

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



MODERN CALLA LILIES

BY:
THE ART
SHERPA

STEPS: 7 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

PAINT COLOR LEGEND:

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

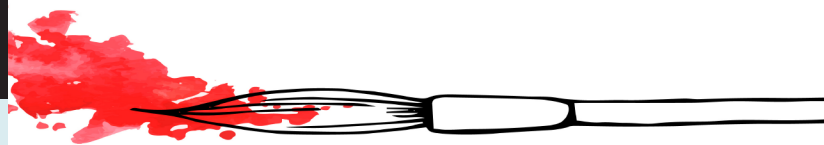
- EXTRA - Fluid White Paint (for splatter) = FWP
- Cad Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

MATERIALS:

- The Art Sherpa =TAS
- Large 1" Brush (background) or Raphael # 24 Textora
- #8 TAS Cats Tongue
- #4 TAS Round
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 16 x 20 Canvas
- T Square Ruler

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Gridding
- How to block in.
- Being painterly and loose.
- Achieving good value.
- the gesture of flowers.
- Strong painting strokes.



Dedicated to
our three little brushes:

**HONEY,
SPYDER,
& LUNABELLA.**

YOU little wonders
have been a gift to me
every day of our lives.
YOU are so supportive
of what we do
and our gratitude
for **YOU**
is deep and endless.





SHERPA'S NOTES:

You are an artist, not a copy machine. YES, you are an artist. A key to success is not to rush. Follow the steps, breath and be relaxed with yourself. I will demonstrate a concept in a step and you should duplicate that concept before moving to the step. At the end of all of the steps, we will both have beautiful paintings, though they will not be identical. I truly believe that everyone can learn to paint but that some art skills take time to master. Be kind to yourself and give yourself time to be a beginner. Your time of being "new" is shorter than you think, so enjoy the discovery process. Don't waste time beating yourself up over mistakes. Be present and mindful of your successes.

"Pay attention to the elements of painting that are fun and unexpected."

Pay attention to the elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up

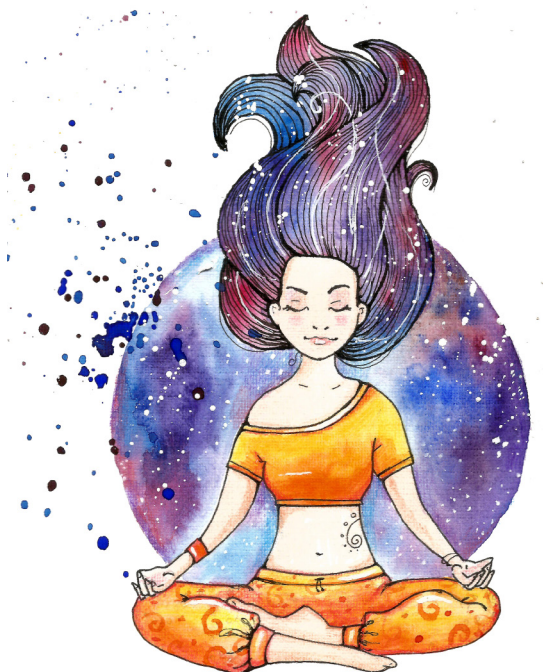
to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

Included with this step by step illustration are technique references at the end so that if you do not understand a technique I am referencing, you can refer to it. You can also always go back and review the recorded tutorial in the video library on my website.

THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking 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 that is 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 to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.





SHERPA'S FORWARD:

DID YOU
KNOW?

DIEGO RIVERA
CURRENTLY
HAS AN ONLINE
EXHIBIT AT
THE KHAN
ACADEMY?

I'm often asked how I choose my tutorial subjects, so thought I'd give you a little insight into this one.

I chose a lilly because the simple but very structurally defined lines appealed to me. To prepare for this project, I did research and reviewed some famous lilies in art, like the works of Diego Rivera (husband of Frida Kalla), Georgia O'Keeffe, and Maple Thorpe.

Calla Lilies originate from South Africa but are germinated all over the world. They have historically been a chosen subject for floral still life paintings because they remain beautiful long after being harvested. Each lilly has two sets of layers, the petals and the stamen.

Today's tutorial was a 2 part lesson. The first lesson was on Facebook and was only to demonstrate the background and grid so that we could start painting the flowers on YouTube. I wanted to give a comprehensive grid tutorial for those who wanted that extra support.



MEMORIES OF

France



HAND *crafted.*
HAND *poured.*



This exclusive Art Sherpa Scent
"Memories of France"
has been curated and
developed by Cinnamon,
inspired by her travels
through France.

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STEP 1 - BACKGROUND & GRID IMAGE

**MATERIALS & COLORS
FOR STEP:
LARGE OR 1" BIG
BRUSH
RAPHAEL # 24 TEXTORA
MB
T SQUARE
CRETACOLOR
PASTEL WHITE PENCIL
OR CHALK**

BACKGROUND

- Paint your canvas MB with a large brush, I used a 1". Allow it to dry; repeat. I usually recommend painting two layers, but for now, will only put in. If you prefer, you can paint both layers now. Dry the canvas because it must be dry and completely cool before proceeding.

GRID

- Because of the size, I chose to use the simplified grid method on this. I do provide a transfer 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. Further information on both the transfer and grid method is provided in the Technical References section of this booklet. With the T-Square, mark vertically at the 5", 10" and 15" marks. With the T-Square, mark horizontally at 4", 8", and 12" marks. Use the T-Square and complete

the grid across the canvas. Identify the grid lines to match my titles in the reference photo below.

SKETCH IN THE IMAGE

- I start with the uppermost left lily. Just follow the reference provided below and draw in the images to match what I illustrate in the reference. Just draw what you see in each square; you are outlining the contours. I tend to exaggerate the flowing lines because I can...and it adds to the viewing pleasure of your painting.

Sherpa Notes:

A very true thing for artists is the brain-hand connection that happens when you see an aspect of your image that you think is "important" and you communicate that to your brain through telepathy, and the brain communicates to the hand, "IT'S IMPORTANT, MAKE IT BIG." Try to avoid this, if possible. It happens to all of us, just be patient with your brain; it is much like a 16 year old, it does not like to be wrong.

When you're happy with the drawings, come back with a large brush, I used Raphael # 24 Textora, and MB and clean up all the unnecessary chalk lines and reinforce the background.

Cinnamon: "I need coffee, I'll see you on the flip side, after this, on YouTube."

John "Say goodbye. It's not over until you say goodbye."

Cinnamon "Be good to yourself, be good to each other, and I want to see you at an easel real soon."



STEP 2 - YOUTUBE: STEMS

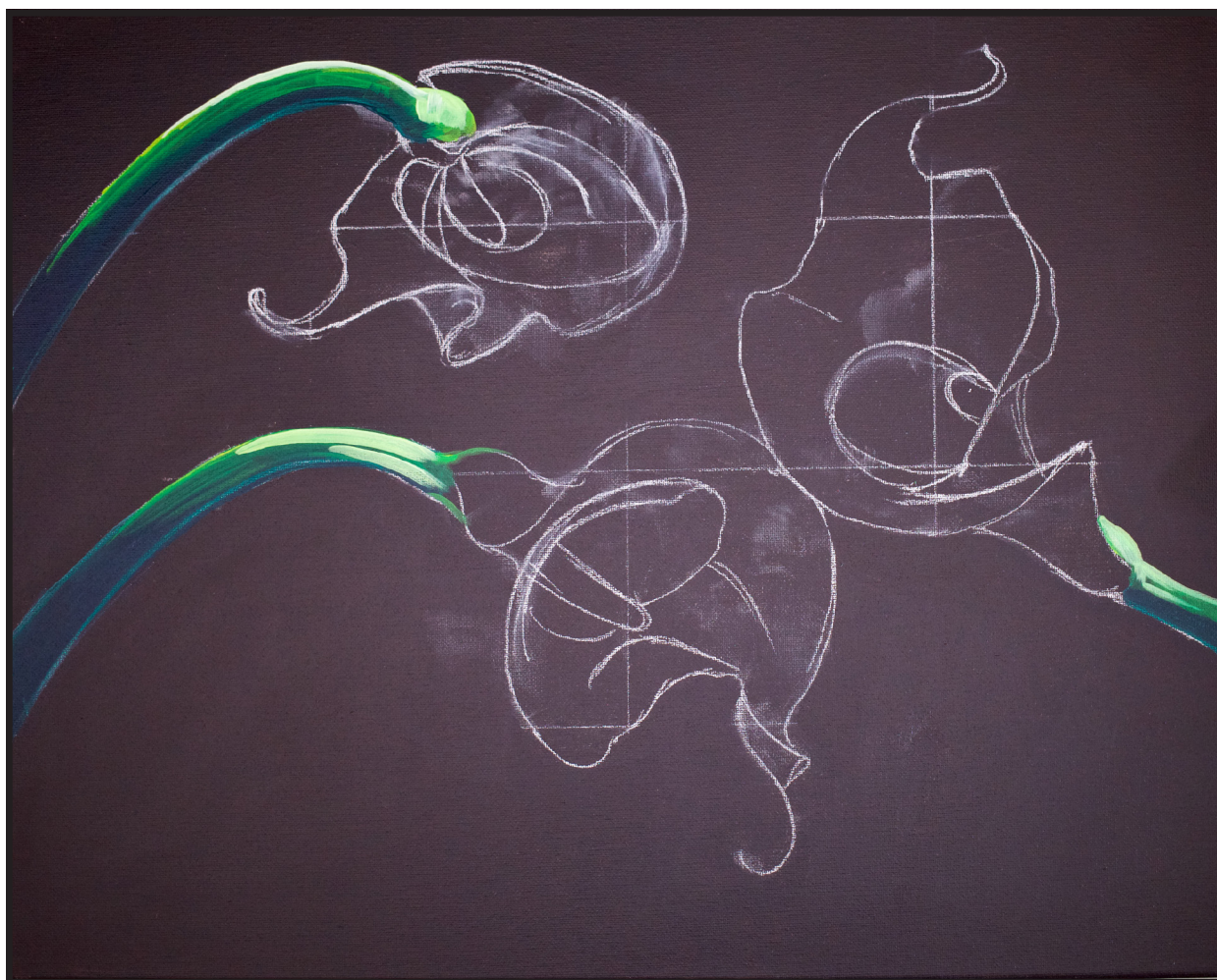
MATERIALS & COLORS FOR STEP:

CYM

PG

#8 CATS TONGUE

- We will work on each individual flower and then move to the next one in most of the steps. Pay attention to each individual flower in the process before you move to the next action.
- With the #8 Cats Tongue and PG, paint in the stems; I started with the top calla lily. While wet, I added CYM to my dirty brush and along the top of the stem arch; a bit of a highlight when the stem connects with the bottom of the lily. I try to move the brush in the way that the stem flows with smooth strokes. Your brightness needs to be at the top of the stem, as that is where the light is coming from. After completing this stem, move on to the other two stems.
- Take that yellow green mix (CYM PG) and add NYL (or TW if you don't have NYLs,) to a light color and put a hot highlight at the top of the stem on the left flower. A bit more yellow for the highlights on the lily under it and to the right. The one at the top right is getting the most light so should have the most NYL in the mix.



STEP 3 - PISTILS OR STAMENS

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE

CYM
CRM

- The first thing I did was to stump Stunt Hands on a science question, which doesn't happen very often, and makes me giddy when it happens. I innocently asked whether a lily had pistils or stamens...and he actually settled for "the flowery parts". Luckily, the community knew and said stamens. I just love our community.
- Mix CYM CRM almost to an orange and put in the stamens.
- Dry
- I zoomed in on a yellow stamen because yellow is very transparent and the background showed through. We care about how it comes out and I wanted to make you aware that you will probably get this as well, so be aware. You can either do two coats of paint that section white first. A little more orange to the one on the right. TW and orange to the tip of the bottom lily stamen, the back of the top stamen, and the top of the right stamen. You can add a pop of CYM if you'd like a pop of color.



STEP 4 - YELLOW GREEN AND SHADOWS

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE

CYM

NYL

PG

MB

- Rinse out your brush and grab some clean water if you need it. Mix PG CYM to be more yellow than green and add NYL, with a touch of TW, and come into a couple of places and pull that color around some of the areas. I can add a

touch of MB where I want to have this color be more in shadow. A little more yellow and green, if you need it, for the bud of the right lily and the bottom lily. NYL to that mix for a lighter highlight on the curl over the bottom stamen. I am outlining the outer petals with the greens in these varying hues of yellow green.

- Don't eat your calla lily or feed them to your pet. It's poisonous. Fun flower Facts - Calla Lillies are not a lily; not in any way.
- Use the reference below to help you with this mid-green color and shadow placement. It is in the shadow that things take form.



STEP 5 - LIGHTER HIGHLIGHTS

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE

CYM

NYL

TW

- Rinse and grab some clean water. CYM (OK if some green in it) TW NYL and start to add in the long smooth brush strokes that will define the lightest part of our lily petals. I added some of my orange onto my dirty brush in places; other places I added TW. I did start on the

top lily and then moved to the bottom, and then to the right so that my hand would not drag through any wet paint.

- The Flower is kind of a yellow orange; the shadow is yellow green. White is the accent color, but we have not added much pure white as of yet.
- Without our community, John and I would be alone on our YouTube channel. We'd be here anyway, but we'd be alone, so, thank you.
- Try to flow your brushstrokes as much as possible. Add some of your shadow greens back where you see that maybe you need them.
- I zoomed in to show how streaky the lilies were because of the transparency of the yellow.



STEP 6 - THE LILIES COME TO LIFE

MATERIALS & COLORS

CRM

CYM

CYL

MB

TW

- On this step, we want to reinforce all the yellows and greens of the flowers because it just creates color and form and activity that is enjoyable. Use your previous mixes to play with it, changing what you'd like to, keeping what you like. Don't forget to reinforce the shadows as well as the

lighter areas. You may want to add more MB into your shadows so you have a substantial shadow, but use your black sparingly. These flowers are actually made by their shadows. Pop in some pure yellow in some areas and the story starts to be told.

- I started popping in some pure TW highlights. Notice how the petal color graduates from white to white yellow, to yellow white, to yellow green, to green black. I came back with a CRM CYM nearest the stamen.
- As you complete each individual lily, stand back and review it all by itself. Add what you need to just that lily; give them each their little moment of attention.
- Each petal flows and bends into the next petal, but they are all, like I said, individual flowers...the petals I mean. Find the flow and curve in your brush stroke. Through that, locate important things about you in the painting. This is one of those paintings that heals and reveals; your focus is so on the petals, that you step out of the focus of your life. Look for places where the glow belongs; glow the glow.



STEP 7 - THE CALLA LILIES ARE IN BLOOM

**MATERIALS & COLORS
FOR STEP:
TAS #4 ROUND
FWP
MB**

- Rinse out your water and switch to the round and FWP to create highlights and pops of drama on the surface; finding places that would benefit. Come along the lip edges and highlight bits of flow.
- Clean up with black paint anything that might need cleaning up between the flowers and the canvas.
- Sign



RESOURCES:

- The best resource for this book is 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, 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.

Acrylic needs to breath so its best to frame without glass. If you do wish to use glass, make sure you have a mat or two to allow for air between the painting and the glass.





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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

This is where you 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

When you 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 the pigment is made. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

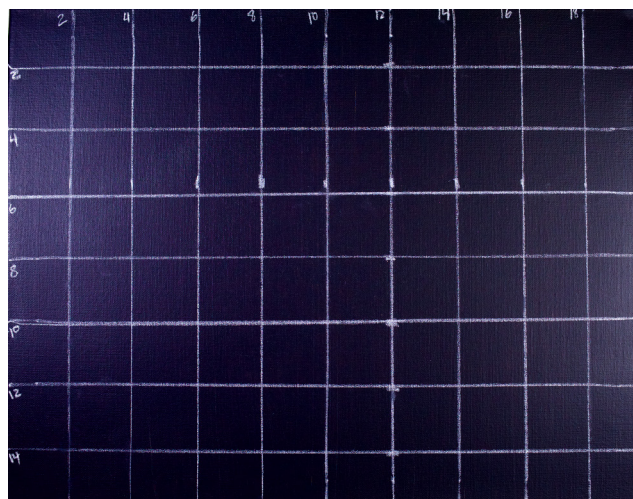
GRIDDING

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. We will work on a 2" grid. On your 16 x 20 canvas, you will make a mark using your chalk tool and a T-square ruler at every 2 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight. Number your grid to match the reference. 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.

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.

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. 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 16 x 20 canvas to match the free grid.



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.

- Paint Tight - hide brush strokes, reproduce like in a photograph.
- Painterly - color and line and form and texture forms the image.

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 stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SKIN TONES

Skin tones do take a bit of practice. I highly suggest using practice paper or canvas paper and mixing several values of different skin tones with your colors plus white and black. You will find very quickly that with just a few colors you can get a wide range of skin tone. For more info, see the Master 3 Color Blending Guide.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THE TRACING METHOD

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

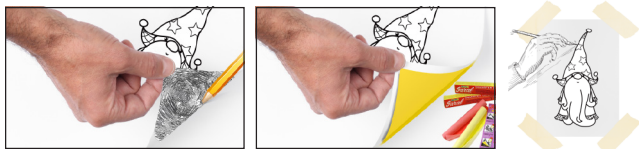


Rub the back with graphite or use Saral paper and skip this step.

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.

HELPFUL HINTS FOR USING SARAL® WAX FREE TRANSFER PAPER

THE FOLLOWING ARE HINTS TO HELP YOU HAVE THE BEST SUCCESS WHEN USING SARAL® TRANSFER PAPER.

- On any project, make the lightest transfer line you can see so it will be easy to erase or remove if you decide to change the transfer line.
- To help avoid smudging, wipe a new, unused sheet of Saral Transfer Paper lightly with a tissue to remove any excess coating or dust.
- When using Saral Transfer Paper, avoid smudging with the palm of your hand by placing the transfer paper on your surface and securing it with tape or with your fingertips (not the palm of your hand).
- To remove smudging, try a large eraser and lightly rub over the smudge. This will work most of the time. You can also remove a smudge with the rubbing alcohol found in your medicine cabinet (isopropyl) and a cotton swab. Be sure to test the alcohol on your project in a small, less important, section or corner first to make sure the alcohol won't ruin your surface or painted surface.
- On watercolor paper, make the lightest, thinnest transfer line possible that you can see. It will erase if you have not painted over it. However, be sure to erase very lightly and only on the transfer line to avoid breaking the small fibers in water color paper.
- On watercolor paper, be sure to use the lightest, thinnest transfer line so it won't show too much through water color paint transparent washes.
- Saral Transfer Paper transfer lines will wash out of fabrics. However, it will brush off of some fabrics (e.g., t-shirt cotton, depending on color) try rubbing lightly with your hand.
- From www.saralpaper.com



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.

ACRYLIC COLOR BLOGS

NAPLES YELLOW LIGHT

- The color that is hard for most people to find is Naples Yellow Light, sometimes called Titanate Yellow or Even Nickel Titanate Yellow. This can be frustrating for the new artist. What you may not know is outside of the voluntary ATSM, there are no standards in art materials. You can turn to the tube of paint for a bit more information regarding color, safety, and lightfastness. Reading the tube is important and we don't always think of doing it.
- Nickel Titanium Yellow (PY 53) is opaque and has a low tinting strength. Because it's not overpowering, it can be controlled easily.

- Titanate serves as a substitute for lemon yellow which is the traditional cool yellow. Some companies make a hue that is very close which they call Naples Yellow Light. That hue is what I am using in my Sennelier paint...Naples Yellow Light.



YOU CAN SUBSTITUTE ANY OF THESE COOL (GREEN) BIAS YELLOWS, PICK ONE!

- Hansa Yellow light
- Cadmium Yellow Light
- Cadmium Yellow Pale Hue
- Lemon Yellow
- Bismuth Vanadate
- Yellow Azo Light
- Benzimidazolone Yellow Light

BELOW IS A LIST OF PAINT COMPANIES THAT CARRY THIS EXACT COLOR OR A SUITABLE HUE.

As this is the hardest color to find, feel free to use a substitute from the colors listed below:

- Acrylique by Sennelier - Naples Yellow Light
- Abstract Acrylic Paint by Sennelier - Naples Yellow Light
- Amsterdam Acrylic Paint made by Royal Talens
- Old Holland New Masters Classic Acrylic
- Matisse Structure Acrylic (also called Naples Yellow Light)
- Daler Rowney - Cryla Acrylic Paint
- Golden Heavy Body Artist Acrylics - Titanate Yellow
- Pébéo Studio Fine Acrylic - Naples Yellow Hue 100 ml
- Cranfield Acrylics - Primrose Yellow is like Py53
- AV Vallejo Acrylic - Titanium Yellow is like Py53



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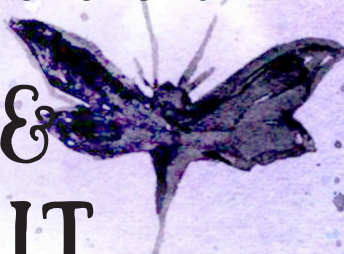
7:00 PM EST

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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