

APRIL 18, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

PINK SUGAR DESSERT

NAME CREDIT TO PATRON ELAINE TRUE HAYNES

Steps: 7 | Difficulty: Intermediate | 2 Hoots



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THE GOLDBLOCKS ZONE

In painting, every technique or process has what I call a “Goldilocks Zone”. As an artist, you will constantly seek this space to achieve maximum results from any project you’re doing. Much like Goldilocks, you will go into each technique and try to find a space just right for you. When you’re loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I’d like to set for you is notice when you have found yourself in the Goldilocks Zone so you can locate it again easier the next time you come across a particular technique.



THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2022 and ends April 30. Thirty powerful little painting tutorials that challenge global artists to participate by completing one small acrylic painting every day for an entire month.

PARTICIPATE BY COMPLETING ONE SMALL ACRYLIC PAINTING EVERY DAY FOR AN ENTIRE MONTH!

This year's Acrylic April Challenge is designed around the "Bloom...A Story of Flowers" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of the nature of flowers...how they engage with nature, how they behave, and how to successfully illustrate them.

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 Acrylic Art Journey and is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials have been recorded and have an accompanying mini book, The Art Sherpa hopes to prepare a printed version of all of Acrylic April that you will be able to purchase. That expanded book will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables for this tutorial can be found at theartsherpa.com.

We sincerely hope that you enjoy your experience with Acrylic April 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 Facebook Acrylic April group at: www.facebook.com/groups/AcrylicApril



DAY 18: APRIL 18, 2022

"Bloom ... A Story Of Flowers" continues today with another peony, because not only is it one of my favorite flowers, but it is also one of the most popular flowers in The Art Sherpa Community. The patron title for this tutorial made us pause when we read it, but we were delighted to learn that, in Asia, they add sugar and eat it as a dessert. Another interesting fact is that it is named after Paeon, a student of Asclepius, the Greek god of medicine and healing. Tradition says that Asclepius became jealous of his student but that Zeus saved Paeon by turning him into a peony flower.

THANK YOU, ZEUS, FOR SAVING THIS INCREDIBLE FLOWER; NOW, LET'S GO PAINT IT.



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 &
CHILL OUT
TOGETHER**



PAINT COLOR & MIXING LEGEND:

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

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES:

- Large Synthetic Angle
- Medium Synthetic Round Blender
- Round Pouncer
- Medium Synthetic Filbert

TOOLS:

- 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:

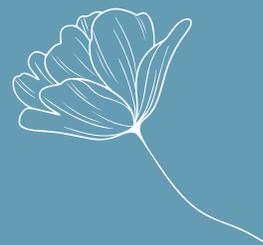
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	1:07	DIFFUSED BACKGROUND
STEP 2	7:45	MORE BACKGROUND DRAMA
STEP 3	13:44	FIRST PETALS
STEP 4	17:05	BASE AND OUTER PETALS
STEP 5	19:47	LOWER PETALS
STEP 6	24:53	MIDDLE PETALS
STEP 7	28:27	CENTER AND PETAL DETAILS
	33:40	SIGN



STEP 1 - DIFFUSED BACKGROUND

“I DIDN'T KNOW THIS WAS A QUIZ, TEACHER”



PAINT:

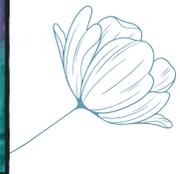
- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Large Synthetic Angle

COLOR MIXES:

- Dark Green = PG + BS
- Pink = QM > TW



STEP DISCUSSION:

- Paint the upper right corner on an angle with Titanium White. Add some Phthalo Blue to the brush and roughly and loosely, crosshatch that color into that same area.
- As you come down the canvas, begin adding more Phthalo Blue for a bit darker value.
- In the lower right corner add the **Dark Green mix** using the same loose crosshatch stroke.
- Vary this mix by adding Ultramarine Blue in some areas and Cadmium Yellow Medium in other areas. Add Titanium White and Phthalo Blue to the dirty brush for

places in the center canvas area. Continue working the green area into the blue area, wet into wet. Rinse. The bottom left corner is painted in the darker green mixes.

- Add a few hints of diffused, abstract flowers using the **Pink mix** in the green area. Rinse.
- Dry the surface before continuing to the next step.

STEP 2 - MORE BACKGROUND DRAMA

“MY COMFORT PAINT SPEED IS FAST, BUT YOU DO YOU”



PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Large Synthetic Angle
- Round Pouncer
- Med Synthetic Blender

COLOR MIXES:

- Dark Green = PG + BS
- Medium Blue = TW + PB
- Light Blue = TW > PB
- Pink = QM > TW
- Peach = QM > TW + CYM

STEP DISCUSSION:

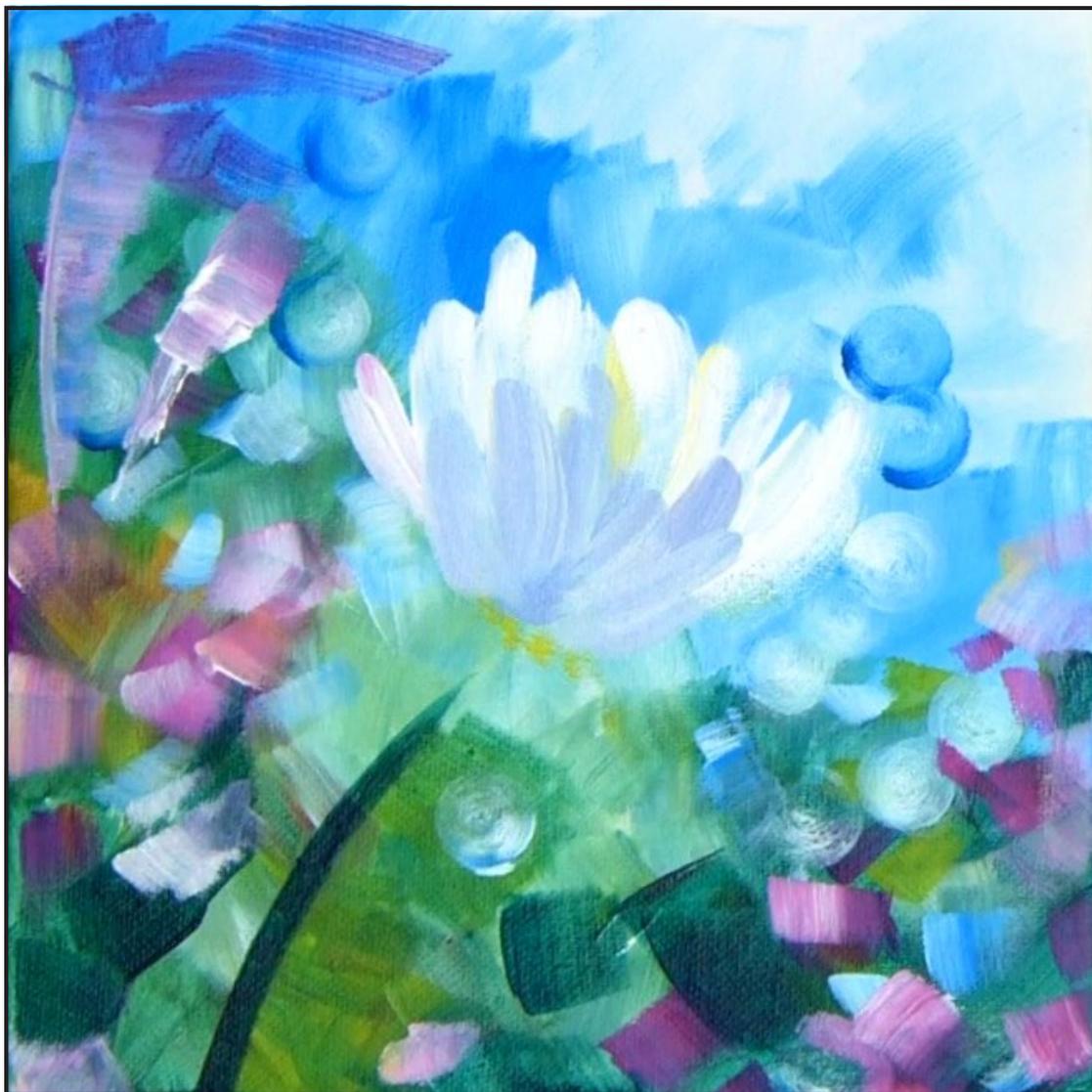
- Two fingers from the bottom, left side of the canvas, paint a stem that curves to the right, using the **Dark Green mix** and an upward stroke. Add some bold, abstract marks in the green area of the background, using this darker mix.
- Lighten the area around the stem by adding Cadmium Yellow Medium to the dirty brush; then add a few pops of this color to a couple spots on the right. Rinse.
- Apply a little of the **Medium Blue mix** in the green area to loosely imply the sky is peeking through the leaves. Rinse.
- Using either a Pouncer or a Small Synthetic Blender to

create the bokeh circles throughout the canvas, using variations of the **Light Blue mix**. Layer a couple of these circles over one another. Rinse thoroughly.

- Switch back to the Synthetic Angle brush and apply a few pops of the **Pink mix** on the lower canvas. Add more Titanium White to the dirty brush and create a few interesting marks on the left side of the canvas.
- Build on the background with pops of the **Peach mix**. Rinse.
- Apply a second layer of the **Dark Green mix** to darken the stem further. Rinse.
- Dry the surface before continuing to the next step.

STEP 3 - FIRST PETALS

“BEING BRAVE WITH A FLOWER FACE”



PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Light Yellow = TW > CYM
- Pale Blue = TW > UB
- Light Purple = TW > QM + UB



STEP DISCUSSION:

- Visualize the face of the flower just a little above the stem. The bowl will curve towards you at the bottom and curve outward at the top.
- Curve the first petal, centrally at the top of the flower, using the **Light Yellow mix** and a touch pull stroke. Add a few more petals, then alternate the stroke by using the edge of the brush.
- Curve the stroke in the opposite direction on the left side of that center petal. Add some petals on this side using the **Pale Blue mix**. It is ok if the brush picks up a bit of another color on the palette.
- Add a layer of shadows to the bottom of these petals using the **Light Purple mix**. Load more Titanium White on the dirty brush and loosely drag that color down the petals. Rinse.
- Dry the surface before continuing to the next step.

STEP 4 - BASE AND OUTER PETALS

“LAYER ON, GARTH”



PAINT:

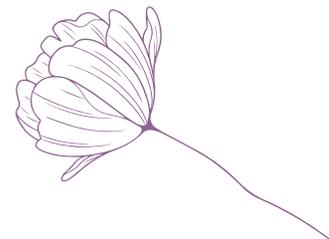
- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Bright Orange = QM + CYM
- Pink = QM > TW



STEP DISCUSSION:

- Imply the stamens in the flower center using the **Bright Orange mix**. Use the side of the brush and make lines going outward from the center, along the bottom of the upper petals. Then add more Cadmium Yellow Medium, on the toe of the dirty brush, to dot the pistils onto the tops of the stamen. Rinse.
- Use some loosely mixed, **Pink Mix**, to pull down a curved petal, on the right side of the previous petals. Add more Titanium White to the brush and pull down a curved petal of the left side. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

Using the side of a Filbert brush will help while pulling down petals. Use the side closest to you when pulling down from the right; when pulling petals down on the left, use the opposite side of the brush.



STEP 5 - LOWER PETALS

“A LITTLE MORE OF A COLOR”



PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Peach = QM > TW + CYM
- Pink = QM > TW

STEP DISCUSSION:

- On the lower right side of the flower add a couple of guidelines for petals that curve inward, using the **Peach mix**.
- Begin creating the petals with the loosely mixed **Peach mix**, and pulling short upward strokes from the bottom to the guideline. Then layer longer strokes, from the tip of the petal, inward. Add the second petal in the same manner.
- The third petal on this side is between the upper and lower set of petals. Use loosely mixed **Pink Mix** and pull the first stroke in towards the flower. Add more Titanium White to the brush and curl small strokes downward from the top into the first stroke. Then on the toe of the brush add a couple brush strokes on the bottom of this petal, implying that it might be a little torn. Tip the upper edges of this petal with Cadmium Yellow Medium. Rinse.
- Add pure Titanium White to edge the tips of all the upper petals with some highlight.
- Load some loosely mixed **Pink mix** onto the brush. On the left side of the flower, add a guideline curving down to the left. Then curl small strokes from the bottom, coming up to the guideline. Layer a couple long, almost horizontal strokes on top.
- Below that petal and more centrally located, add a couple more petals using the same method and the **Peach mix**. Rinse.
- Tip these petals with just Titanium White on the brush, blending them inwards, wet into wet. Rinse.
- Dry the surface before continuing to the next step.

STEP 6 - MIDDLE PETALS

“DON'T BE CHALLENGED BY CHALLENGING PETALS”



PAINT:

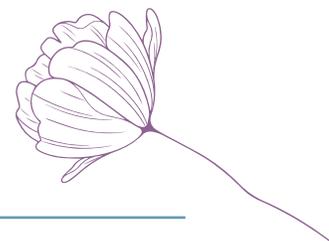
- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Pink = QM > TW
- Light Purple = TW > QM + UB



STEP DISCUSSION:

- On the left side of the flower, create the forward facing petals that curl up. Use the **Pink mix** and pull a long stroke that begins in the area between the upper and lower petals. Then curl smaller strokes down to meet it. Rinse.
- Tint some Titanium White with a smidge of the **Light Purple mix**. This next petal is a bit more central and faces the viewer even more. To imply this, the curved strokes will be much shorter and curl more abruptly from the left. It is ok if the brush picks up some color from the lower petals.
- Edge the bottom of the first petal you painted in this step, with this color to imply it is curled up. Then add a small edge to the top of it.
- Curl some short strokes coming from the right for another central petal, using Titanium White with a smidge of the **Light Purple mix**. Shade the bottom of this petal with Quinacridone Magenta. Then tip it with Titanium White to create a small open petal.
- More Titanium White to the ends of any petals where required. Rinse.

STEP 7 - CENTER AND PETAL DETAILS

“THE EDGING IS EVERYTHING”



PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

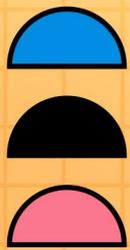
- Bright Orange = QM + CYM
- Pink = QM > TW

STEP DISCUSSION:

- Add more color to the flower center by applying small marks with the **Bright Orange mix**, using the toe of the brush. Rinse, then add Cadmium Yellow Medium to dot the tops of the stamen.
- Add Titanium White on the dirty brush and tuck in smaller strokes to fill in between the upper petals.
- Add Titanium White to the upper edges of the petals in the center and the bottom of the flower. For added drama apply a suggestion of Cadmium Yellow Medium on some of the petals and hints of the **Pink mix** on other petals. Rinse.
- Play with the colors and mixes, adding touches of them here and there, to any places that they will pop.
- Sign.



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RETREAT

MAY 2-6

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Cinnamon Cooney & Ginger Cook
for The "Mamma Mia" Art Retreat!

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TRACING METHOD

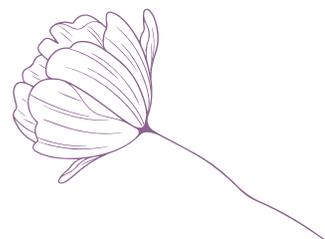
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



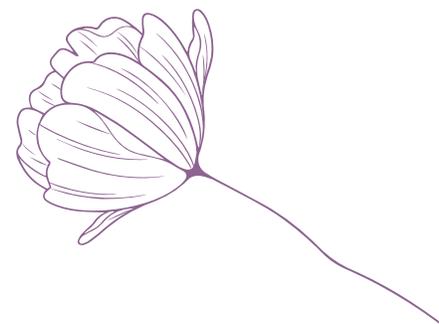
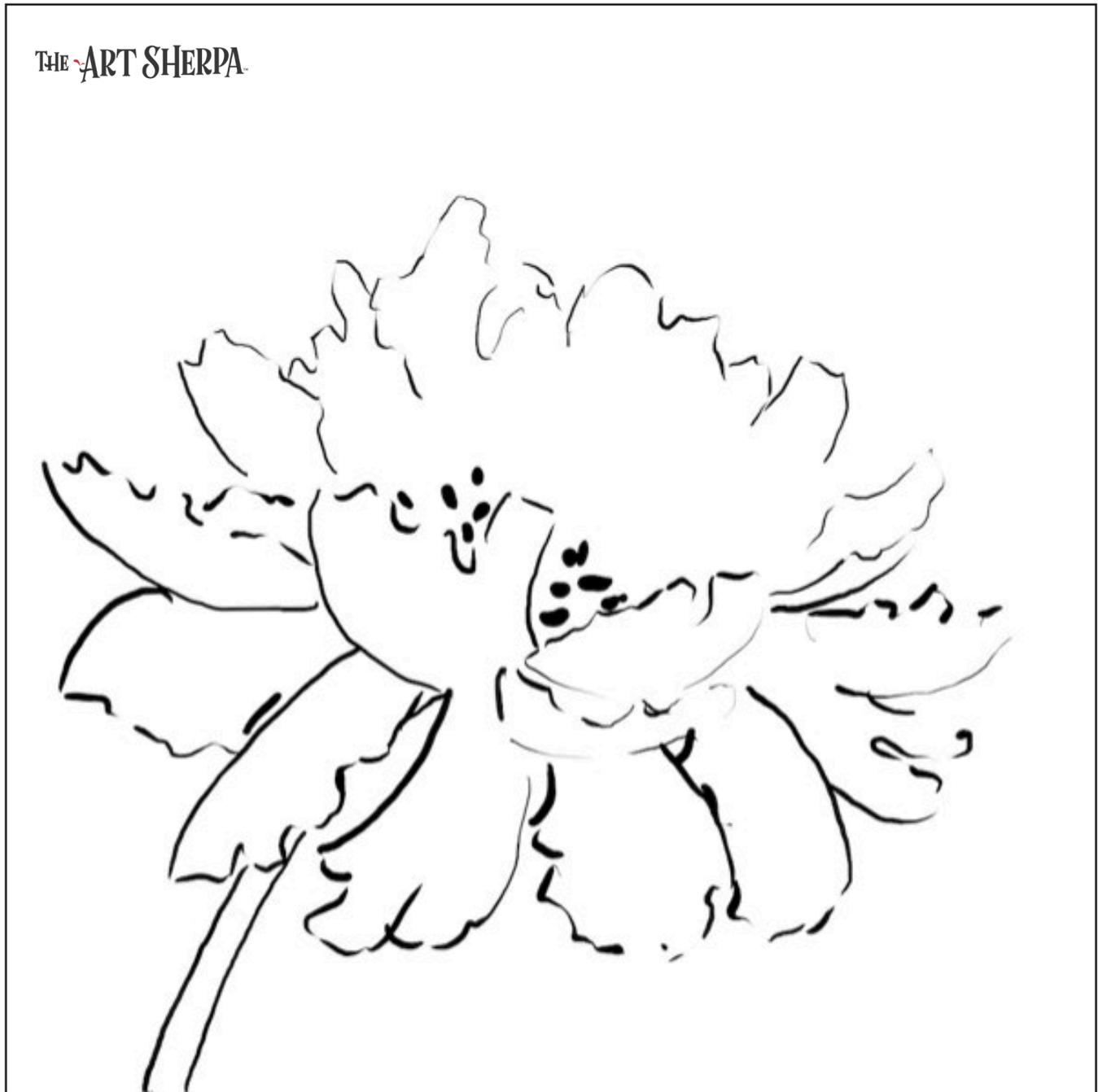
- Rub the back with graphite or use Saral paper and skip this step.



- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



TRACEABLE:



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.

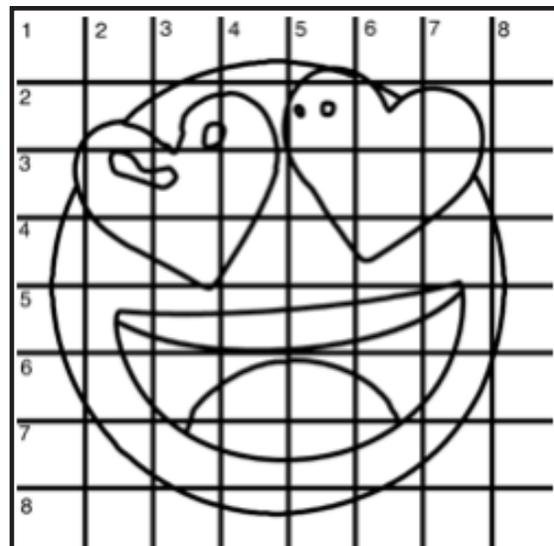
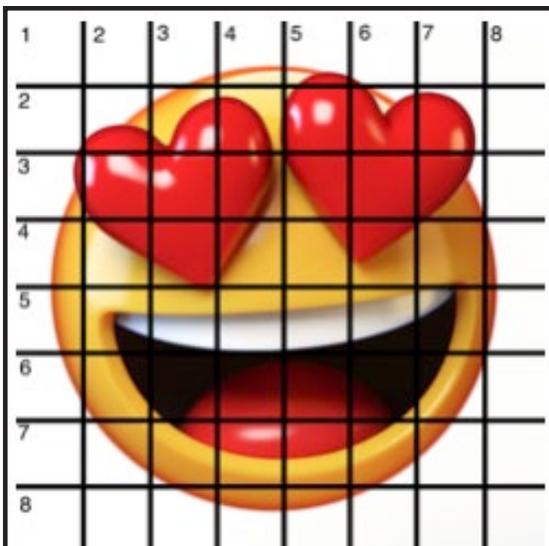
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 instructions above.

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

Another way to create transitions from one color to another, or one value to another, in acrylic painting, is 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, no detail is required.

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

Glazing is 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 pigmented 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. It can be hard for new artists to understand because it's used in so many different ways. 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. What I mean by that is 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

This is 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 we're both colors are still evident in the mix and brush stroke.

PAINTERLY

Brush strokes that are free flowing and expressive. A 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 not 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

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

Taking two colors and thoroughly incorporating 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. This is always useful.

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 FINISHED PIECE

As an artist, and, yes, you are an artist, because you have created a painting. But 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.



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