

APRIL 30, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

TIPTOE THROUGH THE TULIPS

NAME CREDIT TO PATRON JAN ESMAY

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.

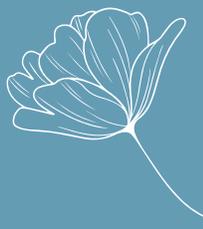
You can join the The Art Sherpa Facebook Acrylic April group at: www.facebook.com/groups/AcrylicApril



DAY 30: APRIL 30, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, comes to an end today but it is really only your beginning.

GRAB YOUR PAINT AND GET YOUR BRUSHES
BECAUSE IT'S TIME TO PAINT USING OUR
MAGIC.





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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL
- Fluid White Paint = FWP

BRUSHES:

- Large Synthetic Mop
- Small Synthetic Round
- Medium Hog Bright
- Medium Synthetic Blender
- X-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:

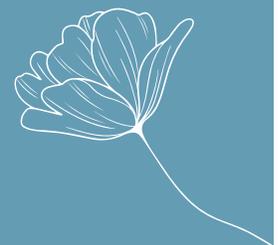
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



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:
INTRO	00:00	INTRO
STEP 1	01:09	COLORED BACKGROUND
STEP 2	04:38	SKETCH THE IMAGE
STEP 3	07:25	TEXTURED BACKGROUND
STEP 4	14:08	EARS
STEP 5	20:26	SNOUT PART A
STEP 6	24:50	SNOUT PART B
STEP 7	32:11	EYES
STEP 8	41:15	FACE PATTERN
STEP 9	48:12	BODY PATTERN
STEP 10	56:55	FINISHING THE PIGLET
STEP 11	1:04:01	GREENERY
STEP 12	1:07:51	FLOWERS
STEP 13	1:11:11	FINISHING FLOWER DETAILS
	1:14:48	SIGN



STEP 1 - COLORED BACKGROUND

“NEW BEGINNINGS”



PAINT:

- Burnt Sienna = BS

BRUSHES & TOOLS:

- Large Synthetic Mop



STEP DISCUSSION:

- Roughly paint the entire background with Burnt Sienna. Then smooth the surface by painting long vertical and horizontal strokes. Rinse.
- Dry the surface before continuing to the next step.

STEP 2 - SKETCH THE IMAGE

“PIGLET PERSONALITY CAN CHANGE”

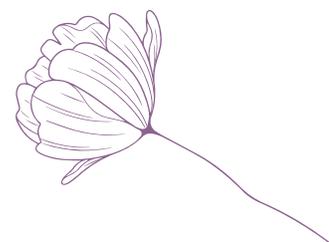


PAINT:

- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round
- Chalk Pencil or Watercolor Pencil



STEP DISCUSSION:

- I chose to freehand this image but I have provided a traceable if you prefer. 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 this picture, the traceable, and the grid reference. 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.
- Place the horizontal curve of the head, centrally, about four fingers from the top of the canvas. Sketch two vertically curved lines down to about 2 inches from the bottom of the canvas. Then on the right side, draw the slant of the back coming off the head, just above the middle of the canvas then bending down.
- Curve the ears inward on either side of the head. Place a center line down about 1 ½ inches from the top of the head, then roughly draw the snout shape with an upward divot at the bottom, then add the curve of a lip below.
- Just below the bottom of the ears curve a line as a guide for placing the eyes. Loosely sketch the button eyes on either side of the guideline. Because the head is turned slightly, the left eye will be at the outside edge of the face, while the right eye will be a little bit in from the edge.
- Round out the jowls.

STEP 3 - TEXTURED BACKGROUND

“THIS LITTLE ONE IS THE STAR”



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Hog Bright

COLOR MIXES:

- Gray = UB + BS + TW
- Dark Brown = BS + MB
- Beige = BS + MB + TW
- Parchment = CYM + BS + TW + MB
- Rust = CRM + CYM + BS

STEP DISCUSSION:

- Use the **Gray mix** to create a very loose, textured background. Apply this mix throughout the upper canvas but a bit more heavily on the right and top. Change directions of the strokes; some go sideways and others go up and down. Vary the mix slightly, here and there, by using combinations of any of the colors in the mix. Allow some of the brown underneath to show through.
- Apply the **Dark Brown mix** in the same manner but more heavily on the left side.
- Layer the **Beige mix** and the **Parchment mix** over the top, here and there. Add the **Rust mix** in a few places.
- Vary the values by using the different colors in the mixes. Keep in mind where you want the lighter background colors to contrast the darker colors of the piglet and vice versa. Rinse.



STEP 4 - EARS

“IT ONLY WORKS IF IT IS DRY”



PAINT:

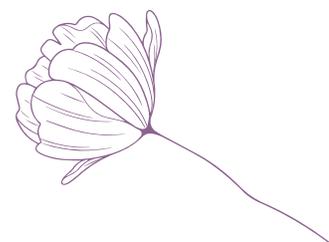
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Gray = UB + BS + TW
- Black Blue = MB + UB
- Blue Gray = UB + MB + TW



STEP DISCUSSION:

- Use the **Gray mix** and starting on the left ear flick the strokes up and angled to the left. Add a few shorter hairs around the outside of the eye. Rinse.
- On the right ear paint the **Black Blue mix** in the same manner. This side of the face has some dark patterning on it so, carry this darker color on an angle inward, to where the centerline and the guideline for the eyes intersect. Rinse.
- Add more Titanium White to the **Gray mix** and a second value to the hair on the left ear. Wipe most of the moisture out of the brush and dry brush some of this hair back into the forehead just a little, to ease layering hair on top later.
- Dry the surface before continuing to ensure the dark area is completely dry. Add highlights in this area with the **Blue Gray mix**. To create some depth, lightly dry brush a little of the **Blue Black mix** back in a few areas. Rinse.

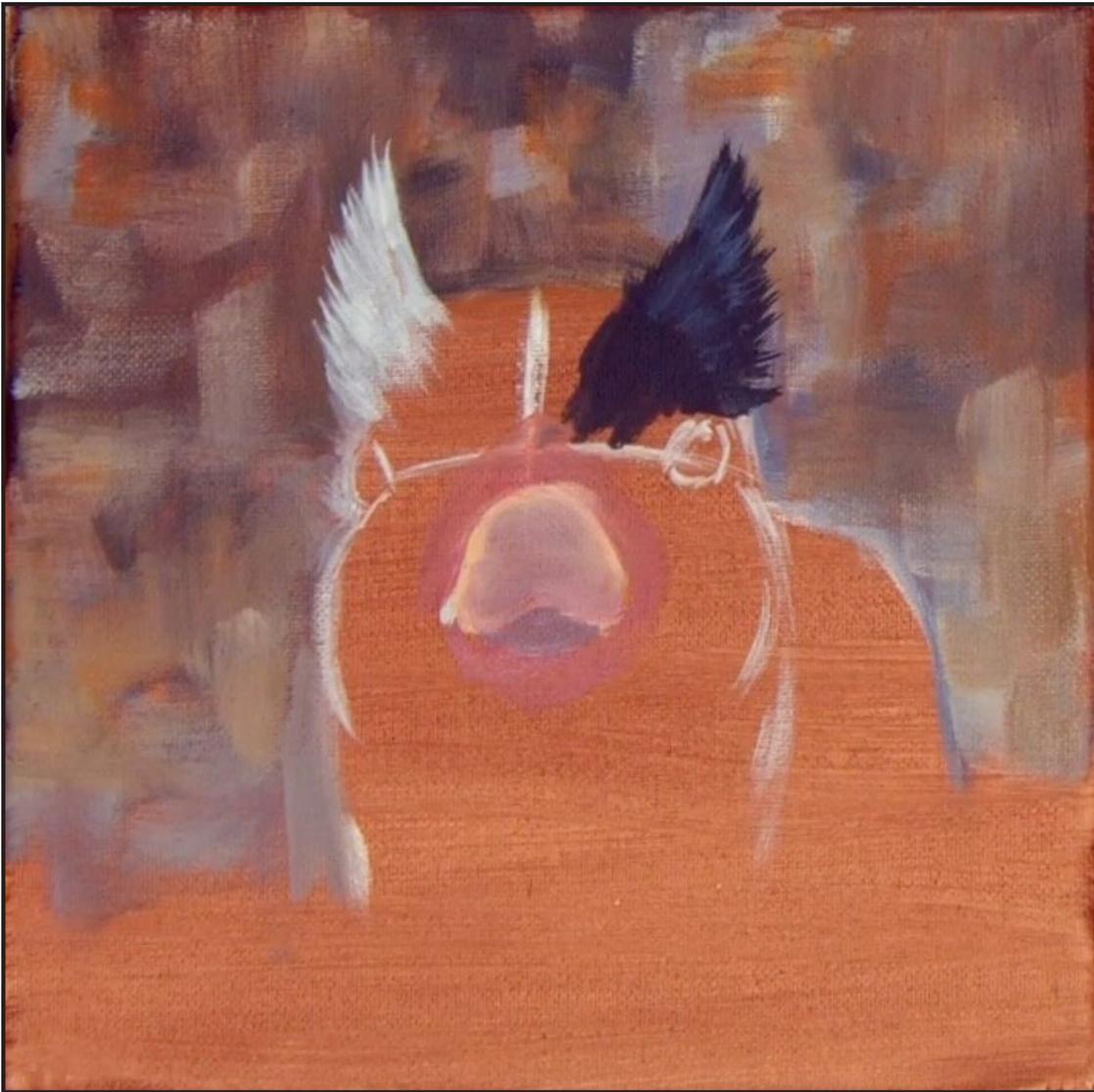
SHERPA TIP:

If the paint is still wet you can easily correct mistakes. Take a wet brush and sweep over it to wipe it away. Alternately you would have to completely dry it and paint over the mistake.



STEP 5 - SNOUT PART A

“THE TRUFFLE FINDER”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- Med Synthetic Blender

COLOR MIXES:

- Rosey Pink = QM + NYL + BS
- Skin Tone = QM + NYL > BS > CYM + TW
- Warm Pink = CYM + NYL + TW > QM > BS
- Shadow = UB + BS + QM > NYL > CYM > TW

STEP DISCUSSION:

- Start with the Small Synthetic Round and the **Rosey Pink mix** and paint the area around the top and sides of the snout.
- Begin filling the snout by painting the top and around the side edges, with the **Warm Pink mix**. Get a little darker in the middle of the snout by adding the **Rosey mix** and transitioning the two colors. Then add Ultramarine Blue to the mix and blend it, wet into wet, on the lower center of the nose.
- Paint the bottom lip using the **Shadow mix**. Then apply the **Rosey mix** around the bottom of the lip and blending it into the skin color around the sides of the snout. Rinse.
- Switch to the Medium Synthetic Blender and while everything is still wet blend the colors in the nose. Adding more of the **Warm Pink mix** to the top or more of the **Shadow mix** near the bottom, if needed. Continue blending for a nice smooth transition. Wipe the brush on a towel if, at any time it gets too heavily loaded with paint. rinse.

SHERPA TIP:

Add Ultramarine Blue to any of the pinks to deepen the color for shadows.

STEP 6 - SNOUT PART B

“OR, IN SOME PARTS OF THE WORLD, ‘THE TRUFFLE SENSOR’”



PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES & TOOLS:

- Small Synthetic Round
- Medium Synthetic Blender

COLOR MIXES:

- Purple = QM + UB
- Skin Tone = QM + NYL > BS > CYM + TW
- Warm Pink = CYM + NYL + TW > QM > BS
- Shadow = UB + BS + QM > NYL > CYM > TW

STEP DISCUSSION:

- Apply deep values using the Small Synthetic Round and the **Purple mix**. Place the nostrils evenly spaced out in the mid-nose area in opposing comma shapes. Add the shadows under the snout and under the bottom lip. Rinse.
- Add the **Skin Tone mix** above and between the nostrils. Apply more Quinacridone Magenta to the brush and paint a comma stroke around the right nostril and a small curved stroke slightly above the left nostril. Add the **Shadow mix** on the lower part of the snout. Then add some of the **Purple mix** on the dirty brush to shade just under both nostrils.
- Combine more Titanium White to the **Shadow mix** to create a lavender color and add it to a few places on the snout and lip. Rinse.
- Using the clean damp brush, blend the lip a bit. Then use a little lighter version of the **Warm Pink mix**, by adding more Titanium White and apply it at the top of the snout, where the light will be reflecting. Refine the shape of the snout with the **Skin Tone mix**.
- Switch to the damp Medium Synthetic Blender to

softly blend any hard lines on the snout, into smoother transitions.

- Switch back to the Small Synthetic Round and use the **Warm Pink mix** and paint a fine wrinkle line curving around the top of the snout. Add two more concentric lines above. Deepen the shadows under the nostrils using the **Purple mix**.
- Add some of those Quinacridone Magenta to the **Skin Tone mix** and apply it just above the nostrils. Rinse.
- Paint a fine line on the inside of the nostrils with Mars Black, tapping the shadow downward. Then add a shadow between the lip and the snout. Rinse.

SHERPA TIP:

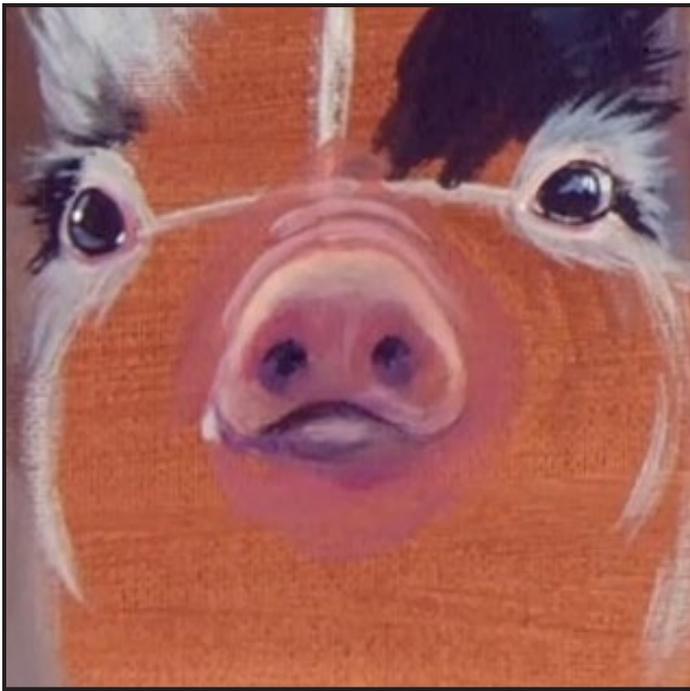
When your brush begins to lose shape, get it damp and reshape it with your finger.

Add Ultramarine Blue to any of the pinks to deepen the color.



STEP 7 - EYES

“THE BEADY PIGGY EYES LINE UP”



PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Mars Black = MB
- Naples Yellow Light = NYL
- Burnt Sienna = BS
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Skin Tone = QM + NYL > BS > CYM + TW
- Purple = QM + UB
- Black Blue = MB + UB
- Warm Pink = CYM + NYL + TW > QM > BS
- Shadow = UB + BS + QM > NYL > CYM > TW
- Mid Blue = TW + UB

STEP DISCUSSION:

- Ensure the eyes line up on either side of the head. Line the eyes using the **Skin Tone mix**. Rinse.
- Tint some Titanium White with a smidge of the **Purple mix**. Then line the outer edge of the eye on the right. Rinse.
- Using the **Blue Black mix**, line and then paint the inside of the eyes. Rinse.
- Tint Titanium White with the **Warm Pink mix**. Then starting at the inner corner, line the outside edge of the right eye, curling that stroke at the end for a lash. Repeat on the bottom of the eye. Adjust the outside corner of the eye if needed, using the **Black Blue mix**.
- Line the top of the left eye, using the Titanium White tinted with the **Warm Pink mix**. Then use the **Shadow mix** to line the bottom of this eye. Rinse.
- Used thin Mars Black to flick out the hair growing beside the eyes on either side of the head. Rinse.
- Add individual hairs flicking out above the eyes, using the **Gray mix**. Then apply a thin strip of darker hair that layers over the hair at the bottom of the ear, using Mars Black.
- Use the **Gray mix** to paint the fine hair under the eyes in the direction the hair would grow. Rinse.
- Deepen the inside of the eyes, using Mars Black. Rinse. Use the **Shadow mix** to gray the white of the right eye.
- Using the **Mid Blue mix**, add a short reflection at the top of the left eye and another one curving at the bottom. On the right eye, add the reflection horizontally. Rinse.
- Add a dot of bright reflection at the top of the left eye using Fluid White Paint. Then add a little in the corner.
- The bright reflections on the right eye are placed at the top of the dark pupil, a dot in the whitish gray area and a broken line about halfway around the bottom. Rinse.



STEP 8 - FACE PATTERN

“THE WHAT SITS OVER WHAT CHALLENGE”



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Naples Yellow Light = NYL
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Black Blue = MB + UB
- Skin Tone = QM + NYL > BS > CYM + TW
- Gray = UB + BS + TW

STEP DISCUSSION:

- Use the **Blue Black mix** and create a strip of hair layering over the lighter area of the left ear. Then add some of this darker hair on the left cheek. Use light pressure as you get near the pink of the nose, allowing it to show through. Flick this darker hair out, along the outside edges of the left jowl; then add a similar pattern on the right cheek. Rinse.
- Ensure good coverage above the nose using the **Skin Tone mix**. Rinse.
- The remainder of the face is light so begin adding the white hair by first using the **Gray mix**. Based on the order of the

layers, begin at the top of the head. Flick the hair outwards, in the direction that it would naturally grow. Using a dry brushing effect to feather out and layer the hair properly. As you near the top of the nose, use very light pressure to allow the pink below to show through. Layer some of this lighter hair on either side of the snout and over the black.

SHERPA TIP:

Avoid loading the brush too heavily with paint, to allow a dry brushing effect.



STEP 9 - BODY PATTERN

"I LIKE PIG BUTTS AND I CANNOT LIE"



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Black Blue = MB + UB
- Gray = UB + BS + TW
- Purple = QM + UB



STEP DISCUSSION:

- At a strip of hair flicking out on the edge of the piglet butt using the **Black Blue mix**. Then add another layer of dark hair, reinforcing the black on the face areas. Rinse.
- Add a layer of white hair layering over the black strip of hair, on the butt, using the **Gray mix**. Add more Ultramarine Blue to the **Gray mix** and blend it into the belly, where the shadow area will be. Then layer the **Gray mix** over top. Dry the surface before continuing.
- Using the **Black Blue mix**, apply a layer of dark hair along the upper chest, bib area. Dry the surface.
- Add a layer of the white hair under the chin using the

Gray mix. Keep your brushstrokes directional and allow the white to overlap the black hair on the chest. Add a strip of white hair between the two black areas of hair at the right shoulder. Use light pressure under the chin, allowing the pink below to show through. Rinse.

- Define the mouth using the **Purple mix**. Feather out the white chest hair using the **Gray mix**, so it overlaps the black. Rinse.
- Continue alternating between the light and the dark mixes and overlapping the hair as necessary, creating a pattern that is pleasing to you.
- Dry the surface before continuing to the next step.

STEP 10 - FINISHING THE PIGLET

"A LITTLE MORE ZHUZH TO THE ZHUZH"



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Gray = UB + BS + TW
- Black Blue = MB + UB
- Dark Brown = BS + MB

STEP DISCUSSION:

- Lighten and the **Gray mix** by adding more Titanium White. Then using the toe of the brush, add a second value to the light hair, starting at the top of the head. Apply feathering strokes directionally on all the white hair areas. Allow the mix to be a little darker under the chin. Rinse.
- Add the finishing touches to the darker hair using the **Black Blue mix**. Feathering and overlapping as needed. Rinse.
- Switch to the X-Small Synthetic Round and Fluid White Paint. Add individual bright hairs Above this note.. Add a few lashes on both eyes. Continue adding individual hairs to the white hair under the eyes and chin. Rinse.
- Add a little Quinacridone Magenta to the **Dark Brown mix** and deepen the wrinkles on the top of the snout. Add a little more of this dark color in the nostrils in the mouth. Rinse.
- Tap a reflection on the top of his nose using the Fluid White Paint. Tapping the brush up and down. Also apply a little bit on the wrinkles, inside his nostrils, on his lower lip and along the sides of the snout.

STEP 11 - GREENERY

“RICH AND DEPTHY TO HIS PIGLETNESS”



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Medium Green = PG + BS > CYM
- Light Green = CYM > PG > CRM
- Bright Green = CYM + TW > PG > CRM

STEP DISCUSSION:

- Use the **Medium Green mix**, and starting on the left hand side, curve the brush strokes to create some leaves. Some of them will be big and some will be small. Some will curve to the right and some will curve to the left. They will be more open at the top but at a particular point near the bottom, they will become a solid unified, deep color.
- Use the **Light Green mix** to work another layer of leaves that frame the piglet. No need to add too many leaves down near the bottom because there will be flowers there.
- Apply the **Bright Green mix** in a few places along the front and outer edges of the leaves. Rinse.
- Dry the surface before continuing to the next step.



STEP 12 - FLOWERS

“BUILDING TULIPS”



PAINT:

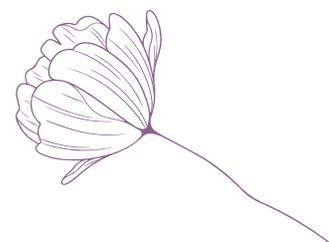
- Cadmium Yellow Medium = CYM
- Cadmium Red Medium = CRM

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Orange = CRM + CYM



STEP DISCUSSION:

- Beginning on the left side, paint a little bud using the **Orange mix**. Then create the tulip-like flowers with a curved stroke to the left and then another curved stroke to match it on the right. Some will be small and some will be big and they will grow in all directions. Add a few of the more open flowers by painting three strokes. Near the front where the flowers are bigger, be sure to add in some smaller hints of flowers here and there. Have a few flowers coming off the canvas. Rinse.
- Dry the surface before continuing to the next step

SHERPA TIP:

In order to get better coverage if you're working with student paints, paint the flowers in white first. Dry it and then paint the yellow over top.



STEP 13 - FINISHING FLOWER DETAILS

"I'M SO GLAD WE HAD THIS TIME TOGETHER"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Cream =
CYM + NYL > TW
- Medium Green =
PG + BS > CYM
- Yellow Green =
TW + CYM > PG



STEP DISCUSSION:

- Use the **Cream mix** and apply some reflections to some of the flowers with little comma strokes. This application should make it visually light.
- Working wet into wet, add pops of Cadmium Yellow Medium onto some of the petals. Leave some of the petals or buds just the orange where the light is not hitting them.
- Tuck in some leaves among the flowers using the **Medium Green mix**. Then add a highlight to the leaves in a few places with the **Yellow Green mix**.
- Sign.



WATERCOLOR WEDNESDAYS

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

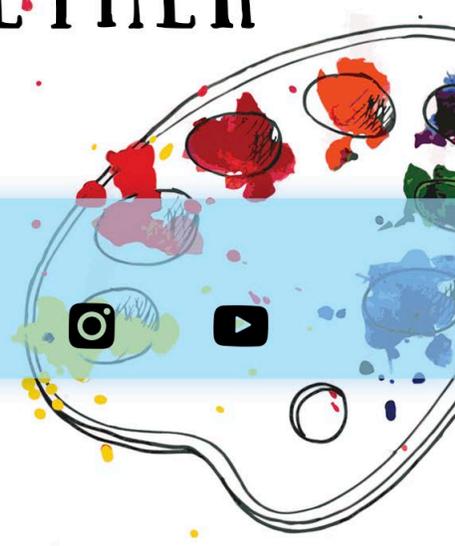
Watch directly from
TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**



THE ART
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TRACING METHOD

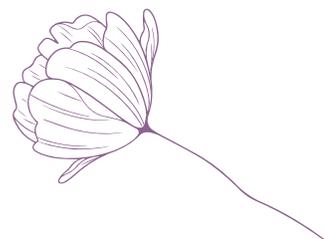
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



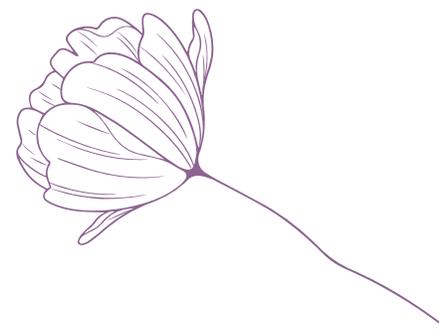
- Rub the back with graphite or use Saral paper and skip this step.



- 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.

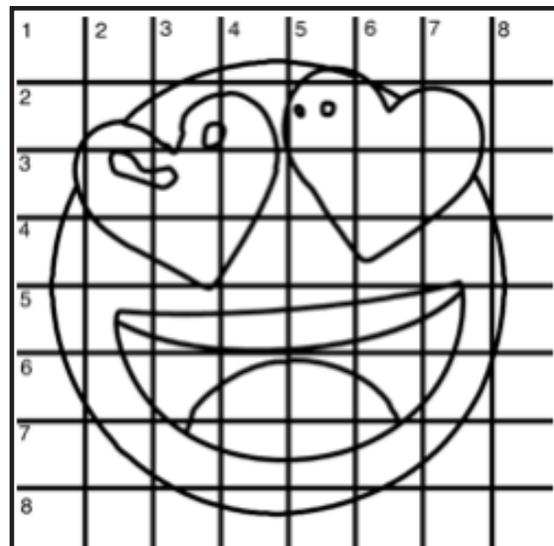
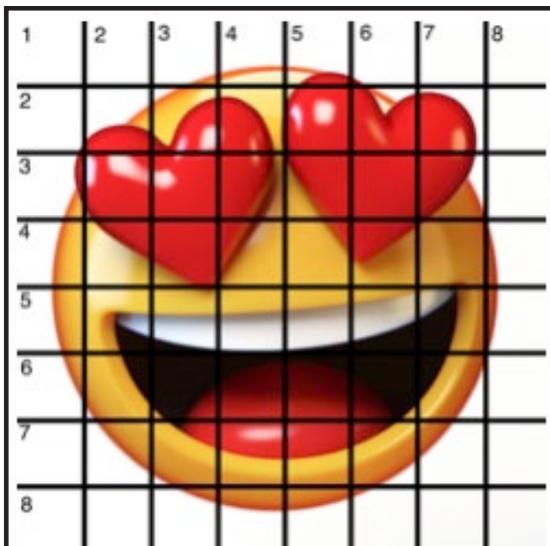
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

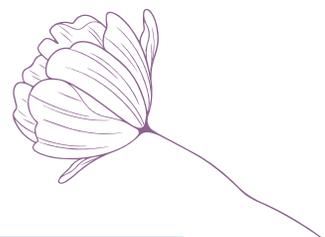
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check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