

APRIL 22, 2022

Acrylic April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

MONARCH BLOOMS

NAME CREDIT TO PATRON CARRIE LYNN BRADLEY

Steps: 10 | Difficulty: Intermediate | 2 Hoots



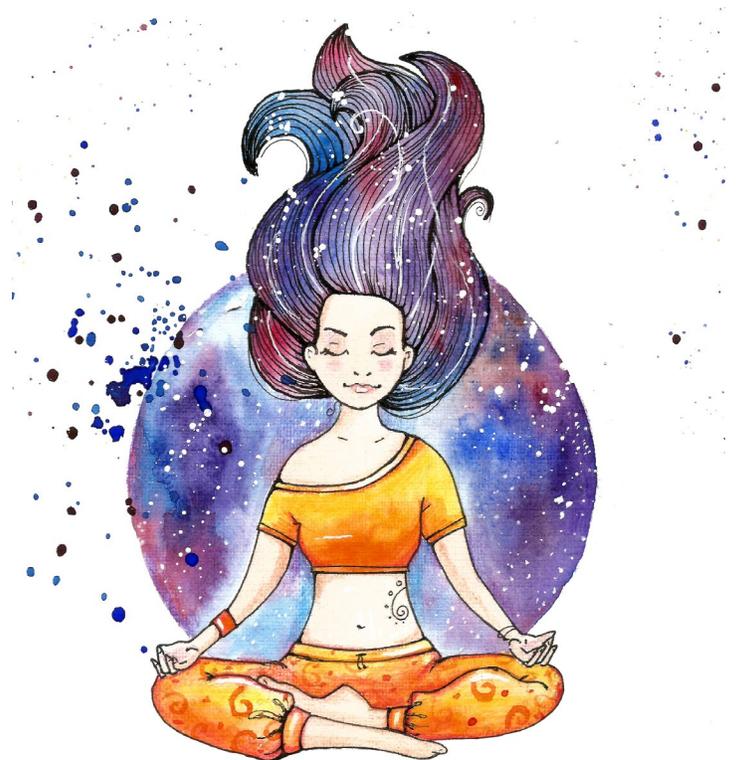
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THE GOLDILOCKS ZONE

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 22: APRIL 22, 2022

Today's "Bloom" features a monarch butterfly, perhaps the most recognizable of the butterfly species. The name "monarch" is believed to have been given in honor of King William III of England, as the butterfly's main color is that of the king's secondary title, Prince of Orange yet the truth is that not all monarch butterflies are orange. They can represent strength, endurance, spirituality, trust, sustaining what they believe, transformation, and evolution and I sincerely hope you have experienced all of these during our Acrylic April journey.

GRAB YOUR PAINT, GET YOUR BRUSHES AND LET'S EXPERIENCE A CANVAS TRANSFORMATION.





24

Brushillia's
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Artist Studio

watercolor

pencils

included!

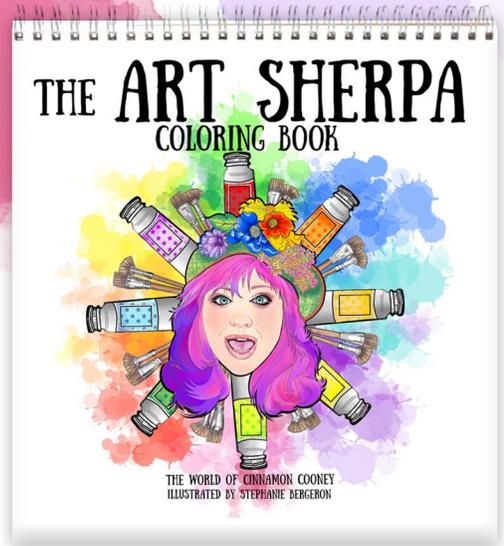


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PAINT COLOR & MIXING LEGEND:

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
- Phthalo Blue = PB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Large Synthetic Mop
- X-Small Synthetic Round
- 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
- Chalk Pencil or Watercolor Pencil

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE:

- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	01:20	COLORED BACKGROUND
STEP 2	06:11	BLENDED CLOUDS
STEP 3	08:33	STEMS AND CLOUDS
STEP 4	16:29	FLOWERS, FIRST LAYER
STEP 5	25:19	BUTTERFLY AND SECOND FLOWER LAYER
STEP 6	32:24	WING PATTERN
STEP 7	36:33	EDGING THE PETALS
STEP 8	44:26	PETAL LINING
STEP 9	48:43	BUTTERFLY DETAILS
STEP 10	51:57	STEMS AND STAMEN
	1:00:41	SIGN

STEP 1 - COLORED BACKGROUND

“YOU ARE ENOUGH”



PAINT:

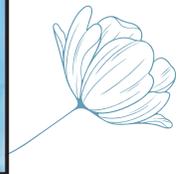
- Titanium White = TW
- Phthalo Blue = PB

BRUSHES & TOOLS:

- Large Synthetic Mop

COLOR MIXES:

- Light Blue = TW > PB



STEP DISCUSSION:

- Roughly paint the entire canvas with the **Light Blue mix**. Add more Phthalo Blue in a few places and softly blend it into the background.
- Dry the surface before continuing to the next step.

SHERPA TIP:

Misting the canvas with a Micro Mister will help you achieve a smooth blended application.

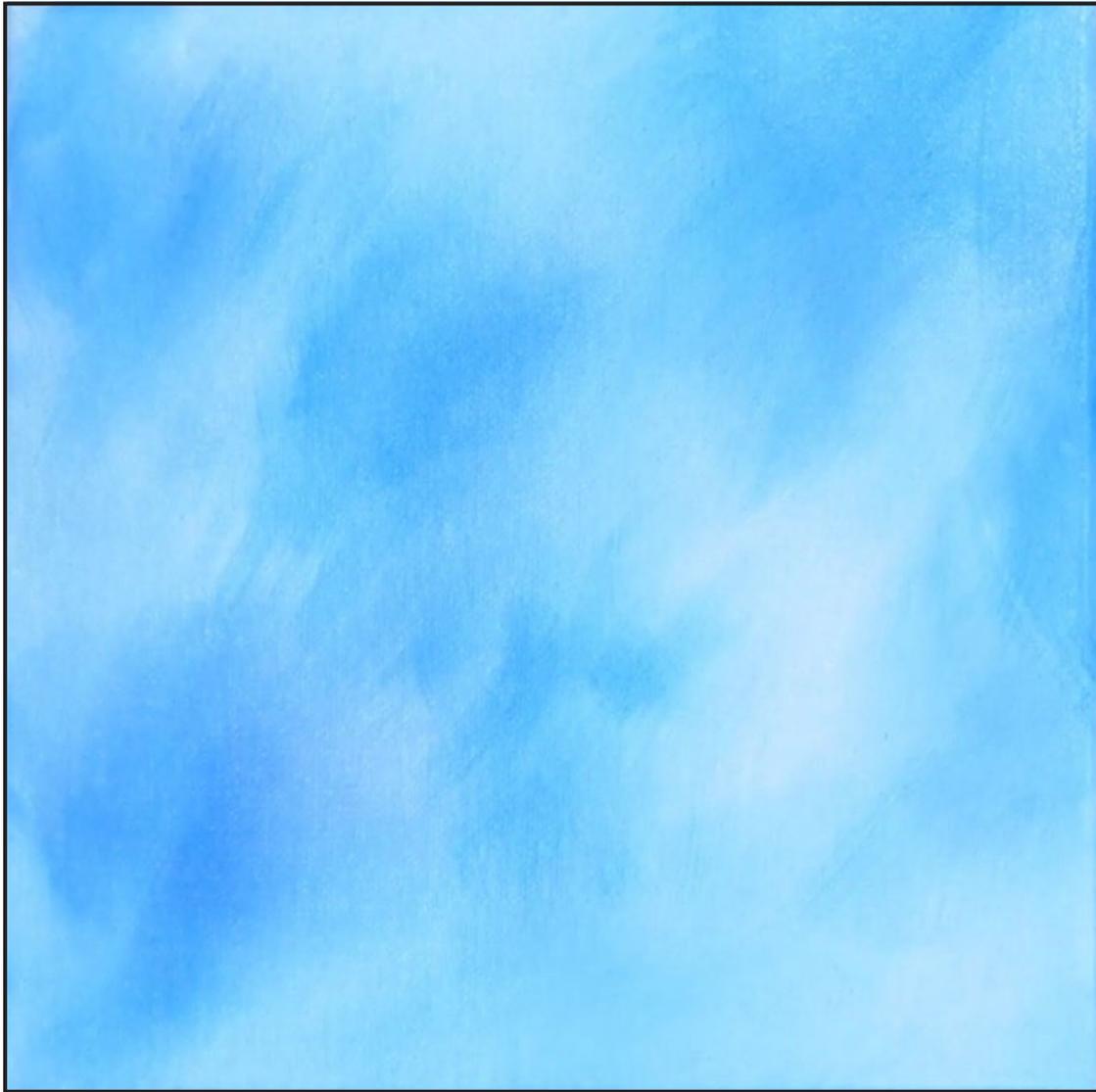
Using a clean, dry mop brush will give you a very soft blend but if you only have the one brush then wipe it on a towel to dry it before blending.

Misting the brush is an alternate way of applying water to the brush without it getting overly wet.



STEP 2 - BLENDED CLOUDS

“DO NOT BE FOOLED BY IMPOSTERS”

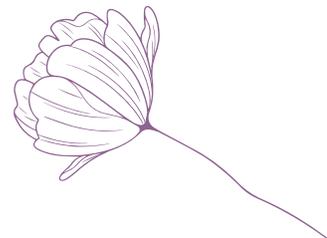


BRUSHES & TOOLS:

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

BRUSHES & TOOLS:

- Large Synthetic Mop



STEP DISCUSSION:

- Load the Acrylic Gloss Glazing Liquid onto the brush and add some Titanium White and blend this onto the canvas to create soft, fluffy clouds. Add a little Phthalo Blue on the brush to add another value to the sky and resume blending.
- Continue alternating between the two colors and adding the Acrylic Gloss Glazing Liquid, until you are satisfied with the results.
- Dry the surface before continuing to the next step.

STEP 3 - STEM AND BERRIES

“SO MANY LITTLE LINES”



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Mars Black = MB

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Dark Brown = MB + CRM
- Gray Green = PG + CYM + CRM
- Red Brown = CRM > MB

STEP DISCUSSION:

- Paint a long stem using the edge of a Synthetic Filbert loaded with the **Dark Brown mix**. Start 3 fingers from the left and draw a slightly curved line towards the top right corner, stopping about 1 inch from the top.
- Switch to the X-Small Round brush for more control and thin the paint with water. Begin adding small thin stems that will fill the top third of the branch. Some of these stems will be shorter closer to the top, some will curve and some will cross over each other. Rinse.
- Add touches of the **Gray Green mix** to the tips of the stems. Rinse.
- Switch to the Small Synthetic round and apply small berries to the ends of the stems using the **Red Brown mix**. They are smaller at the top of the branch and a bit bigger near the bottom. Rinse.
- Use the **Gray Green mix** and add it to the bottom of the berries, transitioning into the stems. A couple stems can be completely green.



STEP 4 - FLOWERS, FIRST LAYER

“HANGING DOWN ON ME”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Synthetic Round
- Medium Synthetic Filbert

COLOR MIXES:

- Yellow Red = CYM > CRM
- Deep Red = QM + CRM
- Bright Orange = QM + CRM + CYM

STEP DISCUSSION:

- Use the Small Synthetic Round brush and pure Cadmium Red Medium to highlight the berries. Rinse.
- Switch to the Medium Synthetic Filbert brush, add Acrylic Gloss Glazing Liquid to the **Yellow Red mix**. To paint these flowers, pull down two little comma marks side by side and then add two opposing comma marks right beside them. Add more commas on either side of these to get the overall flower shape. Add more Cad Yellow Medium to the brush and paint a few more forward facing petals, then blend some of this darker mix onto the very top of the bloom.
- Add some **Deep Red mix** for a deeper color on some

flowers, create some flowers using the **Bright Orange mix**. Continue building these flowers and varying their values by combining any of the colors in any of the mixes. Vary the direction of the flowers with the lower flowers mostly facing the bottom of the canvas. Allow some flowers to layer over others and some flowers can also have fewer petals. Rinse.

- Dry the surface before continuing to the next step.

SHERPA TIP:

Rinse the brush if the paint load becomes too heavy or too gummy.



STEP 5 - THE BUTTERFLY AND SECOND FLOWER LAYER

“WHAT?...I DON'T LIKE TO FREEHAND WITH BLACK PAINT”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Mars Black = MB

BRUSHES & TOOLS:

- Small Synthetic Round
- Chalk Pencil or Watercolor Pencil
- X-Small Synthetic Round

COLOR MIXES:

- Yellow Red = CYM > CRM
- Deep Red = QM + CRM
- Bright Orange = QM + CRM + CYM

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, the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Use Mars Black and the Small Synthetic Round brush to paint a circle shaped body on the left side of the branch, where the flowers end and the berries begin. Add a smaller head in front of that. Arc a wing up beginning behind the little head and about 1 ½ inches long, bringing it back to the body. It is thicker near the end and thinner near the body. The second bigger wing is just as long as the first, so paint a curved line for the end of the wing then connect the bottom edge to the end of the body. The top edge of this wing arcs back into the body near the upper wing. Then curve a line on the outer edge, joining the top and bottom wings. Fill in the butterfly. Rinse.
- Switch to the X-Small Synthetic Round brush and thin the Mars Black with water. Paint both antennae coming up from the head and bending forward. Then add some crooked legs gripping the berry stems and flower petals.
- Switch to the Small Synthetic Round, apply a second coat on the flowers using the comma stroke and the mixes from the last step. The **Yellow Red mix**, the **Deep Red mix** and the **Bright Orange mix**. You can adjust flowers and vary the colors using any of the colors in the mixes. Layering the petals creates the illusion that one is in front of the other. Rinse.
- Dry the surface before continuing to the next step.

STEP 6 - WING PATTERN

“MY WAY IS THE BEST WAY”



PAINT:

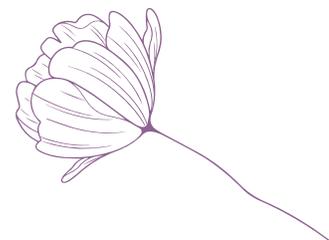
- Cadmium Red Medium = CRM
- Titanium White = TW
- Mars Black = MB
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round
- Chalk Pencil or Watercolor Pencil

COLOR MIXES:

- Dark Brown = MB + CRM



STEP DISCUSSION:

- Use a Chalk Pencil or Watercolor Pencil to lightly mark the rounded division line between the top and bottom wing. This will help guide you when adding the wing patterning.
- Use clean water and a damp Small Synthetic Round brush and Titanium White. Starting about the middle of the upper wing, near the top edge, pull down a long teardrop shape. Add a second one below that, then tuck one in between those. Add three more, of descending size, on the point and a little one tucked in at the bottom of the upper wing.
- The bottom wing has a larger tear drop shape almost centrally located with two smaller shapes above it, near the body. Add two more longer shapes below. Then add four shapes along the outer edge. Rinse.
- Switch to the X-Small Synthetic Round and Fluid White Paint and apply several little dots on the butterfly body, and along the back of the wing. Add a couple thin lines on the top edge of the wing. Rinse.
- Switch back to the Small Synthetic Round and thin the **Dark Brown mix** with a bit of water. Add another coat of paint to the branch. Rinse.
- Dry the surface before continuing to the next step.

STEP 7 - EDGING THE PETALS

“GETTING OUR COMPLEXITY ON”



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Deep Red = QM + CRM
- Yellow Red = CYM > CRM
- Bright Orange = QM + CRM + CYM
- Light Orange = CYM > CRM + TW



STEP DISCUSSION:

- Add the flowers in front of the branch. Alternate between the **Deep Red mix**, the **Yellow Red mix** and the **Bright Orange mix**. Vary these mixes as before and use the same comma stroke.
- Highlight the petal edges with the **Light Orange mix**, defining the different petals. Vary the mix as desired. Rinse.



STEP 8 - PETAL LINING

“WHOOOPS, NOT IT”



PAINT:

- Fluid White Paint = FWP
- Cadmium Yellow Medium = CYM

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Light Yellow = FWP > CYM

STEP DISCUSSION:

- Thin the **Light Yellow mix** with water. Find the edges of the petals and follow it with a thin line. Keep the edges irregular to create a crepe effect. Rinse



STEP 9 - BUTTERFLY DETAILS

“LET’S BUTTERFLY UP”



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Mars Black = MB

BRUSHES & TOOLS:

- Small Synthetic Round
- X- Small Synthetic Round

COLOR MIXES:

- Orange = CYM + CRM
- Yellow Orange = CYM > CRM



STEP DISCUSSION:

- Use the Small Synthetic Round brush and paint the three bigger teardrop patterns on the top wing with the **Orange mix**. It is ok to paint into the black as needed. Use the **Yellow Orange mix** to paint the remaining white teardrops. Leave all the dots white. Rinse.
- Switch to the X- Small Synthetic Round and define the lines using thinned Mars Black. Ruffle the edges of the wings slightly as well. Rinse.
- Switch back to the Small Synthetic Round and layer on some pure Cadmium Yellow Medium to the tips of the teardrop shapes on the bottom wing. Rinse.



STEP 10 - STEMS AND STAMEN

“NO UNWANTED STEMS”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalocyanine Green = PG
- Dioxazine Purple = DP
- Mars Black = MB

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

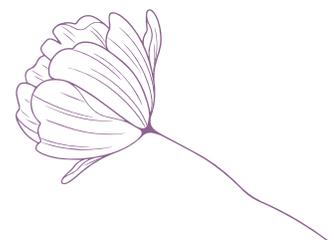
- Dark Brown = MB + CRM
- Deep Red = QM + CRM
- Gray Green = PG + CYM + CRM
- Plum = QM + CRM + DP

STEP DISCUSSION:

- Use the **Dark Brown Mix** to paint stems connecting the flowers to the branch. Be thoughtful as you lay some in front and some behind the flowers. Rinse.
- Use the **Deep Red mix** to paint any part of the flower that was covered with an unwanted stem. Rinse.
- Paint some of the edges of the stems with the **Gray Green mix**. Rinse.
- Paint some wiggly, deflated stamens coming from the center of the flowers, closer to the bottom of the canvas and long thin stamens from the upper flowers,

using the **Plum mix**. Add some dots on the ends of some of them. Add some of this color to the underside of some of the berries. Rinse.

- Touch up the Butterfly with the Mars Black. Rinse.
- Sign.



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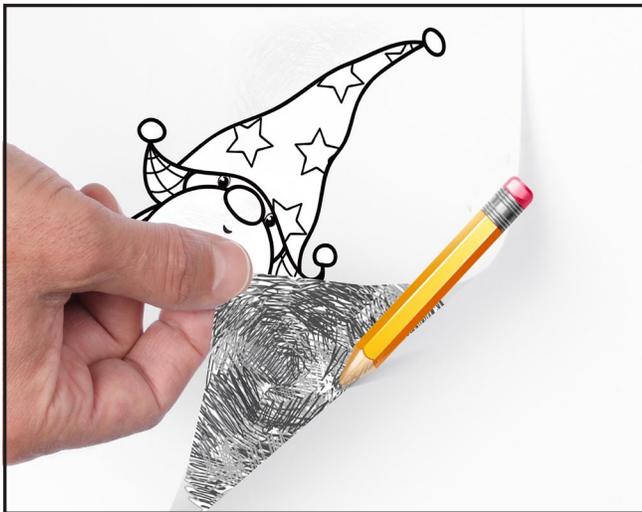
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TRACING METHOD

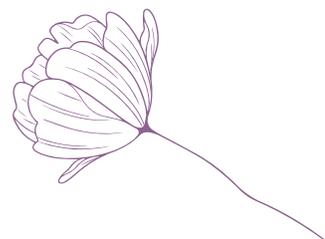
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



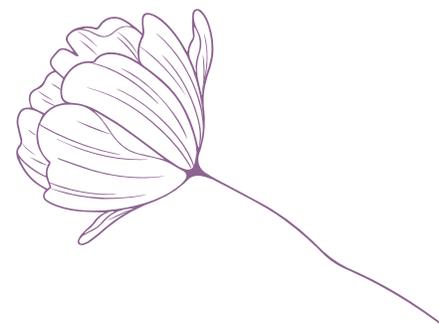
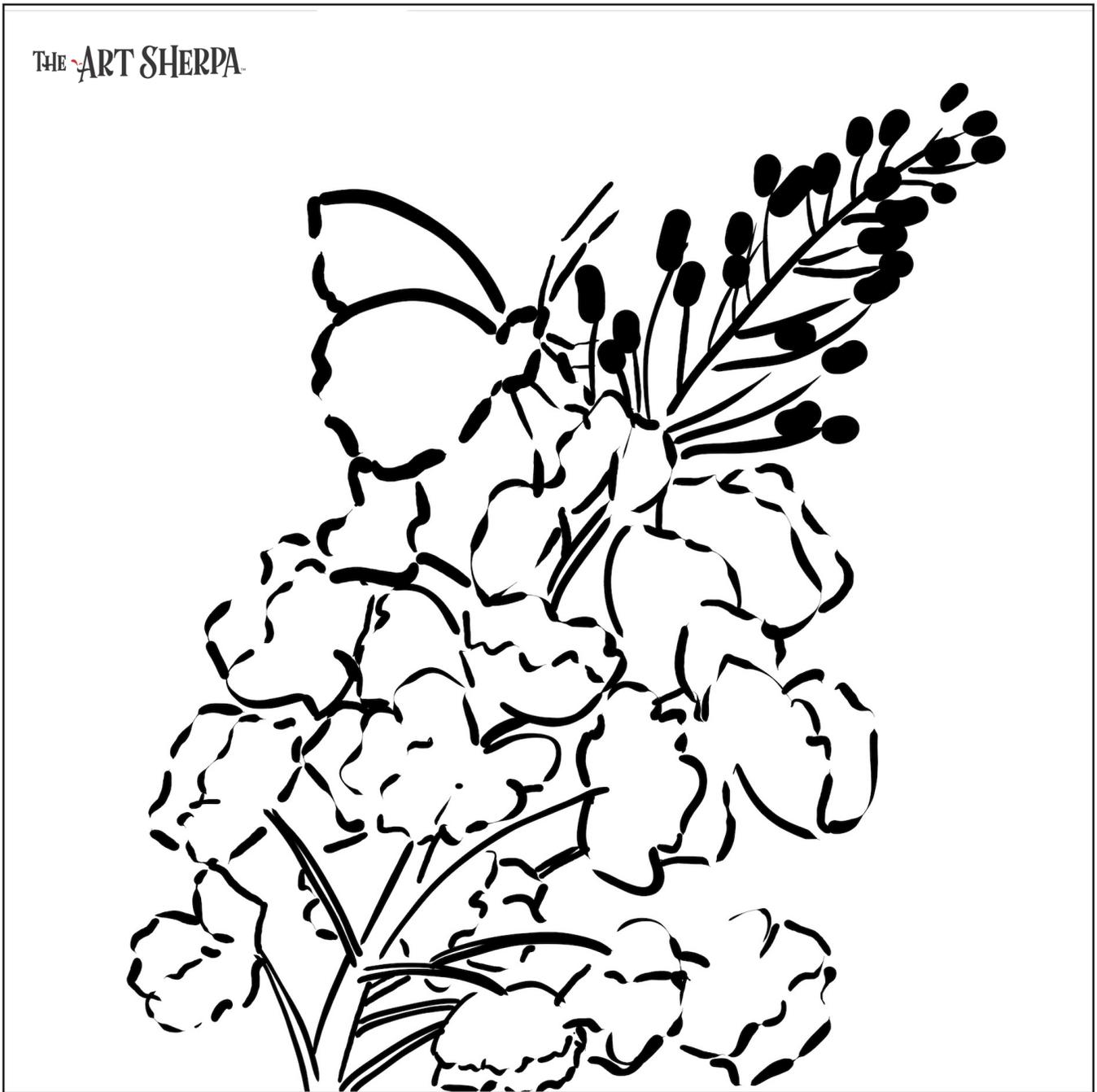
- Rub the back with graphite or use Saral paper and skip this step.



- 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.

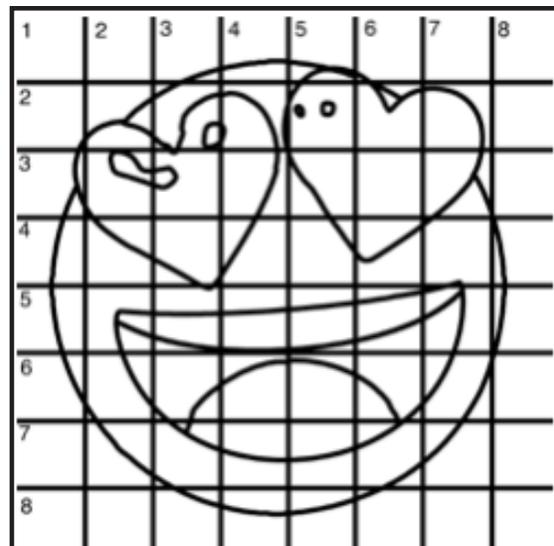
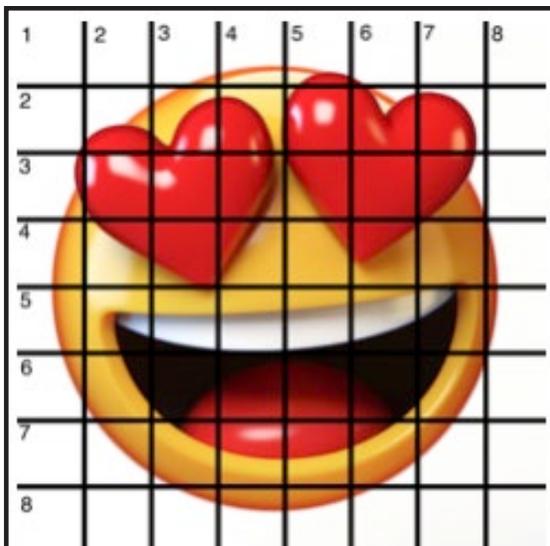
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

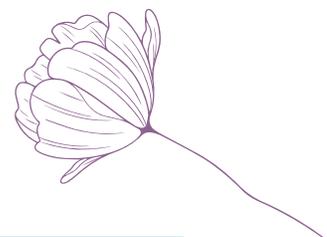
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check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