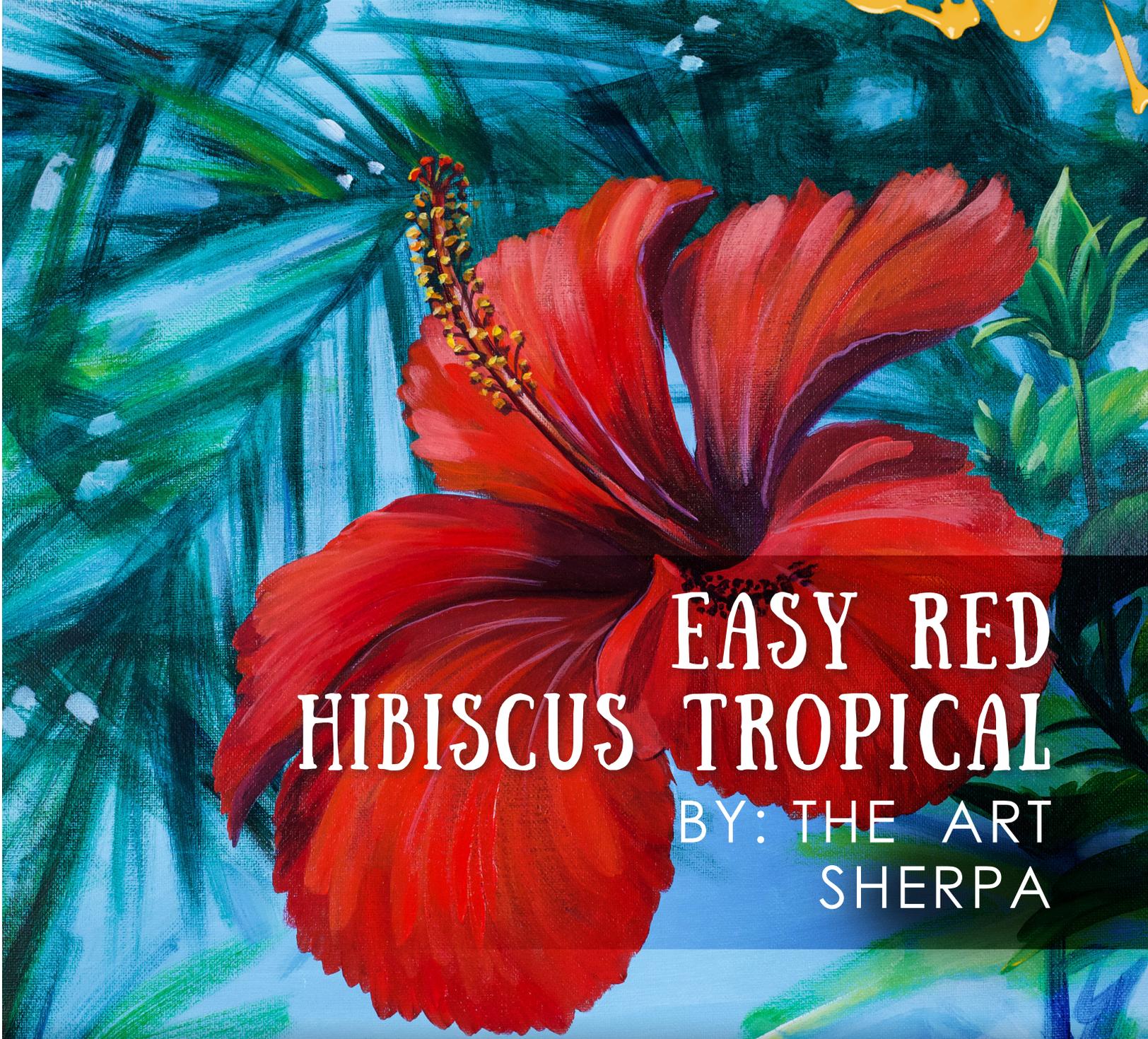


THE ART SHERPA

HOW TO PAINT

IN ACRYLIC



EASY RED HIBISCUS TROPICAL

BY: THE ART
SHERPA

STEPS: 8 | DIFFICULTY: CHALLENGING | 2 HOURS

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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

MATERIALS:

The Art Sherpa =TAS

- #30 TAS Bright

- Large Round Hog Brush
- #8 TAS Cats Tongue
- #4 TAS Round
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 16 x 20 Canvas in Landscape Mode
- T Square Ruler
- StaWet Palette (Optional)

TECHNIQUES YOU WILL USE:

- Gridding
- How to block in
- Being painterly and loose
- Achieving good value
- Expressive painting strokes
- Diffused Background
- Working with Red



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	4:51	COLORED GROUND
STEP 2	10:56	DIFFUSED PALMS
STEP 3	34:39	GRID METHOD FOR IMAGE
STEP 4	47:27	BLOCK IN MAIN VALUES
	1:05:30	POOR TWIX!!! TWIX CAMEO.
STEP 5	1:09:35	LEAVES, STEM & STAMEN
STEP 6	1:19:22	PETALS. VALUE, SHADOW AND HIGHLIGHT
STEP 7	1:58:38	DEFINING LEAVES
STEP 8	2:05:06	FINAL DETAILS, BITS AND STICKS
	2:19:50	SIGN AND FAREWELL TOUR

SHERPA' FORWARD

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art. To that end, you will see changes being made through the year. This document may be the first change that you see, and I hope you will know that everything I do is to help teach you how to paint. This document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials of any given month have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of those documents that you will be able to purchase. That expanded book will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art. Traceables and grid resources for this tutorial can be found at theartsherpa.com.

Another change I'm making is to not promote specific "brands" as opposed to teaching you how to select the best art materials for your journey. The first thing you will probably see is me referring

to the shape and size of a brush rather than the brand name. It will be difficult for you in the beginning, but you will be much more successful this way. I always say there are many brushes that will do the job. I do not want to limit you to exploring with the brushes that do the best job for me especially since some of them are being discontinued. I want you to explore your options. I will refer to my line of brushes, as such, and I do recommend the Princeton #12 Round Blender as a staple to your tool box.

This tutorial is not a difficult one and is a beautiful red flower with an out of focus background. Working with red can be challenging, but I'm going to take you through the process of gridding, drawing, brushwork, techniques, color mixing, creating light and shadow and painting. After that, I'll put all the instructions into a document and post that for your convenience. I have done several 2 hoot flower tutorials which can be found on my website if you would like to start with a less difficult painting.

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

"Actual remarks taken from the video are provided for your enjoyment only, and are in italics and in blue."





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STEP 1 - TAKE THAT, ME!

MATERIALS & COLORS FOR STEP:

PG

TW

TAS #30 BRIGHT

- Paint your canvas with a large brush (TAS #30 Bright) with PB and smidge of PG + TW. This sky needs to have more white so it is light blue. Vary your value of the color, add water to your brush when needed,

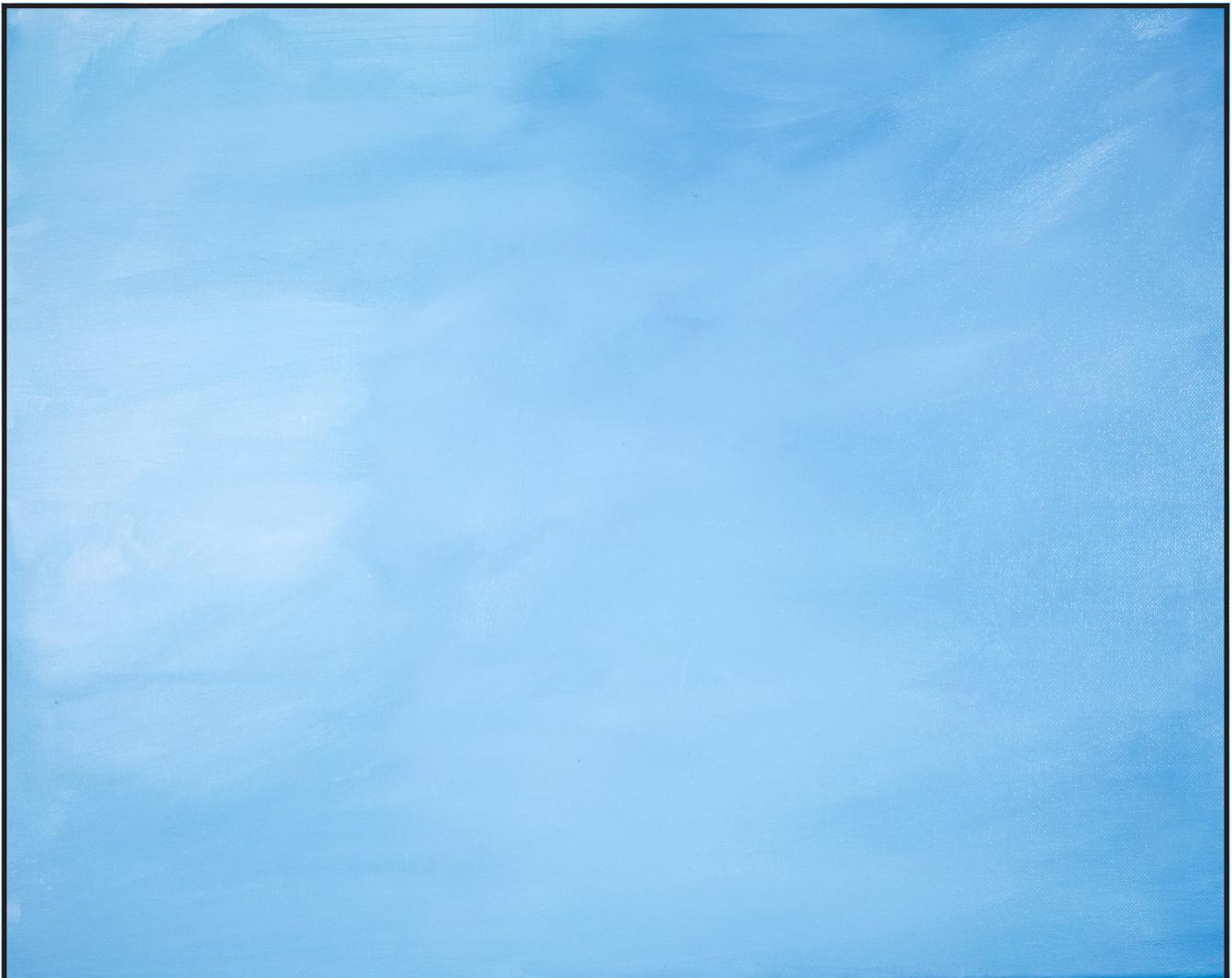
and allow to dry; not blended, but worked out. Don't make patterns that pull your eye, or attention, to that area. Your eyes love patterns. It's a survival mechanism. I'm wiping my brush off on my face.

Quite literally, and btw, these towels are available in the store on my website. You, too, could be wiping your brush on my face. It's a bit therapeutic for me to say, in a pirate voice, "ah, ha, ha, take that, ME".

- Your canvas must be dry and completely cool before proceeding.

Heat talk. Don't make John drone on and on and on. You know what he thinks you need to remember.

Send text to 33222 with the message TheArtSherpa for live notifications.



STEP 2 - PLAYING IN DIFFUSED PALM FRONDS

MATERIALS & COLORS FOR STEP:

CYM

PB

PG

BS

TW

LARGE ROUND HOG - BRUSH

- With a large, scruffy, stiff hog brush, that has a rounded gradated point, (Silverstone #12 Round), mix PG + BS to a dark green, and you can add PB to make it darker if you want, softly create diffused lines that imply distant leaves behind our focal flower. Think about palms leaves and how you would see the sky between the fronds. Some of what makes this piece work is that a lot of the blue sky shines through. Stay on this dark mix and add several bits of palm leaves behind it. You can use my image below to help your placement, OR, you can be your own Art Captain and put your palms where you want them. I added CYM to that green mix to add in the lighter palm fronds. Again, use the reference if you need help with placement. Add TW to the palms at the bottom right; again, stay out of focus, you want to see the light in the greenery. Rinse out and wipe your brush. Add some PB in the

background, maybe a little something abstract - you're just playing in it. Come back with TW and put some holes in the palms.

Community Joke from GicleeTV - Anyone hear the news about the Art Club going missing? ...They disappeared without a trace.

- Work these colors until you have the background image that your hibiscus lives in. Remember that you are not here to copy mine, you are creating an entirely different world on your canvas. Getting the little dots of white into the fronds is going to be very important going forward. It's a big deal.
- Leave a nice area of blue in the center for your focal flower.
- Dry. Your work must be completely dry to transfer the image.



STEP 3 – THE SKETCHY UNTRUSTABLE STEP

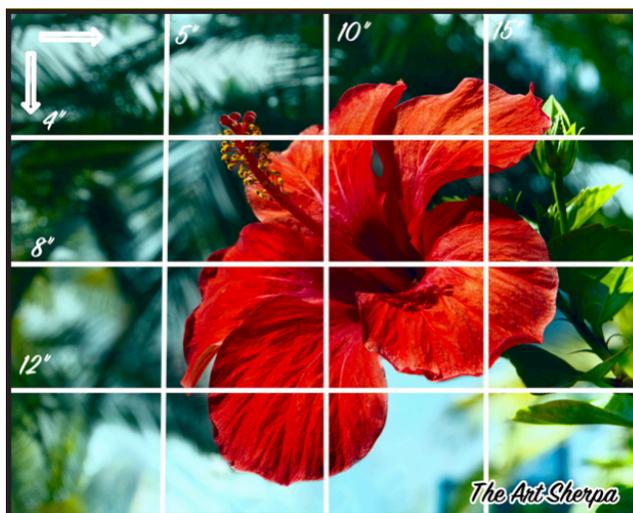
MATERIALS & COLORS FOR STEP:

T SQUARE CHALK PENCIL

- 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.
- I used a simplified grid today, but I provided a traceable as well, in case you have drawing anxiety. There is no draw shaming in The Art Sherpa World. The traceable can be found on my website. I have included the grid reference below.
- Your canvas is in landscape mode, longer than tall. You should mark at 5", 10" and 15" on the long side and 4" and 8" on the shorter side. Use the T-Square to draw the lines with a chalk pencil. It can help if you number the lines to match mine because you can lose your place

in the grid. I came to the center and marked it and started where 8" and 10" intersected on the grid. Just draw what you see. Do not hesitate to be "flowery" when creating all the curves and nuances of the hibiscus petal. Take it slow, this is probably the most important step of the tutorial because it defines everything going forward.

- If you prefer a different size, there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 16 x 20 canvas to match the free grid for this project.



STEP 4 - AND...THIS IS JUST THE UNDERPAINTING

MATERIALS & COLORS FOR STEP:

CRM

DP

MB

#8 CATS TONGUE, OR
A POINTED FILBERT
OR A BRIGHT

- At the center of the flower, come in with the shadow color of CRM + DP, aka Sherple Purple, and using the Cat's Tongue, block in the dark center of the flower. You can see the red cast. You can add lines to separate the petals from each other so that it's easier to find them going forward. Add CRM and start blocking in some of the top petals. There is also a shadow on the side of one of the top, center right, petals. The one single thing that you can do to improve your flowers is to make sure that your brush strokes go in the direction that the petals grow. Do not go horizontal on a petal unless the petal grows horizontally. Alternate between the shadow color and the CRM on the petal as you block in. It's OK to layer the CRM over the shadow color and allow some of the darker shadow to show through. Just one petal at a time, take it easy. Work the petal until you are happy with it. Use the reference below to help you, but don't be tied to it. Some of the petals overlap each other, so pay attention to that. The bottom petal really goes over the one to its left. And it is much lighter. Worth the time, worth effort and THIS is just the underpainting.



STEP 5 - GETTING STEMMY

MATERIALS & COLORS FOR STEP:

CRM

QM

PG

DP

BS

MB

TW

TAS #8 CATS TONGUE

- With the #8 Cats Tongue and mix of MB + PG + BS, paint the green stems and leaves of this flower, very dark. Use PG + CYM for the leaf coming in by the flower near the top bud, but most of it is fairly dark green. Use your reference below to help with placement of these stems and leaves. This area is more about sharp edges that are very distinctive. Rinse out your brush and wipe it off.
 - Get CRM + QM on the toe of the brush and start to address the stem of the center pod of the flower. Grab some DP on the dirty brush, near the center on the stem, to add some shadows. Come back into the red mix and add TW to create a highlight on the under edge of the stem. Just a highlight of lighter color.
- Refresh any colors you need to.



STEP 6 - PETALS, ONE BY ONE

MATERIALS & COLORS FOR STEP:

CYM, CRM, QM, DP, MB TAS #8 CATS TONGUE TAS #4 ROUND

- When painting reds, I lighten my red with CYM, rather than TW, because white would give me pink. So, it's time to get into our petals. Be sure to make enough of these mixes for this and subsequent steps. Continue using the #8 Cat's Tongue brush.
- You are going to want to refer to your reference a lot, it is included on each step.
- The petals are CRM where it is bright and CRM + CYM where it is even brighter. Start with the top petal and work counterclockwise each petal, one at a time. Add DP to any red when you get down toward the center. Mix DP + QM to paint the edge of a petal, this is such a special moment. These results are why I use the color palette that I chose, because I want you to get these special moments too. The vein color is DP + QM + TW, kind of a light pink, that also shows a bit when a petal is reflected by the light. QM + CRM is the main petal color when the petal is more in shadow. QM + CRM + TW is a pop of color near the edges and for highlights that catch the edges of the bottom petal.
- Grab the #4 Round and with DP outline the outside of the center stem. Add QM + DP as the main color of the stem, setting it apart from the petal it is going over.
- Use all of your mixes and add shadows and highlights to all of your petals, working from the top and going around counterclockwise to help keep your arm out of paint. Redefine the main color of CRM where you need to. Add veins where you need them. All pressure on the brush should be super light.
- Remember that your painting will not match mine, and that your brush strokes need to go in the direction that the petal grows. You will want to use the Cat's Tongue to make those incredible shapes to the edge of the petals.
- Refresh any colors as needed. Stand back and observe your painting so far. This is the step when you want to analyze each petal; do you see enough brightness? If not, add the bright red mix. Are your petals distinctly separate from each other or do you need to add a shadow or line to separate them more? Does the stem that comes up from the center stand apart from the petal behind it? Do you need to add that DP + MB to the edges of a petal to separate it more? Does each petal hint at a pink vein here and there?
- Mix CRM + CYM to get orange for another color to pop in. Add TW to that orange because maybe there are some coral bits on a few petals, maybe along the edge of the lower petal. Remember that you can always come back with your red mixes to put anything back in that you need to.
- Add more DP to get a purple mix and add a line along the turned up edge of the top right petal. You could add a bit of that along the underside of the fold, just to pop it up.



WATERCOLOR WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!

7:00PM EST

Watch directly from
TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**

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STEP 7 - BREATHE IN ACCEPTANCE, BREATHE OUT SELF-CRITICISM

MATERIALS & COLORS FOR STEP:

CYM
PG
TAS #4 ROUND

- Breathe in acceptance; breathe out self criticism. Be kind to yourself.
- Grab a soft damp brush and erase any remaining chalk lines.
- Let's address the flower stem, leaves and unflowered bud that are a part of our focal flower. With the #4 Round and PG + CYM mixed to a bright green, address that bright green stem that is coming up alongside our focal flower. Add a little drama on the stem. Mix PG + BS and come up from the bottom and give an under shadow to the upper unbloomed bud. Come back in and add some finesse with the bright green, kind of outlining all those leaves. Add a shadow along the back side of the stem with the bud. Add some to the underbelly of the curled up flower. Then add some brightness, just a titch, along the upper part of that leaf. Use CYM as a highlight to the left side of the stem, at the top. It does fall in shadow from the focal flower. We are creating some focus on these leaves underneath the flower. Just adding some definition. Add a lot of yellow to the green for that top leaf under the bud. The light has found a hole and it is shining on that leaf; oh wait, it found a spot on the bud, too. Where else does it shine? Sometimes you get hit by the sun.



STEP 8 - CRAZY IN A GOOD KIND OF WAY

MATERIALS & COLORS FOR STEP:

CRM

CYM

DP

TAS #4 ROUND

TAS #1 MONOGRAM-LINER

- Using a #4 Round and DP, tap this in on the bottom big petal, adding a curve that is near the center which is actually the shadow created by the stamen from the stem above it. We cannot paint Elvis because I think his estate is still in ownership. Mix CRM + CYM + DP and add some sticky out stems in a few places on the stem. I need this to add the yellow stamen. Use DP to add some dots at the top of the central stem then add CRM + CYM highlights to the center of some of the purple dots. This is wonderful and interesting; a big part of the hibiscus. We care about the deals. Rinse out and wipe your brush.
- Step back and look at your painting, get at least 5' back. I decided that my shadow needed to be extended on my bottom leaf.
- I think we nailed it. I think we got it. You can keep playing, but we have come to the end of a wonderful day together. We've grown as people and we've made a painting. Where else are you going to do all that?
- You are in control. Make this lesson work for you.
- To sign I used CYM.

John - "I have robot skills."



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

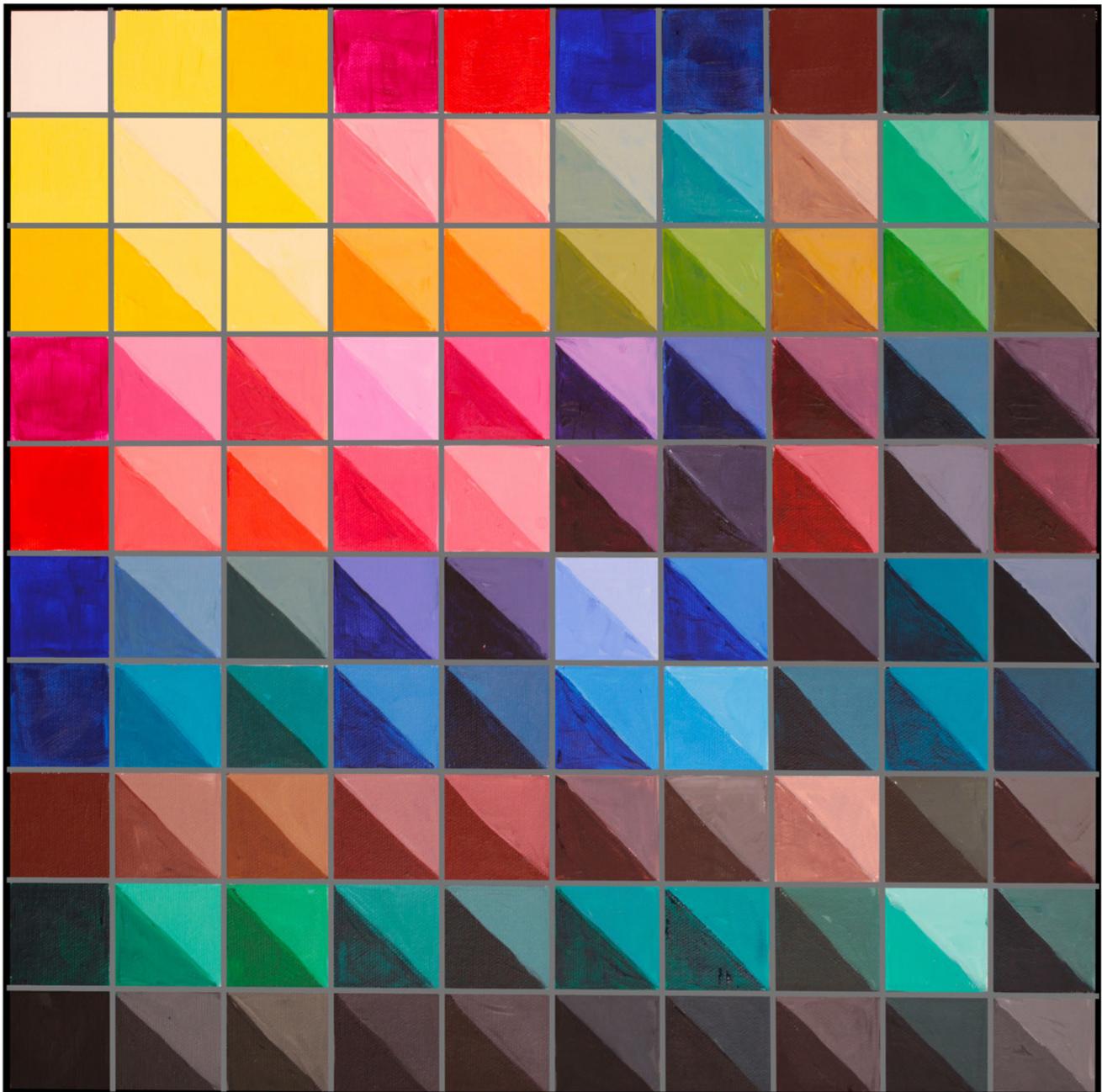
frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

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.





COLOR CHART



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