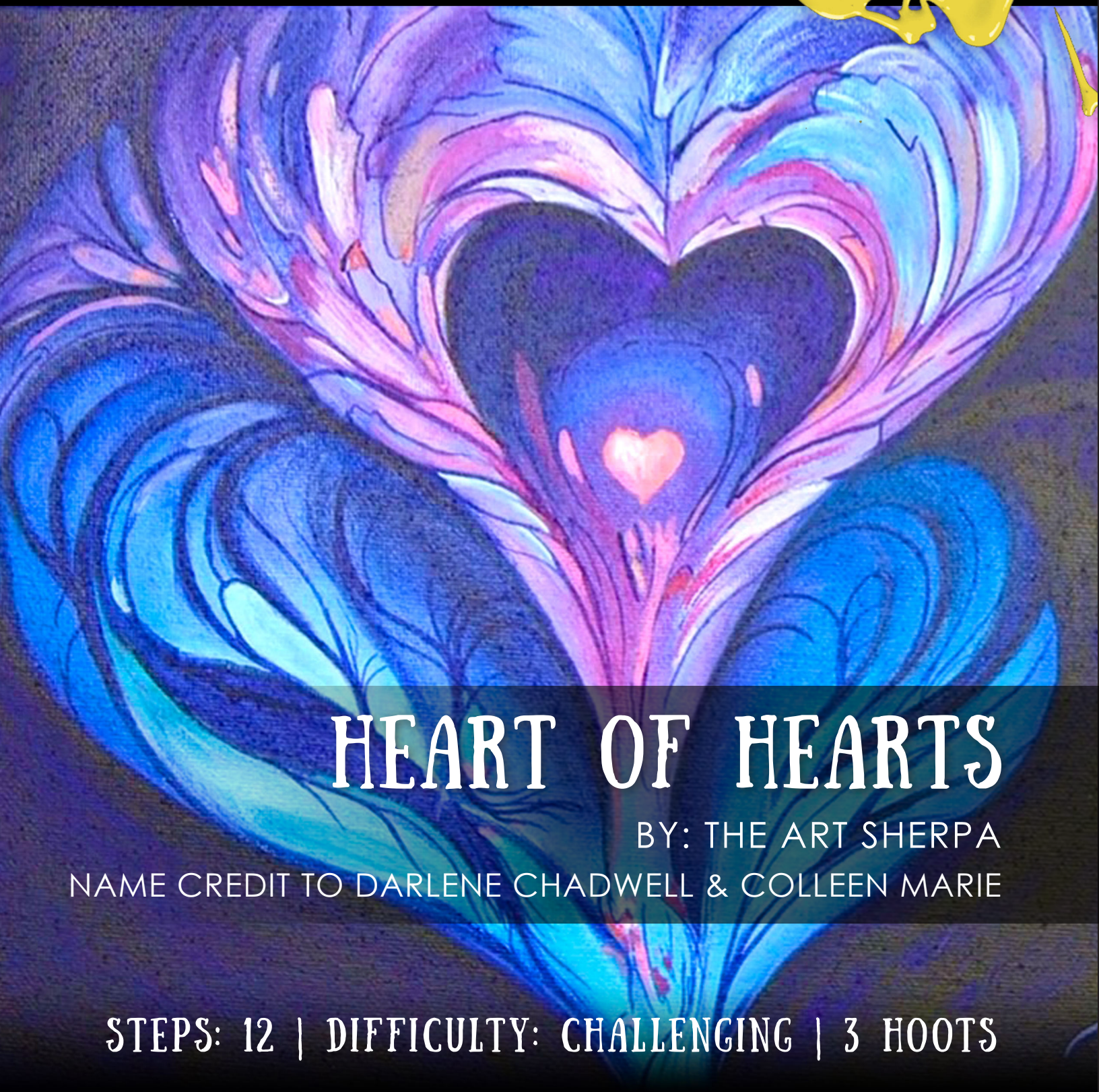


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



HEART OF HEARTS

BY: THE ART SHERPA

NAME CREDIT TO DARLENE CHADWELL & COLLEEN MARIE

STEPS: 12 | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and 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 art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial can be found at theartsherpa.com.

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

It is abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

We sincerely hope you enjoy your experience with The Art Sherpa 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 Official group at and please post your paintings there: <https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



ART SHERPA

PAINT AND TOOL GUIDE:

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

PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Titanium White = TW
- Quinacridone Pink = QP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Small Synthetic Filbert
- Medium Synthetic Filbert
- Medium Hog Round
- X-Small Synthetic Round
- Large Synthetic Oval Mop
- Small Domed Blender

TOOLS:

- 9 x 12 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 dry before you proceed.)
- Optional: StayWet Palette
- Watercolor Pencil Or Chalk

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:10	SKETCH THE IMAGE
STEP 2	05:42	BLOCK IN FIRST HEART
STEP 3	09:37	BLOCK IN TOP HEART
STEP 4	12:55	DARK OUTER LAYER
STEP 5	13:58	DIFFUSED HEARTS
STEP 6	22:35	MORE HEART LAYERS
STEP 7	30:30	STRUCTURE LINES
STEP 8	38:21	DETAIL BOTTOM HEART
STEP 9	51:41	INNER HEART VALUES
STEP 10	58:19	INNER HEART SHAPES
STEP 11	1:03:38	DARK LINING AND COLOR POPS
STEP 12	1:11:20	FINISHING POPS OF COLOR
	1:22:35	SIGN



THE GOLDSILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking 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 that is 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 to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.





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STEP 1 - SKETCH THE IMAGE

"LEARN LIKE AN ARTIST"

PAINT:

Dioxazine Purple = DP

BRUSHES & TOOLS:

Small Synthetic Filbert

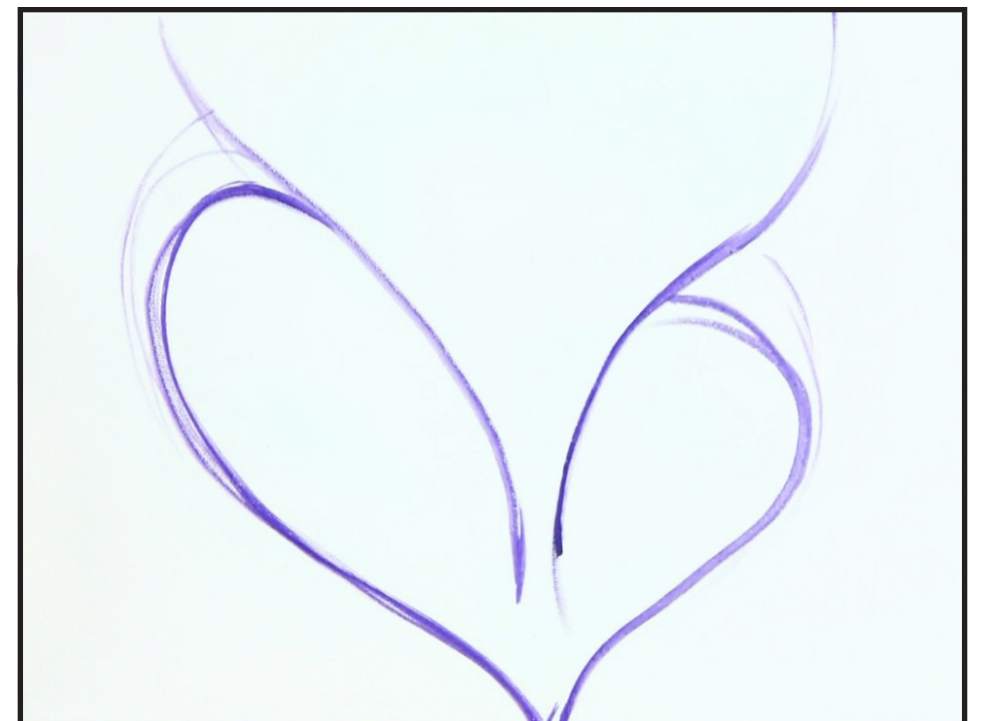
STEP DISCUSSION:

- 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 freehanding, 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.

- Begin the sketch in the upper left corner to sketch in a large, open heart that is not connected in the middle. Twirl the brush slightly as you create the left side of the heart, sweeping the stroke off the bottom of the canvas near the center. Then, starting at the bottom just to the right of that line, sketch the right side of the heart.

This side is somewhat shorter, ending around the halfway point on the canvas.

- The right side of the inner heart begins approximately 3 inches from the bottom of the canvas, inside the large heart. The stroke carries upward and outward then, off the top of the canvas, about 2 inches from the right side. The left side of the inner heart starts a little lower and sweeps outward and off the top of the canvas about 2 inches from the left.
- Indicate the artfully abstract areas with lighter lines sketched outside of the larger heart, on either side.



STEP 2 - BLOCK IN THE FIRST HEART

“POSITIVE AFFIRMATIONS”

PAINT:

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

BRUSHES & TOOLS:

Large Synthetic Oval Mop

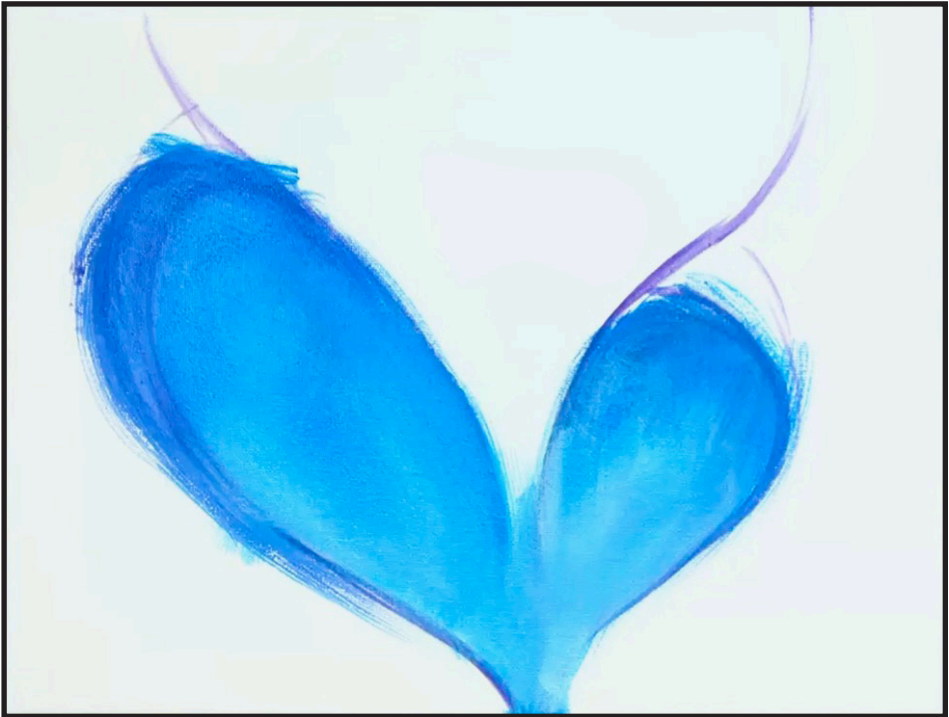
COLOR MIXES:

Light Blue = PB + TW

STEP DISCUSSION:

- Lightly dampen the brush and block in the right side of the lower heart using the **Light Blue mix**. Begin to darken the mix by adding more Phthalo Blue near the top. Pull the strokes directionally around the heart. Don't worry about being too perfect around the edges.
- Continue using this method on the left side of the bottom heart. Add more Titanium White to the **Light Blue mix** and loosely brush it onto the bottom. As you get near the top again, begin to darken the mix by adding more Phthalo Blue to it. Use soft pressure to continue the blend. Wet your brush and wipe off the excess water on a towel as needed to avoid overloading it and to improve flow.
- Add Dioxazine Purple

onto the dirty brush, and apply it outside the edges of the left side of the heart. Continue using the dirty brush to loosely blend in more Titanium White into the heart center. Rinse the brush thoroughly. While the bristles are still damp, use the clean brush to lightly smooth out the blend. Rinse.



STEP 3 - BLOCK IN THE TOP HEART

“WORKING IT OUT”

PAINT:

Quinacridone Magenta = QM
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:

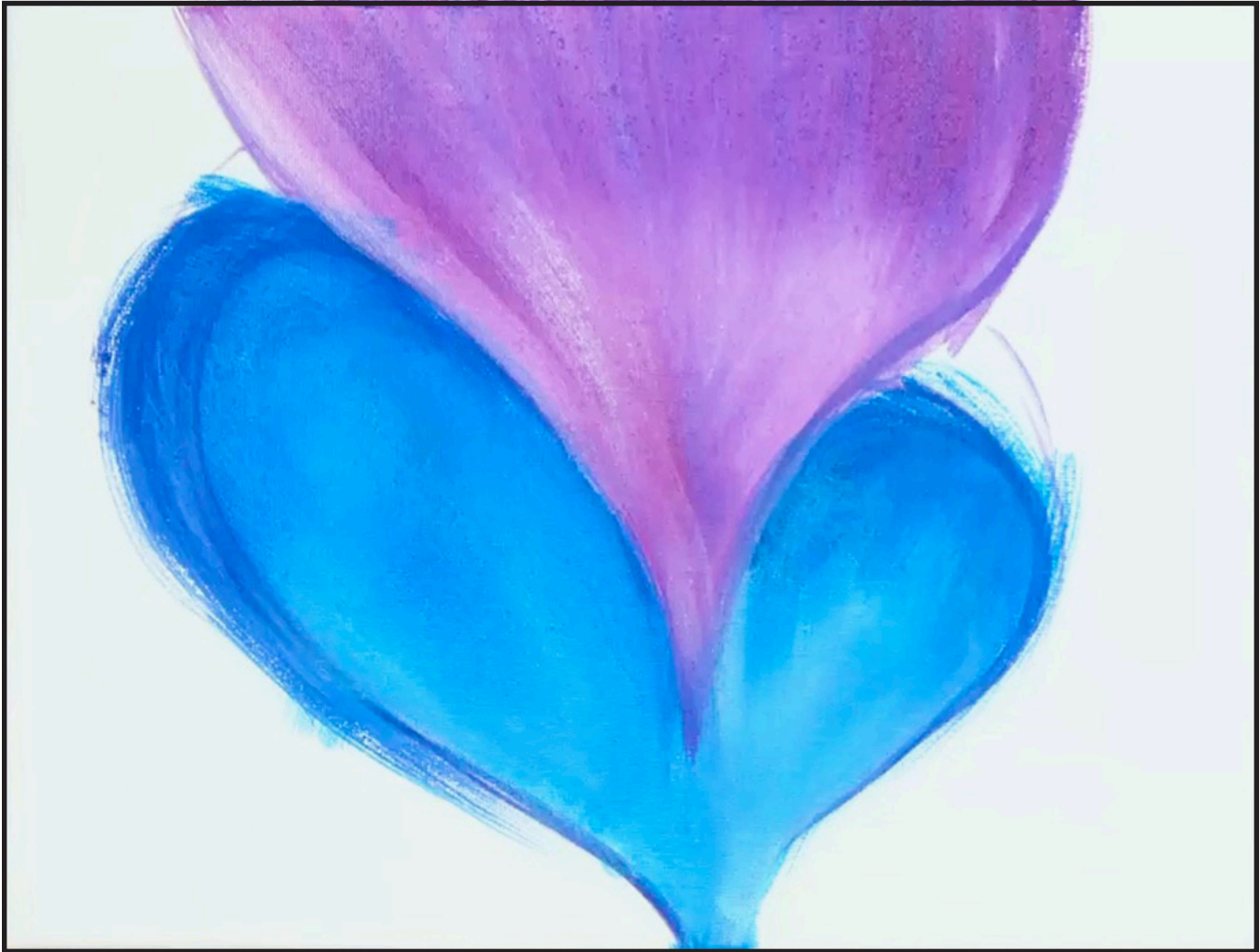
Large Synthetic Oval Mop

COLOR MIXES:

Light Purple = QM > UB + TW

STEP DISCUSSION:

- Use a clean damp brush and the **Light Purple mix** to loosely “block in” the upper heart. Lightly and carefully blend it into the bottom heart where they meet. Vary the mix as you go by using any combination of the colors within the mix. Rinse.



STEP 4 - DARK OUTER LAYER

“LISTEN TO YOUR INSTINCTS”

PAINT:

Dioxazine Purple = DP

BRUSHES & TOOLS:

Large Synthetic Oval Mop

STEP DISCUSSION:

- Loosely paint the entire remaining background with Dioxazine Purple. Rinse.
- Dry the surface before continuing to the next step.



WATERCOLOR WEDNESDAYS

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

Watch directly from TAS Facebook
page each week.

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

RELAX & CHILL OUT TOGETHER

THE ART
SHERPA



STEP 5 - DIFFUSED HEARTS

“MAY YOUR PAINT BE WET AND YOUR BRUSH BE FLUFFY”

PAINT:

Cad Yellow Medium = CYM
Phthalo Blue = PB
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Pale Yellow = TW > CYM
Light Blue = PB + TW
Berry Purple = DP + TW > PB

STEP DISCUSSION:

- Add a little of the Gloss Glazing Liquid to the **Pale Yellow mix**. At the bottom of the canvas, begin applying upward strokes to the heart. As you move outward, scumble in some of the **Light Blue mix**.
- Along the outer and upper edges, start blending in the Phthalo Blue. Add Gloss Glazing Liquid as needed. Use the wet into wet technique and light pressure to create a soft blend. Keep the inner area light, while adding darker depth to the outer edges. Deepen the edges further by blending in some Dioxazine Purple. Add the **Berry Purple mix** to apply another value along the edges. Use some directionality on the rounded areas of the heart.
- Add Gloss Glazing Liquid to the dirty brush and glaze the area between the background in the upper left, and the hearts. Apply more depth along the heart edge with Dioxazine Purple and a little Gloss Glazing Liquid. Continue working in this area until you are happy. Rinse.



STEP 6 - MORE HEART LAYERS

“SOMETIMES THE CANVAS IS TALKING, IF YOU ARE LISTENING”

PAINT:

Dioxazine Purple = DP
Quinacridone Magenta = QM
Ultramarine Blue = UB
Titanium White = TW
Quinacridone Pink = QP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop
Medium Hog Round

COLOR MIXES:

Purple = QM > UB
Blue Purple = DP + UB
Light Purple = QM > UB + TW
Light Pink = QP + TW > QM

STEP DISCUSSION:

- Using the Round Hog brush, begin applying the **Purple mix** on the upper edges of the pink heart. Add some of the **Berry Purple mix** here as well. Vary the mixes slightly by adding a little Titanium White and blending it in.
- Paint a heart shaped cavern at the lower end of the pink area using Dioxazine Purple. Scumble this heart at the bottom to blend it into the pink area. Add Gloss Glazing Liquid to the **Light Purple mix** and blend it down into the point of the heart.
- Improve the shape of the upper heart by applying long, smooth strokes along the lower left edges using

the **Light Pink mix**. Add the **Light Purple mix** onto the dirty brush and shape the right side of the heart in the same way.

- Blend and shape the heart by varying the mixes. The left side of the heart has more of the purple and blue values while the right side has more of the light purple and pink values. Use Dioxazine Purple to refine the edges on the left side.
- Blend the **Blue Purple mix** on the right edges. Add some Titanium White on the dirty brush and apply it at the very top center area. Use variations of **Light Pink mix** around the outer edges of the center dark cavern, blending it outward using curved brush strokes. Rinse.
- Switch to the Large Mop brush and while the paint is still wet, apply light brush strokes to create a soft blend.
- Rinse the brush thoroughly and dry the surface before continuing to the next step.



STEP 7 - STRUCTURE LINES

"THE ADORABLE AWKWARD STAGE"

PAINT:

Dioxazine Purple = DP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Filbert
Medium Synthetic Filbert

STEP DISCUSSION:

- Apply crisp, opposing curved lines on the right side of the upper heart using the edge of the Small Filbert brush and Dioxazine Purple. Then, line the top of the very center heart pulling the color inward. Add Gloss Glazing Liquid to the brush to create a more transparent glazed effect.
- Exaggerate the lower curved line, bringing it inward and tapering the stroke at the bottom. Turn the brush as you create more "S" curves that imply the branches on the right side of the bottom heart. Paint a thick line on the outside of this side of the heart.
- Line the top left side of the upper heart using the edge of the brush and Dioxazine Purple. Then, line the top of the lower heart. Still on the left side, add another line connecting the two and continue it along the bottom heart and off the

canvas. Continue adding "S" curve branches on the left side of the lower heart. Your lines do not have to be exactly like mine. Listen to your inner artist and allow the branches to flow organically. Vary the length and thickness of the branches to your liking. Shade inside of the heart along the center. Blend it outward somewhat using Gloss Glazing Liquid. Rinse.

- Switch to the Medium Filbert brush and use the Dioxazine Purple to paint a second layer onto the background. Add a little water to improve flow, if needed.
- Rinse the brush and dry the surface before continuing to the next step.



STEP 8 - DETAIL BOTTOM HEART

"BE PRESENT"

PAINT:

Dioxazine Purple = DP
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW
Quinacridone Pink = QP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Domed Blender
X-Small Synthetic Round

COLOR MIXES:

Lavender = QP + UB
Light Blue = PB + TW
Turquoise = CYM + PB + TW
Blue Purple = DP + UB
Light Pink = QP + TW > QM

STEP DISCUSSION:

- Load the **Lavender mix** onto the Domed Blender. Create some soft tonality in the area that connects the two hearts in the upper left in between the branches. Blend in a little Quinacridone Magenta along the outer edges of this area.
- Moving down the left edge of the lower heart, blend in some Ultramarine Blue and then some Phthalo Blue in some of the shapes that are formed between the branches. Add some Acrylic Glazing Liquid and the **Light Blue mix** as you move inward. Then, add

Dioxazine Purple on the dirty brush and shade the darker inner area. Rinse. Lighten the bottom of the shaded area first with Phthalo Blue then, layer Titanium White lightly on top. Rinse.

- Add the **Turquoise mix** to the shapes on the lower outer edges. Add Quinacridone Magenta to the dirty brush and lightly blend this color up into the lower pink heart..
- Without rinsing, blend some Titanium White and Acrylic Glazing Liquid to a few areas on both sides of the blue heart. Apply shading to the center with Dioxazine Purple, allowing it to transition into the top and side. Add a little more Phthalo Blue and blend it in. Rinse.
- Blend in more of the **Light Blue mix** at the bottom right. Rinse.
- Switch to the X-Small Round brush and thin the Dioxazine Purple with water. Refine the root-like details by adding more fine line branching to the bottom heart. Vary the lengths and thickness of these lines.
- To create more interest, paint a few of the shapes with the **Turquoise mix**, adding more Titanium White in a few areas. Paint in a few pops of color with the **Blue Purple mix** in a couple places on the left side and the **Light pink mix** on the upper left. Rinse.



STEP 9 - INNER HEART VALUES

“GO WITH THE FLOW”

PAINT:

Dioxazine Purple = DP
Quinacridone Magenta = QM
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW
Quinacridone Pink = QP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Domed
Blender
X-Small Synthetic Round

STEP DISCUSSION:

- Load Quinacridone Magenta onto the Domed Blender and paint around the right side of the very inner heart shape. Add a little Titanium White and Acrylic Glazing Liquid to the dirty brush and blend that color outward, curving the strokes towards the outer edges as you go.
- This heart has more of the pink values toward the center with the darker blues and purples along the edges. Continue adding values and blending in all the colors and previous mixes already on the palette, until you have created the desired dimensionality. Rinse.
- Switch to the X-Small Round brush and thin the Titanium White with water. Paint a small heart near the bottom of the darker, center most heart. Rinse.



STEP 10 - INNER HEART SHAPES

“CREATING INTEREST”

PAINT:

Dioxazine Purple = DP
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW
Quinacridone Pink = QP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Peach = CYM + QP

STEP DISCUSSION:

- Refine the shapes within the upper heart using all the previous mixes that are already on the palette. Add some strokes of the pure colors as well. You will create a few new colors on the canvas as you paint wet into wet. Add Acrylic Glazing Liquid where needed.
- Use the lighter, brighter colors to frame the dark center area. Paint shorter, comma-like strokes at the top and some longer “S” strokes that twist along the bottom edges.
- Create a few shapes in the upper heart with the **Peach mix**.
- Paint the shapes towards the outer edges of this heart using the blue and purple mixes already on the palette. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - DARK LINING AND COLOR POPS

“NATURALLY ORGANIC”

PAINT:

Dioxazine Purple = DP
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Titanium White = TW
Quinacridone Pink = QP

BRUSHES & TOOLS:

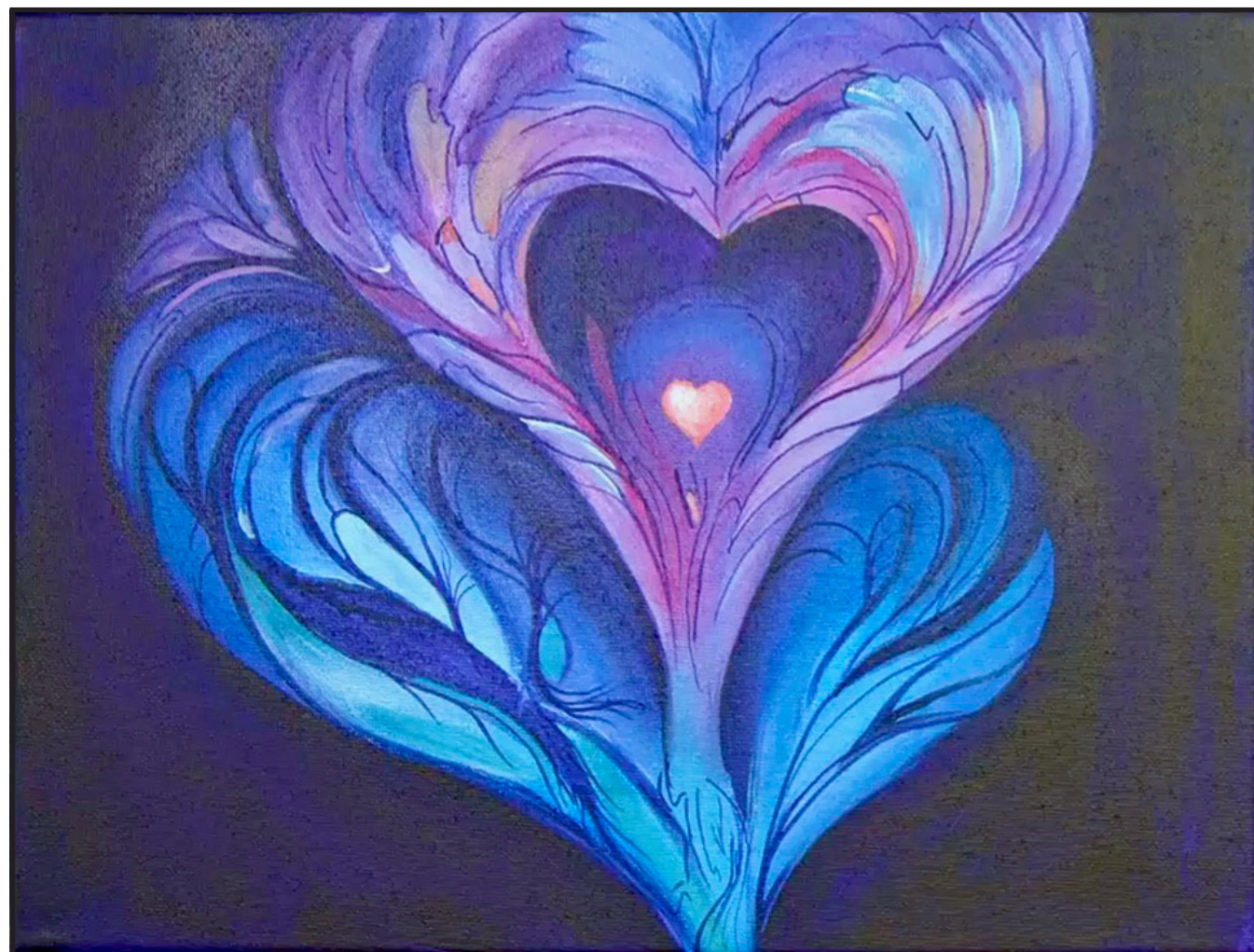
X-Small Synthetic Round

COLOR MIXES:

Light Orange =
CYM + QP + QM + TW

STEP DISCUSSION:

- Thin the Dioxazine Purple with water. Create a sense of movement by fine lining the various color chambers in the upper heart. Rinse.
- Paint the small center heart using the **Light Orange mix**. Rinse. Blend Titanium White, wet into wet, to highlight the upper left side of this heart. Add a few pops of this color in a couple places, here and there. Rinse.



STEP 12 - FINISHING POPS OF COLOR

“LISTEN TO THE ARTIST BRAIN”

PAINT:

Dioxazine Purple = DP
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW
Quinacridone Pink = QP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Peach = CYM + QP

STEP DISCUSSION:

- Add pops of color here and there, using the **Peach mix**. Listen to your Artist Brain and play as you add pops of pure color in some places and unexpected pops of previous mixes to create contrasting visual interest. Sometimes add Titanium White to lighten or Acrylic Glazing Liquid to blend. Rinse.
- When you are happy, sign.



THE 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.



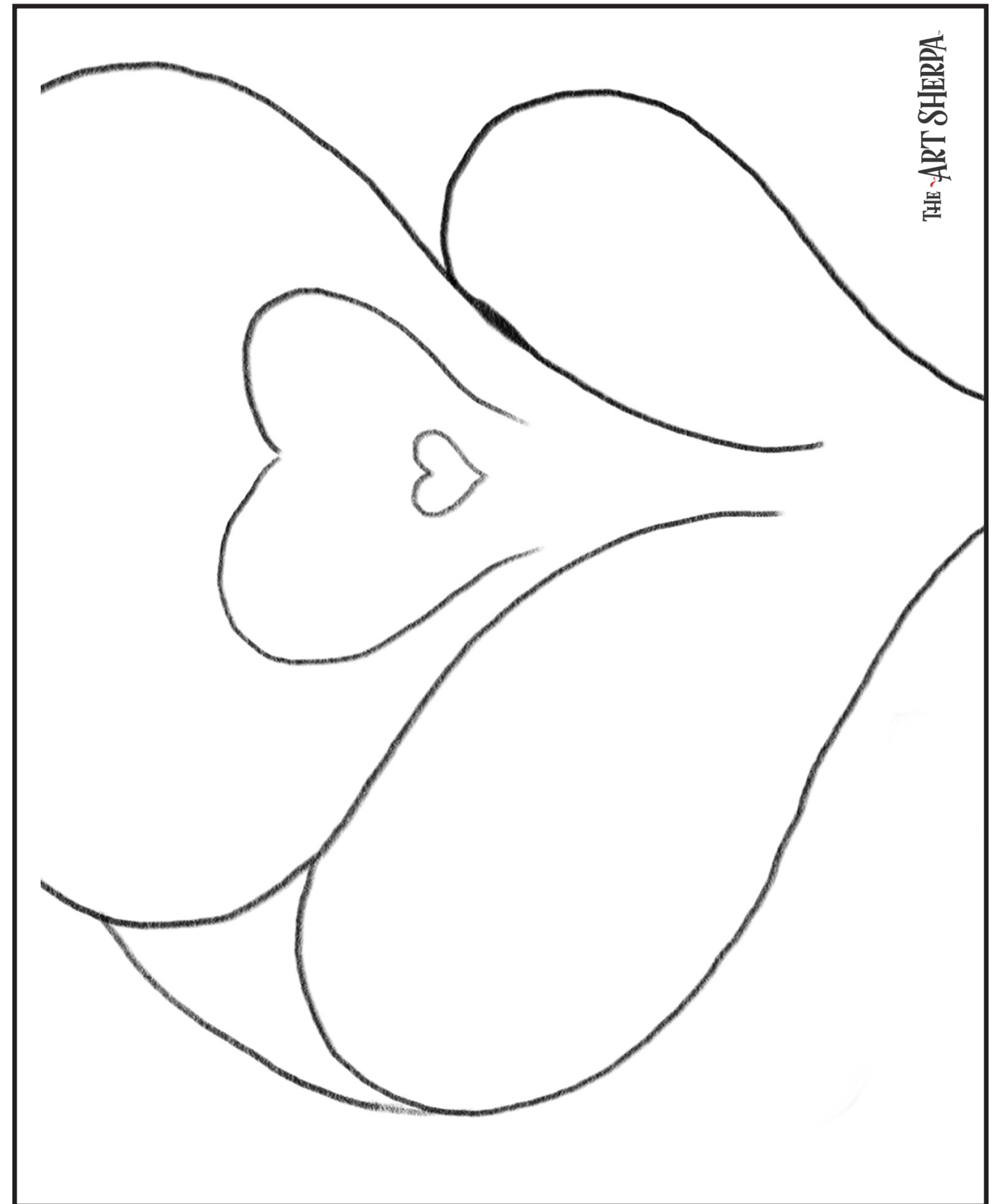
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



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.

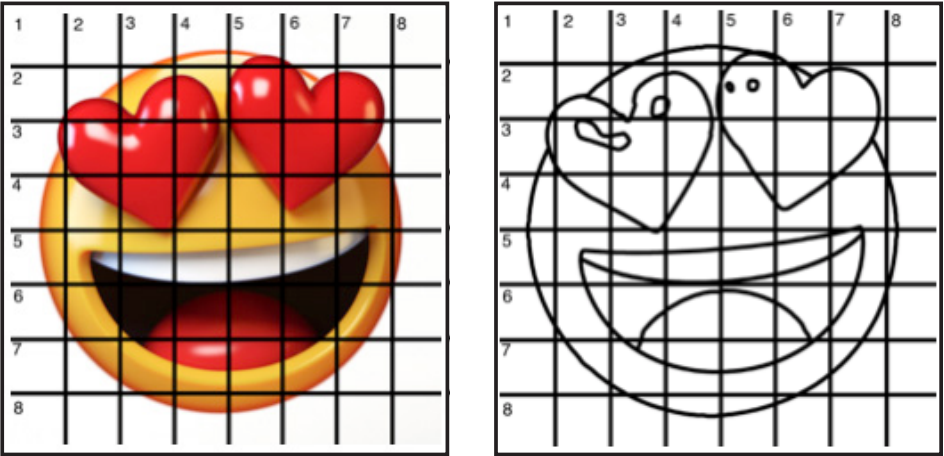
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 free grid for this project.

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

Create transitions from one color to another, or one value to another, in acrylic painting, 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, without detail.

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

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 pigmentmented 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. 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. 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

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 with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. 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 when you scumble, you don't want 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

This is when you 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

Take two colors and thoroughly incorporate 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.

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 FINISH PIECE

As an artist, 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.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.

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