



APRIL 13, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



POPPIES FOR PEACE

NAME CREDIT TO PATRON JILL EVANS

Steps: 9 | Difficulty: Intermediate | 2 Hoots



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THE GOLDSILOKS 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 13: APRIL 13, 2022

I am often asked where I get the inspiration for my references and this one probably stems from several trips to France that I took in 2002 to the south of France with my Mother. There are a lot of these big poppies in France and since I was her photographer on this trip, I would go out into these fields of poppies and take pictures. In case you didn't know, poppies come in many colors and while pink isn't the most common poppy shade, it brings a ton of meaning to the table. Along with blue, a pink poppy is connected to luxury, success, and imagination. As we continue "Bloom ... A Story Of Flowers", our Acrylic April 2022, a journey filled with hope and rebirth, I wish you every success that life can offer and it is my goal to help you find the art magic that is in you. I sincerely hope that you are joining us for all 30 of these tutorials and enhance our journey by your presence.

GRAB YOUR PAINT, GET YOUR BRUSHES BECAUSE YOU ABSOLUTELY CAN PAINT THIS.



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



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
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

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

- Small Synthetic Round
- X-Small Synthetic Round

TOOLS:

- 8x8 Canvas
(If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)
- Optional: StayWet Palette
- Chalk Pencil or Watercolor Pencil

TECHNIQUES YOU WILL USE:

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



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	01:15	COLORED GROUND
STEP 2	04:25	DEEPEN THE BACKGROUND
STEP 3	07:49	SKETCH IMAGE
STEP 4	15:22	BLOCK IN FLOWERS
STEP 5	21:39	PETAL DETAILS
STEP 6	28:04	PETALS OVER PETALS
STEP 7	46:14	CENTER AND SEED PODS
STEP 8	52:54	LAST BIG PETAL
STEP 9	57:14	FINAL DETAILS
	1:04:24	SIGN



STEP 1 - COLORED GROUND

"TO PUT DOWN ROOTS"



PAINT:

- Phthalo
Blue = PB
- Dioxazine
Purple = DP

BRUSHES & TOOLS:

- Medium
Synthetic Angle

COLOR MIXES:

- Midnight Blue =
DP + PB



STEP DISCUSSION:

- Loosely apply the **Midnight Blue mix** on the entire canvas. Use a soft touch to gently blend the paint and create a dramatic background.
- Dry the surface before continuing to the next step.

STEP 2 - DEEPEN THE BACKGROUND

"THE MOODY BLUES"



PAINT:

- Phthalo Blue = PB
- Dioxazine Purple = DP
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Large Synthetic Mop

COLOR MIXES:

- Medium Blue = PB > TW



STEP DISCUSSION:

- Load your brush with the Gloss Glazing Liquid or just use a damp brush and in the bottom right corner, begin to roughly scumble it in for a more vibrant layer. Add a little Dioxazine Purple to the dirty brush and blend it in. Alternate between these colors as you move around the canvas. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

If you do not have Acrylic Gloss Glazing Liquid just use a damp brush.

When using a drying agent, which slows down dry time for you, it also takes longer to dry.



STEP 3 - SKETCH IMAGE

"THE POD PEOPLE, JOHN"



PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Phthalo Blue = PB, • Phthalo Green = PG
- Burnt Sienna = BS, • Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Round
- Medium Hog Bright
- Chalk Pencil or Watercolor Pencil

COLOR MIXES:

- Medium Green = PG + BS + CYM
- Light Green = CYM + PG + BS + TW
- Pink = QM > TW
- Gray Pink = QM > TW > PB
- Beige = CYM > PG + BS + TW

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.
- Using a chalk pencil, map out the focal flower on the right side of the canvas. Leave enough room at the very bottom for a stem. Then, create the bowl of the flower which will continue past the halfway mark, both vertically and horizontally and carry off the canvas on the right.
- The background flower is behind the main flower, also on the right and carries off the canvas at the top.
- Begin with the Bright brush and the **Medium Green mix**. Loosely, dry brush some out of focus background leaves on the bottom and left side of the canvas. Abstractly add the distant highlight to these leaves using the **Light Green mix**. Rinse and dry the brush.
- Using the edge of the brush, add the two distant stems in the background, in the upper left side of the canvas. Rinse.
- Switch to the Round brush and paint in the pods on the end of those two stems, using the **Medium Green mix**. Then add diffused highlights to the left side of the pods and the stems using the **Light Green mix**. Apply pops of color here and there amongst the leaves at the bottom left of the canvas. Rinse and dry the brush.
- Use the **Pink mix** to imply some flowers in the distant, upper left corner. Vary them somewhat using the **Gray Pink mix**. Rinse and dry the brush.
- Add marks to imply the tops of seed pod with the **Beige mix**.
- Mix a bit more Cadmium Yellow Medium to the **Light Green mix**, to add the brightest highlights, on the left side of these seed pods. Rinse and dry the brush.
- Dry the surface before continuing to the next step.

SHERPA TIP:

When painting abstractly in this step, we want to create a nice layering effect. Pay attention to your zone areas so you know where not to add too much detail because other objects layer over the top.



STEP 4 - BLOCK IN FLOWERS

"THE FILBERT IS YOUR PETAL BRUSH"



PAINT:

- Quinacridone Magenta = QM
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Pink = QM > TW
- Purple = QM + DP



STEP DISCUSSION:

- Use the **Pink mix** to block in the bigger background poppy. Begin by adding the delicate edges of the uppermost petal and fill it in. Add the second petal on the left of this flower. It billows out along the left edge and comes down on an angle towards the right.
- Apply some shadow to the inside of the first petal by adding Dioxazine Purple to the dirty brush. Then, add this color at the bottom of the third petal of this flower. Rinse.
- Add the **Pink mix** to the top of the third petal. Rinse.
- In the center of the large focal poppy, add the **Purple**

mix in three spots, almost creating a smiling face. Rinse.

- Pull the **Pink mix** down into the purple area of the two petals on the top of this flower. Then add a curled petal on the left. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

Be sure to clean out your rinse water and reload paint when you need to. Muddy water will dull your paint.



STEP 5 - PETAL DETAILS

“CONTRAST IS A BIG PART OF WHAT WE DO”



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Deep Pink = QM < DP < CYM
- Light Pink = QM > CYM + TW
- Shadow Pink = QM > TW > UB
- Medium Pink = QM > TW > CYM



STEP DISCUSSION:

- Begin to detail the background flower using the **Deep Pink mix**. Add it to the center of the top petal and at the bottom of the right petal. Add more Dioxazine Purple to the dirty brush to deepen these areas further, while allowing the deep pink color to show along the tips.
- Apply the **Deep Pink mix** on the darker areas of the focal flower.
- Use the **Light Pink mix**, apply streaky, curved strokes over the lips of the petals, on the back flower with very light pressure.
- Wipe the brush and use Quinacridone Magenta to brush back up, into the middle of these petals, allowing the darker areas below and the lighter areas above, to show. Add another layer over the lighter pink areas of the middle and right petals, using the **Light Pink mix**.
- Scoop some color onto the right edge of the left petal and the top of the right petal, using the **Medium Pink mix**.
- Wipe most of the paint out of the brush then add a lot of Titanium White. Curl the lower edge of the left petal, by carefully tapping in an elongated “U” highlight. Also tap in some of this color at the front top edge of this petal, implying that area is more forward. Then along the tops of the other two petals lightly pull back some of these highlights as well.
- Use the **Shadow Pink mix** for a darker color in a few areas, on all three petals. Rinse.

STEP 6 - PETALS OVER PETALS

"THE DAD QUESTION STUMPS THE EXPERT"



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Light Pink = QM > CYM + TW
- Shadow Pink = QM > TW > UB
- Purple = QM + DP
- Medium Pink = QM > TW > CYM
- Warm Pink = QM + CYM > TW



STEP DISCUSSION:

- To layer the petals of the focal flower correctly, the petal on the left needs to be painted first, then the petal on the right next, then the petal in the middle. Begin by tapping in the **Light Pink mix** along the front edge of the left petal. Add Quinacridone Magenta onto the dirty brush and apply it to the middle of that petal, while curving the stroke directionally.
- Wipe most of the paint out of the brush then add a lot of Titanium White and apply it to the outer edges of this left petal. Alternate this highlight by adding some of the **Shadow Pink mix** on the dirty brush. Blending it out using the **Light Pink mix**. Refine the petal using more **Shadow Pink mix**.
- Begin the petal on the right by combining the **Medium Pink mix** to the **Purple mix** and adding it to the middle area. Then add the **Light Pink mix** to the top edge, pulling it into the middle. Use the **Medium Pink mix** along the lower edge and pull it in. Then add more Titanium White to the Shadow mix, to apply the highlight that is more in shadow, along the right edge. Use the **Light Pink mix** to pull in a highlight at the top edge of this petal. Rinse. Alternate between the **Medium Pink mix** and the **Light Pink mix** to finish defining this petal.
- Bring the left edge of the middle petal, forward, using the **Warm Pink mix**, then pull it around to the right. Pull in the Purple mix at the bottom center. Rinse. Edge the lip of this petal using the **Light Pink mix**, pulling a bit of it along the left edge. On the right side of this petal, add Titanium White to the **Warm Pink mix** and curl that edge in. Add cool highlights here by adding Ultramarine Blue to the **Shadow Pink mix**. Define the cupping of this petal using these mixes until you are happy. Add any final highlights needed. Rinse.

STEP 7 - CENTER AND SEED POD

“FIRST I SIP THE COFFEE, THEN I PAINTS THE POPPY”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Dark Green = PG + BS
- Deep Purple = DP + PB
- Orange =
CYM + QM
- Medium Green =
PG + BS + CYM
- Light Green =
CYM + PG + BS + TW
- Light Yellow =
CYM + TW

STEP DISCUSSION:

- Paint a fairly good size circle for the flower center, using the **Dark Green mix**. Also add the poppy pod on the left, under the focal flower. Paint the crown on the top of the pod and add the stems. Rinse.
- Use the **Deep Purple mix** to add little lines, outward, along the edge of the circle. Dry.
- Add the **Orange mix** to the top of the purple lines, varying their sizes. Rinse.
- Use the **Medium Green mix** to add a center dot closer to the top of the inner circle. Then add lines that curve outward in the direction of the circle. Add this color to the outside, left edge of the seed pod, at the bottom of the canvas.
- Mix Titanium White with the **Dark Green mix** for the backside of that pod and stem. Apply a dot to this pod and spiral lines outward, as well. Use Phthalo Green as a shadow under that spiral.
- Add some **Medium Green mix** to the left side of the flower stem. Then use the Light Green mix as a highlight on the crown, the left side of the pod and to the spiral in the flower center.
- Apply the **Light Yellow mix** to the tips of the orange in the flower center. Add more **Light Green mix** in between the spirals on the center of the flower. Then add more Burnt Sienna to the mix for dimensionality to the top of the pod.
- Dry the surface before continuing to the next step.

STEP 8 - LAST BIG PETAL

"A COMPLICATED FLOWER"



PAINT:

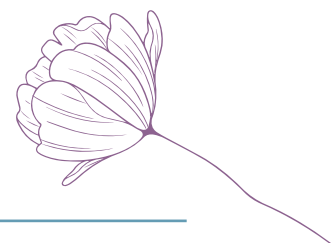
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Pink = QM > TW
- Purple = QM + DP
- Light Pink = QM > CYM + TW



STEP DISCUSSION:

- Begin pulling in the lip of the front petal using the **Pink Mix**. Start on the left side of this petal and come across to slightly cover the bottom of the seed center, then bring it around and layer it over the petal on the right, a bit. Brush this color down, directionally, towards the darker area at the bottom of the petal.
- Blend the **Purple mix** upward, from the bottom, back into the pink area. Rinse.
- Gently pull down the **Light Pink mix**, curving the strokes directionally, as a highlight onto the lip of the petal. Rinse. Apply a streaky blend, using just Quinacridone

Magenta between these two zones. Rinse.

- Mix more Titanium White to the **Light Pink mix** and apply a highlight to the top edge of the petal. Bring the highlight down a bit further on the right side. Rinse.

STEP 9 - FINAL DETAILS

"THE STEP TITLE"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Deep Purple = DP + PB
- Light Green = CYM + PG + BS + TW

STEP DISCUSSION:

- Add Titanium White to the **Deep Purple mix** and highlight the stamens in the center of the flower. Rinse.
- Add Titanium White to the **Light Green mix** and tap in a highlight to the middle dot and along some of the spiral lines of the flower seed center. Do this to the bottom pod as well. Add a touch of this highlight color on the left side of both stems and to the left side of the pod. Rinse.
- White line the petal edges using Fluid White Paint. Bring the line down into the flower occasionally to imply wrinkles. If you need to tone the white down a bit, add

a tiny bit of Quinacridone Magenta to it. Rinse.

- Sign.

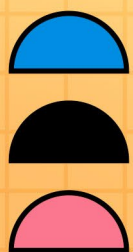
SHERPA TIP:

The white lining brings the forward flower even more into focus.





THE ART SHERPA 2022



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MAY 2-6

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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.



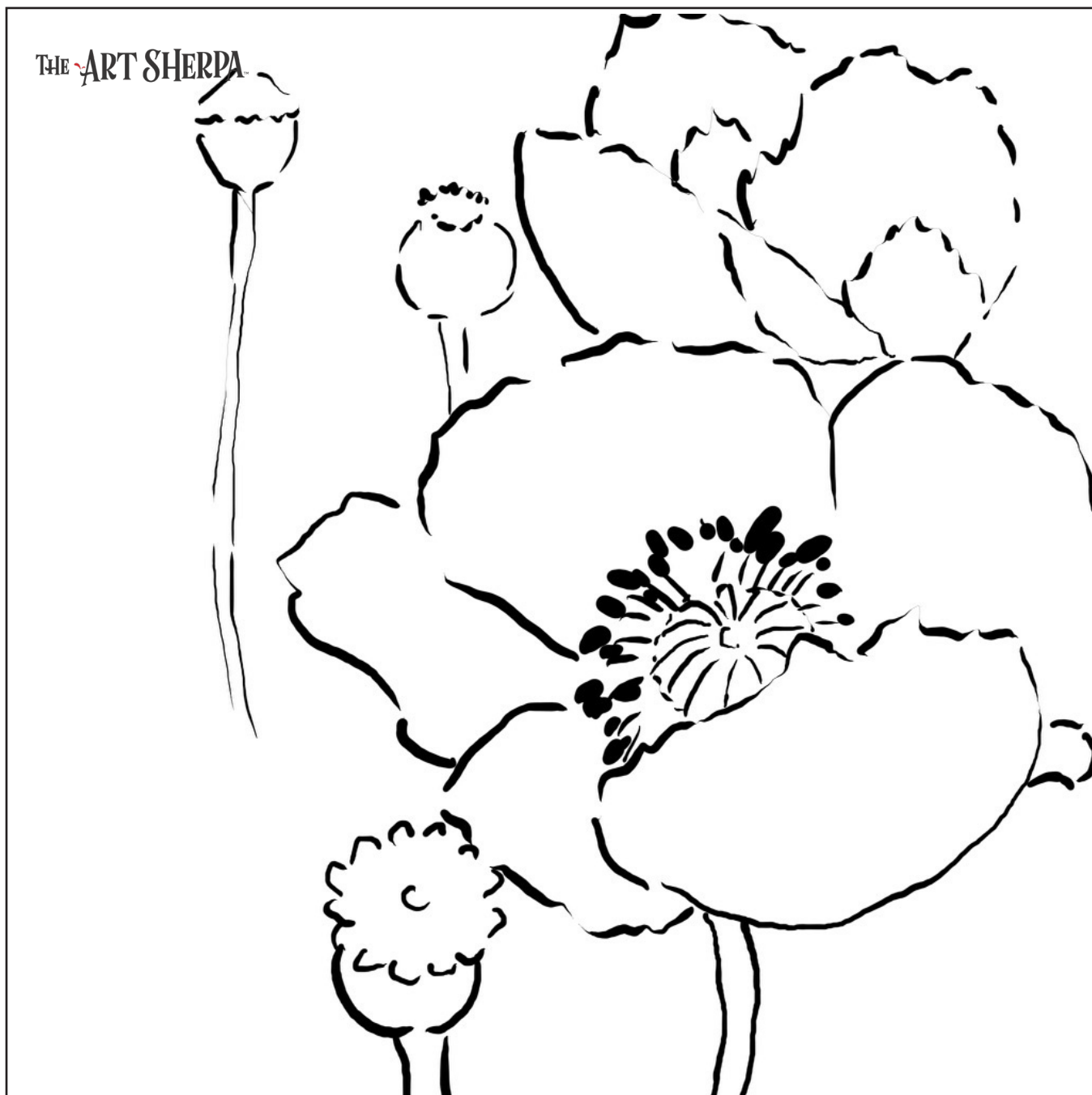
- Rub the back with graphite or use Saral paper and skip this step.



- 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.

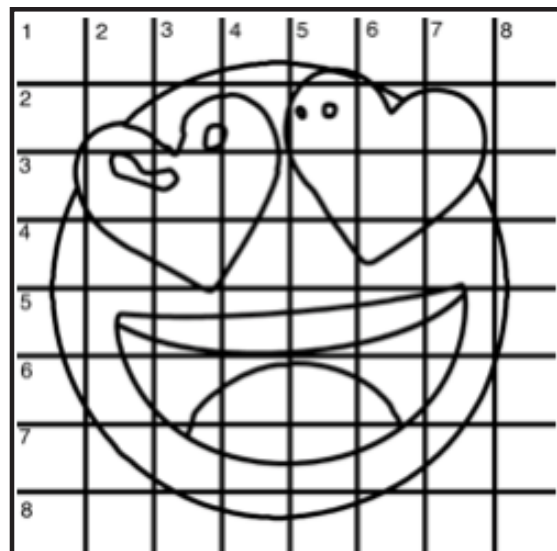
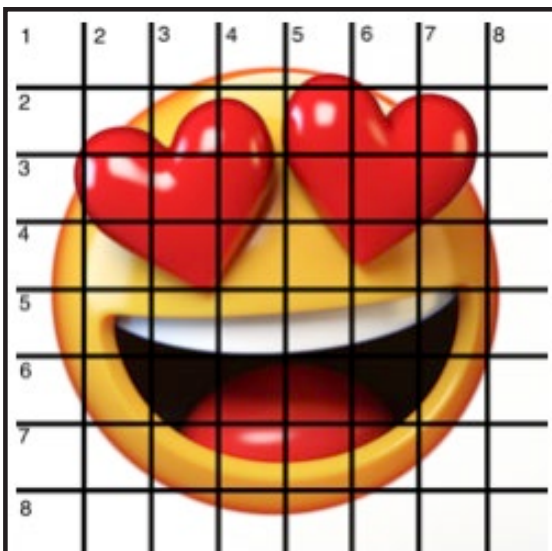
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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ABOUT THE ART SHERPA:

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