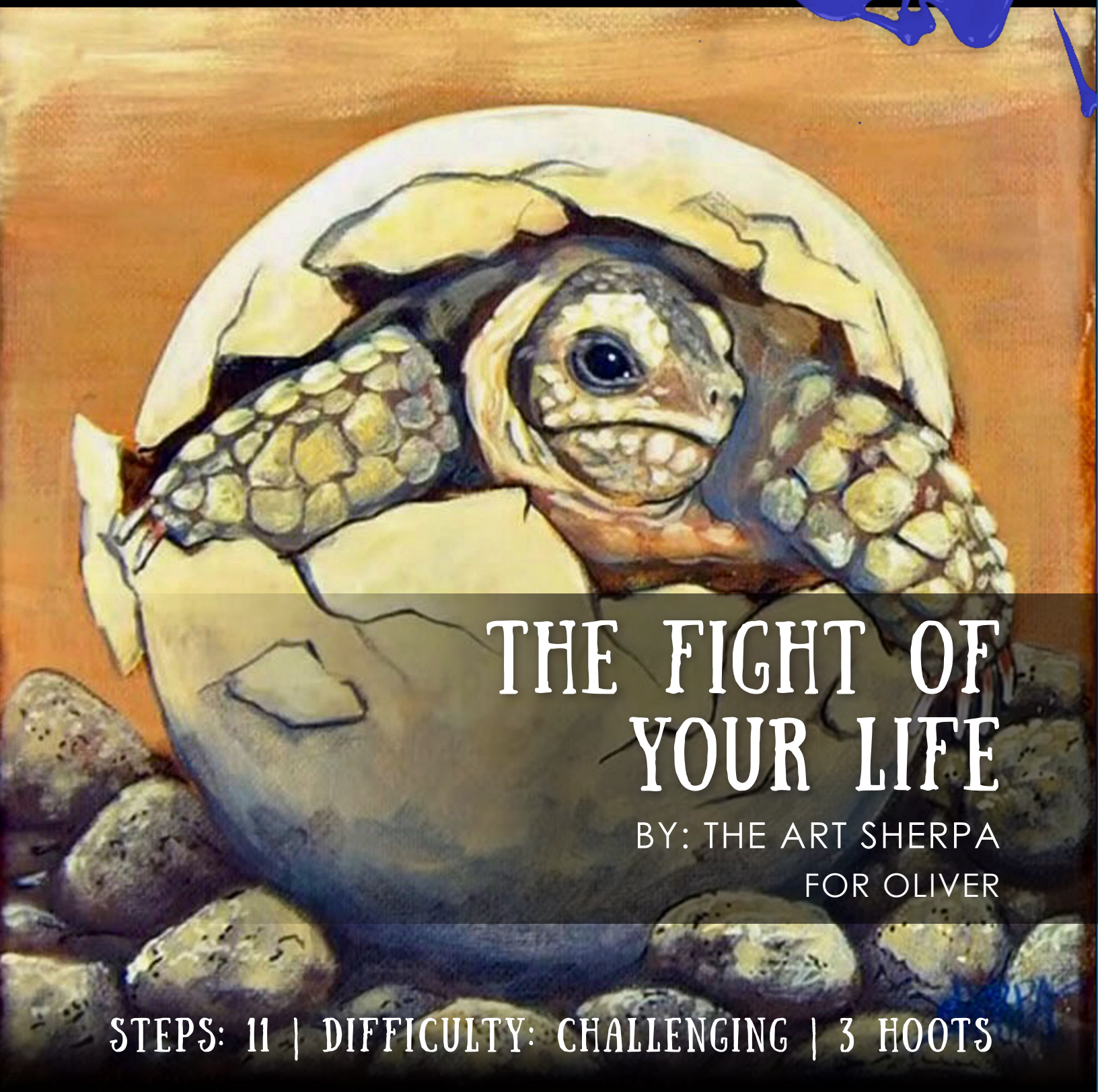


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



THE FIGHT OF YOUR LIFE


BY: THE ART SHERPA
FOR OLIVER

STEPS: 11 | DIFFICULTY: CHALLENGING | 3 HOOTS



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Dedicated with love to

PRECIOUS OLIVER

whose strength is an inspiration to us all.



Turtles and tortoises fight hard to get out of those eggs and get to a safe place from predators. Some don't make it. But others live long long lives. This obviously applies to Oliver. He is fighting for his life from this cancer that says he has zero hope. In his case there has never been a survivor. Why can't Oliver be the first? Whatever it takes...#oliverstrong

~Sherri Coward Lockett

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 are included and more can be found at: www.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.

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!



PAINT AND TOOL GUIDE:

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

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Large Synthetic Angle
- Medium Synthetic Bright
- Small Synthetic Round
- X-Small Synthetic Round
- Medium Synthetic Angle
- Medium Hog Round
- Small Synthetic Dome Blender

TOOLS:

- 8 x 8 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
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- 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	1:35	COLORED GROUND
STEP 2	5:57	SKETCH IMAGE
STEP 3	15:19	BACKGROUND
STEP 4	23:05	EGGSHELL
STEP 5	40:24	BLOCK IN TURTLE
STEP 6	49:42	EGGSHELL CRACKS
STEP 7	56:30	TURTLE SCALES AND FACE
STEP 8	1:25:23	BLOCK IN ROCKS
STEP 9	1:30:40	ROCK TEXTURE
STEP 10	1:43:05	FINISH ROCKS
STEP 11	1:49:03	CLAWS AND FINAL DETAILS
	1:58:30	SIGN



THE GOLDBLOCKS 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.

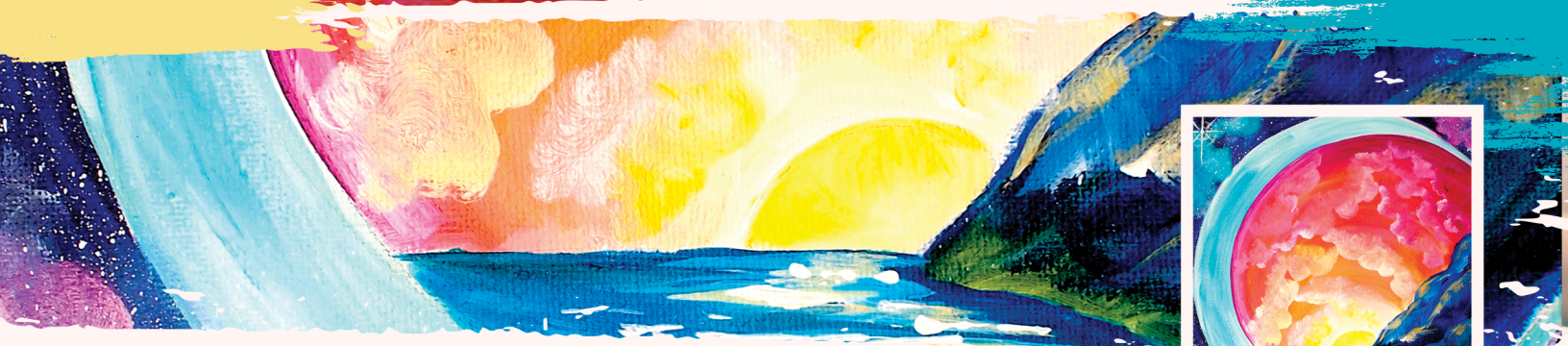


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THE ART
SHERPA



STEP 1 - COLORED GROUND

"ODE TO A BACKGROUND"

PAINT:

Burnt Sienna = BS
Yellow Ochre = YO

BRUSHES & TOOLS:

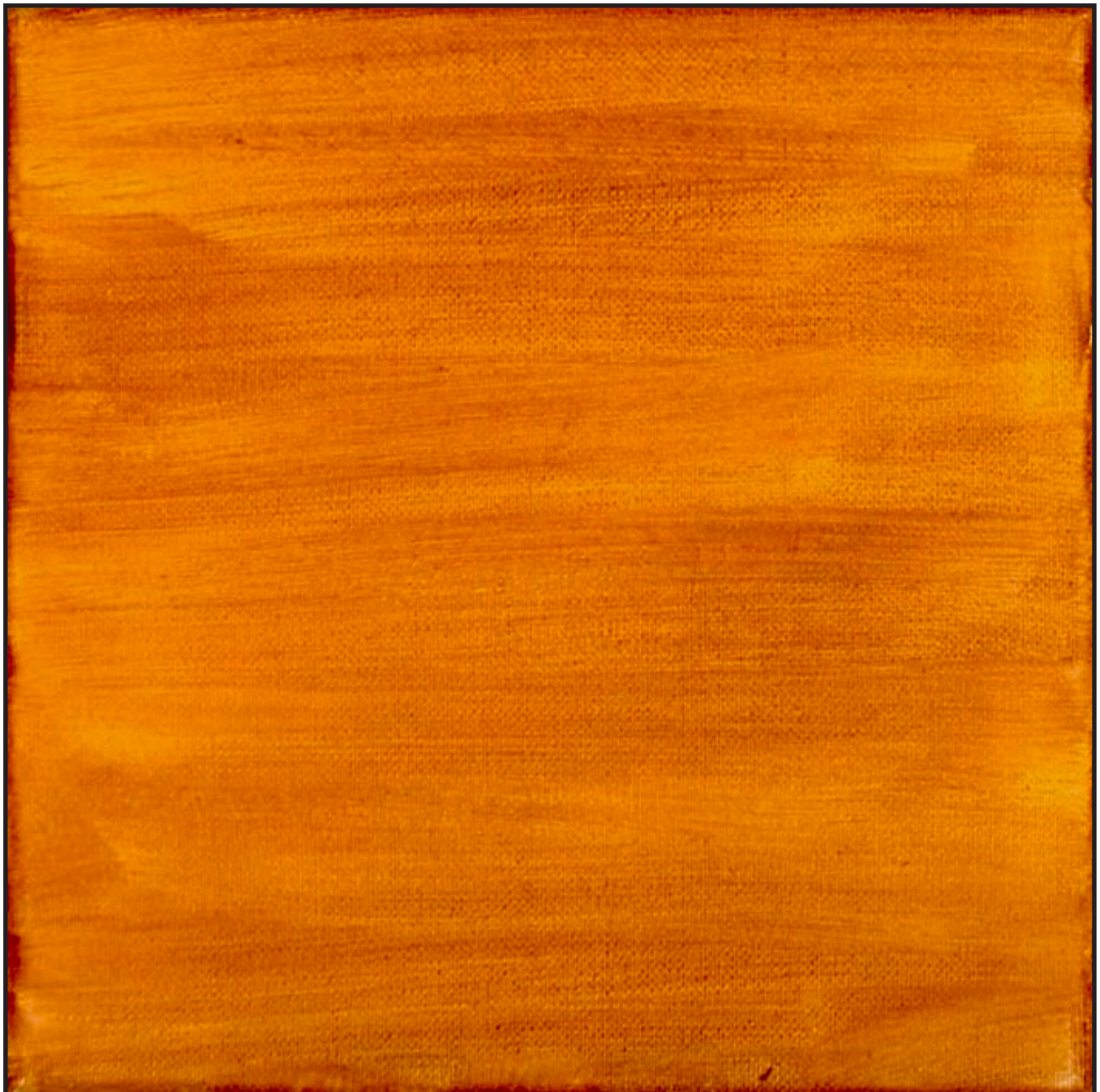
Large Synthetic Angle

COLOR MIXES:

Ground = YO + BS

STEP DISCUSSION:

- Roughly paint the entire canvas with the **Ground mix**. Then slightly smooth the surface by running the brush strokes from side to side. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 - SKETCH IMAGE

"FIRST HE CRACKS THE SHELL"

PAINT:

Burnt Sienna = BS

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

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.
- Draw a large circle in the center that will take up most of the canvas. At the top of the circle draw a rough curved line that represents the upper edge of the broken shell. Then in the upper right area of the egg, draw a smaller circle

approximately the size of a silver dollar, as a head placement.

- Draw an elongated oval as an arm and foot, immediately to the right of the head. Draw the left arm and foot shape, starting a bit away from the head. Then draw a rough curved line that represents the lower edge of the broken shell.
- Sketch the cowl of the neck that wraps around the left side and underneath the head.
- Use the **Dark Brown mix** to detail the head and face. Draw the top of the head then the eyes and brow. Sketch the beak then follow the cowl of the neck. Add the front legs and define the outline of the shell. Rinse.



STEP 3 - BACKGROUND

“RESISTING THE URGE TO SPIN”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Sand = YO + BS + MB + TW

Light Ochre = YO + TW

Dark Brown = BS + MB

STEP DISCUSSION:

- Roughly paint the top half of the background using the **Sand mix**. Then use the **Light Ochre mix** to blend a halo directly around the top of the shell, wet into wet.
- Add much more Titanium White to the mix and loosely blend this lighter color at the top of the canvas.
- Without rinsing the brush, paint the bottom of the canvas using the **Dark Brown mix** and a scruffy brush stroke. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - EGGSHELL

“MAYBE YODA’S FACE WAS INSPIRED BY A TURTLE”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Round

Medium Synthetic Angle

Medium Hog Round

COLOR MIXES:

Off White = TW > CYM > YO

Dark Brown = BS + MB

Medium Yellow = CYM + YO

Pale Yellow =

TW + YO + CYM + BS

Gray = UB + BS

Light Blue = TW + UB

Dark Blue = UB + MB

STEP DISCUSSION:

- Start with the Angle brush and carefully paint the eggshell using the **Off White mix**. It is OK to let a little of the background show through. Rinse.
- Switch to the Round brush and the **Dark Brown mix** and paint inside the shell, around the outer contour of the turtle. Rinse.
- Dry the surface before continuing.
- Switch to the Hog Round and add a little more Titanium White to the **Off White mix**. Begin highlighting the eggshell starting at the top. Wiggle

your brush back and forth to create a soft matte.

- Rough up the rugged crack edges of the shell with the **Medium Yellow mix** by blending it wet into wet.
- On the bottom part of the shell scumble in some **Pale Yellow mix** to create some shading and value.
- Add a touch of Burnt Sienna to the **Off White mix** and more Titanium White, and apply this deeper hue near the bottom of the shell.
- Shade the very bottom of the shell with the **Gray mix**. Then blend it up into the shell, wet into wet. Add the Off White mix as needed to lighten the blend. Use the **Light Blue mix** for another shadow value. Tone it with Burnt Sienna as needed.
- Deepen the shadow under the egg with the **Dark Blue mix**. Alternate with the Light Blue mix as you blend it upward into the shell. Rinse.
- Dry the surface before continuing to the next step.



STEP 5 - BLOCK IN TURTLE

“THING PAINTS WHILE WEDNESDAY ADAM NARRATES - LET'S DO IT”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

Off White = TW > CYM > YO

Pale Peach =

TW > CYM > YO > CRM

Dark Blue = UB + MB

Gray = UB + BS

STEP DISCUSSION:

- Add Ultramarine Blue to the **Dark Brown mix** and paint the shadows between the eyes and in the crease of the neck cowl. Wipe the brush on a towel.
- Use the **Off White mix** and highlight the brow ridges and block in the top of the head.
- Add the **Pale Peach mix** at the tips of the upper and lower beak. Apply Cadmium Yellow Medium on the lower jaw using the dirty brush.
- Paint the neck cowl with the **Off White mix**. Add Burnt Sienna on the dirty brush and paint the under

belly of the turtle. Continue using the dirty and shade between the head and the right leg with the **Dark Blue mix**. Rinse.

- Use Mars Black to paint the eye and define the mouth.
- Apply the **Dark Brown mix** on the dark areas of the head, allowing the brush to pick up some of the still wet, lighter colors.
- Combine a little of the **Off White mix** to the **Gray mix** and paint a shadow around the eye. Then add more of the **Off White mix** and highlight the brow ridges and the tip of the upper beak. Rinse.
- Apply the **Gray mix** to both forward legs. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - EGGSHELL CRACKS

"HE'S CRACKING ME UP"

PAINT:

Ultramarine Blue = UB

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Gray = UB + BS

Off White = TW > CYM > YO

STEP DISCUSSION:

- Add a little Titanium White to the **Gray mix**. Use the toe of the brush to create cracks in the shell starting on the top left and working around the egg. Add more Titanium White to lighten or shade the cracks as needed. Add some Glazing Liquid into the mix to help with blend out the shadows. Observe the crack placement and exaggerate a few areas for interest. Rinse.
- Apply highlights to the shell with the **Off White mix**. Vary the mix slightly by adding more Titanium White if needed. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 – TURTLE SCALES AND FACE

“TURTLES AND TORTOISES LOVE THEIR SCALES – GO FIGURE”

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

Medium Hog Round

COLOR MIXES:

Pale Yellow = TW + CYM

Gray = UB + BS

Warm Peach = CRM + YO

Pale Peach =

TW > CYM > YO > CRM

Dark Brown = BS + MB

Light Ochre = YO + TW

Dark Blue = UB + MB

Light Blue = TW + UB

STEP DISCUSSION:

- Use the Small Synthetic Round brush and the **Pale Yellow mix**. Starting on the left leg began creating scales by lining them along the upper edge of the arm. You want to keep spaces in between them. Then you need to vary the size and shape, painting larger scales near the front of the leg and smaller closer to the top edge.
- Continue this process on the left leg. Rinse.
- Switch to the X- Small Round and use the **Gray mix** to create two claws on the left foot. Rinse.
- Switch to the Hog Round and the **Warm Peach mix** and apply it to the under belly and the right shoulder. Add Titanium White to the mix and lightly dry brush some structures in the shadows of the egg interior. Then use this color to add the scales on the underbelly. Add a bit more Titanium White and paint the underbelly highlights.
- Paint a second layer on some of the left leg scales using the **Pale Yellow mix**. Rinse
- Switch back to the Small Synthetic Round brush and warm up the lighter areas on the face and cowl. Add Titanium White to lighten it further as needed. Apply this mix on the brow ridges and along the top lip. Vary the mix with some Burnt Sienna and imply a little scaling on the lower jaw.
- Alternate and vary the mixes using any of the colors within the mixes as you find and paint the scales on the face using a tapping brush stroke.
- Combine the Glazing Liquid with the **Pale Yellow mix** and glaze over the scales on the legs. Load Cadmium Yellow Medium on the dirty brush and add touches of this color to warm up the scales on the legs.
- Add Glazing Liquid to the **Gray mix** and paint a shadow along the outer edges of both legs. Rinse.
- Switch back to the X- Small Round and add some more Burnt Sienna to the **Gray mix** and detail the lid lines around the eyes. Add this color on the upper beak.
- Line the top lip with the **Pale Yellow mix** then apply shadows to the lid with Ultramarine Blue.
- Mix the Glazing Liquid with the **Dark Brown mix** and add it to the nose and forehead. Add a little Titanium White to the mix to tap in the scales along the head. Rinse as needed. Paint shadows under the scales with the **Gray mix**.
- Highlight the scales on the chin by mixing more Titanium White to the **Light Ochre mix**. Rinse.
- Use Mars Black to deepen the eye and the shadows around the lid and neck cowl. Then use the **Gray mix** to define the shadows around the scales on both legs. Rinse.
- Paint the nostrils back in with the **Dark Blue mix**. Rinse. Continue refining all the scales using any of the mixes in this step, varying the color as needed. Rinse.

STEP 7 - CONTINUED

- Highlight the eyes with the **Light Blue mix**. Then paint a dot of pure Titanium White for a wet reflection in the eye and at the corner.
- Again add scale details and highlights until you are happy using any of the mixes in this step, varying the color as needed.
- Paint wrinkle highlights on the cowl with Titanium White. Add some shadows back in, at the top of the turtle and anywhere else the colors may need to be muted, with Glazing Liquid combined with the **Dark Blue mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 8 - BLOCK IN ROCKS

“SCIENCE AND LOGIC HAS NO PLACE HERE”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Rock Base =

MB + BS + YO + TW

Light Ochre = YO + TW

STEP DISCUSSION:

- Use the Synthetic Round brush and the **Rock Base mix** to paint the focal rock on the right, at the base of the egg. Continue adding the rocks in a pattern around the base of the egg. Exaggerate the spaces between the rocks by lining them with Mars Black. Vary the color of some of the rocks slightly by adding the **Light Ochre mix** on the dirty brush. Paint some smaller stones and gravel in between the bigger rocks. Rinse the brush as needed.

Sherpa Tip: try to make the rocks irregular. Vary their shape and size.



STEP 9 - ROCK TEXTURE

"THESE ROCKS HAVE PERSONALITY"

PAINT:

Ultramarine Blue = UB

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Rock Base =

MB + BS + YO + TW

Gray = UB + BS

Off White = TW > CYM > YO

Pale Yellow =

TW + YO + CYM + BS

STEP DISCUSSION:

- Add more Titanium White to the **Rock Base mix** and begin applying texture to the top of the rocks by tapping the brush up and down. Vary the mix here and there by adding more Yellow Ochre on the dirty brush.
- Brighten the mix by adding even more Titanium White, then highlight the rocks using the same tapping motion. Add some interest and warmth with the **Off White mix**. Define some edges using the toe of the brush. Rinse.
- Glaze the bottom of the rocks with the Glazing

Liquid and the **Gray mix**. Glazing in between the rocks will push back the smaller stones.

- Add a warm highlight on the top of the rocks by tapping in the **Pale Yellow mix**. Rinse.
- Combine Mars Black and the Glazing Liquid to deepen the shadow under the egg even further. Rinse.



STEP 10 – FINISH ROCKS

“PIT IMPLICATIONS”

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Off White = TW > CYM > YO

STEP DISCUSSION:

- Imply the pitting of the rocks by tapping in the irregular highlights using the **Off White mix**. Paint a few of these highlights on the deeper stones as well. Rinse.
- Tap in the dark pit details in the rocks with Mars Black. Rinse.



STEP 11 – CLAWS AND FINAL DETAILS

“FOR OLIVER”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Gray = UB + BS

Off White = TW > CYM > YO

Warm Peach = CRM + YO

Light Ochre = YO + TW

Pale Peach =

TW > CYM > YO > CRM

STEP DISCUSSION:

- Paint four claws on the right arm with the **Gray mix**. Rinse.
- Highlight the top of the nostrils with the **Off White mix**. Then lighten the mix with Titanium White and paint some highlights on the eyelids and a few touches here and there on the face. Rinse.
- Add a lot of Titanium White to the **Warm Peach mix** and layer this color on top of the claws on both feet. Rinse.
- Highlight the tips of the claws with the **Light Ochre mix**. Rinse.
- Apply some color at the base of the claws with the **Pale Peach mix**. Rinse.

- Highlight the tips again with Titanium White.
- Apply a shadow around the claws with the **Gray mix** and sharpen the cracks in the shell and outline any place that needs more definition. Rinse.
- Add final highlights where needed using the **Off White mix**. Rinse.
- Sign.



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7:00PM EST

Watch directly from TAS Facebook
page each week.

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

RELAX &
CHILL OUT
TOGETHER



THE TRACING METHOD

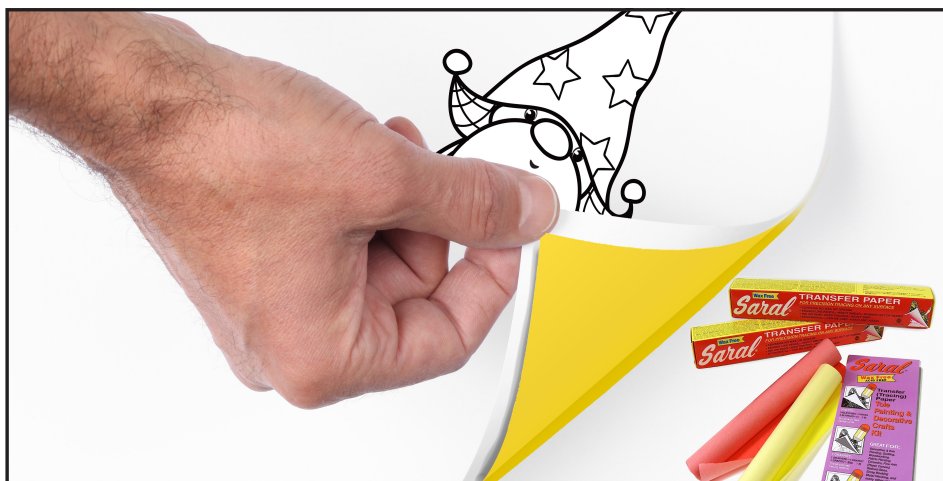
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

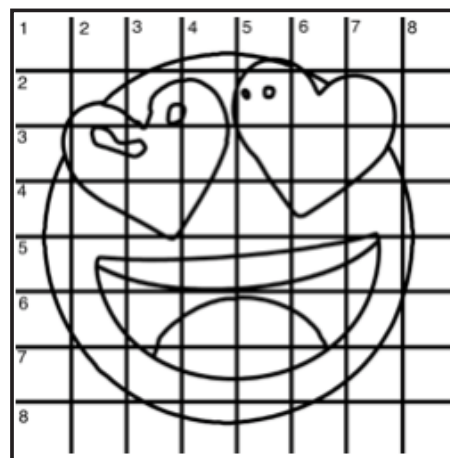
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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