



APRIL 5, 2022

Acrylic  
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



**FREEDOM**

NAME CREDIT TO PATRON SHERRI GUSSMAN

Steps: 14 | 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](http://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](mailto:support@theartsherpa.com) if you require assistance.

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

### DAY 5: APRIL 5, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, a journey of hope and rebirth has featured some beautiful subjects, and today is no exception. We will paint a beautiful, loose, forward facing sunflower and moth, chosen as a subject only because I just loved what I believed to be the peacock moth. This painting is part of a 30 day painting challenge; if you are here to take part in that challenge, congratulations. I hope you enjoy the painting and please do not hesitate to take advantage of all the free resources that I make available to you in this document and on my website.

GRAB YOUR PAINT, GET YOUR BRUSHES  
AND LET'S BEGIN WITH A WISH FOR PEACE.







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The Art Sherpa brings you  
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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.

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

## BRUSHES:

- Large Synthetic Mop
- Medium Synthetic Filbert
- Small Synthetic Round
- Med Hog 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
- Chalk Pencil or Watercolor Pencil

## 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	01:33	COLORED GROUND
STEP 2	05:35	BACKGROUND LEAVES
STEP 3	08:25	BLOCK IN PETALS
STEP 4	12:47	DARK YELLOW VALUES
STEP 5	16:22	LIGHTER YELLOW VALUES
STEP 6	20:18	BRIGHT YELLOW VALUES
STEP 7	28:28	BRIGHTEST YELLOW
STEP 8	31:43	CENTER
STEP 9	34:04	SEED POD
STEP 10	36:10	FINISH SEED POD
STEP 11	40:53	BLOCK IN BUTTERFLY
STEP 12	45:13	WINGS
STEP 13	49:43	MORE COLOR
STEP 14	57:06	FINAL DETAILS





## STEP 1 - COLORED BACKGROUND

"LET'S ALL GREET JOHN...TWICE"



### PAINT:

- Phthalo Green = PG
- Dioxazine Purple = DP
- Titanium White = TW

### BRUSHES & TOOLS:

- Large Synthetic Mop
- Chalk Pencil or Watercolor Pencil

### COLOR MIXES:

- Deep Blue = PG + DP



### 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.
- Trace a 3" circle onto the middle of the canvas to imply the center of the flower. Use the **Deep Blue mix** and paint the canvas outside of the circle.
- Roughly add Titanium White to the canvas, while the

paint is still wet, in a slightly criss cross fashion. Rinse and dry the brush.

- Dry the surface before continuing to the next step.

### SHERPA TIP:

If you are intending to hang your picture without framing, you can go ahead and paint the sides of the canvas as you go.





## STEP 2 - BACKGROUND LEAVES

"DON'T WORRY TOO MUCH"



### PAINT:

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

### BRUSHES & TOOLS:

- Large Synthetic Mop

### COLOR MIXES:

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



### STEP DISCUSSION:

- Use the **Medium Green mix** to add very loose, random, textural marks, on the blue background, that represent out of focus leaves. Let the blue background show through to represent shadows.
- Add the **Light Green mix**, using the edge of the brush. Apply this as a highlight randomly, on the out of focus leaves. Use an almost dry brush effect, allowing the layers below to show through. Rinse and dry the brush.
- Dry the surface before continuing to the next step.

### SHERPA TIP:

Whenever you change from a dark color to a lighter color, you should check your rinse water so that you do not muddy up the lighter color when you apply it. Never hesitate to change your water, even if I don't remind you to do so.

If you are using student paints or craft paints, you might have to paint objects with white before you paint them with a solid lighter color, like yellow. The white allows the more translucent colors to be seen better.





## STEP 3 - BLOCK IN PETALS

### "HEIRLOOM SUNFLOWER"



#### PAINT:

- Titanium White = TW

#### BRUSHES & TOOLS:

- Medium Synthetic Filbert



#### STEP DISCUSSION:

- Paint the petals with a base of Titanium White by creating elongated, spoon shaped petals and dividing the flower into four quadrants. Begin the petals in the center area, then press down on the brush and release near the edge of the canvas. Thicken the petal by adding a second similar stroke next to the first. Then fill in each quadrant with more petals. Add character to the petals by adjusting the length and shape and by curving a few. Add many overlapping layers while maintaining the basic round shape of the flower.
- Dry the surface before continuing to the next step.



## STEP 4 - DARK YELLOW VALUES

“WE ALL HAVE VALUES”



### PAINT:

- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP

### BRUSHES & TOOLS:

- Med Synthetic Filbert

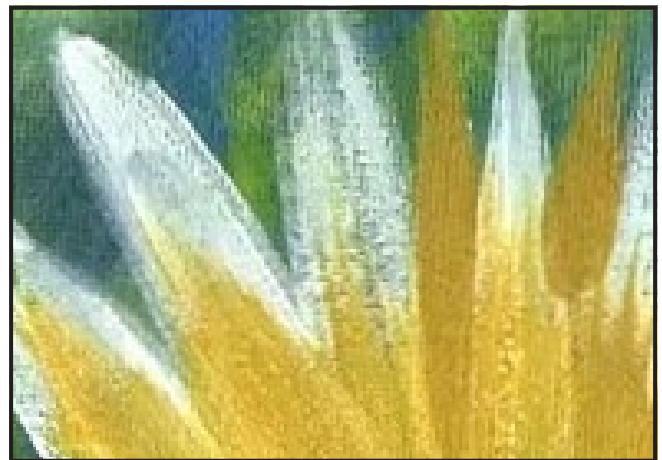
### COLOR MIXES:

- Shaded Yellow = CYM + DP



### STEP DISCUSSION:

- Add shading on the petals using the **Shaded Yellow mix**, and the same brush stroke used in the previous step. The petals tucked behind might be shaded all the way to the tip. Other layers will have partial shading. The top layer of petals will have most of the shading near the center. Rinse.





## STEP 5 - LIGHTER YELLOW VALUES

### "PAINTING BRAIN"



#### PAINT:

- Cadmium Red  
Medium = CRM
- Cadmium Yellow  
Medium = CYM

#### BRUSHES & TOOLS:

- Medium Synthetic  
Filbert

#### COLOR MIXES:

- Medium Yellow =  
CYM > CRM



#### STEP DISCUSSION:

- Add a second layer of a slightly lighter value to the petals using the **Medium Yellow mix**. Be sure to cover all the white of the petals as you go. Skip around the petals finding balance and to begin to give shape and order to the layers of petals. Rinse.
- Dry the surface before continuing to the next step.



## STEP 6 - BRIGHT YELLOW VALUES

### "PETAL PERSONALITY"



#### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP
- Titanium White = TW

#### BRUSHES & TOOLS:

- Small Synthetic Round

#### COLOR MIXES:

- Light Yellow = CYM + TW
- Shaded Yellow = CYM + DP
- Light Orange = CYM > CRM

#### STEP DISCUSSION:

- Add some details to the tips and edges of the petals using pure Cadmium Yellow Medium. Be mindful when capturing these edges to keep the petal layers evident. Allow some petals to come forward by adding lighter values and some petals to stay behind by keeping them mostly in the darker values.
- Use the **Light Yellow mix** to create some ridged highlights on the petals. These highlights will add personality and allow the curves of the petals to become more visible.
- Apply the **Shaded Yellow mix** on the top layer of petals, closer to the center white area, making them appear to be growing outward.
- Lightly touch some of the **Light Orange mix** to a few places. Continue building up this dimensionality until you are happy. Rinse.
- Dry the surface before continuing to the next step.





## STEP 7 - BRIGHTEST YELLOW

“DID YOU DO THAT?”



### PAINT:

- Cadmium Yellow Medium = CYM
- Titanium White = TW

### BRUSHES & TOOLS:

- Small Synthetic Round

### COLOR MIXES:

- Pale Yellow = TW + CYM



### STEP DISCUSSION:

- Use the **Pale Yellow mix** to find the bright highlight on some of the petals which will pull some of these petals forward. Adding strokes of this lighter color along the edges of the top petals helps reveal the natural cupping they have. Rinse.
- Dry the surface before continuing to the next step.

### SHERPA TIP:

Feel free to mist your palette to improve paint flow or if your studio is very dry.



## STEP 8 - CENTER

### "THINKING ABOUT THE CENTER"



#### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Mars Black = MB

#### BRUSHES & TOOLS:

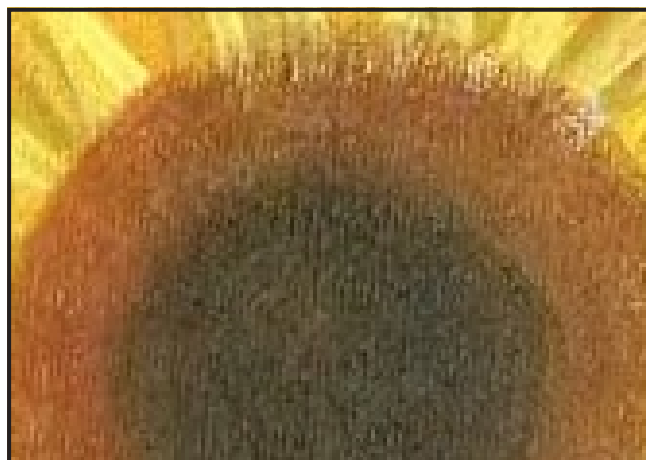
- Medium Hog Round

#### COLOR MIXES:

- Dark Brown = MB + BS
- Light Orange = CYM > CRM

#### STEP DISCUSSION:

- Tap in the deep center of the flower using the **Dark Brown mix**. Continue outward slightly, using an almost dry brush effect.
- Add the **light Orange mix** to a bit of the **Dark Brown mix** and fill in the outer ridge of the flower center. Add more Cadmium Yellow Medium to the dirty brush and blend it into this ridged area. Adjust the darker center with more of the **Dark Brown mix** if needed. Rinse.





## STEP 9 - SEED POD

"EVEN A SEED POD HAS HIGHLIGHTS"



### PAINT:

- Cadmium Red  
Medium = CRM
- Cadmium Yellow  
Medium = CYM
- Phthalo  
Green = PG
- Dioxazine  
Purple = DP
- Titanium  
White = TW

### BRUSHES & TOOLS:

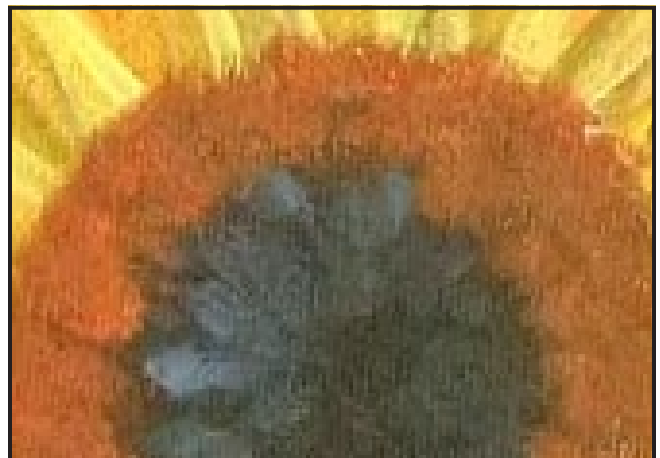
- Medium Hog  
Round

### COLOR MIXES:

- Gray Blue =  
PG + DP + TW
- Light Orange =  
CYM > CRM

### STEP DISCUSSION:

- Lightly tap in the **Gray Blue mix** to the dark center to imply a bit of light that is on the seeds. Add more Titanium White to the mix, to highlight them even more.
- Use the **Orange mix** on the outside ridge of this center area, tapping up and down, using the toe of the brush. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



## STEP 10 - FINISH SEED POD

"HAVING A 'WHOA!' MOMENT"



### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Mars Black = MB
- Dioxazine Purple = DP
- Titanium White = TW

### BRUSHES & TOOLS:

- Small Synthetic Round

### COLOR MIXES:

- Light Gray Blue = TW > PG + DP
- Deep Blue = PG + DP
- Light Orange = CYM > CRM
- Dark Turquoise = PB + TW + PG + CYM

### STEP DISCUSSION:

- Use the **Light Blue Gray mix** on the toe of the brush and tap in seeds in the dark center. They begin very small in the center and get slightly larger as they spiral outward. They are a bit darker on the right side so use Mars Black to adjust as needed.
- Add the **Deep Blue mix** here as well, while still maintaining the spiral. Rinse.
- Create little dots on the ridge of this center area with the **Light Orange mix**.
- Then add more Cadmium Yellow Medium and Titanium

White to the mix and tap in a light ring of seeds, where the outer ridge meets the dark center. Rinse.

- Add a few pops of unexpected color, to the left side of the dark center, with some **Dark Turquoise mix**.
- Dry the surface before continuing to the next step.





## STEP 11 - BLOCK IN BUTTERFLY

### "A VISITING POLLINATOR"



#### PAINT:

- Cadmium Red Medium = CRM
- Burnt Sienna = BS
- Mars Black = MB

#### BRUSHES & TOOLS:

- Small Synthetic Round

#### COLOR MIXES:

- Dark Brown = MB + BS
- Brick Red = MB + CRM



#### STEP DISCUSSION:

- Place the position of the Moth by adding a one inch, angled line. Set it on top of the seed ridge, on the left side, using the **Dark Brown mix**. Add an almond shaped thorax on the top, third of this line. Then thicken the remainder of the line to create the body. Rinse.
- Use the **Brick Red Mix** to create the top wings on either side of the body. Their outer edges have a rough shape. The lower wings are three strokes in toward the body with the center stroke being the longer one.
- Thin the **Red Brick mix** with water and glaze as shadow on the bottom right, outside edge of the seed ridge and under the bottom right side of the moth.
- Use the **Dark Brown mix** to add a shadow, on the upper left, between the ridge and the dark center seeds. Adjust and add to these shadows to create the desired dimensionality.
- Dry the surface before continuing to the next step.

## STEP 12 - WINGS

### "POLLINATOR DESIGN MEETS ZHUZH ZHUZH"



#### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

#### BRUSHES & TOOLS:

- Small Synthetic Round

#### COLOR MIXES:

- Shaded Yellow = CYM + DP
- Light Orange = CYM > CRM

#### STEP DISCUSSION:

- Trim the outer edges of the wings using Mars Black. Tapping up and down to create an uneven edge.
- Add a little Titanium White to the **Shaded Yellow mix** and highlight the wings, inside of the black trim line. Then, flick some outward strokes of this lighter color, from the body, out onto the wings. The right wings have a bit of this color on both sides of the black trim.
- Use the **Light Orange mix** to add the dots in the upper corners of all the wings. Add a second smaller dot on the top wings. Then tap in tiny dots on the ridges of the upper wings
- Add strokes of the pure Cadmium Red Medium onto the surface of all the wings. Rinse.
- Dry the surface before continuing to the next step.





## STEP 13 - MORE COLOR

### "THE LAST STEP"



#### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

#### BRUSHES & TOOLS:

- Small Synthetic Round

#### COLOR MIXES:

- Light Blue = PB + TW
- Dark Brown = MB + BS
- Shaded Yellow = CYM + DP
- Orange = CYM + CRM
- Medium Brown = BS + CYM + CRM

#### STEP DISCUSSION:

- Add the **Light Blue mix** on the outside edges of the big dots. Adjust the wings using Cadmium Red Medium if needed. Then, outline these dots with the **Dark Brown mix**.
- Add some Titanium White to the **Shaded Yellow mix** for some more details around the dots and a few spots along the edges of the wings.
- Use the **Orange mix** to brighten the red on the wings. Rinse.
- Lightly apply small strokes of the **Medium Brown mix** on the body. Add some Titanium White to that mix, highlight the fuzzy hairs. Add even more Titanium White to a brighter highlight on the hairs. Rinse.
- Use pure Titanium White to add a line of small dots along the wings, then lightly imply the antennae.
- Shade the antennae with the **Dark Brown mix**. Adjust as needed to show contrast
- Add tiny dots of Titanium White on the body hair for the highest reflections. Rinse.
- Sign.
- Have you ever thought you were finished, then took another look, and decided there were five more things you wanted to add?...Well this is that time...Please continue to the next step.

## STEP 14 - FINAL DETAILS

"P.S. THE REAL LAST STEP"



### PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

### BRUSHES & TOOLS:

- Medium Hog Round
- Small Synthetic Round
- X-Small Synthetic Round

### COLOR MIXES:

- Light Yellow = CYM + TW
- Blue Highlight = TW > PB

### STEP DISCUSSION:

- Use Cadmium Yellow Medium on the Hog brush, to tap in some natural, unevenness to the edge of the seed ridge. Then, use the **Light Yellow mix** and add an extra pop of highlight on the top left, seed ridge.
- Glaze a few more shadows by tapping thinned Mars Black, on the bottom right of the seed pods. Nature does create all kinds of irregular lines and shadows.
- Switch to the Synthetic Round and using the **Blue Highlight mix**, add another level of highlight on the inner seeds, in a few places.
- Switch to the X-Small round brush and tap in the tiny white pollen spots, using Fluid White Paint. Then add the extra pop of light on the moth and a few tiny lines on the petals. Rinse.





# WATERCOLOR

## WEDNESDAYS

**FREE**  
weekly watercolor  
live stream virtual art class!  
**7:00 PM EST**

Watch directly from TAS Facebook  
page each week.

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

RELAX &  
CHILL OUT  
TOGETHER

THE ART  
SHERPA



*Sherry*



## 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.

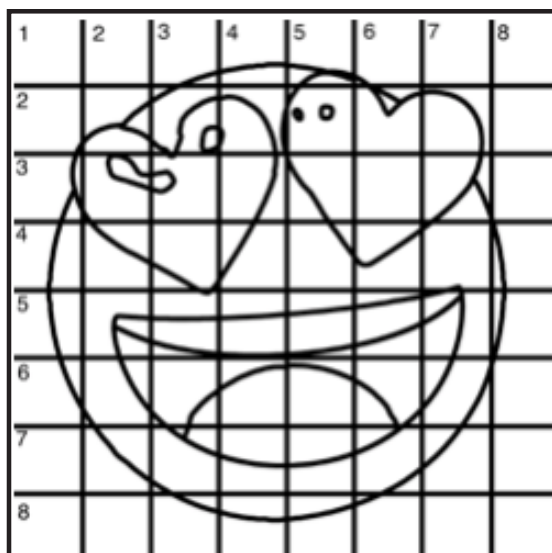
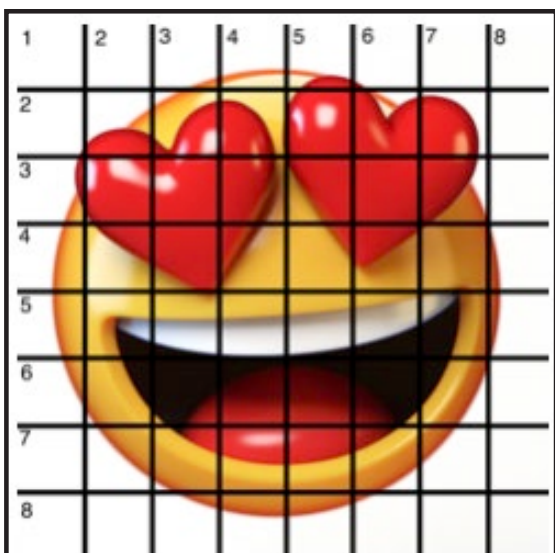
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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