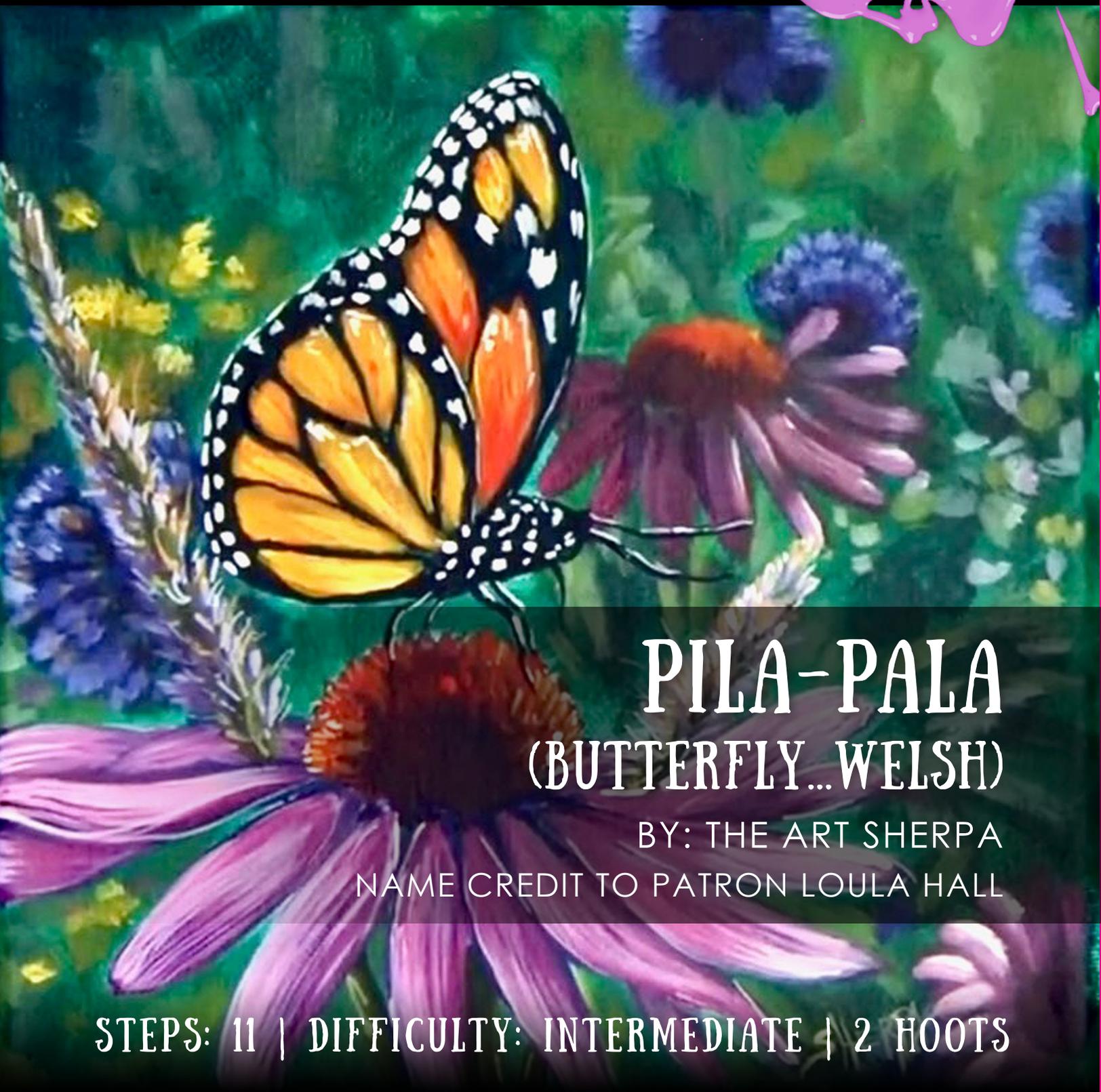


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



PILA-PALA (BUTTERFLY...WELSH)

BY: THE ART SHERPA
NAME CREDIT TO PATRON LOULA HALL

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 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 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.

This tutorial is a lengthy one, but not an extremely difficult one.

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

BRUSHES:

- Large Synthetic Bright
- Medium Synthetic Bright
- Small Synthetic Round
- X-Small Synthetic Round
- Medium Hoh Bright
- Medium Hog Round
- Medium Synthetic Filbert Grainer

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:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- 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	1:21	COLORED GROUND
STEP 2	5:26	SKETCH THE IMAGE
STEP 3	16:56	OUT OF FOCUS BACKGROUND
STEP 4	22:21	BACKGROUND PURPLE FLOWERS
STEP 5	28:00	BACKGROUND PINK FLOWERS AND FOLIAGE
STEP 6	38:46	LEFT PURPLE FLOWER
STEP 7	46:49	FOCAL FLOWER BASE LAYER
STEP 8	56:10	SPIKE FLOWERS
STEP 9	1:08:47	FOCAL FLOWER DETAILS
STEP 10	1:24:12	BUTTERFLY OUTLINE
STEP 11	1:29:47	BUTTERFLY DETAILS
	1:46:39	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.





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STEP 1 - COLORED GROUND

“BLOOM WHERE YOU ARE PLANTED, LIVE WHERE YOU ARE SAFE”

PAINT:

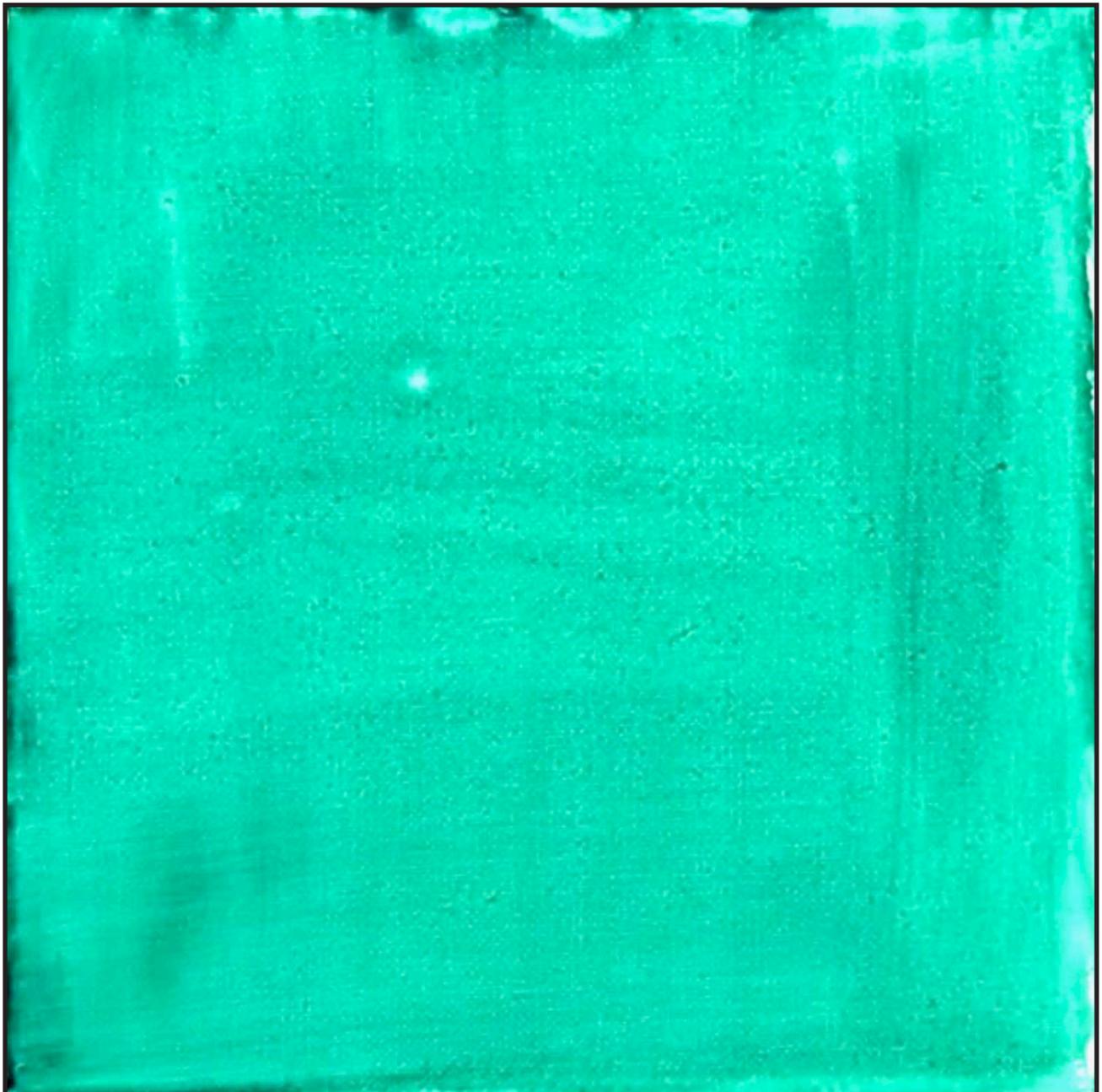
Phthalo Green = PG

BRUSHES & TOOLS:

Large Synthetic Bright

STEP DISCUSSION:

- Roughly paint the entire canvas with the Phthalo Green. 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 THE IMAGE

“SUPER DUPER FOCAL”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round
Chalk Pencil or Watercolor
Pencil

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 Titanium White paint and a Small Round to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Roughly sketch in the area the focal echinacea flower will take up. Start about 2 inches up on the left side and draw a horizontal line over to about 2 inches from the left side. Then at the top, near the middle of this flower, draw a pretty big button shape.

- Sketch the butterfly wing above the flower that continues almost to the top of the canvas. Use a slightly curved vertical line for the front edge of the wing. Draw an oval shape between the wing and the flower button for the butterfly body. Sketch in the scalloped edges of the back wings, giving the top wing a division line at about $\frac{1}{4}$ from the top. Then attach the bottom of the wing to the body.
- Detail the individual petals with curved lines. Add lines representing the spike flowers coming behind the main flower on either side. Filling the petals in with Titanium White and a dry brush technique will help keep the pigment bright when they are painted later.
- Duplicate the patterning that is on the reference butterfly wings, also lightly filling them in with Titanium White. Rinse.



STEP 3 - OUT OF FOCUS BACKGROUND

“NO SHEDDING ZONE”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Dark Green = PG + BS

Mid Green = PG + BS + CYM

STEP DISCUSSION:

- Use the **Dark Green mix** and a dry brush application to paint irregular strokes in the top left and the bottom right of the canvas. Deepen the mix in places by adding more Burnt Sienna.
- Continue painting irregular strokes and filling in the background with the **Mid Green mix**. Allow the upper right corner of the canvas to be brighter than the rest. Vary between the mixes and colors to create an out of focus background.
- Piece in some pops of dark values along the right side by layering on more of the **Dark Green mix** in a few spots. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - BACKGROUND PURPLE FLOWERS

“SPYDER AT THE CONTROLS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Periwinkle = DP + TW + UB

Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Use the Dioxazine Purple at the top right corner to flick out three roundish background flowers. Add a bigger purple flower that is behind the butterfly and over to the left side of the canvas.
- Apply a dry brush technique of light strokes with the **Periwinkle mix** to highlight the edges of the flowers. Paint the strokes directionally to imply the shape and the direction each flower faces. Add more Titanium White for another lighter value on the highlights. Continue to highlight these flowers on the right. Paint a fourth flower on the right, in the bottom corner. Rinse.
- Paint the out of focused flower to the left, behind the butterfly using the **Yellow Orange mix** and still using a dry brush

technique. Add a few more smaller flowers tucked into the bottom left corner. Vary the mix slightly in a few places by adding more Cadmium Red Medium. Add a bit of Titanium White on the dirty brush to give the upper yellow flower a touch of out of focused highlight. Rinse.



STEP 5 – BACKGROUND PINK FLOWERS & FOLIAGE

“NOT BAD AT ALL”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Dioxazine Purple = DP
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Burgundy = CRM + DP
Yellow Orange = CYM > CRM
Warm Pink = QM > CYM
Pink = QM > CYM + TW
Light Pink = TW > QM > CYM
Orange Red = CRM > CYM
Dark Green = PG + BS
Mid Green = PG + BS + CYM
Periwinkle = DP + TW + UB

STEP DISCUSSION:

- Use the **Burgundy mix** to paint the out of focus button between the front of the butterfly and the purple background flower. Add Cadmium Red Medium on the dirty brush and flick in some highlight on the right side of it. Then add touches of the **Yellow Orange mix** along that right edge for a brighter highlight. Rinse.
- Paint the base color of the petals on this flower using the **Warm Pink mix**. A dry brush technique will keep them in the background and looking out of focus.

Add a few of these petals in the bottom right corner as well.

- Lightly add the **Pink mix** to the tips of the petals. Paint loosely, still using the dry brush technique. Mix in a little of the **Burgundy mix** for the petals that might need to be darker because they are more in the shadows. Paint touches of the color that is on the brush, in a few other places in the background to add continuity.
- Apply another layer of brighter highlight on the right side of the petals with the **Light Pink mix**. Add a few touches of this highlight to the left side of the bottom flower too.
- Brighten the highlight on the button with the **Orange Red mix** alternated with pure Cadmium Red Medium. Add the **Burgundy mix** back into the bottom of the button if needed. Rinse and dry the brush.
- Imply some straight structural stems in a variety of directions and some leaf shapes in the background using a dry brush technique and the **Dark Green mix**.
- Loosely add the **Medium Green mix** in some areas starting on the right side of the canvas. Then load some of the **Periwinkle mix** onto the dirty brush to add a few more stems.
- Combine the **Medium Green mix** and the **Periwinkle mix** to make a Gray and paint some reflections in the tops of some of the leaves on the right side. Add more Titanium White to imply a second reflection value.
- Apply a few touches of the **Pink mix** and a few touches of the **Yellow Orange mix** here and there.
- Continue using all of these mixes in this step to add touches of color throughout the background until you are happy. Rinse.

***Sherpa Tip:** Dance between the green mixtures and the periwinkle mixture, adding Titanium White in places and tap little marks to create highlights throughout the background*



STEP 6 - LEFT PURPLE FLOWER

“A BIT OF A DEEPER DIVE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

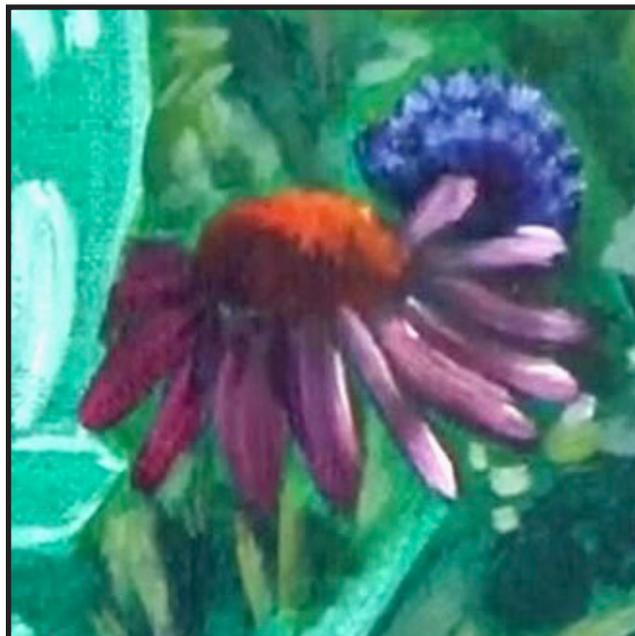
COLOR MIXES:

Periwinkle = DP + TW + UB

Orange Red = CRM > CYM

STEP DISCUSSION:

- Paint another layer in the center of the purple flower on the left using Dioxazine Purple. Apply a dry brush technique and use light strokes of the **Periwinkle mix**. Add more Titanium White to the mix and use it for a highlight. Allowing the dark color below to show through.
- Apply a warm highlight in a few places with the **Orange Red mix**. Rinse.



STEP 7 – FOCAL FLOWER BASE LAYER

“A KISS FOR LUCK AND HE’S ON HIS WAY”

PAINT:

Quinacridone Magenta = QM
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round
Small Synthetic Round

COLOR MIXES:

Purple Blue = DP + PG
Mid Pink = QM + TW

STEP DISCUSSION:

- Use the Hog Brush and paint the button of the focal flower with Dioxazine Purple. Then use the **Purple Blue mix** to add the shadows between the petals. Rinse.
- Switch to the Synthetic Round brush and the **Mid Pink mix** and paint the base layer on the petals. Add a little more Titanium White and vary the mix to distinguish between the petals. While the paint is still wet, blend in some **Purple Blue mix** to shade the petals.
- Continue capturing these individual petals using this same method.
- Use Dioxazine Purple to deepen the shadows further and to paint the bottom of the button into the petals.
- Dry the surface before continuing to the next step.

Sherpa Tip: Dioxazine Purple can register as almost black on the canvas.



STEP 8 – SPIKE FLOWERS

“STEPPY-STEP”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Olive = CYM + MB

Olive Green = CYM > MB

Light Olive = CYM > MB + TW

Pale Green = CYM > MB < TW

Burgundy = CRM + DP

Orange Red = CRM > CYM

Yellow Orange = CYM > CRM

Lavender = UB + QM < TW

STEP DISCUSSION:

- Paint the stems of the spike flowers and the focal flower with the **Dark Olive mix**, using the toe of the brush. Bring them all the way down the canvas behind the focal flower.
- Blend a second value on stems with the **Olive mix**.
- Apply a feathered stroke to the right side with the **Light Olive mix**. Then use the same stroke and the **Dark Olive mix** on the left side of the spike. Rinse.
- Paint highlights with **Pale Green mix** on the tips of some of the feathery ends and a tiny amount on the lower stems. Rinse.

- Add a little of the **Burgundy mix** to Cadmium Red Medium and apply little short strokes around the top of the focal flower button. Vary the mix with even more Cadmium Red Medium to create more values in this area. Add the shadows back in where needed with the Dioxazine Purple. Wipe the brush.
- Use the **Orange Red mix** to apply brighter pops of highlight around the top edge of the button and the **Yellow Orange mix** for the brightest highlights. Rinse.
- Use the **Lavender mix** and paint this color on both sides of the left spike. Add much more Titanium White to the mix and tap this color around the spike.
- Apply the same method on the right spike but press the brush down a bit harder to make the flower tighter and fuller. Rinse.
- Tap in a little color on both spikes using the **Yellow Orange mix**. Rinse.
- Add a lot of Titanium White to the **Lavender mix** and continue filling in both spikes. Then warm them up with some Cadmium Yellow Medium. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: *It's a good trick when doing a lot of green in one field, to use a mix of yellow and black to get an olive green mix for the darkest shadows rather than to use black.*



STEP 9 – FOCAL FLOWER DETAILS

“ME? UNFINISHED TUTORIALS? IT’S A BEAUTIFUL DAY OUTSIDE FOR A WALK”

PAINT:

CadRed Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round
Small Synthetic Filbert
Grainer

COLOR MIXES:

Light Pink = TW > QM > CYM
Pink = QM > CYM + TW
Orange Red = CRM > CYM
Purple = UB + DP

STEP DISCUSSION:

- Highlight another layer on the petals by mixing Titanium White with the **Light Pink mix** and finding all the lighter areas on the petals. Add even more Titanium White to the mix and highlight the tips even further.
 - Switch to the Grainer brush and use the **Purple mix** to add the lines on the petals. Ensure the paint is thin by adding a bit of water to it to improve flow. Paint these lines in the same direction that the petals are growing.
 - Also add the highlight lines in the same way but use the **Light Pink mix** instead. Continue adding Titanium White to the dirty brush to lighten the highlights even further. Rinse.
- Use the Round brush and start with the **Pink mix** to detail these petals. Alternate between the **Pink mix** and the **Light Pink mix** to create blended values.
 - Highlight the petals by adding more Titanium White the the **Light Pink mix** and deepen and darken it by adding Quinacridone Magenta the **Pink mix** on its own. You can also use Ultramarine Blue or Dioxazine Purple to deepen the values. Rinse.
 - Add another layer of Cadmium Red Medium to the top of the button and then warm it with the **Orange Red mix**. Rinse.



STEP 10 - BUTTERFLY OUTLINE

“A BUTTERFLY SUGGESTION”

PAINT:

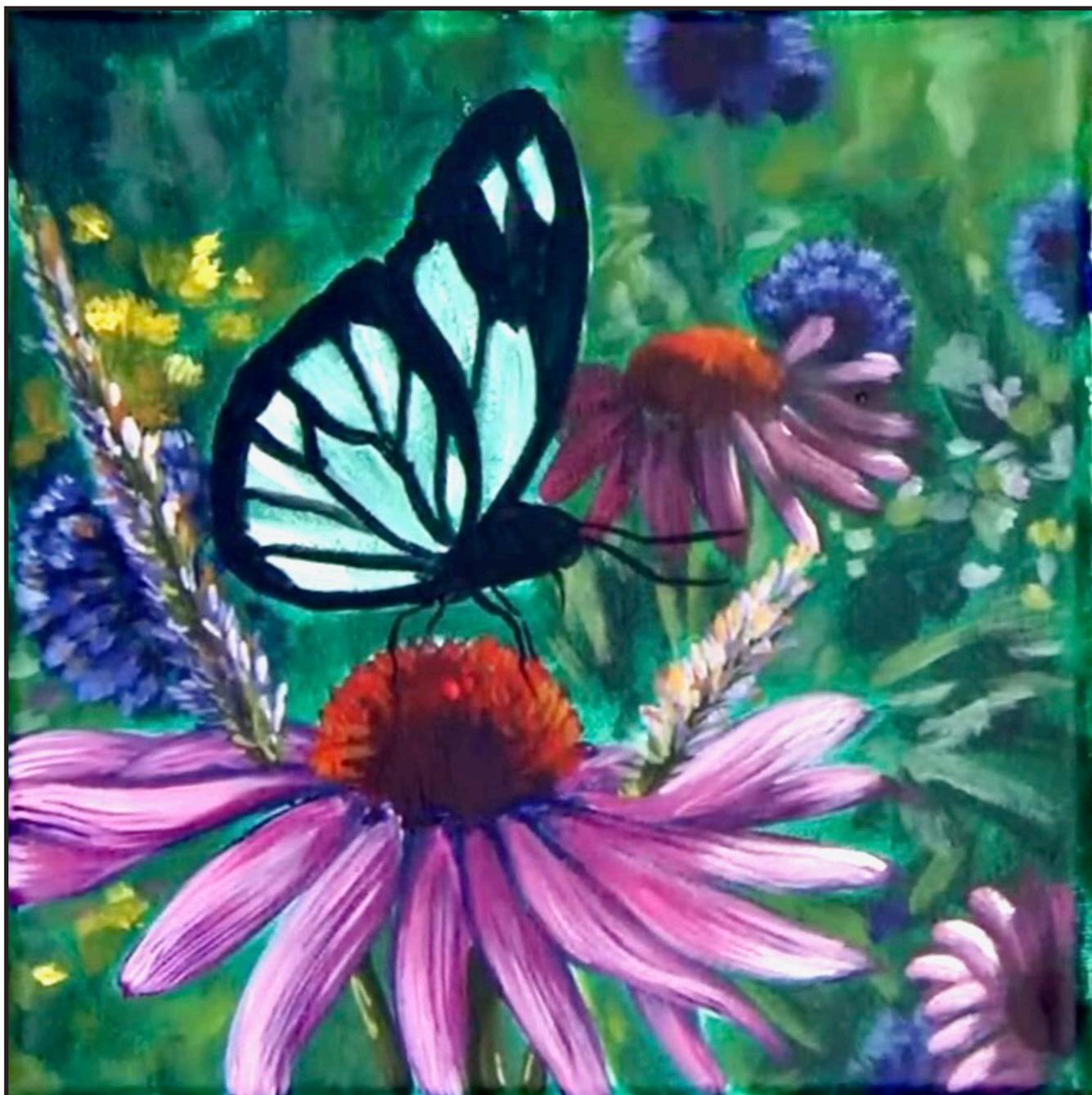
Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

STEP DISCUSSION:

- Use the Mars Black to outline the butterfly. Then thicken and fill in the bigger black areas. Paint the lines in between the patterning as well. Paint the body of the butterfly, the antennae and the legs that are gripping the flower. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - BUTTERFLY DETAILS

“THE COMMUNITY CHATS/SINGS ‘HAPPY BIRTHDAY’ IN FRENCH”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Dioxazine Purple = DP

Mars Black = MB

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

COLOR MIXES:

Yellow Orange = CYM > CRM

Orange Red = CRM > CYM

Light Yellow = CYM + TW

Purple Blue = DP + PG

Mid Pink = QM + TW

STEP DISCUSSION:

- Fill in the butterfly pattern starting at the bottom with the **Yellow Orange mix** on the small round brush. As you come more forward on the wing use the **Orange Red mix** to fill in the patterning. Then add a second coat of the **Yellow Orange mix** to brighten the pattern on the bottom wing. To add dimensionality, blend in a little of the **Orange Red mix** at the smaller ends of the pattern, on the lower wing. Rinse.
- Switch to the X-Small Round and use the Fluid White Paint to add small dashes along the outer edges of the wings using the toe of the brush. Then add more rows of line dashed lines in

the upper wing. Dot into another row along the bottom wing and throughout the butterfly body. Paint broken lines of highlight along the antennae and legs. Then add fine hair lines of highlight on the spike and the button of the focal flower.

- Use **Light Yellow mix** to create the iridescent light on the wings using long fine strokes.
- Mix a lot of Fluid White Paint with the **Purple Blue mix** and paint more fine hair lines on the spikes. Add fine lines of the **Yellow Orange mix** on the spikes for another pop of color.
- Mix a lot of Fluid White Paint with the **Mid Pink mix** and outline some of the focal flower petals. Adjust as needed. Rinse.
- Thin the Mars Black with a little water and refine the lines around the wing pattern and antennae. Rinse. Then highlight the wings with spots of Fluid White Paint. Rinse.
- Sign.



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and let's

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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.



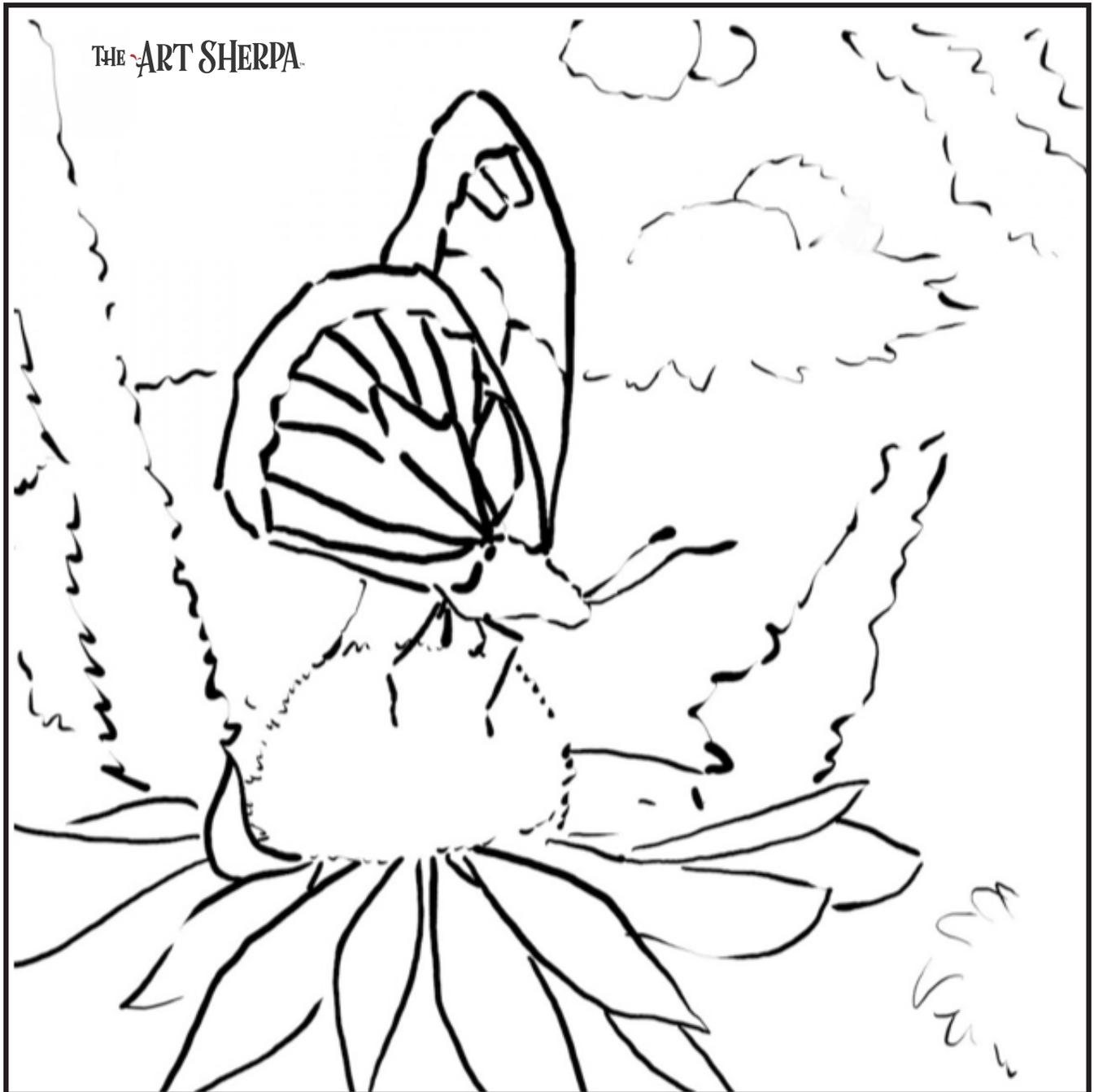
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

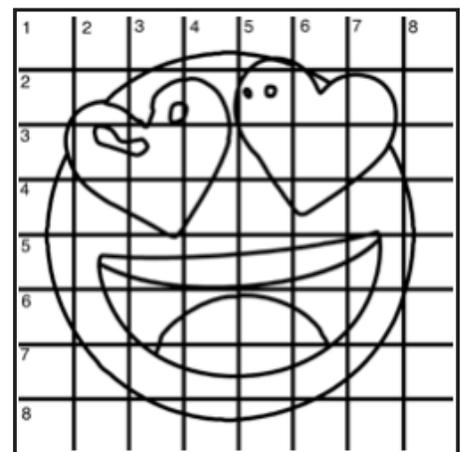
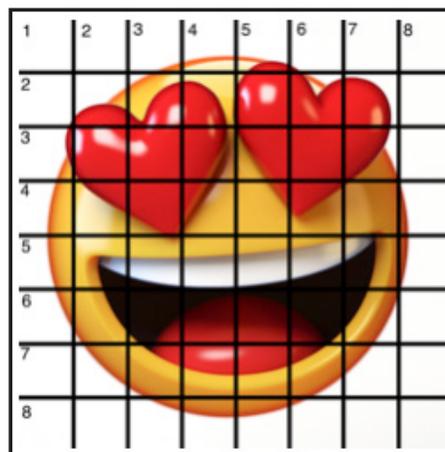
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 pigmentated 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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