



APRIL 27, 2022

Acrylic  
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



## A WISH FOR PEACE AND RELIEF FROM GRIEF

NAME CREDIT TO PATRON JENNA BUG

Steps: 10 | Difficulty: Intermediate | 2 Hoots



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## THE GOLDBLOCKS ZONE

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





## THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

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

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

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

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

Traceables for this tutorial can be found at [theartsherpa.com](http://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](mailto:support@theartsherpa.com) if you require assistance.

You can join the The Art Sherpa Facebook Acrylic April group at: [www.facebook.com/groups/AcrylicApril](https://www.facebook.com/groups/AcrylicApril)

### DAY 27: APRIL 27, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, began a journey filled with hope and rebirth. Today, with only today and 3 more days left of our painting journey, we bring you a beautiful royal purple pansy face. The word "pansy" comes from the French word "penser," which means to think or ponder, and is the birth flower for the month of February. The most common symbol attached to the pansy is that of love, but not just for your partner or beloved, but a platonic love for anyone who is close to your heart. Pansy flowers also symbolize free thinking and thoughtfulness and when presented to someone who is in distress, pansies reflect your compassion and empathy. I have certainly remarked before about how all the title suggestions from our Patrons have been so insightful this year to the subject matter in our journey, and this one is no exception.

IF YOU'RE READY, GET YOUR SUPPLIES AND LET'S TOUCH SOMEBODY'S LIFE WITH YOUR ART WISHES TODAY.



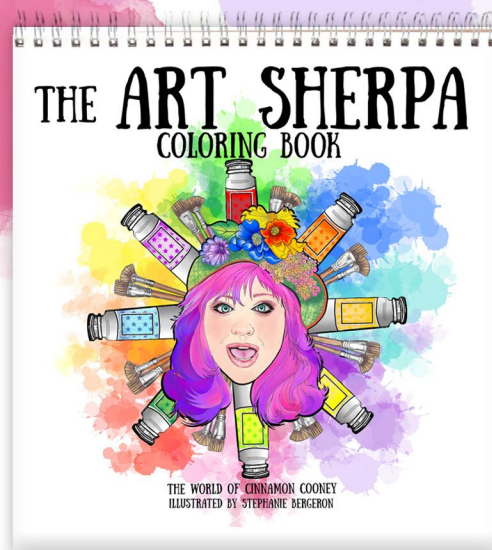


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## PAINT COLOR & MIXING LEGEND:

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 Angle
- 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

## SYMBOL GUIDE:

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

## 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		SKETCH THE IMAGE
STEP 2		COLORING BACKGROUND
STEP 3		DEEPEN THE BACKGROUND
STEP 4		TOP BACK PETAL
STEP 5		MID RANGE PETALS
STEP 6		HIGHLIGHTS, MID RANGE PETALS
STEP 7		FRONT PANSY PETAL
STEP 8		FRONT PETAL LAYERS
STEP 9		CENTER DETAILS
STEP 10		WHITE LINING SIGN

# STEP 1 - SKETCH THE IMAGE

## "SEE YOURSELF THROUGH"



### PAINT:

- Ultramarine Blue = UB
- Titanium White = TW

### BRUSHES & TOOLS:

- Medium Synthetic Filbert
- Chalk Pencil or Watercolor Pencil

### COLOR MIXES:

- Light Blue = TW + UB

### 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 this picture, 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.
- Mark the center of the canvas for the middle of the flower, then about ½ inch from the bottom sketch a small curved line. Bring the lines out at either side and bend them in towards each other to meet at the middle mark. It is sort of an irregular heart shape.
- At ½" from the top bring a big petal around and down 2", centering it about 1.5 inches from either side of the canvas.
- To sketch the side petals, start just above the center and swoop a curved line upward, on either side, then bend them towards the sides of the canvas and meet the bottom of the upper petal. Then, curve it back around to meet the widest part of the lower petal.
- Add two opposing angled lines in the middle of the flower and a small curved line below them to imply the opening center of the pansy. Rinse.



## STEP 2 - COLORED BACKGROUND

"THERE WILL BE MORE"



### BRUSHES & TOOLS:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Titanium White = TW

### BRUSHES & TOOLS:

- Medium Synthetic Angle

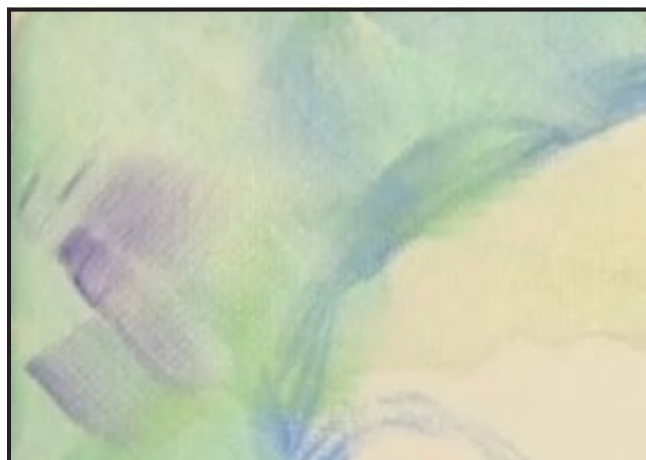
### COLOR MIXES:

- Mint = TW + PG < CYM



### STEP DISCUSSION:

- Starting in the upper left corner, loosely paint the background of the canvas using criss cross strokes and the **Mint mix**. Add a little Ultramarine Blue to it near the top then add a smidge of Dioxazine Purple along the left.
- Continue painting around the pansy using this method of adding the light Mint color first, then adding tiny pops of the Ultramarine Blue and the Dioxazine Purple. Rinse.
- Dry the surface before continuing to the next step.



## STEP 3 - DEEPEN THE BACKGROUND

### "DUELING MIX METHODS"



#### PAINT:

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

#### BRUSHES & TOOLS:

- Medium Synthetic Angle

#### COLOR MIXES:

- Dark Green = PG + BS
- Mint = TW + PG < CYM
- Medium Green = PG + CYM > BS
- Light Purple = TW > DP > UB

#### STEP DISCUSSION:

- Paint irregular marks here and there in the background using the **Dark Green mix** and paint some around the bottom and in the top right corner. Add some **Medium Green** in the same areas, keeping it very irregular. If needed, add back some of the background **Mint Green mix** in a few places. Build up the layers and vary the values by using combinations of any of the colors in the mixes. Rinse.
- Add the **Light Purple mix** to the top and to the left side of the canvas in the same fashion. Then add a little bit of Dioxazine Purple to the dirty brush, for a bit deeper version of purple in the darker green area. Rinse.
- Adjust as you like using any of the mixes or colors in this step. Rinse.

#### SHERPA TIP:

Dioxazine Purple is a very powerful color, very pigmented. It can easily overpower other colors if you are not careful.





## STEP 4 - TOP, BACK PETAL

### "LEANING IN WITH A SMIDGE AND KISSES"



#### PAINT:

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

#### BRUSHES & TOOLS:

- Medium Synthetic Filbert

#### COLOR MIXES:

- Light Purple = TW > DP > UB
- Yellow Green = CYM > PG
- Burgundy = DP + QM + TW
- Deep Purple = DP + QM

#### STEP DISCUSSION:

- Brush a layer of Titanium White upward from the center, onto the top, back petal. While the paint is still wet, blend some Cadmium Yellow Medium using very light pressure. Rinse.
- Add a more Titanium White to the **Light Purple mix** and starting at the top of the petal bring long light strokes downward into the yellow. As you come to the side curve the brush strokes in the same direction as the edge of the flower. Using light pressure to soften the streaks. Then use a lot of Titanium White on the edge of the dirty brush, create the ruffled edges at the top of the petal, while pulling the stroke down. Rinse.
- Push the **Yellow Green mix** up from the center. Rinse.
- Dry brush the **Burgundy mix** onto the middle area of the petal. Use soft pressure with very light load paint and allow the streaks to happen. Blend the upper edge of the purple area with Titanium White. At the bottom edge use the **Deep Purple mix**. Streak a few lines down into the yellow, using the edge of the brush. Rinse. Use the clean, damp brush to evenly blend the purple before the paint is dry.
- Brighten the center with pure Cad Yellow Medium. Rinse.
- Then along the upper edge of the petal brush in some pure Titanium White, directionally. Rinse.

## STEP 5 - MID RANGE PETALS

“SAME, SAME”



### PAINT:

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

### BRUSHES & TOOLS:

- Medium Synthetic Filbert

### COLOR MIXES:

- Yellow Orange = CYM > CRM
- Light Yellow = TW > CYM
- Deep Purple = DP + QM



### STEP DISCUSSION:

- Paint a pop of color using the **Yellow Orange mix**, on the outside of the angled lines, in the center of the flower. Paint out the curved line you made earlier on the bottom petal, using the **Light Yellow mix**. Rinse.
- On both side petals, curve the strokes inward, from the outer edges using the **Deep Purple mix**. Paint the curves in the same direction the petal would grow from and feather the paint out. Then radiate this color outward, from the yellow center. Leaving a small band of white. Rinse.
- Dry the surface before continuing to the next step.

### SHERPA TIP:

Paint the objects further away first and layer up as you move closer to the viewer.





## STEP 6 - HIGHLIGHTS MID RANGE PETALS

“OH, YEAH, THEY CALL IT THE STREAK...BOOGIDY, BOOGIDY”



### PAINT:

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

### BRUSHES & TOOLS:

- Medium Synthetic Filbert

### COLOR MIXES:

- Periwinkle = UB + DP > TW
- Burgundy = DP + QM + TW
- Light Yellow = TW > CYM



### STEP DISCUSSION:

- Paint Titanium White on the white bands of both of the side petals. Curve the strokes and feather out the paint on either side of the white band. Rinse.
- Loosely apply a light layer of the **Periwinkle mix** on the outer edges of both petals by curving the strokes and allowing the darker color below to streak through. Rinse.
- Add a layer of the **Burgundy mix** on the inner dark band and a little on the outer edges. Rinse.
- Blend in some Cadmium Yellow Medium from the center and feather it out into the purple.
- Using the edge of the brush curve the **Light Yellow mix**, down the center of the white band on both petals. Then using the toe of the brush, feather the paint out while still curving the stroke. Rinse.
- Dry the surface before continuing to the next step.

### SHERPA TIP:

To keep your colors vibrate, change your water often.



## STEP 7 - FRONT PANSY PETAL

"PANSY FACES ARE FLOWER PORTRAITS"



### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Dioxazine Purple = DP
- Titanium White = TW

### BRUSHES & TOOLS:

- Medium Synthetic Filbert

### COLOR MIXES:

- Yellow Green = CYM > PG
- Yellow Orange = CYM > CRM
- Light Yellow = TW > CYM
- Burgundy = DP + QM + TW

### STEP DISCUSSION:

- Dust out just a little of the **Yellow Green mix** from the top, center of the bottom petal. Rinse.
- Then add the **Yellow Orange mix**, radiating and feathering it out from that center area. Wipe the brush.
- Add the light band next using the **Light Yellow mix**. Curve the strokes, directionally, carrying them heavily around both larger outer edges, tapering somewhat through the lower middle. Rinse.
- Using the edge of the brush, feather the **Burgundy mix** inward, from the outside edges of this bottom petal. Starting at the center with an upward stroke and then curving them directionally as you paint around the outer edges. Add more Dioxazine Purple to the brush where the lower petal layers in front of the middle petals.
- Paint the inner purple band with the **Burgundy mix**. First using the edge of the brush, then feathering out the paint with the toe of the brush.
- Add a bit of the **Orange mix** between this last band and the yellow. Rinse out well, with Cadmium Yellow Medium blend it back into the purple. With the handle of the brush pointed to the top of the canvas, add a few strokes of the **Burgundy mix** in the center of the bright yellow band. Rinse.
- Dry the surface before continuing to the next step.



## STEP 8 - FRONT PETAL LAYERS

“A LOT TO THINK ABOUT”



### PAINT:

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

### BRUSHES & TOOLS:

- Small Synthetic Round

### COLOR MIXES:

- Yellow Green = CYM > PG
- Burgundy = DP + QM + TW
- Yellow Orange = CYM > CRM
- Light Yellow = TW > CYM
- Periwinkle = UB + DP > TW

### STEP DISCUSSION:

- Using Titanium White, paint a comma stroke on the inside of both of the side petals, leaving about ½ inch in between them. Then add the **Yellow Green mix** to the center. Add two lines curving in, using pure Phthalo Green. Rinse.
- Combine a little of the **Burgundy mix** to the **Yellow Orange mix**. Add two curved strokes on the inside edge of the white and then join the two marks in the center, creating a somewhat stylized “M” shape. Rinse. Then tip the very center with pure Cadmium Yellow Medium.
- Brush some Cadmium Yellow Medium out at the top of the lower petal and to the center areas of the other petals.
- Paint the lighter band on the lower petal using an irregular stroke and the **Light Yellow mix**. Rinse.
- Layer some **Periwinkle mix** in a few areas along the outer edges of the bottom petal. Rinse.
- Apply some **Burgundy mix** over the inner purple band, allowing the layer below to show through. Add a couple dots of this color in the light band. Rinse.
- Add a little more Titanium White to the **Light Yellow mix** and layer it over the light bands of the upper three petals. Rinse.
- Dry the surface before continuing to the next step.

## STEP 9 - CENTER DETAILS

### "FACE WHISKERS"



#### PAINT:

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

#### BRUSHES & TOOLS:

- X-Small Synthetic Round

#### COLOR MIXES:

- Burgundy = DP + QM + TW



#### STEP DISCUSSION:

- Add more Dioxazine Purple to the **Burgundy mix** and thin it with water. On both side petals, paint long, thin, whisker-like strokes coming out from the white, center comma, marks and into the light yellow band. Then paint similar veining on the bottom petal, radiating out from the top. Rinse.
- Add more Titanium White to the **Burgundy mix** for the outwardly radiating veins on the lighter upper petal. Rinse.





## STEP 10 - WHITE LINING

"ALL THAT WAS GOOD, ALL THAT WAS GREAT - PANSY COMES ALIVE"



### PAINT:

- Fluid White  
Paint = FWP

### BRUSHES & TOOLS:

- X-Small Synthetic  
Round



### STEP DISCUSSION:

- Use the Fluid White Paint to white line the outer edges of the petals. Begin on the left side of the top petal and work your way around while keeping the edges of the petals frilly. Add detailed white lining to the center as well. Rinse.
- Sign.





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## TRACING METHOD

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



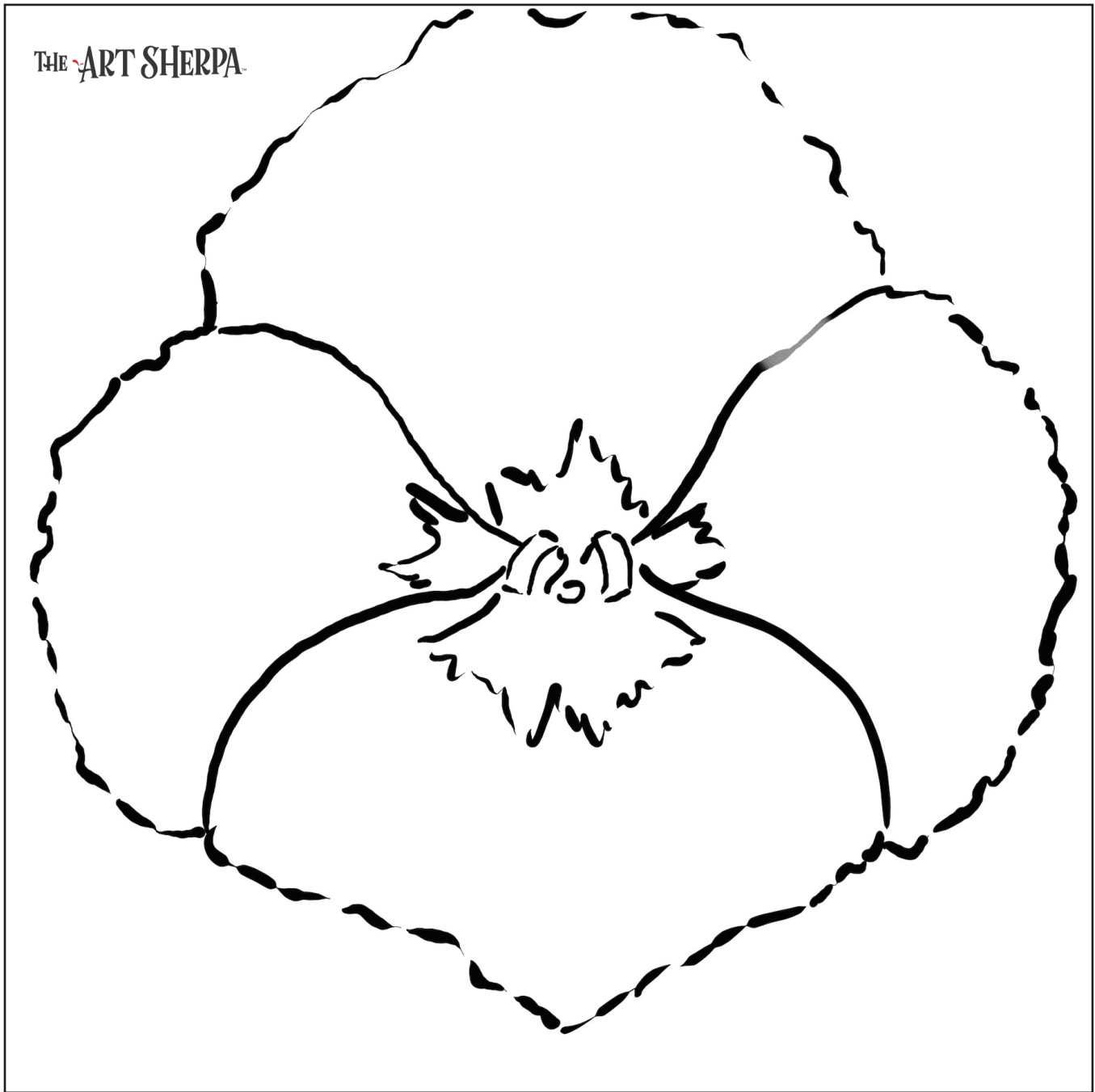
- Rub the back with graphite or use Saral paper and skip this step.



- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Seral 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.

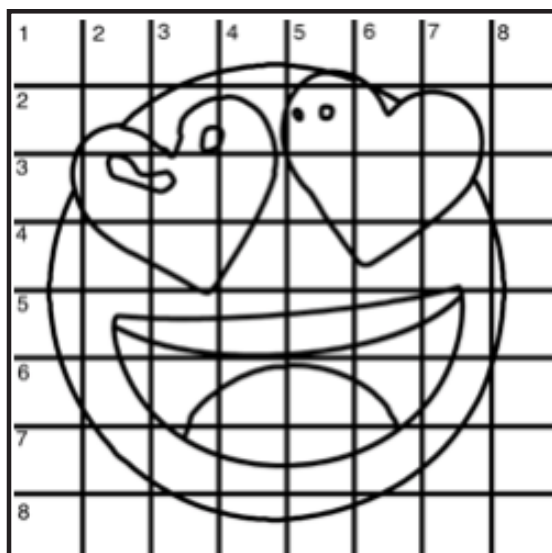
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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