



APRIL 28, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

SINGLE DAFFODIL IN THE GARDEN OF TRUTH

NAME CREDIT TO PATRON SHAE CHERIE

Steps: 12 | Difficulty: Beginner | 1 Hoot



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THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will constantly seek this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is notice when you have found yourself in the Goldilocks Zone so you can locate it again easier the next time you come across a particular technique.



THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2022 and ends April 30. Thirty powerful little painting tutorials that challenge global artists to participate by completing one small acrylic painting every day for an entire month.

PARTICIPATE BY COMPLETING ONE SMALL ACRYLIC PAINTING EVERY DAY FOR AN ENTIRE MONTH!

This year's Acrylic April Challenge is designed around the "Bloom...A Story of Flowers" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of the nature of flowers...how they engage with nature, how they behave, and how to successfully illustrate them.

This document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your Acrylic Art Journey and is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials have been recorded and have an accompanying mini book, The Art Sherpa hopes to prepare a printed version of all of Acrylic April that you will be able to purchase. That expanded book will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables for this tutorial can be found at theartsherpa.com.

We sincerely hope that you enjoy your experience with Acrylic April and look forward to seeing your completed paintings. Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Facebook Acrylic April group at: www.facebook.com/groups/AcrylicApril

DAY 28: APRIL 28, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, continues today with a single daffodil and a wish that you let your inner light show and not be dimmed by anything. The daffodil is one of the first flowers we see in spring and usually indicates that winter is over. Because of this, they symbolize rebirth and new beginnings. My expressed wish on this canvas is really about you and my sincere hope that you, as an artist, have come to the realization that the magic is truly in you, that you have experienced a rebirth at how you view your art, and that your new beginning is a true love and acceptance for self. The truth is that you are perfect just as you are.

HOW WONDERFULLY REPRESENTATIVE IS THE TITLE THAT WAS RECOMMENDED BY OUR CREDITED PATRON? OK, GRAB YOUR SUPPLIES AND LET'S PAINT THIS WONDERFUL DAFFODIL.



WATERCOLOR WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!

7:00PM EST

Watch directly from TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors and let's

RELAX &
CHILL OUT
TOGETHER



PAINT COLOR & MIXING LEGEND:

Use this paint legend below to understand the symbols that I use to give you important painting information.

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Large Synthetic Angle
- Medium Synthetic Filbert
- Small Synthetic Round
- X-Small Synthetic Round

TOOLS:

- 8x8 Canvas
(If you notice that your canvas started to warp, as sometimes

happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)

- Optional: StayWet Palette

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO	STEP 10	36:24	CENTER DETAILS
STEP 1	01:05	COLORED GROUND	STEP 11	38:59	HIGHLIGHTS
STEP 2	04:35	SKETCH IMAGE	STEP 12	41:48	LINING EDGES
STEP 3	07:29	BACKGROUND REEDS		52:56	SIGN
STEP 4	10:57	STEM AND LEAVES			
STEP 5	13:52	DETAILS LEAVES			
STEP 6	18:26	WHITE PETALS, FIRST LAYER			
STEP 7	21:48	LIGHTER WHITE LAYER			
STEP 8	28:07	YELLOW CENTER			
STEP 9	31:52	CENTER DEFINITION			



STEP 1 - COLORED GROUND

"LET YOUR GLOW SHOW"



PAINT:

- Cadmium Yellow Medium = CYM
- Mars Black = MB

BRUSHES & TOOLS:

- Medium Synthetic Angle

COLOR MIXES:

- Deep Green = CYM + MB

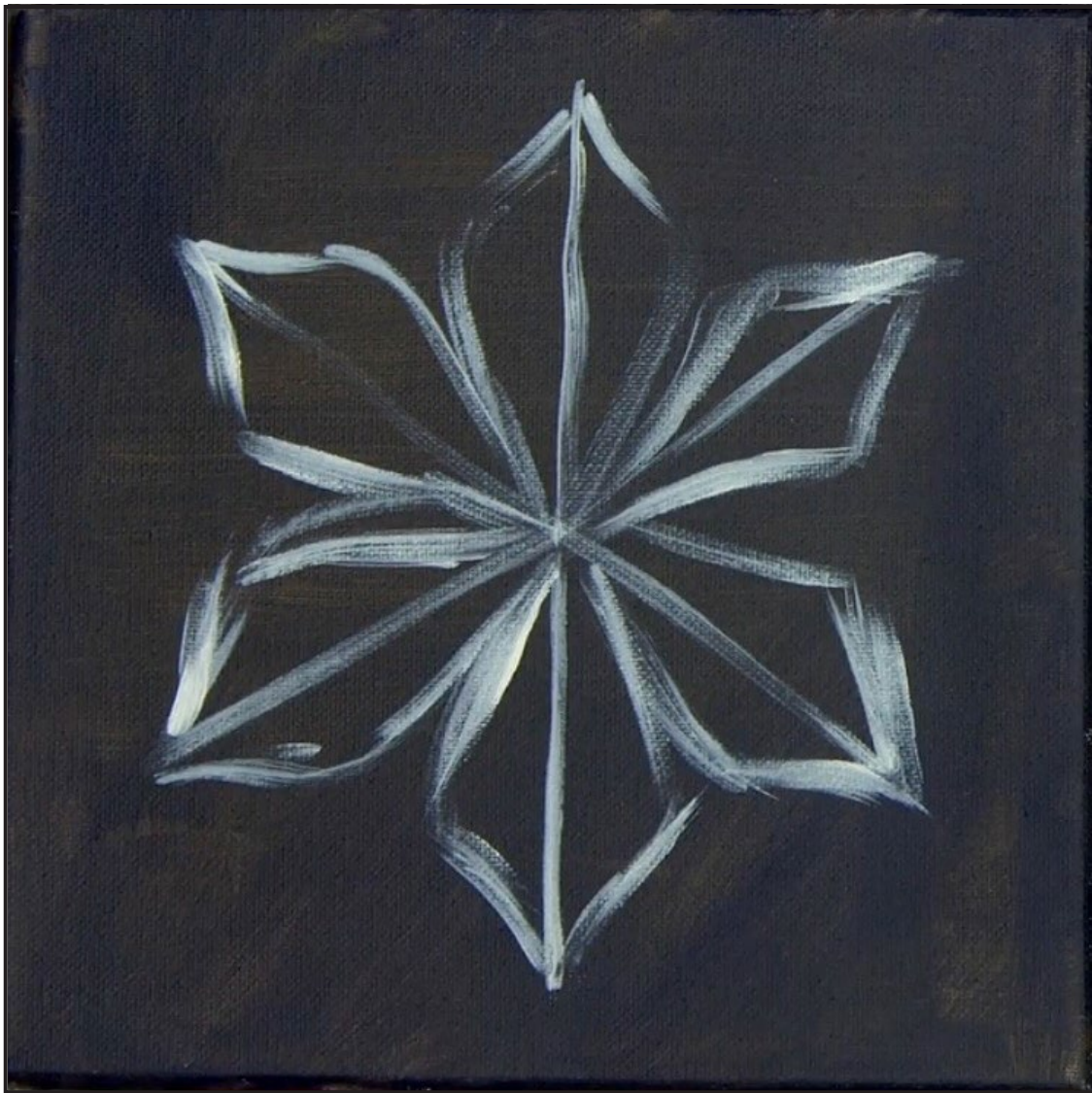


STEP DISCUSSION:

- Roughly paint the entire background with the **Deep Green mix**. Then smooth the surface by painting long vertical and horizontal strokes..
- Dry the surface before continuing to the next step.

STEP 2 - SKETCH IMAGE

“BEAUTIFUL IN IT’S MINIMALISM”



PAINT:

- Titanium
White = TW

BRUSHES & TOOLS:

- Medium
Synthetic Filbert
- Chalk Pencil
or Watercolor
Pencil



STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- The daffodil will take a large part of the canvas but it will focus in the center, so place a mark there. Sketch a line coming about 1 inch from the top and another one about 1 inch from the bottom, that meet at the middle mark. Then on either side of the bottom line, sweep another line out then curve it back into the middle mark. Repeat for the top line.
- Sketch two opposing, diagonal lines on either side that also meet in the middle, and sketch the petals as before. You should now have six petals. Rinse.

STEP 3 - BACKGROUND REEDS

“DARK ON DARK...UNTIL...”



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Dark Green = PG + BS
- Medium Green = PG + BS + CYM
- Light Green = CYM + TW + PG + BS



STEP DISCUSSION:

- Beginning in the upper left corner, loosely paint in irregular marks that imply reeds. Use the edge of the brush and the **Dark Green mix** to paint these long reed strokes and also to paint around the outside of the flower.
- Add the **Medium Green mix** to the reeds for a little lighter value but avoid making stripes. They are still dark but now they are a little more noticeable.
- Add a little more Cadmium Yellow Medium to the mix and paint a stem coming from the center of the flower and curving down off the canvas on the bottom, left. Add a bit of this in a few random spots on the reeds.
- Then use the **Light Green mix** to add a bit of highlight to these background reeds in a few places on the upper canvas. Rinse.
- Dry the surface before continuing to the next step.

STEP 4 - STEM AND LEAVES

"FRIENDLY FRONDS"



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Brownish Green = BS + CYM > PG
- Green = PG > CYM > BS
- Light Green = CYM + TW + PG + BS



STEP DISCUSSION:

- Paint the left side of the stem with the **Brownish Green mix**, then add some Titanium White to the mix to add a hint of a highlight along the left edge. Rinse.
- Just to the right of center, at the bottom of the canvas, use the **Green mix** and paint a leaf about 6 inches long. It is a ½ thick at the bottom and tapers off as it curves up and slightly to the right. Add a second leaf, on the right. It curves to the right then bends back to the left and overlaps the first leaf near the top. Then on the left side, curve another leaf up from the bottom to about 2 inches from the top.
- Add more Cadmium Yellow Medium to the mix and paint

this lighter value to the first leaf. The second leaf is in front so paint the highlight on it, next. Then, paint the third leaf. Shade the back side of the leaves with pure Phthalo Green.

- Use the **Light Green mix** to highlight the tops of these three leaves. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

As you paint the background it is ok to cover the focal flower somewhat because there will still be enough showing to make out the image.



STEP 5 - DETAIL LEAVES

“YOU’RE NOT STUCK WITH ANYTHING”



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Yellow Green = CYM > PG > TW
- Yellow Brown = CYM + BS
- Brownish Green = BS + CYM > PG
- Deep Green = CYM + MB

STEP DISCUSSION:

- Use the Small Synthetic Round and the **Yellow Green mix** to edge the tips of these three leaves. Use any of the previous green mixes to define and add dimensionality to them. Keeping the undersides darker and the interior sides lighter will help to define them further. Use the **Deep Green mix** to refine and sharpen the outside edges, allowing them to stand out further. Then blend this darkness into the background. Rinse.
- Apply the **Yellow Brown mix** to just the tips of these leaves. Add Titanium White to the dirty brush and edge the interior side of the leaves. Helping them pop out slightly. Add more dimensionality with the **Brownish Green mix**. Adjust the leaves using any of the green mixes on the palette. Rinse.
- Switch to the X-Small Synthetic Round and thin some **Yellow Green mix** with water. Then line the inside edges of the leaves and exaggerate tips a bit. Also add the bright highlight to the left side of the stem. Rinse.
- Dry the surface before continuing to the next step.

STEP 6 - WHITE PETALS, FIRST LAYER

“PRETTY NARCISSUS-Y LITTLE THINGS”



PAINT:

- Ultramarine Blue = UB
- Burnt Sienna = BS
- Titanium White = TW
- Mars Black = MB

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Blue Gray = UB > BS + TW
- Deep Green = CYM + MB



STEP DISCUSSION:

- Using the **Blue Gray mix**, begin pulling strokes downward and curving them in to shape the top petal. Continue painting the rest of the petals in a similar fashion. The petal on the lower right is layered over top of the leaves that you painted in the last step.
- You can trim these petals, if needed using the **Deep Green mix** background color. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 - LIGHTER WHITE LAYER

"TEETH DON'T READ AS WHITE-WHITE"



PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Tinted White = TW > UB
- Warm White = TW > CYM > PG



STEP DISCUSSION:

- Using the **Tinted White mix** and starting on the top petal, feather the strokes down and inward from the upper outer edges.
- Continue brushing in the direction the petal grows. Blend the **Blue Gray mix** from the inner shadow, back up into the lighter color. Then again bring the **Tinted White mix** down and inward, from the upper outer edges. You want the center to remain a bit darker than the outer edges to help form the shape of the petal.
- Continue working around the petals in this manner. The upper three petals will have more light at the tips while the lower, left petal will have more light along the upper edge of that petal. The bottom, right petal will be darker, even adding a bit more Ultramarine Blue to the mix, to reflect the bell will eventually be above it. The final petal on the right will be a bit more highlighted on the top edge while keeping the lower edge a bit in shadow.
- On the upper petals add the **Warm White mix** for a bright highlight and on the bottom three petals, because they are more in shadow, use the **Tinted White** for a highlight. Rinse.
- Dry the surface before continuing to the next step.

STEP 8 - YELLOW CENTER

"THE BIG PAYOFF"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Yellow Green = CYM > PG > TW
- Dark Green = PG + BS
- Bright Yellow = CYM > TW
- Orange = CYM + CRM

STEP DISCUSSION:

- Paint the center of the flower with the **Yellow Green mix**, blending it out slightly onto the petals. Then, tap in some **Dark Green mix**, to create a deeper value toward the backside of this center spot. Rinse.
- Use the **Bright Yellow mix** and begin pulling strokes inward. Keep the outer edges of the bell ruffled by varying the length of the stroke, slightly. Because the bell is open and facing slightly away from the viewer it will be longer on the right and have foreshortened strokes on the left. Rinse.
- While the paint is still wet, blend the **Orange mix** onto

the outer edges, while maintaining the ruffled edge. Rinse.

- Dry the surface before continuing to the next step.



STEP 9 - CENTER DEFINITION

"CORONA LINING"



PAINT:

- Cadmium Yellow Medium = CYM
- Cadmium Red Medium = CRM
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Yellow Orange = CYM > CRM
- Yellow Green = CYM > PG > TW
- Dark Green = PG + BS
- Deep Green = CYM + MB
- Red Orange = CRM < CYM
- Light Yellow = CYM + TW

STEP DISCUSSION:

- Brush the **Yellow Orange mix** out from the center, creating a brighter layer and keeping the left side foreshortened.
- Lightly blend some **Yellow Green mix** out from the center using the toe of the brush. Then add some of the **Dark Green mix** in the very center, keeping the left edge crisp while shading it out to the right in a curved "C" shape. Rinse.
- Use the **Deep Green mix** to lightly shade the folds and wrinkles coming out from the center onto the face of the bell. Again, keeping the left side foreshortened. Rinse.

- Paint the edges of the bell using short little strokes and the **Red Orange Mix**. Rinse.
- Add some pops of the **Light Yellow mix** inside the orange area and then, lightly blend a little of the **Yellow Orange mix** back into it, from the center. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

When using round brushes, watch for the hidden drop that can fall onto the canvas and affect the paint.



STEP 10 - CENTER DETAILS

"BELL CRISPING"



PAINT:

- Cadmium Yellow Medium = CYM
- Mars Black = MB

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Deep Green = CYM + MB



STEP DISCUSSION:

- Using the **Deep Green mix** add a crisp line on the left side of the center cup. Follow the natural bumps and dips of the petals surface. As you come around to the right side, use more Cadmium Yellow Medium in the mix. Blend some of the color out, into the folds and crevices. Rinse.
- Paint the stamen in the center with the **Deep Green mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - HIGHLIGHTS

"THE LITTLE POLLEN PARTS"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Brownish Green = BS + CYM > PG
- Light Yellow = CYM + TW
- Yellow Orange = CYM > CRM
- Yellow Green = CYM > PG > TW
- Red Orange = CRM < CYM

STEP DISCUSSION:

- Add a lighter value to the center stamens using the **Brownish Green mix**, then highlight them with the **Light Yellow mix**. Rinse.
- Apply inward strokes to the opposite side of the center, with the **Yellow Orange mix**. Rinse. Then highlight those strokes with the **Light Yellow mix**. Rinse.
- Blend the **Yellow Green mix** back into the center where you may have lost it a bit. Rinse.
- Thin the **Red Orange mix** with water and line the ruffles on the outer edges. Rinse.
- Dry the surface before continuing to the next step.



STEP 12 - LINING EDGES

"SOMEBODY'S WATCHING ME"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Fluid White Paint = FWP
- Ultramarine Blue = UB

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Orange = CYM + CRM

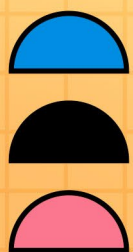


STEP DISCUSSION:

- On the toe of the Small Synthetic Round, brush the **Orange mix** back in from the darker outer edge along the right side of the bell. Rinse.
- Blend it in with some Cadmium Yellow Medium. Rinse.
- Switch to the X-Small Synthetic Round and using the Fluid White Paint, line the outer edges of the top white petals. Wiggle the lines to show the rough edges, then blend some into the tips. Apply a few light veins to the petals by flicking long strokes and light pressure.
- Tint the Fluid White Paint with a smidge of Ultramarine
- Blue and white line the lower petals, in the same fashion as the upper petals. Add a bit to the shaded area on the upper left petal. Then tap in a little highlight in the very center of the bell.
- Line the outer edges of the bell with a thin line of Fluid White Paint and add a little reflection on the face of the bell, in a few places. Rinse.
- Adjust if needed using any of the mixes on the palette. Rinse.
- Sign.



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TRACING METHOD

- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



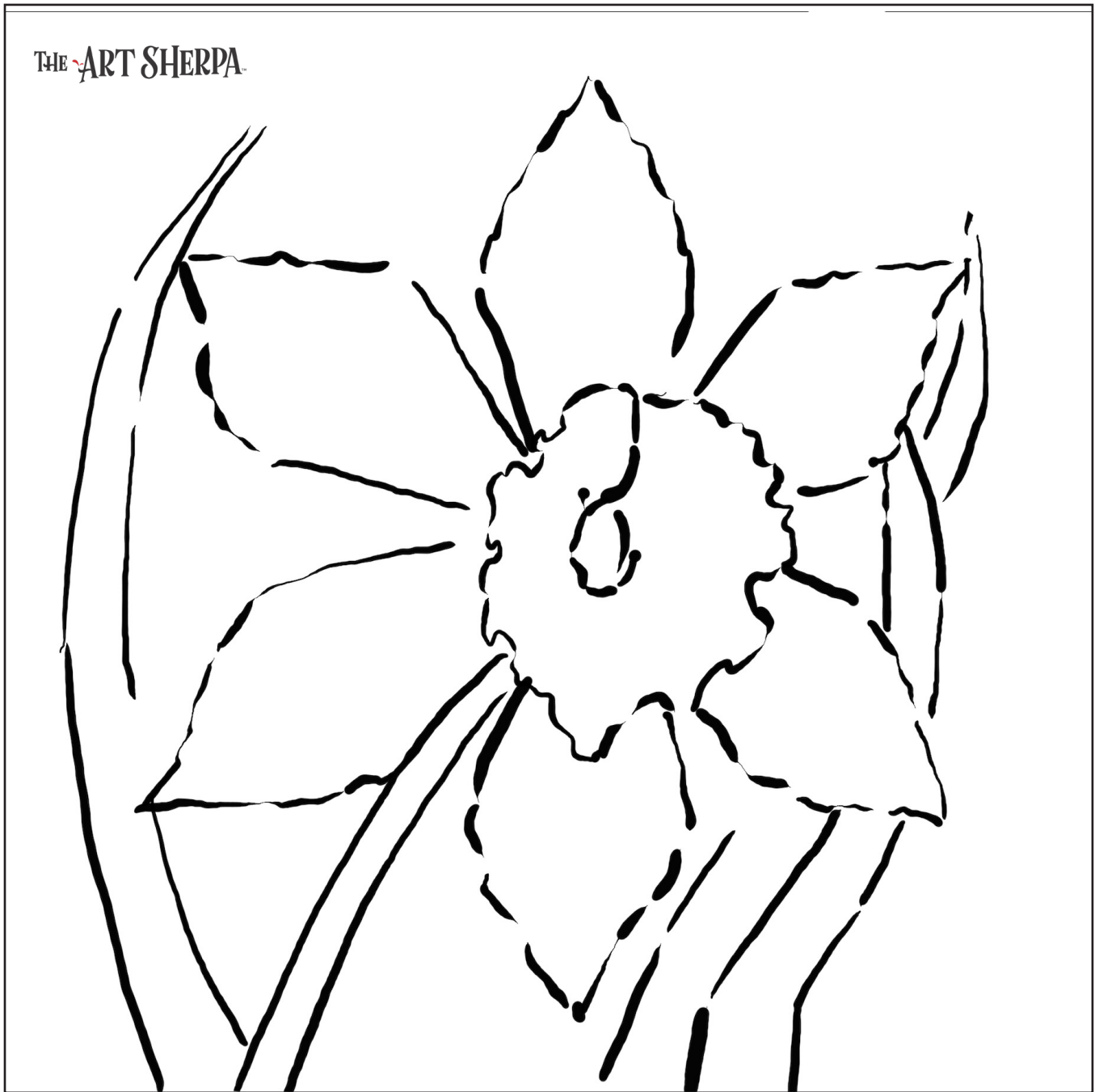
- Rub the back with graphite or use Saral paper and skip this step.



- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



TRACEABLE:



GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to

use gridding to transfer any image from a reference to your canvas.

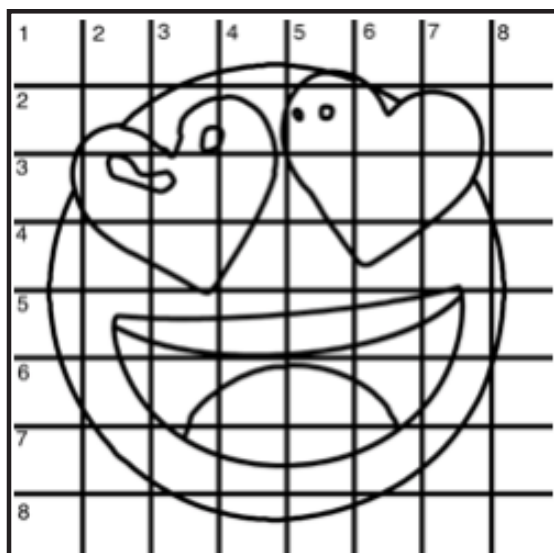
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the instructions above.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Another way to create transitions from one color to another, or one value to another, in acrylic painting, is by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, no detail is required.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Glazing is taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. It can be hard for new artists to understand because it's used in so many different ways. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. What I mean by that is you remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, We need to layer the paint. Once you embrace this thinking the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

This is when you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together we're both colors are still evident in the mix and brush stroke.

PAINTERLY

Brush strokes that are free flowing and expressive. A painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful not to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

Smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Taking two colors and thoroughly incorporating them so they make a smooth even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition. This is always useful.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISHED PIECE

As an artist, and, yes, you are an artist, because you have created a painting. But there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting. But it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.



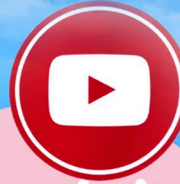
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