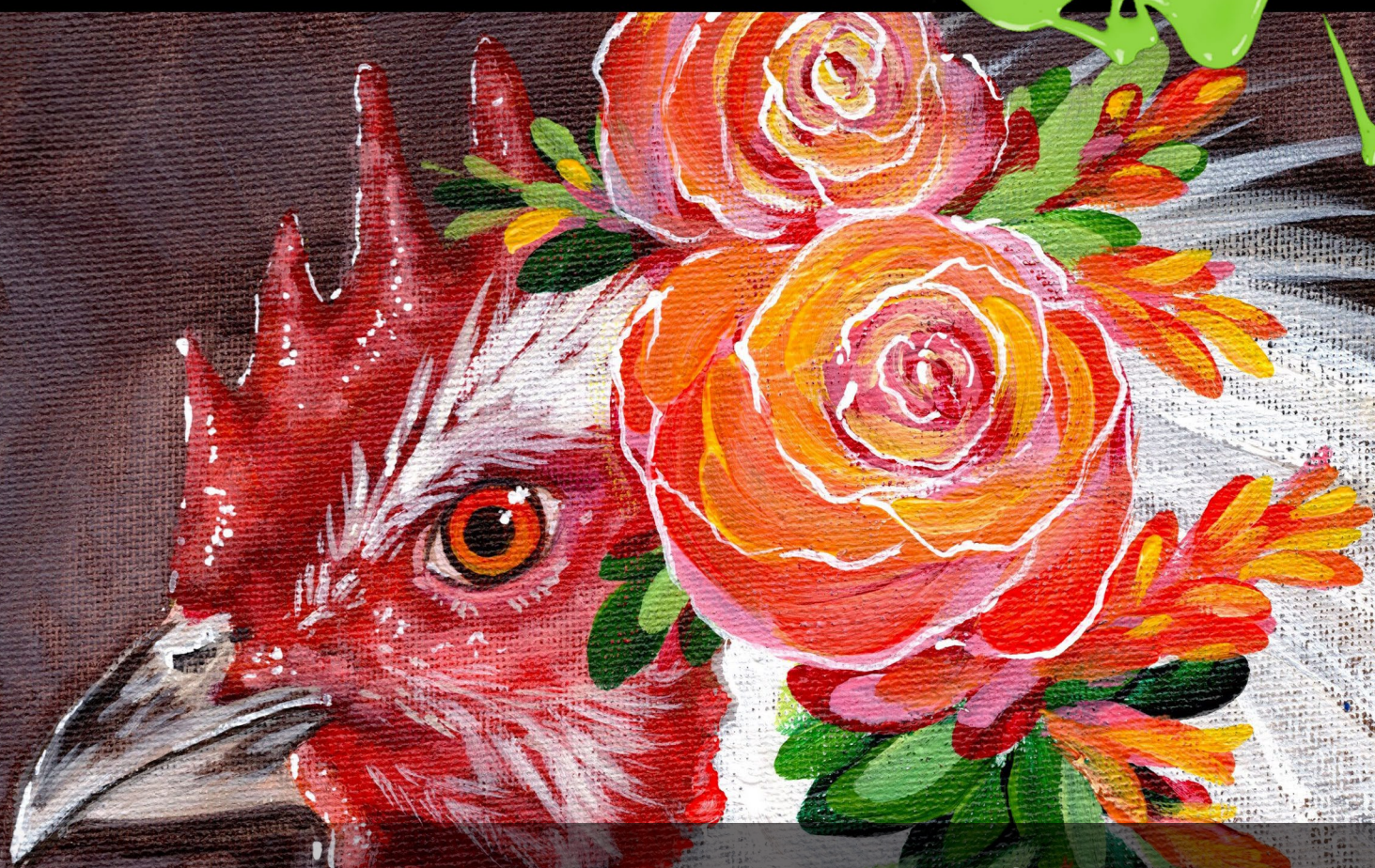


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



FLORAL ROOSTER COCK-A-DOODLE DANDY

BY: THE ART SHERPA

NAME CREDIT TO: LAURA FAST


STEPS: 13 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

SHERPA



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SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and 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 art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial are included and more can be found at: theartsherpa.com

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial is a lengthy one, but not an extremely difficult one.

It is Impressionistic and loose which means that the image representation will be a slight, partial, or complete departure from reality.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope you enjoy your experience with The Art Sherpa 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 Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE:

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

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP

BRUSHES:

- Small Hog Round
- Small Synthetic Round
- Small Synthetic Angle
- Medium Synthetic Angle
- Medium Synthetic Pointed Filbert
- X-Small Synthetic Liner

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 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 dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	02:55	SKETCH IMAGE
STEP 2	07:35	BACKGROUND
	13:30	HOW TO MIX YELLOW OCHRE
STEP 3	14:50	BLOCK IN FEATHERS
STEP 4	19:55	WATTLE AND CROWN
STEP 5	25:50	BEAK AND EYE
STEP 6	35:00	CROWN AND WATTLE DETAILS
STEP 7	50:21	FIRST FEATHER LAYER
STEP 8	56:34	BEAK
STEP 9	1:02:35	FEATHER HIGHLIGHT
STEP 10	1:09:39	EYE DETAILS
STEP 11	1:18:58	LEAVES
STEP 12	1:29:00	ROSES
STEP 13	1:36:50	FINAL DETAILS
	1:45:23	SIGN



THE GOLDBLOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking 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 that is 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 to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



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STEP 1 - SKETCH IMAGE

"EXISTING LINES"

PAINT:

Burnt Sienna = BS

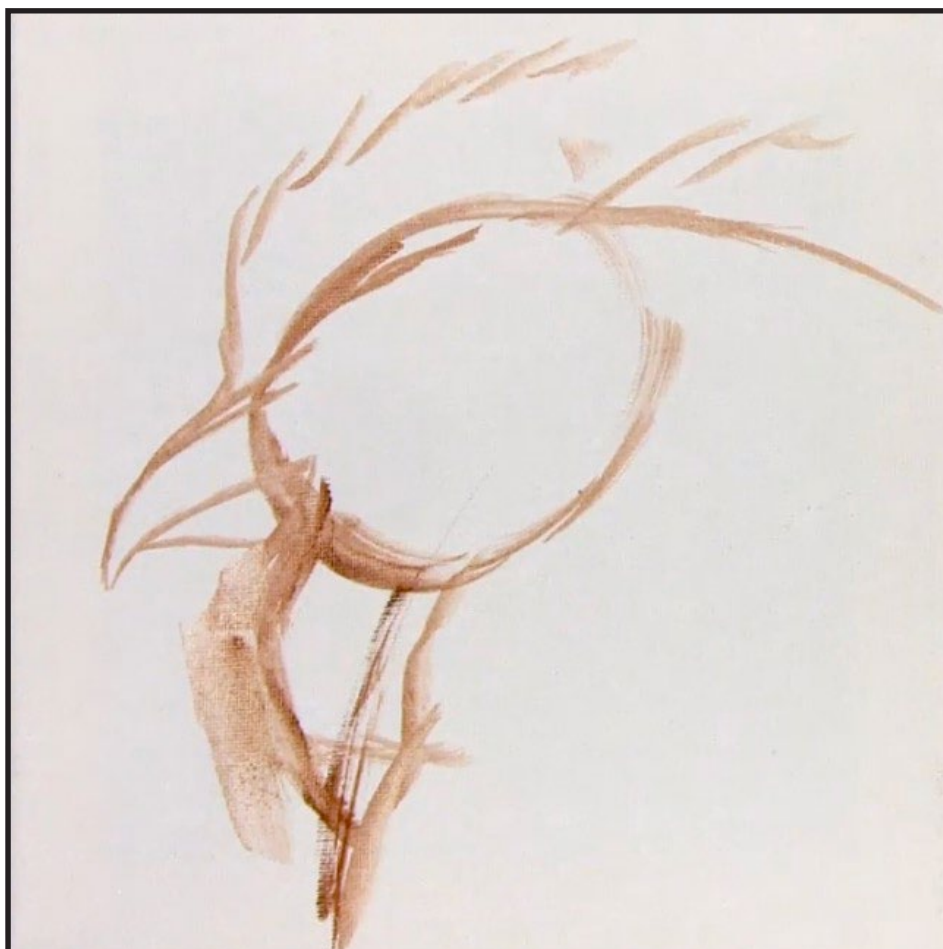
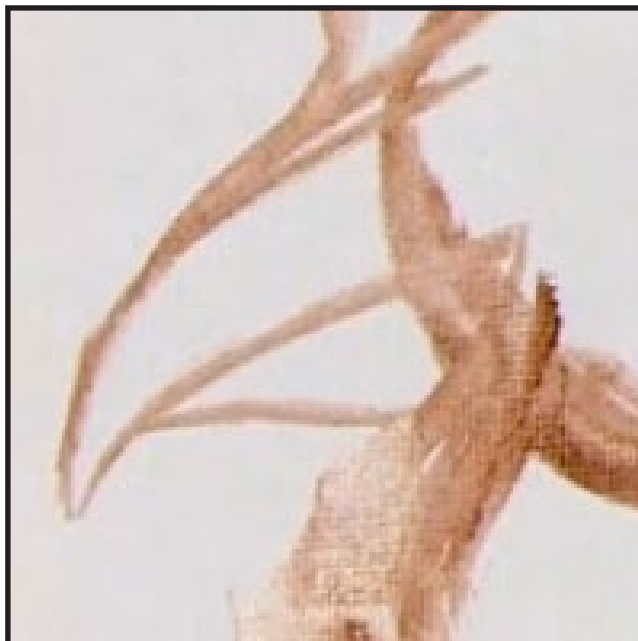
BRUSHES & TOOLS:

Small Synthetic Angle

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.
- Add a mark at the bottom of the canvas, near the middle. Then add another mark about 1 ½" from the top, on the right side. Add the third mark, two fingers from the left side, near the middle.
- Starting at the mark on the left, sketch in a curved upper beak about 1" long. The bottom part of the beak is shorter and it starts back a bit from the top part. The center beak line is longer at the back. Join them at the back with curved lines.

- Sketch the bottom jaw then curve a chest line down to the bottom mark. Add a few feathered guidelines going off to the left, for the top of the head. Then, sketch the oval that will be the face.
- Roughly add a few marks to indicate the location of the comb and the wattle.



STEP 2 - BACKGROUND

"I AM HERE FOR YOU"

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

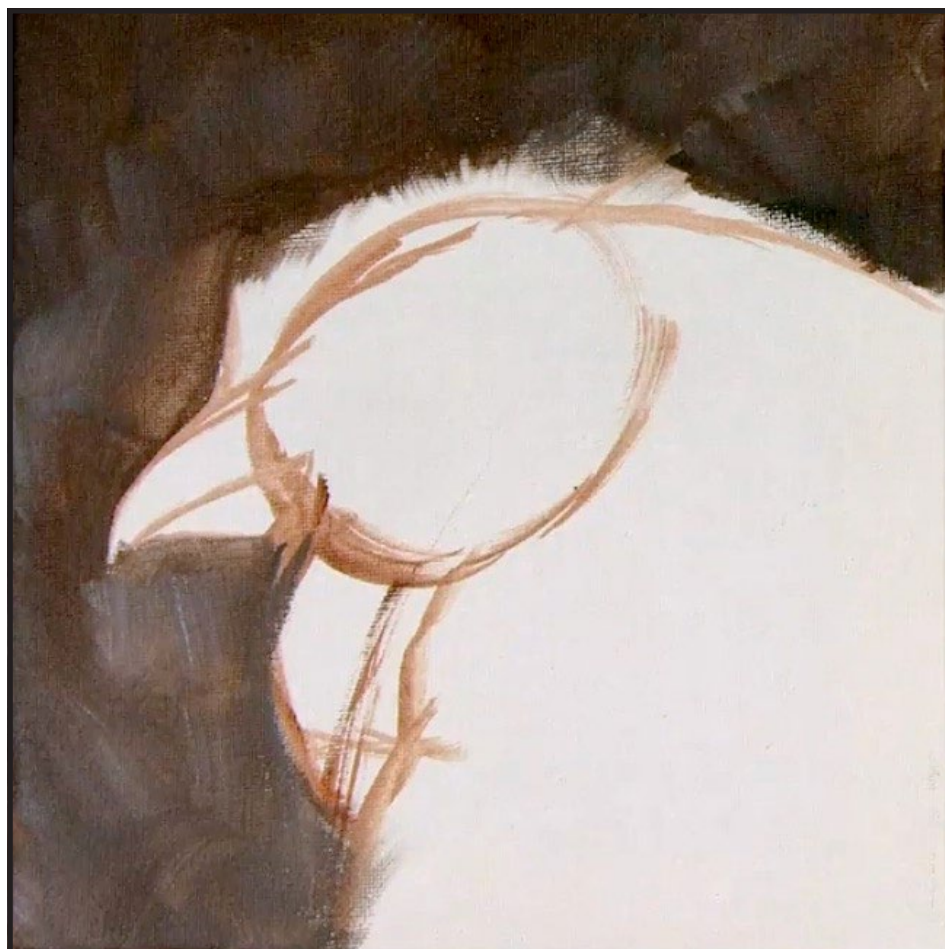
Medium Synthetic Angle

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Create a loose and painterly background using the Dark Brown mix. Apply irregular brush strokes so as not to create recognizable patterns. Vary the mix, to imply a muted surrounding. Add Titanium White on occasion for another value. Paint the background into the bird slightly so you can layer the feathers over top.
- Dry the surface before continuing to the next step.



STEP 3 - BLOCK IN WHITE FEATHERS

"DEPTH OF COLOR"

PAINT:

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

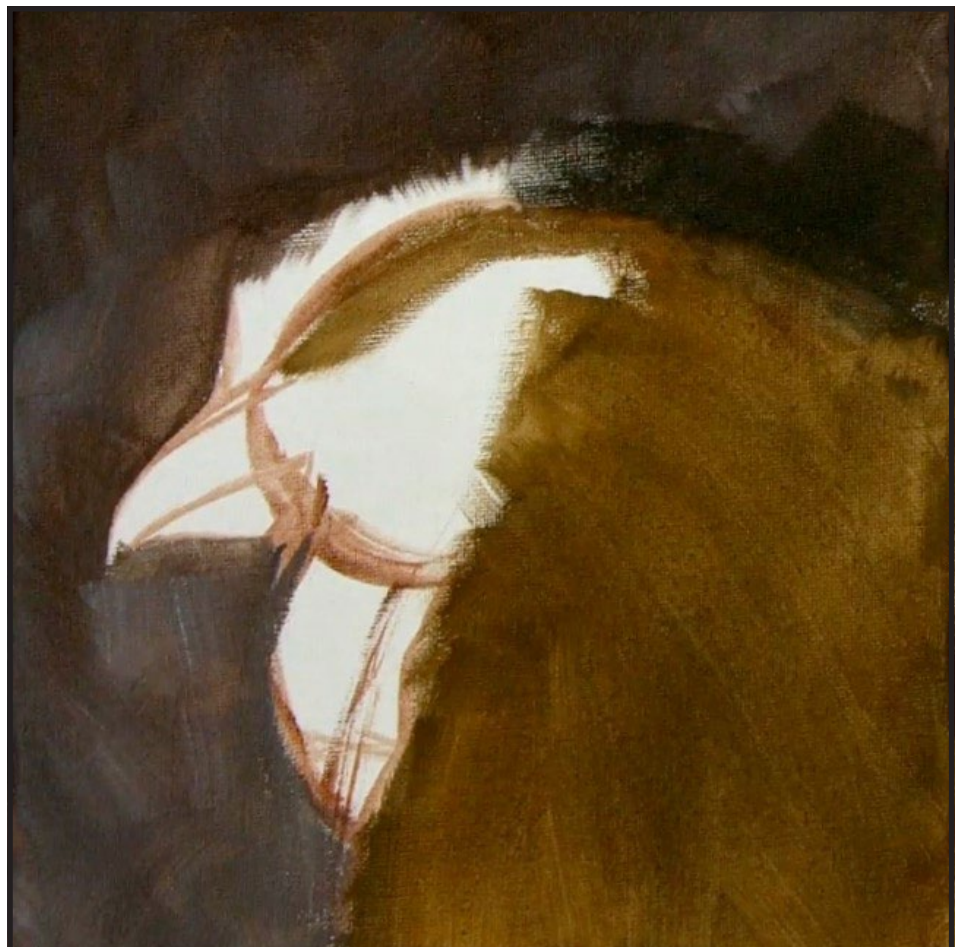
Medium Synthetic Angle

COLOR MIXES:

Dark Gold = YO + BS > MB

STEP DISCUSSION:

- Block in the feathers on the chest and back using the Dark Gold mix. Add a bit of this color to the top of the head. The brush strokes should show the directionality of the feathers.



STEP 4 - WATTLE AND CROWN

“CLUCKER VARIATION”

PAINT:

Cad Red Medium = CRM

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Deep Red = CRM > MB

STEP DISCUSSION:

- Roughly block in the face with the Deep Red mix, using short brush strokes. Add a bit more Cadmium Red Medium and paint the wattle.
- To paint the comb, start just behind the beak, at the top of the head and add a short triangle. Continue adding the points of the comb, making the center one the tallest.
- Dry the surface before continuing to the next step.



STEP 5 - BEAK AND EYE

"RELAXING PAINT"

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Beak = YO + TW > MB

Dark Brown = MB + BS

Orange = CYM + CRM

STEP DISCUSSION:

- Fill in the beak using the Beak mix. Paint a curved separation line between the top and bottom with Mars Black. Add a nostril.
- Lightly blend in the shadows of the beak, by adding a little of Yellow Ochre on the dirty brush.
- Refine the lines around the beak with the Dark Brown mix. Rinse. Use a little Titanium White to add a bit of a highlight on the beak.
- Directly across from the nostril, use the Beak mix to add a circle for the eye.
- Fill in the first layer of the eye with the Orange mix.
- Dry the surface before continuing to the next step.



STEP 6 - CROWN AND WATTLE DETAILS

“WATTLE MOTTLE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Basic Wattle = QM + CRM

Orange = CRM + CYM

Dark Wattle =

QM + CRM + MB

Highlight = CRM + QM + TW

to capture all the interesting details and shapes. Rinse.

- Use just Quinacridone Magenta to shape around the eye.
- Dry the surface before continuing to the next step.



STEP DISCUSSION:

- Brighten the face, wattle and comb, using the Basic Wattle mix. Create texture using light touch and wiggling in this brightness, while allowing the bottom layer to show through.
- Tap on the Orange mix to create a highlight. Apply the Dark Wattle mix in shadow areas. The contrast between the light and dark areas is how the creases and folds begin to form. Blend the colors together with Cadmium Red Medium. Rinse.
- Refine the wattle that is on the other side with the Dark Wattle mix. Apply this shadow color anywhere else it is needed.
- Add the highlight to this area with the Highlight mix. Vary your mixes as needed



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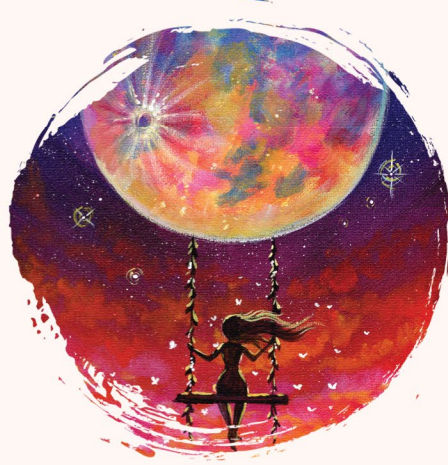
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STEP 7 - FIRST FEATHER LAYERS

"YOU ARE DOING AMAZING"

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Pointed

Filbert

Small Synthetic Round

COLOR MIXES:

Off White =

TW + YO < BS < MB

STEP DISCUSSION:

- Begin pulling in the first layer of feathers using the Filbert brush and the Off White mix. Work on the edge of the brush and flick down, to get that feather effect. They are smaller and shorter at the top of the head and longer as you move down the body and off the canvas. Allow the color below, to show through. Using the toe of the brush, flick the little delicate feathers around the face then some smaller forward feathers on the front of the chest.
- Switch to the round brush and add a lot more Titanium White to the mix. Flick in the lighter, shorter pin feathers above and below the eye going back into the feathers of the head. Rinse.

- Dry the surface before continuing to the next step.



STEP 8 - BEAK DETAILS

"SEVEN ATE NINE"

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Brown = MB + BS

Off White =

TW + YO < BS < MB

STEP DISCUSSION:

- Refine the lines around the beak with the Dark Brown mix. Then create some texture on the top and bottom of the beak, using short strokes.
- Use just Mars Black to refine the nostril and add a bit of this color to the top part of the beak. Rinse.
- Add the Off White mix for the beak highlights. Make adjustments anywhere you feel it is required.
- Dry the surface before continuing to the next step.



STEP 9 - FEATHER HIGHLIGHT

"BACK ON TRACK"

PAINT:

Yellow Ochre = YO

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

Medium Synthetic Pointed

Filbert

COLOR MIXES:

Light Feathers =

TW + YO > MB

STEP DISCUSSION:

- On the toe of the brush, flick out individual feathers using the Light Feather mix. Sometimes add more Yellow Ochre to vary the mix, as you continue throughout the bird. Rinse.
- Use Titanium White and add the feather highlights, while still using the toe of the brush. Rinse.
- Switch to the round brush, and using titanium white flick out more pin feathers around the head. Add a few tiny highlights under the eye. Highlight the pin feathers on the face and in a few places on the body. Rinse.
- Dry the surface before continuing to the next step.



STEP 10 – EYE DETAILS

“YOU GOT THIS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Titanium White = TW

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

X- Small Synthetic Round

COLOR MIXES:

Off White =

TW + YO < BS < MB

Highlight = CRM + QM + TW

Dark Brown = MB + BS

Orange = CRM + CYM

STEP DISCUSSION:

- Paint white on either side of the eye with the Off White mix. Rinse.
- Add a lot of Titanium White to the Highlight mix, add a bit of a highlight around the eye. Use Quinacridone Magenta for the shadow. Rinse.
- Load the Highlight mix again, add a touch of Cad Yellow Medium to continue building up the values around the eye. Rinse.
- Line the top of the eye and iris with the Dark Brown mix. Add the pupil, carefully add a thin line where the shadow of the bottom lid touches the eye. Rinse.
- Use the Orange mix to highlight the front of the iris. Add Cad Red Medium on the dirty brush, apply it to the back of the iris. Rinse.
- Use just Mars Black to refine the pupil and any other black areas that might need it. Rinse.
- Add the reflections in the eye with pure Titanium White. Then add a few tiny pin feathers under the eye and bring some down, above the eye, as well. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - LEAVES

"A SERIES OF GREENS"

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Pointed
Filbert

COLOR MIXES:

Base Green = PG + BS

Medium Green =

PG + BS + CYM

Light Green =

PG + BS + CYM + TW

STEP DISCUSSION:

- Heavily load the Base Green mix onto the brush. Using the touch pull stroke, add some smaller leaves behind the face and add a branch of leaves at the top of the head. Then add a branch of leaves on the body curving up towards the face. Starting small at the bottom and getting larger as you move upward. Add another branch of mid size leaves coming off the back of the head. Dry the canvas before moving on.
- Layer the Medium Green mix on top of the leaves, being sure to allow the bottom layer to show through. Add a few extra, smaller leaves of this color, here and there.
- Add the highlight using the Light Green mix, in the

same manner as the other layers.

- Dry the surface before continuing to the next step.

Sherpa Tip: To apply the touch pull stroke, you press down on the brush, curve, pull, release. For a bigger leaf press harder and for smaller leaves press lightly.

- When making the Light Green mix be sure to add the yellow first to brighten it and then add the white. Rinse.



STEP 12 - ROSES

"LAYER UP"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Pointed
Filbert

Small Synthetic Round

COLOR MIXES:

Deep Red = CRM + QM

Light Rose = CRM + QM + TW

Orange = CRM + CYM

Yellow = CYM > CRM > TW

STEP DISCUSSION:

- At the top of the head between the two sets of leaves, create a medium size rose. Use the Pointed Filbert and the Deep Red mix and curved strokes, to get the size of rose that you want. Add a second, larger rose behind the face. Vary the mix with more Cadmium Red Medium. Dry the surface before continuing.
- Add a few extra blooms tucked into the greenery here and there using the Deep Red mix, and using the touch, pull stroke.
- Use the Light Rose mix for the next layer of petals. Also add it to the red leaves that are tucked in.
- Paint the next warmer layer with the Orange mix. Rinse.

- Switch to the round brush and highlight the petals with the Yellow mix. Vary the mix as you go.
- Dry the surface before continuing to the next step.

Sherpa Tip : To create the flowers we will be starting with the darker mix and getting lighter as we layer up.



STEP 13 - FINAL HIGHLIGHTS

"THE WOW FACTOR"

PAINT:

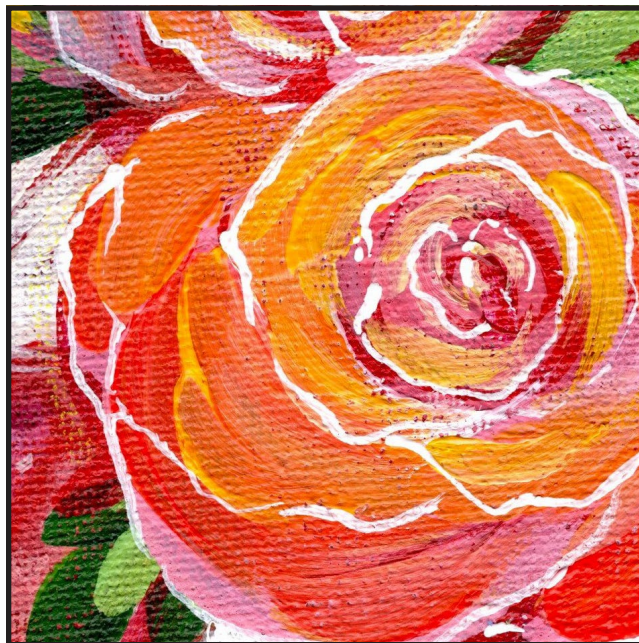
Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round
Liner

STEP DISCUSSION:

- White line the flowers with Fluid White Paint. Apply curved and wiggly lines to the edges of the petals.
- Add some highlights to the beak, the comb and the wattle using broken and dotted lines.
- Dry the surface.
- Sign.



THE TRACING METHOD

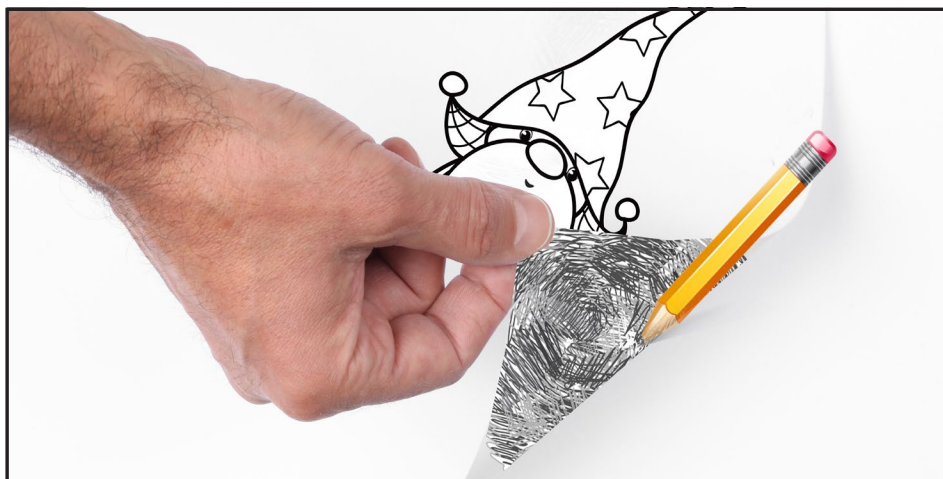
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.



- 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



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.

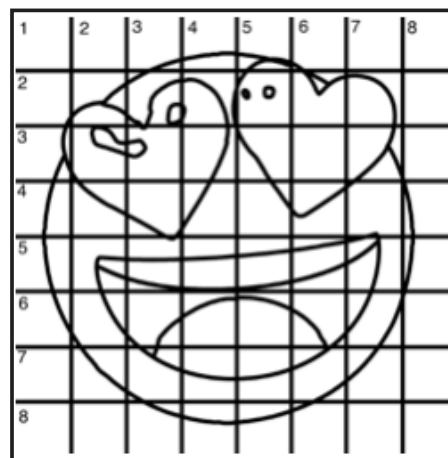
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 free grid for this project.

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

Create transitions from one color to another, or one value to another, in acrylic painting, 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, without detail.

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

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 pigmentmented 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. 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. 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

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 with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. 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 when you scumble, you don't want 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

This is when you 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

Take two colors and thoroughly incorporate 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.

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 FINISH PIECE

As an artist, 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.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.



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