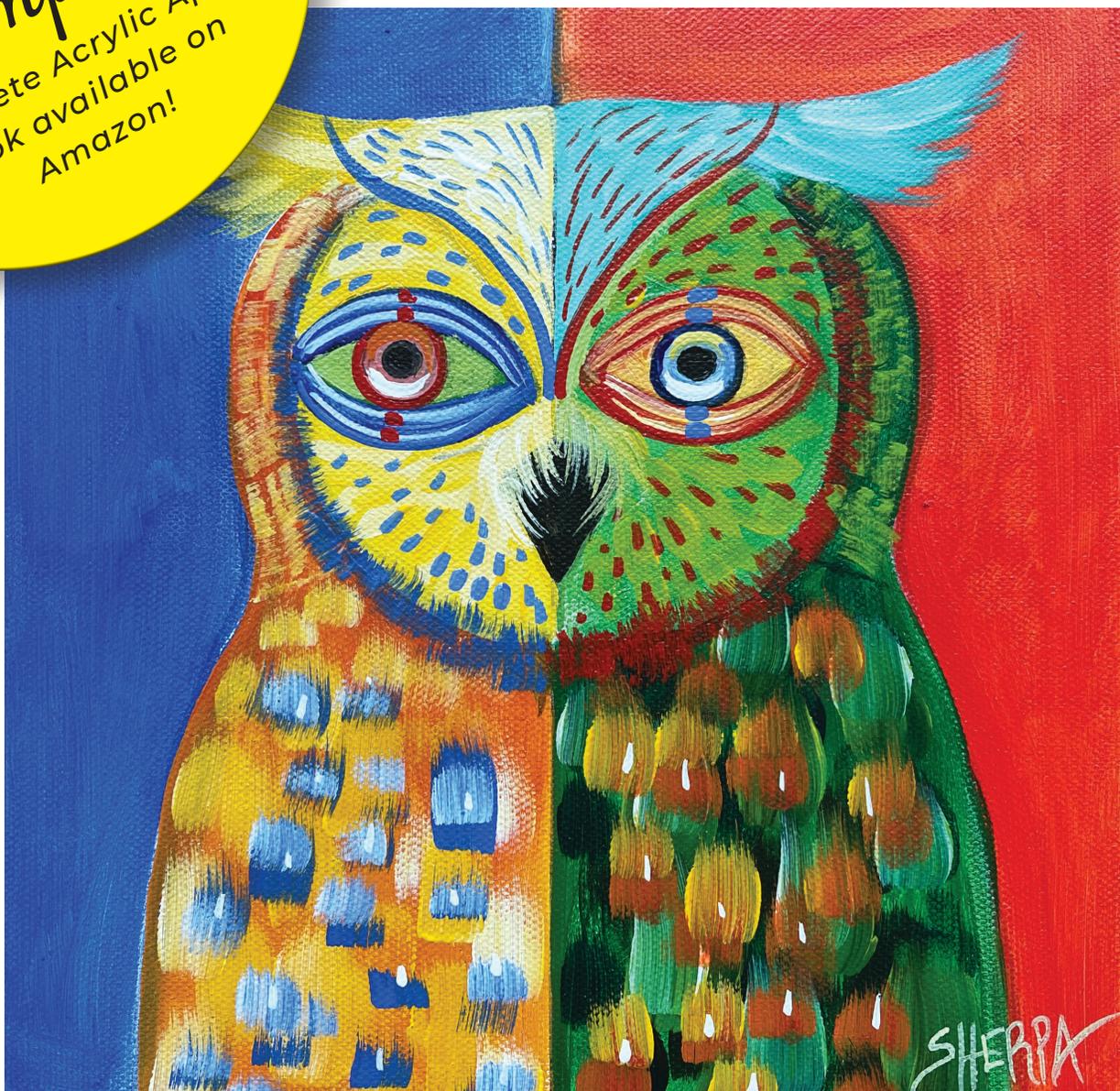


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THE ART SHERPA™



Acrylic
April

ABSTRACT
OWL

B-E-A-HOOT-TIFUL

BY THE ART SHERPA

Name credit to Patron: Ashley Welch

Steps: 15 | Difficulty: Intermediate | 2 Hoots

2023

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Sherpa FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

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

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

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

We sincerely hope 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!

Day 30: Paint and Tool Guide

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

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

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

TOOLS:

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

- 8x8 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 it dry before you proceed.)

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

Video Chapter Guide

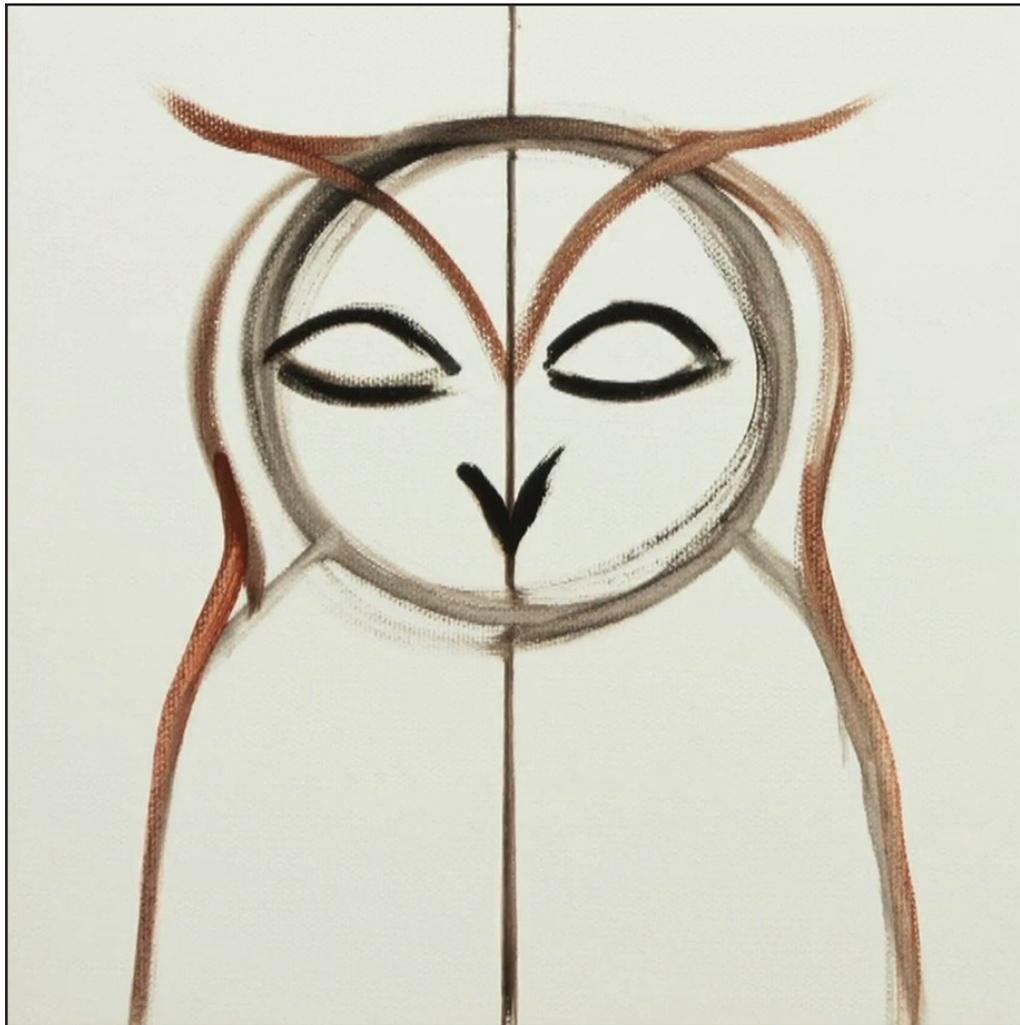
Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 9	24:12	Right Base Feathers
Step 1	02:05	Sketch the Image	Step 10	25:45	Head
Step 2	06:00	Complimentary Background	Step 11	30:40	Eyelids
Step 3	08:15	Layers Of Depth	Step 12	34:35	Eyeballs
Step 4	09:58	Blocking In The Owl	Step 13	44:07	Complimentary Feathers
Step 5	13:02	Face	Step 14	46:54	Left Face Details
Step 6	16:10	Body	Step 15	49:34	Right Face Details
Step 7	20:15	Eyes		56:48	Sign
Step 8	22:00	Beak And Left Base Feathers			

Step 1 - Sketch The Image

Timestamp 2:05

EQUILIBRIUM



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.

Divide the canvas in half vertically using a T-Square ruler and the

Dark Brown mix.

Draw a circle that fills most of the top half of the canvas. Bump a shoulder out and then down to the bottom of the canvas on the left side. Then, add a similar shoulder on the right side. Try to make it symmetrical but do not worry too much about perfection. Then, curve a line from

PAINT:

- *Burnt Sienna* = BS
- *Mars Black* = MB

BRUSHES:

- *Small Synthetic Filbert*
- *T-Square Ruler*

COLOR MIXES:

- *Dark Brown* = BS + MB

STEP DISCUSSION:

I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way 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. I drew in only the

the shoulders to the head to thicken the neck.

At the top of either side of the head, flick outward strokes to create feather-like ears. Then, bring symmetrically curved lines from the ears at the top of the head, down to the middle of the circle. This will create a triangular forehead.

Next draw almond shaped eyes on either side of the head. Rinse the brush.

Paint a "V" shaped beak between the eyes and the bottom of the circle. Rinse the brush.

Dry the surface before continuing to the next step.

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Step 2 - Complimentary Background

Timestamp 6:00

EMOTIONAL WEIGHT



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Light Blue = UB + TW
- Orange = CRM + CYM

STEP DISCUSSION:

Use a damp brush and roughly paint the left side of the canvas with the **Light Blue mix**. Rinse the brush.

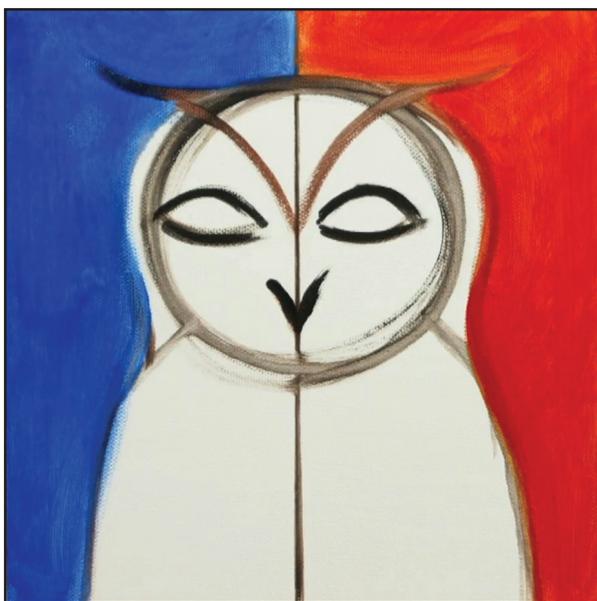
Then, use the **Orange mix** to paint the right side of the canvas. Rinse the brush.

Dry the surface before continuing to the next step.

Step 3 - Layers Of Depth

Timestamp 8:15

HERE WE GO AGAIN



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Light Blue = UB + TW
- Orange = CRM + CYM

STEP DISCUSSION:

Use the **Orange mix** to paint a second layer on the right side of the canvas, creating depth. Rinse the brush.

On the left side, paint a second layer of the **Light Blue mix**. Rinse the brush.

Dry the surface before continuing to the next step.

Step 4 - Blocking In The Owl

Timestamp 9:58

PURE AND HONESTY NEUTRALITY



PAINT:

- Titanium White = TW

BRUSHES:

- Small Synthetic Filbert

STEP DISCUSSION:

Block in the owl using Titanium White. Paint over the lines, but leave the important center line and the facial lines untouched. Flick strokes of this color outward on the ears, allowing the shape of the brush to create the feathering effect. Try to keep the length and thickness of the ears as symmetrical as possible. Rinse the brush.

Dry the surface before continuing to the next step.

Step 5 - Face

Timestamp 13:02

HALF AND HALF



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Titanium White = TW

BRUSHES:

- Small Synthetic Filbert

COLOR MIXES:

- Light Yellow = TW + CYM
- Mint Green = PG + TW
- Light Green = PG + CYM + TW

STEP DISCUSSION:

Paint the left side of the forehead using the **Light Yellow mix**. Carry this color onto the left ear, allowing it to feather out at the end. Add a little more Cadmium Yellow Medium as you get to the outer edge of the ear. Carefully paint inside the face, around the eye and beak, using almost pure Cadmium Yellow Medium. Rinse the brush.

Paint the right side of the forehead and ear using the **Mint Green mix**. Rinse the brush. Carefully paint the inside of the face, around the eye and beak, using the **Light Green mix**. Rinse the brush.

Dry the surface before continuing to the next step.

Step 6 - Body

Timestamp 16:10

COMPLEMENTARY DUALITY



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG · Burnt Sienna = BS

BRUSHES:

- Small Synthetic Filbert

COLOR MIXES:

- Orange = CRM + CYM
- Forest Green = PG + BS > CYM

STEP DISCUSSION:

Block in the left side of the body using the **Orange mix**. Add a little more Cadmium Red Medium to the mix and create a darker zone closer to, and around the outside of the head. This layer is only the prep work for what is to come. Rinse the brush.

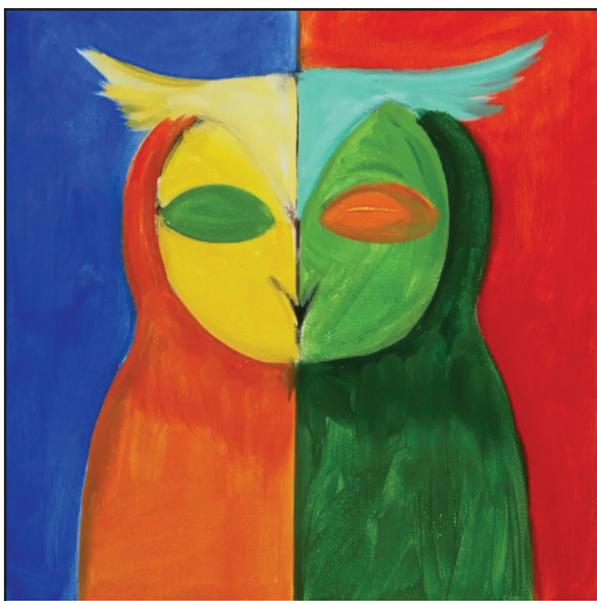
Paint the right side of the owl with the **Forest Green mix**. Add a little more Cadmium Yellow Medium as you move down to the body. Reinforce the darkness around the top of the head using pure Phthalo Green. Rinse the brush.

Dry the surface before continuing to the next step.

Step 7 - Eyes

Timestamp 20:15

FLIPPING OPPOSITES



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG

BRUSHES:

- Small Synthetic Round

COLOR MIXES:

- Green = PG + CYM
- Dark Green = CRM + CYM

STEP DISCUSSION:

Make any adjustments needed to the left eye to create better symmetry, and then fill it in with the **Green mix**. Rinse the brush.

Also make any adjustments needed to the right eye to create better symmetry, and then fill it in with the **Orange mix**. Rinse the brush.

Step 8 - Beak And Left Base Feathers

Timestamp 22:00

FEATHER TEXTURE



PAINT:

- Cadmium Yellow Medium = CYM
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Small Synthetic Round
- Medium Synthetic Bright

COLOR MIXES:

- Light Yellow = TW + CYM

STEP DISCUSSION:

Carefully paint the beak of the owl using Mars black and the Round brush. Then, round off the top of the beak as you fill it in. Rinse the brush.

Switch to the Bright brush and begin painting the feathers on the left side of the body. Apply upward

square strokes allowing the shape of the brush to help create these graphic types of feathers. Alternate between pure Cadmium Yellow Medium and the **Light Yellow mix**, as you weave these abstract feathers throughout this side of the body. Add an angled line at the curve of the neck over to the face to divide the body and head.

Change the vibe and brush direction around the head. Apply the **Light Yellow mix**, almost in horizontal lines following the

curve of the head, while allowing the roughness of the edge of the brush to create the feathering effect. Rinse the brush.

Step 9 - Right Base Feathers

Timestamp 24:12

THE FEELING OF FEATHERS



help create these graphic types of feathers. Weave the **Light Green mix** throughout this side of the body. Add another layer of depth by blending a little Titanium White into the mix. Rinse the brush.

Change the brush direction again, around the head. Apply the **Light Green mix**, almost in horizontal lines following the curve of the head, while allowing the roughness of the edge of the brush to create the feathering effect. Rinse the brush.

PAINT:

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

BRUSHES:

- Medium Synthetic Bright

COLOR MIXES:

- Light Green = PG + CRM + TW
- Dark Green = PG + BS

STEP DISCUSSION:

Add an angled line at the curve of the neck over to the face to divide the body and head. Then, begin painting the feathers on the right side of the body by applying upward square strokes using the **Dark Green mix**. Again, allow the shape of the brush to

Step 10 - Head

FANCIFUL TEXTURE

Timestamp 25:45



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW

BRUSHES:

- Small Synthetic Round

COLOR MIXES:

- Mid Blue = UB + TW
- Light Yellow = TW + CYM
- Mint Green = TW + PG
- Yellow Green = CYM > PG
- Yellow Orange = CYM > CRM

STEP DISCUSSION:

Paint the outer edges of the left ear with pure

Cadmium Yellow Medium. Then, feather out a highlight on the edges with Titanium White. Alternate between Titanium White and the **Light Yellow mix** to dash some pin feathers through the forehead. Rinse the brush. Paint the right ear and forehead with the **Mint Green mix** to give it a good base. Lighten this mix with even more Titanium White and dash the pin feathers through the forehead on this side. Then, use this color to feather out a highlight on the edges of the right

ear. Rinse the brush.

Line the outside lids of the left eye using the toe of the brush, and the **Mid Blue mix**. Rinse the brush.

Then, line the outside of the right eye with Cadmium Red Medium. Rinse the brush.

Use the **Light Yellow mix** and paint dashed brush strokes on the left side of the face. Rinse the brush.

Paint the textural dashes on the right side of the face with the **Yellow Green mix**. Rinse the brush.

Add another layer to the inside of the right eye using the **Light Orange mix**. Rinse the brush.

Dry the surface before continuing to the next step.

Step 11 - Eyelids

DYNAMIC LID LINING

Timestamp 30:40



the upper and lower lids of the left eye. Rinse the brush. Then, use pure Ultramarine Blue thinned with water, and refine the dark lines in these lids. Rinse the brush.

Paint the inside of the left eye with the **Yellow Green mix**. Blend in a little of the **Light Yellow mix** to make it more vibrant. Rinse the brush.

Move to the right eye and paint two thin lines of the **Light Yellow Orange mix** on both the upper and lower lids. Rinse the brush. Thin some Cadmium Red Medium with

water and refine the darker lines on this eye as well. Rinse the brush.

Then, paint the inside of that eye with the **Orange mix**. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW

BRUSHES:

- X-Small Synthetic Round

COLOR MIXES:

- Light Yellow = TW + CYM
- Yellow Green = CYM > PG
- Light Blue = TW > UB
- Light Yellow Orange = CYM + TW > CRM
- Orange = CRM + CYM

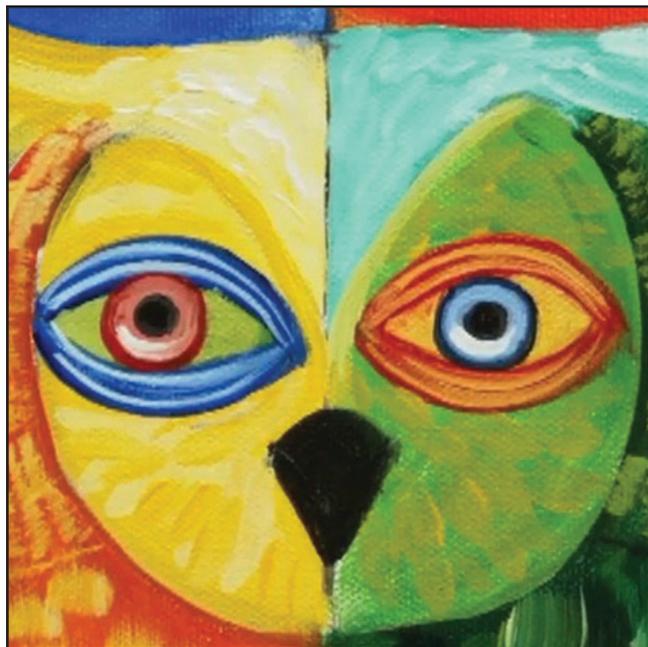
STEP DISCUSSION:

Paint two thin lines of the **Light Blue mix** on both

Step 12 - Eyeballs

Timestamp 34:35

WHAT ARE YOU LOOKING AT?



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- X-Small Synthetic Round

COLOR MIXES:

- Orange = CRM + CYM
- Light Yellow = TW + CYM
- Light Green = PG + CRM + TW
- Light Blue = TW > UB
- Sherbet = FWP + CYM > CRM
- Coral = CRM + FWP
- Dark Red = CRM + UB

STEP DISCUSSION:

Use Mars black on the toe of the brush and paint similar sized circles in the center of both of the eyes. Rinse the brush. Refine the inside of the lids of the right eye using Cadmium Red Medium. Rinse the brush. Paint small circles for the pupils in the center of both eyes using Mars Black. Then, add a second coat onto the beak. Rinse the brush.

Apply the **Light Yellow mix** to the light eyeball area of the right eye. Rinse the brush. Paint the light eyeball area of the left eye with the **Light Green mix**. Rinse the brush.

Very carefully line the outside of the iris of the left eye using thinned Ultramarine Blue. Then, paint the interior of the iris with the **Light Blue mix**. Rinse the brush. After that, line the outside edge of this right iris again, using the Ultramarine Blue.

Improve the pupil of the right eye with Mars Black. Rinse the brush. Use the **Orange mix** followed by Cadmium Red Medium and refine the eyelids. Rinse the brush. Use the **Dark Red mix** to line the inside of both the upper and lower lid. Rinse the brush. Continuing on the right eye, refine the thin lines of the eyelids with the **Sherbet mix**. Rinse the brush. Paint another layer of the **Light Blue mix** onto the iris of the right eye. Rinse the brush.

Next, paint the outside of the left iris with Cadmium Red Medium. Then, use the **Coral mix** to paint inside the iris. Rinse the brush.

Improve the size of the pupil with Mars Black. Rinse the brush. Paint the light thin lines of the left eyelids with a **Light Blue mix**. Rinse the brush.

Touch up any areas on the left side of the face using the **Light Yellow mix**. Then, touch up any areas on the right side of the face using the **Light Green mix**.

Highlight in the bottom of the forehead arc on the right side with the **Light Green mix**. Rinse the brush. Similarly, on the left side, use Cadmium Yellow Medium to highlight under the forehead arc. Rinse the brush.

Paint a curved highlight in the bottom of each iris using Titanium White. Rinse the brush.

Dry the surface before continuing to the next step.

Step 13 - Complimentary Feathers

Timestamp 44:07

ABSTRACT DETAILS



dashed brush strokes along the division line between the face halo and the body. Use the **Light Blue mix** to loosely add more feathers on the right side of the body. Rinse the brush.

Paint feathers on the right side of the body with the **Red Orange mix**. Follow that with more feathers, using the **Yellow Orange mix**.

Rinse the brush. Then, using Cadmium Red Medium and the edge of the brush, paint short dashed brush strokes along the division line, between the face halo and the body

on this side of the face. Rinse the brush.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES:

- Medium Synthetic Bright

COLOR MIXES:

- Mid Blue = UB + TW
- Yellow Orange = CYM > CRM
- Light Blue = TW > UB
- Red Orange = CRM > CYM

STEP DISCUSSION:

Dry brush some upward feather marks on the left side of the body using the **Mid Blue mix**. Then, using this color and the edge of the brush, paint short,

Step 14 - Left Face Details

Timestamp 46:54

AN ABOUT FACE



this left side of the face, make little dashed marks, moving freely and openly around on the face. Rinse the brush.

Reinforce the outline of the left iris using Cadmium Red Medium. Rinse the brush. Then, use Fluid White Paint to refine the reflection on the left eye.

Use the **Light Yellow mix** to create the pin feathers around the left side of the beak. Curve the strokes slightly towards the right and over the beak slightly.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- X-Small Synthetic Round

COLOR MIXES:

- Mid Blue = UB + TW
- Light Yellow = TW + CYM

STEP DISCUSSION:

Use the **Mid Blue mix** and line the arc of the forehead. Then, curve this line upward to the top of the head to separate it from the ear. Use this color to dash thin lines inside the forehead area. Also on

Step 15 - Right Face Details

Timestamp 49:34

COTTON GROOVALICIOUS SLEEPLESS OWL



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- X-Small Synthetic Round

COLOR MIXES:

- Orange = CRM + CYM
- Light Yellow = TW + CYM
- Light Green = PG + CYM + TW
- Light Blue = TW > UB
- Light Yellow Orange = CYM + TW > CRM
- Mid Blue = UB + TW

STEP DISCUSSION:

Refine the fine lines within the eyelids, once again

using Cadmium Red Medium. Rinse the brush.

Use thinned Cadmium Red Medium and line the arc of the forehead. Then, curve this line upward to the top of the head to separate it from the ear. Use this color to dash thin lines inside the forehead area. Also, make little dashed marks, moving freely and openly around on the face. Rinse the brush.

Reinforce the two thin lines within the lids of this eye using the **Light Yellow Orange mix**. Rinse the brush. Thin some Cadmium Red Medium with water and refine the darker lines on this eye as well.

Use the **Light Green mix** to create the pin feathers around the right side of the beak. Curve the strokes slightly towards the left and

barely over the beak. Rinse the brush.

Add a pop of color on the top of the iris on the left side using the **Orange mix**. Rinse the brush.

Line the outside edge of the right iris with Ultramarine Blue. Rinse the brush. Then, use Fluid White Paint to refine the reflection on the left eye. Pop in some color on the top of the iris on the right side using the **Light Yellow mix**. Rinse the brush. Add the **Light Blue mix** at the sides of this iris. Then, ensure the pupil is round using the Mars Black. Rinse the brush.

Use the Fluid White paint to apply small vertical dashes to the inside of the body feathers. Rinse the brush.

Take this moment to make any adjustments that you feel are needed.

Use Cadmium Red Medium and paint two dots, horizontally in the center of each of the eyelids of the left eye. Rinse the brush.

Repeat this process on the right eyelids but use the **Mid Blue mix**. Rinse the brush. Sign.

WATERCOLOR WEDNESDAYS

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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**

THE ART
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THE TRACING METHOD

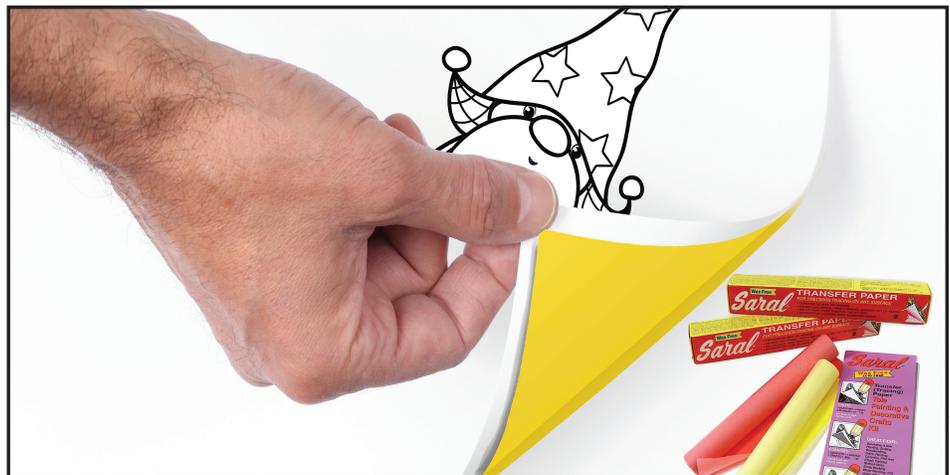
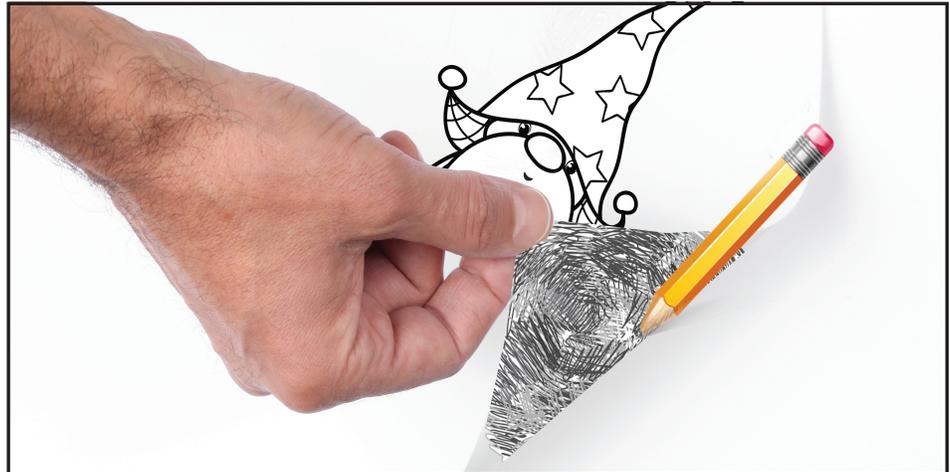
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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.

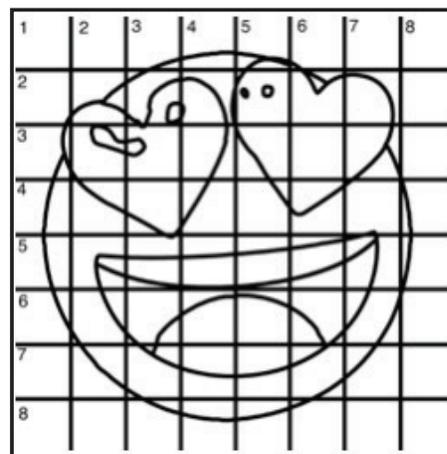
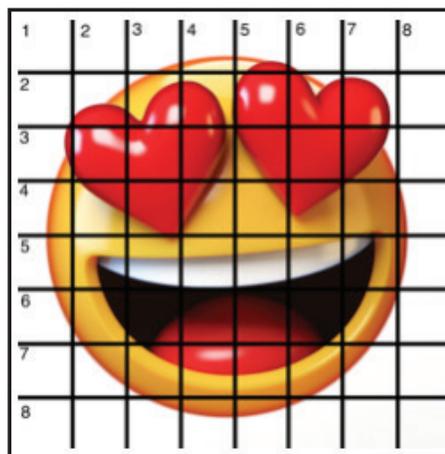
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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