



APRIL 25, 2022

Acrylic April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



PEEK-A-BOO

NAME CREDIT TO PATRON MARTHA GARDNER

Steps: 12 | Difficulty: Intermediate | 2 Hoots



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THE GOLDSILLOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will constantly seek this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is notice when you have found yourself in the Goldilocks Zone so you can locate it again easier the next time you come across a particular technique.



THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2022 and ends April 30. Thirty powerful little painting tutorials that challenge global artists to participate by completing one small acrylic painting every day for an entire month.

PARTICIPATE BY COMPLETING ONE SMALL ACRYLIC PAINTING EVERY DAY FOR AN ENTIRE MONTH!

This year's Acrylic April Challenge is designed around the "Bloom...A Story of Flowers" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of the nature of flowers...how they engage with nature, how they behave, and how to successfully illustrate them.

This document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your Acrylic Art Journey and is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials have been recorded and have an accompanying mini book, The Art Sherpa hopes to prepare a printed version of all of Acrylic April that you will be able to purchase. That expanded book will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables for this tutorial can be found at theartsherpa.com.

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 25: APRIL 25, 2022

My most sincere apologies to the hamster lovers within our community for referring to this darling little rodent as a mouse throughout the tutorial. I might have gotten his Old World species family incorrect but I definitely loved painting him and I hope you did too. He was such great fun and another thing I've come to learn through 2022's Acrylic April is that I need to expand the animals tutorials that I bring you throughout the year. Painting in never a singular moment or emotion. I also hope the classes that came before helped prepare you for Mr. Hamster.

GRAB YOUR PAINT, GET YOUR BRUSHES & LET'S PAINT A LITTLE GAME OF PEEK-A-BOO.





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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
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Large Synthetic Mop
- Small Synthetic Round
- X-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:

- Dry Brushing
- Finding Value
- Dry Brushing
- 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		COLORED BACKGROUND
STEP 2		SKETCH THE IMAGE
STEP 3		ADDING LEAVES
STEP 4		STEM AND LEAF DETAILS
STEP 5		FIRST LAYER OF THE FLOWER
STEP 6		PETAL DETAILS
STEP 7		TOP PETALS
STEP 8		LINING THE LEAVES
STEP 9		MOUSE
STEP 10		MOUSE VALUES
STEP 11		MOUSE DETAILS
STEP 12		EYE SIGN



STEP 1 - COLORED BACKGROUND

"CELEBRATE YOU, BOO"



PAINT:

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

BRUSHES & TOOLS:

- Large Synthetic Mop

COLOR MIXES:

- Lemon Yellow = CYM > PG
- Neutral Yellow = CYM > PG > BS



STEP DISCUSSION:

- Load a damp brush with Titanium White and paint the entire surface. Then at the bottom of the canvas paint the **Lemon Yellow mix**, adding more Phthalo Green in the left corner and painting wet into wet.
- As you blend up the canvas, start adding the **Neutral Yellow mix**. Then add just a little more Burnt Sienna in the top right corner.
- Keep the blend soft and the colors light throughout the background. Add more Titanium White to any of the mixes to achieve that. Rinse.
- Dry the surface before continuing to the next step.

STEP 2 - SKETCH THE IMAGE

"THE FUNNIEST LITTLE WAY"



PAINT:

- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB

BRUSHES & TOOLS:

- Med Synthetic Filbert
- Chalk Pencil or Watercolor Pencil

COLOR MIXES:

- Dark Green = PG + BS
- Dark Brown = BS + MB



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. 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 the edge of the brush and the **Dark Green mix** to sketch a line starting about 1 inch from the upper left corner and going down about 2 inches. Then, about 3 inches from the lower right, slightly angle a 3 inch line towards the top line.
- Use the **Dark Brown mix** to sketch the mouse. Start about 3 inches from the left side and 3 inches from the top. Arch a line upward, then bend it to the right and round it down, for the back. Back to the starting point, and angle a small line down and to the right for the chin, then curve it up for the jaw. Curve a line under the jaw for a paw. Rinse.

STEP 3 - ADDING LEAVES

"AS YA DO"



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB

BRUSHES & TOOLS:

- Med Synthetic Filbert

COLOR MIXES:

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



STEP DISCUSSION:

- To suggest the stem in the upper left, paint a second layer of the **Dark Green mix** over the sketch marks and continue it so it tucks behind the mouse, using the edge of the brush. Add a leaf coming off the left side of the stem on a downward angle and a second leaf on the right side, angling upward. Add another leaf at the top top that goes off the canvas and a smaller upright leaf below the one on the left.
- Add a second layer of paint on the bottom half of the stem. Then add an onion shaped bud at the bottom right of the stem and a bigger leaf growing on the left.
- Use the **Bright Green mix** to add a second value to the right edge of the stem, the underside of the bud and the top of the big leaf. Then add Mars Black on the dirty brush and add that to the left side of the stem, under the big leaf and to edge the bud a bit. Then shade the stem and leaves at the top of the stem. Rinse.
- Dry the surface before continuing to the next step.

STEP 4 - STEM AND LEAF DETAILS

"A MUSHY BLACK SHAPE"



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Dark Brown = BS + MB
- Bright Green = CYM + PG > BS
- Lemon Yellow = CYM > PG



STEP DISCUSSION:

- Paint the first layer of the mouse using the **Dark Brown mix**. Add a little Titanium White to the dirty brush and paint the paw and the front of the face and head. Rinse.
- Add a little Titanium White to the **Bright Green mix**. Then, use the edge of the brush to highlight the stem in the center, and the top of the big leaf, so the darker edges stand out against the light background. Add more Phthalo Green to the mix and deepen the underside of the big leaf and add some to the upper leaves where they are a little darker.
- Use the **Dark Brown mix** and the edge of the brush to twirl a couple lines onto the bud. Then add the **Bright Green mix** in between. Add more Titanium White to the dirty brush and highlight the tips where the petals are all twirled together. Adjust as needed. Rinse.
- Highlight the leaves, the stems and bud with a little Titanium White added to the **Lemon Yellow mix**, making sure not to add it where it would blend into the background. Rinse.

STEP 5 - FIRST LAYER OF THE FLOWER

"FILLING UP SPACE"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Ultramarine Blue = UB

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Deep Red = CRM + QM
- Dark Purple = UB + CRM + QM



STEP DISCUSSION:

- About an inch from the left side of the canvas, pull in a and curve it under the mouse paw, using the **Deep Red mix**. Continue adding petals using a curved comma stroke and pulling towards the mouse. The flower will cover the area between the big leaf and the mouse with defined directional petals.
- While the paint is still wet, lightly blend in some of the **Dark Purple mix**, in the center area of the flower. Use a very soft touch and the tip of the brush so the dark blend does not take over the bright flower. Rinse.
- A second flower is on the right and tucks right into the

mouse. Paint the first layer as you did on the left using the **Deep Red mix** but this flower comes right down and slightly over the stem. While the paint is still wet, blend in some of the **Dark Purple mix** with just a bit more Quinacridone Magenta added to the mix. Add it to the center of the flower and the edge near the stem. Rinse.

- Dry the surface before continuing to the next step.

STEP 6 - PETAL DETAILS

"I WANT AN EDGE TO MY EDGE"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Light Pink = FWP + QM
- Dark Purple = UB + CRM + QM
- Orange = CRM + CYM

STEP DISCUSSION:

- Use the **Pink mix**, but very loosely combined, loaded on the bottom edge of the brush. Very lightly brush the strokes onto the edge of the lower petals on the left flower. Allow the paint to be streaky and curve the strokes directionally, to shape the flower. Load the brush on the top edge to paint the edges of the top petals. Apply the same method to the right flower.
- Lightly blend the **Deep Purple mix** out from the center. Rinse.
- Lightly layer some of the **Orange mix** over the edges of the flowers in a couple places. In a few areas, add

some Fluid White Paint on the brush as you edge these petals. Continue curving the strokes, directionally, to shape the flower



STEP 7 - TOP PETALS

“A LITTLE CALM AND PEACEFUL”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- X-Small Synthetic Round

COLOR MIXES:

- Deep Red = CRM + QM
- Light Pink = FWP + QM
- Dark Purple = UB + CRM + QM
- Light Yellow = CYM + FWP
- Orange = CRM + CYM



STEP DISCUSSION:

- Using the Medium Synthetic Filbert, paint the top petals shorter and layer them over the bottom petals while not completely covering all of the dark center. Use the Deep Red mix to curve in the comma petal strokes, starting near the stem on the right flower and carrying them up just under the mouse.
- Add the streaky tips to the petals by loading some Cadmium Yellow Medium on the edge of the dirty brush and lightly pulling into the flower slightly. Then top that layer with a bit of the **Pink mix**, but very loosely combined. Again, shaping the petals by curving the strokes directionally. Then deepen the bottom of the petal with the **Deep Red mix**. Rinse.
- Paint the front petals on the right in a similar fashion, layering them over the bottom petals while not

completely covering all of the dark center. Then use the **Dark Purple mix** along the stem side to deepen and separate the flowers where they meet. Rinse.

- Add the loosely mixed, **Light Pink mix** to the tips of the petals and shape them directionally with a curved brush stroke. Rinse.
- Switch to the X-Small Synthetic Round and Fluid White Paint to line the edges of the petals, adding wrinkles and curves to define them.
- Switch to the Medium Synthetic Filbert and Fluid White Paint to blend the edges back on the petal edges, curving the lines directionally. Rinse.
- Switch to the X-Small Synthetic Round and the **Light Yellow mix** to paint the stamen coming from the flower centers, in various directions and sizes. Add a little **Orange mix** on top. Rinse.

STEP 8 - LINING THE LEAVES

“DIMENSIONAL REMNANTS OF SURROUNDINGS”



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- X-Small Synthetic Round

COLOR MIXES:

- Lemon Yellow = CYM > PG
- Pale Yellow = FWP > CYM



STEP DISCUSSION:

- Add some Fluid White Paint to the **Lemon Yellow mix** and add a highlighted fold down the center of the big leaf. Also highlight the bud, the stem and upper leaves. Rinse. Add Phthalo Green and blend back this deeper color into the lighter color. Rinse.
- Switch to the X-Small Synthetic Round and line the leaves, stem and the bud with the **Pale Yellow mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - MOUSE

"SMALL AND TIGHT TO THE HEAD"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Lemon Yellow = CYM > PG
- Warm Red = FWP + CRM + QM + CYM
- Deep Gray = BS + UB
- Light Gray = TW + BS + UB
- Dark Orange = CYM + CRM + BS

STEP DISCUSSION:

- Trim around the mouse if needed with the **Lemon Yellow mix**. Rinse.
- Add the **Warm Red mix** to the tip of the nose, a bit by the mouth and to the inside of the ear that is at the top of the head. Rinse.
- Use the **Deep Gray mix** and pull it down to thin the nose and to trim the ear. Feather the stroke out on the back to imply fur. Fill in the body and hint at an ear peeking from the other side of the head.
- Paint the muzzle area with the **Light Gray mix**. Then add

the **Dark Orange mix** on the dirty brush and paint the area where the eye and the bridge of the nose are. Blend this color directionally around the upper cheek. Then blend the **Gray mix** onto the lower cheek and shoulder. Add Titanium White on the dirty brush and feather this lighter fur on the bottom of the paw and over the flower slightly. Use Mars Black to shade under the chin and around the muzzle. Rinse.

- Dry the surface before continuing to the next step.

STEP 10 - MOUSE VALUES

"GETTING MOUSY, WITH APOLOGIES TO MR. HAMPSTER"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Light Gray = TW + BS + UB
- Dark Purple = UB + CRM + QM

STEP DISCUSSION:

- Use the X-Small Synthetic Round and lighten the **Light Gray mix** even further by adding Fluid White Paint to the mix. Along the bridge of the nose, midway between the tip and the ear, paint a seed shaped eye. Line and adjust the ear with this color.
- Use Mars Black to fill in the eye and to hint at an eye on the opposite side of the head. Be sure to line them up properly. Add a black stripe up the center of the face that runs from the tip of the nose to in between the ears. Line under the nose, the lip division line and the mouth. Then to create the paw, paint three little elongated circles,

gripping the flower petal. Add tiny nails on the end of each and bring the line down under the arm to shape it. Rinse.

- Switch to the Small Synthetic Round and the **Dark Purple mix** and trim the fur under the arm by painting it into the flower shadow. Rinse.
- Add a fold to the ear and adjust any fine hairs using Mars Black. Rinse.
- Dry the surface before continuing to the next step.

STEP 11 - MOUSE DETAILS

"SOMETIMES IT' FUN TO BE FUSSY"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- X- Small Synthetic Round

COLOR MIXES:

- Yellow Brown = CYM + BS
- Beige = TW + CYM + BS
- Deep Gray = BS + UB
- Warm Red = FWP + CRM + QM + CYM

STEP DISCUSSION:

- Using the Small Synthetic Round, add the **Yellow Brown mix** along either side of the nose ridge and feather the fur out slightly. Feather some of this color out under the eye and ear. Then blend some into the fur on the body, allowing some of the darker layer below to show through.
- Load the **Beige mix** onto the brush and Layer it over the brown you just painted, using very light pressure to create the little hairs that come out from the top of his head.
- Use the **Dark Brown mix** to add hairs that come in front of and into the ear a bit. Also feather this color out from the stripe down the face and over the top of the head. Then layer it along the top of the cheek pouch and carry it through the back.
- Add a little Titanium White to the **Deep Gray mix** and tap it onto the top of the nose and on the muzzle, feathering it out slightly. Then add the **Warm Red mix** on the dirty brush and touch a bit to the lower lip. Then blend it out with the previous gray. Add a bit of this lightened gray along the front of the cheek and the bottom and back of the arm. Rinse.
- Switch to the X- Small Synthetic Round and add a little Titanium White to the **Deep Gray mix** and highlight the nose, the muzzle and under the lip. Then add Fluid White Paint on the dirty brush to highlight the tips of the fur on the back. Then highlight the tops of the fingers of the and add fine hairs along the forearm. Use pure Fluid White Paint to highlight the fingers even more then tip the underside of them slightly with the **Warm Red mix**.
- Add Fluid White Paint to the **Deep Gray mix** again and use short thin strokes to paint more of the individual arm fur. Dry brush some fur around the mouth, ears and along the front edges of the bridge stripe running along the front of the face.
- Add the **Beige mix** around the eye and upper cheek. Adjust if needed, with Burnt Sienna. Rinse.
- Add a little of the **Warm Red mix** and Fluid White Paint along the mouth and nose. Rinse.

SHERPA TIP:

To achieve the fur effect use the tips of the brush filaments and allow them to spread out while using very light pressure.



STEP 12 - EYE

"JUST A FLECK, JUST BARELY AN IDEA"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Warm Red = FWP + CRM + QM + CYM
- Deep Gray = BS + UB
- Dark Orange = CYM + CRM + BS
- Mid Blue = UB > TW

STEP DISCUSSION:

- Define the eye shape with thinned Mars Black and the X-Small Synthetic Round brush. Rinse.
- Combine the **Warm Red mix**, the **Dark Gray mix** and Fluid White paint and add a touch of this to the inner corner of the eye.
- Add a hint of the **Dark Orange mix** to the bottom edge of the eyeball. Tap in a tiny dot of orange to the back of the eye. Rinse.
- Add a couple reflections to the top middle of the eye using the **Mid Blue mix**. Then define the eye anywhere needed with Mars Black
- Tint some Fluid White Paint with a smidge of Ultramarine Blue and tap a little of that at the front and through the middle of the eye, just a bit.
- Switch to the Small Synthetic Round brush and fluff out the fur using Mars Black. Adjust anywhere needed using any of the previous fur mixes.
- Add a final touch of Fluid White Paint to the inside corner of the eye using the X-Small Synthetic Round brush.
- Sign.

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Bring your watercolors and let's

RELAX &
CHILL OUT
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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.

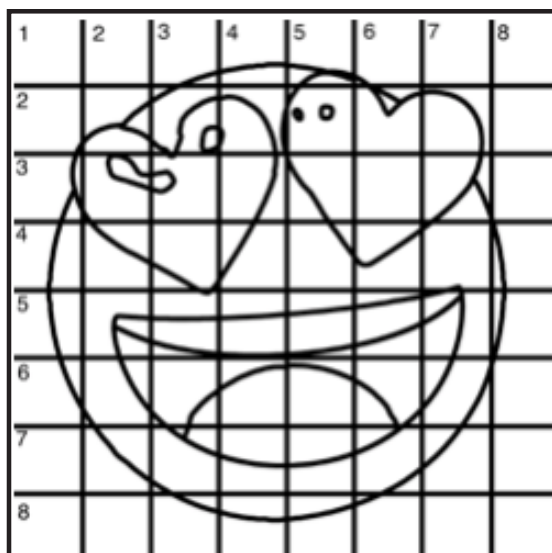
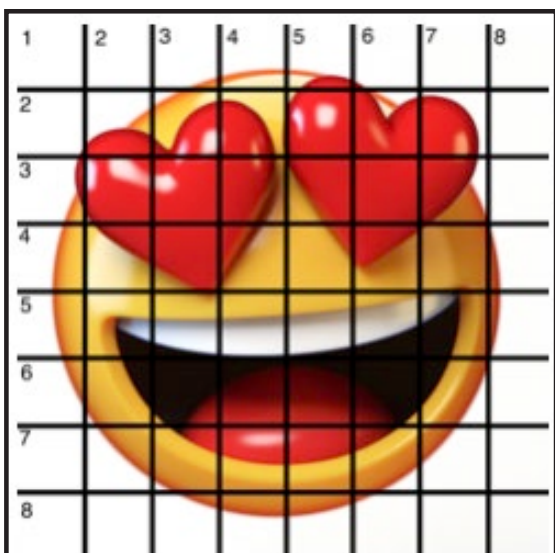
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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