

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



LAST BLUSH OF SUMMER

BY: THE ART SHERPA

NAME CREDIT TO PATRON: MONA J. CARVER

STEPS: 8 | DIFFICULTY: BEGINNER | 1 HOOT



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SHERPA FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art and 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. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which 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. Bare in mind that brush sizes are not standard across

the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

Our painting today is a beginner acrylic painting of a couple of very focal fall daisies, a still life, probably the most commercially successful subject for painting. This tutorial is neither lengthy nor extremely difficult. It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes. Be sure to take advantage of all the free resources I provide. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

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.

You can join the The Art Sherpa Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE

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

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

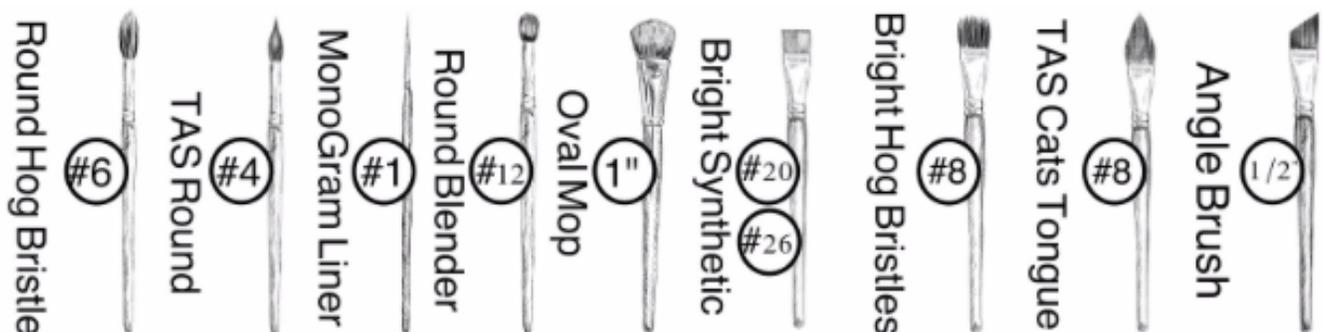
- 1" Cutter Brush
- Round Hog Brush
- #4 TAS Round
- TAS #1 Detail Brush
- TAS #8 Cat's Tongue
- #12 Round Blender
- TAS Ultimate Varnish Brush
- TAS Pouncers
- Artist Knife

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 9 x 12 Canvas (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.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:25	COLORED GROUND
STEP 2	6:00	BOKEH BACKGROUND
STEP 3	15:05	SKETCH IMAGE
STEP 4	24:05	PAINT FLOWER WHITE
STEP 5	31:55	PETALS
STEP 6	46:58	STEMS AND DETAILS
STEP 7	1:01:07	FLOWER CENTERS
STEP 8	1:06:50	FINAL HIGHLIGHTS
		SIGN



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.



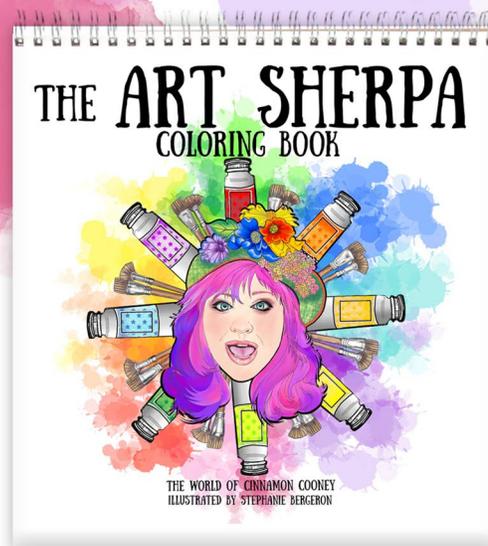


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STEP 1 - COLORED GROUND

“PLEASE ALWAYS TELL ME IF THERE IS TOILET PAPER ON THE SCREEN BEHIND ME”

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

1" Hog Cutter Brush

STEP DISCUSSION

- Use an artist knife to mix PG + BS to get a dark green.
- With a 1" cutter hog brush, paint the entire background. When covered, smooth it out using side to side brush strokes.

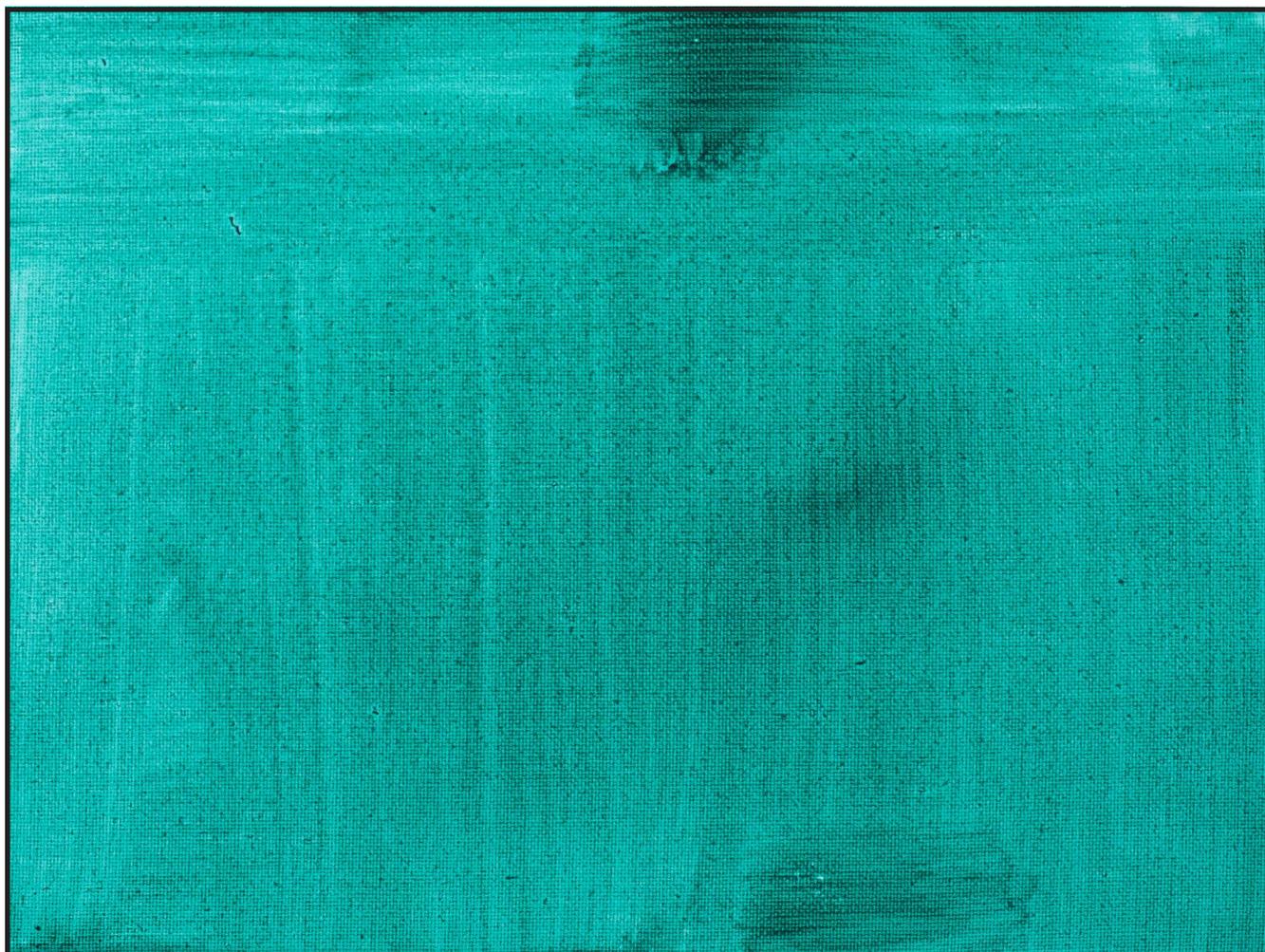
- Rinse and hug your brush dry.

- Dry.

Whoopsey...I noticed the roll of toilet paper behind me, floating on the green screen, before I got way deep into the tutorial.

John: What makes Phthalo Phthalo? Is it a plant?

Sherpa Tip: It is not. Phthalo is a member of the Phthalocyanine family. It is not a plant found in nature. There are several colors of paint in the Phthalo family and most are a bit transparent. That's why I sometimes mix it with a darker color so it will cover. Even with the addition of another heavily pigment color, it can still be streaky when applied.



STEP 2 - BOKEH BACKGROUND

“HE LOVES ME, HE LOVES ME NOT”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

TAS Ultimate Varnish Brush

TAS Pouncers

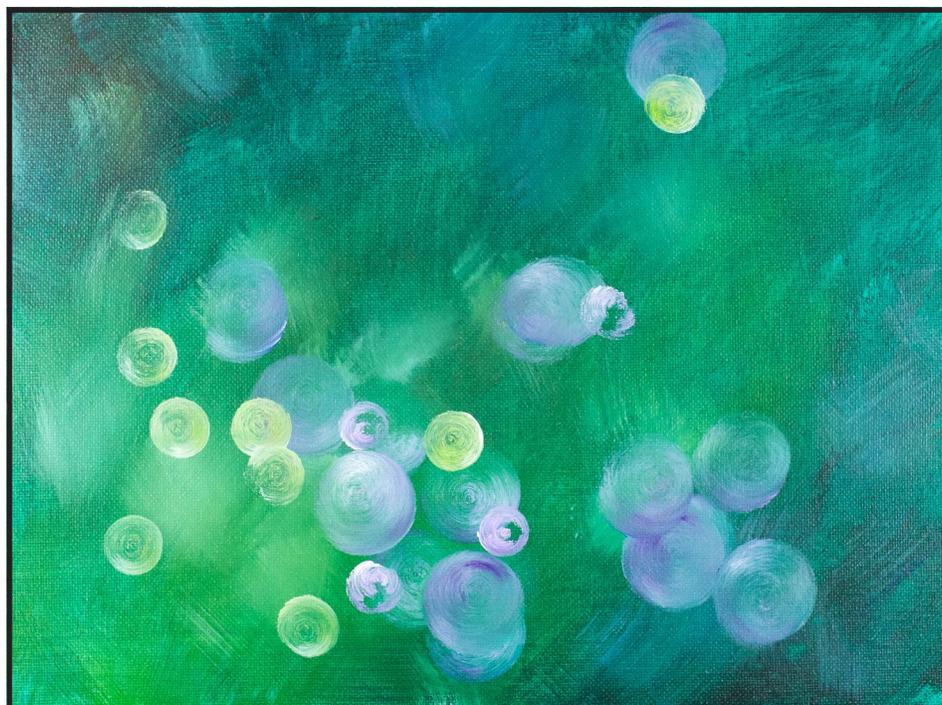
STEP DISCUSSION

- For the bokeh effect, I really like using a mop brush. Get a large, damp mop loaded with the same dark green that you used in the last step and paint in diffused, random strokes. This is out of focus and not getting even coverage. Add UB to some of the center part of the upper background. Then add some CYM into the mix toward the center bottom. This gives us the feel of leaves or plants, but it is just not distinctive. Blend this in, you do not want hard edges.
- Add TW and more CYM to the mix, and randomly, with soft flicking strokes, add some pops of lighter color here and there. Are those blossoms? Squint and image. Add UB to the mix for a blue-gray color, for some pops of diffused light.
- Get your large pouncer, loaded with UB + TW + DP and add some bubbles.

- Get the medium pouncer loaded with CYM + TW. and add in this color.
- Use the smallest pouncer to add in some DP + TW.
- Dry.

John - I don't have anything cool to talk about - don't use heat. There's lots I'd like to tell you about, but then I'd have to kill myself. Watch the website for store sales coming up.

Sherpa Tip: Make sure you put your pouncers in water for now and clean immediately after you are finished with your painting. If you don't have a pouncer, use a finger and a glove, or a makeup brush, or a sponge, whatever works for you.



STEP 3 - SKETCH IMAGE

“THE DAISY FOLLOWS SOFT THE SUN”

BRUSHES & TOOLS:

T-Square Ruler
Chalk Pencil or
Watercolor Pencil

STEP DISCUSSION

- With your canvas in landscape mode, use a T-square and a chalk pencil to divide the canvas into quadrants, at the 6" vertical and 4.5" horizontal mark, respectively.
- I chose to freehand this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.
- Draw a gumdrop shape in the upper left quadrant and add an ellipse at the top of it. Draw in the petals using the reference material provided in this document. Petals will vary in size, shape, and the direction they face; they overlap each other and even tend to stay separate from each other. Remember to draw in the stem. Just draw what you see.
- Then draw in the hidden flower that is beneath and slightly behind it.





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STEP 4 - PAINT FLOWER WHITE

“GIVE ME YOUR ANSWER, DO”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

TAS #8 Cat's Tongue

STEP DISCUSSION

- To paint the petals in we want to try to be consistent with the color, so to prepare, get a Round Brush, the Cat's Tongue and clean water. We will be working wet into wet when painting

sections of the petals, so be prepared for that and dry your canvas between steps to make sure that these more transparent colors maintain their fresh look.

- Use the Round brush and paint all the petals on the upper flower, with TW. The reason for this is so that when we put the yellow on, which is more transparent, it will show.
- Paint the stem white, too.
- Then paint all the petals on the back flower.

Every painting has a strategy, a plan; not always right or wrong, just a plan. If you are using craft or student paints, painting this white first will be very beneficial to you. It takes a little longer, but it pays off in the end.



STEP 5 - PETALS

"FRESH AS A DAISY"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

BRUSHES & TOOLS:

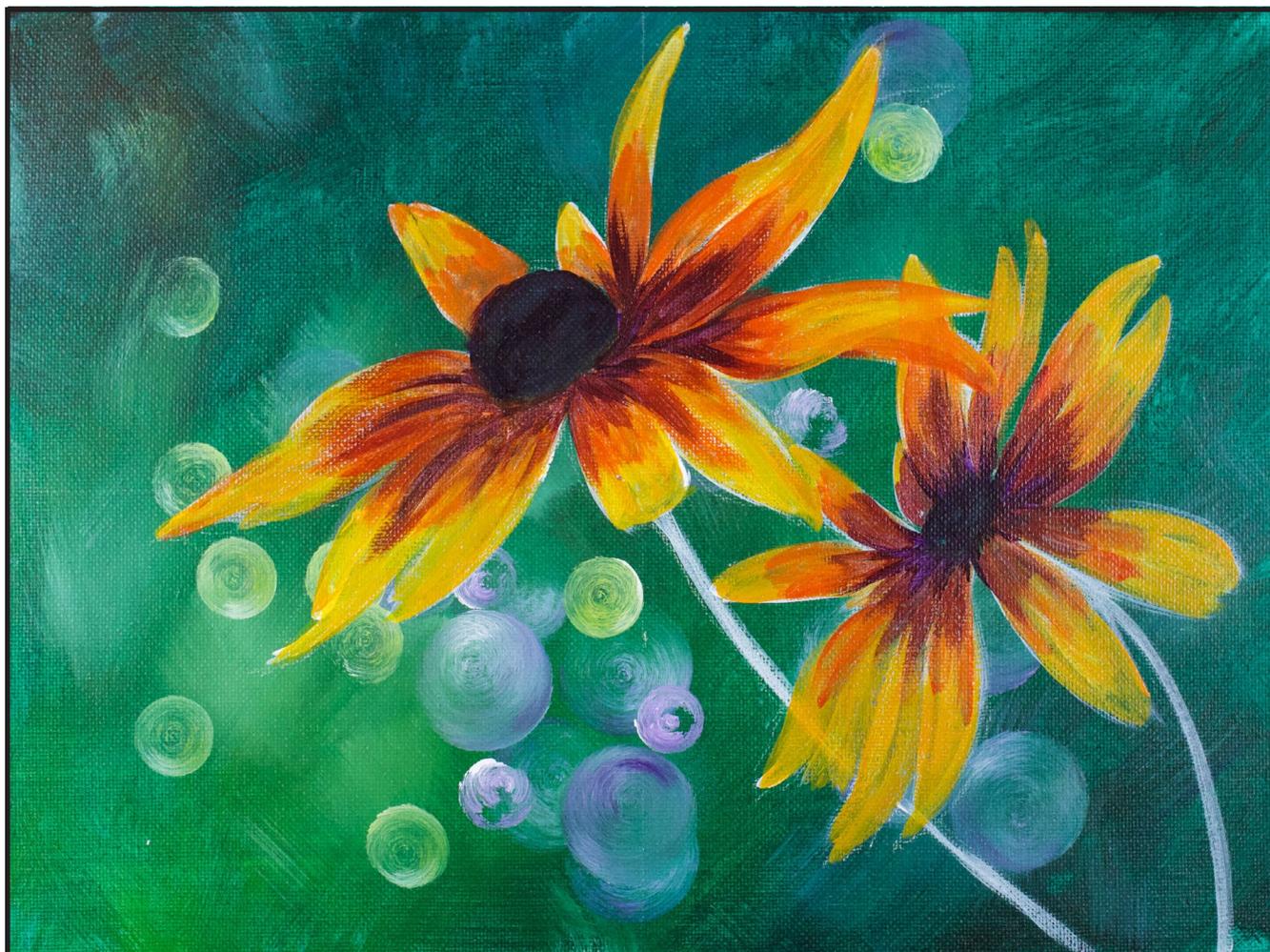
#4 TAS Round

STEP DISCUSSION

- Get the Round brush and mix CYM + CRM to get a very warm and bright, orange-yellow, and paint in the tips of a few of the petals on the background petal. Load CRM on the

dirty brush, and paint the mid section of the petals, wet into wet. Then move to the next group of petals. You want to paint out all the white on the petals.

- Mix CRM + DP, and add this color onto the petals, starting near the center gumdrop of the flower and blending out toward the tip. Follow the reference as much as you would like to. If you don't want to use the reference, then be the creative artist of YOUR fall daisy world.
- Paint the gumdrop center with DP, it looks black, but it isn't. Pull some of this color towards the petals to delineate them a little bit from each other.
- With the back flower in, go back to the beginning of this step and do the same for the forward flower. It's the same, EXCEPT, where the forward flower's petals intermingle and layer over the back flower's petals. It's kind of like, "Who's On First", Right?
- On the upper flower, you can use DP as a shadow color between some of the upper petals.



STEP 6 - STEMS AND DETAILS

“DON'T BE PUSHING UP NO DAISIES”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Mix BS + PG on the Round brush, to make a light green, then paint in the stems. The stem of the forward flower goes behind some of the backward petals. Add a drop of water and more TW to the mix as a highlight color for the stems. Add contrast by bringing in the dark green on the underbelly of the stems.
- Get fresh water as we move from dark colors to lighter colors in the next section.
- Mix CYM + CRM and add a few bits of orange zhuzh to the petal tips to brighten things up a bit; add water to improve flow if you need to. Some petals of the back flower go behind the front stem and some go in front of it. Get CRM on the dirty brush, and enforce the color in the mid section of the petals.
- I changed my mind, I do think some white backlighting on this flower could be gorgeous.
- Come back with the DP + CRM color and catch that beautiful purple-red color at the gumdrop centers of the flowers. Don't hesitate to use this color to create shadows under overlapping petals.
- Get CYM + TW and put this brightness in places near the tips of some of the petals.
- Reinforce the gumdrop centers if you need to.
- Dry the canvas. Rinse out and wipe your brush.
- Get CYM to start adding in that upward twisted baby petal at the bottom left, IF you want to.

***Sherpa Tip:** Remember to turn the canvas and not strain your body while painting.*



STEP 7 - FLOWER CENTERS

“OOPSY DAISY”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

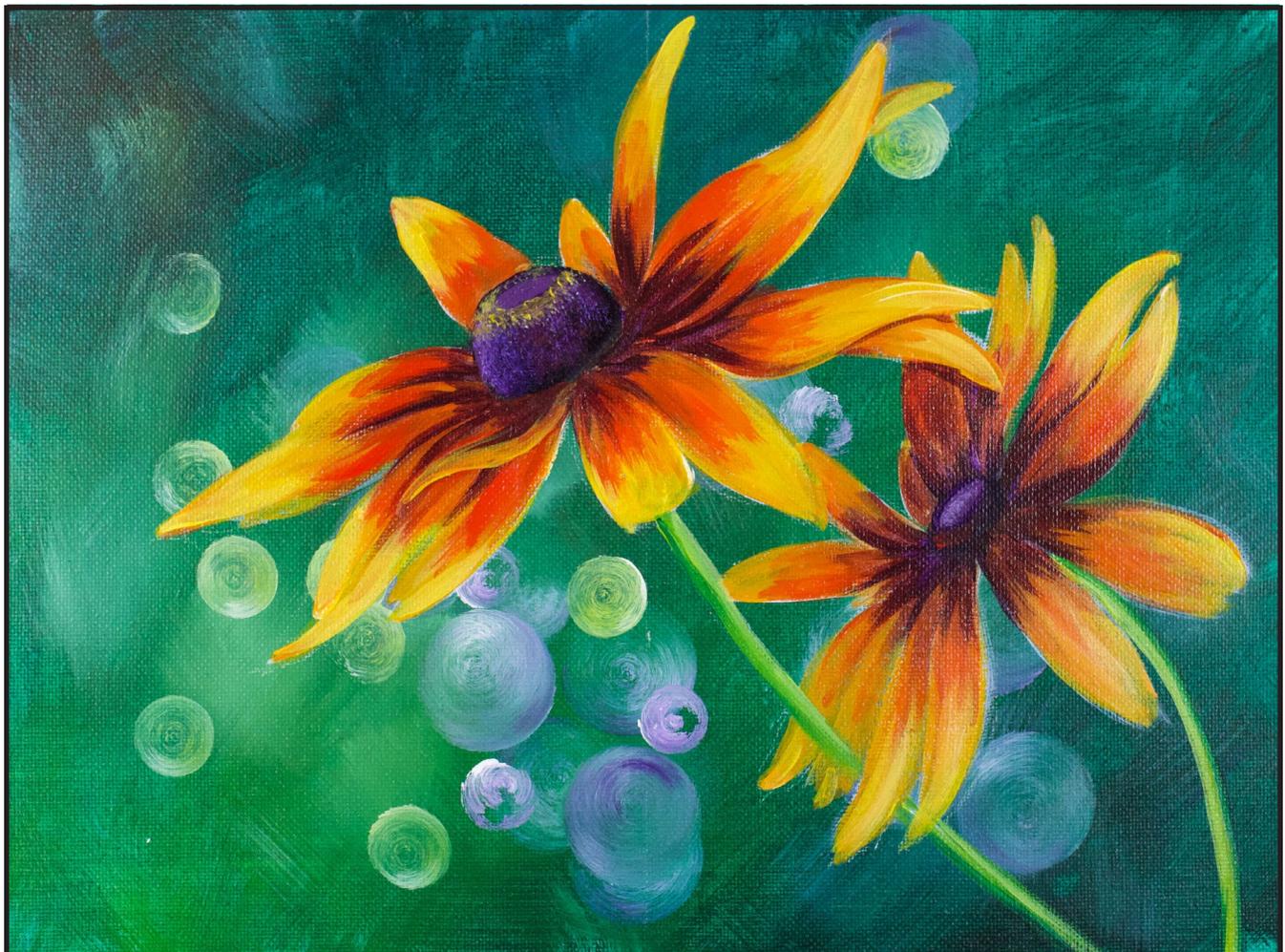
#4 TAS Round
#1 Monogram Liner
#12 Round Blender

STEP DISCUSSION

- Using a Round brush, get CRM + more DP and some TW, then at the center gumdrop area, paint the

ellipse with this lighter purple. Add a few lines of this color at the front edge of the gumdrop and then blend it with a damp brush. Do the same to the second flower center.

- My secret weapon today will be the blender brush which is a first. Tap up and down to create shading and texture on the gumdrop center. Then get some of the red-purple color, sometimes more CRM and work that into the centers of both flowers.
- Rinse and wipe your brush then get some of the light purple and continue tapping in color where light might be creating lighter values.
- Get CYM on the tip of the brush and tap in some highlight in the gumdrop, just around the ellipse, capturing the light.
- You can also use this brush with CYM to glaze and blend the petals a bit more.



STEP 8 - FINAL HIGHLIGHTS

"NOT SO LACKADAISY"

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

TAS #1 Detail Brush

STEP DISCUSSION

- Get the Detail brush and thin TW with a drop of water, then add CYM. Tap some brighter tips to some of the stamen in the centers. You could also

use AGL to improve flow as you add bright drama and backlighting to some of the petals. This is a "less is more" kind of a thing, at least for me. Maybe in your world, more is more. You Be You!

- Add some highlights along the stems.
- Sign.

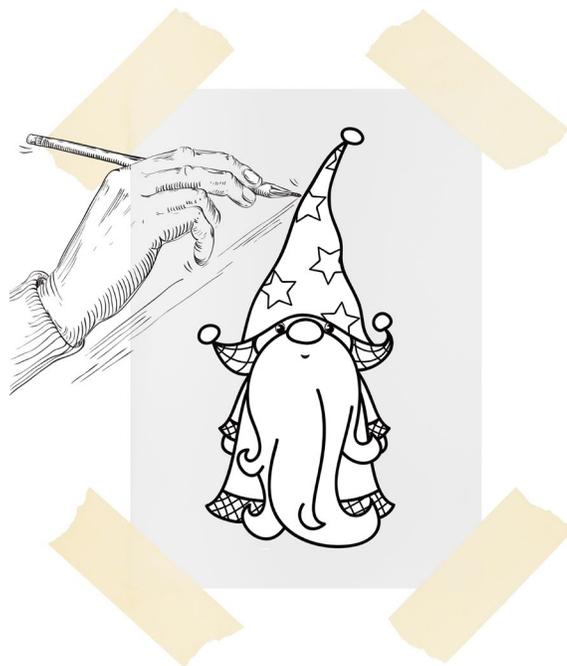


THE TRACING METHOD

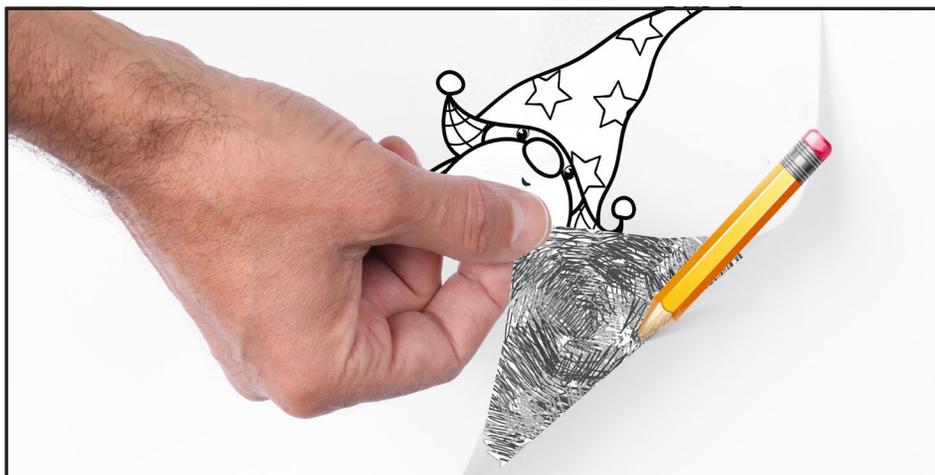
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



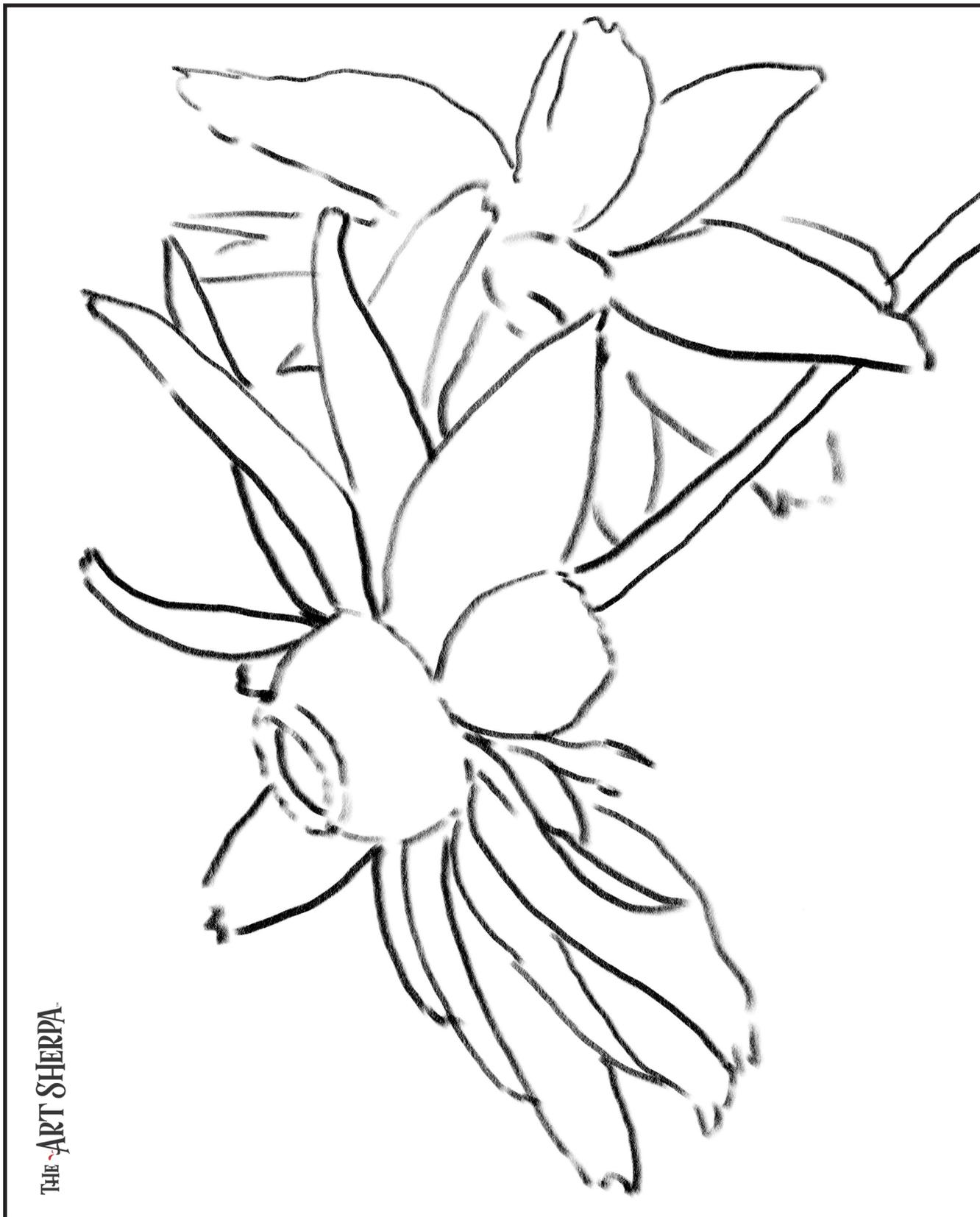
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



TRACEABLE:



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GRIDDING INSTRUCTIONS:

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. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

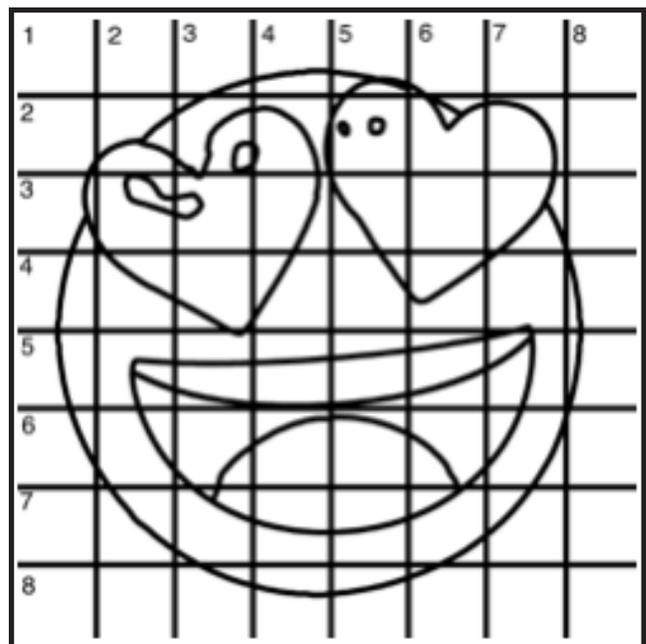
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and 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.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



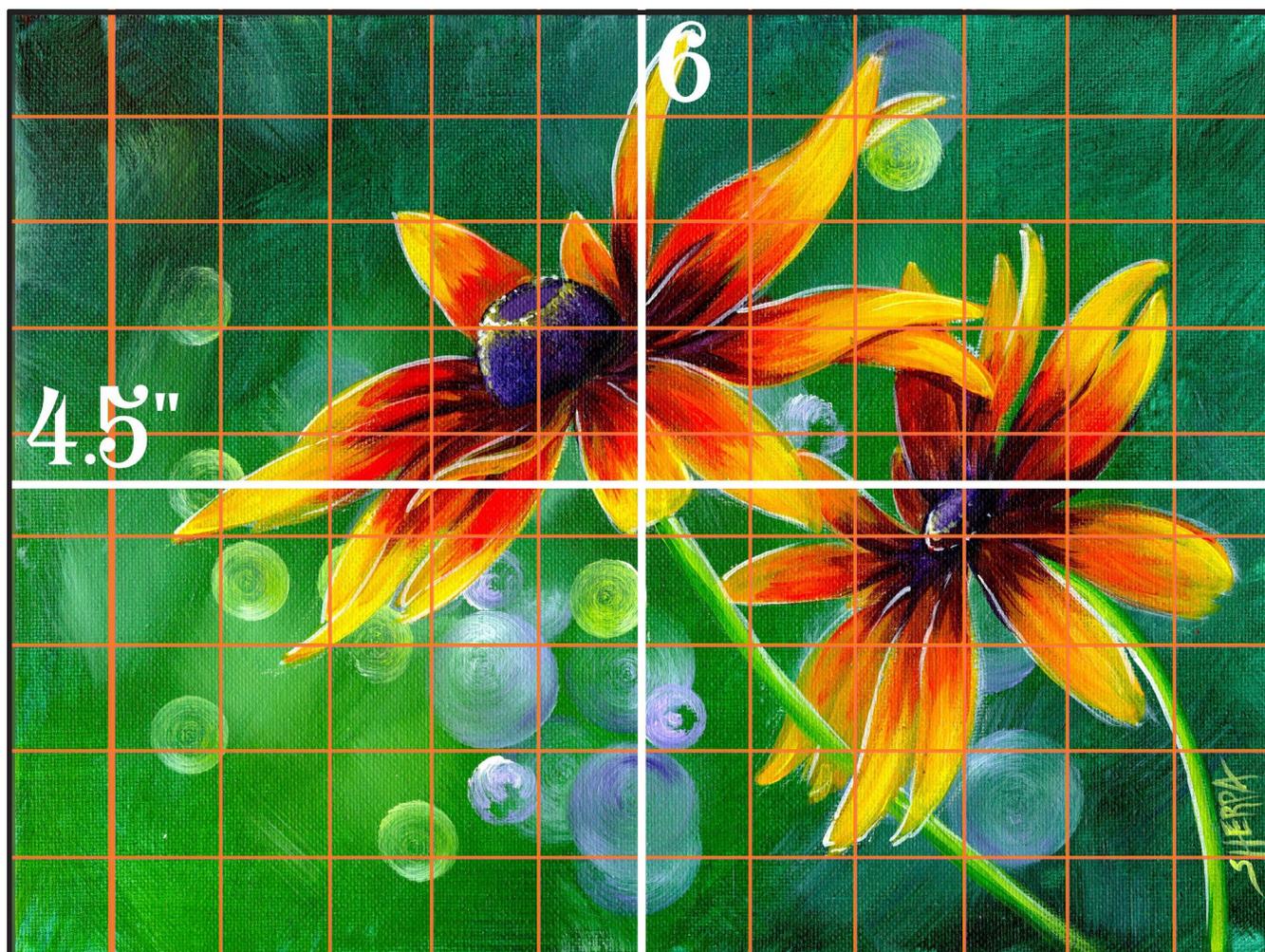
GRIDDING INSTRUCTIONS CONTINUED:

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

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 8 x 8 canvas to match the free grid for this project.

GRID REFERENCE:



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