

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



DAFFODIL FLOWERS

BY: THE ART
SHERPA

STEPS: 14 | DIFFICULTY: BEGINNER | 1 HOOT

PAINT COLOR & MIXING LEGEND:

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

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

MATERIALS:

The Art Sherpa =TAS

- Large Synthetic Brush, 1 ½" Diameter, for Background
- Round Hog Brush, ½" Diameter
- #4 TAS Round
- #8 TAS Cats Tongue
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- Saturday: 16 x 20 Canvas
- T Square Ruler (Optional)
- Masterson StayWet Palette (Optional)

TECHNIQUES YOU WILL USE:

- Simplified Gridding (Optional)
- How to block in
- Achieving good value
- Implying flowers
- How to Build a Daffodil
- Expressive painting strokes



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

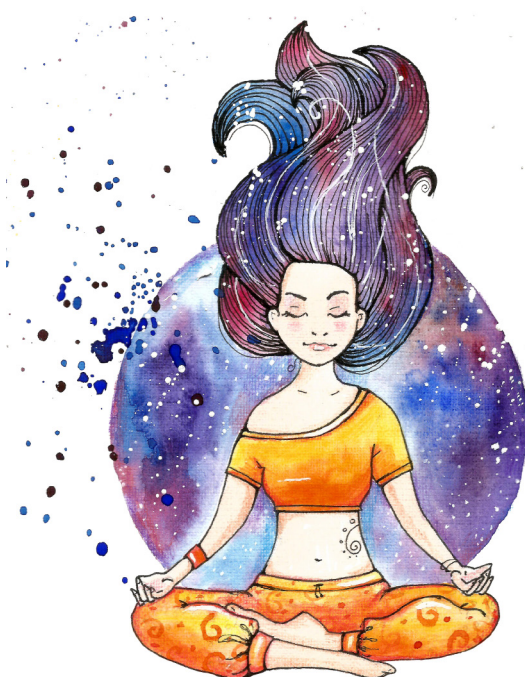
elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will 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		GRADUATED SKY
STEP 2	20:00	CLOUDS (OPTIONAL STEP)
STEP 3	31:20	BLOCKING IN GRASS
STEP 4	36:00	LONG DARK GRASS/BLADES
STEP 5	45:18	LONG DEFINED GRASS/BLADES
STEP 6	50:54	BRIGHT CHEERFUL GRASS/BLADES
STEP 7	59:07	PLAN LARGE FLOWERS AND SOME BACKGROUND FLOWERS
STEP 8	1:12:39	BLOCK IN LARGE YELLOW PETALS
STEP 9	1:17:12	FIRST 3 PETALS OF FOCUS FLOWERS
		BREAK
STEP 10	1:36:43	NEXT 3 PETALS OF FOCUS FLOWERS
STEP 11	1:45:36	DIRECTIONAL ORANGE CENTERS
STEP 12	2:00:38	DEFINE BRIGHT CENTERS
STEP 13	2:06:49	WHITE LINING THE FOCAL FIVE
STEP 14	2:14:12	THE STEP TO GET PAST 13

STEP 1 - BLUE SKIES

MATERIALS & COLORS FOR STEP:

PB
TW
**1 ½" SYNTHETIC -
BRIGHT BRUSH**

- As most of you already know, there is no standard for brush sizes in the art industry. As many of you also know, there are many brushes that will be able to successfully accomplish most painting tasks. I would like to get away from referring to brushes with brand names, and teach you about brushes. We'll start slowly to begin with, so don't panic, and I will be doing a tutorial to deal with this exact subject by the time this mini book comes out.

- With a large synthetic brush, I used a #30 Ruby Satin Bright, load TW on the brush into the belly, and start the lower land of the canvas, back and forth vertically. Grab a smidge of the PB and add into the white and paint a very light sky. Add more PB to the brush at about the center, and work that color up. Trying to work while the canvas is wet. Work the dark blue up the canvas, still staying vertical with the brush strokes. You should notice

that the bottom part of my canvas is distinctly lighter than the rest. Mine looks streaky because PB is quite thin, more transparent, and it would probably be fine, but we are going to dry this and do a second coat.

- I did not redo the white part, I just added PB to the white on the palette and came up the canvas from the bottom, moving up the canvas. This allows you to transition into the blues a little easier. Dry.
- 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 dry before you proceed.

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STEP 2 – OPTIONAL STEP: CLOUD OBSERVATION (OR GO TO STEP 3)

MATERIALS & COLORS FOR STEP:

PB

TW

**HOG ROUND BRUSH -
½" DIAMETER**

- If you are using the traceable today, you can read through this, maybe do a little practice with clouds, or just jump to Step 3.
- Get fresh water and with a hog round brush, about the size of a #12, or ½" in diameter, prime it in water, drag off the water, roll or shape to remove any bristles. Grab TW and lightly paint an irregular little cloud line, wipe your brush in towel, and half circle tappy stroke the top of that wiggly line and start creating a cloud. You could always draw in your clouds first with a white watercolor or chalk if you are nervous about it. Wipe your brush out if you need to, you don't want much water. The whitest portion of the cloud should be the outline of it, it gets softer as it goes back. You could mix some PB into TW to add to the center portion of the cloud if you wanted to. Come back and grab more TW on the brush and add a couple of narrative moments in my clouds.
- The brush I used today is an old, old one and a good round large hog can run you anywhere between \$3.00 - \$80.00. It does not have to be the most expensive brush, it has to be the one that works best for you. This one is just a hot mess but I never throw out my hot messes.
- Play with this until you get the sky you are looking for. You can still leave the sky blue, the cloud poepoe will not show up. Nobody is going to rat you out.

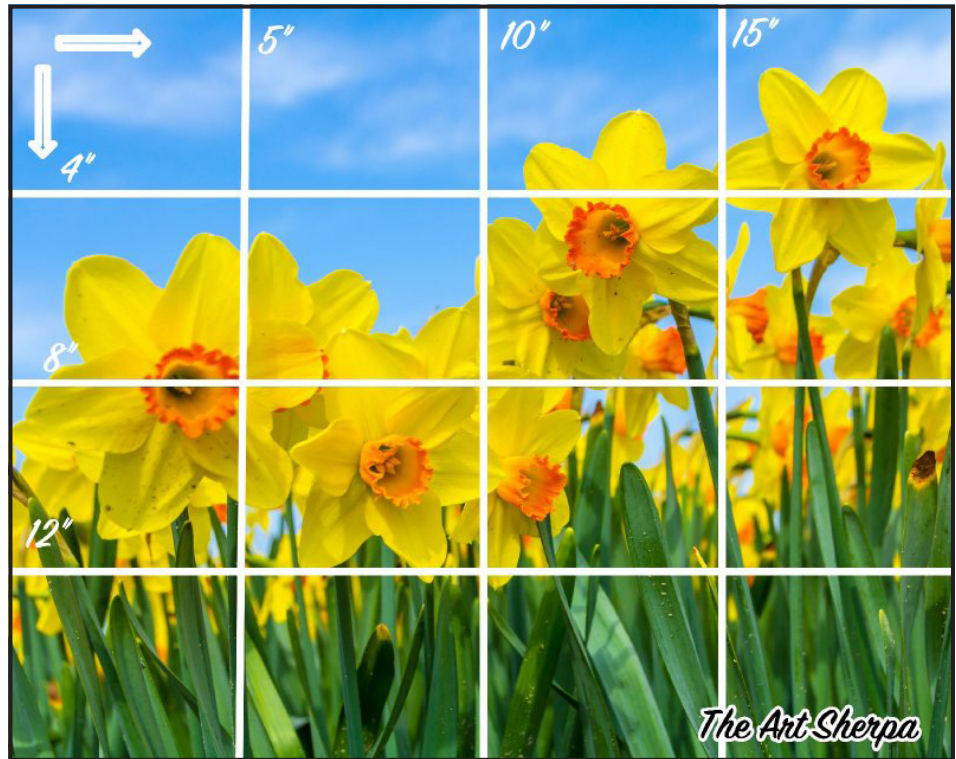


STEP 3 – ADDING GRASS OR TRACING IN GRID & ADDING CLOUDS AND GRASS

MATERIALS & COLORS FOR STEP:

PG
BS
LARGE SYNTHETIC -
BRIGHT

- I created a simplified grid on the TAS website and have included that image in this step for your convenience if you prefer to grid or just pay attention to the dimensions I used in freehanding my images.
- 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. If you are using the grid, you will need to use the ½" hog brush I mentioned in Step 2 and TW + PB to add your clouds.
- With a large synthetic Bright and PB + BS, paint along the lower third of the painting with a darkish green. I used my brush to pull wispy bits out of the top of this area to simulate grass and please note that my grassy area is not level, it's not a horizon, it has some movement in it.



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STEP 4 – ALL CAUGHT UP AND SOLDIERING ON

MATERIALS & COLORS FOR STEP:

PB

BS

TAS #8 CATS TONGUE

- The TAS # 8 Cats Tongue is a synthetic, round, pointed Filbert. It will be important in this step that your pressure be correct on the brush. You will start these daffodil blades at the top and take them down into the grassy area, and your pressure will be firm to begin, and decrease as you pull through. I'm going to use this brush a lot during this tutorial.
- With BS + PB on the toe of the brush, start just above the bottom third of the canvas, on the left, and slightly going higher as you go right. Don't make sticks or make them all the same size, or height or even the same color of green. Have some spaces between some of them.
- Dry.



STEP 5 - DIMENSIONALITY WITH COLOR

MATERIALS & COLORS FOR STEP:

CYM

PB

BS

TAS #8 CATS TONGUE

- PB + CYM + BS and come back and create some dimensionality with color to some of the blades, but not all of them. Add random blades with the various colors that you can achieve in this mix

but don't take out all the dark colors, because it is important. If you want one stem to be more in front of another, and add perspective, you would make a continuous highlight over the blade that might be behind it - see the center stem in the reference below. Using PB + CYM make some big strokes in the low area to add depth. You could add some BS in the mix if you wanted, leaving a lot of the deep value in.



STEP 6 - HIGHLIGHTS ON LAYERS ON BLADES

MATERIALS & COLORS FOR STEP:

CYM

PG

TW

TAS #8 CATS TONGUE

- Stand back and take a look at your canvas so far. Does it make you happy or do you need to fix anything?
- With the Cats Tongue, mix PG+ CYM to a bright, light

yellow, maybe add some TW in it, to get a mint color, and start highlighting the bright cheerful edges that are really in the sunlight, just beautiful reflections. Bringing the color all the way down almost to the ground. Daffodils are nature's way of visually singing. You could add TW to just a few of the blades. Bringing this bright highlight all the way down indicates that that blade is closer to the viewer. The viewer then sees layers of blades. Come back with the darker greens anywhere that you feel needs more depth back in.



STEP 7 - FOCAL FLOWERS

MATERIALS & COLORS FOR STEP:

CRM

CYM

**CRETACOLOR CHALK -
PENCIL OR CHALK
TAS #8 CATS TONGUE**

I drew 5 varied circles on the canvas because 5 is a great composition number. We are going to really focus visually on these 5 and make the painting more exciting. You can go back to Step 3 to see the grid image I provided to help you determine which 5 I decided to concentrate on in my painting. I have also provided a reference below with the circles.

- Grab some fresh water and refresh any paints that you may need to.
- With a Cretacolor chalk pencil, or chalk, draw in the daffodils through the mid center of the canvas.
- On the Cats Tongue, mix CRM + CYM, mostly to the yellow and start adding little tucked in bits of yellow that might be peeking through from a background flower, or maybe just a petal that fell off. Maybe a grouping of 2 - 3 petals in a place or two and remember not to paint the petals all in the same direction. It may look off now, but it won't when we get done. A little bit of tactical planning going on here. You can always look at the reference below if you want. Add more CRM to change up the color to a bit more orange for some petals.



STEP 8 - LITTLE DAFFODIL FRIENDS

MATERIALS & COLORS FOR STEP:

CRM

CYM

TW

TAS #8 CATS TONGUE

- I think it's time to make the background stuff look amazing.
- Mix CYN + CRM to a bright orange and turn your canvas to the side if you need to. You don't want to be discovering some new yoga positions that will hurt you. Time to add a center bell to the daffodils on the right side of the canvas. The distant ones are not as structured, you may not see the whole thing. Not in focus. Just alluding to the fact that they are there.
- Rinse out thoroughly.
- Mix CYM + TW to a light yellow, to highlight some of the yellow distant petals. I know it's starting to get pretty, and this is just the background. Very exciting and uplifting to the spirit. Even though they are background, they still have shading and highlights.
- Rinse out thoroughly.
- Little friends of daffodils. This field is full of flowers, of joy, of life. You paint more than a painting, you paint a world you can live in mentally and emotionally.



STEP 9 – FOCAL FLOWERS GET 3 PETALS @

MATERIALS & COLORS FOR STEP:

CYM

CRW

TW

TAS #8 CATS TONGUE

- With CYM on Cats Tongue, come to the left flower and mark the center of the flower. Add the three under petals and fill them in. Remember that some yellows are very transparent; you may need to paint it twice. Add a little bit of red, not too much, on some of the petals. When finished with this flower, add TW to your dirty brush to highlight these three petals. Before you go on to the next focal flower, you want to finish our environment. Get back into the yellow white mix and acknowledge that there might be a flower afoot elsewhere behind it.
- Go to the next focal flower to the right. I actually have to find the under petals, it's all about how the plant unfurls. I actually made a mistake and painted one of my over petals by accident and had to fix it.
- Go to the next small focal flower. Put in those 3 under petals.
- Go to the second daffodil

from the right and draw in those 3 under petals and the 3 under petals for the large daffodil on the right. Some petals might be shorter, it adds perspective, and is kind of fun to play with. Paint both sets of under petals in with varying colors.

- Thoroughly dry.
- Come back with the mid range yellow and put in any low lights that you need to on any of your petals on the canvas. I did not brighten all of them as much, especially if they are behind. You can use my reference below to assist you if you need or you can also rewatch the step in the tutorial. You can also refer to my grid image in Step 3. You do want some of the under color to show through. Lastly, come back with pure TW on the dirty brush for a pop of highlight.
- Thoroughly dry.



STEP 10 - TWO COAT YELLOW

MATERIALS & COLORS FOR STEP:

CYM

TW

TAS #8 CATS TONGUE

on top of the other three. Mix CYM + TW, add similarly sized petals to the other three already on the flower. Use the reference below to help you determine which petals are on top. When we input the center, it will help us determine which way the flower is facing. Do this for all five focal flowers, just paying attention to the brush strokes and that these are on top.

- With a damp brush, remove any chalk lines that you need to. The next three petals on the focal flowers are more yellow, brighter, and come over the top of the other petals in the flower. These petals are more forward and

- Dry
- Remember, yellow may take two coats to cover.
- Mix TW + CYM to a light yellow and add highlights to these top petals.
- Dry,

Heat Talk Dance - let's all do the shifty paint dance.



STEP 11 - LET'S ADD SOME BELLS

MATERIALS & COLORS FOR STEP:

CRM

CYM

PG

BS

MB

TAS #4 ROUND

- Mix CYM + CRM to get a bright orange on a small round brush and wiggle a line around and fill it in to create the center bell. Tuck in some orange bits on non-focal flowers behind this one - use the reference if you need assistance. These centers do not all face the same way.
- PG + BS + MB to make a dark color and paint a distinctive stem. Some stems curl, some lean, they are not straight or the same. Stems happen. You could elude to a few of the background non-focal flowers having a stem. The stems hold the flowers.
- Mix PG + CYM to a light value and highlight the stems.
- Rinse out.
- Load on PG and come back and reinforce any stems that you might have overpainted with the highlight. Make sure that all of these structures are a part of the composition.
- Refresh any colors you might need and make sure the canvas is dry.
- Mix CYM + CRM to a slight orange and brush that in the center of the orange bits, just leaving a ripple ribbon around the trumpet lips of the center bell. Use the reference below to help you determine which ways the bells are facing. Make sure that the second from the right focal center has that weird little eyeball facing right and the furthest right one has the eyeball facing left. With CRM + CYM + BS come back and put another center in the light orange centers of each of the bells. Fill in the eyeballs with this color on the two right focal flowers. Add MB to the mix and put that in the center of the brown areas. Not really black, but dark. Starts to tell us about the shape of things.
- Dry



STEP 12 - MAKING 'EM POP

MATERIALS & COLORS FOR STEP:

CRM
CYM
TAS #4 ROUND

John: My daughter says I'm full of Dad jokes. If you don't want to miss my Dad jokes, text TheArtSherpa to 33222 to get on the live tutorial text notification list so you don't have to miss a single one.

- Get CRM on toe and reinforce the ribbon rim of the bells. Gilding the daffodil.
- Come back with CYM and put hot highlights on the sides and inside of the bells.
- MB to the center of each bell. Lightly, carefully.
- Get a bright orange and add a touch of something that could be in the center of the bells.
- The secret to art is not to tap into a hidden magic, it's about learning skills. That's what I am here to help with. When someone thinks that you are not good at art, it's that they don't have the skills yet that they need. It is your life story, your experiences good and bad, and skills that will eventually come together to create your voice.



STEP 13 - DAFFY FOR DAFFODILS

MATERIALS & COLORS FOR STEP:

FWP
TAS #4 ROUND

*Please don't kill me because
we are doing Step 13.*

- You could do a dark outline around the petals, but that's not how I work, but you could. I do want more definition, though, so I'm going to do that with white paint.
- Get out your FWP on the #4 Round and come along the outside edge to highlight the petals, some are broken lines, pulling them forward. Remembering to only go all the way to the center over the upper most petals. You will need to pay attention to the reference or remember which ones were on top. If it gets away from you, which it can, you can always come back with the yellow colors to fix it. You could also add highlights in the center of the petals if you wanted.
- I'm going to knock on wood and step it one more time because I think the universe might get me if I don't.





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STEP 14 - AVOIDING BAD LUCK

MATERIALS & COLORS FOR STEP:

But why find out, right?

- Sign

*Fuzzy bees would be really
lovely in this.*



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.

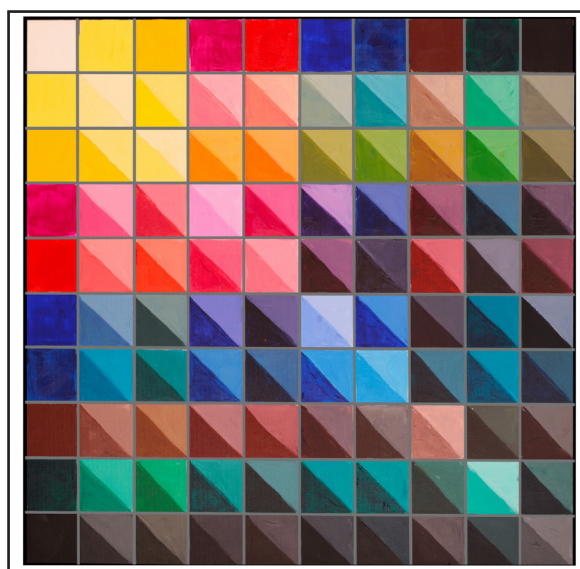
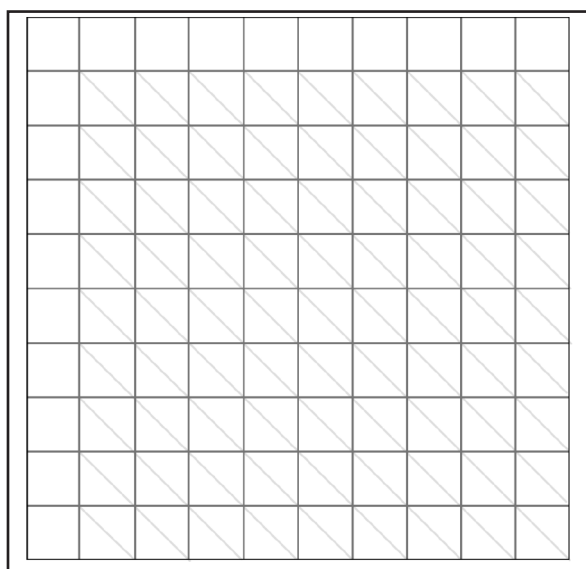


IF YOU NEED EXTRA HELP DON'T FORGET TO CHECK OUT MY CLOUD CLINIC:

This is a video with my best tools tips, techniques and tricks for painting better clouds. There is a video on YouTube and a mini book available on my website.

HOW TO PAINT IN ACRYLIC BY THE ART SHERPA

“HOW I PAINT CLOUDS” CLINIC



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