



APRIL 4, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



IN FLANDERS FIELDS

NAME CREDIT TO: PATRON LYNDY CHOQUETTE

Steps: 9 | Difficulty: Intermediate | 2 Hoots



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THE GOLDSILLOCKS 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 4: APRIL 4, 2022

"Bloom...A Story Of Flowers", our Acrylic April 2022 journey, leads us into hope and rebirth and today's subject is not different. We will paint a beautiful landscape of poppies basking under a wonderful dramatic sky. Skies like this are really wonderful to paint, and will be featured in many of my AA2022 paintings. Just because our theme is "Bloom", does not mean that nature lives in isolation from the earth. Her plants cannot bloom without the sun and the sun would just not be as brilliant without the backdrop of the sky.

GRAB YOUR PAINT, GET YOUR BRUSHES BECAUSE YOU ARE GOING TO LOVE THIS!

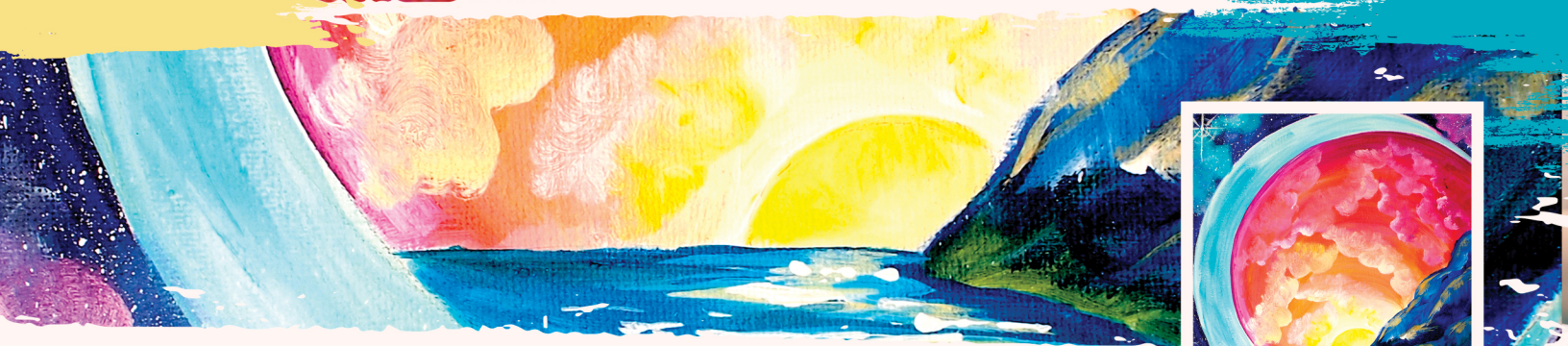


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PAINT COLOR & MIXING LEGEND:

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

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Cadmium Red Medium = CRM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES:

- Large Synthetic Mop
- Medium Hog Bright
- Medium Hog Round

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 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

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: |
|--------|-------|----------------------|
| INTRO | 00:00 | INTRO |
| STEP 1 | 01:00 | DIVIDED BACKGROUND |
| STEP 2 | 06:21 | FARAWAY CLOUDS |
| STEP 3 | 10:45 | MORE CLOUDS |
| STEP 4 | 17:26 | FINAL CLOUDS |
| STEP 5 | 23:39 | BLOCK IN FIELD |
| STEP 6 | 28:43 | FIELD DEFINITION |
| STEP 7 | 35:35 | DARK AND LIGHT VALUE |
| STEP 8 | 41:41 | POPPIES |
| STEP 9 | 47:58 | FINAL POPPIES |
| | 59:00 | SIGN |



STEP 1 - DIVIDED BACKGROUND

"MAY YOUR HORIZONS BE CLEAR"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Bright
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

COLOR MIXES:

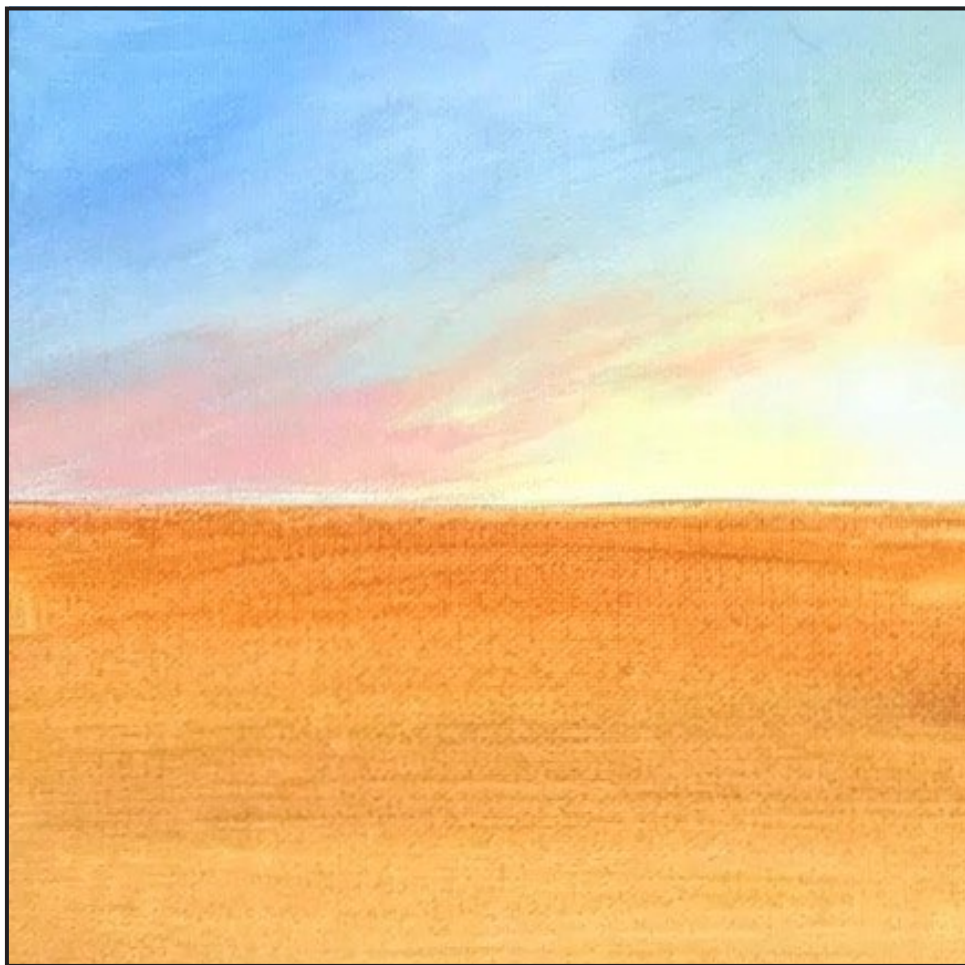
- Sky Blue = UB + PB + TW
- Rust = CRM + CYM + BS

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.
- Use the T-square ruler and a chalk pencil to make a straight, horizontal line about 3½ inches from the top of the canvas.
- Paint the sky area with Titanium White on a slightly damp brush. Blend the **Sky Blue mix** into the wet white paint underneath, using a side to side stroke to create a very light background. The light source will be coming from the right, so the sky will be lighter on that side. Rinse.
- Block the bottom of the canvas in with the **Rust mix**, using a back and forth stroke. Rinse.
- Dry the surface before continuing to the next step.

STEP 2 - FARAWAY CLOUDS

"STRIDATION"



PAINT:

- Quinacridone Magenta = QM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES & TOOLS:

- Large Synthetic Mop

COLOR MIXES:

- Light Yellow = NYL + TW
- Light Pink = QM + NYL + TW
- Pale Gold =
TW > UB > PB > NYL
- Sky Blue = UB + PB + TW



STEP DISCUSSION:

- Load the slightly damp brush with Titanium White and lightly brush it back and forth, onto the right side of the sky. The way the bristles naturally separate allows the color below to show through.
- Continuing on the right, lightly brush the **Light Yellow mix** over top. Carry it just past the center and not quite to the top of the canvas. Leave a white sun spot close to the horizon near the right edge.
- On the left side, at the horizon line, lightly brush the **Light Pink mix** upwards and towards the center. Lighten this mix even more by adding a little more Titanium White and a little more Naples Yellow Light. Then applying a wispy brush stroke, lightly add it at the top of the yellow sky area. Rinse and dry the brush. While the paint is still wet, softly blend these colors.
- Lightly wispy in the **Pale Gold mix** in the very upper, right sky area.
- Add more of the **Sky Blue mix** onto the left side using a slightly upward direction to the stroke. Then in the very upper left corner lightly blend in a little more Phthalo Blue.
- Dry the surface before continuing to the next step.

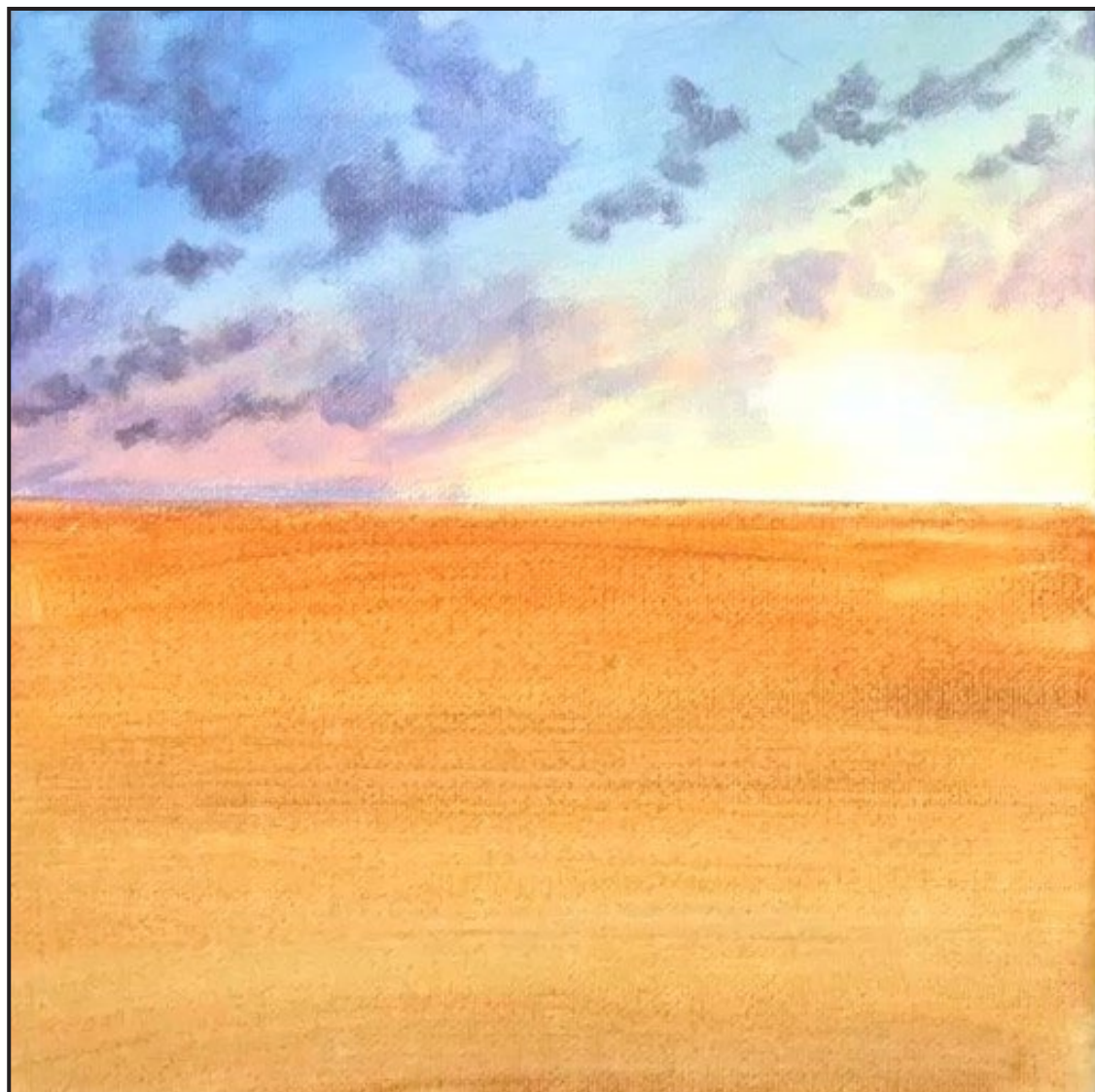
SHERPA TIP:

Your Pale Gold mix will go green if you have too much yellow in it.



STEP 3 - MORE CLOUDS

"BIG DRAMA"



PAINT:

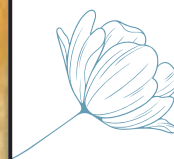
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES & TOOLS:

- Medium Hog Round

COLOR MIXES:

- Gray Purple = UB + QM > NYL
- Gray = UB + PB + QM > CYM



STEP DISCUSSION:

- Apply a dusting of the **Gray Purple mix** in the upper left corner, by using the area of the brush between the belly and the toe. Wiggling your brush will create some soft, wispy clouds.
- Add more Quinacridone Magenta to the mix, along the left side of the horizon. Then angle some clouds up into the pink sky that was applied previously. Vary this mix even more by adding Titanium White closer to the center of the canvas.
- Add a bit of Naples Yellow Light to the mix, for some wispy, barely visible clouds, in the area above the sun.
- Create the clouds in the upper right corner of the sky using the **Gray mix**. Then use this color to shade the back of some of the clouds on the left.

STEP 4 - FINAL CLOUDS

"AFTERNOON DELIGHT"



PAINT:

- Quinacridone Magenta = QM
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES & TOOLS:

- Medium Hog Round

COLOR MIXES:

- Light Pink = QM + NYL + TW
- Light Yellow = NYL + TW



STEP DISCUSSION:

- Highlight the clouds with the **Light Pink mix**, starting in middle, at the top. Vary the color by adding more of any of the colors involved in the mix, as you wiggle the brush around the sky. Keeping in mind that the clouds are irregular shapes and not repeated patterns. Rinse.
- Start tapping in some bright pops of highlight on the front of the clouds using the **Light Yellow mix**, especially around the sun area.
- Alternate between these two mixes until you are happy with the sky.

SHERPA TIP:

It's natural for an artist to get introspective and quiet when painting this type of sky. Just live in and relish the moment.



STEP 5 - BLOCK IN FIELD

"SETTING UP THE MOMENT"



PAINT:

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

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Bronze = CRM + CYM + BS > MB
- Neutral Green = MB + CYM
- Cream = CYM > BS + TW
- Moss Green = PG + BS > CRM

STEP DISCUSSION:

- The vanishing point in this composition is on the horizon, about 2 inches from the left side. Therefore, in order to stay in perspective, the rows of flowers will appear wider at the bottom of the canvas and get smaller as they angle up and disappear at that vanishing point. Keeping this in mind, add the first row, directionally, on the left side of the canvas, using the **Bronze mix**.
- Use the **Neutral Green mix** for another, much wider row. Angle from the bottom right corner to the vanishing point. Rinse.
- Apply the **Cream mix** along the horizon, on the right.

Then add more Cadmium Red Medium to the mix, angling the brush strokes, down and out, to fill in the remainder of the field.

- Tap in a distant horizon line on the left side of the canvas, using the **Moss Green mix** on the edge of the brush. Then add bits of darker values on an angle, in the distance to create another row.
- Add more Cadmium Yellow Medium to the mix, and finish tapping in the lighter horizon line that is closer to the sun. Create another, much less angled row, by adding bits of darker values in the distance, on the right side as well. At this point, there should be five visible divisions in the field.

STEP 6 - FIELD DEFINITION

“SO HELPFUL”



PAINT:

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

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Gray Moss =
PG + BS > CYM > TW
- Dark Green = PG + BS
- Brick = CRM > PG + BS
- Rust = CRM + CYM + BS
- Cream = CYM > BS + TW

STEP DISCUSSION:

- Tap in some texture on the far left row using the **Gray Moss mix**. Add a little titanium white to the mix and tap that into the second row from the left. Vary this mix to add some different values. Then use some of the **Dark Green mix** in this row to create texture.
- Use the **Brick mix** and tapping the brush side to side, add three irregular lines of distant poppies coming forward, in that darker triangle of the field. One on either side and one down the middle. The one on the left widens as it runs off the canvas, about mid field. The middle one comes forward and widens even more, then also stops about mid field. The last one, is irregular as well, but thinner and runs off the canvas on the right.
- Add more Phthalo Green to the mix and tap this desaturated color amongst some of the distant, mid ground poppies and carry it forward a bit.
- Use the **Rust Mix** with more Titanium White added and tap in more of the wheat grass in the distance and also to the bottom left corner. Also add this color on the left side of the row of poppies, that angle right. Tapping back and forth and widening as you move forward. Add a little Burnt Sienna here and there to give it more depth.
- Starting at the horizon on the right, create a corridor of light under the sun, using the **Cream mix**. Add Naples Yellow Light as it comes forward and widens. Then add a tiny bit of the Brick mix on the dirty brush and tap in a barely visible line of distant poppies, in the right field. Rinse.

STEP 7 - DARK AND LIGHT VALUE

"DEPTH"



PAINT:

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

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

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



STEP DISCUSSION:

- To create an elongated triangle of depth in the foreground, apply the **Dark Green mix**, using an up and down stroke. The edges can be more irregular as they merge into the grass. Lightly touch a very little bit of this color, here and there in the distant field.
- Add even more Cadmium Yellow Medium into the **Cream mix**, and tap it into the corridor of light on the right, allowing the light source to brighten the field throughout this corridor.
- Lightly, dust a bit of the **Yellow Orange mix**, throughout the corridor, all the way back to the light source. Tapping it in and allowing the roughness of the brush to

do most of the work, creating the texture. Rinse.

- Apply a second layer of the **Dark Green mix** in a similar manner as the first layer to create even more depth. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

Sometimes you have to apply a subtractive layer by removing some of the color while it is still wet, with a clean damp brush.



STEP 8 - POPPIES

“LEST WE FORGET”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Round

COLOR MIXES:

- Deep Red = QM + CRM > UB
- Medium Green = CYM + PG + BS

STEP DISCUSSION:

- Begin tapping in some very small, dark, flowers over the desaturated red in the distance. Use the **Deep Red mix** and the toe of the brush to just imply that they are there. Add more Cadmium Red Medium as you move to the right. Then add some Cadmium Yellow Medium closer to the sunlight. Again, allow the nature of the brush to do a lot of the out of focus work for you.
- In the darker midground area you will see bigger, more distinct flowers. Sometimes there are groupings of them and sometimes they are individual individuals. Tap these in using the toe of the brush and the **Deep Red mix**. Rinse and dry the brush.
- Using the **Medium Green mix**, add the lighter values in the dark foreground, with short, up and down strokes. Then add a lot more Cadmium Yellow Medium as a bright highlight, extending the corridor of light into this area. Add a touch of Titanium White on the dirty brush to add in a few spots. Rinse and dry the brush.
- Dry the surface before continuing to the next step.

STEP 9 - FINAL POPPIES

"IT TAKES YOU PLACES"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Round

COLOR MIXES:

- Deep Red = QM + CRM > UB
- Medium Red = CRM > QM
- Light Orange = CYM > CRM
- Light Yellow = CYM + TW

STEP DISCUSSION:

- Create the bigger, messy flowers in the foreground, using the **Deep Red mix**. Perspectively, these flowers will get bigger and a bit more distinct the closer they are to the bottom. Rinse.
- Mindfully, touch some of the flowers that would be facing the sun with the **Medium Red mix**. Then add touches of just the Cadmium Red Medium, keeping the pattern irregular.
- Apply the **Light Orange mix** to highlight these forward flowers that fall within that corridor of light.
- Add more Cadmium Yellow Medium to the mix and apply it to the tops of the dried wheat that are in the path of the sunlight. Rinse. Use the **Light Yellow mix** on the toe of the brush for a sparkle of light, then carefully add just a bit of it to the dark green.
- Dance a little **Light Orange mix** across some of the foreground flowers in that corridor to add warmth.
- Tap in pure Cadmium Red Medium to make any needed adjustments. Rinse.
- Sign.

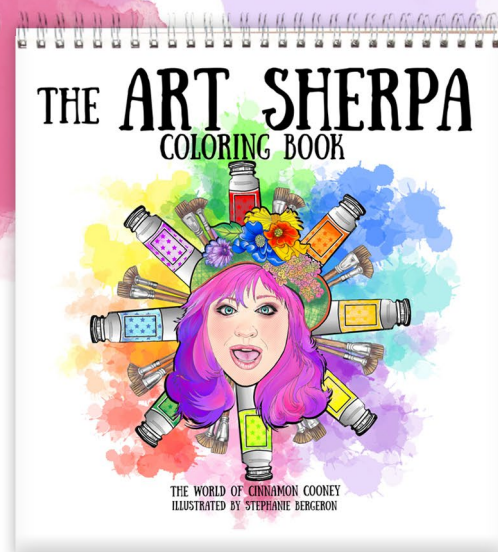


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TRACING METHOD

- 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.

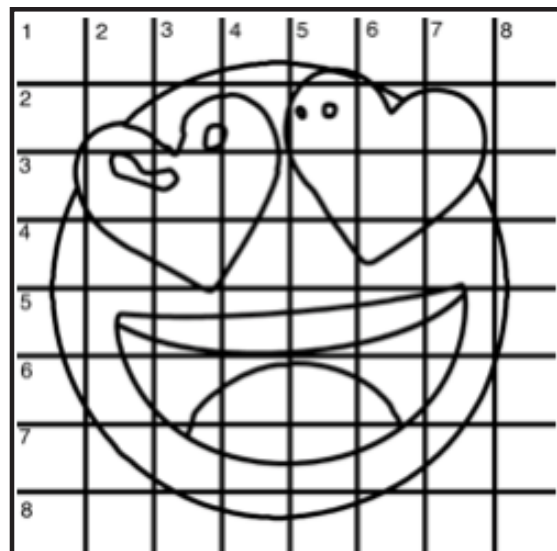
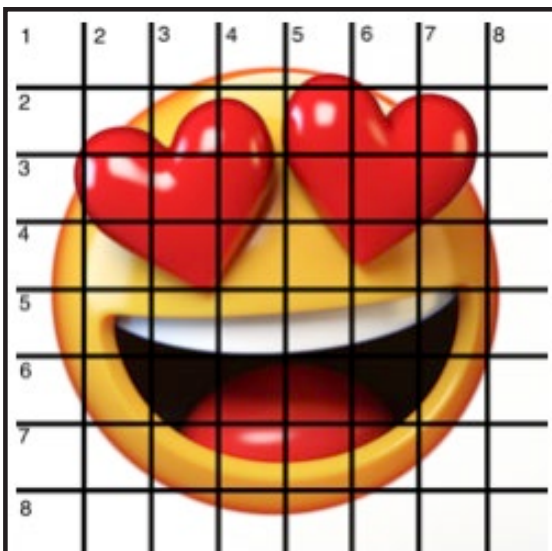
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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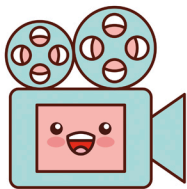
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