



APRIL 12, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

FETCHING FLOWERS

NAME CREDIT TO PATRON JENNIFER BOWMAN

Steps: 13 | Difficulty: Challenging | 3 Hoots



TABLE OF CONTENTS

THE GOLDSILLOCKS ZONE.....	1	STEP 8 - FUR HIGHLIGHTS AND SHADOWS	12
ACRYLIC APRIL PAINT CHALLENGE EXPLAINED	2	STEP 9 - EYE DETAILS	13
DAY 12: APRIL 12, 2021.....	2	STEP 10 - FOREGROUND GRASSES.....	14
PAINT AND TOOL GUIDE	4	STEP 11 - BOUQUET IN MOUTH	15
VIDEO CHAPTER GUIDE	4	STEP 12 - FORWARD STEMS	16
STEP 1 - COLORED BACKGROUND.....	5	STEP 13 - EYE AND FLOWER DETAILS.....	17
STEP 2 - LOOSELY SKETCH IMAGE.....	6	THE TRACING METHOD	19
STEP 3 - OUT OF FOCUS GRASSES	7	TRACABLE.....	20
STEP 4 - MIDGROUND GRASSES	8	GRIDDING INSTRUCTIONS	21
STEP 5 - OUT OF FOCUS FLOWERS	9	ADDITIONAL TECHNIQUES AND RESOURCES	22
STEP 6 - BLOCKING IN THE DOG	10		
STEP 7 - FUR TEXTURE AND VALUE	11		

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 12: APRIL 12, 2022

Although our theme for Acrylic April 2022 is "Bloom...A Story Of Flowers", we will incorporate techniques used in painting animal fur; for some, perhaps for the first time. Our scruffy puppy may look like your furry studio assistant, or bring back loving memories or childhood companions. The one thing that is certain is that you will benefit from the skills and resources of today's lesson as you move forward in your art journey. I have done several specific tutorials on how to paint pet hair and fur and you can find them on my website.

GRAB YOUR PAINT, GET YOUR BRUSHES AND LET'S GET SCRUFFY.





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PAINT COLOR & MIXING LEGEND:

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

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

BRUSHES:

- Medium Hog Bright
- Medium Synthetic Round Blender
- Small Synthetic Round
- X-Small Synthetic Round
- Medium Hog 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
- Pet Hair/Fur



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	00:52	COLORED BACKGROUND
STEP 2	05:16	LOOSELY SKETCH IMAGE
STEP 3	07:33	OUT OF FOCUS GRASSES
STEP 4	13:53	MIDGROUND GRASSES
STEP 5	19:22	OUT OF FOCUS FLOWERS
STEP 6	24:34	BLOCKING IN THE DOG
STEP 7	28:26	FUR TEXTURE AND VALUES
STEP 8	37:21	FUR HIGHLIGHTS AND SHADOWS
STEP 9	45:50	EYE DETAILS
STEP 10	50:44	FOREGROUND GRASSES
STEP 11	53:46	BOUQUET IN MOUTH
STEP 12	57:54	FORWARD STEMS
STEP 13	1:04:59	EYE AND FLOWER DETAILS
	1:13:57	SIGN



STEP 1 - COLORED BACKGROUND

“COURAGE, RESOLVE, SELF LOVE”



PAINT:

- Quinacridone Magenta = QM
- Phthalo Green = PG
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Purple = PG + QM



STEP DISCUSSION:

- Roughly cover the entire canvas with the **Purple mix**. If you want this purple to be deeper, add more Phthalo Green, and if you want it to be brighter, add more Quinacridone Magenta. This underpainting should not be perfect; it should be a little messy.
- Wipe your brush a bit and add Titanium White to the brush to get a very light version of this color. Apply it at the top third of the canvas. Blend it slightly between the different values to get a little smoother transition. Rinse and dry the brush.
- Dry the surface before continuing to the next step.

SHERPA TIP:

The upper part of the canvas serves only to provide a base for the yellow green color that will come in a future step.



STEP 2 - LOOSELY SKETCH IMAGE

"THIS DOG LOVES YOU"



BRUSHES & TOOLS:

- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round
- 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.
- I used Titanium White to sketch in this image so you can see it better on the video, but you can use a chalk or watercolor pencil. Draw a circle just off center in the lower left of the canvas. Add a couple guidelines inside for the center of the chest. Sketch an angled line off the upper, left side of the circle and add a curved line at the end, for the doggie bottom. Add a second curved line a bit closer to the chest for the belly.
- The head is almost a triangle, so begin by drawing a "T", that is on an angle. It curves at the top and ends at the top of the chest circle. Bring the sides of the head down, starting from the top of the "T" and bending where the eyes will be, then ending at the bottom of the "T". Then draw a guideline at that bend for the eyes so they line up symmetrically on the face.
- Add lines to imply a tail and the front legs.

STEP 3 - OUT OF FOCUS GRASSES

"GO WHERE THE DOG IS"



PAINT:

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

BRUSHES & TOOLS:

- Medium Hog Round

COLOR MIXES:

- Dark Green = PG + BS
- Bright Green = CYM + PG + BS



STEP DISCUSSION:

- Add just a smidge of Titanium White to the **Dark Green mix**. Loosely, add the out of focus, background grasses, in the bottom 2/3 of the canvas, using downward strokes. Allow some of the layer below to show through and do not be too precious around the dog.
- Fill the top third of the canvas with the **Bright Green mix** and downward strokes. Add a lot more Titanium White to mix for a second value. Layer and vary this mix as you go. Rinse.
- Use the **Dark Green mix** to diffuse and break up the line between these two zones of grass. Rinse.
- Dry the surface before continuing to the next step.

STEP 4 - MIDGROUND GRASSES

"GRASS IS MESSY"



PAINT:

- Ultramarine
Blue = UB
- Quinacridone
Magenta = QM
- Phthalo
Green = PG
- Burnt Sienna = BS
- Titanium
White = TW

BRUSHES & TOOLS:

- Small Synthetic
Round

COLOR MIXES:

- Blue Gray =
TW + UB + BS
- Purple =
PG + QM



STEP DISCUSSION:

- Fill the midground area with little, irregular, sketchy lines that go in all directions. Use the **Blue Gray mix** and light pressure, on the toe of the brush. These lines can cross over the dog somewhat while still keeping enough of the information to know where the dog is. This layer also helps break up that visual impact of the background grasses.
- Paint some Ultramarine Blue peeking through this midground grass. Then add some Phthalo Green here and there. Add Some of the **Dark Purple mix**, in some of the darker areas. Rinse.
- Adjust as needed.

SHERPA TIP:

Whenever you are painting with a lot of complimentary colors, change the water often.



STEP 5 - OUT OF FOCUS FLOWERS

"NO SPORTS METAPHORS, PLEASE"



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Blender

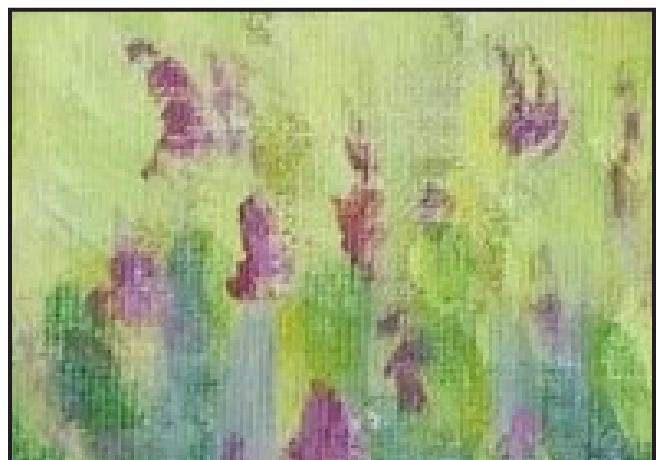
COLOR MIXES:

- Purple Pink = QM > UB + TW



STEP DISCUSSION:

- Wiggle and tap in some out of focus flowers in the midground area, using the **Purple Pink mix**. Vary the mix and dry brush in places to create diffused, messy flowers.
- Add some Cadmium Yellow Medium in a few places, blending it out. Rinse.



STEP 6 - BLOCKING IN THE DOG

"ANOTHER COFFEE COFFEE"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Blue Gray = TW + UB + BS
- Dark Brown = BS + MB



STEP DISCUSSION:

- Block in the bottom, shadow areas, the left side of the chest and legs of the dog using the **Blue Gray mix**. Add more Titanium White for the lighter values on the top of the back and the fill in remainder of the chest and the tail. Use a flicking brush stroke to make the dog fluffy. Add even more Titanium White at the tip of the tail and a few places on the back. Then fill in the muzzle with this light color.
- Block in the top of the head with the **Dark Brown mix**. Add the ears and a spot on the back. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 - FUR TEXTURE AND VALUE

"FUR-PANION IN-FUR-MATION"



PAINT:

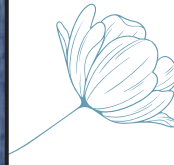
- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Blue Gray = TW + UB + BS
- Mocha = CRM + CYM + BS
- Dark Brown = BS + MB



STEP DISCUSSION:

- Add Titanium White to the **Blue Gray mix** and begin flicking out some fur at the tip of the tail. Continue flicking out the fur, directionally, on the back. Use less Titanium White in the mix to darken the color as you move down the body. Vary the mix with lighter values on top where there would naturally be more light and darker values underneath the body and head where there would be cast shadows. Use an elongated "S" stroke on the chest where the fur is longer. For brighter fur highlights use a lot of the Titanium White on the dirty brush.
- Paint the ears using the **Mocha mix**. Flick the fur out, directionally as you move down the face. Rinse.
- Use Titanium White on the muzzle and on the light spot that fans out between the eyes.
- Paint the lip, the nose and the eyes using the **Dark Brown mix**. Add shadows under the ears.
- Use the **Mocha mix** to paint the bottom of the tail and the spot on the back. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

If you are painting on a flat surface, occasionally tip the work upright, to make sure objects are staying in perspective.



STEP 8 - FUR HIGHLIGHTS AND SHADOWS

“DON'T OVERWHELM YOURSELF WITH DETAILS”



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

COLOR MIXES:

- Ochre = CYM > CRM > BS
- Mocha = CRM + CYM + BS
- Dark Brown = BS + MB
- Blue Gray = TW + UB + BS
- Orange = CRM + CYM
- Dark Blue = UB > MB + TW



STEP DISCUSSION:

- Add highlights to the brown fur on the tail, the back, the top of the ears, above and between the eyes, using the **Ochre mix** and a flicking brush stroke.
- Add Titanium White to the mix and blend it into the fur on the head where it gets quite light. Add this lighter value on the jowls and anywhere else it is needed. Rinse.
- Use the **Mocha mix** along the front of the right ear, on the inside of the eyes, along the left jowl and the outside edge of the left ear.
- Apply the **Dark Brown mix** to the wrinkle in the left ear and along the left side of the tail.
- Add Titanium White to the **Ochre mix** and define the highlights in the brown areas. Rinse.
- Use the **Blue Gray mix** to highlight between the eyes and the top of the muzzle, flicking the brush stroke out. Use less Titanium White in the mix, on the left side of the muzzle where it will be more shaded. Then use pure Titanium White to highlight the right side of the fur a bit more.
- Add the highlights in the eyes with the **Orange mix** on the toe of the brush. Rinse.
- Apply the **Dark Blue mix** to the top of the nose then add pure Mars Black on the bottom of the nose. Rinse.

SHERPA TIP:

Keep in mind that there will be flowers going in front, so we don't have to be too precious with the bottom of the dog because the fur there will only be peeking through.



STEP 9 - EYE DETAILS

"BE EASY WITH YOURSELF"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Mocha = CRM + CYM + BS
- Light Blue = UB + TW
- Orange = CRM + CYM



STEP DISCUSSION:

- Refine the eyes using the Mars Black. Rinse.
- Touch up the fur around the eyes with **Mocha mix**. Rinse.
- Apply a highlight in the pupil of the eye with the **Light Blue mix**. Rinse.
- Thin Burnt Sienna with water and refine the eyes even further. Rinse.
- Tap in a highlight on the inside of the iris, of the left eye and on the outside of the iris, on the right eye, using the **Orange mix**. Rinse.
- Add Titanium White to the **Mocha mix** and highlight a few hairs around the eyes. Rinse.
- Define the outline of the eyes with thinned Mars Black. Rinse.
- Use pure Titanium White to tap a bright highlight in the eyes and on the right side of the nose. Add some definition to a few of the white hairs on the face. Rinse.

STEP 10 - FOREGROUND GRASSES

"NON-FOCAL FORWARD FLOWERS"



PAINT:

- Quinacridone Magenta = QM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Dark Green = PG + BS
- Purple = PG + QM
- Purple Gray = TW + PG + QM



STEP DISCUSSION:

- Fill the foreground area with little, irregular, sketchy lines that go in all directions and an upward brush stroke. Use the **Dark Green mix** and light pressure, on the toe of the brush. These lines cross over, in front of the dog somewhat to imply that he is standing amongst the grass.
- Blend in some of the **Purple mix** throughout these forward grasses.
- Thin the **Purple Gray mix** with water and add the more focal stems throughout the blades of grass in the foreground. Rinse.
- Dry the surface before continuing to the next step.

STEP 11 - BOUQUET IN MOUTH

"THE LAYER THAT SITS ON TOP"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Bright Green = CYM + PG + BS
- Deep Purple = UB + QM
- Dark Green = PG + BS
- Mocha = CRM + CYM + BS
- Light Blue = UB + TW

STEP DISCUSSION:

- Paint the stems coming out of his mouth with the **Bright Green mix**. Add more Titanium White to the mix to highlight them. Rinse.
- For each of the stems in his mouth, tap the florets of the lavender flower, into a cone shape, using the **Deep Purple mix** and the toe of the brush. Add Titanium White to the mix and highlight those flowers. Rinse.
- Still using the toe of the brush, add the shadows on the stems with the **Dark Green mix**. Rinse.
- Give the flowers an even brighter highlight by adding a lot of Titanium White to a little of the **Deep Purple mix**. Rinse.
- Adjust the color in the jowls with more of the **Mocha mix**, as needed. Then layer on a bit more of the **Light Blue mix** on the muzzle. Rinse.

STEP 12 - FORWARD STEMS

"COMPELLING CONTRAST"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Bright Green = CYM + PG + BS
- Purple Gray = TW + PG + QM
- Deep Purple = UB + QM



STEP DISCUSSION:

- Paint some focal stems in the foreground using the **Bright Green mix**. Add leaves on those stems with a touch pull stroke. Continue to loosely work them in various directions, throughout the front of the canvas. Rinse.
- Assessing the piece, made it evident to me that more contrast was needed behind the bouquet of flowers in his mouth. So, add a lot of Titanium White to the **Purple Gray mix** and apply it to the midground grasses, behind those flowers. Use a little Ultramarine Blue to blend those grasses in a little. Then add some **Deep Purple mix** to the bouquet to make them stand out even more. Make any adjustments necessary to the grass and fur in this area. Rinse.
- Add a lot of Titanium White to the **Bright Green mix** and highlight the leaves, stems and grasses, in the forward stems. Keep your brush stroke painterly. To make the piece feel more cohesive, add some of this green to the grasses in the midground as well. Rinse.

STEP 13 - EYE AND FLOWER DETAILS

"THE COFFEE HAS HELPED HEAL YOU"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Mocha = CRM + CYM + BS
- Deep Purple = UB + QM
- Purple Pink = QM > UB + TW
- Bright Green = CYM + PG + BS

STEP DISCUSSION:

- Add some Titanium White to the **Mocha mix** and adjust the shape of the eyebrows, if desired. Use Mars Black to shade them. Rinse.
- With the brush facing down, create the lavender, by tapping in some **Deep Purple mix** into a cone shape. Continue adding these flowers in various directions and heights, throughout the foreground. Rinse.
- Layer the **Purple Pink mix** on the flowers to highlight them. Allow the darker color below to show. Rinse.
- Add interesting pops of the **Bright Green mix** in the foreground and a little on the bouquet. Rinse.
- Sign.



WATERCOLOR WEDNESDAYS

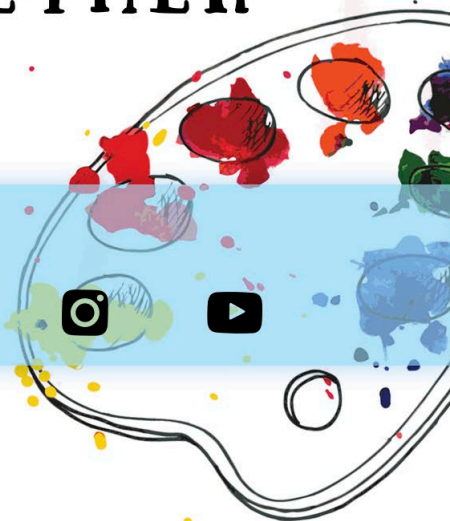
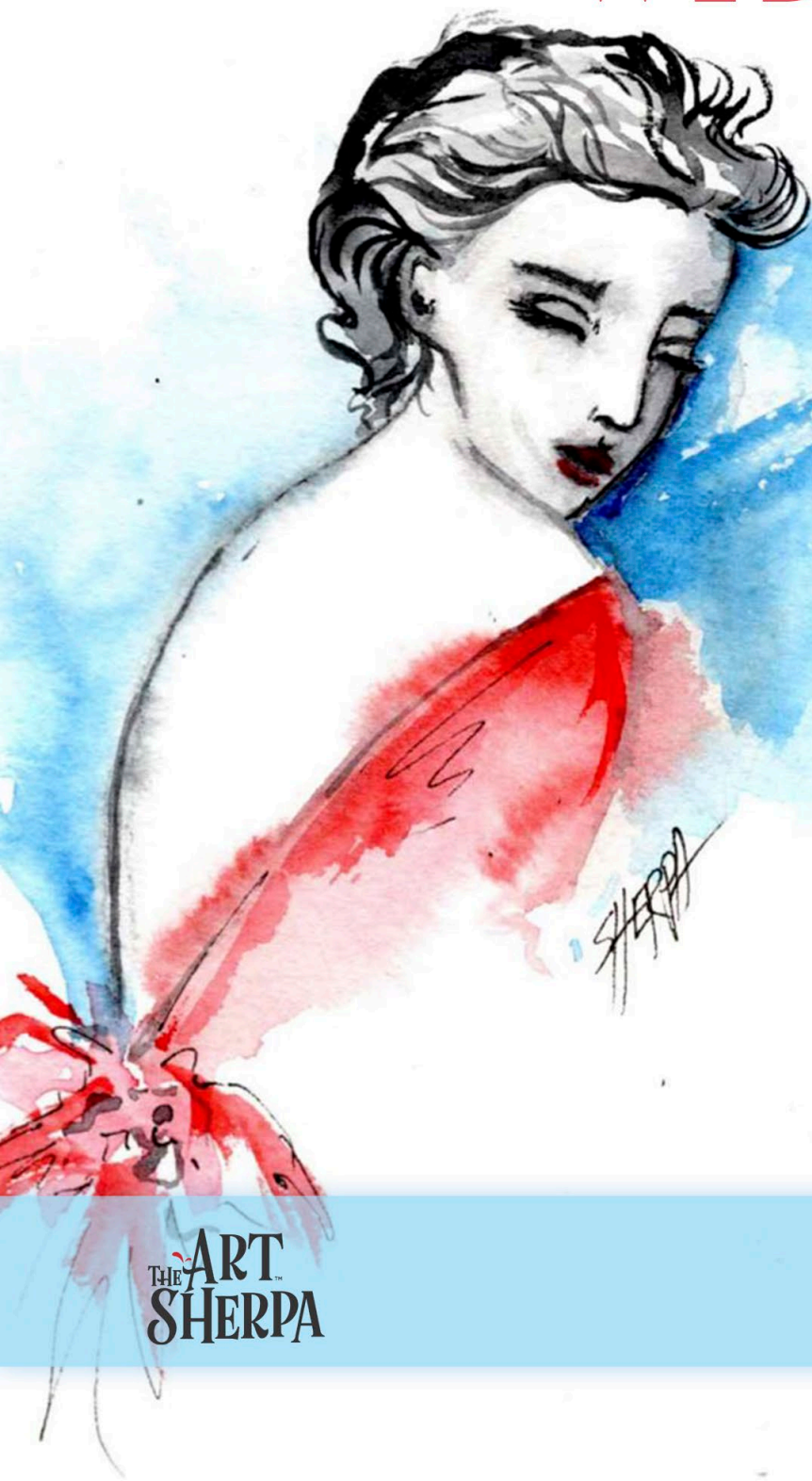
FREE weekly watercolor
live stream
virtual art class!
7:00PM EST

Watch directly from
TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**

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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.

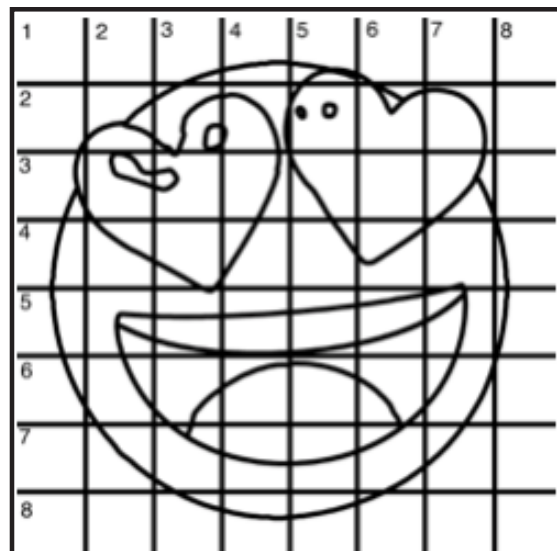
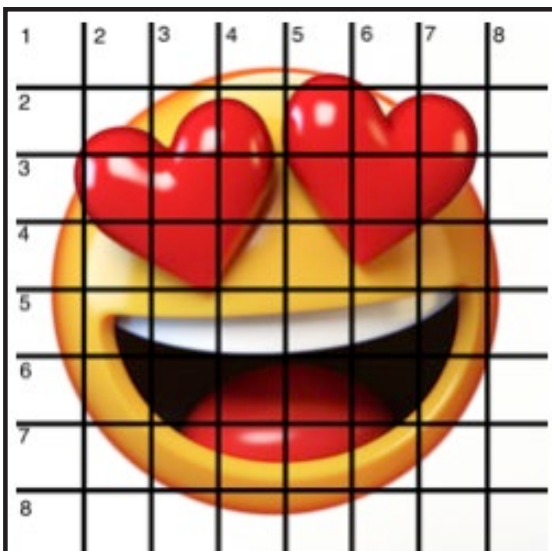
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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