THE ART SHERPA™

Acrylic April

ABSTRACT FISH:
EXPRESSIONISM AND REALISM FUSION
HOOKED ON YOU
BY THE ART SHERPA
Name credit to Patron: Lori Petit
Steps: 11 | 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 15: 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
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Medium Synthetic Bright
- Large Hog 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
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Directionality
- Blending Wet into Wet
- Color Mixing
- Dynamic Light on Water
- Implying Motion

Video Chapter Guide

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

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 8	24:02	Colorful Scales
Step 1	02:12	Sketch The Image	Step 9	27:26	Red And Oranges
Step 2	04:19	Left Side Background	Step 10	30:09	Detailing The Face
Step 3	06:18	Dark Background	Step 11	35:41	Final Touches
Step 4	08:05	Deep Blue		40:54	Sign
Step 5	11:30	Colored Outlining			
Step 6	16:46	Fins			
Step 7	19:50	Blocking In The Main Subject			

Step 1 – Sketch The Image

HERE FISHY, FISHY

PAINT:
- *Phthalo Blue = PB*
- *Burnt Sienna = BS*

BRUSHES:
- *Medium Synthetic Bright*

COLOR MIXES:
- *Dark Blue = PB + BS*

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, and the traceable. I drew in only the major lines. 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.

Very expressively and abstractly work out the size and shape of the main subject on the canvas. In the bottom left quadrant sketch in an open fish-like mouth. Start with an upside down "U" shape facing to the left, then join a sideways "U" shape to the left prong of the first "U", facing right. Add a little horizontal line between the two "U"s for the center of the mouth. To create the body, draw a slightly left curved line that begins at the top of the mouth, and ends in the upper right corner. The belly line begins at the bottom of the mouth, curves much deeper to the right, and also ends in the upper right corner. Flare out opposing lines that imply a tail fin that flows off of the canvas in the top right corner. Suggest the upper fin off the back of the fish with two slightly "S" curved lines that shoot almost straight up, and the lower fin with three slightly upwards curved lines off the belly. Behind the mouth shape, draw a small circle for an eye, with a small curved line under it for a lower lid. Then, behind the circle, curve a line like a bracket ")", for the gills (Sherpa's line is broken because she's being sketchy). Rinse the brush.

This is just a very gestural, abstract expression of a fish.

Sherpa Tip: When we pick a subject that could be recognizable to the viewer and to ourselves, our goal is to keep things that are anchoring the subject, but to not become so mired in the details that we lose the abstraction of the subject.

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Step 2 – Left Side Background
WIGGLY WATER-LIKE STROKES

PAINT:
- *Phthalo Blue = PB*
- *Burnt Sienna = BS*
- *Phthalo Green = PG*
- *Titanium White = TW*

BRUSHES:
- *Large Hog Bright*

COLOR MIXES:
- *Stone Blue = TW + PB > BS*
- *Turquoise = PG + PB*
- *Dark Turquoise = PG + PB + BS*

STEP DISCUSSION:

Load the brush with the **Stone Blue mix,** then roughly paint the left side of the canvas around the fish. Start in the upper left corner by wiggling the brush in various directions. Add just a bit of the **Turquoise mix** to the previous mix as you go down the left side. Then, while the paint on the canvas is still wet, go back to the upper left corner to blend in some of the **Dark Turquoise mix**. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 3 – Dark Background
DRAMA IN THE DEEP
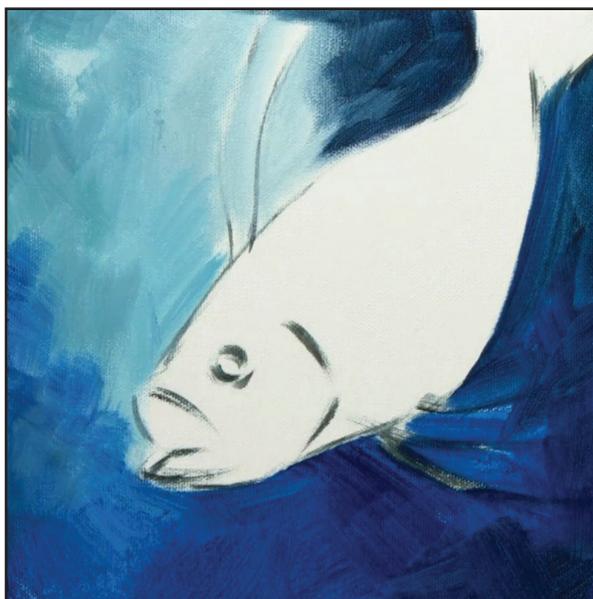
BRUSHES:
- *Large Hog Bright*

COLOR MIXES:
- *Deep Indigo = PB + DP*
- *Dark Indigo = PB + DP + BS*

STEP DISCUSSION:

Paint across the bottom, and the right side of the canvas with the **Deep Indigo mix**. Begin to lightly transition this color up the left side with criss cross strokes that blend either wet into wet, or if the light blue paint has dried, use a dry brush method.

Without rinsing, use the **Dark Indigo mix** on the upper right side of the canvas, blending down into the color below. Then, add a bit of this color around the tail end of the subject at the top center of the canvas. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 4 – Deep Blue
CREATING FRACTALS OF LIGHT
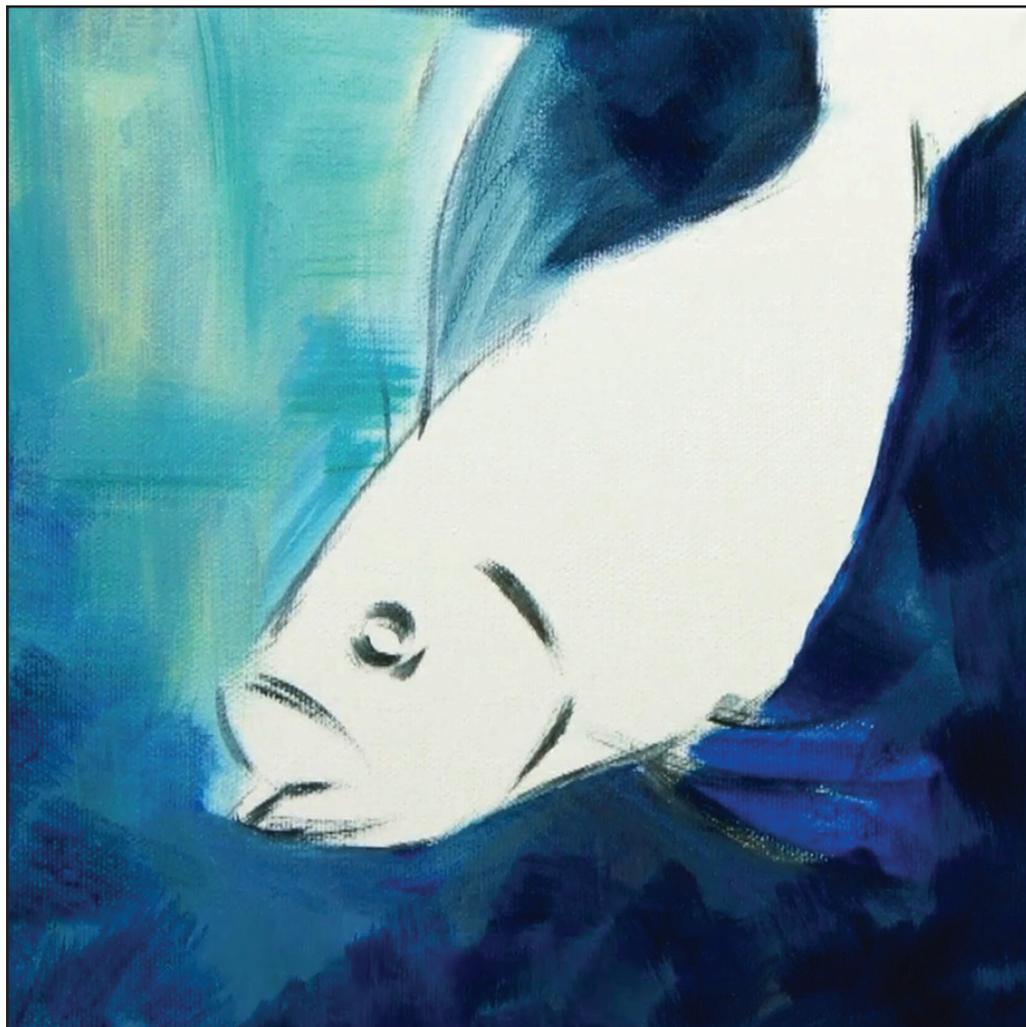
PAINT:

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

BRUSHES:

- *Large Hog Bright*

COLOR MIXES:

- *Pale Green = TW + CYM > PB*
- *Turquoise = PG + PB*
- *Dark Indigo = PB + DP + BS*

STEP DISCUSSION:

Use the **Pale Green mix** to lightly brush down long, vertical strokes in the upper left quadrant over the previous work. Combine a bit of the **Turquoise mix** into this color on the brush. Use this color to dry brush light, airy strokes over top of the previous color, both vertically and horizontally. Then, blend a bit of it in the bottom left corner.

Without rinsing, add some Titanium White and the **Dark Indigo mix** to the brush, then lightly layer this over the colors at the bottom and on the right side of the canvas. Keep some of the dark layer below by using a dry brush method, and by varying the mix, here and there, with more of any of the colors within the mix, and by adding Titanium White sometimes. Dry brush a bit of this color over the dark area at the top center of the canvas using expressive strokes. Rinse and dry the brush.

Use the **Dark Indigo** to reinforce some of the darker areas in the background using irregular brush strokes. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 5 – Colored Outlining

A SENSE OF LIGHT REFLECTING IN AND OUT

PAINT:

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

BRUSHES:

- *Large Hog Bright*
- *Medium Synthetic Bright*

COLOR MIXES:

- *Light Yellow = TW + CYM*
- *Orange = CRM + CYM*

STEP DISCUSSION:

Load the **Light Yellow mix** onto the Hog Bright brush. Then, using the edge of the brush, paint several vertical lines of various heights and lengths, in the upper left corner. Use the corner of the brush to scumble some of this color under the chin. Without rinsing, add Cadmium Red Medium to the brush. Blend a bit of this subsequent color under the chin, and line the underbelly with it. Wipe the brush on a towel, then add a couple pops of Cadmium Yellow Medium to this area as well. Rinse and dry the brush.

Switch to the Synthetic Bright brush, and load it with the **Orange mix.** Create a long, curved stroke from mid left canvas, carrying it across the mouth and flicking out to the bottom right. At the top of this curve, add a calligraphy stroke that curves up, then draws back, and then curves two strokes up to the top of the canvas. Beside the calligraphy mark, add little, energetic marks to create motion and texture. Rinse the brush.

Add a smidge of Phthalo Green to some of the **Orange mix.** Pop touches of this color along the curve above the fish, and to some of the textural marks in this area as well. Rinse the brush. Then, use the **Light Yellow mix** to highlight the lower end of this line, and in a few places on the upper curve, and some of the marks. Rinse the brush.

Layer on some pops of the **Orange mix** along the upper curve and marks, as well. Rinse the brush.

Dry the surface before continuing to the next step.

Sherpa Tip: You will be painting the part of the mark that goes across the mouth but if it is bothersome to you, you can erase it with a bit of clean water on the brush.

Step 6 – Fins
BUILDING TRANSPARENCY

Add some Phthalo Blue into the **Orange mix.** Use the flat of the brush to flick out the curves of the bottom fin, subtly glazing with this color, giving it a transparent effect.

Create the motion and translucence of the top fin using the same color. Dry brush the curves up, and leave some of the lower part of the fin unpainted. Rinse the brush.

Tap and wiggle some of the **Dark Blue mix** into the tail area. Then, add some of this color below the underbelly to give it a deeper shadow. Rinse the brush.

Lightly dry brush the bright **Orange mix** over both the bottom and top fins. Then, add some more Cadmium Red Medium to the dirty brush to sweep pops of this color onto the tail. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:
• *Cadmium Red Medium = CRM*
• *Cadmium Yellow Medium = CYM*
• *Phthalo Blue = PB*
• *Burnt Sienna = BSL*

BRUSHES:
• *Medium Synthetic Bright*

COLOR MIXES:
• *Chestnut Red = CRM + PB*
• *Dark Blue = PB + BS*
• *Orange = CRM + CYM*

STEP DISCUSSION:
Paint the top right corner with the **Chestnut Red mix** by using the edge of the brush to radiate lines outward, filling in this tail area.

Step 7 – Blocking In The Main Subject
THE COLORFUL DRAMA FISH

curved strokes to imply the beginning of a rounded barrel shape. Add a little of this color around the back of the eye, and above the top of the mouth. Then, use slightly curved, vertical strokes down the center of the back third of the body with the **Yellow Orange mix,** tapering it off near the tail.

Paint the top of the head with the **Orange mix** combined with a titch of Phthalo Blue to desaturate the color. Then, add checks of this color down the body, layered over the yellow area.

Use the corner of the brush to add Cadmium Red Medium at the front of the eye, followed by the **Dark Indigo mix** to outline around the rest of the circle. Then, paint the pupil of the eye with the **Dark Indigo mix,** as well. Use the **Dark Indigo mix** again to paint the inside shadow of the mouth, and to line the outer edges of the mouth and gills. Paint the back part of the belly from bottom fin to the tail this color, so it kind of disappears into the background water. Coming forward on the belly, add more Phthalo Blue to the mix.

Without rinsing, load the T**urquoise mix** with a little Titanium White onto the dirty brush. Paint the face under the eye, and the remaining lower body from behind the gill to the tail. Curve the strokes to imply the roundness of the body. Add a few checkered marks of the **Turquoise mix** in the orange area at the top of the head.

Paint the rear third of the body at the top with the **Light Turquoise mix**. Then, add more Titanium White to the brush, and using slightly curved strokes, wet into wet, highlight the center of the body in the blue area. 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
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:
- Medium Synthetic Bright

COLOR MIXES:
- Yellow Orange = CYM > CRM
- Orange = CRM + CYM
- Dark Indigo = PB + DP + BS
- Turquoise = PG + PB
- Light Turquoise = PG + PB + TW

STEP DISCUSSION:
Use the **Yellow Orange mix** to paint along the top edge of the fish, then pull the paint down with

Step 8 – Colorful Scales
LITTLE DASHY MARKS

center of the fish. Then, at the very end switch back to the **Pale Green mix** again, using the corner of the brush for the tiny dashes. Also, use this color on the corner of the brush to curve around the front of the gill, around the back of the mouth, then under and behind the eye.

Add pure Phthalo Blue and a little Titanium White on the dirty brush to make small dashes on the face. Then, curve strokes of this color upward from the bottom of the belly, between the gill and the back of the lower fin.

Rinse the brush.

Dash highlights over the top of the back with the **Light Yellow mix.** Then, dash a few strokes of this color through the top area of the body, weaving it in amongst the colors below. Add pure Cadmium Yellow Medium in the same fashion. Checker the Light Yellow through the center of the body, at the top of the blue area. Rinse the brush.

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

BRUSHES:
- *Medium Synthetic Bright*

COLOR MIXES:
- *Pale Green = TW + CYM > PB*
- *Light Turquoise = PG + PB + TW*
- *Light Yellow = TW + CYM*

STEP DISCUSSION:
Use the **Pale Green mix** to paint scale-like dashes through the center of the body, behind the gill. As you move back, grab the **Light Turquoise mix** on the dirty brush, and continue painting dashes down the

Step 9 – Red & Oranges
SATURATED, BRIGHT CONTRAS

Use Cadmium Red Medium on the edge of the brush to paint a few expressive curved lines over the bottom fin. The front curves originate up a little into the body, and the back curves come from underneath the belly.

Position the brush at an angle over the top fin strokes to layer some of the **Orange mix** onto the top fin, wiggling the brush as you deposit thicker swipes and dashes of paint, almost like a palette knife. Then, pull strokes of the **Yellow Orange mix** up into the base of this top fin from the back of the fish.

Without rinsing, add Cadmium Red Medium onto the brush. Using the edge of the brush, paint several strokes and dashes of this color through the tail area, again being heavy with the paint to create some texture. Rinse the brush.

Use the **Light Blue mix** on the flat of the brush to dry brush very light strokes of this color through the bottom of the belly above the bottom fin. Rinse the brush.

Dry the surface before continuing to the next step.

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

BRUSHES:
- *Medium Synthetic Bright*

COLOR MIXES:
- *Orange = CRM + CYM*
- *Yellow Orange = CYM > CRM*
- *Light Blue = PB + TW*

STEP DISCUSSION:
Use the **Orange mix** to weave some checkered dashes on the top of the head, and through the back, woven amongst the yellow.

Step 10 – Detailing The Face

LITTLE FISHY MOUTH AND DETAILED FISHY EYE

Purple mix to paint the inside of the top of the mouth. Next, use the **Lavender mix** to line the inside of the top lip, then to fill in the inside of the bottom of the mouth. Add Phthalo Blue to the dirty brush to paint the inside corners of the mouth, to line the inside of the lips, and the back of the gills. Rinse the brush.

Use the **Lavender mix** to line under the back of the belly, behind the bottom of the fin, and the front edge of the bottom fin.

Paint the face around the front of the eye with Phthalo Blue. Then, use the **Dark Indigo mix** to outline the circle of the eye, and to paint the shadows in the mouth, around the lips, and behind the gills. Also, lightly curve a bit of a shadow around the back of the eye with this color. Rinse the brush.

Use the **Orange mix** to paint the iris inside of the eye, and the **Light Yellow mix** over the top and bottom of the eye. Then, add Cadmium Yellow Medium to highlight the front of the iris. Rinse the brush.

Deepen the pupil with Mars Black using the toe of the brush. Also, line back of the eye, and behind the gills with the Mars Black. Rinse the brush.

Switch to the X-Small Round brush, and use the **Light Yellow mix** to add a brighter highlight underneath the pupil. Rinse the brush. Then, add some Cadmium Red Medium to the top of the iris, and just a touch at the bottom. Rinse the brush. Use Titanium White toned with the **Dark Indigo mix** to line the lower lid. Rinse the brush. Finally, line the upper lid with Titanium White, touch a highlight at the back of the pupil, and in the middle of the lower lid. Rinse the brush.

PAINT:
- *Cadmium Red Medium = CRM*
- *Cadmium Yellow Medium = CYM*
- *Phthalo Blue = PB*
- *Burnt Sienna = BS*
- *Dioxazine Purple = DP*
- *Mars Black = MB*
- *Titanium White = TW*

BRUSHES:
- *Small Synthetic Round*
- *X-Small Synthetic Round*

COLOR MIXES:
- *Deep Purple = DP + CRM*
- *Lavender = DP + CRM + TW*
- *Dark Indigo = PB + DP + BS*
- *Orange = CRM + CYM*
- *Light Yellow = TW + CYM*

STEP DISCUSSION:
Use the Small Synthetic Round, and the **Deep**

Step 11 – Final Touches

THE ICING ON THE FISH?

PAINT:

- *Cadmium Red Medium = CRM*
- *Cadmium Yellow Medium = CYM*
- *Phthalo Blue = PB*
- *Phthalo Green = PG*
- *Burnt Sienna = BS*
- *Dioxazine Purple = DP*
- *Mars Black = MB*
- *Titanium White = TW*

BRUSHES:

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

COLOR MIXES:

- *Lavender = DP + CRM + TW*
- *Orange = CRM + CYM*
- *Dark Indigo = PB + DP + BS*
- *Light Yellow = TW + CYM*
- *Light Turquoise = PG + PB + TW*

STEP DISCUSSION:

Use the toe of the Small Round brush to paint a highlight above the upper lip with the **Lavender mix.** Add just a bit more Titanium White to the mix to add a highlight to the inner corners of the mouth, line the lower lip, and the bottom center of the open mouth. Blend this back a bit with Dioxazine Purple on the dirty brush.

Switch to the X-Small Round brush to add a shadow line on the inside of the lips with Mars Black. Also, line above the upper lip, then add some thin, lyrical marks in front of the gills. Rinse the brush.

Switch back to the Small Round brush, and use Titanium White to add bright highlights to some spots along the lips and inside the mouth. Paint a bit of Cadmium Red Medium behind the top of the upper lip. Follow that by adding a bit of the **Orange mix** at the bottom and the top of the opened mouth, blending this in, wet into wet, at the bottom. Deepen the inside of the mouth with the **Dark Indigo mix.** Rinse the brush.

Load the **Light Yellow mix** onto the toe of the brush to layer some light curved lines over the bottom and top fins. Then, use the pure Cadmium Yellow Medium in these areas using scribbly, energetic strokes. Pull a little Titanium White down in front of the top of the gill, and make a few marks behind the eye. Then, wiggle some white dashes through the center of the body.

Add some pops of color in the upper fin with dashes of the Light Turquoise mix. Use Cadmium Yellow Medium to create some fun energy in a few spots along the upper curve in the background. Sign.

WATERCOLOR
WEDNESDAYS

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

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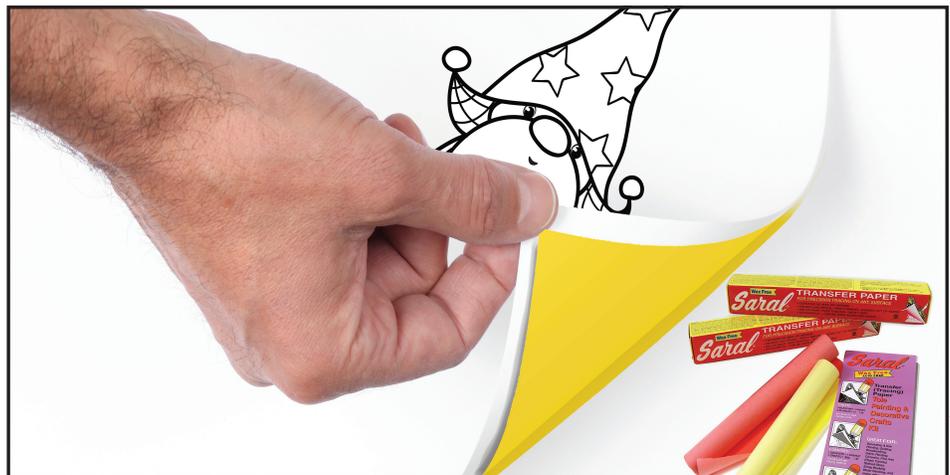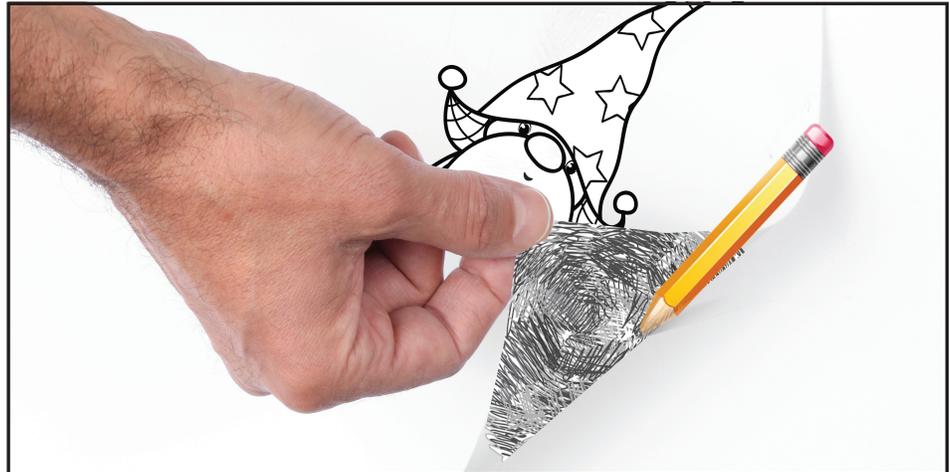
The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal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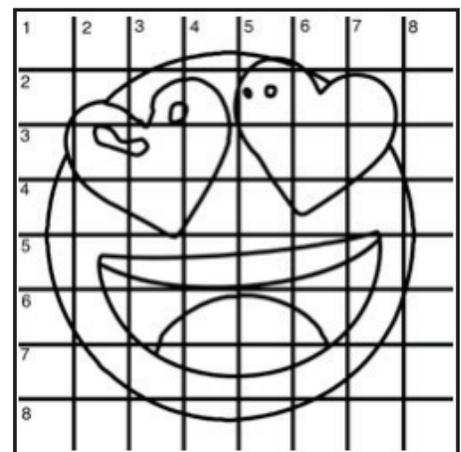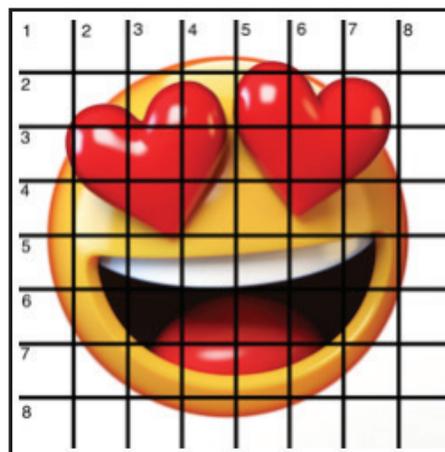
BLENDING WET INTO WET

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.

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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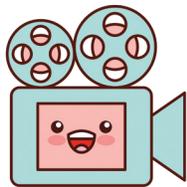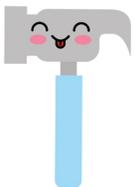
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