

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



HYDRANGEA FLORAL

BY: THE ART
SHERPA

STEPS: 11 | DIFFICULTY: CHALLENGING | 3 HOOTS

PAINT COLOR & MIXING LEGEND:

- EXTRA - Fluid White Paint (for splatter) = FWP
- EXTRA - Golden Artist Color's Acrylic Glazing Liquid Gloss = AGL
- Quinacridone Magenta = QM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

MATERIALS:

The Art Sherpa =TAS

- Silver Brush Ruby Satin #26 Bright
- #8 TAS Cats Tongue
- #4 TAS Round

- #1 Monogram Liner Brush
- Filbert Brush
- Silver Brush Ruby Satin Angle Brush ½"
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 8 x 8 Canvas

TECHNIQUES YOU WILL USE:

- Gridding
- Being painterly and loose.
- Achieving good value.
- Implying flowers.
- Expressive painting strokes.
- One stroke paint application with multiple colors.
- Implying depth through application of focus/non-focus objects.
- Color mixing.



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:
INTRO		
STEP 1	2:09	COLORED BACKGROUND
	7:50	TECHNIQUE TIP AND DEMONSTRATION
STEP 2	15:15	SKETCHING BULB AND PAINT DIMINISHED FLOWERS
	21:47	BRUSH STROKE DEMO
STEP 3	22:30	MORE DIMINISHED FLOWERS
STEP 4	27:30	FOUNDATION AND STRUCTURE OF BULBS
STEP 5	35:00	TOP LEFT FLOWER BLOCKED IN
STEP 6	45:45	BOTTOM LEFT FLOWER BLOCKED IN
STEP 7	54:25	BOTTOM RIGHT FLOWER BLOCKED IN
STEP 8	1:01:43	TOP RIGHT FLOWER BLOCKED IN
STEP 9	1:09:00	HIGHLIGHTS AND DETAILING PETALS
STEP 10	1:24:20	CENTERS AND PETAL DETAILS
STEP 11	1:40:20	WHITE LINING
		SIGN

STEP 1 - ANALYZING A HYDRANGEA BLOSSOM

MATERIALS & COLORS FOR STEP:

PG

DP

TW

SILVER BRUSH RUBY

SATIN #26

TAS #8 CATS TONGUE

TAS #4 ROUND

FILBERT

ANGLE BRUSH

- We will be using a large brush and allowing the paint to dry in between; repeat. It must be dry and completely cool before proceeding.

SKETCH IN THE IMAGE

- Use your favorite method to sketch out chalk lines of the contours of your subject. You can use freehand, the tracing method, the gridding method or projection. How you personally choose to put your subject matter on the canvas is up to you. There is no right or wrong here only process. Choose a method that you're comfortable with and gives you a result that you're happy with.
- For this project, because of the size, I chose the freehand method. I do provide tutorials for your convenience for both the

gridding method and the transfer method. They are discussed in more detail in the Technique Reference section of this booklet.

- The base background is PG and DP applied in a very rough, not-blended method, for a very dynamic surface. I used a Silver Ruby Silver #26 Bright, acknowledging our goal is to achieve a sense of depth. Any large brush would work here, use any bright that is comfortable. Keep in mind that the painting is created by the stroke and the stroke is created by the brush. One of our techniques today is to explore the one stroke painting method. One stroke application goes back to the 11th century using double loaded brush strokes. Although, artisans often painted with even triple loaded brushes to apply flowers with different colors using one brush stroke. This technique of applying more than one color with one brush stroke creates an image with multiple colors that are distinct from each other. By applying two colors with one brush stroke at the same time, the colors are not blended in the brush.

John's Heat Talk Tip - Drying changes the sheen of the paint so you know when it's dry.

Sherpa's Notes: Concept and Technique Talk

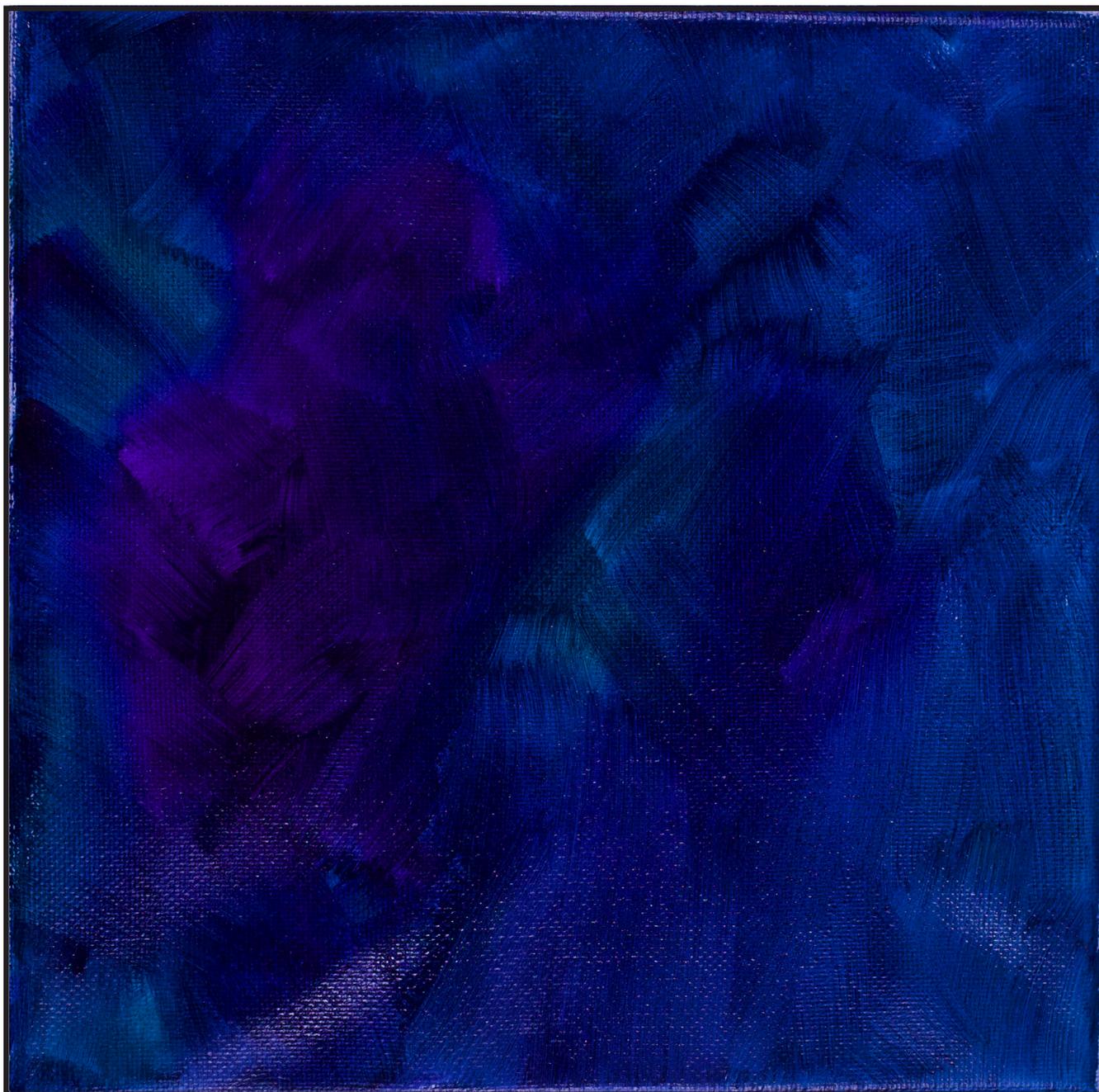
- When preparing for a tutorial, I often ask myself what questions about the subject will come up in chat. What don't you know right now, what questions can I answer that have not been answered before? Especially ones about hydrangeas.
- I pulled up the reference photo on my ipad to demonstrate that when artists look at a reference, they look at form and value. They break them up into sections, or in this case, a lot of little blossoms that make up one cluster. This reference clearly makes 4 clusters with a number of clusters that are out of focus in the background. I also determine what I'm going to put in focus, where do I want to draw the eye? I already know that the reduced flowers will be less focused. One of two will be in focus. How to get the details of the flowers? To decide this, I increased the size of a blossom in the reference, to understand the basic layering. The top petal is a teardrop shape over two tucked side petals, and the bottom petal is under all three of the others. That analysis is important because it determines the order in which all blossoms will be painted. The bottom petal of a blossom gets painted first, the two to the sides are next, and the top petal gets done 4th, each and every time.
- I have included the reference for your convenience.
- I also did a demonstration of the tools and strokes involved in the process. I started with a #8 Cats Tongue and used DP and TW. As I make a blossom, I make a series of strokes that are partial curls, on the side of the brush, just at the toe and capturing general shape. You could use a Filbert, a Round,

STEP 1 - CONTINUED

or an Angle. A Filbert was also demonstrated during the show and I feel the petals were too pointed at the end. I decided to use the Round, which created a nice petal. It is the totality of the flower that will matter. Highlights,

shadows, the basic form and shape of the flower. Most of these strokes I'm making are comma strokes. I can diminish the stroke for a far away petal; the #4 Round is the smallest brush I would use on an 8 x 8 canvas. That is a pretty small compact petal.

- It's always a good idea to practice a technique that you are unfamiliar with on paper before you apply it on canvas.



STEP 2 - SETTING THE STAGE

MATERIALS & COLORS FOR STEP:

NYL

PB

UB

TW

TAS #4 ROUND BRUSH

- With chalk, sketch out the basic structures, or use your traceable if you prefer. I drew out the 4 clusters that I showed during the demonstration on my iPad.
- We will start with the further back, out-of-focus flowers first because we can be less careful and much looser. You will need to rinse out and wipe the brush frequently.
- Using the #4 Round and a mix of PB, UB and TW start adding petals, turning the canvas to give yourself little bits of space between the petals. Just continue painting petal strokes, these ones are a little bit darker. A few of the petals should be in focus, you might see the centers of some of these that are further back. Although my focal areas are going to be the 4 balls, which are really the 4 clusters that I identified in my review of the reference. Turning the canvas allows you to paint in comfort while applying

the stroke and without distorting your body. Remember to be loose here, we can see them, but some of them are lighter, adding a wayward petal here and there. Put a little bit of a center in some by adding more TW to the mix. There is very little here, but you can already get the impression that something does exist back there. Do not clone your strokes, but do vary your color mixes. Add some NYL for a kind of a blue green, because a flower has many different hues in even a single petal. Darken the blue in some places, just putting those curved comma strokes in there. Use NYL and TW for a center in a couple of blossoms.



STEP 3 - THE RED SUPPORTING CAST MEMBERS

MATERIALS & COLORS FOR STEP:

QM

NYL

UB

DP

TW

TAS # 4 ROUND

- Here come the reds...
Use QM and DP, leaning much stronger towards the magenta, and add a smidge of TW begin adding those as another background petal color. Still below the focused flowers and a little out of focus. Be sure to go into the circle, we will be layering over it. Bring some petals off the canvas for a sense of reality. Adding more TW in places. I grabbed some more DP and UB and added some of those dark petals in the background. Use NYL, UB and TW for a couple of centers. Pop those little centers. Pop them. Little brush strokes to fill in space if you need to, just adding pops of color.



STEP 4 - THE BLUES ARRIVE IN THE UPPER LEFT CLUSTER

MATERIALS & COLORS FOR STEP:

QM

PH

UB

DP

TW

SILVER BRUSH RUBY-SATIN ½" ANGLE BRUSH

- Orient your frame. I had the blue green petals on the left bottom corner.
- With the ½" angle brush use DP and QM, start in the upper left circle and add darker brush strokes toward the edge; most of these will be fairly dark. Just the main flower structure here, we will build from this. Add some TW for another layer towards the center. I added a little more light to that ball. The bottom left circle is more of a soft blue. Mix UB and TW to create fairly dark blue, and you could use a bright brush if you needed to, just building up the form. The blue needs to be dark enough to be able to highlight over top of it. This is the 1st layer. Again, just creating the structure to build from. Supporting the cluster. The right bottom color is mixed using PB, UM and TW to get something between the two blues. Leaning more to the PB

than the UB. The blues play against each other. Back to the bottom left of this cluster and add some DP for some depth around the edges. Rinse brush.

- Mix DP and QM but more toward the purple, add some TW on the right bottom of this ball and this is the second layer. It should be somewhat lighter in the center. We are just building the foundation for that ball. We are not into leaves or petals, we are into the ball structure. This is a very loose, expressive space that comes together into a defined space that will become a very botanical painting. My technique is to just weave the strokes together and to allow the viewer to complete the painting in their mind.
- Quick Dry.

John's Heat Talk Tip: Dry between layers so it has a nice crisp unmuted vibrancy. Underlying wet areas can muddle up subsequent layers. And the gang did the heat talk dance.



STEP 5 - CLUSTER #1 GETS DEFINED

MATERIALS & COLORS FOR STEP:

QM
NYL
DP
TW
TAS #4 ROUND

Sherpa Note: Some blossoms have a star, others have a standout definition. Where do we want to draw the eye and where do we not want to expand effort that is not critical to the painting? I circled them on my ipad. In my demonstration at the beginning of this step, I only circled 4 standout blossoms in the top left cluster. I circled 5 in the bottom right cluster.

- You can do the blossoms with brushstrokes or sketch them out, I will do it with my brush and I will paint the blossoms in the direction that the petals lie.
- With the #4 Round and using QM and TW move to the top left cluster, mark the bottom petal and fill it in; turning the canvas as you need to. The left side petal ran off the canvas. I then added the right side petal, and finally, the top which is on the top of the blossom. Using more QM, TW and DP to paint some non-focused comma strokes around it. This is the detail blossom, and it is

highlighted by the random petals. Use QM, DP and TW to add in the second petal. Remember to add the lowest one first, then the sides, then the one on top. The petals of the current flower could overlap any petal you had already put in. Add some smaller strokes of this color to hint that other blossoms existed beneath it. Add a third focal blossom and more smaller petal strokes. The circle should be full of implied petals with three focal blossoms.

- Always keep in mind that the goal is not for you to clone my painting. My painting is my world. You are the artist of your world. You could choose to work in any of the cluster circles you want to; it does not have to mirror the cluster circle I am working in.
- Use NYL and QM to add another focal flower in that ball, this just pops the cluster out. Add some more of those comma strokes. Using more NYL and TW for highlights.
- We have now completed the top left cluster of hydrangea.
- Why are you so full of petals Miss Hydrangea?
- Grab some fresh water.



STEP 6 - CLUSTER #2 GETS DEFINED

MATERIALS & COLORS FOR STEP:

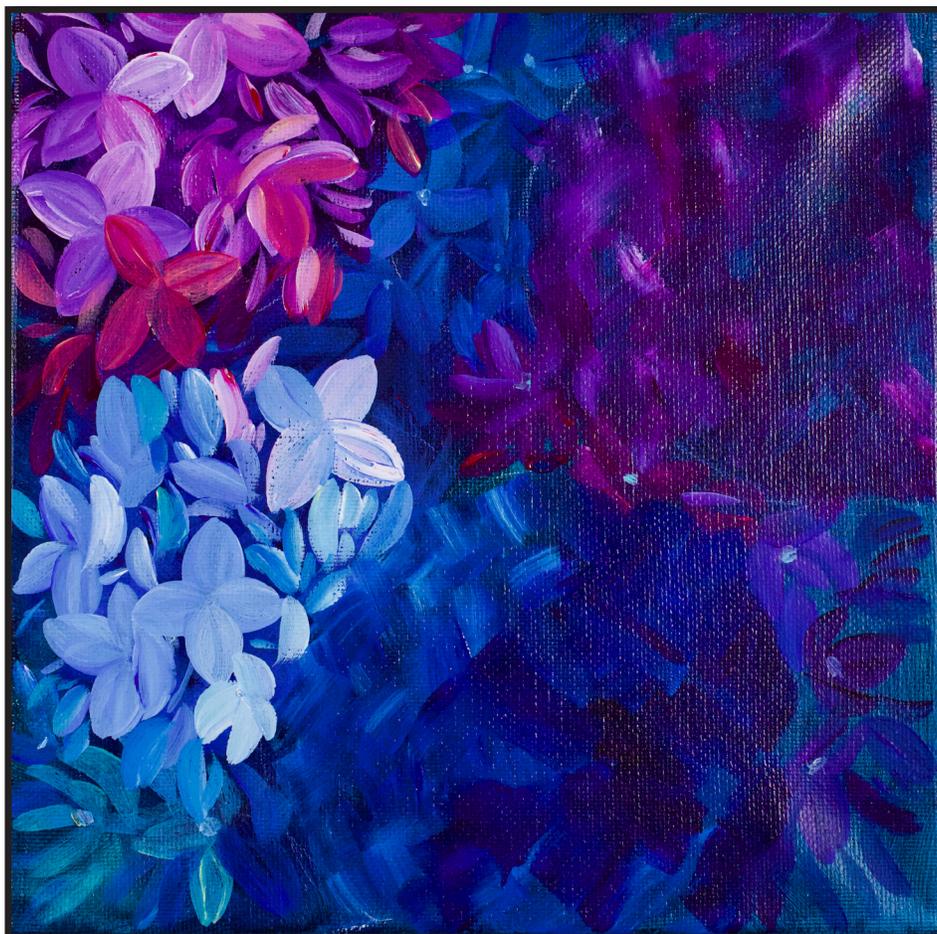
QM
NYL
PB
UB
TW
TAS #4 ROUND

add your comma strokes. Complete that cluster. This is a very holistic approach to painting.

- Miss Hydrangea, you thwart me with all your petals.

- I'm now working on the bottom left blue cluster, and remember - this is just how I would do it and I'm happy to share. But you always, just be you. You are the artist of your world.

- Add UB and TW on the #4 Round and identify where you want your focal flowers in this cluster. Remember to paint them in order...bottom petal first, sides, then the top petal. Maybe one of them is in perspective and off-facing to the left. Adding color where you need to. Maybe one comes forward, but has a curled up petal on the right. Don't forget to add your comma strokes for those peeking out petals. Those little peekers. Add PB to the mix; then some NYL to the mix. Nobody is sad when Naples Yellow gets in on the party. Put in a little QM on some of the blossoms. Remember not to clone the direction the blossoms face, and the way you input your focal blossoms. Vary your colors,



STEP 7 - CLUSTER #3 GETS DEFINITION

MATERIALS & COLORS FOR STEP:

QM
NYL
PB
DP
TW
TAS #4 ROUND

- Continue using the round brush. Mix NYL, DP and PB and move to the bottom right cluster. Start painting with that muted color and a little pink from a previous mix. Vary your colors between blues and purples, and don't forget to add your peeking petals or to layer your blossom petals in the correct order. Be consistent...bottom - sides - top. So many do not show completely in a hydrangea. It's just a very busy little flower but so fragrant. It just has some shopping to do. I keep looking for where I need to fill in with my commas. Identify where you want your focal flowers. Add DP and TW here and there. Some commas are big, some are small, they go in all directions, there are no clones. They do not stand in rows, the que is not for them. Don't get so into the painting, that you forget to keep the blossoms confined to the cluster ball. QM is added here and there. This is that rough or ugly stage. Most paintings have one.



STEP 8 - CLUSTER #4 GETS A TURN, TOO

MATERIALS & COLORS FOR STEP:

QM

PB

DP

TW

TAS #4 ROUND

- I went back with the QM mixes to the other clusters and added that in just because I loved that color. It made me happy.

- Add PB and TW to get a light color and start working using the #4 Round, adding some QM on the last cluster, the top right one. It's still deep around the outside of the circle; not every single flower needs to be in my focus. Be loose with the comma strokes.
- Commas to the left of me, commas to the right, here I am, stuck in the hydrangea with you...you go on ahead and sing it with me. Commas to the left of me, commas to the right, here I am, stuck in the etc., etc., etc.
- I love the combination of these dark colors against each other. Plan where you want your focal blossoms. Don't forget, bottom petal, side petals next, and top petal last. Use a mix of DP, QM and TW. The petals just draw you in. Additionally use PB and TW as well as QM and PB. Put your commas in there. Add some very strong QM petalsk.





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STEP 9 - THE UGLY STAGE SKULKS AWAY

MATERIALS & COLORS FOR STEP:

QM
NYL
PB
UB
TW
TAS #4 ROUND

- Get some fresh water. I also stopped to dry the canvas after starting; you might want to dry it before you begin. It's also a good time to refresh any colors that you might be out of or that might be rather dirty from mixes.
- Add some PB and TW to the upper left cluster and start outlining some of the petals on the focal blossoms. Remember to outline them in the order that the petals lie; adding any colors you like if you feel it needs to pop more. Some NYL really helps it to pop because of the color palette. Use some NYL and TW for bright highlights. PB added to the centers and to shade in some of the petal shadows. Use NYL and TW to highlight in the center.

Cinnamon: John, you are noticeably quiet tonight.

John - I've been paying close attention because almost every brush stroke requires camera adjustment.

Cinnamon: You can imagine

how much I'd be straining my body if I weren't using a turntable.

- Use QM, NYL and TW to get a vibrant highlight in the bottom left cluster. Mix NYL and QM and just highlight where you think you need to. Build up and find those moments in these blossoms. Mix PB, UB and TW to create a turquoise for a highlight. PG and NYL mixed into a yellow green to add those centers. Contrasting the center with NYL and TW. I felt like I needed to highlight some of the hidden petals and pull them forward a bit and so I just used some of the QM mixes on my palette to do that. Adding DP in some places. We just want them to have a sense that there is more than meets the eye. Highlight the centers of some of the back blossoms.
- With PB and UB I came back to the top left cluster, and added that back into that cluster. I needed more blues to balance the pinks. Add bright green centers in a couple of them. Use QM and DP to push back some of the brighter blue colors into more of a lavender. Darker values in this cluster. Continuing to pull mixes from previous steps. They were actually accidental mixes I'm loving.
- Rinse out.
- Use Turquoise in that top left cluster, to outline some of the focal petals.



STEP 10 - NAPLES YELLOW LIGHT IS WORTH THE TRIP

MATERIALS & COLORS FOR STEP:

QM
NYL
PB
PG
DP
TW
TAS #4 ROUND

- Refresh any colors that you need to. We will be going back to a lot of previous mixes, and don't hesitate to get creative with where you add these colors. Make Miss Hydrangea very happy in your world.
- Using Turquoise and purple, come back to the bottom right cluster. I want this cluster to be lighter in the blues. I added some pink-purples to the petals and that made me very happy on top of the blue base. Something to work from. You can always come back with the blues if you want to. PB and NYL makes a beautiful turquoise, and is a wonderful pop of color for these. It is like light enough to have contrast. Don't forget to highlight some of the comma strokes.
- How you know what to keep and what to let go of is in how you perceive your reference. In creating color, line, and contrast, we say this aspect is more important than this aspect. What we can visualize, we then can find our path to portray it.
- Put in the bright centers.
- Just because some are background leaves that doesn't mean they have to be boring. You can highlight and play with those as well.
- Another thing I can do is find ways to put a little focus on the center of the flower. In this case, I added yellow-green to a few of the blossoms. The center can be a big deal too.
- On the bottom right cluster start adding TW highlights to these purplish flowers. They are kind of dark to begin with, so just start highlighting. You will spend the most time on the painting where your viewer will spend the most time looking at it.
- As a new artist, the first thing you try to do is paint what you see, and the first time you do that, it is super gratifying. That's the first level, the "What I see, as I see it" level. Then you realize that you probably painted everything in focus, and you start to focus your artistic mind in the same way a photographer focuses a lens...realizing that some things are more prominent in the range of focus. The painting then begins to have a more emotional feel for you.
- Highlight your commas, make them fancy. We may not see the entire blossom, but they can still shine a little. Use DP to push some petals back if you need to. Lose that focus on them. That's ok too. Mix NYL, PB and TW to outline a few of the focal petals. NYL is very unexpected and so worth the trip. I'm finding the spots where I just want to have it. I also want to add some NYL and QM to a few of these petals for that "Ooohhh...and...Ahhhhhhhh". I also added some TW and NYL.
- Dry.

STEP 10 - CONTINUED

I'm sure Dr. Seuss could say it better, but here goes...

In a case, in a garden, or even in a bunch, you will never again say that hydrangeas are too hard to paint.



STEP 12 - BAD JEDI MASTER

MATERIALS & COLORS FOR STEP:

NYL

TW

TWP

AGL

TAS #4 ROUND

TA #1 MONOGRAM

LINER BRUSH

- AGL mixed with TW will get almost a zinc white, use this to start glazing some of the petals in a cluster. Use FWP on a #1 Monogram Liner Brush and add a little turquoise but keeping it almost a white, then wiggle a line around the center of the blossom. Also add a detail line to some of the focal petals. Just creating those little moments that will draw the eye. I like dotting around the center, then come back with lines on the petals. Just drawing out the magic from the paint, through the brush, and on to the canvas. This truly pops that into focus. You could stop here, but I'm going to carry this all around the canvas. The glazing lightens it, but this white lining really captures the essence of beauty. Some of this is just little moments. Add some little curls.
- Looking at the piece, if something seems out of place, and the out of

place does not scratch the inner happy of your artist mind, it probably means it's not there yet. You would not want to leave one of the clusters unlined. But again, it is your world, this is my world, it is like your world, they are sisters in the world, they are not clones of each other.

- Lining allows you to express your own uniqueness in such a pleasing little way. If it makes you happy, it is going to make the viewer happy. Choose what to line and what not to line. It matters because it creates focus and contrast to the subject matter. It's in these weird moments that your voice is heard. Someone would look at the painting and say, "Oh, that's so and so's work" because you are able to successfully portray your uniqueness in your work. Glazing is another way of blending and shading.

Cinnamon - Unlike Jedi, we need both light and dark to find our balance. They needed to embrace both sides and find a middle way between them. Less misery for everyone.

John had an opinion about light saber skills. I imagine you are surprised. Jedi Council's Mace Windu was the ultimate Jedi, and was the only master able to combine the dark side of the force and his Jedi master skills and yet remain a Jedi. That's why he had the purple lightsaber. It said BAD JEDI MASTER. (And, dude, the author of this description so had to look this up on the worldwide web.)

- I then used NYL to pop some of the centers a little more.
- I signed in lavender - legible but not attacking or distracting.

STEP 11 - CONTINUED



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.



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. 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.

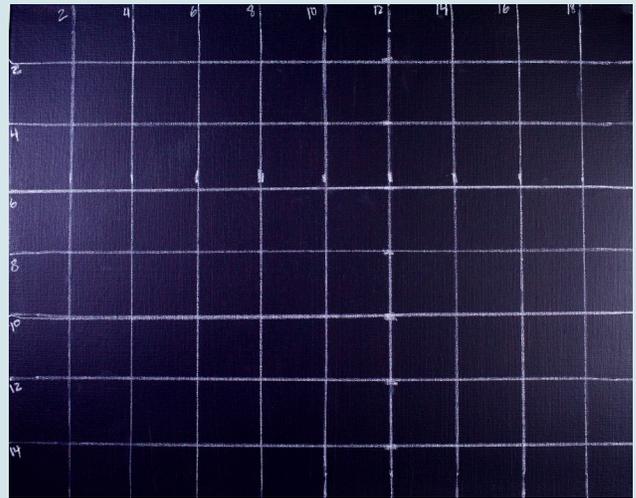
- Find the first row that the contour line of your image enters and exits. duplicate only what you see in that one single Square.
- Continue through the entire image Square by square transferring the contour lines of the subject with chalk on your canvas.
- When you have duplicated the subject from your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



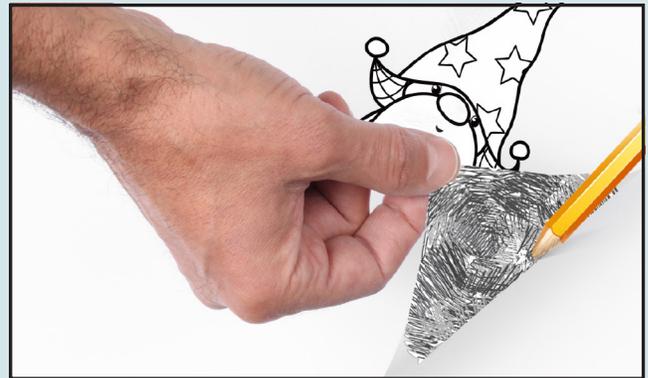
Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.

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

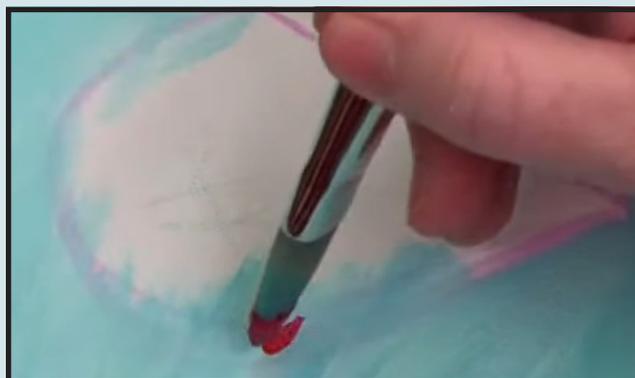


THOROUGHLY MIXED

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



- 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

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



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:

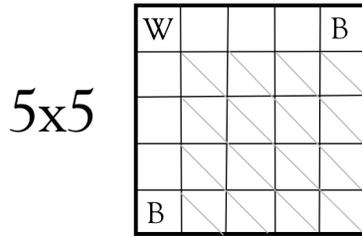
- **HUE:** Refers to the underlying color family of yellow, orange, red, violet, blue or green.
- **COLOR:** Encompasses all hues; white, black, tints, tones, and shades.
- **TINT:** Simply means to add white to a color -(not to be confused with tinting strength of pigment which refers to how strongly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

EXCEPT when you say Tinting strength

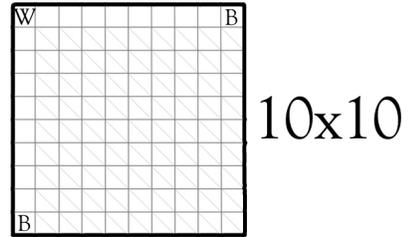


- **TONE:** When you add gray to a color. This can be done by adding pre mixed gray or by first adding white to a color and then adding black or vice versa.
- **SHADE:** Adding black to a color.
- **VALUE:** How light or dark something is.
- **COLOR PALLET:** Specific colors an artist plans to use.

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



WILL BE USING
Including Black and White



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

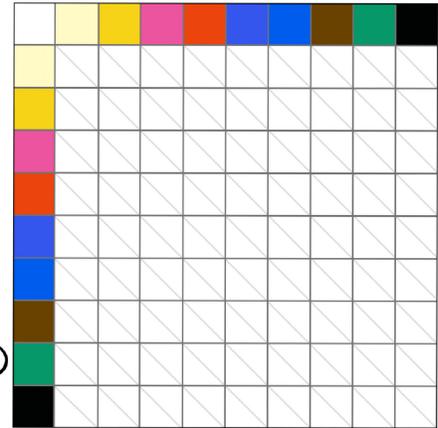
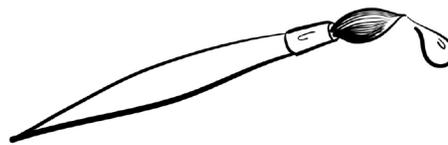


EASY IN GRAYSCALE

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

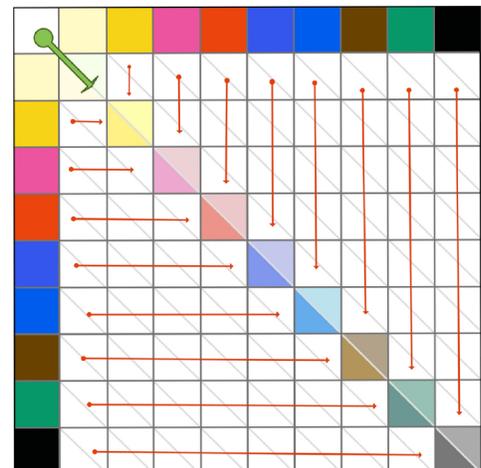
- Starting with your lightest hue, in this case pale yellow, mix one part of each color to one part of white paint.
- Paint the bottom half of the square with this 1 to 1 mixture
- Take one part of the bottom square mixture, that you mixed in the bullet above, and add one part of white again. Take this 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 ON THE UPPER HALF OF THE TRIANGLE

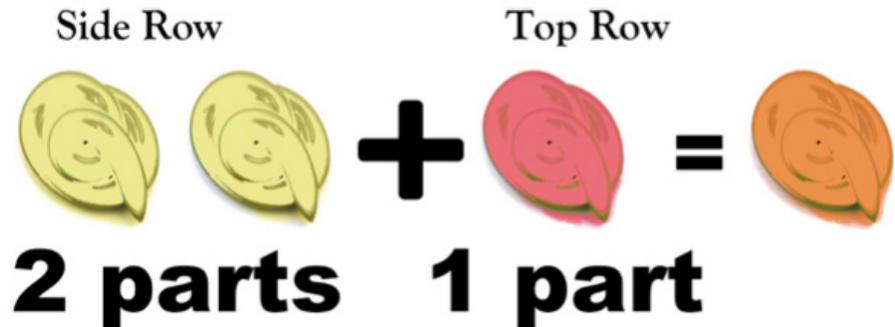


THE FIRST ROW OF COLOR

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

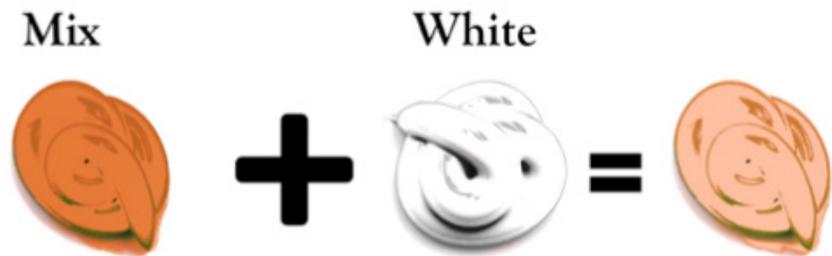
- STARTING FROM right to left, beginning at the first square

- 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.)



- 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.

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



- 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.

- 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

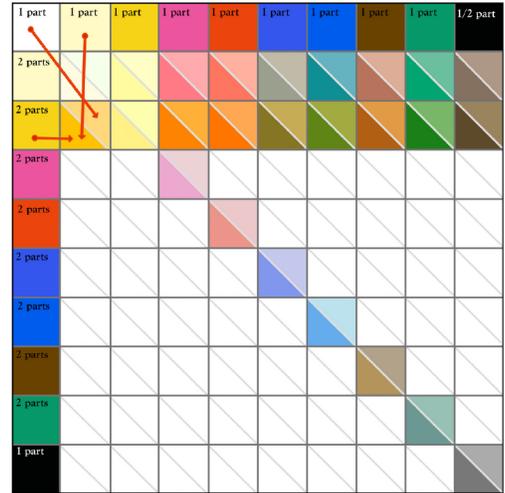
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

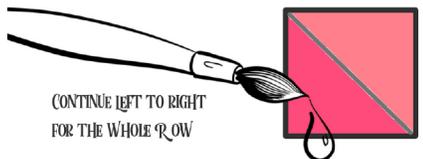
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

3RD HORIZONTAL ROW

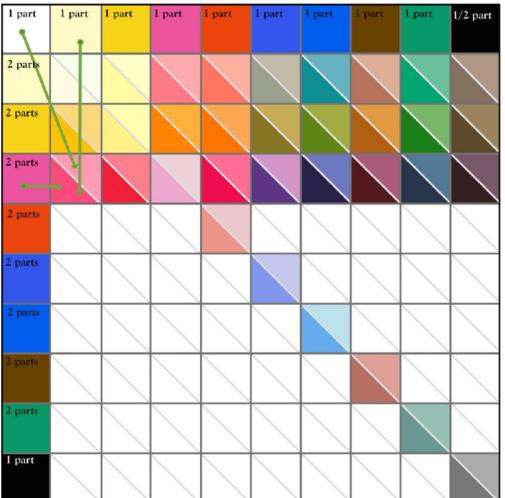
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

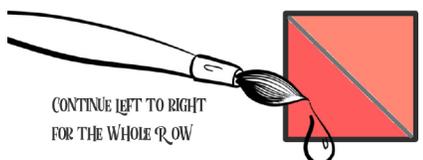
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

4TH HORIZONTAL ROW

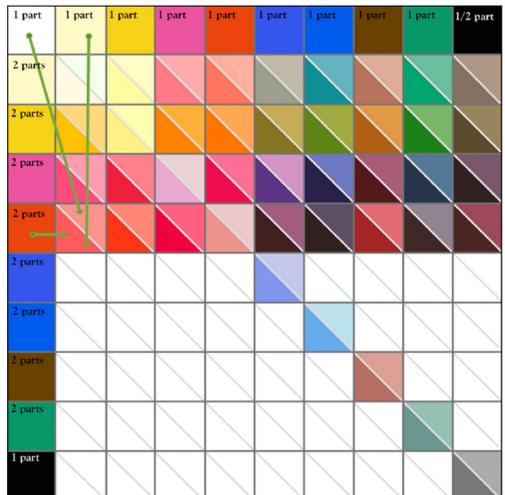
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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

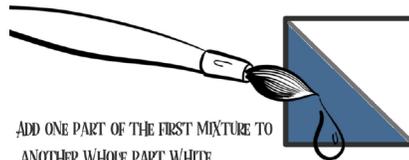


THE FIFTH ROW OF COLOR:

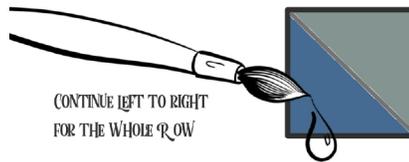
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

5TH HORIZONTAL ROW

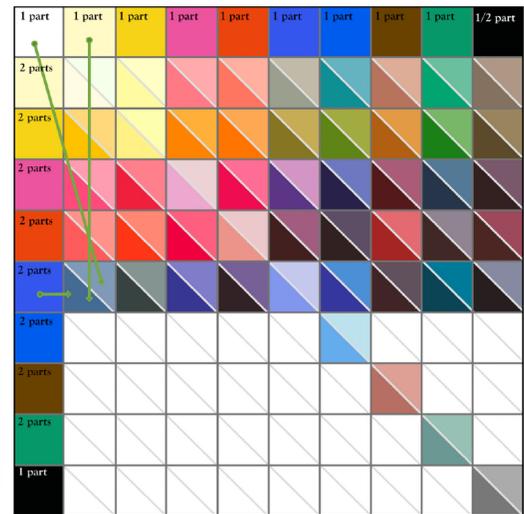
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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

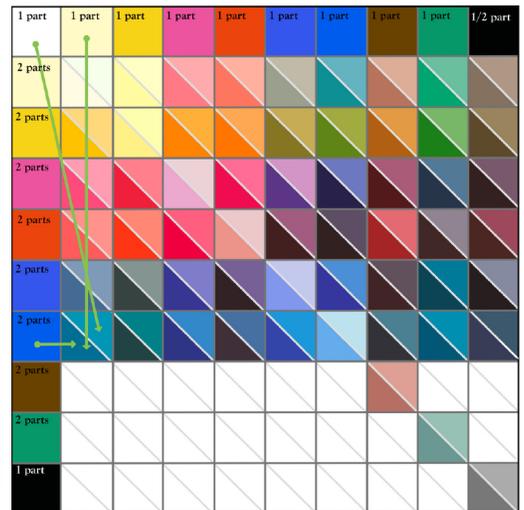
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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

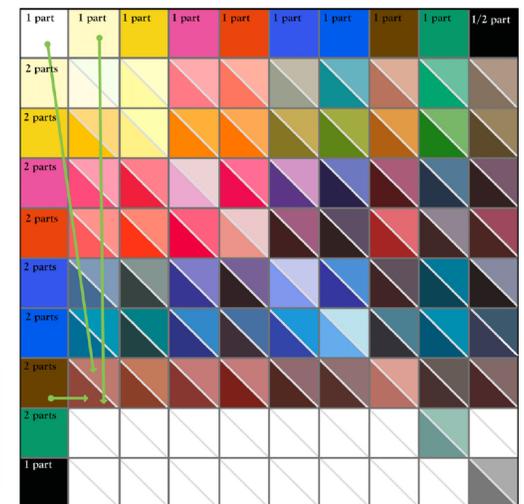
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

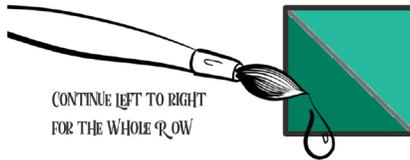
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

8TH HORIZONTAL ROW

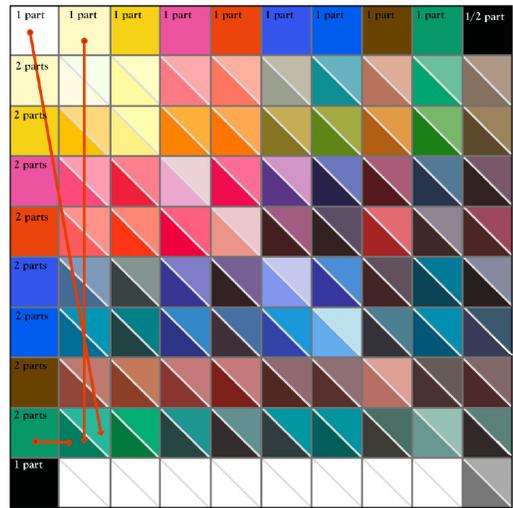
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

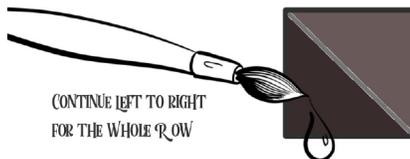
- Because of the overpowering nature of black, use one part instead of two parts.

9TH HORIZONTAL ROW

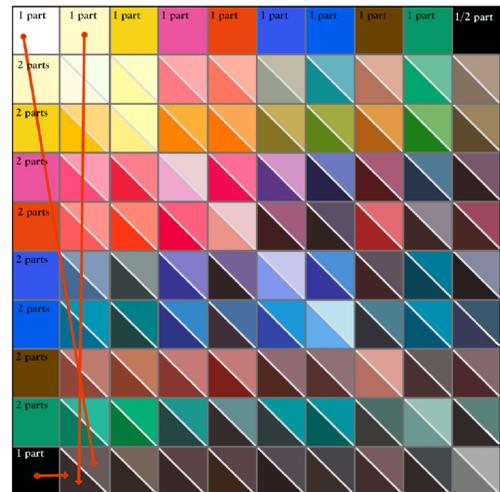
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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.

TINT YOU CAN NOW SEE YOUR TINTS, TONES, AND SHADES

Adding just white to a color.

SHADE

Adding just Black to a color.

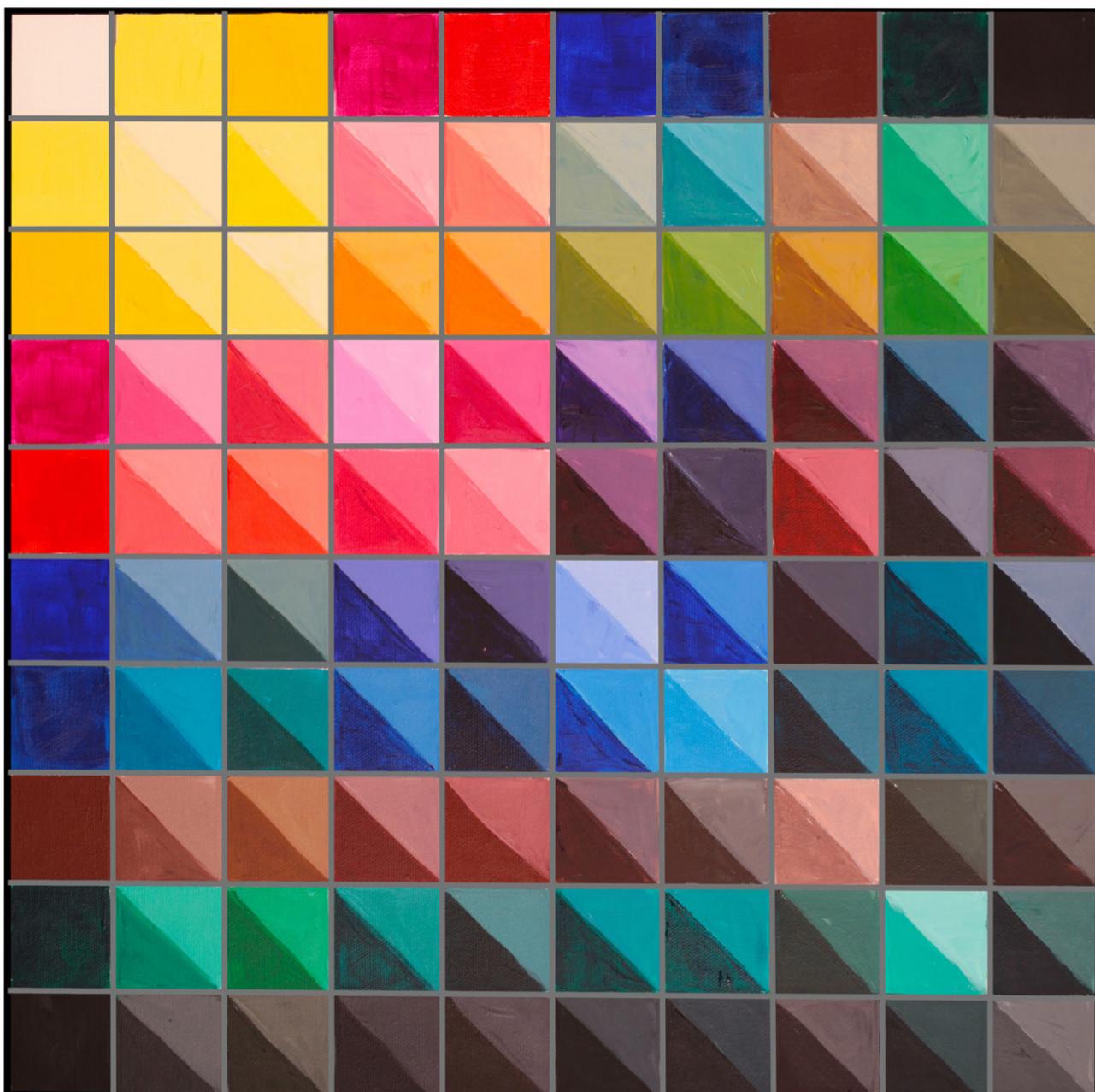
TONE

Adding Gray to a color

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





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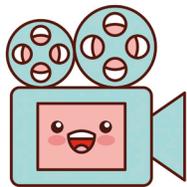
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