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THE ART SHERPA™



*Acrylic
April*

MODERN EASY ABSTRACT PEAR
STILL LIFE PAINTING TECHNIQUES
SWEET TASTE OF VICTORY

BY THE ART SHERPA

Name credit to Patron: Laura Fast

Steps: 15 | Difficulty: Intermediate | 2 Hoots

— 2023

Table of Contents

SHERPA FORWARD	3
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	4
STEP 1 - PEAR SHAPE.....	5
STEP 2 - COLORED BACKGROUND.....	7
STEP 3 - ADDING BACKGROUND VALUE.....	8
STEP 4 - WARM PEAR VALUES.....	9
STEP 5 - DARK PEAR BASE	10
STEP 6 - CAST SHADOW	10
STEP 7 - LEAF	11
STEP 8 - MORE PEAR VALUES.....	11
STEP 9 - BOTTOM OF THE CANVAS.....	12
STEP 10 - BACKGROUND INTEREST	12
STEP 11 - WARM GLOW	13
STEP 12 - UNEXPECTED PATTERNING.....	14
STEP 13 - LYRICAL LINES	15
STEP 14 - CHECKS AND BALANCES.....	16
STEP 15 - FINAL TOUCHES	16
THE TRACING METHOD	18
GRIDDING INSTRUCTIONS	19
TECHNIQUE REFERENCES	20

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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 9: 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
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL
- Fluid White Paint = FWP

BRUSHES:

- Medium Synthetic Angle
- Large Hog Bright
- Small Synthetic Angle
- 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
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion

Video Chapter Guide

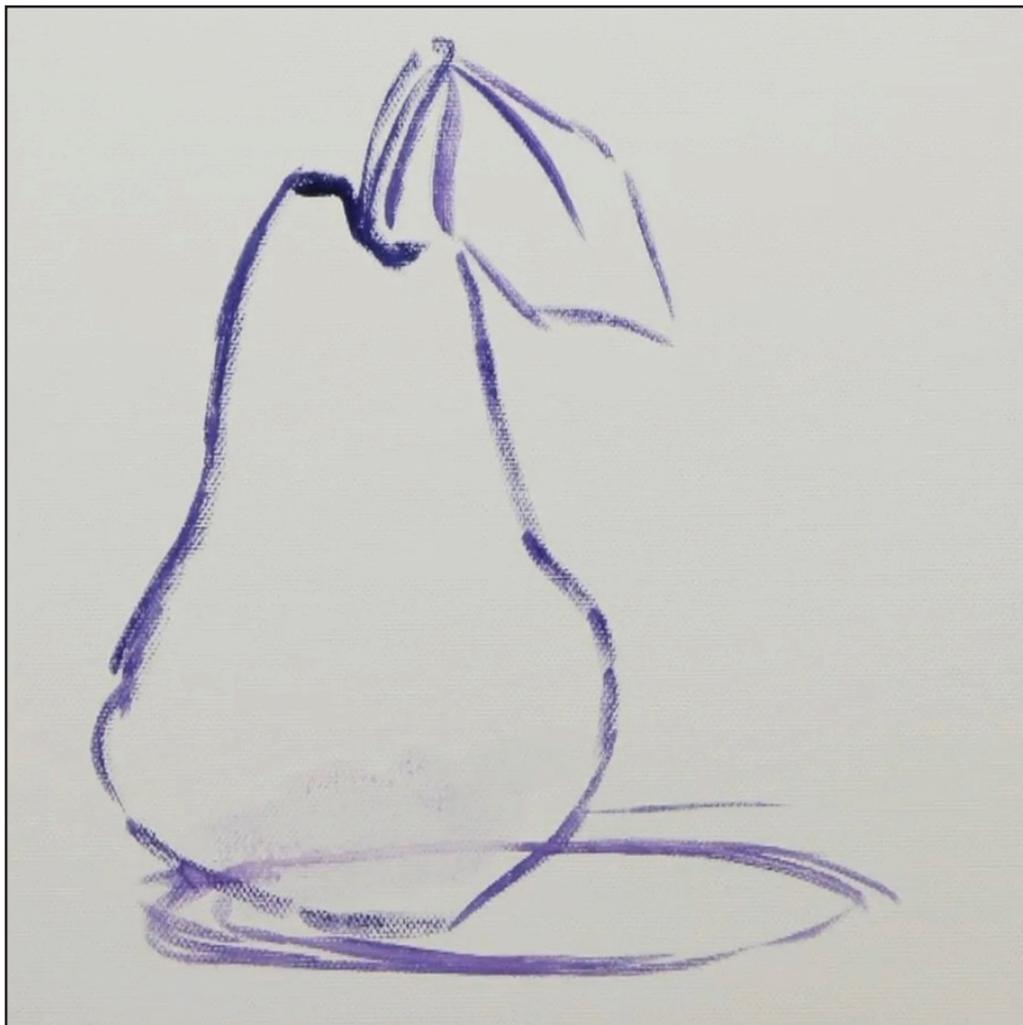
Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 9	18:57	Bottom Of The Canvas
Step 1	01:46	Pear Shape	Step 10	20:57	Background Interest
Step 2	03:40	Colored Background	Step 11	24:28	Warm Glow
Step 3	06:00	Adding Background Value	Step 12	28:26	Unexpected Patterning
Step 4	09:07	Warm Pear Values	Step 13	31:49	Lyrical Lines
Step 5	12:08	Dark Pear Base	Step 14	33:36	Checks And Balances
Step 6	13:15	Cast Shadow	Step 15	36:02	Final Touches
Step 7	14:28	Leaf		38:39	Sign
Step 8	16:00	More Pear Values			

Step 1 - Pear Shape

Timestamp 1:46

A-PEAR-ANT



and draw a short $\frac{1}{4}$ " horizontal line that starts at $1\frac{1}{2}$ inches from the top and $2\frac{3}{4}$ inches from the left side. At the end of this line, bring a line downward and scoop to the right. Sketch the stem shape from the downward line and angled slightly to the right.

On the left side of that small horizontal line, curve a line down about $2\frac{1}{2}$ inches and then bump it out and down about another 2 inches. Then, it curves towards the right and ends at 3 inches from the left side and about 1 inch

PAINT:

- *Dioxazine Purple = DP*

BRUSHES:

- *Medium Synthetic Angle*

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 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.

Load Dioxazine Purple onto the corner of the brush,

from the bottom.

Sketch a similar line on the right side of the pear. It does not have to perfectly match the left side because pears are never the same shape and not perfectly symmetrical.

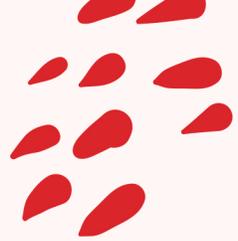
Sketch a leaf shape off the right side of the stem. The point of the leaf should end approximately 5 inches from the right side and $2\frac{1}{2}$ inches from the top.

Draw an elliptical shadow shape at the bottom of the pear. Rinse the brush.

Dry the surface before continuing to the next step.

THE ART SHERPA

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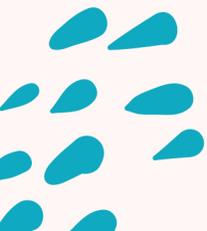
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Step 2 - Colored Background

Timestamp 3:40

CLUES OF BLUE



PAINT:

- Phthalo Blue = PB
- Titanium White = TW

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Mid Blue = PB > TW

STEP DISCUSSION:

Load the damp brush with the **Mid Blue mix**, and then roughly paint the entire canvas, around the objects and shapes. Add a bit more Phthalo Blue to deepen the color a bit. We are just ensuring that all the white of the background is loosely covered with rough, energetic strokes. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 3 - Adding Background Value

Timestamp 6:00

TURQUOISE-ING IT UP



Lace the **Aqua mix** through the left side of the background, allowing the colors below to show through. Also add it diagonally from the top of the right side of the pear and downward.

Scumble rough brush strokes of Phthalo Blue onto the right side of the background. Alternate between the **Aqua mix** and the Phthalo Blue on the right side to blend and soften the values somewhat, while maintaining a lighter value on the right side of the pear.

PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Titanium White = TW

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Light Blue = TW > PB
- Mid Blue = PB + TW
- Aqua = PB + TW > CYM

STEP DISCUSSION:

Lightly dry brush the **Light Blue mix** onto the left side of the canvas, around the objects. Then, transition the **Mid Blue mix** along the bottom from left to right.

Then, add rough short strokes of the **Light Blue mix** from the left side around the top, and then sparsely through the right side. Rinse the brush.

Dry the surface before continuing to the next step.

Step 4 - Warm Pear Values

Timestamp 9:07

WARMING THE PEAR UP



Paint Cadmium Red Medium along the left side of the pear shape and blend it in slightly near the bottom of the yellow area.

Paint the **Red Orange mix** along the top right side of the pear. While that is still wet, layer some Cadmium Yellow Medium to transition along the yellow edges that are next to the reds.

Then, add short random brush strokes of the **Orange mix** along the right side, between the yellow and the unpainted area. Rinse the brush.

Paint random strokes of the **Coral mix** in the unpainted area of the right side of the pear. Weave a few marks into the yellow area to transition the values.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Warm Yellow = CYM > TW
- Red Orange = CRM > CYM
- Orange = CYM + CRM
- Coral = CRM + TW

STEP DISCUSSION:

Apply short multidirectional strokes through the center of the pear using the **Warm Yellow mix**. Add a lot more Titanium White and lighten the yellow area on the bottom and top. Rinse the brush.

Step 5 - Dark Pear Base

Timestamp 12:08

PEAR SHADED



PAINT:

- Cadmium Red Medium = CRM
- Dioxazine Purple = DP

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Deep Red = CRM + DP

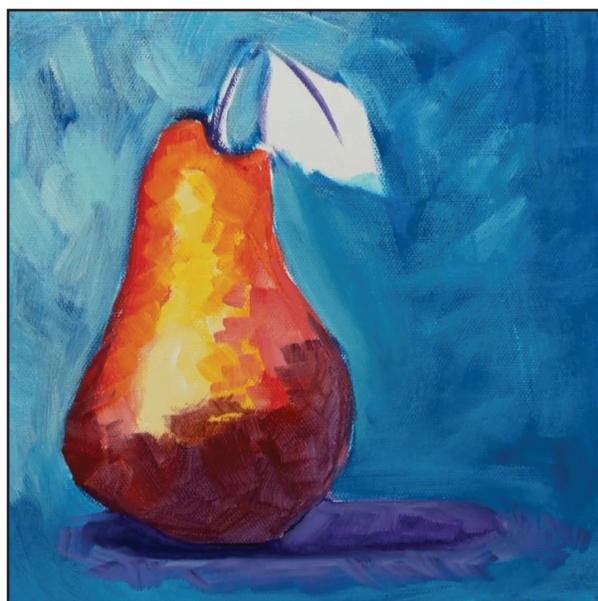
STEP DISCUSSION:

Paint the bottom of the pear with the **Deep Red mix** using multi directional strokes. Weave a few strokes of this color up a little, into either side of the pear. Rinse the brush.

Step 6 - Cast Shadow

Timestamp 13:15

SHADOW PEAR



PAINT:

- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Lavender = DP + TW

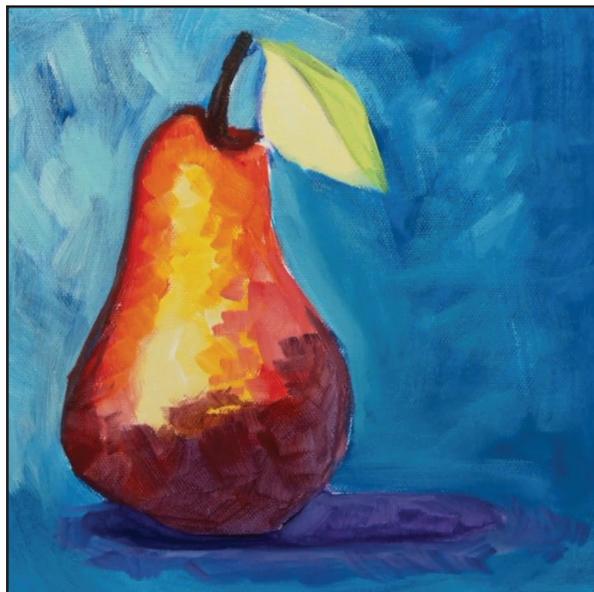
STEP DISCUSSION:

Paint the cast shadow ellipse at the bottom of the canvas with Dioxazine Purple. Then use the **Lavender mix** as a lighter value at the top of the ellipse. Also use this color under the and around the right side of the ellipse, to act as some reflective light. Rinse the brush.

Step 7 - Leaf

STEMMING OUT

Timestamp 14:28



PAINT:

- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Light Yellow = TW + HYL
- Yellow Green = HYL > TW > PB

STEP DISCUSSION:

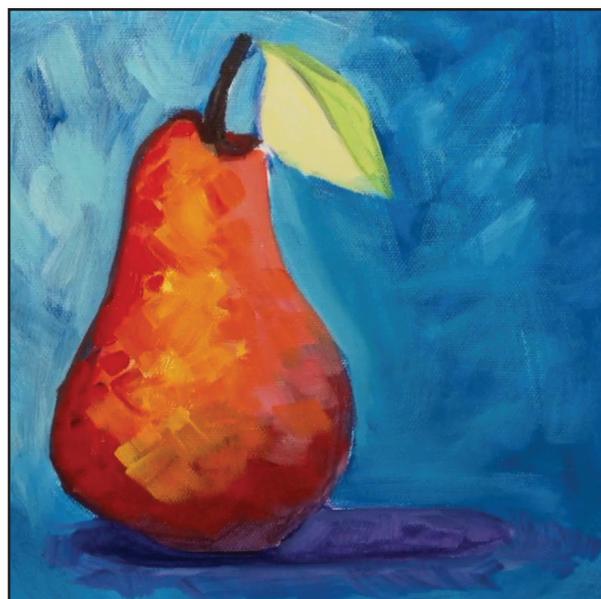
Block in the stem using the edge of the brush and Mars Black. Also use this color to add a bit of shadow at the top of the pear. Load a bit Cadmium Red Medium and blend it into the shadow area at the top of the pear. Then, refine the line down the left side of the pear. Rinse the brush.

Paint the left side of the leaf with the **Light Yellow mix**. Then, paint the right side of the stem with the **Yellow Green mix**. Rinse the brush.

Step 8 - More Pear Values

POPPING IN COLOR

Timestamp 16:00



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Coral = CRM + TW
- Light Orange = CRM + CYM + TW
- Orange = CRM + CYM
- Yellow Orange = CYM > CRM

STEP DISCUSSION:

Use small random brush marks along the left side of the pear to apply pops of Cadmium Red Medium. Use this color at the bottom of the pear and apply fuller multi-directional strokes.

Continuing up the right side of the pear, weave in the **Coral mix**. Apply the **Light Orange mix** as you move upward to the top of the pear. Rinse the brush.

Intertwine the **Orange mix** here and there, throughout the redder areas of the pear. Rinse the brush.

Apply criss-cross strokes of the **Yellow Orange mix** through the yellow area of the pear. Then, without rinsing the brush, add a few strokes of Cadmium Yellow Medium.

Step 9 - Bottom Of The Canvas

Timestamp 18:57

BOTTOMING OUT



PAINT:

- Cadmium Red Medium = CRM
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Light Purple = TW > DP
- Deep Red = CRM + DP

STEP DISCUSSION:

Apply short, multi-directional strokes of the **Light Purple mix** across the bottom of the canvas. Bring this color up both sides slightly. Wipe the brush.

Add open and loose brush strokes of pure Dioxazine Purple in the cast shadow of the pear.

Add a dark shadow at the base of the pear using the **Deep Red mix**. Then, use Dioxazine Purple on the edge of the brush, to separate the pear from the shadow. Rinse the brush.

Step 10 - Background Interest

Timestamp 20:57

BACK 'ROUND THE BACKGROUND



PAINT:

- Phthalo Blue = PB
- Dioxazine Purple = DP
- Titanium White = TW · Naples Yellow Light = NYL

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Indigo = PB + DP · Light Purple = TW > DP
- Light Yellow = TW + HYL · Turquoise = TW + HYL + PB

STEP DISCUSSION:

Paint the right side of the canvas using open and loose brush strokes with the **Indigo mix**, leaving the area closest to the pear light. Rinse the brush.

Use the **Light Purple mix** and the same loose, open brush strokes to create a transition between the bottom quarter and the upper canvas. Rinse the brush.

Paint random brush strokes in the upper left background using the **Light Yellow mix**.

On the left side of the canvas, begin adding the **Turquoise mix** down to the purple at the bottom. Bring this color to the right side of the pear, add more Phthalo Blue to transition outward into the darker area. Rinse.

Dry the surface before continuing to the next step.

Step 11 - Warm Glow

Timestamp 24:28

EVEN GLOW



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Dioxazine Purple = DP
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Light Yellow = TW + HYL
- Yellow Green = HYL > TW > PB
- Coral = CRM + TW

STEP DISCUSSION:

Weave some Cadmium Yellow Medium through the warm center base area of the pear. Bring this color up more sporadically through the middle, then just a

bit heavier at the top again. Rinse the brush.

Add a glowing reflection on the bottom left side of the base of the pear, and to the top left, with a few pops of the **Light Yellow mix**. Rinse the brush.

Brush some of the Hansa Yellow Light on the left side of the leaf. Paint another layer of the **Yellow Green mix** on the right side of the leaf. Tap a bit of this color into the rounded base of the pear using the tip of the brush. Rinse the brush.

Deepen the Cadmium Red Medium just

slightly by adding a smidge of Dioxazine Purple. It is not as dark as the Deep Red we used before, but it is knocked back a bit. Add a couple spots of this color on the right side base of the pear. Then, use the edge of the brush to outline the right edge. Continue adding loose, open brush strokes of this color along the right side in order to imply a shadow on the pear. Rinse the brush.

Weave some Pure Cadmium Red Medium in this same area. Follow that with a bit of the **Coral mix** on the right side of the rounded base of the pear. Rinse the brush.

Dry the surface before continuing to the next step.

Step 12 - Unexpected Patterning

Timestamp 28:26

CHECKERBOARD



After that, diffuse the check into the pear by adding just a few checks of Titanium White that recede in size and opacity as they move upward, slightly. Rinse the brush.

Use Titanium White on the corner of the brush to add a few lines on the top and the bottom of the stem. Rinse the brush.

Apply a broken line around the outside of the leaf using Mars Black. Rinse the brush.

PAINT:

- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Small Synthetic Angle

STEP DISCUSSION:

Load the brush with pure Titanium White. Add a checked pattern of squares that follow the curve on the bottom right side of the pear. Use the width of the brush to create the squares and separate them by the same brush width. There is no need to worry about perfection. Rinse the brush.

Paint some, but not all, of the spaces in this checkered pattern with Mars Black. The trick here is to just look for a balance of weight and color. Rinse the brush.

Step 13 - Lyrical Lines

Timestamp 31:49

WIND-SWEPT LINING



PAINT:

- Titanium White = TW
- Mars Black = MB
- Hansa Yellow Light = HYL
- Phthalo Blue = PB

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Light Yellow = TW + HYL
- Yellow Green = HYL > TW > PB

STEP DISCUSSION:

Load the edge of the brush with Titanium White. Using that edge, start on the right side of the pear with a thin line that goes up, overlaps the leaf and into the top right corner. Continue this line in an energetic downward curve without changing

the position of the brush. This will add an interesting calligraphy-esque effect. Carry on painting this line to create a lyrical squiggle down through the right side of the canvas, and off the bottom right of the canvas. If the line is not carrying enough weight, you can go over it again using light pressure.

Then, add a few dashed strokes of Titanium White alongside the initial line near the top.

Erase the part of the line that overlaps the leaf by using clean

water on a clean brush. This will push the line behind the leaf. If the paint has set and will not erase, just paint over it using the **Yellow Green mix** on the right side of the leaf, and the **Light Yellow mix** on the left side. Rinse the brush.

Then, refine the outline of the leaf with Mars Black. Rinse the brush.

Dry the surface before continuing to the next step.

Step 14 - Checks And Balances

Timestamp 33:36

CHECKING THE AIR



PAINT:

- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Small Synthetic Round
- Small Synthetic Angle

STEP DISCUSSION:

Load the Fluid White Paint on the toe of the Round brush. Hold the brush closer to the end of the handle, then follow the lines that you created in the previous step. This will strengthen them and give them a bit more weight.

Add a few more squiggly lines here and there throughout the canvas to find the right balance. Rinse the brush.

Switch to the Angle brush and use Titanium White to create a checkered pattern. Start along the bottom of the line that starts in the pear, and end it on the left side of the leaf. Pick up the checkered pattern at the top of that line, starting on the right side of the leaf and ending at the top of the canvas. Rinse the brush. Dry the surface before continuing to the next step.

Step 15 - Final Touches

Timestamp 36:02

AIR, CHECKED



PAINT:

- Cadmium Red Medium = CRM
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Small Synthetic Angle

COLOR MIXES:

- Coral = CRM + TW

STEP DISCUSSION:

Add Mars Black to the spaces in the checks on and above the the pair that are not yet painted. Rinse the brush.

Strengthen the white checks with another layer of Titanium White. Rinse the brush.

Break the patterning up a little on the pear by adding a few checks using the **Coral mix**. Rinse the brush.

Make any adjustment you may like. Rinse the brush. Sign.

WATERCOLOR WEDNESDAYS

FREE weekly watercolor
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 &
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TOGETHER**



THE TRACING METHOD

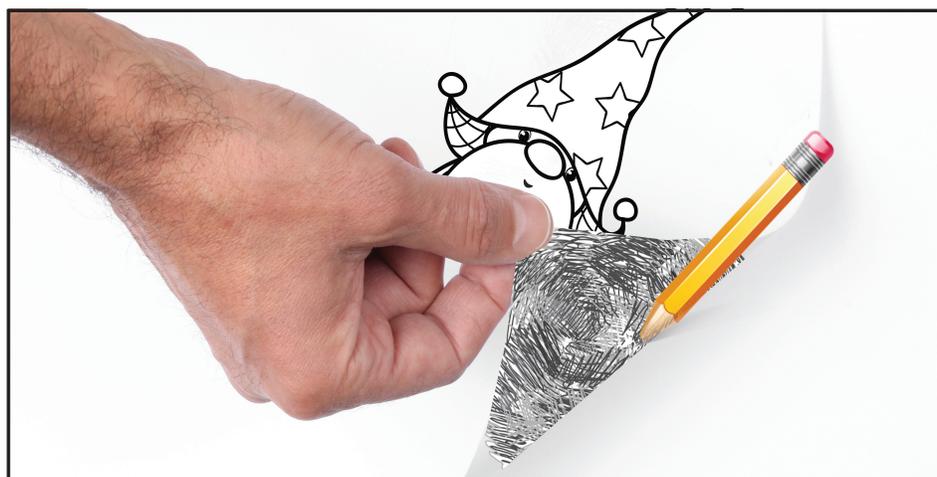
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

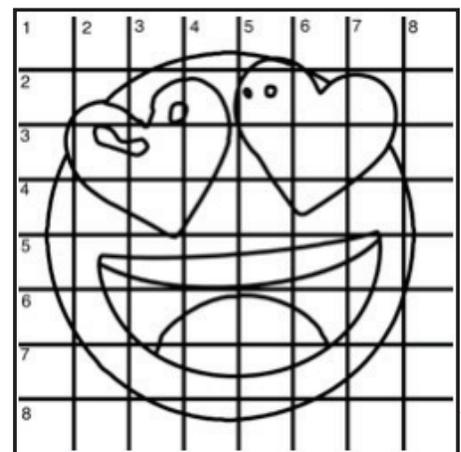
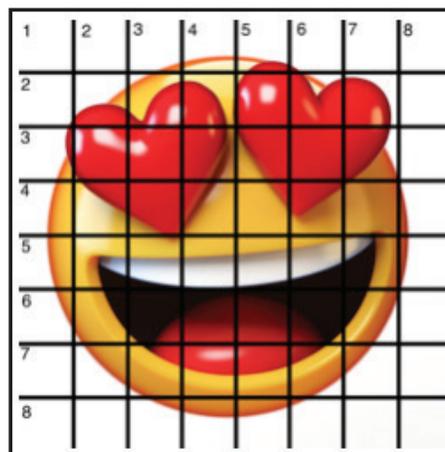
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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