



APRIL 6, 2022

Acrylic
pril

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



BEE-LOVED BLOOM

NAME CREDIT TO PATRON SHARON COFER HUNTER

Steps: 11 | Difficulty: Advanced | 3 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 6: APRIL 6, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, continues our journey of floral hope and rebirth and today's subject is a beautiful bumble bee on a chicory flower. I'm going to break this down and take you step by step through the process but keep in mind that this is a free program, with a lot of free resources, to aid you in your art journey. I sincerely hope that you join us for all 30 of these tutorials and enhance our journey by your presence and that you post your paintings in the Facebook Acrylic April Group and that you keep establishing that magic that is in you.

GRAB YOUR PAINT, GET YOUR BRUSHES AND LET'S PAINT THIS BEAUTIFUL LITTLE BEE AS HE LOADED UP ON POLLEN TO COLOR THE WORLD WITH BEAUTY.



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MAY 2-6

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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Large Oval Mop
- Medium Synthetic Filbert
- Medium Hog Bright
- Small Synthetic Round
- Medium 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

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	01:19	BACKGROUND
STEP 2	04:48	SKETCH IMAGE
STEP 3	09:01	FIRST PETAL LAYER
STEP 4	13:49	MORE PETAL VALUES
STEP 5	20:39	DEFINE PETALS
STEP 6	33:42	HIGHLIGHTS
STEP 7	38:32	FLOWER DETAILS
STEP 8	49:26	BLOCKING IN THE BEE
STEP 9	54:57	STRIPES
STEP 10	58:14	WINGS AND STRIPES
STEP 11	1:10:40	FINAL DETAILS SIGN



STEP 1 - BACKGROUND

“BEE-LIEVE IN YOUR POTENTIAL”



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES & TOOLS:

- Large Synthetic Oval Mop

COLOR MIXES:

- Peach = CYM + CRM + TW



STEP DISCUSSION:

- First, paint the entire canvas in Titanium White. Then use the **Peach mix** to add another layer to the background. Vary the tone in a few areas by adding more Cadmium Red Medium. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

Cad Red Medium and Cad Yellow Medium mixed result in an orange. This is a really good recipe to become familiar with as you will use it often in the Acrylic April “Bloom” series.



STEP 2 - SKETCH IMAGE

"SIMPLY MEANT TO BEE"



PAINT:

- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Light Blue = TW + UB



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.
- Sketch in the general placement of objects using the **Light Blue Mix**. Begin placing the flower petals in the bottom left corner. The flower will take up about 2/3 of the canvas, with some of the petals disappearing off of the sides.
- The bee will occupy a large part of the center of the surface. Angled from just below the center, left and continuing to the upper, right. The head of the bee is an oval shape, followed by the thorax and abdomen. Roughly sketch in a few lines as guides for the wing placement. Rinse.

SHERPA TIP:

Do not neglect any of the available free resources made available to you in this booklet and at www.theartsherpa.com.



STEP 3 - FIRST PETAL LAYERS

"WALK AWAY FROM THAT FEAR OF FLOWERS AND THE BEE WILL BE"



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Light Lavender = TW + QM + UB



STEP DISCUSSION:

- Begin blocking in the petals using the **Light Lavender mix**, allowing the brush strokes to be visible. Add more Ultramarine Blue to the mix at the center of the flower, for the shadow, around the bee. Feather out the strokes and add another layer of the Ultramarine Blue to create a deeper shadow value under Mr. Bee.
- Continue blocking in the petals and varying the mix where you see the values get lighter or darker. Curl some of the petals and leave some edges rough. Rinse.
- Paint a smaller, lighter, forward facing petal by adding more Titanium White to the mix and curving the stroke down, leaving the edge rough.

STEP 4 - MORE PETAL VALUES

"THE LAYERS CAN BEE CHALLENGING"



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Light Blue = TW + UB
- Light Lavender = TW + QM + UB
- Lavender = QM + UB



STEP DISCUSSION:

- Add another layer to the flower, starting with the petal on the right side of the canvas and using the **Light Blue mix**. Keeping the shadow area of the bee darker by adding more Ultramarine Blue.
- The next petal has a bit of a pink value in it, so add a little Quinacridone Magenta. Lighten it near the edge by adding more Titanium White to the **Light Blue mix**. Add the curled petal that is between these two with that light mix, keeping the edge rough. Use the **Light Lavender mix** to create the inward curl of the next petal. Apply the **Lavender mix** in the very dark shadow areas, feathering it out.

- Continue defining the petals and capturing the values as you did for the other petals. Vary the mix by adding more Titanium White in the lighter areas or more Ultramarine Blue in the darker shadow areas; add Quinacridone Magenta to pinker areas. Curl the edges up and leave some of them rough. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP: If you are having trouble with paint flow, do not hesitate to add a little water to the brush or switch to another brush that you are more comfortable with.

STEP 5 - DEFINE PETALS

"BEE IN SHADOW"



PAINT:

- Quinacridone Magenta = QM
- Cad Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Light Turquoise = TW + PB + CYM
- Light Yellow = TW + CYM
- Light Lavender = TW + QM + UB



STEP DISCUSSION:

- Starting on the right, highlight the petals using the **Light Turquoise mix**. Add the **Light Yellow mix** for a warmer highlight on the rough edges. Gray out the **Bright Blue mix** by adding Ultramarine Blue to the mix and using it on the underside of the curled petal. Rinse. Get clean water.
- Use the **Light Lavender mix** on the top of the smallest curled petal on the right. Deepen the shadows with Ultramarine Blue. Add Quinacridone Magenta to the inner pink areas.
- Continue using these mixes and looking for the lighter and darker values while painting each petal. Use brush directionality to shape them.

- Dry the surface before continuing to the next step.

SHERPA TIP:

Add the petal shadows, then highlight them and make them special.

I use a Filbert when I want a nice, clean edge.



STEP 6 - HIGHLIGHTS

“FEELS LIKE WE BEE PLAYING”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Light Sky = TW > PB
- Pink Highlight = TW + QM + CRM > UB

STEP DISCUSSION:

- Use the **Light Sky mix** to highlight the petals. Add these bright pops of color where the light will be hitting the surface of the petals. Rinse.
- Add the **Pink Highlight mix** to the rough edges of some of the curled up petals. Rinse.



STEP 7 - FLOWER DETAILS

"LET THERE BEE ZHUZH ZHUZH"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round

COLOR MIXES:

- Blue Highlight = TW > UB
- Pink Highlight = TW + QM + CRM > UB
- Lavender = QM + UB

STEP DISCUSSION:

- Using the Small Round brush and the **Blue Highlight mix**, add another layer of highlights on the petals. Find and apply the details by using long strokes on the petal surface and short strokes on the edges.
- Use the **Pink Highlight mix** to add another value of highlight to the petals and wrinkle details.
- Add Ultramarine Blue to the dirty brush where the details may need adjusting.
- Use the **Lavender mix** on the toe of the brush to add the crispier shadow details. Rinse. Apply the **Blue Highlight mix** to any areas that need adjustments.
- Switch to the X-Small Round brush and white line the edges of the petals using Fluid White Paint.
- Dry the surface before continuing to the next step.



STEP 8 - BLOCKING IN THE BEE

"DO NOT TOUCH MISTER BEE"



PAINT:

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

BRUSHES & TOOLS:

- Med Hog Bright
- Small Synthetic Round

COLOR MIXES:

- Blue Blk = MB + UB
- Carbon Red = MB + CYM
- Ash Blue = MB + PB
- Cool Gray = UB + BS
- Orange = CRM + CYM

STEP DISCUSSION:

- On the edge of a slightly damp Bright brush, add the **Blue Black mix** to the head of the bee, using short brush strokes. Fill in the fuzziness of the face and then add some stripes to the thorax and abdomen using the same method. Rinse.
- Switch to the Round brush and load it with the **Carbon Red mix**. On the left side of the thorax, create a leg. Apply two strokes side by side for the upper leg. Bend the lower part down at an angle with a bit shorter stroke. Then, paint a small hook at the end. Add a leg on the opposite side in a similar fashion. Add a bit of this mix to the face and stripes.
- Use the **Ash Blue mix** to the top of the thorax. Rinse.
- Switch back to the Bright Brush and glaze a thin layer of the **Cool Gray mix** on the wings. Add a tiny bit of Fluid White Paint on the brush and blend that in the wings.
- Use the **Orange mix** to add some diffused color on the wings while they are still wet.
- Dry the surface before continuing to the next step.

STEP 9 - STRIPES

"TO BEE OR NOT TO BEE"



PAINT:

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

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Yellow Orange = CYM > CRM
- Dark Brown = BS + MB
- Cool Gray = UB + BS
- Cream = TW + BS

STEP DISCUSSION:

- Add the yellow stripe on the bee with the **Yellow Orange mix**. Apply short strokes on the edge of the brush to create this fuzzy layer just below the head. Add a few pops off this color where it would show through the wing.
- Apply a little Burnt Sienna on the right side of the thorax. Then use the **Dark Brown mix** to blend it out and to add some on the opposite side. Rinse.
- Paint the wings in a few spots with the **Cool Gray mix** and add some of this color to the dark stripes in the body. Rinse.
- Paint the lighter stripes on the body using the **Yellow Orange mix**. Add a stripe at the bottom of the body with the Cream mix. Rinse.

SHERPA TIP:

If you are having trouble with your paint binding, you could add Gloss Glazing Liquid to the palette to help.



STEP 10 - WINGS AND STRIPES

“SHIMMER, MR. BEE, SHIMMER”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- Med Hog Round

COLOR MIXES:

- Gray = MB + UB + FWP
- Yellow Orange = CYM > CRM
- Chocolate = BS > UB
- Dark Orange = CRM + CYM + BS
- Reflection = PB + TW

STEP DISCUSSION:

- Thin the Mars Black with water using the Synthetic Round brush. Carefully line the wings and add the tiny veins that run throughout them.
- Switch to the Hog brush and add some more fuzz on the face with the thinned Mars Black. Add a little bit of the **Gray mix** to the face as well.
- Layer some of the **Yellow Orange mix** over a bit of the black on the face. Allow the fluffiness of the brush to create the fuzz. Add a little Titanium White on the dirty brush to add some value on the outside edges of the upper stripe. Also bring this color around to the belly stripes to add more fuzz there. Add more **Yellow Orange mix** where needed.
- Use the **Chocolate mix** on the darker stripe at the bottom of the body. Then apply a touch of Mars Black to add dimensionality to it. Use the **Chocolate mix** behind the right leg then blend in a little Titanium White into it for a lighter value. Add more fuzz where needed with Mars Black and apply some on the spot on the back, near the top of the wings. Rinse.
- Tap in the fuzz on the legs with the **Dark Orange mix**, adding more Cadmium Yellow Medium to highlight it. Rinse. Add a final pop of highlight on the body stripes with Cadmium Yellow Medium.
- Use the **Reflection mix** to add shine to the hard area just above the wing and on the joints of the wing. Add Titanium White to the mix and apply it to the wings, using very light pressure. Then add yet another reflection layer on the wings and the hard thorax by adding even more Titanium White to the brush. Rinse.

STEP 11 - FINAL DETAILS

"SUPER BEE"



PAINT:

- Fluid White Paint = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Yellow Orange = CYM > CRM
- Dark Brown = BS + MB
- Cool Gray = UB + BS
- Cream = TW + BS



STEP DISCUSSION:

- Paint in a few dots of very high reflection on the thorax using the Fluid White Paint. Also add some to the wing joint and on the wings. Keep in mind to line the edge where the wings overlap. Continue to highlight throughout the wings.
- Add tiny little dots of pollen on the face and legs of the bee.
- Sign.

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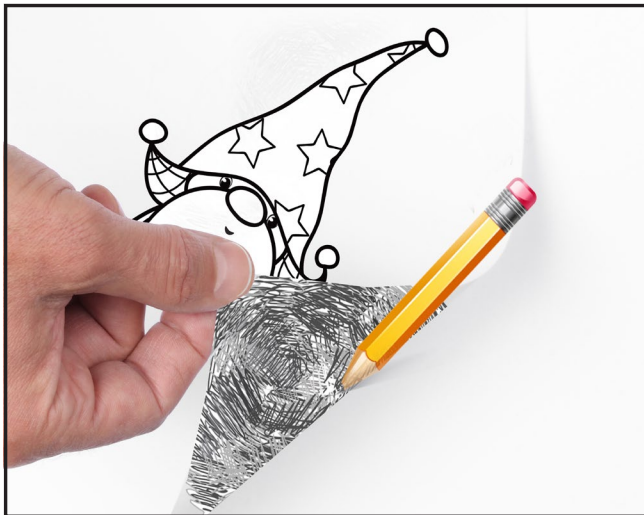


TRACING METHOD

- 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.



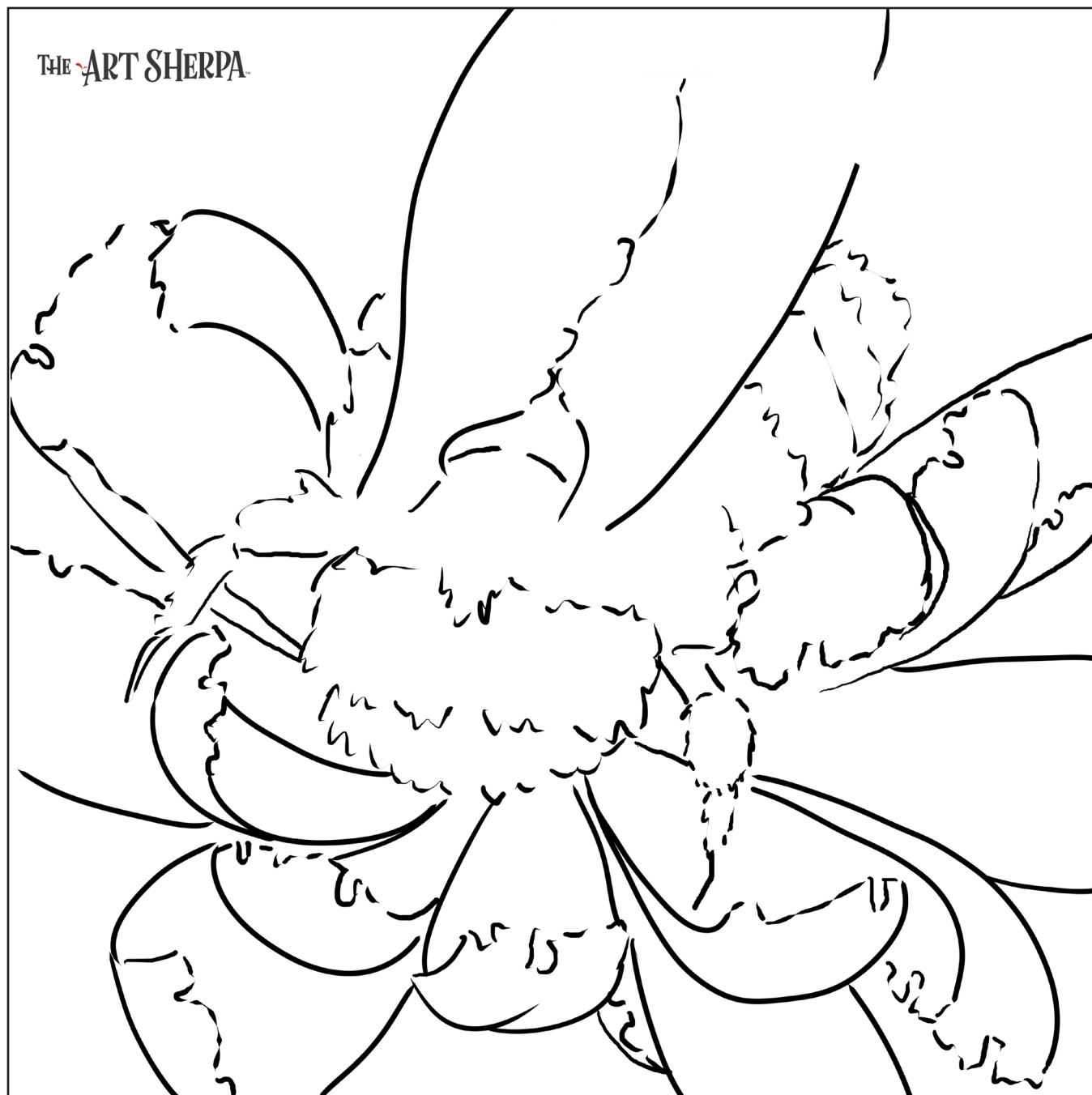
- Rub the back with graphite or use Saral paper and skip this step.



- 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.

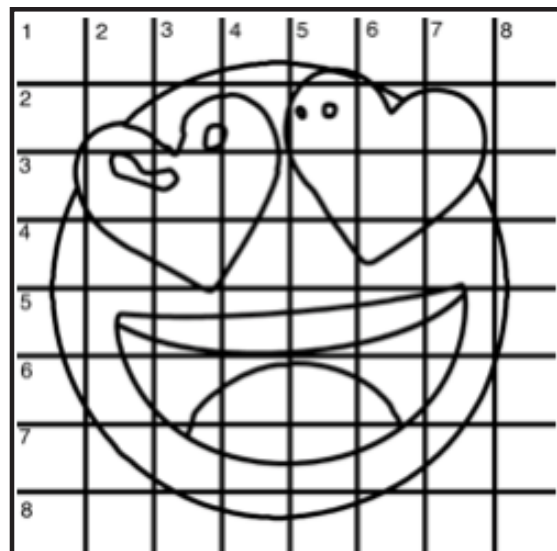
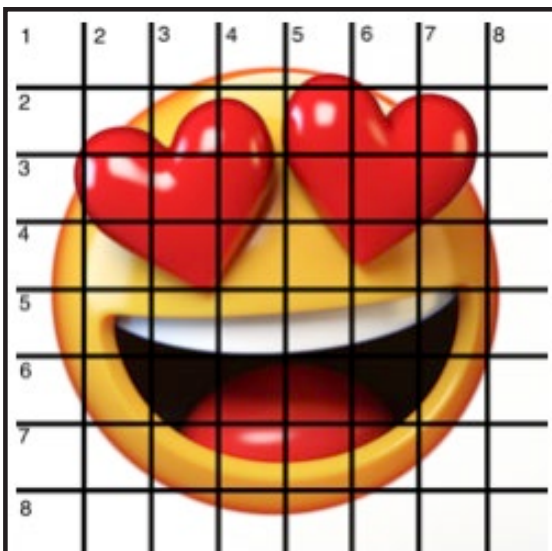
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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