THE ART SHERPA

ABSTRACT FLORAL POPPIES
AND BUTTERFLIES
PEACEFUL POPPIES
BY THE ART SHERPA
Name credit to Patron: Niki Martin
Steps: 15 | Difficulty: Challenging | 3 Hoots

Acrylic April

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Table of Contents

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 23: 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
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Large Hog Bright
- Large Synthetic Oval Mop
- Large Synthetic Bright
- Small Synthetic Round
- X-Small Synthetic Round

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 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.)

- 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
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion

Video Chapter Guide

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

Step 1 – Random Green Shapes
BACKGROUND AREA

PAINT:
- *Cadmium Yellow Medium = CYM*
- *Phthalo Green = PG*
- *Burnt Sienna = BS*

BRUSHES:
- *Large Hog Bright*

COLOR MIXES:
- *Medium Green = PG + BS > CYM*
- *Green Gold = BS > PG > CYM*

STEP DISCUSSION:

Load the brush with the **Medium Green mix**, then start to roughly paint the upper canvas with random brush strokes. Begin working in the **Green Gold mix** as you move outward. Leave some white areas as you scumble around to create a couple of random shapes.

Diffuse and soften the shapes in the upper canvas by lightly running the brush over the paint, first in a vertical direction, then in a horizontal direction. Rinse and dry the brush.

Step 2 – Diffused Background
A SOFT, OUT OF FOCUS BACKDROP

PAINT:
- *Ultramarine Blue = UB*
- *Burnt Sienna = BS*
- *Dioxazine Purple = DP*
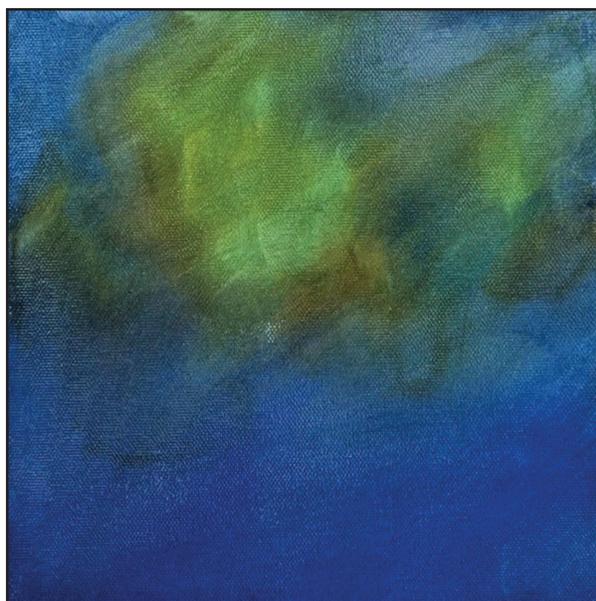
BRUSHES:
- *Large Hog Bright*
- *Large Synthetic Oval Mop*

COLOR MIXES:
- *Steel Grey = UB + BS*
- *Indigo = UB + DP*

STEP DISCUSSION:

Paint the white areas in the upper canvas with multidirectional brush strokes of the **Steel Grey mix** using the Bright brush. Bring this color ⅔"s of the way down the canvas. Soften the brush pressure along the edges of the green shapes to softly blend and diffuse them, wet into wet.

Paint the bottom third of the canvas with the **Indigo mix**. Again, use multidirectional strokes and blend it up into the paint above.

Soften and diffuse the wet paint by using a dry Mop brush, lightly brushing over the entire canvas. Rinse both brushes. Dry the surface before continuing.

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The ART™ SHERPA

Step 3 – Finish Background
A LOOSE, EXPRESSIVE, CHILL BEGINNING
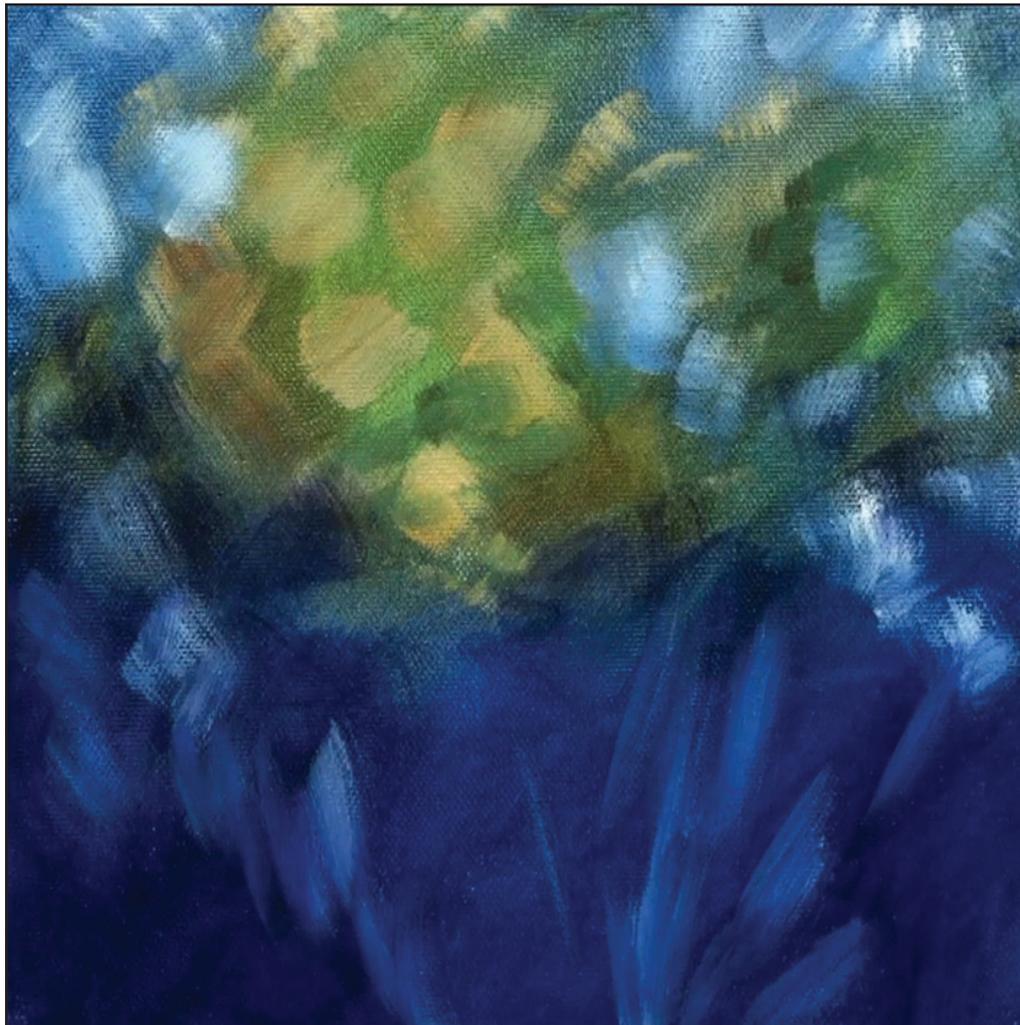
the **Muted Yellow mix**. Occasionally add more Cadmium Yellow Medium to the mix. Focus this color in the green area as a highlight of sorts. If you paint too much lightness here you can knock it back a bit by adding the **Dark Green mix** back in.

Add a second layer of the **Indigo mix** on the bottom of the canvas. Blend a bit of this dark color up into the green, creating a bit of a transition. Rinse the brush.

Loosely add a bit of the **Cool Blue mix** in a few places in the upper canvas. Then, brush this mix on with loose upward strokes from the bottom of the canvas. Rinse and dry the brush.

Dry the surface before continuing to the next step.

PAINT:
- *Cadmium Yellow Medium = CYM*
- *Ultramarine Blue = UB*
- *Phthalo Green = PG*
- *Burnt Sienna = BS*
- *Dioxazine Purple = DP*
- *Titanium White = TW*

BRUSHES:
- *Large Hog Bright*

COLOR MIXES:
- *Muted Yellow = CYM + TW > PG > BS*
- *Dark Green = PG + BS*
- *Indigo = UB + DP*
- *Cool Blue = UB + TW > BS*

STEP DISCUSSION:
Paint irregular marks in the upper canvas using

Step 4 – Block In Flowers
DISH UP THE FLOWERS

that follows this step, and the traceable. 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 position and size of the first flower in the upper right quadrant using the **Deep Red mix.** Pull the first stroke of the petal down from the left side toward the central hub at the base of the flower, all the petals are going to curve into this point creating a cup shaped bloom.

PAINT:
- *Cadmium Red Medium = CRM*
- *Ultramarine Blue = UB*
- *Dioxazine Purple = DP*

BRUSHES:
- *Large Synthetic Bright*

COLOR MIXES:
- *Deep Red = CRM > DP*
- *Indigo = UB + DP*

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

Twisting the brush at the bottom of the stroke, before the release, will taper the end of the petal. Continue adding downward strokes of this color filling in the remainder of the flower. Randomize the top edge of the flower using some wiggled brushstrokes in various heights.

Paint a second, larger bloom in the bottom left quadrant. Start by marking the position and size of this flower which has a shallower dish shape than the previous bloom. Then, paint the petals in a similar fashion as the first.

Combine the **Deep Red mix** with the **Indigo mix**. Use to paint squiggles, random marks, and dots in the background. Paint these shapes mostly under and around the flowers. This muted color will push the brush marks into the background. Rinse the brush.

Dry the surface before continuing to the next step.

Step 5 – First Highlights And Shadows
DIMENSIONALITY IN VALUES

marks and squiggles a second value. Keep most of this lighter shade at the top edge of the shapes.

Begin the first petal shape in the upper flower using this brighter color. Move in a bit from the left side of this shape, and paint the first stroke that comes down from the top curving right, towards the base. On the other side of this petal, paint and opposing curve. Then, brush downward short downward strokes at the top of the petal that do not come all the way down to the bottom of the petal. Paint strokes of the **Indigo mix** up from the bottom of the petal, blending "wet into wet" up into the lighter color. Rinse the brush.

Paint the outer left petal from the top of the same flower, with the **Red Orange mix.** Blend in strokes of Cad Red Medium as you get to the middle of the petal. Brush the **Indigo mix** up from the bottom of this petal to create separation from the first petal. Paint the petal on the right in the same manner. Rinse.

Paint the lower flower shape the same way. Start with the middle petal, then the petals on the sides. Use the same techniques and colors as in the upper flower.

Use the **Red Orange mix** to tap in a brighter value in the blow away petals. Also, use this color to give the red background shapes in the upper left a second value. Rinse the brush. Dry the surface before continuing to the next step.

PAINT:
- *Cadmium Red Medium = CRM*
- *Cadmium Yellow Medium = CYM*
- *Ultramarine Blue = UB*
- *Dioxazine Purple = DP*

BRUSHES:
- *Large Synthetic Bright*

COLOR MIXES:
- *Deep Red = CRM > DP*
- *Indigo = UB + DP*
- *Red Orange = CRM > CYM*

STEP DISCUSSION:
Add more Cad Red Medium to the **Deep Red mix** to paint a few marks in the upper right of the canvas to imply petals shapes that are blowing away. Then, use this brighter color to give the previous background

Step 6 – Bright Highlights
MORE CONTRAST

middle, and outer right petals of this flower. Add some of the color that is on the brush to a few of the red background shapes, here and there. Rinse the brush.

Use the **Yellow Orange mix** to edge the petal on the left of the lower flower. Then, add the **Red Orange mix** on the brush, and streak this color on the same petal. Also, use it to add tips to the petal in the middle of this flower. Wipe off the brush. Because this lower flower is more in shadow, use pure Cadmium Red Medium to edge the outer petal on the right, and to add a few spots through the other petals of this flower. Rinse the brush.

PAINT:
- *Cadmium Red Medium = CRM*
- *Cadmium Yellow Medium = CYM*
- *Titanium White = TW*

BRUSHES:
- *Large Synthetic Bright*

COLOR MIXES:
- *Yellow Orange = CYM > CRM > TW*
- *Red Orange = CRM > CYM*
- *Mid Red = CRM > TW*

STEP DISCUSSION:
Use the **Yellow Orange mix** to begin tipping the top edges of the outer left petal on the upper flower. Use the **Red Orange mix** on the dirty brush to streak a highlight on the edges of the middle petal. Then, use the **Mid Red mix** to streak highlights onto the

Step 7 – Dark Centers
ADDING ENERGY

BRUSHES:
- *Large Synthetic Bright*

COLOR MIXES:
- *Deep Indigo = PB + UB + DP*
- *Bright Blue = PB + UB + TW*

STEP DISCUSSION:

Use the **Deep Indigo mix** to pull down dark centers in both flower shapes using short strokes. Rinse the brush.

Use the **Bright Blue mix** In the lower background to tap in some random marks, lines, and a small scribble or two. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:
- *Phthalo Blue = PB*
- *Ultramarine Blue = UB*
- *Dioxazine Purple = DP*

Step 8 – Seed Centers
MESSY, RANDOM MARKS

BRUSHES:
- *Large Synthetic Bright*

COLOR MIXES:
- *Mid Blue = PB > TW*
- *Light Blue = TW > PB*

STEP DISCUSSION:

Use the corner of the brush with the **Mid Blue mix** In the center of the upper flower to paint small dashes that radiate outward from the base. Highlight the top left side of the flower center by weaving in the **Light Blue mix** using small dash marks.

Repeat this process on the center of the bottom flower shape, highlighting the top left of the flower center . Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:
- *Phthalo Blue = PB*
- *Titanium White = TW*

Step 9 – Forward Petals

TUCKING IN THE CENTERS

PAINT:
- *Cadmium Red Medium = CRM*
- *Cadmium Yellow Medium = CYM*

BRUSHES:
- *Large Synthetic Bright*

COLOR MIXES:
- *Red Orange = CRM > CYM*

STEP DISCUSSION:

Create the forward petal on the upper flower using the **Red Orange mix.** Curve the first stroke of the forward petal near the lower left side. Create the upper edge of the forward petal by pulling small downward strokes that layer right across the bottom of the flower center. Finish the petal shape with a rounded bottom. Fill the petal in with the same **Red Orange mix.**

Repeat this process on the forward petal of the lower flower shape. Rinse the brush.

Dry the surface before continuing to the next step.

Step 10 – Value Of The Forward Petals

POP THE BRIGHT FLOWERS OUT OF THE DEEP BACKGROUND

forward, start by dry brushing the top left edge using the light value of the **Orange mix.** Use the **Yellow Orange mix** to lighten the right edge of this petal. Wipe off the brush to add pure Cadmium Red Medium, blending it upward from the bottom. Pull down a highlight on the upper edge of the right side using the **Mid Red mix.** Add more Titanium White to the **Yellow Orange mix** to highlight the left side of the forward petal even further. Then, use a touch of **Deep Red mix** to push back the bottom of the petal towards the base of the flower. Rinse the brush.

Repeat the process on the lower flower using the same mixes. Shade the bottom right of these forward petals by blending in the **Deep Red mix** up from the base of the flower shape. Use pure Cadmium Red Medium on the dirty brush to shade the bottom left side of these forward petals. Rinse the brush.

Deepen the background around the blooms using the **Indigo mix.** Wiggle in some of this color between the two flower shapes as well to create some great contrast. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:

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

BRUSHES:

- Large Synthetic Bright

COLOR MIXES:

- Orange = CYM + CRM
- Yellow Orange = CYM > CRM > TW
- Mid Red = CRM > TW
- Deep Red = CRM > DP
- Indigo = UB + DP

STEP DISCUSSION:

To pull the front petal in the upper flower shape

Step 11 – Sketch The Butterflies
DRAW THEM OR TRACE THEM

BRUSHES:

· *Chalk Pencil or Watercolor Pencil*

STEP DISCUSSION:

You can use the traceable to draw the butterflies in at this time, or you can freehand them in. Sketch the first butterfly in the bottom right corner. Begin with a small line angling from the left down to the bottom right. Draw the top of the wings on either side of the line. Ruffle the outer edges of the top wings, and curve them back to the center of the body. The bottom wings are more of a large teardrop shape.

Draw a second butterfly above the lower flower in the same manner. The top of this butterfly is drawn on an angle facing the upper right.

Step 12 – Blocking In The Butterflies
STARTING FROM A DARK PLACE

BRUSHES:

· *Small Synthetic Round*

COLOR MIXES:

· *Dark Turquoise = PB + PG > BS*

STEP DISCUSSION:

Paint in all the wings using the **Dark Turquoise mix.** Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:

· *Phthalo Blue = PB*
· *Phthalo Green = PG*
· *Burnt Sienna = BS*

Step 13 – Colored Wings

CREATING WING MARKINGS

Back to the Round brush, use the **Turquoise mix** to add marks layered over the dark wings, giving them a textured appearance. Start with the bottom wings of the upper butterfly. Dash small touch-pull strokes angled in towards the butterfly body, then add a second row above. Move to the upper wings of this butterfly, and create similar marks using more touch-pull strokes.

Repeat this process on the bottom butterfly.

Glaze pure Phthalo Blue over the center part of the wings, close to the bodies of both butterflies. Rinse the brush.

Use the **Bright Turquoise mix** along the outer edges of all the wings using the same little touch-pull strokes. Emphasize the upper top edges of the wings, and the lower inner edges of the bottom wings. Rinse the brush.

Highlight the very outer tips of the wings with the **Seafoam mix**. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:
- *Cadmium Yellow Medium = CYM*
- *Phthalo Blue = PB*
- *Phthalo Green = PG*
- *Titanium White = TW*

BRUSHES:
- *Large Synthetic Bright*
- *Small Synthetic Round*

COLOR MIXES:
- *Turquoise = PB + PG > TW*
- *Bright Turquoise = TW > CYM > PB > PG*
- *Seafoam = CYM + TW > PB > PG*

STEP DISCUSSION:
You can use a damp brush to clean away the chalk marks because the paint is really dry on the surface.

Step 14 – Butterfly Details

VALUE CONTRASTS TO EMPHASIZE ITS BUTTERFLY-NESS

butterfly, and push it back by blending with your finger. Then, using a less watered down version of this paint, add the body of this butterfly between the wings, and wiggle it in a little thicker at the top for the head. Repeat this process on the bottom butterfly. Rinse the brush. If you lose any of the wing edges, just repaint them with the **Seafoam mix**. Rinse the brush.

Switch to the X-Small Round brush to tap a highlight down the left side of the upper butterfly body using the **Turquoise mix.** The highlight on the lower butterfly body is on the right side. Rinse the brush.

Use pure Cadmium Red Medium to add decorative marks and squiggles on all of the wings, allowing the brush to work, catching the canvas to make the marks for you. Rinse the brush.

Use the thinned Mars Black to paint the antennae at the top of the butterfly heads. Then, use the **Turquoise mix** to give them a thin highlight along the upper edges of the antennae. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:

- *Cadmium Red Medium = CRM*
- *Cadmium Yellow Medium = CYM*
- *Phthalo Blue = PB*
- *Phthalo Green = PG*
- *Mars Black = MB*
- *Titanium White = TW*

BRUSHES:

- *X-Small Synthetic Round*
- *Small Synthetic Round*

COLOR MIXES:

- *Seafoam = CYM + TW > PB > PG*
- *Turquoise = PB + PG > TW*

STEP DISCUSSION:

Thin Mars Black with the Small Synthetic Round so it is super watery. Glaze a shadow under the upper

Step 15 – White Lining

ORDER OF OPERATION WHEN LINING IS TO AVOID DRAGGING WET PAINT

PAINT:
- *Cadmium Red Medium = CRM*
- *Cadmium Yellow Medium = CYM*
- *Fluid White Paint = FWP*

BRUSHES:
- *X-Small Synthetic Round*

COLOR MIXES:
- *Light Pink = FWP > CRM*
- *Orange = CYM + CRM*

STEP DISCUSSION:

Create a fine outline around the top butterfly using the Fluid White Paint. It is kind of nice for this line to be broken because your touch is so light. Do the top wing first, then the antenna, then the bottom wing to prevent running your hand through the wet paint accidentally. Add a couple touches of this color to the body highlights, and to the tips of the upper wings, if you like.

Add just a smidge of Cadmium Yellow Medium to the **Light Pink mix** to line the edges of the petals of both flowers. Again, consider where to start lining so that you do not accidentally drag your hand through wet paint. Add more Fluid White Paint in the areas where the petal has a lighter value so it still shows as a bright highlight. Rinse the brush.

Line the bottom butterfly with the Fluid White Paint. Add dots to the body highlights and wing tips. Another place to add a white highlight is on some of the seed tips on the left side of both flower centers. Rinse the brush.

Highlight the red spots in the butterfly wings using the **Orange mix.** Rinse the brush.

Sign.

Sherpa Tip: I dragged my hand through some wet paint, and it ended up getting on the canvas where it was not intended. Because the paint underneath these unintended marks was dry, I was able to erase the errors with some water. I then painted over the area with the background color.

- 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 Seral 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.
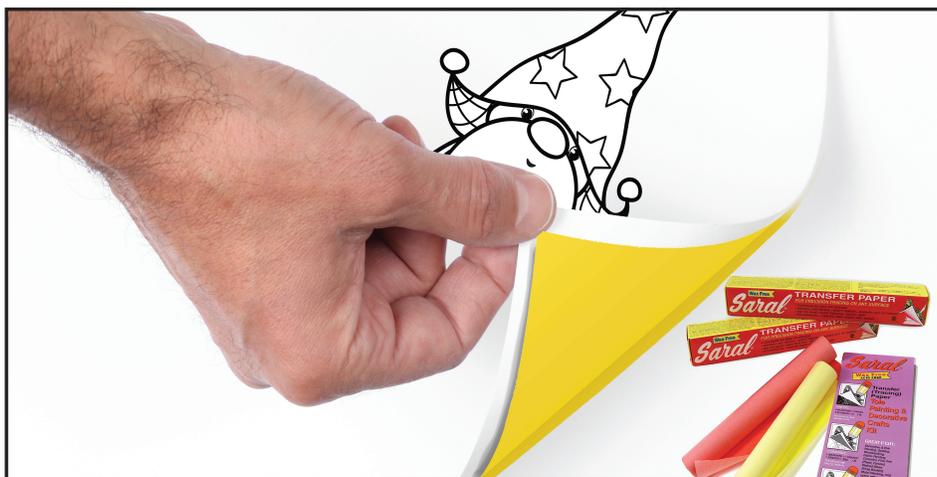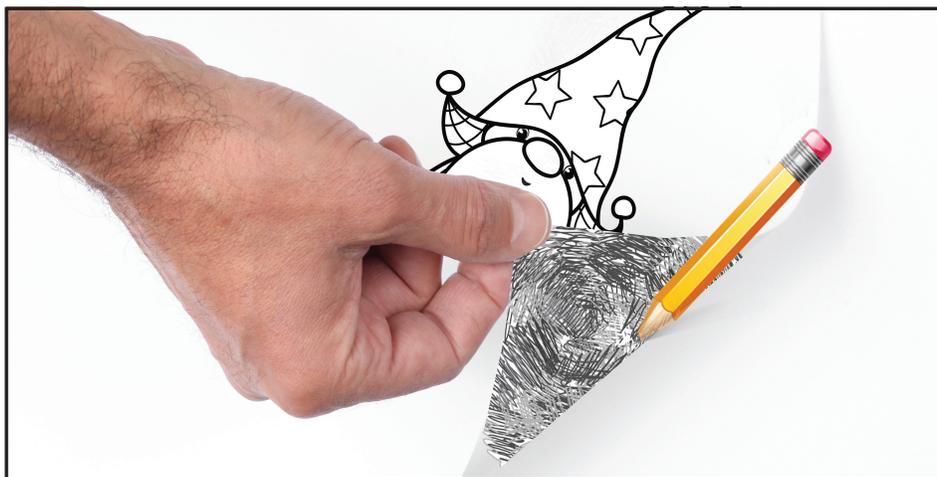
The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal 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.
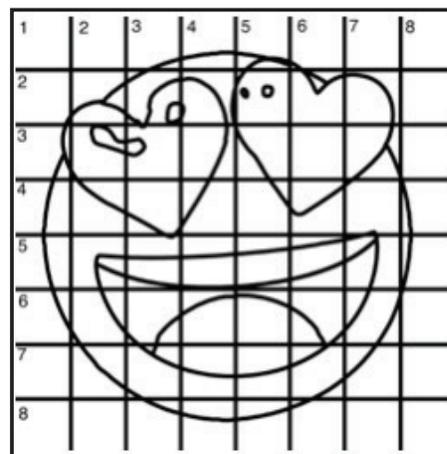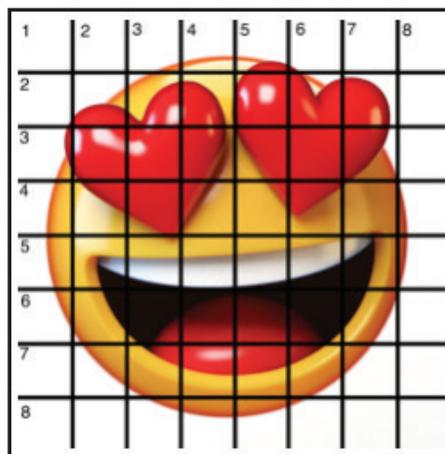
BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter,your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

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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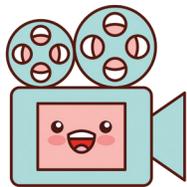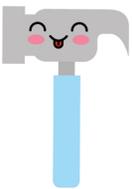
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