

APRIL 20, 2022

Acrylic April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

FAITH

NAME CREDIT TO PATRON SHERRI COWARD LOCKETT

Steps: 13 | Difficulty: Challenging | 3 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.

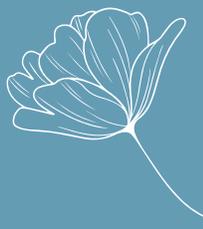
You can join the The Art Sherpa Facebook Acrylic April group at: www.facebook.com/groups/AcrylicApril



DAY 20: APRIL 20, 2022

How many times have you really looked into the clouds and been struck with that feeling of awe? To coin a very thought provoking lyric by the wonderful Joni Mitchell, "I've looked at clouds from both sides now, from give and take, and still somehow, it's cloud illusions I recall, I really don't know clouds at all". Just as you should take the time to smell the roses, and the blue bonnets and lupines, you should take the time to look at clouds. You will find many inspiring moments that will only enhance your art and this is probably one of my all time favorite references that I've taught in a long time.

GRAB YOUR PAINT AND GET YOUR BRUSHES AND LET'S PAINT.





THE ART SHERPA PATRONAGE

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THE ART
SHERPA



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
- Cadmium Red Medium = CRM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

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

- 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
- Chalk Pencil or Watercolor Pencil

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE:

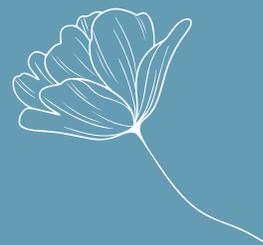
- Implying Foliage
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing



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	1:03	SOFT SKY COLORS
STEP 2	5:03	SKETCH IN THE MOUNTAIN
STEP 3	7:49	AROUND THE KEYHOLE
STEP 4	12:44	MORE SKY DRAMA
STEP 5	23:28	FINISH THE ANGEL IN THE SKY
STEP 6	30:18	DISTANT MOUNTAINS
STEP 7	35:01	BUILDING THE VALLEY
STEP 8	41:03	CORRIDOR OF LIGHT
STEP 9	43:53	FIRST FAR AWAY FLOWERS
STEP 10	52:37	CLOSER FLOWERS
STEP 11	1:05:04	ADDING HIGHLIGHTS
STEP 12	1:12:27	FOCAL FLOWER
STEP 13	1:16:14	FINISH THE FLOWER
	1:24:14	SIGN



STEP 1 - SOFT SKY COLORS

“ONE OF THOSE THINGS THAT I DO”



PAINT:

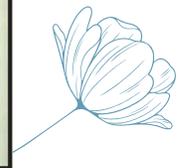
- Naples Yellow Light = NYL
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Large Synthetic Oval Mop

COLOR MIXES:

- Light Yellow = TW > CYM
- Warm Pink = QM + NYL + TW
- Light Purple = UB + QM + TW



STEP DISCUSSION:

- Paint the surface with Titanium White. Then paint a cone shape in the center of the canvas. Blend it softly into the white area, wet into wet, using the Light Yellow mix.
- Softly blend the Warm Pink mix around the yellow area. Use soft circular motion and blend, wet into wet.
- Apply the Light Purple mix at the top of the canvas, again softly blending, wet into wet. Bring this blend down the sides a bit to create a bit of a keyhole effect in the sky. Rinse the brush thoroughly.
- Dry the surface before continuing to the next step.

SHERPA TIP:

When blending, wet into wet, keep a towel nearby so you can remove any paint that might gather onto the brush.



STEP 2 - SKETCH IN THE MOUNTAIN

"A FUN SURPRISE"



PAINT:

- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round
- Chalk Pencil or Watercolor Pencil

SHERPA TIP:

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.

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, 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, the traceable, and the grid reference. I drew in only the major objects.
- Draw the horizon just below the halfway mark on the canvas. Starting on the right side, sketch in a mountain that climbs upward then, slope down to the left.
- On the left side, draw a similar mountain that slopes to the right. Then make a couple guidelines for a valley.
- In the center of the sky, near the top of the yellow area, sketch a half circle. Bring a small line down then two curved lines that swoop to the right.
- Add a line on either side of the circle that curves upwards, towards each corner of the canvas. Rinse.

STEP 3 - AROUND THE KEYHOLE

“ART CAN EXPRESS DEEP, DEEP NEEDS THAT WE DON'T HAVE A VOICE FOR”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Titanium White = TW
- Naples Yellow Light = NYL
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Hog Round

COLOR MIXES:

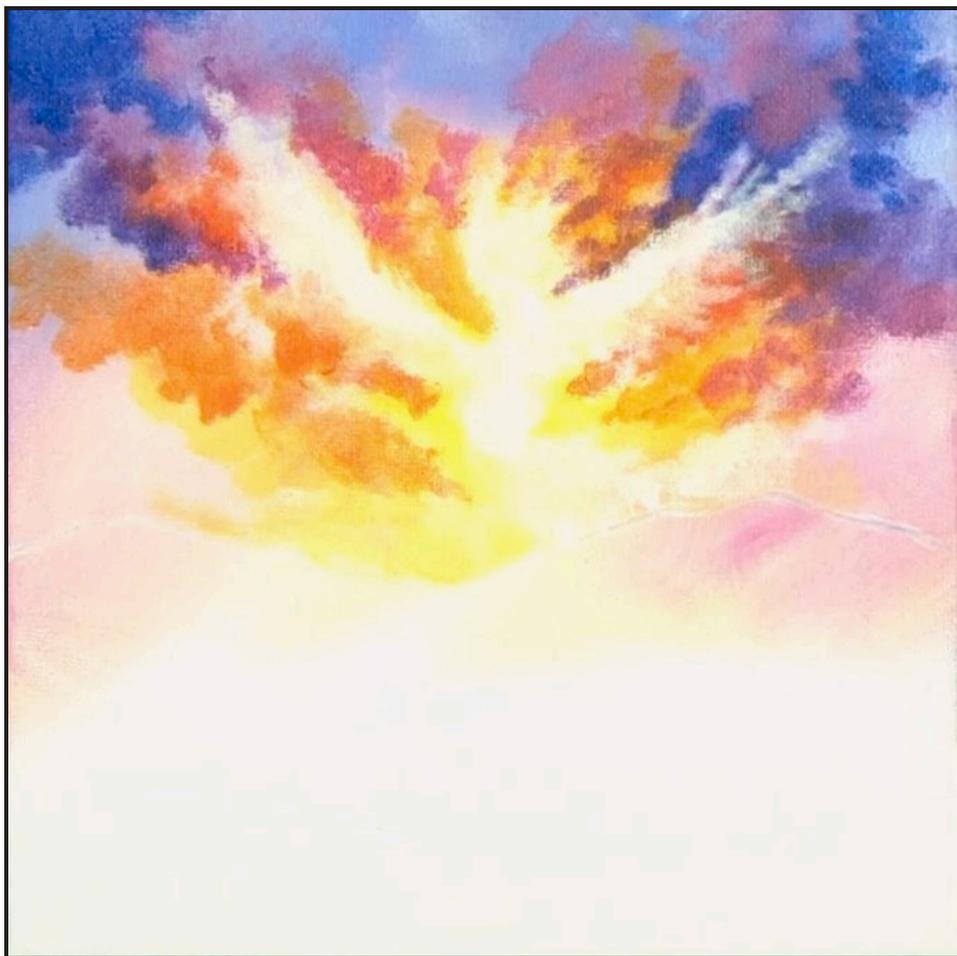
- Light Orange = CYM > CRM
- Light Yellow = TW > CYM
- Warm Pink = QM + NYL + TW

STEP DISCUSSION:

- Use Cadmium Yellow Medium and a wiggle brush stroke to glaze in a brighter cloud that surrounds the two swooping lines and the left side of the half circle. Add a little Titanium White on the brush in a few places.
- Wiggle the Light Orange mix on the right side of the circle, angling it up and to the right. Use Acrylic Gloss Glazing Liquid to slow down the drying time of the paint and to help with glazing in these clouds. Rinse.
- Add more Titanium White to the Light Yellow mix and create a bright center area at the top of the two swooping lines. Then glaze some of the Warm Pink mix, swooping it down towards the mountains, on an angle to the right. Rinse.
- Glaze the Light Orange mix to the right of the bright yellow cloud, blending and wiggling it in on an upward angle. Add a bit of Quinacridone Magenta in a few places to deepen the color. Apply this color on the opposite side of the keyhole, using the same method, but angling it up to the left.
- Use the Warm Pink Mix, alternating with the Light Yellow mix, along the tops of the mountains and blending it upward. Rinse.

STEP 4 - MORE SKY DRAMA

"A LOT OF SKY"



PAINT:

- Quinacridone Magenta = QM
- Cadmium Red Medium = CRM
- Cadmium Yellow Med = CYM
- Ultramarine Blue = UB
- Phthalo Blue = PB
- Titanium White = TW
- Naples Yellow Light = NYL
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Hog Round
- Medium Hog Bright

COLOR MIXES:

- Light Blue = UB + TW > QM
- Purple = QM + UB
- Warm Pink = QM + NYL + TW
- Orange = CYM + CRM
- Pink = QM + NYL
- Cool Blue = PB + UB

STEP DISCUSSION:

- Add Acrylic Gloss Glazing Liquid, if needed any time throughout this step.
 - Use the Bright Hog brush and the Light Blue mix to glaze and wiggle clouds along the top of the canvas, allowing some of the purple layer below to show through. Vary the mix, here and there by adding a little more of any of the colors in the mix. Rinse.
 - Switch to a fairly dry Round Hog brush and blend in the Purple mix, coming on an angle from the upper right corner, and down into the brighter clouds. Add the Warm Pink mix to the dirty brush as you transition down the right side of the sky. Work some Cadmium Red Medium from the mid area of the right side of the sky, up into the darker purple. Rinse.
 - Pop in some Orange mix here and there on the right.
- Then bring it to the left side of the sky and wiggle it in, from the yellow clouds, upward and outward toward the upper corner. Rinse.
- Tint some Titanium White with a smidge of Cadmium Yellow Medium and brighten the bottom of the light center area. Wiggle this color out to the right, slightly, along the mountain top. Add this color to the center head area and then along the outstretched arms. Feather these clouds out longer, toward the tips and then shorter underneath, tapering them into the clouds.
 - Surround the light area with more clouds, by alternating the Orange mix, the Pink mix and the Warm Pink mix.
 - Use the Purple mix and then the Cool Blue mix to build up the clouds in the upper corners. Rinse.

STEP 5 - FINISH THE ANGEL IN THE SKY

"THE SILVER LINING"



PAINT:

- Titanium White = TW
- Cadmium Yellow Med = CYM
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Hog Round
- X- Small Synthetic Round



STEP DISCUSSION:

- Use a Small Hog round brush and Titanium White to define some of the radial light coming out from the light source. Add Acrylic Gloss Glazing Liquid as needed. Apply Cadmium Yellow Medium along some of the edges as needed.
- Switch to the X-Small Synthetic round brush and use Fluid White Paint to white line some of the clouds in the center source of light, defining the area even more. Apply broken irregular lines while white lining.



STEP 6 - DISTANT MOUNTAINS

"MOVING MOUNTAINS"



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

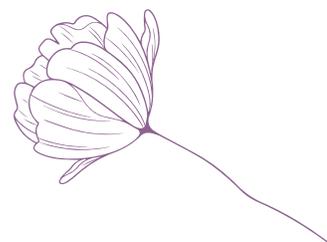
- Medium Synthetic Filbert

COLOR MIXES:

- Light Purple = UB + QM + TW
- Light Blue = UB + TW + QM
- Dark Green = PG + BS

STEP DISCUSSION:

- Line the mountain on the right using the edge of the brush and the Light Purple mix. Then paint the left mountain with the Light Blue mix.
- Warm the center valley area by adding Quinacridone Magenta on the dirty brush, then finish painting the right mountain by blending in some Ultramarine Blue.
- Coming forward on the canvas, add the Dark Green mix, blending into the purple a bit by adding Ultramarine Blue and Titanium White to the dirty brush.
- Paint the remaining canvas with the Dark Green mix. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 - BUILDING THE VALLEY

“IT’S EASY TO GET LOST IN THE SHADOWS”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Green = CYM + PB
- Deep Blue = PB + UB + QM
- Deep Violet = QM > PB + UB
- Light Yellow = TW + CYM
- Orange = CRM + CYM
- Light Coral = TW > CYM > CRM



STEP DISCUSSION:

- Warm the side of the mountain using the Muted Red mix. Rinse. Layer the Orange mix on top and add a bit on the left mountain, where the light would be hitting it. Add more Cadmium Yellow Medium to the brush and using the toe of the brush, dance this color lightly over top. Rinse.
- Add the cooler Light Blue mix on the outer edges of the mountain and blend the Light Purple mix in as you get closer to the corridor of light. The left mountain is painted in a similar manner and blends into the green area. Rinse.
- Add the Medium Green mix down the center corridor of light using a slightly curved stroke. At the top on either side of the canvas, blend the green into the mountain area using the Light Purple mix on the dirty brush.
- Add more Cadmium Yellow Medium to the Medium Green mix as you transition down the corridor of light. Rinse.
- In the center light area, begin adding the Muted Orange mix at the bottom of the right hill, blending in some Naples Yellow Light as you go. Add Acrylic Gloss Glazing Liquid to glaze the transitions softly together. Rinse.
- Blend the Cool Blue mix back into the mountains, on either side of the canvas. Then add a second coat of the Dark Green mix that comes in from either side and blends back into the corridor of light. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

I don't always remind you to get fresh rinse water for your brush. Just remember that muddy water will affect how your colors look on the canvas. Change your water when your water needs changing.

STEP 8 - CORRIDOR OF LIGHT

“WORTH IT PLAY TIME”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Naples Yellow Light = NYL
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

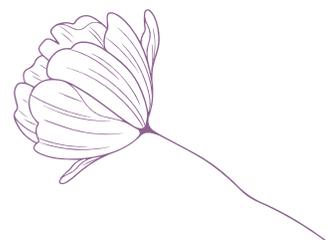
- Bright Green = CYM > PG
- Light Orange = CYM > CRM
- Pink = QM + NYL

STEP DISCUSSION:

- Exaggerate the corridor of light in the valley with the Bright Green mix. Use a slightly dry brush and a curved stroke and allow the paint to feather out at the edges. Increase the width of the area of light as you move forward on the canvas. Rinse.
- Apply another layer of highlight at the top of the right hill, using the Light Orange mix and some Acrylic Gloss Glazing Liquid. Use a light back and forth stroke for a smooth transition.
- Blend in the Pink mix as you transition down the valley a bit further. Add the Bright Green mix on the dirty brush

to blend in where the green area begins. Rinse.

- Feather in some Phthalo Green from the sides of the canvas.



STEP 9 - FIRST FAR AWAY FLOWERS

"ALL THE DISTANT FLOWERS"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW
- Fluid White = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Cool Blue = PB + UB
- Bright Blue = PB + TW
- Medium Red = QM + CRM
- Bright Red = CRM > CYM

STEP DISCUSSION:

- Use the Small Synthetic round brush and add a smidge of Titanium White to the Cool Blue mix. Tap in distant groups of flowers on either side of the valley of light. Coming down the canvas, begin to create more individual impressions of flowers as you come forward into the midground area.
- Paint the flowers in the corridor of light with the Bright Blue mix. Again, wiggle groups of distant flowers further back and add more individual impressions of flowers as you come forward into the midground area. Rinse.
- Paint the distant red flowers using the Medium Red mix and tapping them in as you did the blue flowers. Add more Quinacridone Magenta to the mix for the further back the flowers. Paint the flowers in the corridor of light with the Bright Red mix. Continue painting the flowers on either side with the Medium Red mix. Rinse.
- Switch to the X-Small Synthetic round brush and using Fluid White Paint, tap in slightly more detailed light parts of the Blue Bonnets. Rinse.
- Dry the surface before continuing to the next step.

STEP 10 - CLOSER FLOWERS

“FILLING UP THE FIELD”



PAINT:

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

BRUSHES & TOOLS:

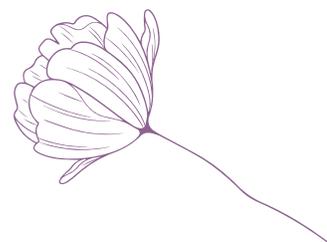
- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Cool Blue = PB + UB
- Bright Green = CYM > PG
- Light Orange = CYM > CRM

STEP DISCUSSION:

- Paint the forward flowers in a little more detail. Add a little Titanium White to the Cool Blue mix. Create these flowers on either side of the corridor of light, using a Small Synthetic Round brush and tapping in spiky shapes. Add a lighter version of these flowers that go down the corridor of light by adding more Titanium White to the mix. Merge some of them into the darker outer area. Rinse.
- Switch to the X-Small Synthetic round and use Fluid White Paint dot in the light details on the forward flowers. The further back the flower, the smaller and less defined the dots. Rinse.
- Add Cadmium Yellow Medium to the Bright Green mix dot in some pops of this color in the corridor of light. Rinse. Then highlight some areas here by adding dots of the Light Orange mix.



STEP 11 - ADDING HIGHLIGHTS

"A CYCLE OF HOPE"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Tinted White = FWP > UB > BS
- Medium Red = QM + CRM
- Bright Red = CRM > CYM

STEP DISCUSSION:

- Use the X-Small Synthetic Round brush and the Tinted White mix to detail the forward flowers, on either side of the corridor of light. Rinse.
- Switch to the Small Synthetic Round and use the Medium Red mix to tap in some spikes of red amongst the forward flowers. Add more Cadmium Red Medium to the mix to add the more central forward flowers. Rinse.
- Switch back to the X-Small Synthetic Round brush and highlight those spikes with the Bright Red mix. Tuck little pops of color here and there to imply that there

may be part of a hidden flower showing a little bit. Add Cadmium Yellow Medium to the dirty brush and highlight the inside of those flowers where they are getting hit with a bit more light. Rinse.

- Dry the surface before continuing to the next step.

STEP 12 - FOCAL FLOWER

“BEING BRAVE IN THE FACE OF SO MUCH DRAMA”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Phthalo Green = PG
- Mars Black = MB

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Dark Brown = BS + MB
- Medium Red = QM + CRM
- Bright Green = CYM > PG
- Bright Red = CRM > CYM

STEP DISCUSSION:

- Paint a stem using the Dark Brown mix. It is curved to the left and is about 1 inch from the bottom, right corner. Rinse.
- Create each petal by pulling two strokes down towards the stem using the Medium Red mix. Add some petals to the front because they twirl around the stem. Rinse.
- Join the bottom of the petals to the stem using the Bright Green mix. Add a bit more Phthalo Green to the mix and paint a leaf along the right side of the canvas and join it to the stem. Rinse.
- Highlight the tips of the petals with the Bright Red mix. Add even more Cadmium Yellow Medium to the brush for a brighter pop of light. Rinse. Add touches of pure Cadmium Red Medium in places on the petals and use the Medium Red Mix closer to the bottom. Rinse.
- Dry the surface before continuing to the next step.

STEP 13 - FINISH THE FLOWER

“TINY HALOS COMPLETE THE MAGNIFICENCE”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- X- Small Synthetic Round

COLOR MIXES:

- Pale Green = FWP > CYM > BS > PG
- Medium Red = QM + CRM
- Light Green = PG + CYM + TW
- Dark Green = PG + BS
- Light Orange = CYM > CRM

STEP DISCUSSION:

- Using the Small Synthetic Round, add Titanium White to the Pale Green mix and pull in some light petals. Rinse. Use the Medium Red mix to adjust the color if needed. Rinse.
- Pull in petals using the Light Green mix and highlight the stem and the left side of the leaf. Add the Dark Green mix on the right side of the leaf. Rinse.
- Add Fluid White Paint to highlight the tips of some of the light petals. Rinse.
- Refine the highlight on the tip of the leaf with the Light Green mix.
- Add touches of the Light Orange mix to a few tips on the flower and a couple places on the mountain.
- Adjust where needed using any of the mixes in this step.
- Switch to the X- Small Synthetic Round brush and line a bit of a halo on some of the petals in the focal flower using Fluid White Paint tinted with a tiny bit of Cadmium Yellow Medium. Dot some of this color on the mountainside. Rinse.
- Sign.

WATERCOLOR WEDNESDAYS

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

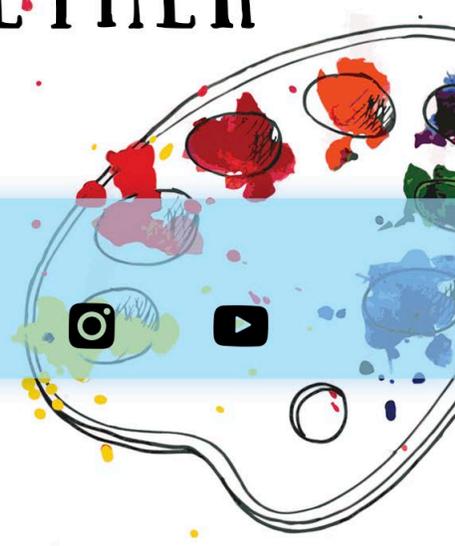
Watch directly from
TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors
and let's

**RELAX &
CHILL OUT
TOGETHER**



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TRACING METHOD

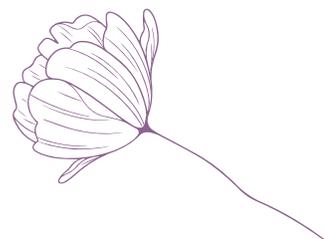
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



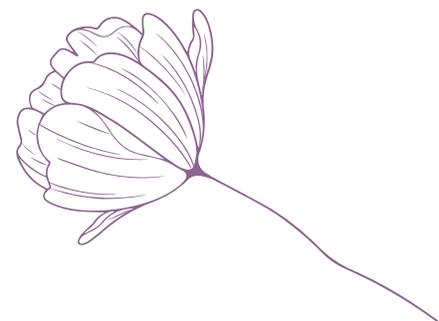
- Rub the back with graphite or use Saral paper and skip this step.



- 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.

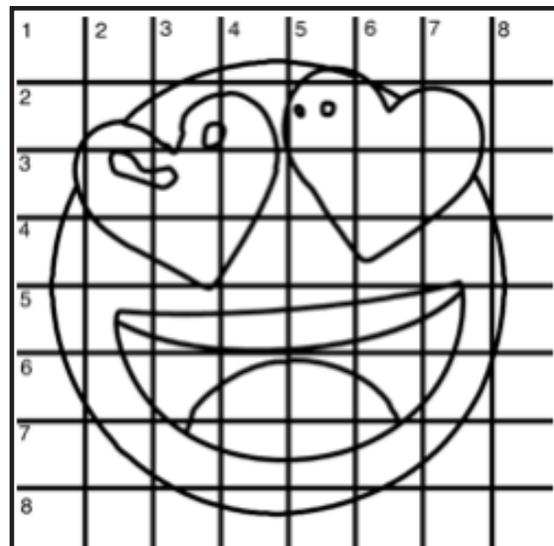
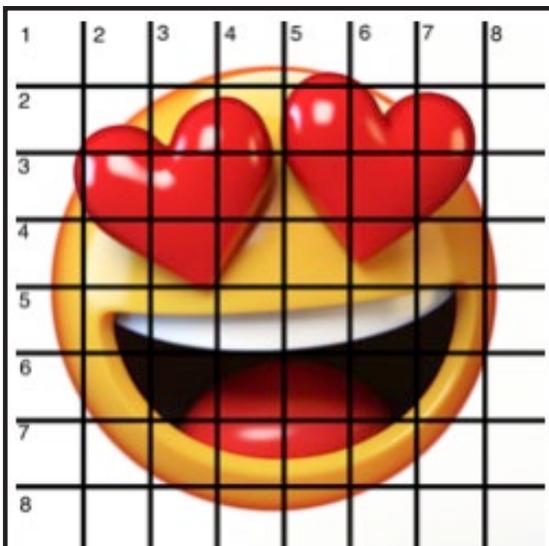
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

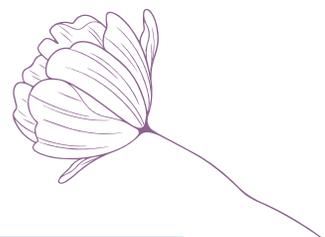
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check 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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