" using Exacto knife and straight edge)
 - Golden Acrylic Fluid paint - 1fl. oz.
 - Naples Yellow
 - Pyrrole Orange
 - Manganese Blue Hue
 - Quinacridone Magenta
 - Titanium White
 - Carbon Black
 - Princeton Brush no. 6 round, synthetic
 - Princeton Brush no. 8 round, synthetic
 - 7" x 11" color copy of Monet's painting, "Haystacks, End of Summer" 1890
- Items needed for Demo but NOT included in box:
- Small water container
 - Disposable palette paper
 - Masking tape
 - Backing board to tape work onto, Larger than 7" x 11"
 - Small spray bottle
 - Paper towel

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DEMO GUIDE INSTRUCTIONS

1 Tape the color copy of the Haystack painting to the chipboard. Then tape the first sheet of Dura-Lar Film on top of the copy so you are able to flip the film back and forth.



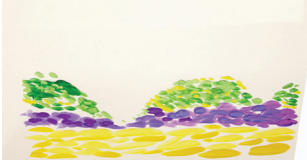
2 First Film: Put a nickel size drop of Titanium White and Naples Yellow on the palette in separate areas. Mix about 60-70% white to 40-30% yellow. This gives a nice soft yellow and using a no. 8 brush, paint short strokes over the sky area. Vary the colors by adding a bit more white to the mix, then add a bit more yellow.
Paint down to the edge of the hills. This should look nice and loose, many strokes that fill the sky area with a variety of shades of the yellow. Mist the palette sheet to keep paint moist, as needed.



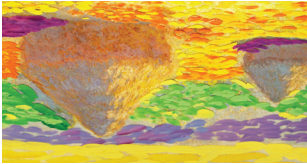
3 First Film: Next paint in the hills by using a nickel size of Manganese Blue, more white, and Quinacridone Magenta, well-spaced on the palette to allow for mixing colors. For the hills, we are mixing soft lavender using mainly white, add a small bit of blue then mix and add a small bit of the magenta to move toward lavender. Using the smaller no. 6 brush paint small strokes like you see in the Monet.



4 First Film: For the trees and bushes, we will use various greens. Mix the yellow, blue and white. Mix 2 different greens one light, with more white and one that's darker. Use a no. 6 brush build up the green areas following the Monet fashion. Paint around the haystacks.



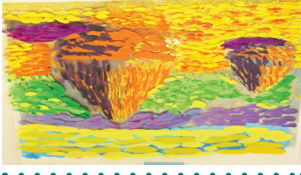
5 First Film: Paint the field around the haystacks. Squeeze onto a clean palette sheet yellow, white, and Pyrrole Orange with room between each color for mixtures. I like to have about 3 mixtures that I can go back and forth to create the field.
1. White with orange makes coral
2. Yellow with white



6 Second Film: After the first film is completely dry, tape the next clear film on the bottom edge over the other layers. Paint the haystacks with 3 colors: yellow on left (sunny side) magenta and yellow in the center and violet (blue and magenta with a bit of black) for the right, shadow side. Mix these colors and paint starting with the shadow side and ending with the yellows on the sun side.



7 Sky & Shadow: For light blue sky use white and add in a small amount of blue for the color you like. Paint with short brush strokes. Leave some open spaces so the yellow from the first film shows through. For shadows mix blue, magenta, a bit of black for a darker violet and darker strokes.



Final Art

8 Third Film: Tape the 3rd and final film over all the layers, along the bottom edge. Paint the highlights on the haystacks, field and the final touches.
Mix:
1. White with yellow
2. White and orange
3. White with yellow and blue to make a light green.

Add these highlights to the haystacks and field area. We can also adjust colors, perhaps adding in a few softer lavender tones to the shadow areas.
If you want to completely remove color, just wipe off with rubbing alcohol and a soft cloth or Q-tip, this cuts the acrylic.

DEMO TIP

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DEMO TIP