

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



YOUR NOBUNNY TILL
SOMEBUNNY LOVES YOU

BY: THE ART SHERPA

NAME CREDIT TO PATRON: KASEY KIMBERLY COONEY SMALAKIS

STEPS: 13 | DIFFICULTY: BEGINNER | 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.

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 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 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
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Small Synthetic Round
- Medium Synthetic Angle
- Medium Synthetic Round
- X-Small Synthetic Round
- Small Hog Round

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.)
- 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
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing
- Fur
- Implying Motion
- Painting a Silhouette Landscape



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	SKETCH THE IMAGE
STEP 1	05:12	COLORS BACKGROUND
STEP 2	14:02	FUR BASE
STEP 3	17:29	FUR VALUES
STEP 4	21:25	FACIAL FEATURES
STEP 5	25:13	FINISH EYE
STEP 6	30:02	LILAC SHAPES
STEP 7	32:42	LILAC DETAILS
STEP 8	40:16	LEAVES
STEP 9	45:25	FORWARD LEAVES
STEP 10	52:46	FORWARD LILACS
STEP 11	54:16	PINK AND YELLOW FLOWERS
STEP 12	57:12	FINAL TOUCHES
STEP 13	1:02:12	SIGN
	1:04:50	



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 - SKETCH THE IMAGE Timestamp 5:12

"SKETCHING THE BUN"

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

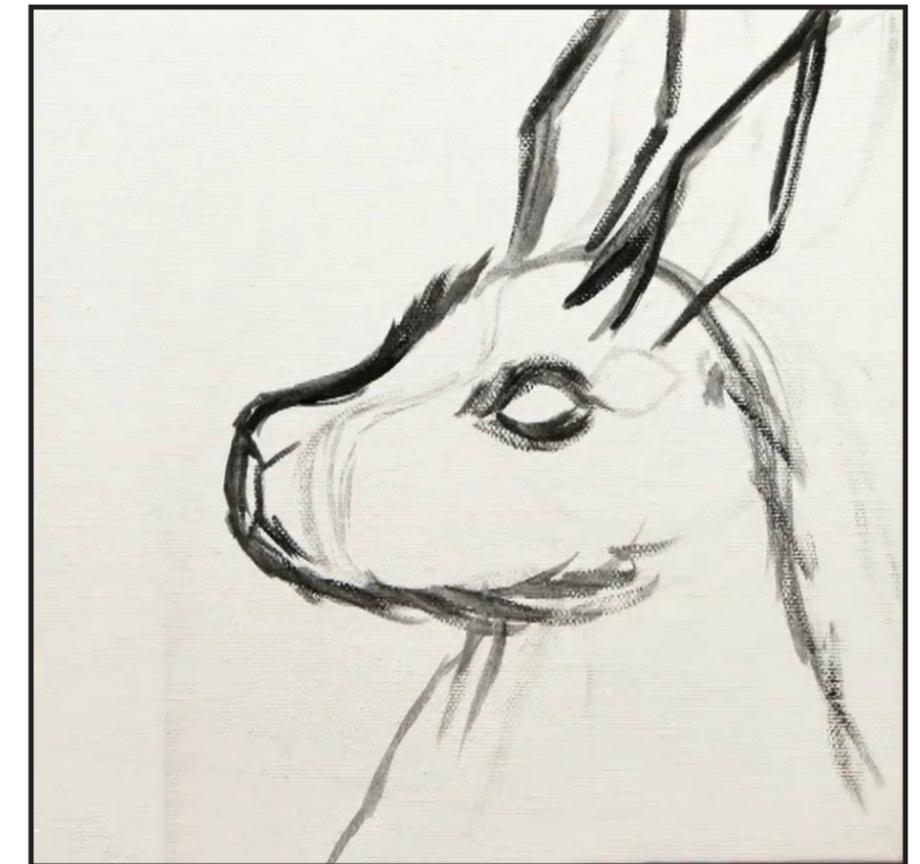
STEP DISCUSSION:

- 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 to get your image on the canvas. 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.
- Mark the canvas, about 3 fingers length from either side, as a guide for the amount of space the bunny should take up. At the left mark, sketch a vertical curved line to act as the front of the muzzle. Sketch a slightly angled horizontal line to be the top of the nose. Create a dish where the top of the nose and the forehead meet. At the bottom of the muzzle, bring the jaw across, and

start curving it upward towards the back of the head. Near mid-jaw, sketch an inward curve for the neck followed by an outward curve for the chest.

- Begin rounding the head, and carry this line on an angle towards the right for the back and shoulders. Draw a "V" for the nose, then add a line down and draw an inverted "V" for the mouth. Place the eye near the center of the face, to the right of the dish area. You can move it later if needed.
- In the top right corner, add the forward ear, angled above and to the right of the eye. It is smaller at the base, widens near the center then tapers back in at the top. It is an elongated diamond shape. Draw the front flap at the base of the ear. Just to the left of this ear, tuck in the ear that is further away.
- Flick the brush outward from around the bunny to indicate fur. Adjust as needed. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: I sketched the bunny twice in this step, because I realized that the first image was too far to the right. Instead of getting a new canvas, I demonstrated an easy fix. If you thoroughly wet the paint before it completely dries, you can wipe most of the image off with a towel and start again.



STEP 2 - COLORED BACKGROUND Timestamp 14:02

“TOUCH THE SKY”

PAINT:

Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Angle

COLOR MIXES:

Turquoise = PB + PG + TW

STEP DISCUSSION:

- Load the brush with **Turquoise mix**, then roughly paint the entire canvas around the bunny. We are just ensuring that all the white of the canvas is loosely covered. You can paint over the lines of the sketch slightly to ensure that the sky will be completely behind it. The sketch will still show through. Remember to paint the area between the ears and around the back. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 3 - FUR BASE Timestamp 17:29

“FILLING IN THE FUR”

PAINT:

Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Light Grey = TW > MB

STEP DISCUSSION:

- Paint the fur of the bunny with the **Light Grey mix**. Painting white fur is achieved by showing the shadows and highlights. Also, painting in the direction the fur would grow helps imply fur. Flick the brush outward to indicate fur along the forehead, the back, and the chest. Use the toe of the brush to paint the “V” of the nose. Below that, curve the stroke for the muzzle. Then, curve another stroke below that for a chin. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 4 - FUR VALUES Timestamp 21:25

“THE HARE’S HAIR”

PAINT:

Cad Red Medium = CRM
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Light Grey = TW > MB
Pink = TW + CRM

STEP DISCUSSION:

- Add a touch more Mars Black to the **Light Grey mix**. In the more shaded areas of the fur, add this slightly darker gray. Then, in the lighter areas of the fur, add more Titanium White to the mix.
- Begin adding the gray to the bottom of the furthest ear. Create a shadow underneath the jaw, also going down the center of the chest. Add a small amount of shadow on the chin as well. Rinse the brush.
- Add a highlight with Titanium White onto the muzzle. Flick another layer of Titanium White between the eyes and up through the forehead. Carry this color down, around the eye and through the chin, flicking the brush to create stray hairs that fall over the shadow on the neck. Also add this color down the

back of the bunny, flicking the brush as you go. Then, paint the titanium white onto the shoulders and chest without completely covering the shadow. Use the toe of the brush to add a little highlight to the front of the chin. Rinse the brush.

- Paint the inside of the forward ear with the **Pink mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 5 - FACIAL FEATURES Timestamp 25:13

“CUTE LITTLE BUNNY FACE”

PAINT:

Cad Red Medium = CRM
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

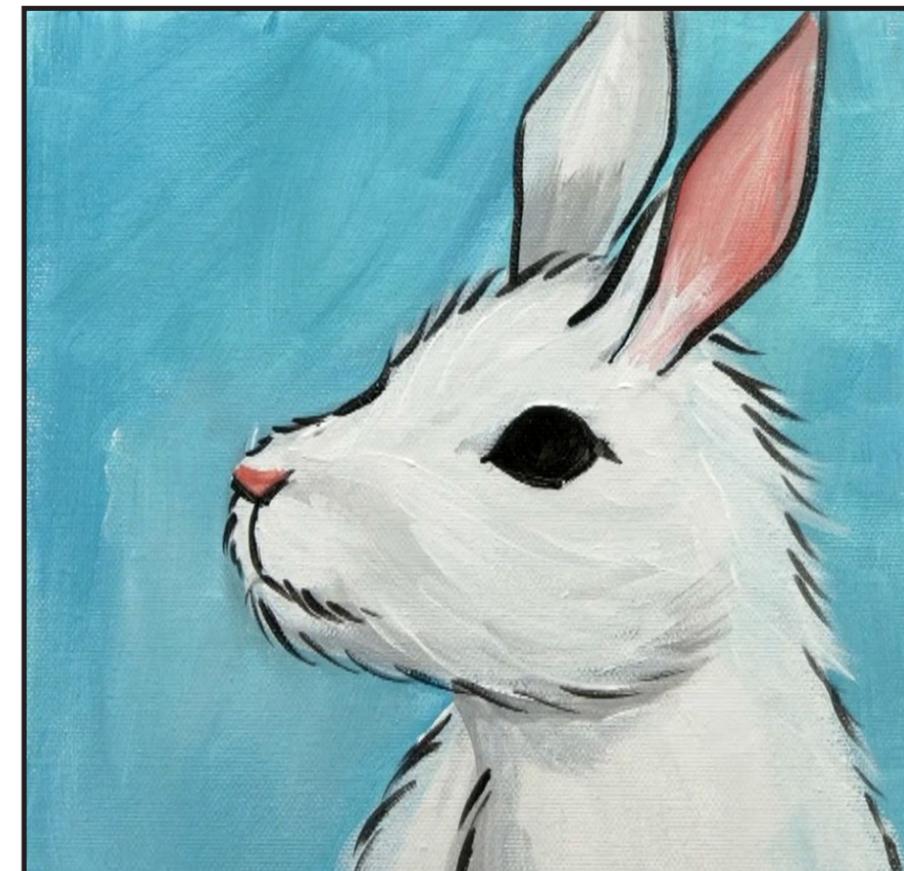
Pink = TW + CRM

STEP DISCUSSION:

- Line the eye using Mars black. Exaggerate the arc of the upper lid, and use a curved smile line for the lower lid. Then, fill it in all black.
- Use the black to paint a “V” shape under the nose. Create an outward curve to divide the front of the muzzle. Paint an inverted “V” for the front of the mouth, and start flicking individual hairs along the edge of the lip and front of the muzzle. Flick hairs along the edge of the chin, shoulder and chest. There are a couple little forward hairs at the top of the nose, then flick the rest back onto towards the forehead.
- Outline the ears using very light pressure on the brush. Finally, flip out individual hairs along the back of the head and shoulders. Rinse the brush.
- Use Titanium White to flick

a few individual hairs inside the bottom of the forward ear.

- Paint the nose with the **Pink mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 6 - FINISH EYE Timestamp 30:02

“PUT THE SPARKLE IN THE EYE”

PAINT:

Mars Black = MB
Titanium White = TW

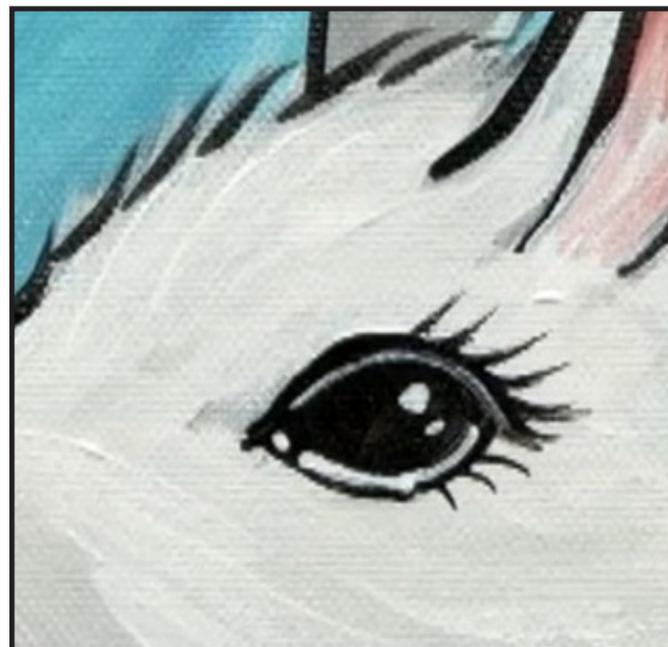
BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round

STEP DISCUSSION:

- Load the toe of the Small Synthetic round brush with Mars Black. Begin painting a line starting at the front corner of the eye, then arching up, and finally flicking out at the back for an eyelash. Create a few more small lashes on that upper lid. Rinse the brush out.
- Switch to the X-Small Synthetic round brush, and load it with Titanium White. Add a dot to the inner corner of the eye. Leave a space, then curve a line around the bottom eyelid, leaving a little bit of the black showing around the outside. Curve another line along the top eyelid, also leaving the black to show around the outside. Then, at the back of the eye, add a dot of reflection, with a smaller dot below it. Rinse the brush.
- Load Mars Black on the toe of the brush to reinforce the outer lid lines, as well as the eyelashes. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 7 - LILAC SHAPES Timestamp 32:42

“LAYER THE BUNNY INTO THE FLOWERS”

PAINT:

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

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Dark Purple = DP + QM > TW

STEP DISCUSSION:

- Start about 2 inches from the top left corner canvas, and begin tapping in the pointed lilac shapes with the **Dark Purple mix**. Continue to tap these lilac shapes down the side of the canvas, and fill in the bottom left corner. Add a distinct lilac shape coming from the corner.
- Create the lilac shapes on the right side in the same manner, allowing a few of the flowers to layer over the bunny a bit. Fill the bottom right corner, adding a couple pointed lilac shapes coming from this corner as well.



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STEP 8 - LILAC DETAILS Timestamp 40:16

“THREE VALUES CREATE DIMENSIONALITY”

PAINT:

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

*have to rinse out
the brush to reset
it, because paint
will start to dry in
the bristles.*

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Mid Purple = TW + DP + QM
Light Purple = TW > DP > QM
Dark Purple = DP + QM > TW

STEP DISCUSSION:

- Tap in the **Mid Purple mix** along the outside edges, and on the tips of the lilac shapes. Cover these cone shapes, perhaps thickening them by tapping color over the edges of the dark base shape. Allow some of the dark purple below to show through.
- Continue taping in the **Mid Purple mix** to give the spikes dimensionality. Use the **Dark Purple mix** to shade parts of the flower, and use the **Light Purple mix** where you want to add highlights.
- Finally, add a lot more Titanium White to the toe of the brush to give the lilacs an even brighter highlight. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: Sometimes you



STEP 9 - LEAVES Timestamp 45:25

“CONTRAST THE GREENS AGAINST EACH OTHER”

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Green = PG + BS
Medium Green =
CYM + PG + BS
Bright Green = CYM + PG + TW
Light Green = TW + CYM > PG

STEP DISCUSSION:

- Roll the brush through the **Dark Green mix** to load it on the toe. Paint a stem on the left side that starts about two inches from the top, and angles up towards the right. Continue using light pressure to paint two more stems that branch off of the original, on either side. On the lowest branch, closest to the center of the canvas, add another smaller stem.
- To create one half of the thicker leaf shapes, press down on the brush, and pull the stroke outward as you lighten the brush pressure to form the tip. Repeat this stroke on the second half of the leaf. Add leaves to the ends of all the stems, allowing some to flow right off of the canvas.
- Below that, bring a stem

that curls as it nears the bunny. Add several small leaves along this stem by applying tiny touch, pull strokes. Near the middle of the left side, add another curled stem with tiny leaves coming off of it. Paint three more thicker leaves coming from different directions, in the bottom left corner. Add another curled stem with tiny leaves layered over the chest.

- There are two more stems coming from the bottom right and curling toward each other. Layer these over the bunny, and add small leaves to them as well. Place two of the thicker leaves between the curled stems. Paint a few more of the thicker leaves along the upper right side.
- While everything is still wet, blend in some of the **Medium Green mix**, allowing the darker color below to show through. Occasionally alternate with the **Bright Green mix**. Add some of these highlights to these stems as well. Add touches of the **Light Green mix** onto some of the leaves, here and there. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 10 - FORWARD LEAVES Timestamp 52:46

“LAYER IT UP”

PAINT:

Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Green = PG + BS

Medium Green = CYM + PG + BS

STEP DISCUSSION:

- With **Dark Green mix** on the left side, around mid canvas, layer a forward branch that has three of the larger leaves branching off a stem. Then add a mid tone value with the **Medium Green mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 11 - FORWARD LILACS Timestamp 54:16

“THE PURPLE TECHNIQUE AGAIN”

PAINT:

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

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Dark Purple = DP + QM > TW
Mid Purple = TW + DP + QM
Light Purple = TW > DP > QM

STEP DISCUSSION:

- Begin by using the **Dark Purple mix** to tuck in a lilac spike into the forward leaves that you just painted. Tap in a couple more forward spikes along the left side. Angle another forward spike coming up from the bottom left corner.
- Tap in the mid tone value onto the tips of these lilac spikes with the **Mid Purple Mix**. Rinse the brush.
- Use the **Light Purple mix** to add highlights. Rinse the brush.
- On the right side of the canvas, blend the stems in by layering over the base of the stems with lilac type flower tapping.
- Dry the surface before continuing to the next step.



STEP 12 - PINK AND YELLOW FLOWERS Timestamp 57:12

“HIDE THE BUNNY IN THE THICKET OF LEAVES AND FLOWERS”

PAINT:

Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Bright Green = CYM + PG + TW
Dark Green = PG + BS
Medium Green =
CYM + PG + BS
Light Magenta = QM + TW
Bright Yellow = CYM > TW

STEP DISCUSSION:

- Alternate between the **Bright Green mix**, the **Dark Green mix** and the **Medium Green mix**, and add more leaves throughout the canvas. Some are darker, some are lighter while others are multi-toned, and they grow in various directions. Also, clean up and adjust any leaves with highlights and shadows, as needed. Rinse the brush.
- Tap in tiny flower buds where the leaves join on the curled stems using the **Light Magenta mix**. These flowers are created by applying tiny touch-pull strokes just a little smaller than the leaves. Rinse the brush.
- Add a pop of color to

the pink flowers using the **Light Yellow mix** with the toe of the brush. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: Adding yellow first to the green before adding white keeps the mix from turning into Mint.



“THE EXTRA DETAILS ADD POLISH”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Pale Pink = TW > QM
Bright Green = CYM + PG + TW
Pink = TW + CRM

STEP DISCUSSION:

- Touch a tiny bit of the **Pale Pink mix** onto the pink flowers. Rinse the brush.
- Trim the nose a bit with some Titanium White to make it cuter, if needed. Add another layer of the **Pink mix** inside the ear. Then, flick another layer of the white hairs at the bottom of the ear. Touch up the leaves with more of the **Bright Green mix**. Line anything that needs to be touched up with Mars Black. Then, just go through and make any changes that you want or need. 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.



- 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

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



TRACEABLE:



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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.

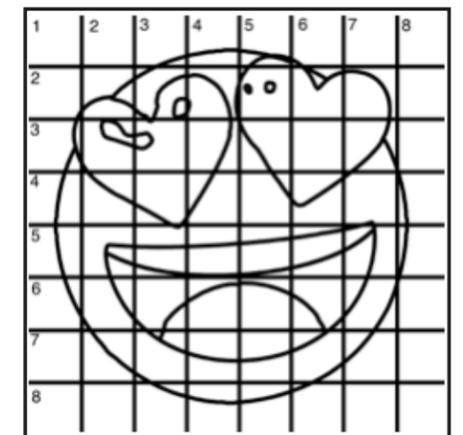
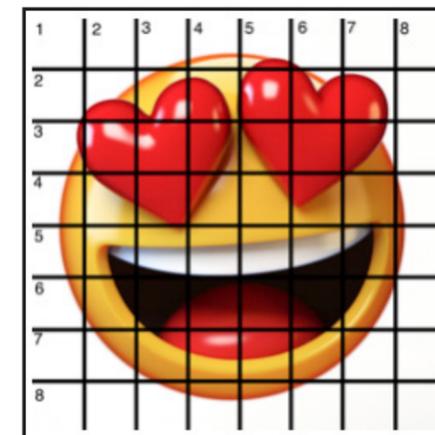
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 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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