

STEP 1: PRIME

Start by taping down the Clearprint® to a solid surface, like a table, with masking or painter's tape. Using the Grumbacher® Acrylic Medium and a brush for oil and acrylics (or paint roller for large surfaces), apply the medium in a single direction until the sheet is covered. Buckling should be expected. Let dry to the touch (approx. 30 minutes). Reapply the medium in strokes going the opposite direction. Let dry to the touch again before removing the tape. Flip vellum over and repeat the process to the reverse side to insure that the vellum is completely sealed, and to add stability to the vellum. This also decreases the buckling that has occurred during the first priming. You may un-tape the primed vellum after this step, or re-tape it in order to stretch it flat should any unevenness remain.



STEP 2: PAINT

Thin layers of Academy Oil Colors and glazes work best to utilize Clearprint's transparent nature. This can be achieved by adding Grumbacher Alkyd Medium to your oils and incorporating thoroughly. The heavier the paint load, the darker and more muted the color will appear on the reverse side of your painting. Paint may also crack with thick layers of paint since unmounted Clearprint® is extremely flexible. As with all oil paintings, the fat over lean rule should be adhered to. You may find that paint dries more rapidly on Clearprint® than on most traditional painting surfaces. Paint has been known to dry to the touch over night. Dry time may take longer in areas with high humidity. Work may be lightly varnished within the same drying period as traditional oil painting techniques.

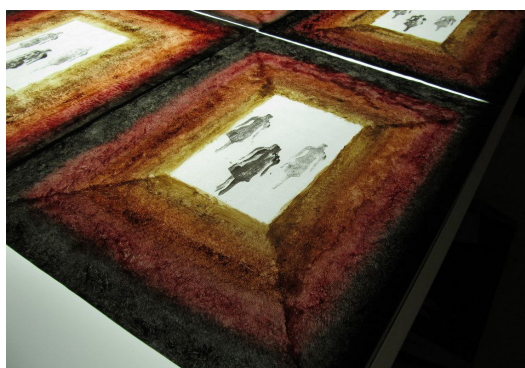
MATERIALS

- 1000H Clearprint® Vellum
- Masking or Painter's Tape
- Grumbacher® Acrylic Medium (Matte or Glossy)
- Grumbacher® Brushes for Oil and Acrylic
- Academy® Oil Colors
- Grumbacher® Alkyd Medium
- Grumtine® or similar solvent for clean up

The strength and durability of Clearprint® Vellum is surprising to most artists. The transparent nature of this material allows for paintings that can be layered to achieve a delicate sense of depth, or front-lit to enhance transparency.

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STEP 2: PAINT

Thin layers of Academy Acrylics work best to utilize Clearprint's transparent nature. This can be achieved by adding Grumbacher® Acrylic Matte or Gloss Medium to your acrylic paint. The heavier the paint load, the darker and more muted the color will appear on the reverse side of your painting. Paint may also crack with thick layers of paint since unmounted Clearprint® is extremely flexible. You may find that paint dries very rapidly on vellum, a retarder added to the acrylic paint can help slow the drying time. Dry time may take longer in areas with high humidity. Let acrylic work dry thoroughly before layering, as additional layers of color over semi-dry underpaintings will pick up paint on the first layer. Work may be lightly varnished within the same drying period as traditional acrylic painting techniques.

MATERIALS

- 1000H Clearprint® Vellum
- Masking or Painter's Tape
- Grumbacher® Acrylic Medium (Matte or Glossy)
- Grumbacher® Brushes for Oil and Acrylic
- Academy® Acrylic Colors
- Grumbacher® Acrylic Retarder
- Water for clean up

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GRAPHITE, PASTEL, & CHARCOAL

Dry media works well on unprimed Clearprint. While the surface is very smooth, it allows for subtle blending. Dry media may be applied to Clearprint as it would to any other traditional drawing substrate. A final fixative is strongly recommended to keep graphite, pastel or charcoal particles in place. One or two coats of a spray fixative is usually sufficient.

SCULPTURE

Clearprint's translucent properties and durability make it a unique material for layering and sculptural techniques. Clearprint comes in many varieties, ranging from traditional and isometric grids to our most popular 1000H and our printable vellums. Wire or natural armatures can give structure to Clearprint, and Grumbacher Acrylic Medium is an ideal adhesive and varnish, as it maintains the vellum's translucent qualities. Grumbacher's Acrylic Medium (gloss or matte) dries crystal clear and works well for paper mache and decoupage.

WATERCOLOR & INK

Start by taping down the Clearprint® to a solid surface, like a table, with masking or painter's tape. Clearprint is 100% cotton, and therefore is highly absorbent. The vellum will buckle when large amounts of ink or watercolor are applied, however, this buckling will dissipate once dry. To flatten work even further, retape the Clearprint after application of media. Colors are vibrant and translucent on Clearprint. Watercolor and ink application are ideal for laying works of Clearprint, as well as using in displays with direct lighting. Clearprint should not be primed with a medium that would resist water-based ink or watercolors. Unprimed Clearprint for these works is ideal.



Higgins Ink, Jess Plassman



Clearprint Paper Mache, Lana Boyle



Charcoal and Pastel, Sophie Theroux

MATERIALS

- Clearprint Vellum
- Schmincke or Koh-I-Noor Pastels
- Grumbacher Acrylic Medium
- Koh-I-Noor, Higgins or Schmincke Inks
- Grumbacher or Schmincke Watercolors
- Koh-I-Noor or Grumbacher Charcoal, Graphite
- Koh-I-Noor Graphite