

APRIL 11, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

ELEGANT ECHINACEA

NAME CREDIT TO PATRON DEB MAXWELL

Steps: 10 | Difficulty: Beginner | 1 Hoot



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THE GOLDBLOCKS 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 11: APRIL 11, 2022

I cannot believe we are on Day 11 of our "Bloom...A Story Of Flowers" journey as we prepare to paint a Coneflower, or Ichahpe Hu, its Lakota name. Coneflowers have a lot of petal personality which we'll really get into, as well as getting our bokeh background on. As we reach this milestone in our journey, I hope that you are mastering the skills you are learning and using all the free resources we make available to you and I truly hope that you have tapped into your inner magical artistic self. It is my goal that after this journey, you will never think twice about painting flowers ever again. Please know that each and every time you attend one of these tutorials, you truly enhance my journey by your presence.

GRAB YOUR PAINT, GET YOUR BRUSHES AND LET'S LEARN AND MASTER SOME FLOWER SKILLS.



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for The “Mamma Mia” Art Retreat!

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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.

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Cadmium Red Medium = CRM
- Phthalo Green = PG
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

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

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:

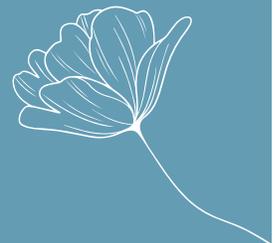
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing



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	01:05	TEXTURED BACKGROUND
STEP 2	04:17	DIFFUSED BACKGROUND
STEP 3	10:21	FARAWAY BLOOMS
STEP 4	15:13	SKETCH FLOWER
STEP 5	19:13	BLOCKING IN FIRST LAYER
STEP 6	28:45	PETAL VALUES
STEP 7	33:17	SHADOWS AND HIGHLIGHTS
STEP 8	38:57	CENTER, FIRST LAYER
STEP 9	43:23	FINISH CENTER
STEP 10	48:04	FINAL TOUCHES
	51:50	SIGN



STEP 1 - TEXTURED BACKGROUND

“MAY YOUR ART JOURNEY BE JOYFUL”



PAINT:

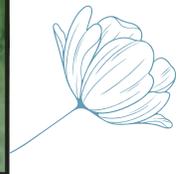
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Large Synthetic Angle

COLOR MIXES:

- Medium Green = BS + PG + CYM

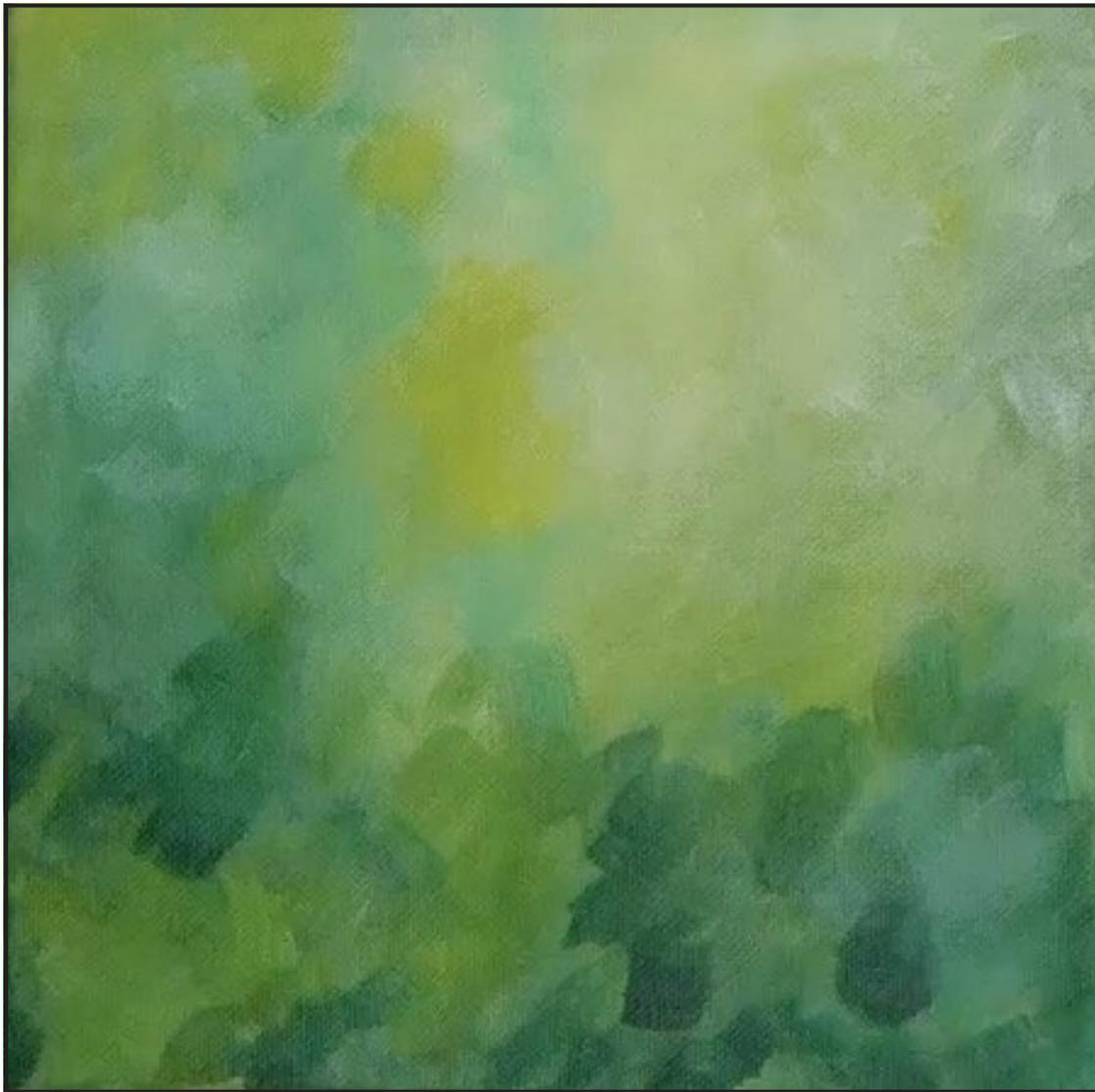


STEP DISCUSSION:

- Roughly paint the entire canvas with the **Medium Green mix**. Vary the background here and there by using combinations of any of the colors in the mix. Add some Titanium White in a few places as well. Go over the canvas lightly to diffuse the background. Rinse.
- Dry the surface before continuing to the next step.

STEP 2 - DIFFUSED BACKGROUND

“ART APPRECIATION”



PAINT:

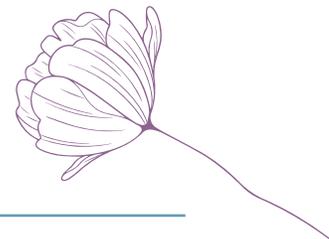
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Light Green = TW + BS + PG + CYM
- Bright Green = CYM + PG > TW > BS
- Dark Green = BS + PG



STEP DISCUSSION:

- Loosely paint, random, multi-directional strokes onto the background, using the **Light Green mix**. Turning the brush as you paint will help keep the strokes random. The upper right corner of the canvas will be lighter to imply the light source is coming from that direction and allow the first layer to peek out more in this area.
- Find a few areas around the canvas to add the **Bright Green mix**. Again keeping the brush strokes loose and random. Rinse and dry the brush.
- Add shadows on the lower canvas with the **Dark Green mix**, using loose, random strokes. Blend in some of the

Bright Green mix in this lower area as well.

- Continue varying the mixes until there is a nice mix of values. Keep the upper canvas lighter and give the lower canvas depth with the darker mixes. Rinse and dry the brush.

SHERPA TIP:

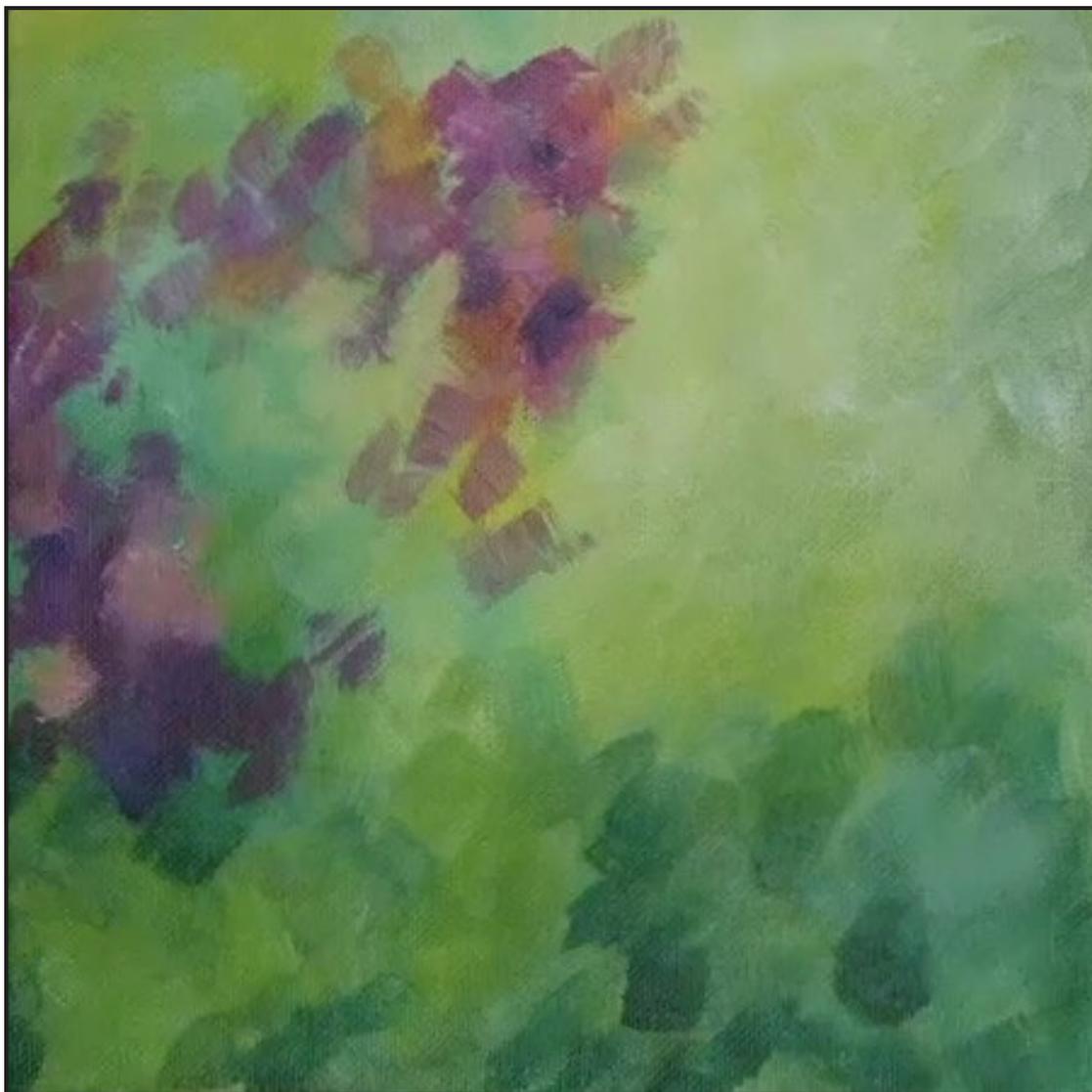
A hog brush can hold a lot of intentional water; make sure you dry it off when you rinse it.

Out of focus techniques allow you to use so many different techniques to create them; one of the reasons I use them so much in my tutorials.



STEP 3 - FARAWAY BLOOMS

“LITTLE WIGGLES”



PAINT:

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

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Medium Pink = QM + TW > UB
- Muted Coral = QM + TW + CYM > PG
- Light Green = TW + BS + PG + CYM

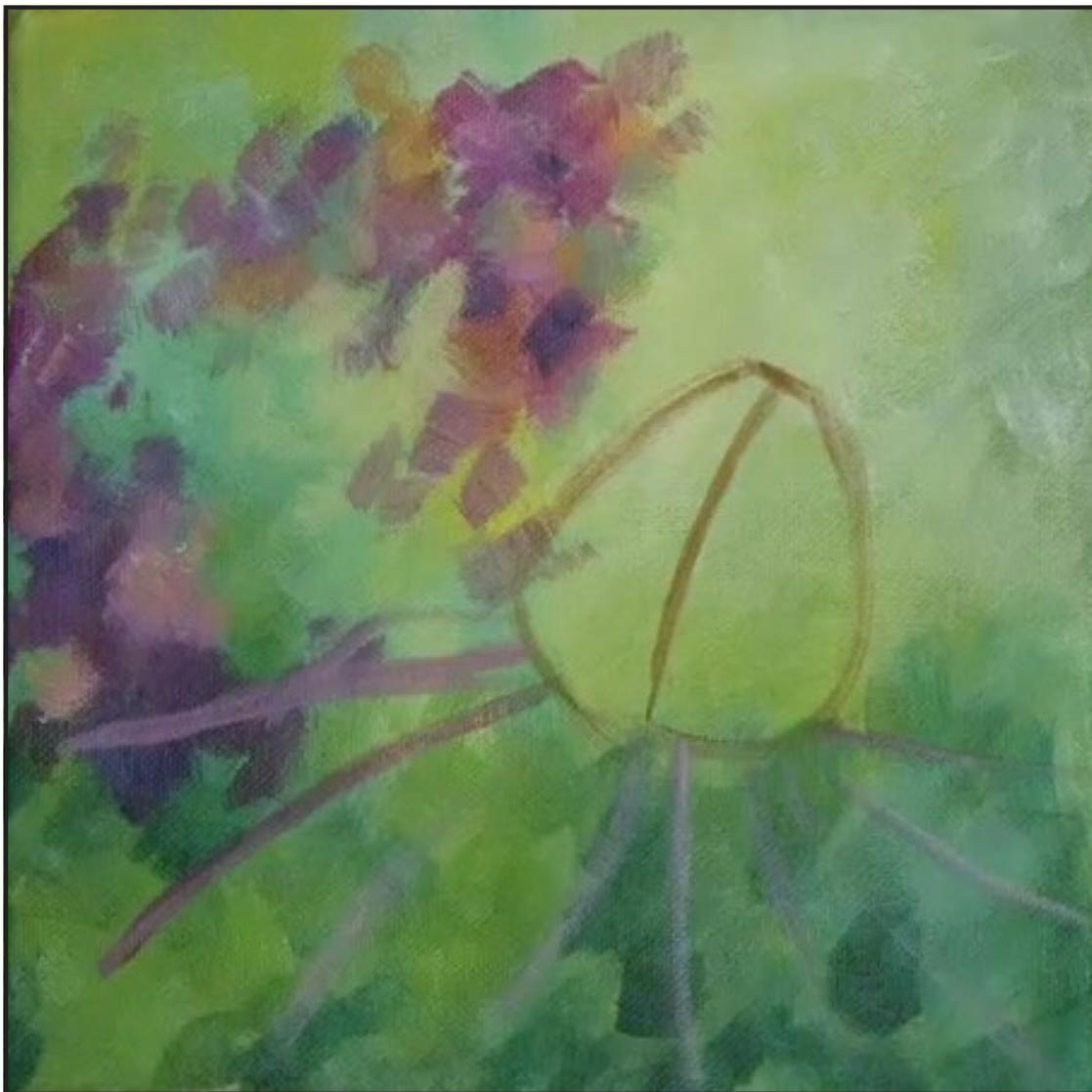
STEP DISCUSSION:

- We will plan to create the faraway, out of focus flowers in the upper mid canvas and along the left side. Apply the **Medium Pink mix**, sometimes using the corner of the brush and sometimes using the edge of the brush. Vary the mixes to create different values. Add more Ultramarine Blue to darken the mix, and lighten the mix by adding Titanium White or Cadmium Yellow Medium.
- Wiggle in some of the **Muted Coral mix** amongst the pink flowers, again varying the mix here and there.
- Add a bit of Dioxazine Purple for a few pops of deep color. Rinse.
- Add some of the **Light Green mix** back into the background if needed. Adjust the flowers as desired. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



STEP 4 - SKETCH FLOWER

“CRAZY FLOWER WHEEL SPOKES”



PAINT:

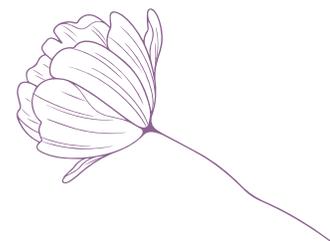
- Quinacridone Magenta = QM
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Light Pink = TW > QM



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.
- Loosely sketch the large cone of the flower, just to the right of the middle of the canvas, using Burnt Sienna. To do this, begin by adding a slightly curved line about 4 fingers long, implying the center of the cone. Allow that initial line to stay in the center and draw an oval, creating an egg shape.
- Using the **Light Pink mix**, begin adding lines that imply the petals of the flower. The first petal starts about one finger from the lower left corner and slightly curves to join the bottom of the cone. Add a second petal just above that first one. Then draw a third petal above that, which bends down over the second petal.
- On the lower right side of the cone, sketch three petals that will fan out and run right off the canvas. Add two more, shorter petals, in between those petals on the right.
- Lastly, sketch in two curved lines coming from the bottom, center of the cone.

STEP 5 - BLOCKING IN FIRST LAYER

"BOTANY IS NOT A SOFT SCIENCE"



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Dark Brown = BS + MB
- Medium Pink = QM + TW > UB



STEP DISCUSSION:

- Use the **Dark Brown mix** to fill in the cone. Begin the strokes on the outer edge of the cone and bring them in toward the center, directionally. Make sure the top stays a little flat. Add a bit more Mars Black at the bottom of the cone implying a shadow. Rinse.
- Begin blocking in the petals, starting on the left and using the **Medium Pink mix**. Vary the mix while allowing some of the petals to layer over others. Continue shaping and forming these main petals.
- Using a slightly darker variation of the mix, add a few petals that are tucked in behind the main petals.



STEP 6 - PETAL VALUES

“STIRRING THE POT”



PAINT:

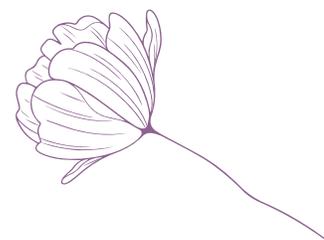
- Quinacridone Magenta = QM
- Cad Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Dark Green = PG + BS
- Peach = TW > QM + CYM



STEP DISCUSSION:

- Add a stem that comes from the bottom of the cone and goes off the bottom of the canvas, using the **Dark Green mix**. Rinse.
- Use the **Peach mix** on the bent petal on the far left. Then add more Titanium White to the mix to highlight the next petal. Paint three lines in the third focal petal, allowing the darker color below to show through, creating a ribbed effect. Continue painting these focal petals in a similar fashion. Vary the **Peach mix** by using combinations of any of the colors in the mix to help show the value. Keeping in mind that the petals on the right will be more in shadow. Rinse.



STEP 7 - SHADOWS AND HIGHLIGHTS

“PLAYING IN THE MOMENTS”



PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Deep Purple = DP + QM
- Medium Green = BS + PG + CYM
- Peach = TW > QM + CYM

STEP DISCUSSION:

- Add depth to the petals using the **Deep Purple mix**, apply it where they would be darker or in shadow. Also add a cast shadow where petals layer over each other. Rinse.
- Add a touch of the **Medium Green mix** where the petals join the cone. Rinse.
- Use the **Peach mix** for another highlight, rolling the brush while applying. Use the tip of the brush to add the finer lines that suggest that the petals are cupped, where they attach to the cone. Continue letting the darker layers below show through for that ribbed effect. Add a

bit more Quinacridone Magenta in the mix, to highlight the petals on the right side, implying that they are more in shadow.

- Highlight the center of the stem using the **Medium Green mix**. Then add more Titanium White to the mix for another value of highlight, on the left side of the stem. Rinse.



STEP 8 - CENTER, FIRST LAYER

“THERE COULD BE NO CONEFLOWER WITHOUT A CONE”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cad Yellow Medium = CYM
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Dark Red = CRM + BS + MB
- Deep Purple = DP + QM
- Orange = CRM + CYM

STEP DISCUSSION:

- Starting at the bottom of the cone, begin adding the seed pattern using the **Dark Red mix**. Add the cast shadow from these bottom seeds onto the petals, on the right side of the flower, using the **Deep Purple mix**. Rinse.
- Continue adding seeds using the **Orange mix** and the tip of the brush. Allow the darker layer underneath to seep through. The pattern of the seeds arc out, directionally, from the center of the cone so it is helpful to capture those center seeds first.
- Then, mix the **Orange mix** to the **Dark red mix** and add the darker seeds on the right. Curve them slightly toward the right as they move toward the edge of the cone. Allow the seeds to spike out on the cone edges.
- Paint the seeds on the left side using the **Orange mix** and curve them slightly to the left. Again, allow the darker layer underneath to seep through and the seeds to spike out on the cone edges. Rinse.
- Dry the surface before continuing to the next step.

STEP 9 - FINISH CENTER

“IF YOUR NOT STIRRING THE POT, YOU ARE PUSHING BUTTONS”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Bright Orange = CYM > CRM



STEP DISCUSSION:

- Use the **Bright Orange mix**, on the toe of the brush, to highlight the seeds on the right side of the cone, to exaggerate where the sun is hitting it.
- The seeds on the left will have a lighter value than the layer below, but they will still be a bit darker than those on the right. Add more Cadmium Red Medium to the **Bright Orange mix**, to get this darker highlight.
- Add pops of pure Cadmium Red Medium to the seeds at the bottom of the cone and to a few places throughout the seeds. Rinse.
- Add Titanium White to the **Bright Orange mix**, to get another highlight value, for the right side of the cone. Rinse.

STEP 10 - FINAL TOUCHES

"GETTING OUR MAGENTA ON"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- Medium Hog Bright

COLOR MIXES:

- Bright Orange = CYM > CRM

STEP DISCUSSION:

- Load Quinacridone Magenta on the Round brush, to add a bit more color to the petals. Add Titanium White in a few places on the right side petals, for a few very bright highlights.
- Then add Titanium White to the **Bright Orange mix**, for touches of highlights on the central petals. Rinse.
- Switch to the Hog brush and use Quinacridone Magenta to add more out of focus background flowers. Add a few to the right side of the canvas for balance.
- Use the **Bright Orange mix**, on the dirty brush and add it to a few spots in the background, to compliment the colors in the focal flower.
- Add Titanium White on the dirty brush and apply it here and there in the background. Rinse and dry the brush.
- Sign.

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TRACING METHOD

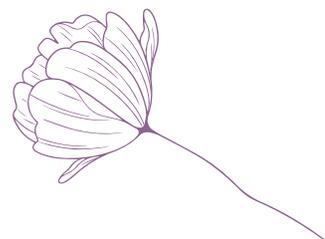
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



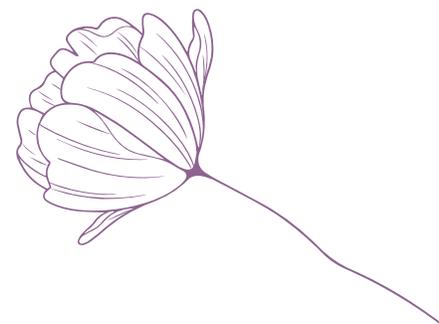
- Rub the back with graphite or use Saral paper and skip this step.



- 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.

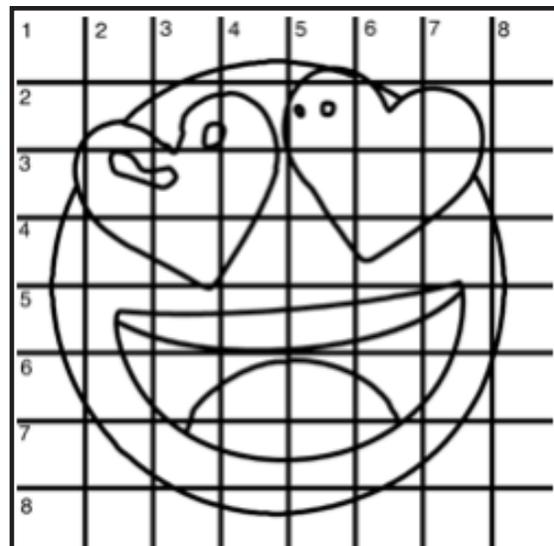
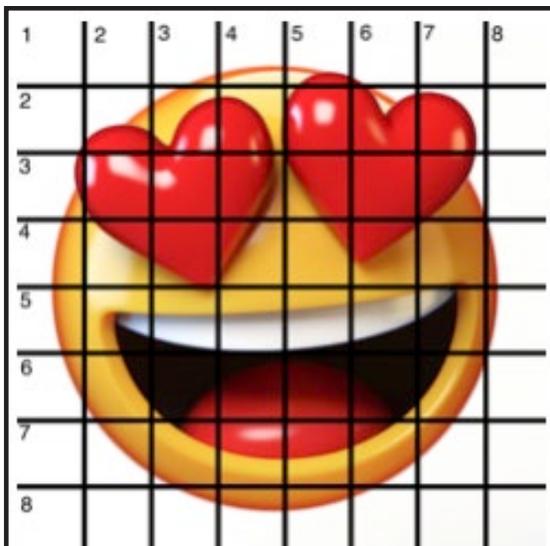
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

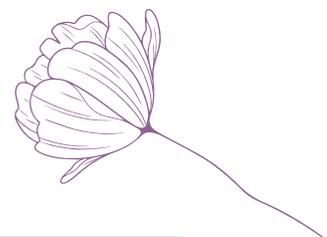
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check 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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#STEPBYSTEPPAINTING
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ABOUT THE ART SHERPA:

Artwork and video is the sole property of The Art Sherpa™ and intended for the students personal education and Enjoyment. For questions regarding using any Art Sherpa painting in a commercial setting labs@theartsherpa.com for all other questions support@theartsherpa.com Read our full disclosure here that covers partnerships and affiliate links <http://bit.ly/affiliatedisclosureTAS>