

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## FLUTTERBUBBLES

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SANDI HUTCHISON


STEPS: 12 | DIFFICULTY: BEGINNING | 1 HOOT





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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](https://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.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope that 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](mailto: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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

## BRUSHES:

- X- Large Synthetic Bright
- Medium Synthetic Bright
- Medium Synthetic Filbert
- Medium Synthetic Round
- Small Synthetic Angle
- X-Small Synthetic Round

## 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.)
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Optional: StayWet Palette

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- 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.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	04:00	COLORED GROUND
STEP 2	08:30	SKETCH IMAGE
STEP 3	13:03	BLOCK IN EARS
STEP 4	19:25	ELEPHANT
STEP 5	26:00	EYE AND TUSK
STEP 6	32:58	BUTTERFLY EARS
STEP 7	38:28	TWO TONE ORANGE
STEP 8	45:45	DETAILS AND BUBBLES
STEP 9	50:51	RAINBOW BUBBLES
STEP 10	55:32	COLOR POP
STEP 11	58:00	OUTLINING
STEP 12	1:03:00	SPARKLE
	1:05:00	SIGN



## THE GOLDILOCKS 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.





# WATERCOLOR WEDNESDAYS

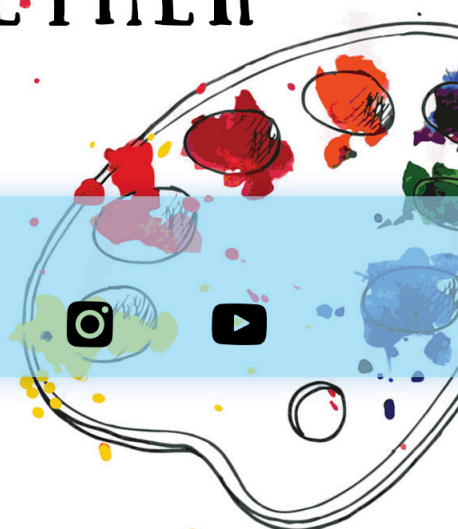
**FREE** weekly watercolor  
live stream  
virtual art class!  
**7:00PM** EST

Watch directly from  
TAS Facebook  
page each week.

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

**RELAX &  
CHILL OUT  
TOGETHER**

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# STEP 1 - COLORED GROUND

Timestamp 4:00

## “BLACK BACKGROUND”

### PAINT:

Mars Black = MB

### BRUSHES & TOOLS:

Large Synthetic Bright

### STEP DISCUSSION:

- Load the brush with Mars Black, and then roughly coat the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint by applying long strokes, both vertically and horizontally. Rinse.
- Dry the surface well before continuing to the next step.



# STEP 2 – SKETCH THE IMAGE Timestamp 8:30

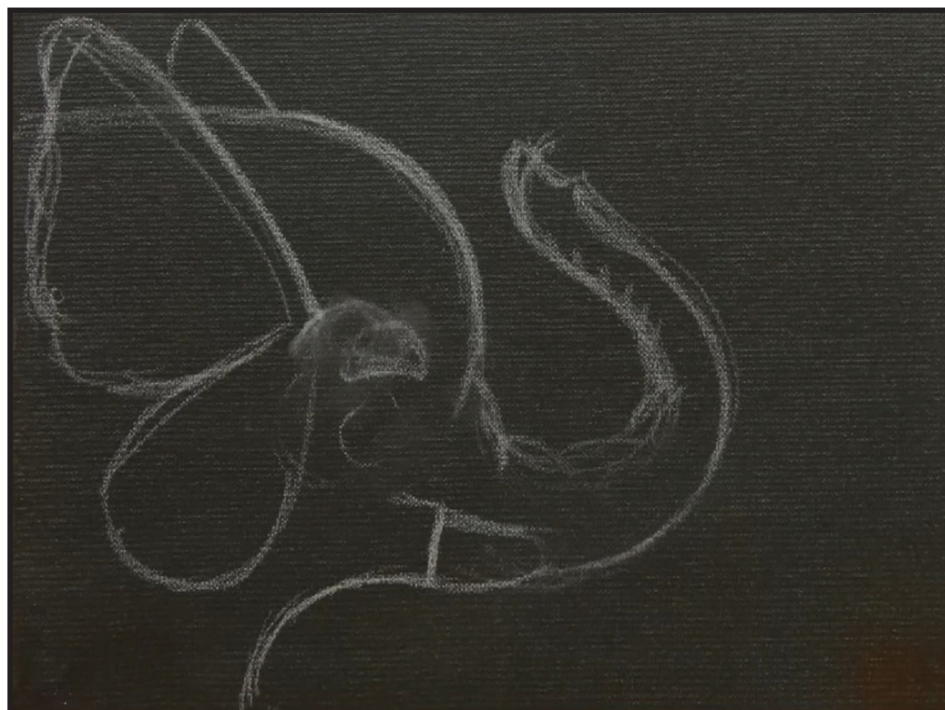
## “CHALK IT IN”

### BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

### STEP DISCUSSION:

- I chose to free-hand this image, but I have also provided a traceable image if you would prefer to use that method. There is no right or wrong way to get your image on the canvas, do whatever makes you the most comfortable. If you are free-handing, there are numerous references available to assist you. There is the picture that follows this step, as well as the traceable and grid reference at the end of this mini book. I drew in only the major objects. Use a Chalk Pencil or Watercolor Pencil.
- Begin at the center of the canvas, and make an arc-shaped line up and off the left side of the canvas. The trunk begins at the center as well, but it dips down, makes a “U” curve, and comes back up to nearly touch the forehead. Draw the point at the tip of the trunk, and the indentation of the nostrils. Sketch the opposite side to thicken the curve. On the inside curve of the trunk, draw the scalloped ridges along the length.
- Approximately 3½ inches from the bottom left corner, draw a curved line up and to the right, meeting the bottom of the trunk. Where they join, sketch in an elongated “D”-shaped tusk.
- Draw a bean-shaped, half-circle eye just above and to the left of where the trunk begins, then a circle inside as the iris. Add another larger circle below the eye for a rosy cheek.
- Next, move to the upper left corner of the canvas to start the top of the butterfly ear. Create an arc down toward the eye. Add a ruffled edge at the back of the ear and curve it toward the eye as well. From that point, arc the bottom half of the ear, down and to the left. Curve the arc a little above the neck, and bring it back to the starting point, by the eye. Add the opposite ear, peeking out from behind the top of the head. If needed, make any adjustments on the elephant to improve placement.





## STEP 3 – BLOCK IN EARS Timestamp 13:03

### “WINGS”

#### PAINT:

Quinacridone Magenta = QM

Dioxazine Purple = DP

Titanium White = TW

#### BRUSHES & TOOLS:

Medium Synthetic Bright

#### COLOR MIXES:

Mid Purple = TW + DP

Bright Purple = TW + DP + QM

#### STEP DISCUSSION:

- Line the upper ear with the **Mid Purple mix**, and then fill it in using directional strokes. Add

water as needed to improve flow. Paint the bottom half of the wing in the same manner.

- Starting at the front center of the ear, begin painting the **Bright Purple mix**. As you paint to the left, allow the strokes to feather out. Continue adding this color to the bottom of the ear in the same fashion.
- Paint the back ear with the **Mid Purple mix**, using the corner of the brush when you need better control. Rinse the brush.
- Dry the surface well before continuing to the next step.

*Sherpa Tip: If you find the paint is not covering over the black very well, you can first paint the area with Titanium White, dry it thoroughly, and then paint over the white with the intended color.*



# STEP 4 - ELEPHANT

Timestamp 19:25

## “ALL ABOUT THE GREY”

### PAINT:

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Filbert

### COLOR MIXES:

Dark Grey = TW + MB

Medium Grey = TW > MB

### STEP DISCUSSION:

- Paint the elephant with the **Dark Grey mix**. Start on the back and carefully paint around the ears. Use the **Medium Grey mix** to

blend it in, wet into wet, and create a bit of depth.

- Apply the **Dark Grey mix** onto the face and trunk of the elephant. Use the **Medium Grey mix** again and blend it, wet into wet, onto the forehead.
- Paint the front of the trunk with this lighter mix, adding bumps to the trunk that get smaller as they go up. Then, blend the **Dark Grey mix** into the bottom of the trunk.
- Add the **Medium Grey mix** onto the cheek. Blend this in by flipping the brush back and forth and use the edge of the brush to soften it. Rinse the brush.
- Dry the surface well before continuing to the next step.

*Sherpa Tip: To conserve paint, shade the Titanium White with a little bit of the Mars Black, rather than trying to tone the Mars Black with a lot of the Titanium White.*





# STEP 5 – EYE AND TUSK

Timestamp 26:00

## “TOOTH AND EYE”

### PAINT:

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Dark Grey = TW + MB

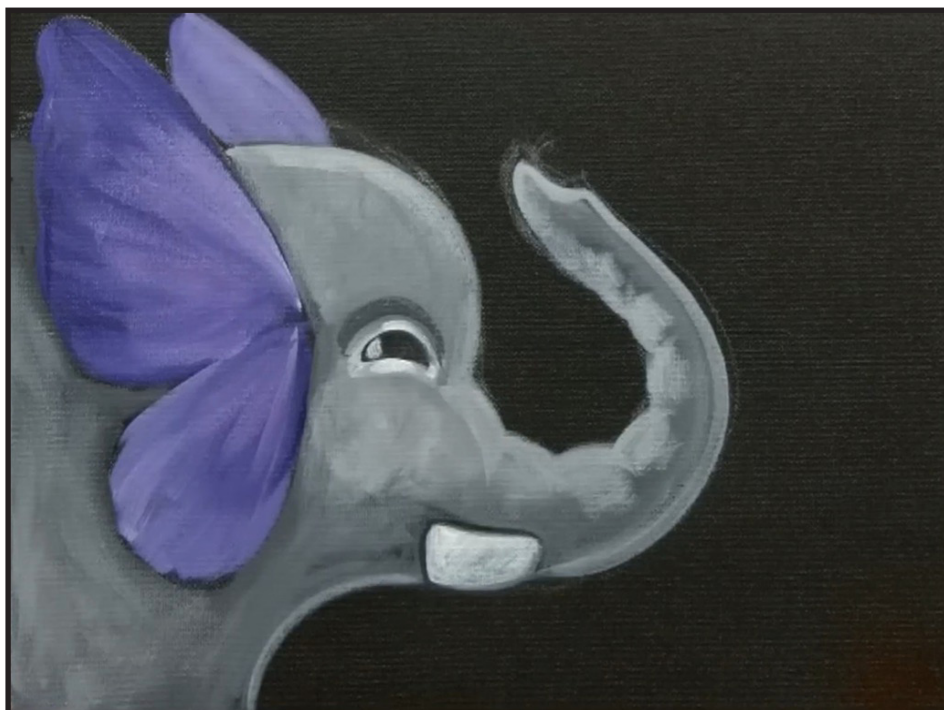
Medium Grey = TW > MB

### STEP DISCUSSION:

- Use Titanium White to paint the outline of the eye, some place near the point where the top and bottom of the butterfly ear meet. Then, use this color to fill in the tusk as well. Outline the tusk with the Mars Black, using the toe of the brush. Use this same color to paint the inside of the eye. Add a touch of water to improve flow if needed.
- Add the shadow of the eyebrow above the eye, using the **Dark Grey mix**. Add a bit more of Mars Black to the mix if needed. Then paint the upper lid between that shadow and the white lining of the eye with the **Medium Grey mix**. Using the same color, paint the lower lid under the white lining of the eye.
- Continue to use the same mix to highlight the top of the head. Wiggle the brush back and forth to

blend it in. Then, highlight the scallops of the trunk, also wiggling it in, to give it a more rounded form.

- Use the **Medium Grey mix** with a bit more Titanium White to line the underside of the trunk and neck.
- Next, use Titanium White to paint a triangle-like reflection at the back of the eye. Rinse the brush and get pure Titanium White and add another layer on that triangle. With that same color, highlight the lower lid, front corner, and top lid of the eye.
- Brighten the tusk by adding another layer of Titanium White.
- Dry the surface well before continuing to the next step.



# STEP 6 - BUTTERFLY EARS

Timestamp 32:58

## “LINE AND PATTERN”

### PAINT:

Titanium White = TW

### BRUSHES & TOOLS:

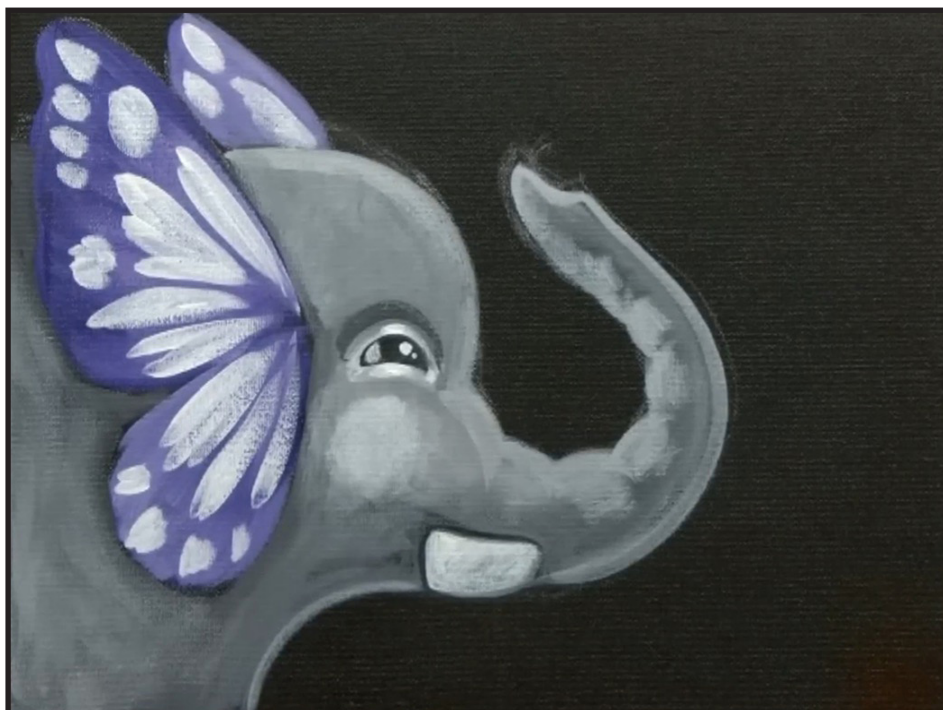
Small Synthetic Round

### STEP DISCUSSION:

- Use pure Titanium White and begin near the middle of the top edge of the ear. Paint a line that tapers as it comes down to where the upper and lower wing meet. Release pressure on the brush as you near the bottom. Bring a second line down to thicken it and to give it a ruffled edge at the top. Add water when needed to improve flow.
- The second pattern area begins slightly higher than the first, but is also shorter. It tapers at the bottom and has a second and a third line making it fatter and giving it a ruffled top.
- The next one is thinner (and a bit longer) but ends at the same place. The last one in this row is almost heart-shaped. Paint two larger dots in between the pattern. Then, add a series of dots coming down the back edge of the ear. The biggest one is at the top, and they get smaller as they come down.
- The opposite ear has the

same markings implied on it as well.

- On the lower wing, there are three elongated teardrop shapes, with four dots along that edge, in a similar manner to the top wing.
- While you have the Titanium White on the brush, add two dots in the front of the eye for a reflective sparkle. You can use a bit more of the same color on the cheek to brighten it ever so slightly, be sure to use soft pressure. Rinse the brush.
- Dry the surface well before continuing to the next step.







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# STEP 7 - TWO TONE ORANGE

Timestamp 38:28

## "PATTERN GLOW"

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

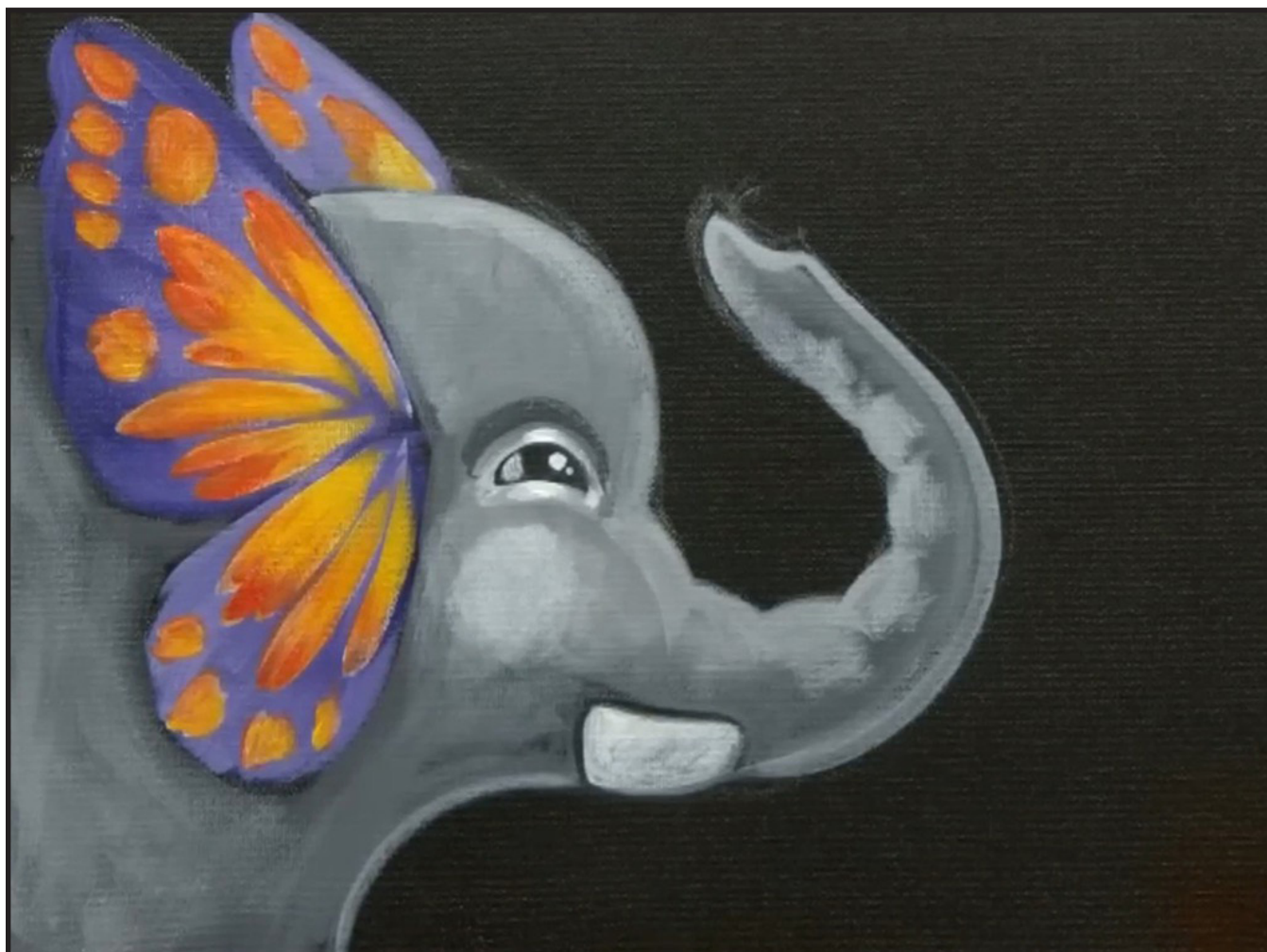
Yellow Orange = CYM > CRM  
Red Orange = CRM > CYM  
Orange = CYM + CRM

### STEP DISCUSSION:

- Still focusing on the butterfly ear, paint the tapered ends of the elongated patterning

with the **Yellow Orange mix**. Add the **Red Orange mix** to the top of the patterning and lightly blend it into the lighter color. Blend in a bit of only Cadmium Red Medium at the very top. Ensure all the white is covered, the aim is to create a gradient. Continue painting each long pattern using this method.

- Use the **Orange mix** to paint the smaller patterns, still making sure that the white is completely covered.
- Brighten the tapered ends of the long patterns by painting another layer with only Cadmium Yellow Medium. Then, touch some of the same color on the bottom of the smaller patterns. Rinse the brush.
- Dry the surface well before continuing to the next step.





# STEP 8 - DETAILS AND BUBBLES

Timestamp 45:45

## "HIGHLIGHT AND CIRCLES"

### PAINT:

Quinacridone Magenta = QM  
Titanium White = TW

### BRUSHES & TOOLS:

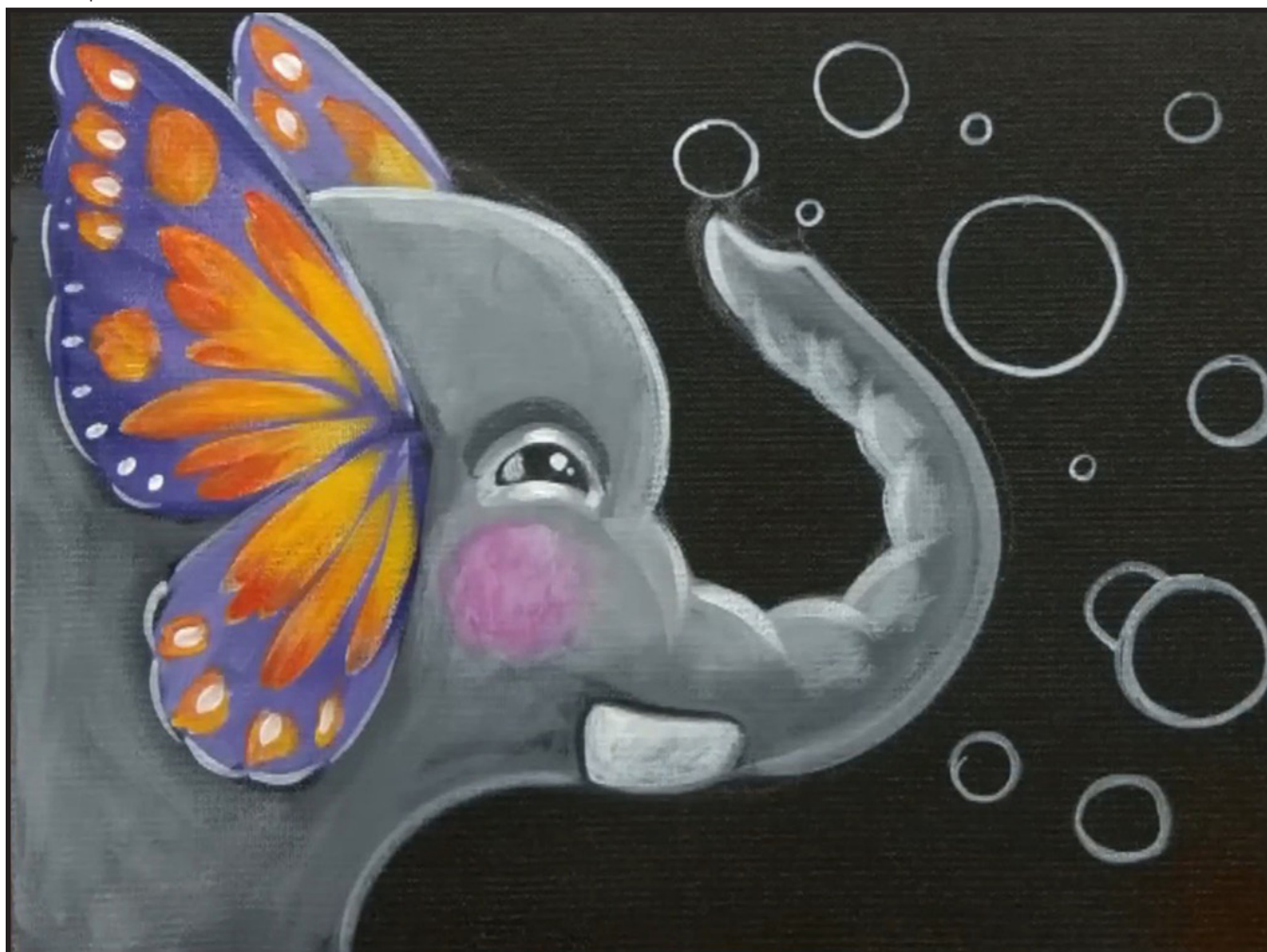
Small Synthetic Round

### COLOR MIXES:

Medium Pink = TW + QM

### STEP DISCUSSION:

- Wiggling the brush, add a thin layer of the **Medium Pink mix** to give blush to the cheek. Rinse the brush.
- Load Titanium White onto the tip of the brush and
- line the scallops at the back of the ear with a broken line. Then, add a line down the front of the top ear. Line the bottom and the back wing in the same way.
- Add white dots to the inside of the orange spots on the ear. Then, paint a row of white dots along the back edge of the top ear. After that, line the top of the head, the front of the forehead, and along the scallops on the front of the trunk with Titanium White.
- Load more of the Titanium White on the toe of the brush and, as carefully as possible, paint as many bubbles as you'd like. It's your painting to do with as you see fit. Some can be big, some can be small, and some can even layer over each other. Rinse the brush.
- Dry the surface well before continuing to the next step.



# STEP 9 – RAINBOW BUBBLES

Timestamp 50:51

## “BUBBLES BUBBLES EVERYWHERE”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Phthalo Green = PG  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Medium Pink = TW + QM  
Yellow Orange = CYM > CRM  
Turquoise = PB + PG + TW  
Mid Purple = TW + DP

### STEP DISCUSSION:

- Use the **Medium Pink mix** to paint a thin line on the bottom-inside of a bubble. Then, paint another line at the opposite side. Continue applying the pink to the remainder of the bubbles in the same fashion. The lines will be thinner on the smaller bubbles and thicker on the bigger ones. Rinse the brush.
- Paint the opposite sides of the bubbles with the **Yellow Orange mix**. Again, the lines will be thinner on the smaller bubbles and thicker on the bigger bubbles. Rinse the brush.
- Inside those colors on the bubbles, paint the **Turquoise mix** on opposite sides. A couple bubbles may have this color on the outside instead. Rinse the brush.
- Add the **Mid Purple mix** as the last color in the bubbles. This color needs only a touch in the bubbles here and there. Rinse the brush.
- Dry the surface well before continuing to the next step.





# STEP 10 – COLOR POP

Timestamp 55:32

## “DON’T POP THE BUBBLES”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Orange = CYM + CRM

Sky Blue = PB + TW

### STEP DISCUSSION:

- Brighten some of the colors on the bubbles, first

with pure Cadmium Yellow Medium, followed by the **Orange mix**. Rinse the brush.

- Add bright “pops” of color with little strokes of Quinacridone Magenta. Rinse the brush.
- Finally, add touches of the **Sky Blue mix**. Rinse the brush.
- Dry the surface well before continuing to the next step.



# STEP 11 – OUTLINING

Timestamp 58:00

## “REFLECT ON THE BUBBLES”

### PAINT:

Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Synthetic Angle

### STEP DISCUSSION:

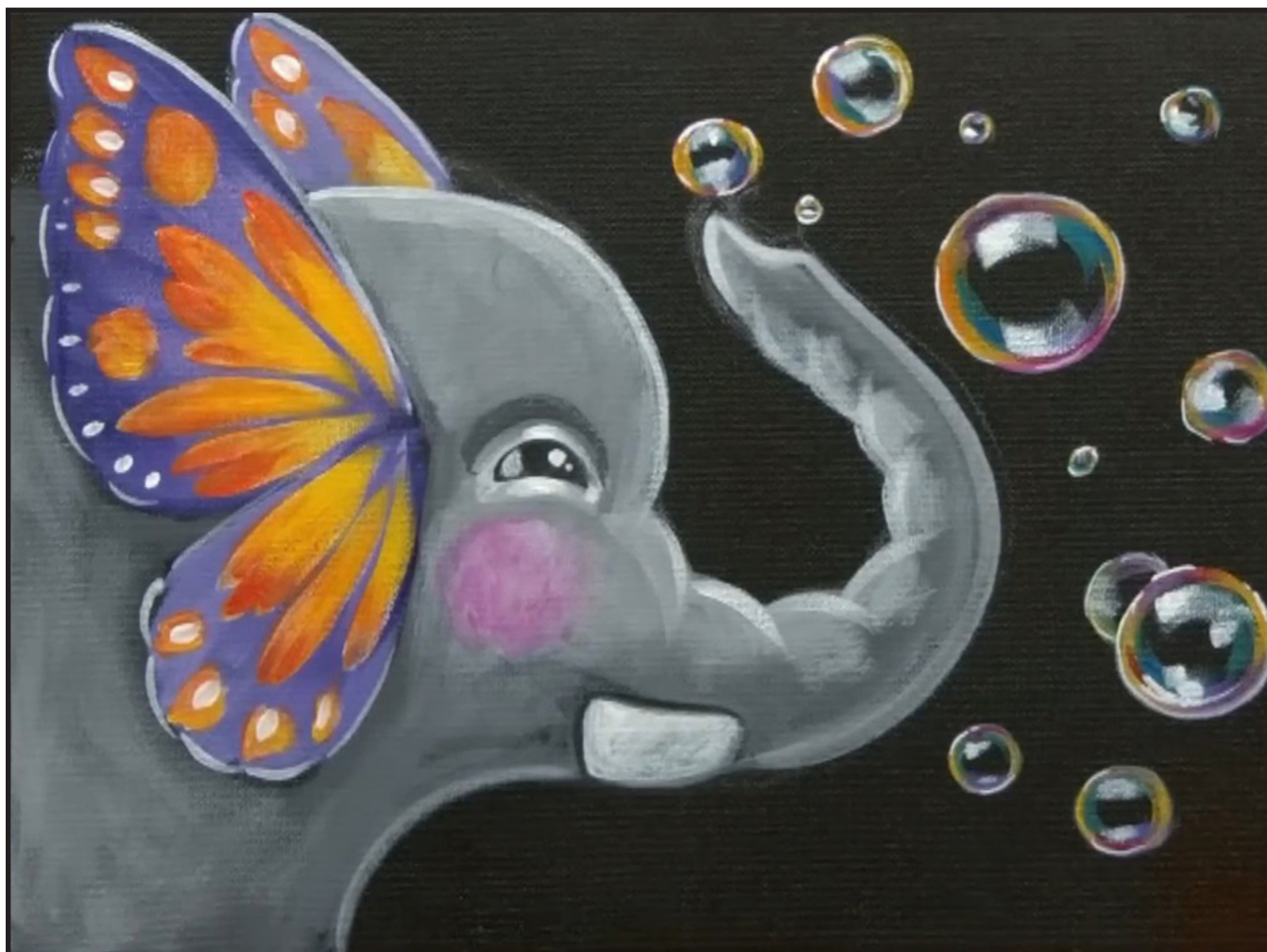
- Start with the Angle brush and Titanium White and begin painting the reflection in the bubbles. Dry-brush a reflection on one side of the bubble, then add a smaller reflection on the opposite side. Continue adding

reflections in this fashion, using the tip of the brush for more control on the smaller bubbles. Rinse the brush.

- Switch to the X-Small round brush, and thin the Titanium White. Paint a fine broken line around the outside of the bubbles, then add a bright highlight on the reflection. Every so often, add a fine line reflection inside the bubbles as well. Rinse the brush.

- Dry the surface well before continuing to the next step.

*Sherpa Tip: Dry-brush is a technique in which a paint brush that is relatively dry, but still holds paint, is applied to the dry surface using light pressure.*





## STEP 12 – SPARKLE

Timestamp 1:03

### “SPARKLE AND SHINE”

#### PAINT:

Titanium White = TW

#### BRUSHES & TOOLS:

X-Small Synthetic Round

#### STEP DISCUSSION:

- Thin the Titanium White with water, then pick any bubble to sparkle. Paint a dot on the upper left side of the bubble. Add a vertical line on either side of the dot. Then, add a horizontal line on either side of the dot. Finally, paint opposing diagonal lines that are also on either side of the dot.
- Continue adding sparkles to a few of the bubbles. Some bubbles may not have the diagonal lines added. When you are happy with the amount of sparkles, rinse the brush.
- 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.

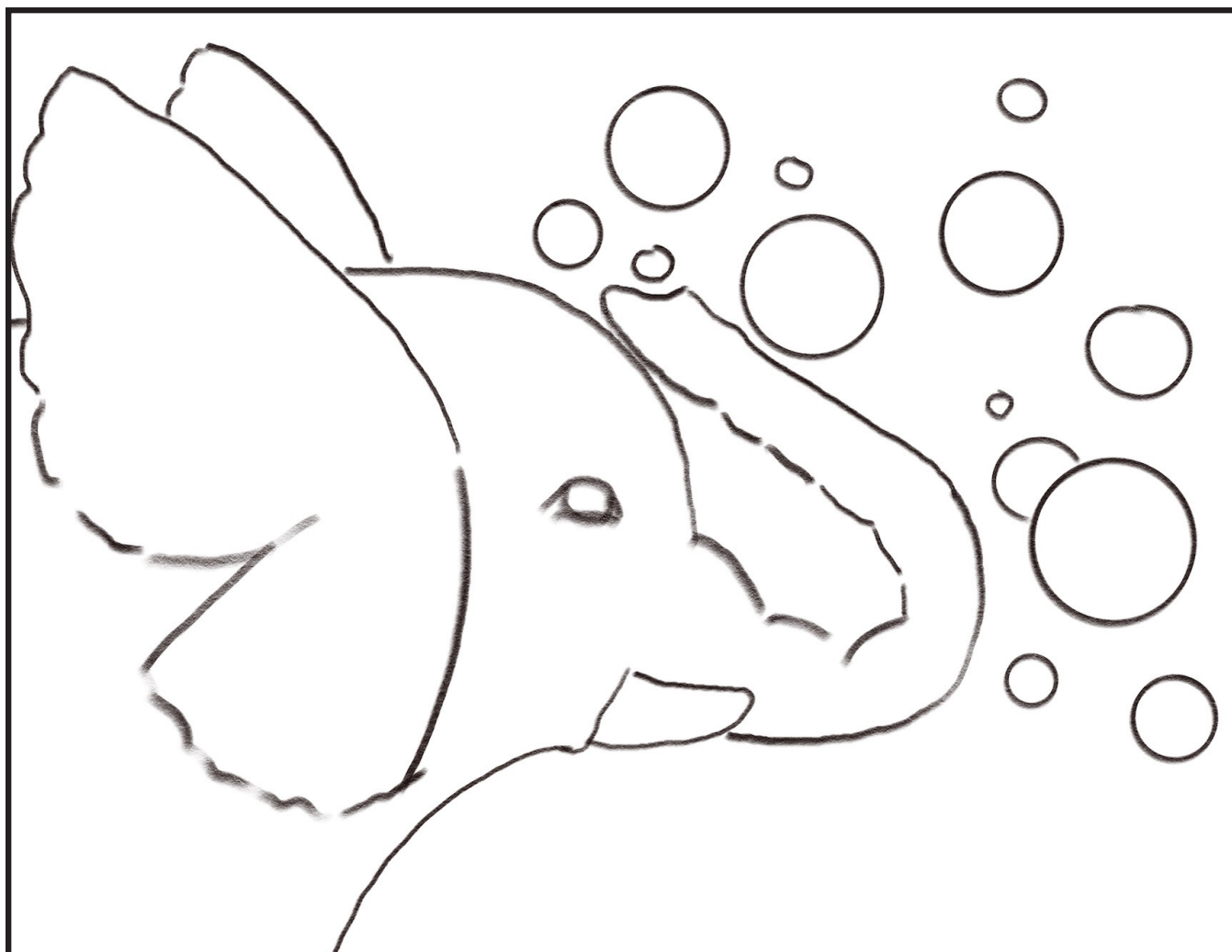


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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:



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## 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.

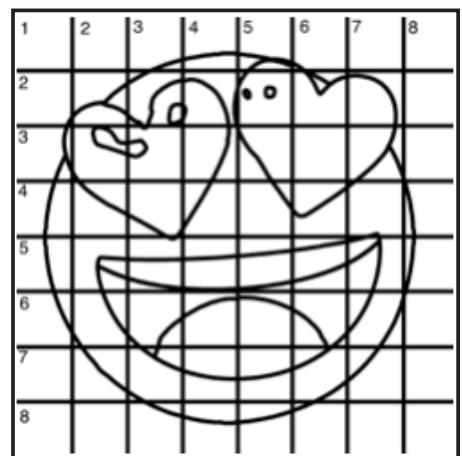
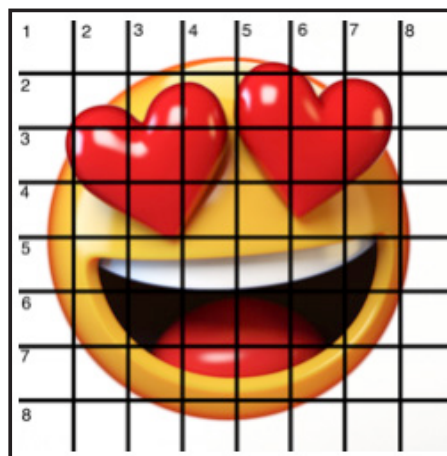
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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