



APRIL 10, 2022

*Acrylic  
April*

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



# BOXCAR CHILDREN

NAME CREDIT TO PATRON LINDASUE

Steps: 13 | Difficulty: Difficult | 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](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 10: APRIL 10, 2022

"Bloom...A Story Of Flowers", our Acrylic April 2022, journey of hope and rebirth features a metal teapot filled to the brim with daisies, which are white, and, as you are learning, is probably one of the hardest colors of flowers to master. If you love daisies and metal, this is the still life subject matter that you've been waiting for. Some food for thought, daisies are most often used to symbolize purity and innocence.

I sincerely hope that you join us for all 30 of these tutorials and enhance our journey by your presence and that you are starting to tap into your inner magic artist.

GRAB YOUR PAINT, GET YOUR BRUSHES BECAUSE WE NEED TO PAINT SOME METAL AND DAISIES.





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

## BRUSHES:

- Large Synthetic Angle
- Medium Hog Round
- Medium Hog Bright
- 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



## 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	01:23	COLORED GROUND
STEP 2	05:08	SKETCH IN IMAGE
STEP 3	08:40	DIFFUSED FLOWER
STEP 4	12:07	DIFFUSED BACKGROUND, SHADOWS
STEP 5	16:00	DARKEST TEAPOT VALUES
STEP 6	19:09	ADDING LIGHTER VALUES
STEP 7	25:10	SHADOWS AND REFLECTIONS
STEP 8	34:24	COPPER PATINA
STEP 9	40:43	MORE DAISIES
STEP 10	46:53	HIGHLIGHT LAYER
STEP 11	50:21	BUILDING MORE DAISIES
STEP 12	1:01:40	FOCAL FLOWERS, HIGHLIGHTS
STEP 13	1:06:01	FINAL DETAILS
	1:09:12	SIGN



## STEP 1 - COLORED GROUND

### "FIND YOUR GIFT"



#### PAINT:

- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

#### BRUSHES & TOOLS:

- Large Synthetic Angle

#### COLOR MIXES:

- Cool Gray = UB + MB + TW

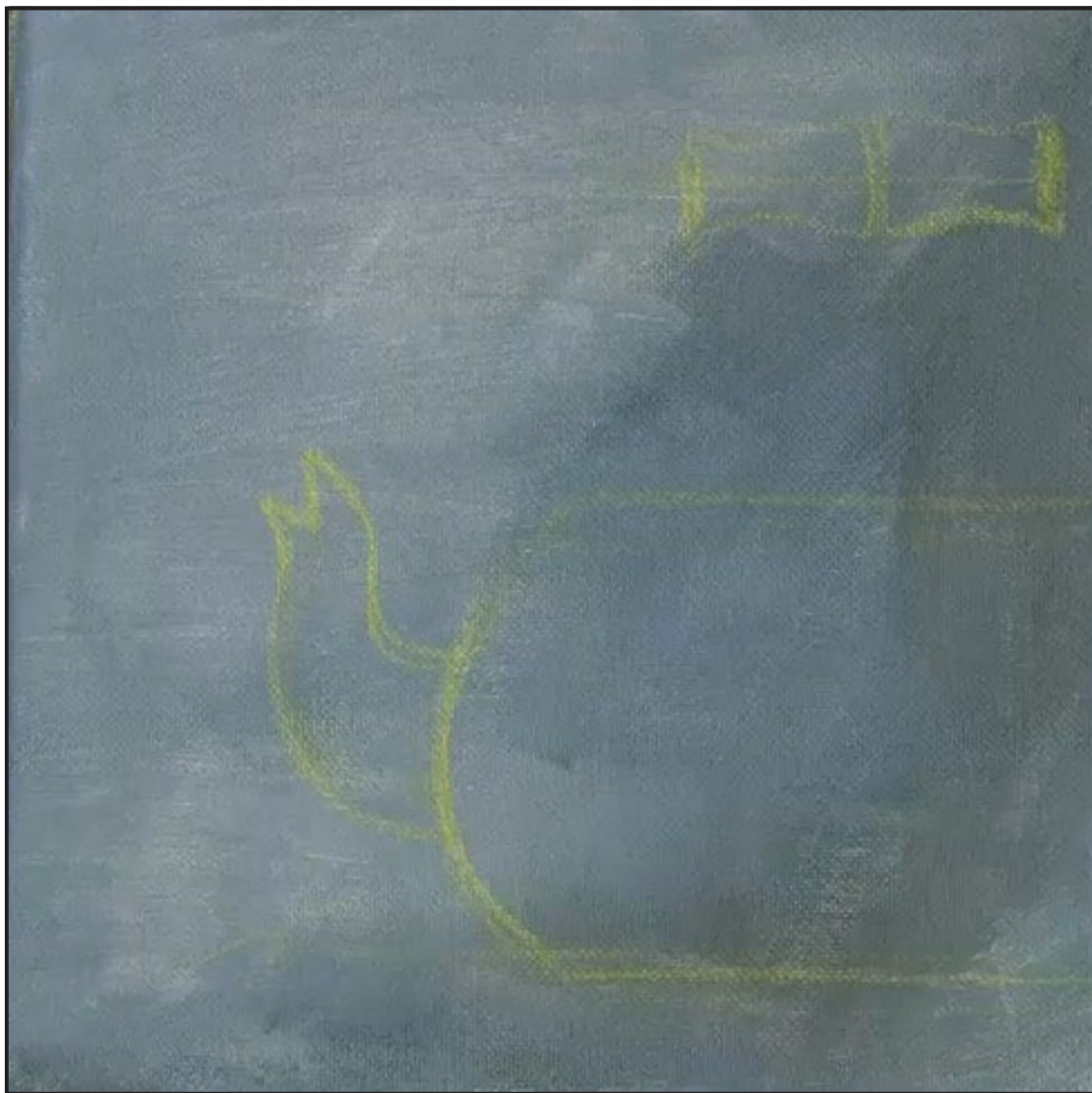


#### STEP DISCUSSION:

- Roughly paint the entire canvas with the Cool Gray Mix. Vary the background, here and there by using combinations of any of the colors in the mix. Keeping in mind that the lower right corner is darker and the upper right is lighter. Rinse.
- Dry the surface before continuing to the next step.

## STEP 2 - SKETCH IN IMAGE

“NO DRAWING SHAME IN THE ART SHERPA WORLD”



### BRUSHES & TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil



### STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.
- To sketch the teapot, line the T-Square ruler horizontally about 3 fingers from the top. Then draw a line about 4 inches long, starting from the right side. Lower the ruler to about two fingers from the bottom and draw another line, starting from the left again.
- Arc a line from that bottom line, up to just past the mid canvas point, for the teapot belly. Then draw the lip of the kettle. Start just below the mid belly and sketch in an “S” shaped spout.
- At the top line, draw the wood turned handle with elegant finger curves that are divided at the middle.
- To finish the spout draw a “V” shape at the top of it, and a curved line joining it back to the kettle.

## STEP 3 - DIFFUSED FLOWER

"I'M LUCKY TO MAKE GREEN AT ALL"



### PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

### BRUSHES & TOOLS:

- Medium Hog Round

### COLOR MIXES:

- Light Silver = TW > UB
- Gray Green = CYM + UB
- Dark Green = CYM + MB
- Muted Yellow = CYM > UB
- Light Brown = CYM > BS

### STEP DISCUSSION:

- Dry brush, star shaped petals to imply some out of focus Daisies, using a Light Silver mix. Use the Gray Green mix to imply the out of focus foliage and flower buds. Rinse.
- Indicate some darker foliage, filling the bottom of this very full mound, using the Dark Green mix. Rinse.
- Add the centers of the distant flowers with the Muted Yellow mix. Rinse.
- Use the Light Brown mix to add some warmth to this area. Rinse.



## STEP 4 - DIFFUSED BACKGROUND, SHADOWS

“DAISIES NEED TO POP”



### PAINT:

- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

### BRUSHES & TOOLS:

- Medium Hog Bright

### COLOR MIXES:

- Dark Gray = UB + MB



### STEP DISCUSSION:

- Apply the Dark Gray mix around the top of the teapot where the flowers will be so they will really pop. Use a dry brush to create the same texture as the background. Then merge it into the background by adding a little more Titanium White to the mix and keeping the strokes random.
- Then add the Dark Gray mix under the teapot and even round it up into the belly. There is also a shadow in the left corner where a flower will be. Rinse.



## STEP 5 - DARKEST TEAPOT VALUES

"I'M A LITTLE TEAPOT"



### PAINT:

- Burnt Sienna = BS
- Mars Black = MB

### BRUSHES & TOOLS:

- Small Synthetic Round

### COLOR MIXES:

- Dark Brown = MB + BS



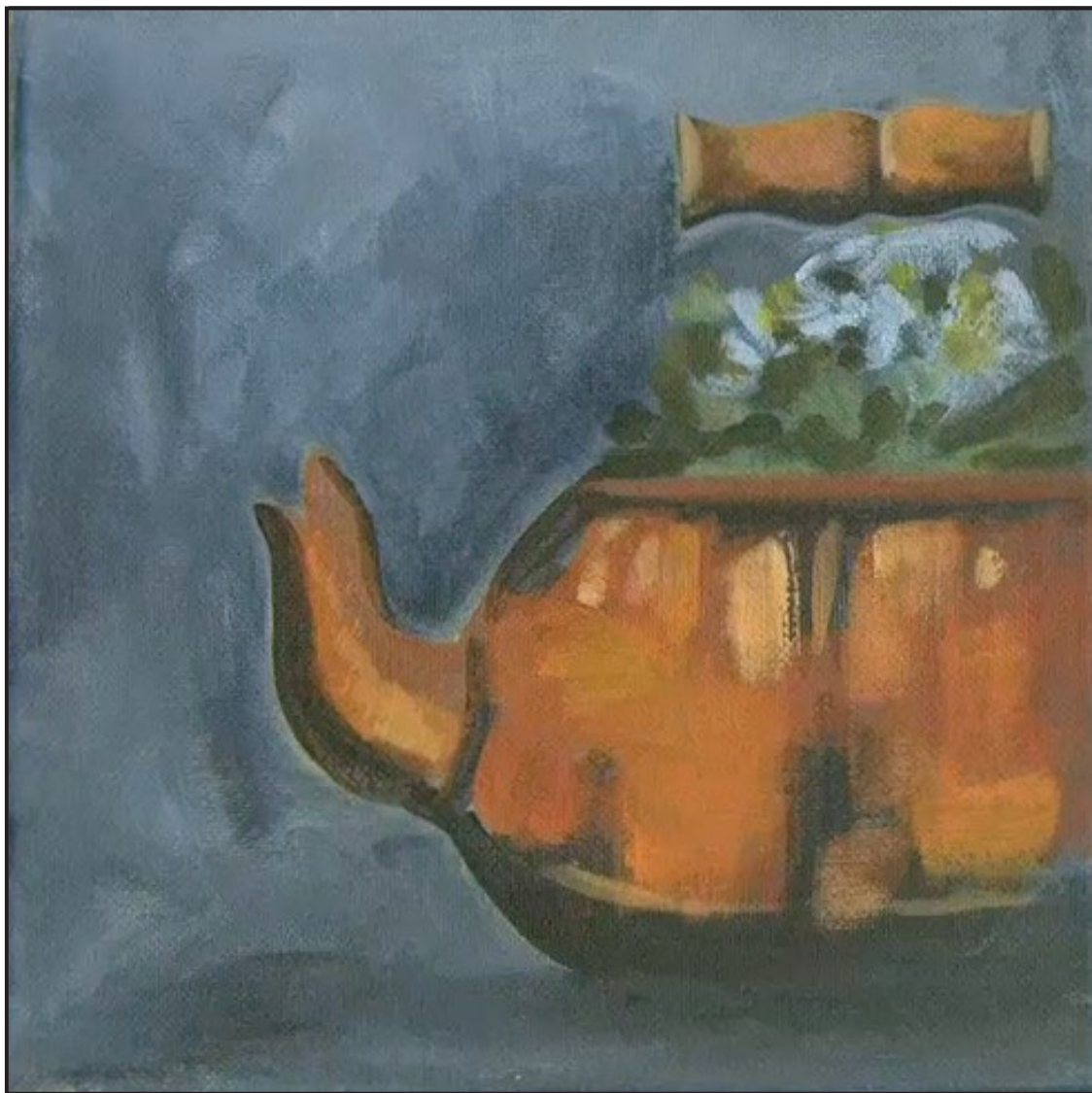
### STEP DISCUSSION:

- Block in the handle using the Dark Brown mix. Use Mars Black to line the underside of the handle and the line dividing it in the middle.
- Using the Dark Brown mix, add a shaded line under the spout and a thinner one on top of the spout. Then shade the front belly of the kettle, curving it a bit where it joins the spout. Add a shadow under the lip and at the bottom of the kettle. Then curve some more shadows and lines coming through the belly of the kettle showing the roundness of it. Rinse.



## STEP 6 - ADDING LIGHTER VALUES

“‘SMIDGE’ IS A TECHNICAL TERM IN THE SHERPA WORLD”



### PAINT:

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

### BRUSHES & TOOLS:

- Small Synthetic Round
- Medium Hog Bright

### COLOR MIXES:

- Copper = CRM > BS + CYM > TW
- Cool Gray = UB + MB + TW
- Light Orange = CYM > CRM
- Orange = CYM + CRM

### STEP DISCUSSION:

- Use the Copper mix and the Hog Bright brush to block in the kettle, without losing the shadows. Then dry brush this color on the top of the handle.
- Add more Titanium White to the mix and add this lighter value on the handle as well. Add this lighter, mid value mix to the middle of the spout and on the belly of the kettle, to help suggest the roundness of these areas.
- Lighten the mix even further by adding more Titanium White. Then apply it on the kettle using downward strokes for hints of reflections.
- Continue to vary the mix and to add these different values, that are in this color range, where they are evident on the kettle. Rinse.
- Switch to the Round brush and using the Cool Gray mix, define the lines of the handle, blending it back into the background.
- Add some downward lines of highlights on the ends, and the middle of the handle, using the Light Orange mix.
- Use the Orange mix horizontally on the handle, in a manner that shows it also has roundness. Rinse.

## STEP 7 - SHADOWS AND REFLECTIONS

"HERE IS MY HANDLE, HERE IS MY SPOUT"



### PAINT:

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

### BRUSHES & TOOLS:

- Small Synthetic Round
- Medium Hog Round

### COLOR MIXES:

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



### STEP DISCUSSION:

- Use the Orange mix and the Hog Round brush to apply this warm color on the front of the kettle. Add more Titanium White to the mix for a lighter highlight value. Add some of this on the lip of the kettle, barely touching the surface. Vary the reflections, here and there by using combinations of any of the colors in this mix.
- Use the Dark Brown mix where the shadows might have been lost and need to be brought back. And highlight the spout joint with one of the light orange mixes. Rinse.
- Brighten the lines of reflections, on the belly with a curved stroke and the Orange mix.
- Add Mars Black on the dirty brush and apply that to the shadow at the bottom of the kettle. Adjust any shadows that may need it and then, add the shadows of the flowers that would fall on the kettle. Rinse.
- Switch to the Synthetic Round brush and use the Orange mix to brighten areas on the spout. Add Mars Black to define shadows.
- Use the Light Peach mix to dot on the beginnings of some texture at the back of the kettle. Also add a triangle shape near the center of the kettle but above the dark shadows. Apply a few reflection lines and lighten the value here and there by adding more Titanium White.
- Tint some Titanium White by adding it to the dirty brush, then give the handle some lighter highlights. Rinse.
- Dry the surface before continuing to the next step.

## STEP 8 - COPPER PATINA

“LOOK AT WHAT WE DID”



### PAINT:

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

### BRUSHES & TOOLS:

- Small Synthetic Round
- Medium Hog Round

### COLOR MIXES:

- Rust = MB + BS + CRM
- Orange = CYM + CRM
- Light Peach = TW > CYM + CRM

### STEP DISCUSSION:

- Tap in the textured pit marks on the kettle using the Rust mix, and the toe of the Hog Round brush. Rinse and dry the brush.
- Pure Titanium White is added to that triangle area and just behind it a little to imply hot spots of highlights. Wipe the brush, then using a dry brush effect, tap a diffused highlight above and below the triangle spot.
- Add some of the Orange mix in a couple spots at the front of the kettle. Then add Titanium White to the mix for some spout reflections. Wipe the brush and add more Titanium White to soften some of those reflections.
- Switch to the Synthetic Round brush and load on some pure Titanium White. Add fine lines of high reflections to the tip of the spout and along the center. Then tap some highlights on the handle.
- Add some Cadmium Yellow Medium to the dirty brush, for a warm highlight on the handle, which will also help imply the roundness of it.
- Tap some pitting at the front of the kettle, then a little highlight on the very middle of the lip, using the Light Peach mix. Rinse.
- Dry the surface before continuing to the next step.

## STEP 9 - MORE DAISIES

### "HAPPY YELLOW DAISIES"



#### PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

#### BRUSHES & TOOLS:

- Small Synthetic Round

#### COLOR MIXES:

- Dark Green = CYM + MB
- Yellow Green = CYM > MB
- Light Silver = TW > UB



#### STEP DISCUSSION:

- Start putting in a few stems that are coming out of the kettle and curving left, using the Dark Green mix. Lighten that mix with Titanium White and add a highlight on those stems.
- Using the Yellow Green mix, add the flower centers, at the end of these stems, facing various directions. Add a few more with the Dark Green mix.
- Paint the petals around the yellow centers, using the Light Silver mix and a comma stroke. They come out of the centers in every direction. The petal size and direction will start to show perspective.
- Dry the surface before continuing to the next step.

## STEP 10 - HIGHLIGHT LAYER

"GIVE ME YOUR ANSWER, DO"



### PAINT:

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

### BRUSHES & TOOLS:

- Small Synthetic Round

### COLOR MIXES:

- Light Orange = CYM > CRM
- Yellow Green = CYM > MB
- Off White = TW > CYM



### STEP DISCUSSION:

- Use the Light Orange mix to brighten the flower centers. Add the shadows around the button bottoms, using the Yellow Green mix.
- Highlight some of the petals with the Off White mix. Not every petal and not every part of the petal. This will help reveal the turn of the petal. Only add it to the very tip of the petals of the buds that are just opening.
- Dry the surface before continuing to the next step.



## STEP 11 - BUILDING MORE DAISIES

"YOU ARE AWESOME"



### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

### BRUSHES & TOOLS:

- Small Synthetic Round

### COLOR MIXES:

- Yellow Green = CYM > MB
- Dark Green = CYM + MB
- Light Silver = TW > UB
- Light Orange = CYM > CRM
- Off White = TW > CYM

### STEP DISCUSSION:

- Using the Yellow Green mix, start adding the centers and stems of the flowers that are filling the rest of the kettle. Some are taller and some are buds and others are bending forward over the kettle, and they are facing in all directions. Add a little Dark Green mix for a darker value and alternate between them as needed.
- Add the centers and a few leaves for the flowers laying in the bottom, left corner in the same manner. Add a little Ultramarine Blue to darken some greens in a few places.
- Paint the petals around the yellow centers, using the Light Silver mix and a comma stroke. They come out of the centers in every direction. The petal size and direction will start to show perspective.
- Use the Light Orange mix to brighten the flower centers. Even add a bit to the buttons you already did.
- Highlight some of the petals with the Off White mix. Not every petal and not every part of the petal. This will help reveal the turn of the petal. Only add it to the very tip of the petals of the buds that are just opening.
- Use the Light Silver mix to add the petals on the flower on the ground the same way as the previous flowers.
- Dry the surface before continuing to the next step.

## STEP 12 - FOCAL FLOWER, HIGHLIGHTS

"I COULD JUST TEAPOT ALL DAY"



### PAINT:

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

### BRUSHES & TOOLS:

- Small Synthetic Round
- Medium Hog Round

### COLOR MIXES:

- Yellow Green = CYM > MB
- Off White = TW > CYM
- Light Silver = TW > UB
- Rust = MB + BS + CRM
- Dark Green = CYM + MB
- Light Orange = CYM > CRM

### STEP DISCUSSION:

- Use the Synthetic Round brush to paint a button, a bit bigger, for a focal flower, using the Yellow Green mix. Have this button facing the viewer. Rinse.
- Add the Off White mix to a couple bright highlight spots in the teapot.
- Paint the focal flower petals using the Light Silver mix. Add back any reflections in the teapot with Titanium White.
- Switch to the Hog Round brush and use the Rust Mix to dry brush some color, reflecting from the pot, onto the ground. Rinse.
- Switch back to the Synthetic Round and the Dark Green mix to add some shadow on the stem and leaves of the flower on the ground. Add a little Ultramarine Blue on the brush to shade under that flower head. Rinse.
- Add the Light Orange mix to the focal flower center. Then highlight the petals of the ground flower with the Off White mix.

## STEP 13 - FINAL DETAILS

### "I SAW THE SIGN"



#### PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

#### BRUSHES & TOOLS:

- Small Synthetic Round

#### COLOR MIXES:

- Cool Gray = UB + MB + TW
- Off White = TW > CYM
- Light Yellow = CYM + TW
- Dark Gray = UB + MB



#### STEP DISCUSSION:

- Add some leaf strokes using the Cool Gray mix, to fill in any space that looks empty, on the right edge of the canvas. Wipe the brush off.
- Add the Off White mix to highlight the petals on the focal flower. Rinse.
- Highlight the center of this flower using the Light Yellow mix. Then, touch a bit of this color to some of the other flower centers. Rinse.
- Touch up the shadow under the flower, in the bottom left corner, using the Dark Gray mix. Rinse.
- Dry the surface before continuing to the next step.
- Sign.

# WATERCOLOR WEDNESDAYS

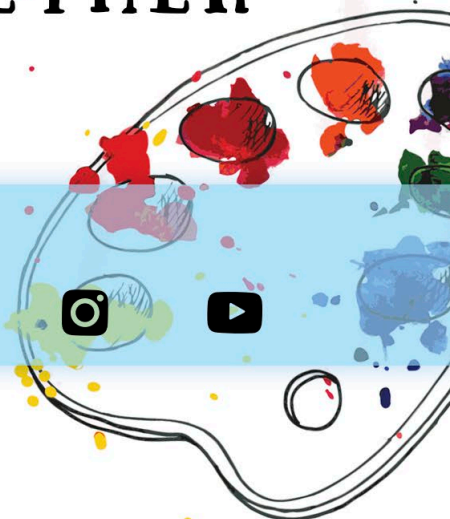
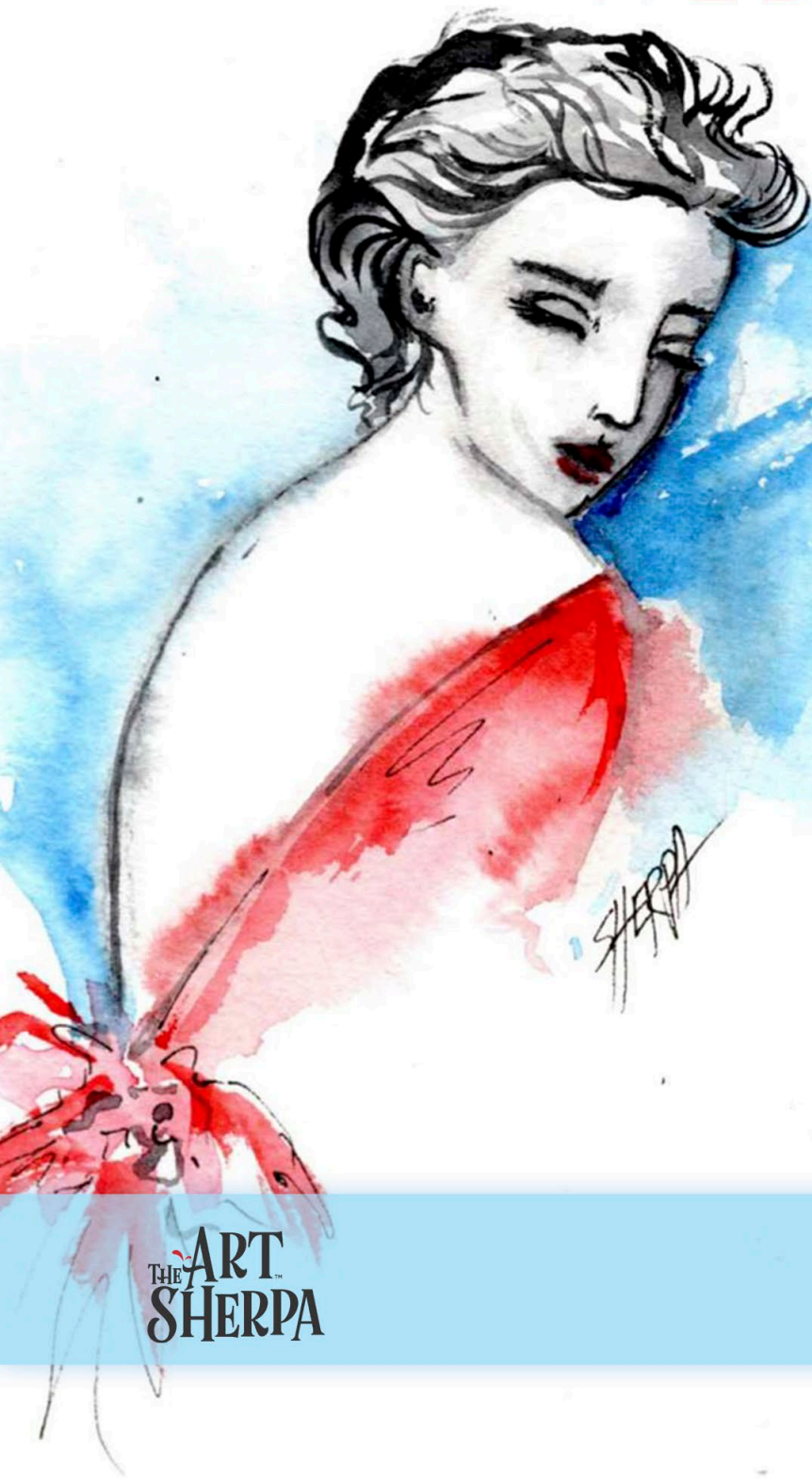
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**7:00PM** EST

Watch directly from  
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page each week.

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

**RELAX &  
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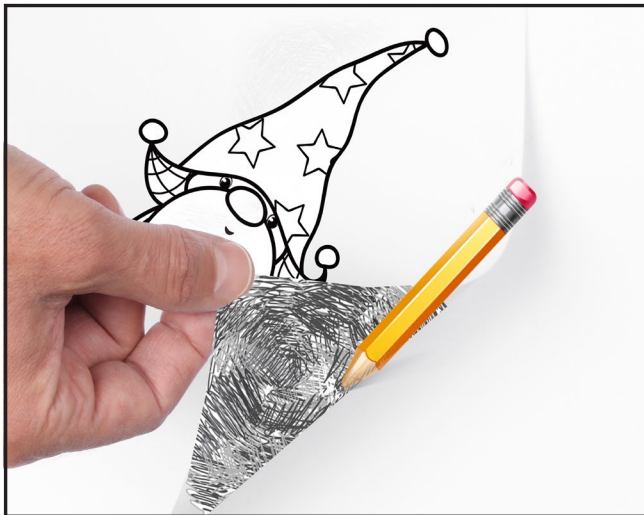


## TRACING METHOD

- 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.

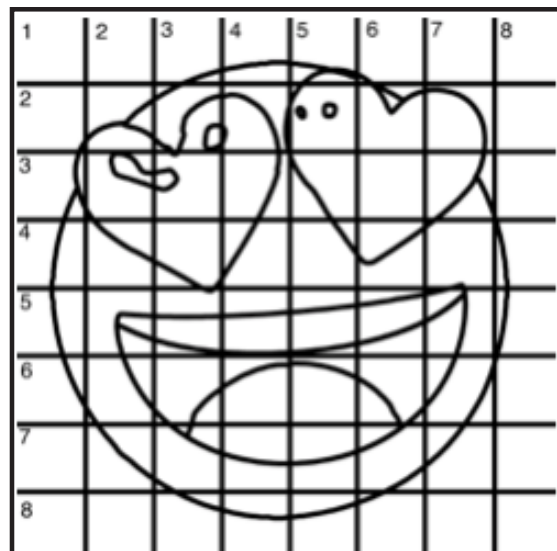
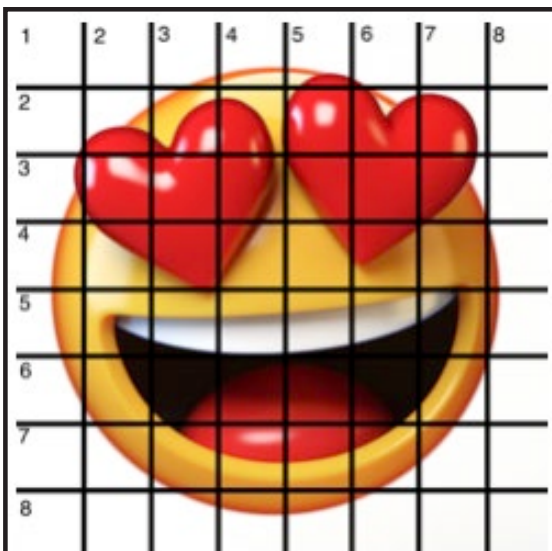
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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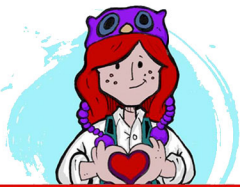
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