



APRIL 21, 2022

Acrylic April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



SLIP SLIDING AWAY

NAME CREDIT TO PATRON KIM WICKLINE SULLIVAN

Steps: 14 | Difficulty: Intermediate | 2 Hoots



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THE GOLDILOCKS 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 21: APRIL 21, 2022

Today, our "Bloom...A Story Of Flowers", Acrylic April journey, introduces a fungi and fruit, in the form of a strawberry, to the mix. While neither a plant or an animal, mushrooms sprout from the soil and their complex underground ecosystem network maintains contact with surrounding plants, linking all the living creatures in their environment.

I sincerely hope that you join us for all 30 of these tutorials and enhance our journey by your presence.

GRAB YOUR PAINT, GET YOUR BRUSHES AND LET'S CREATE A GLOWING FAIRYTALE.



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RETREAT



Join us in the Pocono Mountains with
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MAY 2-6

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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Large Synthetic Angle
- Small Synthetic Round Blender
- X-Small Synthetic Round
- Small Synthetic 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
- 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:	STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO	STEP 10	42:55	LIGHTING THE MUSHROOM
STEP 1	00:51	COLORED GROUND	STEP 11	52:34	SNAIL, FIRST LAYER
STEP 2	04:16	SKETCH THE IMAGE	STEP 12	58:14	SNAIL, SECOND LAYER
STEP 3	07:58	DEEPEN THE BACKGROUND	STEP 13	1:06	ADDING GLOW
STEP 4	10:29	LIGHTING UP THE GROUND	STEP 14	1:10	REFLECTIONS
STEP 5	13:55	GLOW LIGHTS		1:14:18	SIGN
STEP 6	22:56	STEMS			
STEP 7	27:45	WHITE FLOWER			
STEP 8	34:37	STRAWBERRY			
STEP 9	38:53	MUSHROOM, FIRST LAYER			

STEP 1 - COLORED GROUND

"FINISH THE RACE AT YOUR PACE"



PAINT:

- Dioxazine
Purple = DP

BRUSHES & TOOLS:

- Large Synthetic
Angle



STEP DISCUSSION:

- Roughly paint the entire canvas using Dioxazine Purple.
Smooth the surface slightly by painting long strokes
both vertically and horizontally.
- Dry the surface before continuing to the next step.

STEP 2 - SKETCH THE IMAGE

"THERE WILL BE GLOW"



BRUSHES & TOOLS:

- Chalk Pencil or Watercolor Pencil

SHERPA TIP:

The placement and size of the objects are more important than a lot of detail at this point.



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.
- Use a Chalk Pencil or Watercolor Pencil to draw in the images. Begin sketching an oddly shaped ellipse in the bottom right corner. Then, for the top of the stem, add an upward curved line. Complete the imperfect stem on a slight angle. Add the cap, dipping it a little on the right side.
- About 3 inches from the bottom, left side, sketch a rough horizontal line.
- Then in the bottom, left, draw a stem angling to the right with a circle for the top of the flower.
- Angle another stem from about the same spot, also angling to the right, creating sort of a "V" shape. Add a circle at the end of it for a strawberry.
- The head of the snail hangs a bit over the side of the mushroom. Draw the long body along the top of the mushroom cap. Roughly, draw the shell in a bit of an upside down cone shape.

STEP 3 - DEEPEN THE BACKGROUND

"A DRAMATIC LITTLE MOMENT"



PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Burnt Sienna = BS
- Phthalo Green = PG

BRUSHES & TOOLS:

- Large Synthetic Angle

COLOR MIXES:

- Dark Blue = UB + DP
- Dark Green = PG + BS
- Medium Green = PG + BS + CYM



STEP DISCUSSION:

- Deepen the sky by painting another layer on it, using the **Dark Blue mix**. Allow the purple layer below to show through in places. Rinse.
- Add a second layer on the ground area using the **Dark Green mix**. Where it meets the sky, blend it in roughly, to create an uneven edge in the distance, wet into wet.
- Blend in the **Medium Green mix** on the ground, under the mushroom. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - LIGHTING UP THE GROUND

"HUE KNEW"



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Large Synthetic Angle

COLOR MIXES:

- Medium Green = PG + BS + CYM
- Light Green = CYM + PG
- Chartreuse = CYM > PG > TW



STEP DISCUSSION:

- Carefully make irregular marks along the distant horizon using the **Medium Green mix**. Add just Phthalo Green to apply irregular marks throughout the ground area.
- Paint a light area under the mushroom with these same marks, using the **Light Green mix**. Then add highlights to this mossy area using the **Chartreuse mix** and the edge and tip of the brush and avoiding patterns.
- Add the **Dark Green mix** around a few places, here and there, creating some differences. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

Value is how light or dark something is. Hue is the color something is.



STEP 5 - GLOW LIGHTS

"COULD YOU USE ZINC, SIR?"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Synthetic Round Blender
- X-Small Synthetic Round

COLOR MIXES:

- Warm Pink = QM + CYM
- Orange = CYM + CRM
- Light Green = CYM + PG



STEP DISCUSSION:

- Use a Small Synthetic Round Blender to mix Acrylic Gloss Glazing Liquid and the Fluid White Paint. Add seven glowing lights by radiating outward, circular strokes. These will vary in size and some will layer behind objects. Rinse.
- Switch to the X-Small Synthetic Round brush and use some Fluid White Paint to paint the center light in each of these glowing circles. Then add little dots of sparkle in the sky amongst the glowing lights. Rinse. Dry the surface before continuing.
- Switch back to the Small Synthetic Round Blender and combine the Acrylic Gloss Glazing Liquid to the **Warm Pink mix**. Glaze this around the outer edges of two of the glow lights. Add Fluid White Paint on the dirty brush and delicately highlight some of the pink area. Rinse.
- Combine the Acrylic Gloss Glazing Liquid with the Cadmium Yellow Medium and glaze this around the outer edges of two other glow lights.
- Add the **Orange mix** to the Acrylic Gloss Glazing Liquid and glaze the next two lights. Rinse. Then, add Fluid White Paint to the Cadmium Yellow Medium to gently highlight the yellow and orange lights.
- Add the **Light Green mix** to the Acrylic Gloss Glazing Liquid and glaze the final light. Then, add Cadmium Yellow Medium to the Fluid White Paint and gently highlight that glow. Rinse.
- Refine the white dot in the center of the lights with Fluid White Paint using the X-Small Synthetic Round brush. Rinse.
- Dry the surface before continuing to the next step.

STEP 6 - STEMS

"NO BELLY SLIDE"



PAINT:

- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Phthalo Green = PG
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round

COLOR MIXES:

- Dark Green = PG + BS
- Neutral Green = CYM > MB
- Pale Green = CYM > MB + TW

STEP DISCUSSION:

- Using the Small Synthetic Round, add some Mars Black to the **Dark Green mix** and paint the two stems and the grass in the left corner. Rinse as often as needed to control the amount of paint on the brush. Then paint another layer over top with the **Neutral Green mix** using the toe of the brush. Rinse.
- Switch to the X-Small Synthetic Round and line the left side of the longer stem and the underside of the shorter stem with Mars Black. Highlight the opposite side of the longer stem and the top of the shorter stem and add some highlights to the grasses with the **Pale Green mix**.

Rinse. Adjust the thickness of the leaves if needed, with Phthalo Green. Rinse.

- Dry the surface before continuing to the next step.



STEP 7 - WHITE FLOWER

"A BERRY AND A FLOWER HEAD"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round

COLOR MIXES:

- Light Green = CYM + PG
- Medium Green = PG + BS + CYM
- Light Blue = TW + UB
- Orange = CYM + CRM
- Light Yellow = FWP > CYM

STEP DISCUSSION:

- Use a Small Synthetic Round brush to mark the center of the flower, on the left with a dot of Cadmium Yellow Medium. Then, using the Fluid White Paint, add four petals, pulling in from the outside with a slight curve. Thicken the petals, slightly as you go. You want your flower to be round. Rinse.
- Add the **Light Green mix** to the center of the flower, blending it outward into the petals.
- Add the last, biggest petal with the Fluid White Paint and blending out the **Light Green mix** from the center. Rinse.
- To create the six point bract for the strawberry use the **Medium Green mix**, and a press-pull & release stroke,

curling them at the end. Add more Cad Yellow Med to the dirty brush and highlight the ends of the leaves. Rinse. Tint the edges of the white flower with the **Light Blue mix**. Rinse.

- With an X-Small Synthetic Round brush line the petals of the white flower with Fluid White Paint. Radiate small lines out from the center. Tap some Cad Yellow Med into the center. Rinse. Shade the bottom of the center with the **Orange mix**. Highlight the top with the **Light Yellow mix**. Rinse.
- Outline the bract and give it some vein lines with the **Medium Green mix**. Rinse.
- Dry the surface before continuing to the next step.

STEP 8 - STRAWBERRY

"WHERE IS THE HEAT SOURCE?"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Dioxazine Purple = DP
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round

COLOR MIXES:

- Deep Red = QM + CRM + DP
- Medium Red = CRM + QM
- Light Green = CYM + PG
- Orange = CYM + CRM

STEP DISCUSSION:

- Create a cone shape for the strawberry in the middle of the bract using the Small Synthetic Round and the **Deep Red mix**. Tap in the seeds of the strawberry using the **Medium Red mix**. Rinse.
- Switch to the X-Small Synthetic Round brush and add dots to the tip and around the base of the strawberry and in between the white lines inside the white flower with the **Light Green mix**. Rinse.
- Highlight the strawberry seeds with Cadmium Red Medium. Rinse. Then, dot in little touches of the **Light Green mix**.
- Highlight the top seeds with the **Orange mix**. Rinse then add Fluid White Paint and highlight the upper edge of the berry and some of those seeds. Rinse.



STEP 9 - MUSHROOM, FIRST LAYER

"THE STEP TITLE"



PAINT:

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

BRUSHES & TOOLS:

- Chalk Pencil or Watercolor Pencil
- Small Synthetic Round

COLOR MIXES:

- Orange = CYM + CRM

STEP DISCUSSION:

- Use the Chalk Pencil or Watercolor Pencil to sketch in the mushroom gills that radiate from the stem, curving directionally as you move around it.
- Paint the mushroom cap with the **Orange mix**, adding Quinacridone Magenta to the dirty brush and blending it into the top.
- Paint the stem with the **Orange mix**, blending more Cadmium Yellow Medium near the top, right. Rinse.
- Radiate the gills of the mushrooms outward, directionally from the stem, using Titanium White. Rinse.

- Dry the surface before continuing to the next step.

SHERPA TIP:

The closer to the source of heat the whiter the color, as you move further away you get more into the oranges and reds.



STEP 10 - LIGHTING THE MUSHROOM

"HONOR THE CURVE"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- Small Synthetic Round

COLOR MIXES:

- Light Yellow = FWP > CYM
- Orange = CYM + CRM
- Deep Red = QM + CRM + DP
- Light Yellow = FWP > CYM



STEP DISCUSSION:

- Using the Medium Synthetic Filbert, add Cadmium Yellow Medium from the outside edge of the gills inward, honoring the curve. Apply the **Light Yellow mix**, curving the stroke from the stem, outward. Allow the bristles of the brush to flare out to help create the gills. Then add Titanium White to the dirty brush for another value layer. Then, once again blending the Cadmium Yellow Medium from the outside edge inward. Add just the Fluid White Paint on the dirty brush and blend it from the stem out.
- Add Cadmium Yellow Medium on the dirty brush and apply a glow to the center of the mushroom cap and to the top of the stem. Then use the **Orange mix** to blend it out. Rinse.
- Switch to the Small Synthetic Round and line the outer, bottom ridge of the cap, around the gills with the **Orange mix**. Rinse.
- Switch back to the Medium Synthetic Filbert and brush up from the bottom to apply a layer of the **Orange mix**. Then blend Cadmium Yellow Medium from the top of the stem, down.
- Add another layer of Cadmium Yellow Medium in the middle of the cap, as a hot highlight there. Again, Blend it outward with the Orange mix. Rinse.
- Switch back to the Small Synthetic Round and use the **Light Yellow mix**, to define the edge along the bottom of the gill area. Then blend pure Cadmium Yellow Medium along the top edge. Highlight the curves of the gill ridges with the Fluid White Paint.
- Tap in another layer of Cadmium Yellow Medium on the center of the cap. Blending it outward with the **Orange mix**.
- Combine the **Deep Red mix** and the **Orange mix** and tap it into the top and along the right side of the mushroom cap. Rinse.
- Blend and adjust the color of the cap with pure Cadmium Red Medium and tap in the brightest highlight to the center with the Fluid White Paint.
- Apply a little **Deep Red mix** to the very bottom of the stem. Rinse.
- Dry the surface before continuing to the next step.

STEP 11 - SNAIL, FIRST LAYER

"MISTER SNAILEY PANTS"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round

COLOR MIXES:

- Light Brown = CYM + CRM + BS
- Beige = CYM + TW + BS + CRM + DP
- Dark Brown = BS + MB

STEP DISCUSSION:

- Use the Small Synthetic Round brush to thin the Mars Black with water and outline the shell and the shell creases. Rinse.
- Switch to the X-Small Synthetic Round brush and add the antennae and forward whiskers on the head. Rinse.
- Switch back to the Small Synthetic Round brush and paint the body of the snail with the **Light Brown mix**. Add Fluid White Paint to the mix as you come closer to the area where he is sitting on the cap. Remember to paint the tail on the back side of the shell.
- Refine the antennae with Mars Black and blend a line back into the body. Add a dark line under the body.

The refine that line with more of the **Light Brown mix**.

- Paint the shell using the **Beige mix**. Shade the bottom, front of each section of the shell with the **Dark Brown mix**, blending it back, wet into wet. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

Refresh your palette colors as they get muddy, just like you replace your rinse water. If you are using student paints, you may need to paint the snail's body white before you paint it in order to cover the dark background.



STEP 12 - SNAIL, SECOND LAYER

"GETTING MY GUARDIANS OF THE GALAXY ON"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW
- Mars Black = MB
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Beige =
CYM + TW + BS + CRM + DP
- Cream =
CRM + CYM + TW > BS
- Dark Brown = BS + MB
- Orange = CYM + CRM

STEP DISCUSSION:

- Using the X-Small Synthetic Round brush, highlight the antennae and the front whiskers with the **Beige mix**. Then refine the dark area of the antennae using Mars Black. Rinse. Line under the skirt of the snail with a wavy line. Rinse.
- Highlight the bottom of the shell just above the black line with the **Beige mix**. Lighten and warm the mix by adding a little Cadmium Yellow Medium and some Titanium White. Add this to the front of the face and dash it along the bottom of the skirt. Add a highlight to the top of the shell and toe the right side of each of the shell sections. Rinse.
- Define in between the shell sections with Mars Black. Rinse.
- Switch to the Small Synthetic Round and the **Cream mix** and add small dashes to the top of the head. Blend his racing stripe in a bit on top and add a little to the bottom of the front whiskers, using the **Dark Brown mix**. Rinse.
- Dot the patterning onto the large section of the shell with the **Dark Brown mix**. Add some dots in between them with the **Orange mix**. Apply some **Beige mix** near the top and coming around the back. Apply this method to the other two sections but the pattern is not quite as heavy.
- Lighten the **Beige mix** with Fluid White Paint and add the brightest patterns to the shell and body. Rinse.
- Dry the surface before continuing to the next step.

STEP 13 - ADDING GLOW

"WHERE ELSE COULD THE GLOW GO?"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- Large Synthetic Angle

COLOR MIXES:

- Orange = CYM + CRM
- Light Green = CYM + PG

STEP DISCUSSION:

- Using the Small Synthetic Round brush, add some glow to the bottom of the shell and body, using the **Orange mix**. Vary the mix by adding more Cadmium Yellow Medium and apply that to the front of the face and a couple spots on the shell.
- Adjust the gills of the mushroom with Cadmium Yellow Medium and Fluid White Paint where needed.
- Apply the **Orange mix** to glow a bit of the strawberry at the front and touch the front of the flower.
- Add a little of the **Light Green mix** on the dirty brush

and blend it up the bottom of the stem. Rinse.

- Switch to the Large Synthetic Angle brush and apply a few touches of the **Orange mix** on the ground under the mushroom. Combine it with the **Light Green mix** to mute it out in a few places. Rinse.

STEP 14 - REFLECTIONS

"A CHARMING FAIRYTALE"



PAINT:

- Fluid White Paint = FWP
- Ultramarine Blue = UB
- Dioxazine Purple = DP

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Dark Blue = UB + DP

STEP DISCUSSION:

- Dot in some reflections at the top of the stem, using the Fluid White Paint. Rinse.
- Clean up the line on the right side of the mushroom cap using the **Dark Blue mix**. Rinse.
- Use the Fluid White Paint to add a broken line under the whiskers and antennae. Dot some of this color on the body for a wet reflection. Apply it around the bottom of the mushroom cap, the ridges of the gills and a hot reflection to the center of the cap. Then add some to the ground under the mushroom and a few spots on the shell. Rinse.
- Sign.



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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.

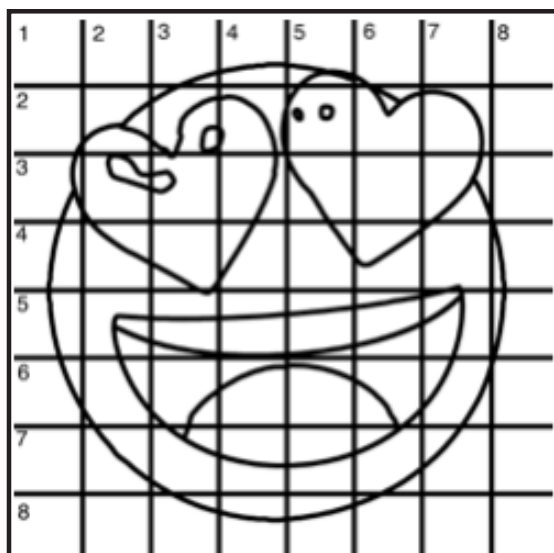
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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