

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## MAGNOLIA FLOWER BOTANICAL

BY:  
THE ART SHERPA

STEPS: 12 | DIFFICULTY: CHALLENGING | 3 HOOTS

## PAINT COLOR & MIXING LEGEND:

- Cad Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW
- EXTRA - Fluid White Paint (for splatter) = FWP
- #4 TAS Round
- #1 TAS Monogram Liner
- #12 Princeton Round Blender
- 8 x 8 Canvas
- Low Tack Tape

## MATERIALS:

The Art Sherpa =TAS

- #8 TAS Cats Tongue
- TAS Ultimate Varnish Brush

## TECHNIQUES YOU WILL USE:

- Adding color but maintaining the portrayal of a white focal object.
- Being painterly and loose.
- Achieving good value.
- Expressive painting strokes.
- Value Study in White
- Lesson in restraint by working in small sections.



## 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.



## 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:
STEP 1	6:40	TRANSFER IMAGE
STEP 2	9:15	1ST LAYER OF DIFFUSED BACKGROUND
STEP 3	15:00	MORE DIFFUSED BACKGROUND
STEP 4	21:00	IMPLY DEPTH IN BACKGROUND
STEP 5	24:45	LARGE FOCAL LEAF
STEP 6	29:10	BLOCKING IN TOP 3 PETALS
STEP 7	37:00	BLOCK IN PETALS TO THE RIGHT
STEP 8	48:40	BLOCKING IN PETALS TO THE LEFT
STEP 9	56:45	SHADOWS, HIGHLIGHTS CREATING DEFINITION
STEP 10	1:10:35	MORE SHADOWS, HIGHLIGHTS AND CENTER DRAMA
STEP 11	1:30:40	THE SHADOW OF THE PISTOL
STEP 12	1:33:35	DEFINE THE PISTOL AND FINAL DRAMA
	1:43:58	SIGN
	1:46:30	FAREWELL TOUR

# SHERPA' FORWARD

This is a 3 Hoot painting, and can be challenging if you are unprepared. I'm going to assume that most of you have already watched the tutorial and are now chomping at the bit to paint it yourself; and that's great, that's what I love to hear, that's why I do this.

Here are a few pointers, in advance of the steps, to help you succeed:

- I will be giving you color combinations to make into numerous mixes. When you mix these colors, you want to mix a good amount as I come back to previously used mixes throughout the tutorial. You might even want to label the mixes as you go if you feel that would help.
- It will be nearly impossible to list every single color combination brush stroke that I make. My suggestion is to take the steps a step at a time and complete it. Refer to the reference photo at the end of the step description to compare if you think you are ready to go on to the next step. Stand back and look at it or take a photo with your cell phone and view the picture. That helps identify areas that you just did not notice with the naked eye.

- You may want to print up the original reference to have it to refer to as well as this document.
- There is a difference between a photograph and a painting. We sometimes add expressive elements to objects to add to the visual pleasure of a painting.
- Because of these expressive elements, your painting will probably not be identical to mine. That is not the goal. The goal is to complete a painting that speaks to your soul and to grow in your ability and confidence.
- Hues are the color and values indicate how light or dark the object is. Try to remain as painterly and loose as possible. Take a break and a couple of deep breathes and roll your shoulders from time to time.
- I misted my Stay-Wet Palette when I finished the painting so that the colors would stay moist when I came back to it.
- Magnolia petals are not flat; by nature, they uncurl from the center as they mature, but each individual petal curves and flows to its own rhythm. Some of our petals have undersides, which naturally would be more in shadow; some of them even picking up reflections from the dark green background behind them.
- I do provide the name and size of the actual brush I use in each process, but many brushes will do the job. Use what you have and are comfortable with.





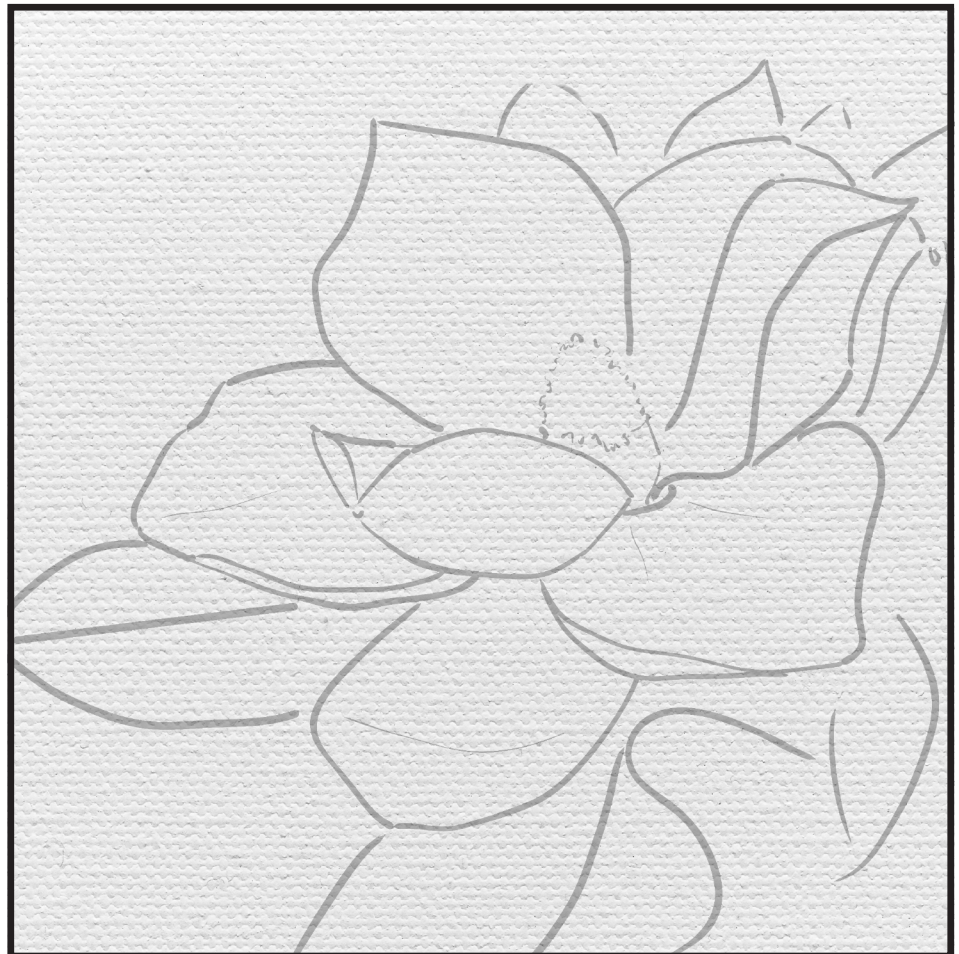
# STEP 1 – TRACEABLE BY PENCIL TRANSFER DEMONSTRATION

## MATERIALS & COLORS FOR STEP:

### TRACEABLE GRAPHITE PENCIL

*I do provide a tutorial on gridding and on how to transfer an object on my website, but because of community requests, I am going to demonstrate how to transfer the image with the traceable without saral paper.*

- I used a graphite to rub the back of the traceable, and I firmly affixed the image to the canvas with low tack tape. The transfer method, the project method, and the gridding method are widely recognized methods used in art, and historically so, and the only cheating in art is fraud. So, with a sharpened pencil, sketch the image. This produces a light graphite image on the canvas. You can go back with a watercolor pencil to highlight the lines because it would blend with a damp brush. Use a color that will be used in the palette, like yellow. If you use a graphite pencil to enhance the lines, do it lightly.



## STEP 2 - LITERALLY WIPING THE BRUSH ON MY FACE

### MATERIALS & COLORS FOR STEP:

PG

BS

TAS # 8 CATS TONGUE

- With the #8 Cats Tongue, take PG BS and apply this color as the background. You are the best artist to portray your world. The background is blurry, out of focus, and you don't want it to hold the eye of the beholder. Your brush strokes should be directionally varied and not in any type of pattern. Vary the hues of the color mixes and don't make it all one value.
- When working on this project, you should be rinsing your brush regularly and wiping it off to control the amount of water it retains.

*I wiped my brush on my face. Literally! You had to be there to see it.*





# STEP 3 – NEGATIVE SPACE – THE BACKGROUND

## MATERIALS & COLORS FOR STEP:

**CYM**

**UB**

**PB**

**PG**

**BS**

**TW**

**TAS ULTIMATE-  
VARNISH BRUSH**

**TAS #8 CATS TONGUE**

- Breathe in all of our creative energy, breathe out the pressure we put on ourselves and our self-criticism and expectations.
- The background is the negative space, the flower is the focal point. You might want to anchor in the orientation of the canvas at this point. The pistil and stamen point directly to the top of the canvas, so petal # 1 is also the petal nearest the top of the canvas. (See diagram provided in Step 6.)
- Using a #8 Cats Tongue, or filbert, apply paint and then use soft brushing or blending with the Ultimate Varnish Brush, or a synthetic mop. Remember to rinse your brush frequently and wipe it off, but I don't recommend that you use your face like I did.
- Use the Ultimate Varnish Brush UB PB TW to make

some diffused little marks in the background, adding more PG as you move more deeply out towards the edge; UB on the outer edges. A very diffused and out of focus background. Nice to add a little PB in one corner, just for another variation. BS and maybe even a little CYM here and there. Remember that we are really dry brushing here.

- No obvious patterns, brush strokes are not directional, it just breaks up the eye so as not to draw attention from the focal point. Light and playful. #8 Cats Tongue with PG around the magnolia outline. Magnolia tend to live in dark green areas. I'm going to call this a step but I want us to start Step 4 while the paint is still wet, or at least damp.

*Don't go get sippy sippy now. Get to Step 4 as soon as you can.*



## STEP 4 - LEAF GLITTER & KISSES

### MATERIALS & COLORS FOR STEP:

CRM

CYM

PG

TW

TAS #8 CATS TONGUE

- CRM CYM to an orange on the #8 Cats Tongue, and I come into the background to add the "leaf glitter" that is happening. Little pops of light, blending into the green, but even a leaf needs some glitter. A random sense of what's happening, this just makes little leaf lines appear that were hiding in the dark before now. Very light pressure. Add PG to that mix and back into the background. These are contrasting colors so they are not super bright but they do take on the aspect of a bit of sunlight. Add some TW to that dirty brush and add little kisses to the background. Voila - a deep tree background.

*Dry - Heat Talk - You know what to repeat in your head. Don't make me nark you out.*





## STEP 5 - MAGNOLIA LEAF

### MATERIALS & COLORS FOR STEP:

CYM

PB

PG

TW

TAS #8 CATS TONGUE

- We are working on the magnolia's only big focal green leaf, so load PB CYM on the edge of the #8 Cats Tongue and draw in that leaf, it's very broad. It is "hearting" in towards the center. You can add more CYM TW when you want it lighter, more PG when you want it darker. Rinse out to keep the PG dense, and come back and help it almost disappear into the background under the magnolia. Just blend those colors in and don't forget to add the veins and highlights. Use my reference below to help you with placement. Remember that some of these strokes are kind of curved and that while your flower may be my flower's sister, they will not be identical twins.



## STEP 6 - PETALS 1, 2, AND 8

### MATERIALS & COLORS FOR STEP:

CYM

NYL

UB

TW

TAS #8 CATS TONGUE

PRINCETON #12

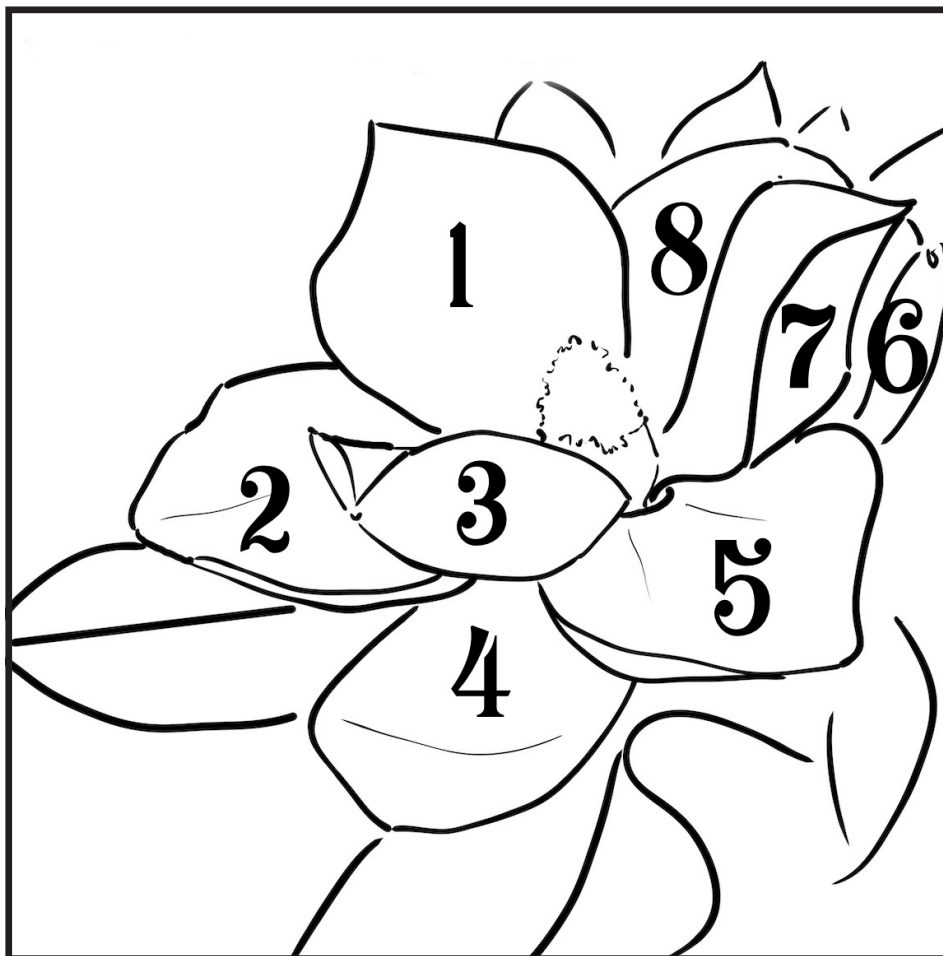
ROUND BLENDER

magnolia leaf to the left of the flower is easily discernible, as is the stamen and pistil in the center of the flower. The orientation, again, has the pistil and stamen and Petal #1 pointing to the top of the canvas.

*Don't forget that you can always rewatch the video and that we provide the Step Markings on the video to correspond with this mini book.*

### SHERPA'S NOTES & PETAL DIAGRAM:

Something that I've learned since we started doing the mini books is that a visual tutorial does not always easily translate into a written lesson, as is the case with our magnolia today. When working with a focal point that is an object, with 8 separate components in different hues of the same color, like our petals, we discovered that we had to create a bit of a roadmap to help you understand which petal we were working on in the step. Some steps work on only one petal, while other steps might be adding the same color to various areas in 3 - 4 petals. So, in order to not tie you to having to follow along with the tutorial AND the mini book at the same time, I created this diagram which numbers the petals 1 - 8. I will identify the petals by their number as I move amongst them. The big





## STEP 6 - CONTINUED

*When working with the petals, you will apply paint and immediately blend it so as to imply the creaminess that is a magnolia petal. They are so smooth and soft. Sharp edged only around the perimeter, where you do want crispness.*

- Let's start on Petal #1, with the #8 Cats Tongue, and a light yellow of NYL TW, and paint the whole petal; adding deeper yellow around the center at the outer edge.
- Go to Petal #2 and add a little UB to the mix for an off-white that you can add, kind of a teal; where you need your petal to be slightly darker, more UB. Just enough darker value so that when you come back in, as you do, you can imply nice shadows and highlights. Paint this petal in; it's not one color, it's varied.
- Switch to a #12 Princeton Round Blender to soften the petals.
- Go to Petal #8 with this blue and paint in that petal. More of this color with a stitch of NYL from a leftover mix on the Cats Tongue, which is ok. For the tip of this petal go in and just give it a kiss of CYM. Rinse out and more UB on the edge by the yellow petal. Blend with the Princeton.
- TW to lighten, on Petal 2, along the outside edge to imply the underside. All some of the yellow green and TW to highlight that blue on it.
- Use the reference below to help you determine which leaves to paint and you can always go back and rewatch the video on our website.

*As to Snowpocolypse: This weather that the country is going through is just affecting so many people. I now consider myself a snow pro, but only good thoughts go out to our friends and community who are weathering this cold in power outages.*



# STEP 7 – PETALS 3, 4, 6, AND DON'T FORGET THE PISTIL

## MATERIALS & COLORS FOR STEP:

**CYM, NYL, UB, PG  
BS, TW  
TAS #4 ROUND  
PRINCETON #12-  
ROUND BLENDER**

- Go to Petal #3 and switch to a #4 Round and take UB BS to a gray and start painting that little turned over section of the tip of the petal, add PG so it's just a little darker around the edges. Blend as you go with the Princeton. Use TW on the curled up tip, blend with your brush, just tapping in.
- Petal # 4 and take CYM PG TW to create a mint green to add to the petal under the gray green leaf. Rinse where you need to because the darkest in the center of the flower. UB to the gray mix and add that to the white that is probably in shadow from the petals above it. Add TW for highlights. If your petal is rough, clean the Princeton, wipe it off, and blend the petal. Leave the crisp point at the tip of the petal. Soft and dissued. Come in with a bit of CYM in the center of the petal, just a kiss of yellow.
- Refresh any colors you need. Mist your paint if you need to.
- Pay attention to your back and head. Take your time.
- NYL CYM PG and paint a little bit of the center of the flower, the pistil, graying it out with BS, but still green. This is an important structure of the flower. In the flower there is a dark BS PB area that lives under the pistil of the flower area. It is a deep shadow, and there are few on a well lit magnolia, so don't ignore it. I brought it out to the outer edge of the magnolia. I added another shadow opposite it, kind of under the gray green petal and between the blue gray and green gray petals. Soften it if you need to. This is a value study and a study in restraint and doing things in small increments.
- I used TW on my #4 Round to refine and reclaim some space I painted over with PG.
- Petal 6 and add the green white mix to this little petal that is hiding behind the blue petal. Add a touch of yellow against the blue petal in front of it. Add gray to the outside of that petal. PB BS to add a delicate bit of flower fold at the top of that petal. You don't see the bend until it has a shadow. It has to have the shadow.
- If you lose any increment of what you've done so far, you can always come back and add that in.







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## STEP 8 – PETALS 5 AND 7 GET THEIR TURN

### MATERIALS & COLORS FOR STEP:

**NYL**

**PB**

**BS**

**TW**

**TAS #4 ROUND**

**PRINCETON #12 -  
ROUND BLENDER**

- Go to Petal 5 with the # 4 Round and yellow mix into the center of the petal.
- Petal 7 has the mix from above on the back side of the petal. You want to look to see how the light is reflecting the colors. Add TW to the blue mix with a bit of BS to gray, and come along the top edge of the top petal. Colors may be close here, but we will pull that apart on a subsequent step. Rinse out and wipe. Light blue mix with TW and bring that into the center of that top petal and blend it up into the blue gray that you put along the outside of the petal. Use TW between the blues and the yellow part of the petal. Use the dark gray mix at the tip of the underside and blend it down into the white. Take a light yellow mix along the top arch of that petal and softened it. Reinforce the underbelly of the petal from the curved shadow of the petal with TW.

- Back to Petal 5 and the Princeton brush with a grayed BS TW and add that to the bottom petal under the yellow part. The center of the petal is bright, so I wiped off and grabbed TW and blended the center into the two gray areas. NYL to blend in the yellow into the gray bits. Switch to the #4 Round to reinforce the white areas. PB TW into the wet white, maybe more PB, and highlight this blue green color on the outside edge of that petal. Use BS PG to crisp up anything you want sharper.





# STEP 9 - O'KEEFE'N SOME PETALS

## MATERIALS & COLORS FOR STEP:

NYL

UB

BS

TW

FWP

TAS #4 ROUND

PRINCETON #12 -

ROUND BLENDER

- FWP to the palette.
- On Petal #1, with #4 Round, add TW along the lip. With the Princeton, and TW, add a soft highlight into the yellow part of the leaf for a slight highlight. I leave some of it yellow. #4 Round with white and crisp up the tip and edges.
- Come into Petal 2 and highlight; come back with a gray color and add a bit of a shadow at the turned down tip of the petal. Rinse out. Blue mix with TW and reinforce the shadow then TW NYL on the #4 Round to pop the highlight on the lip of the petal. Add FWP where you need to add it to improve flow. Remember to add curls to the edges of the petals, because magnolia petals have all kinds of curves.
- Come back to Petal #1 and add TW along the left edge to separate it even more from Petal 2.
- Jump to Petal 3 and BS

UB, into natural gray, and put that in. Blend it and use the FWP to help the paint be more movable. With your yellow green, highlight the tip; come back with the blender and then add a highlight of TW on the top edge. To separate the two parts of the petal, I came back and added white to the gray part to make it lighter. FWP to outline the edges and separate it from the lower petals.

- Come to Petal 4 with a yellow green on the #4 Round and work the center and blend with the Princeton. Come back with TW and add it along the edges and tip. It scoops so the outer edge is all that gets the greatest light. Blend it with a little blue to show the curve.

*Cinnamon - We are O'Keefe'n it, that's whose shoulders we are standing on. Not quite in that space that she was painting in, but still..*

*John - Do as the flower do.*



# STEP 10 - LITTLE SUBTLETIES

## MATERIALS & COLORS FOR STEP:

**CRM, CYM, NYL  
PB, BS, TW, FWP  
TAS #4 ROUND  
PRINCETON #12 -  
ROUND BLENDER**

- I demonstrated a smudge fix.
- At Petal 5, with #4 Round, take the Princeton and add TW to the center of that petal, creating a little corridor of light between the two gray sides. Take the blue gray mix of UB BS and sometimes with PB, and add it on the left side; then take yellow green and add it on the right side of the corridor of light. CYM TW and add that under the smallest petal above and under the petal to the right above.
- On Petal 7, CYM CRM and add a little curved stroke in the center roll out, creating the little moments of drama.
- Jump back to Petal 5 to highlight the edges. Come back with kind of a mint white and highlight the outer edges. The outer edge is kind of in shadow, but still has a highlight. PB BS as a shadow mix and add a dark shadow between Petal 7 and Petal 5, all the way to the outside of this petal. Use

TW CYM to highlight the petal above, nearest the center, blending it up, softly. The petal is going deep into the center of the flower.

- On Petal 7, use NYL TW to highlight the outer tip and upper edge. Blend if you need to, but make sure it's clean. The paint does have to be wet. Come back with the light shadow color, and get it darker with UB to deepen the shadow on the underbelly of that outer side. Blend. With the yellow mix and TW, come along the back edge, adding FWP where you need to. You are capturing folds.
- On Petal 8, accentuate the fold under Petal 7 with TW. Lighten the blue section of that petal and blend. Yellow edge along the top that rounds out. You can see those two petals and they are separate so you have to create a difference in space. Rinse out and get FWP to create the highlight center of that petal. Pulling these two petals apart. Blend.
- Dry
- Put out more paints if you need to.

### Heat Talk - YOU KNOW WHAT TO DO!!!

- Load TW on the Princeton and brush into the center of the underbelly of Petal 8. Grab some blue and add the shade between it and Petal 1.
- I also added a bit to the underside of the Petal 7.
- With the #4 Round and TW PB and on the back of that Petal 6, add this dark left reflection and along the fold of the upper section. This little back leaf is just almost hidden and deeply colored by the leafy reflections. Come back with TW and highlight so the shadows are soft. FWP and line the upper edges of that beautiful curl.





## STEP 11 - THE PISTOL AND THE STAMEN

### MATERIALS & COLORS FOR STEP:

CRM

QM

CYM

DP

TW

**TAS #4 ROUND**

- With the #4 Round, start to address some fascinating structures in the center of the blossom; the pistol and the stamen. With BS PB, start stroking up little stamen lines at the bottom of the stamen. Then add darker color over the center part of the stamen, above the upper ½ of the plug. The outer edge is not as dark.
- Step back and observe your progress. Where are you? Are you happy? Is there something you think you need to fix? Compare your progress to the reference.



# STEP 12 - THE ANCHORING MOMENT

## MATERIALS & COLORS FOR STEP:

**CYM**

**NYL**

**PB**

**BS**

**TWP**

**TAS #4 ROUND**

**TAS #1 MONOGRAM-LINER**

- With the #4 Round, NYL with a twitch of green and FWP to paint the yellow stripes over the green stripes at the bottom. More NYL and tap dots, letting some of the green show through. Irregular dots but bunches of them. Texture. Outside the edge of the upper part, curl your brush to a kind comma stroke. Keep with that yellow green and add BS to go into a gold, and start adding scale like marks on the dark green of the upper stamen. More yellow on the brush for some highlighted bits. Rinse the brush and dry the canvas.
- #1 Monogram Liner, FWP CYM and make a light color and add little "c"s to the top of some of the comma strokes. Highlight the upper curved strokes of the outside stamen. More CYM to the mix for the stamen that are nearer the back side of the plug.
- This is the focus, texturally intense, visually intense, the anchoring moment.
- PB BS and make sure that the stamen lines at the bottom of the plug stand out. TWP to high highlights at the top of these fibers. Dotting, dotting, dotting. When the dotting is done, highlight a few of the fibers. Add some NYL dots here and there.
- Stand back and find those places where you need to sharpen edges or make slight adjustments.
- A white magnolia in a deep green background; cool gray, warm yellow, and a lot of blues.
- I used CYM FWP to sign; I want my signature to be seen but it should not be more important than the whole.





## 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 breathe 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.



## 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. I really enjoy the gridding method because it allows you to dip your toe into drawing without being in the deep end of Drawing pool day one.

In this book the gridding method has been worked out for you. Everything is based on a one-inch Square grid. Everything is of equal ratio.

On your 8 by 8 canvas you will make a mark using your chalk tool and a t square ruler at every inch point using the guide draw lines horizontally and vertically this way. The t-square will help ensure that your lines are straight.

- After your greatest place on the canvas the top row of squares 1 through 8 from left to right.
- The number the left row of squares number 1 through 8 from top to bottom.



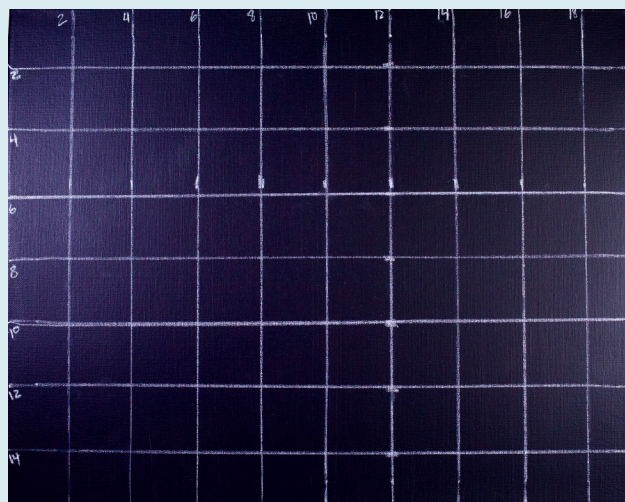
- Find the first row that the contour line of your image enters and exits. duplicate only what you see in that one single Square.
- Continue through the entire image Square by square transferring the contour lines of the subject with chalk on your canvas.
- When you have duplicated the subject from your reference to your canvas you will be done.

In our step-by-step chapters you can check your work against Step 1 example in each chapter. You can remove chalk easily by taking a soft brush and getting a damp with clean water. Gently brush over the lines you wish to remove and they will lift

To do the grid your canvas must be dry and its advisable that it is also cool. You can use chalk that is wax or oil free. It must be pure chalk. In this book I'm using a dritz fabric marking tool. I like this tool because it does Fine Lines easily and removes well from the canvas. There are chalk pencils or you could use chalkboard chalk. While I will always share with you the tools and equipment that I'm using you are welcome to deviate from that anytime you feel 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're marking on two matches the square in your reference. After you master this method you'll be able to use gridding to transfer any image from a reference to your canvas.

If you want to do a different size There's a lot of great resources out there that involves math about how to scale. I have decided to skip the math because we're already painting every day for 30 days and that's enough to worry about . Also I don't teach math for a many good reasons 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're choosing to paint different sizes then we're utilizing in this book I highly recommend finding one of those formulas and mastering it. Short of that a buy canvases 8 x 8 canvas for your 8x 8 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



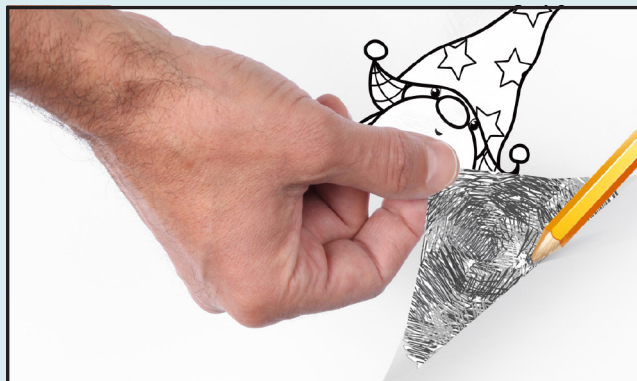
Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.

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](http://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.

## THE TOUCH PULL STROKE

This brushstroke is used a lot for making leaves and flowers because it's basic shape will look like a tapered dew drop. I prefer using a TAS #4 Round or a TAS #8 Cat's Tongue to create this stroke but I can also get a very good effect with a basic filbert brush. The trick to the touch pull stroke is the brush pressure. You want to begin the brushstroke on the toe of the brush with very light pressure. As you pull through the stroke, you will lightly increase the pressure releasing at the very end. I very much like keeping the paint on the top of the brush as well.



## 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.

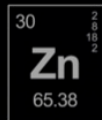
## WARM COLOR

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

### ZINC WHITE

*Zinc*



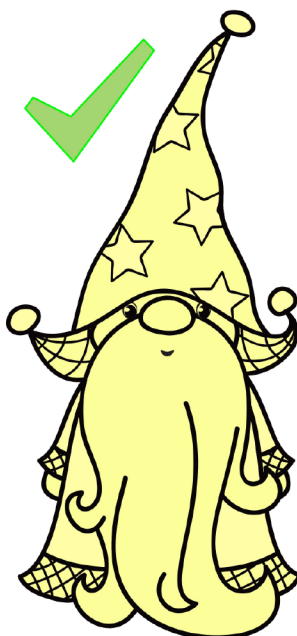
- What acrylic paint companies have this color? Amsterdam, Golden Artist Colors, Soho Urban, Liquitex, M. Graham, Artist's Acrylics, Holbein, Windsor and Newton, Vallejo
- What are the price ranges? \$2- \$11.
- What is the pigment number for this color: PW4.
- Is this color Cool or Warm compared to Titanium White: neutral warm.
- Blurb about the history of this color: Zinc white is zinc oxide with the formula  $ZnO$  and used by Vincent Van Gogh.
- Mixing White or Tinting White is an exchange for this color

### NAPLES YELLOW LIGHT

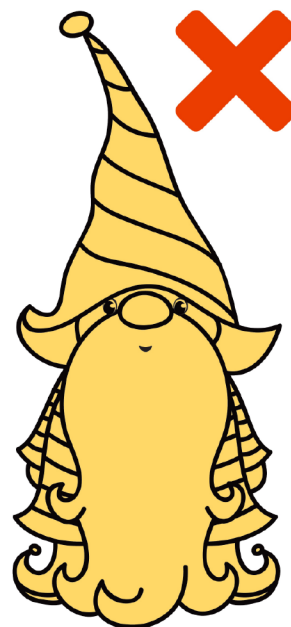
- The color that is hard for most people to find is Naples Yellow Light, sometimes called Titanate Yellow or Even Nickel Titanate Yellow. This can be frustrating for the new artist. What you may not know is outside of the voluntary ATSM, there are no standards in art materials. You can turn to the tube 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



NAPLES YELLOW LIGHT  
SOMETIMES CALLED  
TITANTE YELLOW PY53  
LIGHT GREENISH YELLOW  
CAN BE A HUE



NAPLES YELLOW  
COLOR OF A BAND-AID  
OR SAND



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## HERE 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



## COLOR SWATCH CHART

- Since we will be using the 2021 palette the entire year, I recommend that you create a more permanent swatch page for just skin tones and that you write the mix combination under each swatch to serve as a road map on future paintings. The artist, weather conditions, amount of water, and brand of paint being used influences the color achieved by mixes so it's important to know how your paint is going to react for you.
- As with all things in art, the more practice you get, the more successful you will be.
- Video is here: <https://www.youtube.com/watch?v=xNLH2byzCLc>

### BENEFITS OF A TINT TONE SHADE CHART:

- Save money.
- Understand my color and color in general.
- See values.
- Prevent confusion and frustration and feelings of failure.
- Save time.
- Paint with confidence.

### MATERIALS NEEDED FOR THIS PROJECT:

- A surface to paint on. You can use any surface suitable to your paint to make a color chart.
- Your selected palette of paints.
- A T-Square ruler.
- A sharp edge brush. I like a ½" or smaller angle brush.
- A couple hours, or more, depending on how tidy you are and how many coats of paint you need.
- Vocabulary needed for this project

### VOCABULARY YOU NEED TO KNOW:

- **HUE:** Refers to the underlying color family of yellow, orange, red, violet, blue or green.
- **COLOR:** Encompasses all hues; white, black, tints, tones, and shades.
- **TINT:** Simply means to add white to a color -(not to be confused with tinting strength of pigment which refers to how strongly one color can influence another color).

#### **EXCEPT when you say Tinting strength**



- **-tone:** When you add gray to a color. This can be done by adding pre mixed gray or by first adding white to a color and then adding black or vice versa.
- **SHADE:** Adding black to a color.
- **VALUE:** How light or dark something is.
- **COLOR PALLET:** Specific colors an artist plans to use.

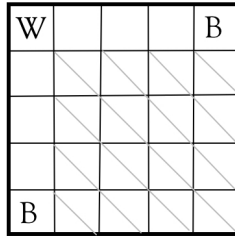




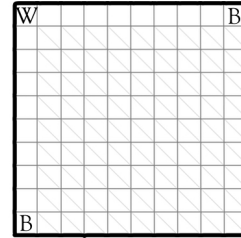
# COLOR CHART


# A SQUARE CANVAS THE HEIGHT AND WIDTH OF WHICH IS THE NUMBER OF PAINT COLORS YOU WILL BE USING

5x5



Including Black and White



10x10



5

10



1. I create a color chart with 1" squares times the number of colors I am using.
2. The corner top left is always the color white.
3. Lower left and upper right are always black.
4. Draw the horizontal and vertical rows using a T-square or ruler.
5. Leave the outer left and upper right as indicated above.

## Measure a grid of one inch Squares

The number of Squares will be the number of colors in your pallet including black and white - I will demo 10

ADD DIAGONAL LINES FROM THE UPPER LEFT TO LOWER RIGHT  
LEAVING OUT THE OUTER ROWS AT  
THE LEFT SIDE AND THE TOP



TIP: USE A T-SQUARE TO MAKE YOUR LINES EASIER TO DRAW

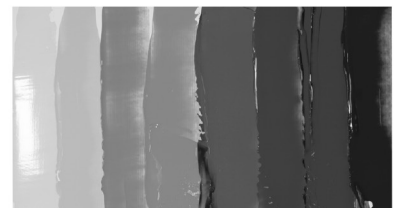


I organized my paints by value. Again, value is how light or dark it is on the grayscale. Understanding value is the number one thing you can do to improve your paintings. I used my photo editing software to desaturate the color to see the value.



VALUE: DESCRIBES  
HOW  
LIGHT OR DARK  
SOMETHING IS

SOMETIMES VALUE  
CAN BE HARD TO SEE  
IN COLORS



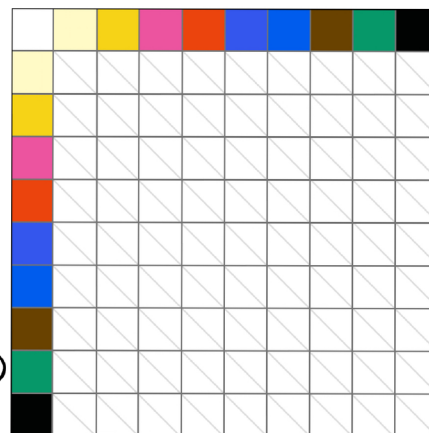
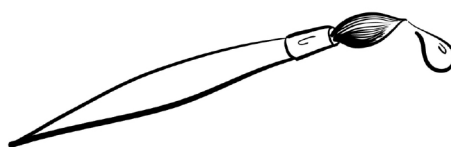
EASY IN GRAYSCALE



## APPLY YOUR PALETTE

- Paint in the outer rows first.
- Two coats of each color in each box.
- Dry between coats
- Start with white paint, your lightest value, in the top row, from right to left, and finishing with black, as shown below.
- Repeat from top to bottom, white is already there, so start with the color in the second box on the top row and proceed down the horizontal first row.
- For the entire process, wash your brush out when you change colors and change your water often.

**Paint the Outer top and Left Squares with pure paint**  
**It can take two coats**  
**Yes even the white square**

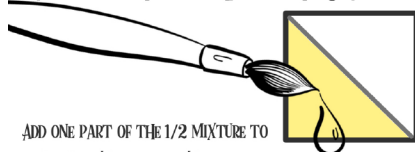


## CREATING THE DIAGONAL ROWS

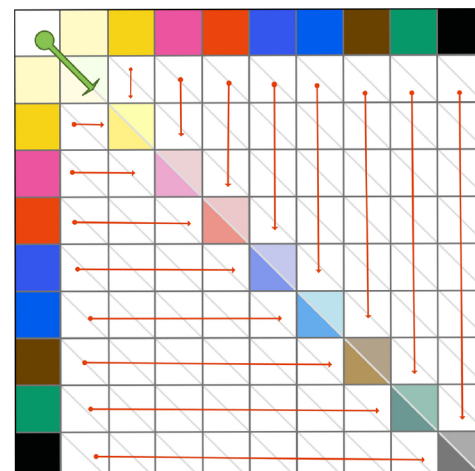
- Starting with your lightest hue, in this case pale yellow, mix one part of each color to one part of white paint.
- Paint the bottom half of the square with this 1 to 1 mixture
- Take one part of the bottom square mixture, that you mixed in the bullet above, and add one part of white again. Take this lighter value and paint the top half of the square with that color.
- Repeat for each color in your pallet all the way across and down to the last square. See the reference below: it's kind of line playing bingo, isn't it?

### THE DIAGONAL ROW

MIX 1 PART WHITE TO ONE PART COLOR  
 AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE 1/2 MIXTURE TO  
 ANOTHER WHOLE PART WHITE  
 FILL IN THE UPPER HALF OF THE TRIANGLE



## THE FIRST ROW OF COLOR

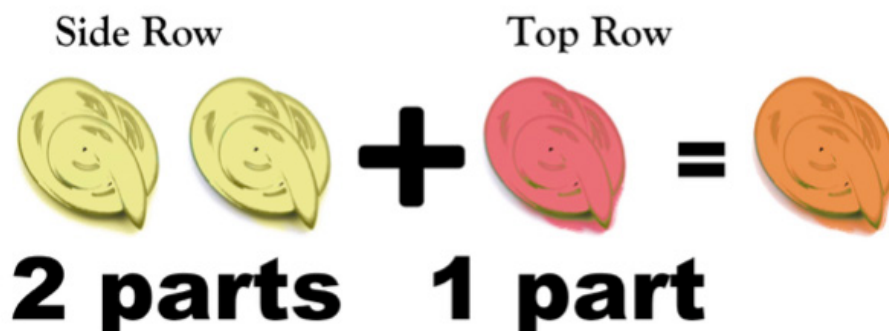
I call this row "1" BECAUSE it is the first mix of the horizontal row and the vertical row of colors.

- STARTING FROM right to left, beginning at the first square

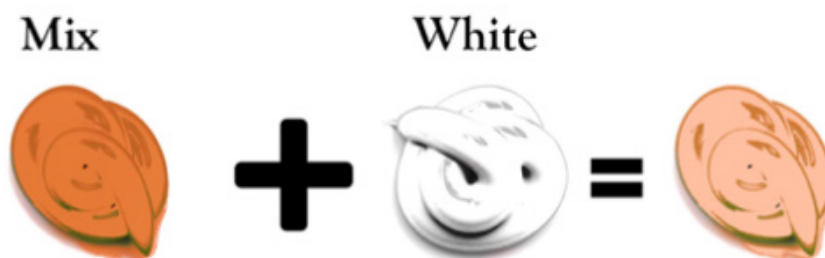
- Paint this mix into the lower half of the diagonal
- Add one part of the mix to one part of white to tint your mixture and paint this into the top half of the square.

- Mix 2 parts of the left row color to ½ part of your black. This is your shade color and paint that is in the bottom of the square.
- Mix 1 part of your shade color to one part of your white. This is your tone color. Paint it on the top of the black horizontal row square.

- Mix 2 parts of the left horizontal color (pale yellow) to one part of the first row (vertical) of color (except for the black row.)



- Do this UNTIL you get to the black square at the top right.



- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### FIRST HORIZONTAL ROW

MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW

1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1/2 part
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
1 part										



## THE SECOND ROW OF COLOR:

- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 2ND HORIZONTAL ROW

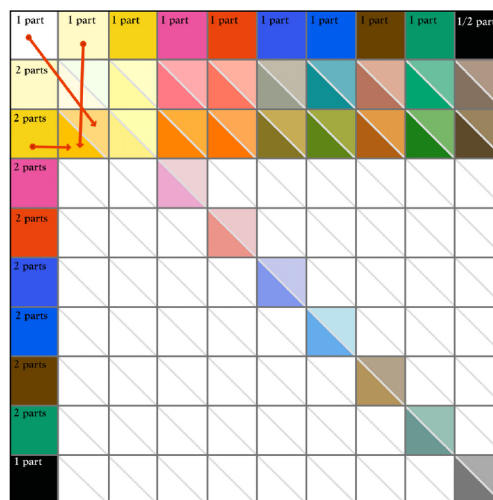
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE THIRD ROW OF COLOR:

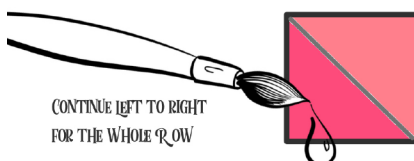
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 3RD HORIZONTAL ROW

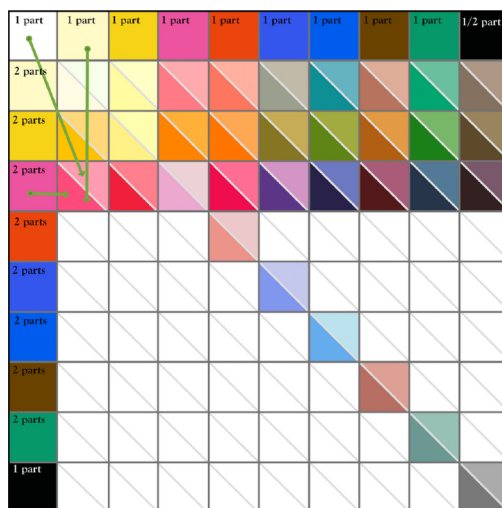
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE FOURTH ROW OF COLOR:

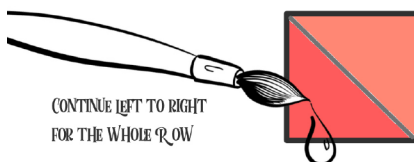
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 4TH HORIZONTAL ROW

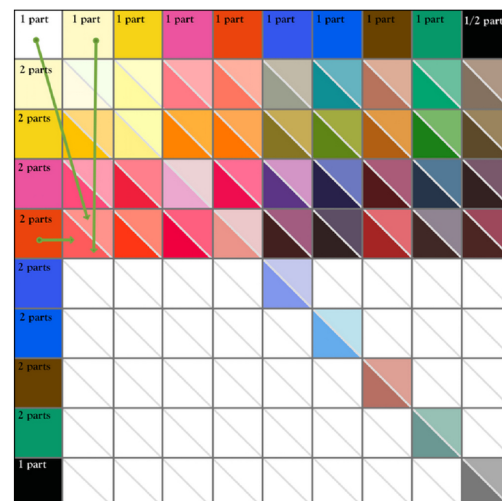
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE FIFTH ROW OF COLOR:

- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 5TH HORIZONTAL ROW

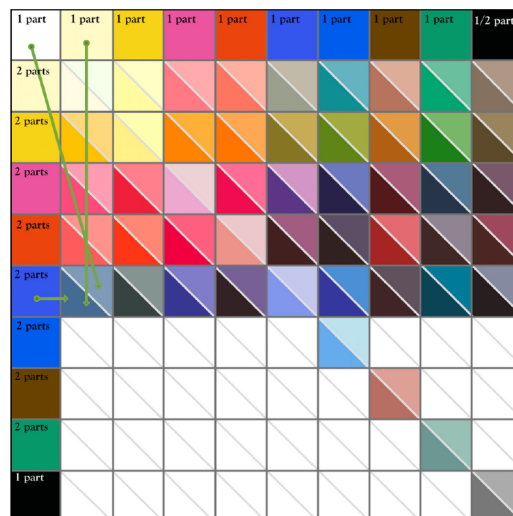
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE SIXTH ROW OF COLOR:

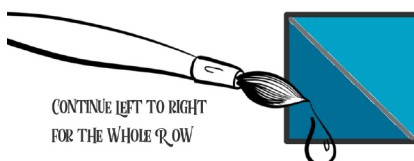
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 6TH HORIZONTAL ROW

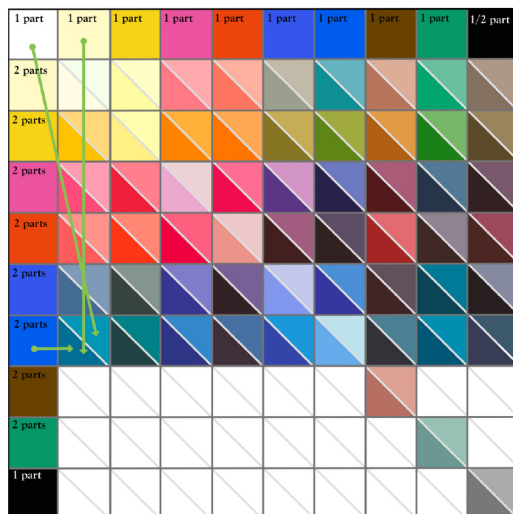
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE SEVENTH ROW OF COLOR:

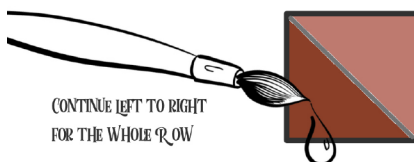
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 7TH HORIZONTAL ROW

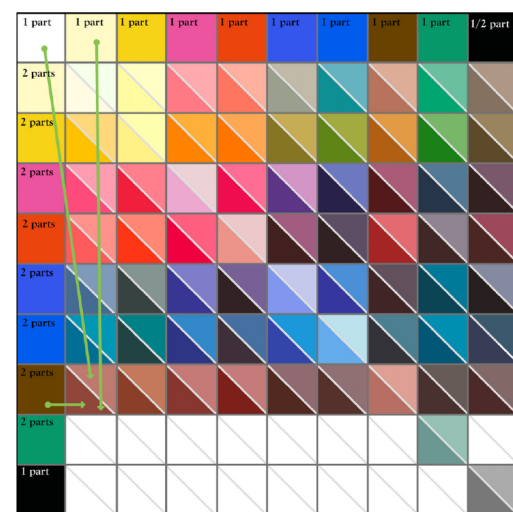
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW





## THE EIGHTH ROW OF COLOR:

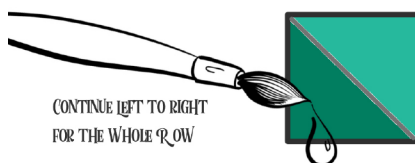
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

## 8TH HORIZONTAL ROW

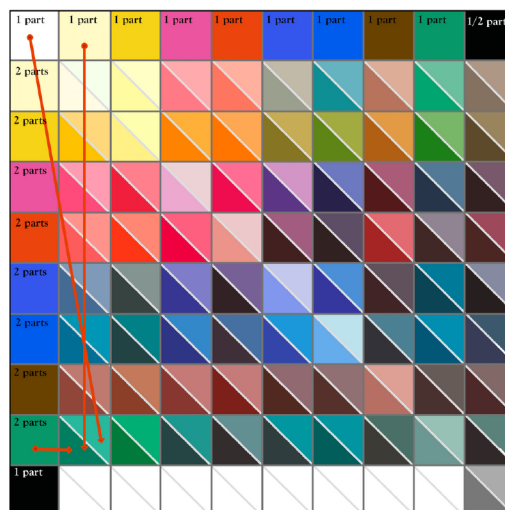
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE NINTH BOTTOM BLACK VERTICAL ROW:

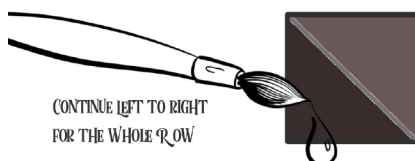
- Because of the overpowering nature of black, use one part instead of two parts.

## 9TH HORIZONTAL ROW

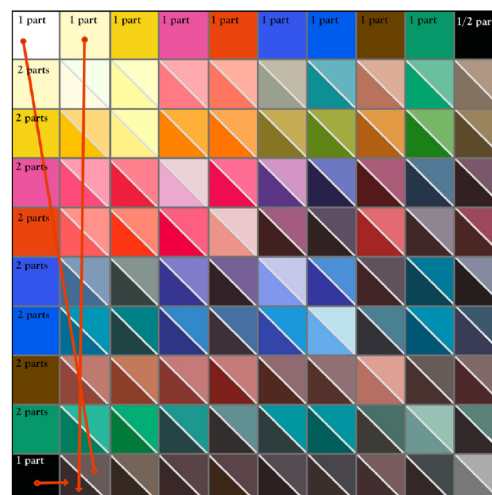
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



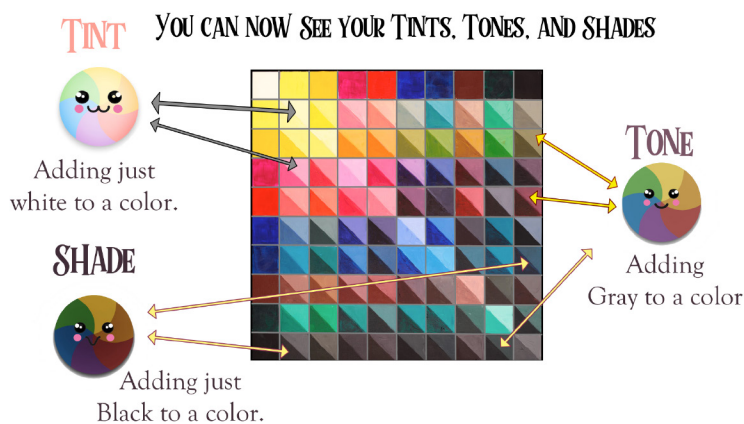
CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## HOW TO USE A COLOR CHART:

- Look at your chart and find the pure pigment color. Follow it straight up and to the left to determine what colors were used in the mix. Now you know how to create EVERY color on the chart BUT and you've learned some other cool things.

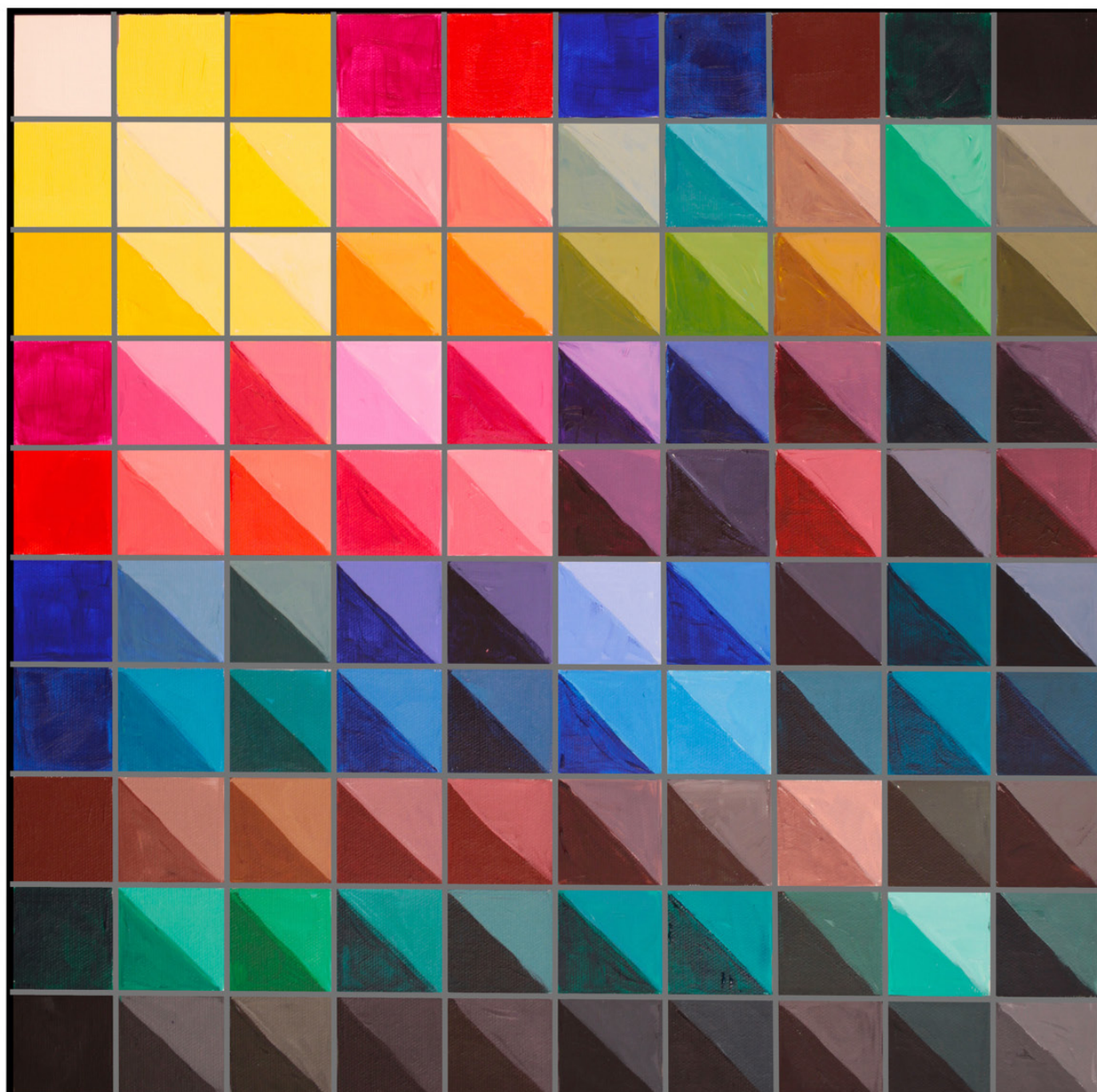
- You know the value of all of your color mixes.
- This will let you paint objects like green on green and still keep an interesting value! Having trouble seeing the value past the color...CHECK this out.



IF YOU ENJOYED THIS VIDEO, YOU MIGHT WANT TO CHECK OUT MY  
"SPLIT PRIMARY" VIDEO TO LEARN THE HIDDEN SECRET OF GREAT COLOR!



## COLOR CHART





*Acrylic  
April*

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