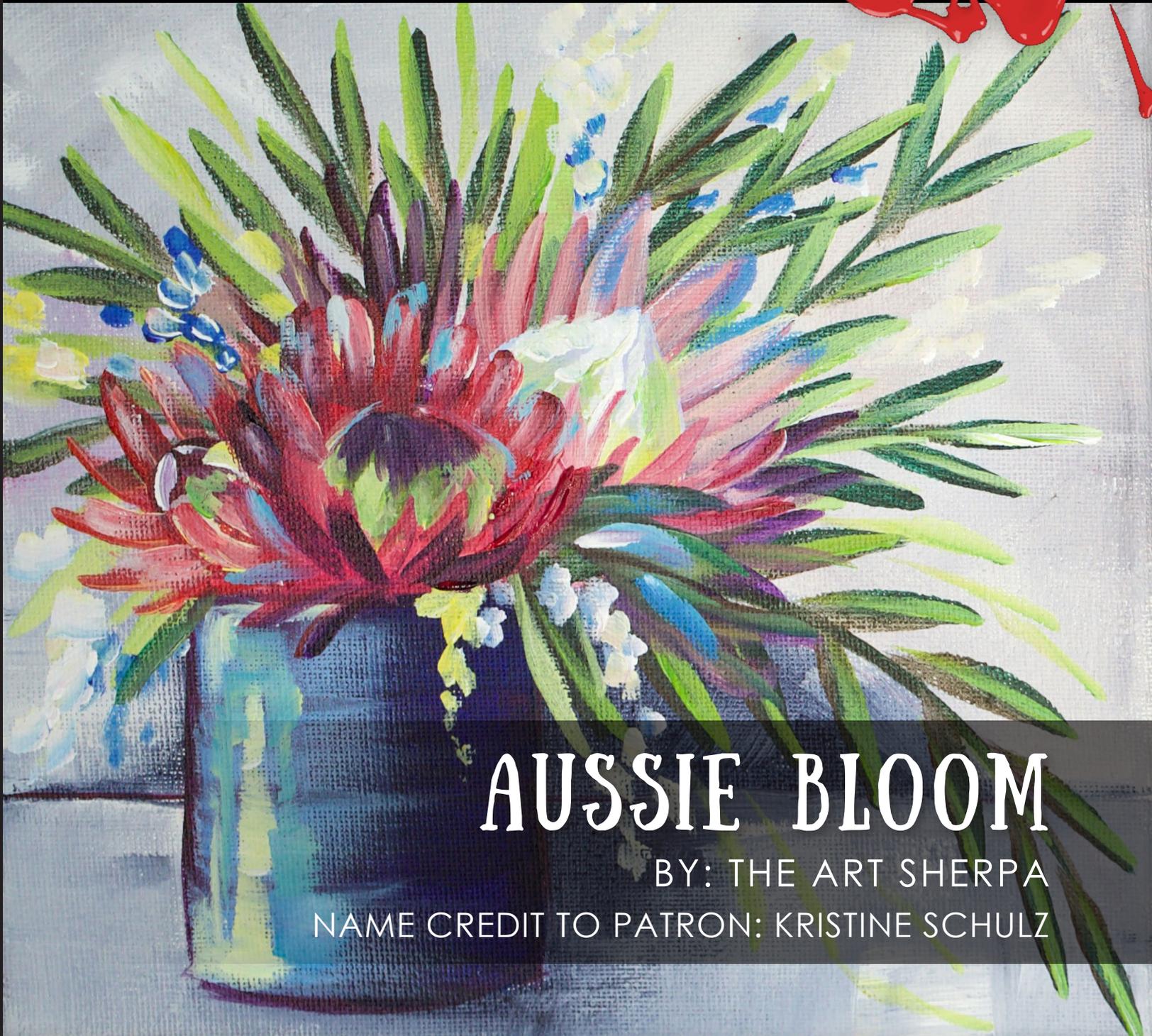


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



AUSSIE BLOOM

BY: THE ART SHERPA

NAME CREDIT TO PATRON: KRISTINE SCHULZ

STEPS: 8 | DIFFICULTY: BEGINNER | 1 HOOT

SHERPA



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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.

Traceable for this tutorial can be found at [theartsherpa.com](https://www.theartsherpa.com) and in this document. There is no grid reference.

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.

This tutorial is an abstract that was actually designed because I gave myself a challenge. I am often asked by community members what to do with leftover paint on their palette. I always tend to say, "Just start another painting". I thought it might be a good idea to show you exactly how to do just that. I painted a painting of a modern couple last week and had leftover paint on my Sta-Wet palette, so I created this tutorial of an abstract floral featuring a Protea Flower using only the colors that were left on my palette from that painting. It is not extremely difficult and is of 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.

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

BRUSHES:

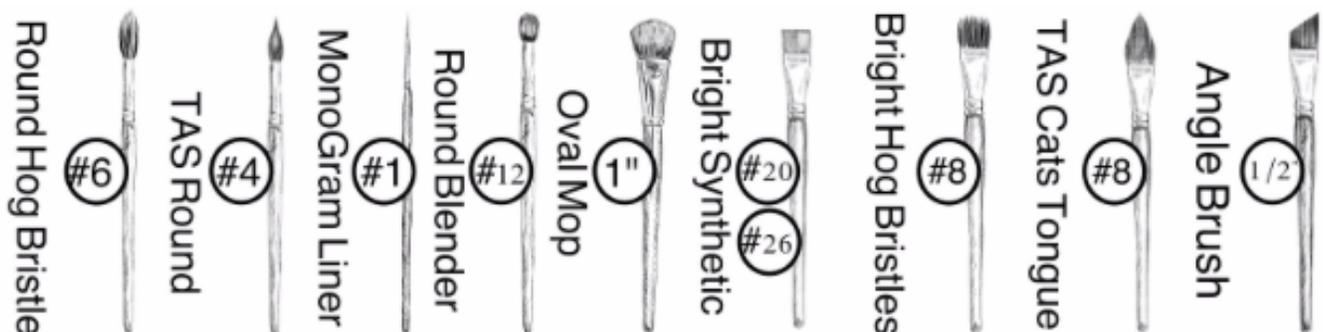
- ½" Angle Brush
- ¾" Angle Brush
- #4 TAS Round

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 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	2:45	SKETCH IMAGE
STEP 2	6:05	BACKGROUND
STEP 3	10:25	BLOCK IN VASE, FIRST LEAVES
STEP 4	14:43	HIGHLIGHTS, MORE LEAVES
STEP 5	17:30	COLORFUL FLOWERS
STEP 6	21:08	BLOCK IN CENTER FLOWER
STEP 7	23:10	MORE BRIGHT PETALS
STEP 8	28:20	FINAL HIGHLIGHTS AND PETALS 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.





24

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pencils

included!

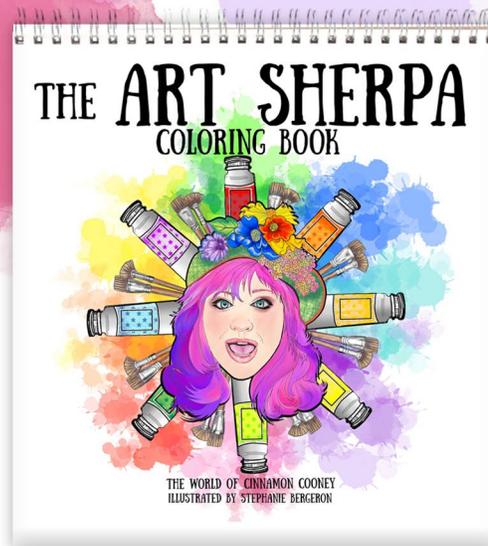


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STEP 1 - SKETCH IMAGE

“WHAT TO DO WITH LEFTOVER PAINT?”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

BRUSHES & TOOLS:

½" Angle Brush

T-Square Ruler

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- Use a T-square, a ½" angle brush and a mix of CRM & QM to draw a line across the bottom □ of the canvas, for the table space.
- I chose to have my focus off center and drew two vertical lines to represent the vase. Mine is about 2" across. Draw in a smile at the top and at the bottom. Your vase could be one that is in your house, and be different from mine. You do want to leave enough room at the top for your flowers.
- Loosely sketch in how you want your floral design to go. My design is asymmetrical with the larger part of the floral on the right hand side, since the vase is closer to the left edge. I represented the Protea using an elongated circle.
- 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.



STEP 2 - BACKGROUND

“BE BRAVE, BE STRONG”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

¾" Angle Brush

STEP DISCUSSION

- With a ¾" angle brush, and a mix of BS + UB to make a neutral gray, create the abstract background by loosely painting in the shadow casted by the vase and arrangement. Because it is abstract, you can really get expressive with it.
- Add TW to your mix for a lighter gray, which is the base color for the table top. Add more TW to the mix and this becomes the space behind the floral arrangement. Light value in the background will accentuate the more colorful, strong floral. You could use any light color for this background. You want to keep adding TW to the mix as you move right on the canvas. You are not losing all the red lines you put in because they do show under the light gray. I had some flesh color on my palette, made with QM + NYL, and I brought that into the background.

- Add a lighter gray for the highlight on the table top.

Be brave, be strong.



STEP 3 - BLOCK IN VASE, FIRST LEAVES

“STEMMING”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Ultramarine Blue = UB

BRUSHES & TOOLS:

½" Angle Brush

STEP DISCUSSION

- Switch to the ½" Angle Brush, mix CRM + QM to an almost burgundy color, and paint in the body of the vase. It is a cylinder so your brush strokes should indicate that. The sides of the vase should be clean and crisp.
- Use UB + PB mixed to a blue value for a perfect shadow color on the back 2/3 of the vase.
- Mix BS + PG and draw stems coming out of the vase, into the air. Vary them but pay attention that your arrangement has balance.
- Then paint in the leaves on all the stems. These might be eucalyptus or another rather tall bit of greenery. Stagger them and try to avoid patterns. Your leaves should work toward the stem with a press and pull method.





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STEP 4 - HIGHLIGHTS, MORE LEAVES

“ADD SOME VOLUME”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

½" Angle Brush

STEP DISCUSSION

- For volume and highlights and textures, get the same ½" Angle Brush and mix PG + CYM + TW to a striking green. Use this to highlight the leaves on the stems and add dimension. Don't take out all the dark value that is already there. Vary the colors in the mix so that some highlights have more green and some have more yellow.
- Add TW into your blue mix and highlight the left side of the vase using a dry brush technique.
- Use the yellow-green color to add a staggered line of highlight which speaks to a reflection the vase has picked up from some out of view object.



STEP 5 - COLORFUL FLOWERS

“SPINDLE, SPIKEY LITTLE PETALS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Dioxazine Purple = DP
Titanium White = TW
Naples Yellow Light = NYL
Phthalo Green = PG

BRUSHES & TOOLS:

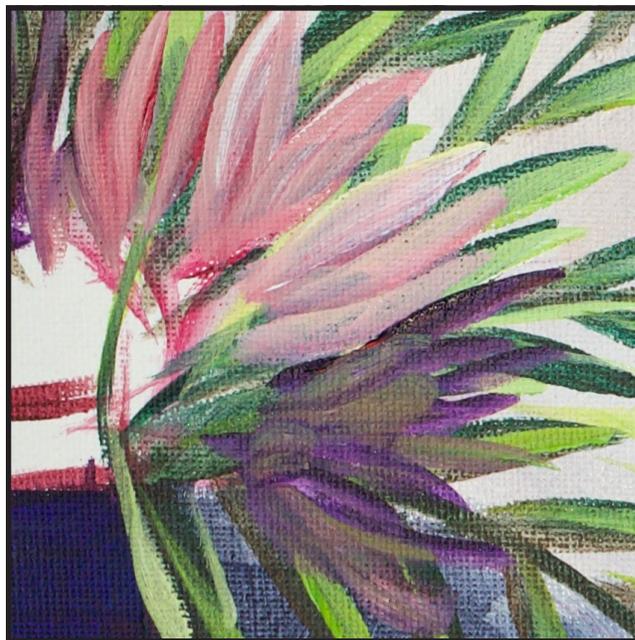
#4 TAS Round
½" Angle Brush

STEP DISCUSSION

- Colors and structures call for the angle brush and a round brush, so start with the ½" Angle Brush loaded with CRM + QM with a touch of NYL, to add some spindle type petals coming off the main flower.
- Add a touch of DP in the mix to paint in the center of the Protea. Add TW to the dirty brush to highlight the center.
- Mix a darker color with DP + CRM and paint in another set of petals to the right of the first flower. Might be a Protea, might be something else.
- Use CRM + DP as a highlight on that second set. We don't have to be realistic because this is abstract.
- Mix CRM + QM + a lot of NYL, to get a light pink, and add another spikey

set of petals to the right of the purple flower.

- Use the deep purple to add a fourth set of pikey petals to the right.
- Get PG on the dirty brush to add a touch of greenery under that flower.



STEP 6 - BLOCK IN CENTER FLOWER

"WHAT'S WITH THE 1/2 LEMON SHAPE?"

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

1/2" Angle Brush

STEP DISCUSSION

- With the 1/2" Angle Brush and UB + TW, put a big strong shape in front of the pink spiked petals. It's a large shape that looks like half of a lemon, then mix PG + CYM + TW to highlight it at the bottom.
- Get into the blue mixes and add TW for touches of little flowers that are either hanging or showing from underneath the stem in front of them. Just play with this color, placing bits of it where you want it.
- Use CYM + TW to really highlight the cone shape, on the center of the first Protea, and to add randomly wherever else it adds balance that pleases you.
- Add TW to highlight the top of the lemon shape.
- Dry.



STEP 7 - MORE BRIGHT PETALS

"FOCUS PROTEA"

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Dioxazine Purple = DP

BRUSHES & TOOLS:

½" Angle Brush

STEP DISCUSSION

- To finish the petals and provide contrast, start with your pink mix + TW. Then using the ½" angle brush, curve your stroke to shape the pink spiky petals that will come over the lemon structure, making it become the center of the Protea.
- Use your red mix to paint in the petals in front of that Protea and start the forward facing petals that will become the very front Protea. Use the corner of your brush to paint in these petals. This is the focus flower and so it's a bit darker. Use DP on the dirty brush, for the center.
- Get into a yellow-green color for the petals at the base of that center flower, using the toe of the brush. Add TW to yellow-green to add some lighter yellow petals on that flower.
- Fill in any open area on the arrangement that needs color with a mix of BS + PG.

- Come back with TW and/or CYM to add pops of color and highlights here and there.
- Add TW, to the pink and highlight the petals on the left Protea flower and the center focal flower.
- Dry.

John - Build toward the viewer.



STEP 8 - FINAL HIGHLIGHTS AND PETALS

"VOILA"

PAINT:

Cad Red Medium = CRM
Phthalo Blue = PB
Dioxazine Purple = DP
Titanium White = TW
Naples Yellow Light = NYL

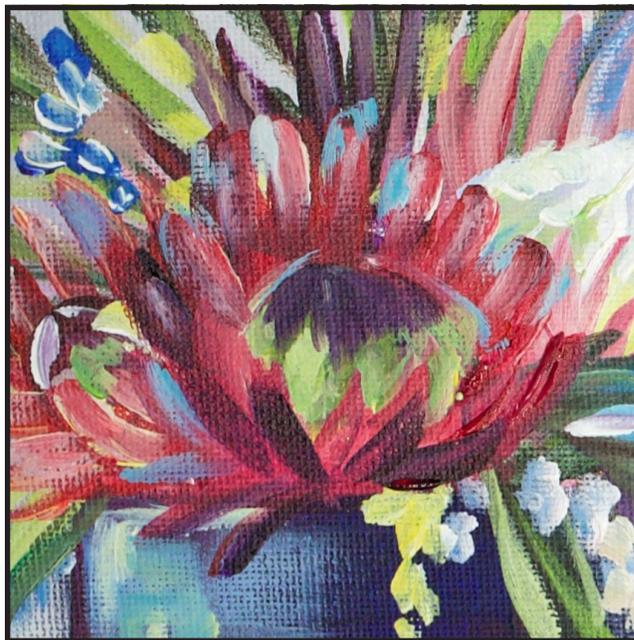
BRUSHES & TOOLS:

#4 TAS Round
½" Angle Brush

STEP DISCUSSION

- To wrap up, we will be painting on the forward facing petals of the focal Protea and we will paint more petals coming down the vase. With the ½" angle brush and a curling motion, start adding the forward petals on the focal Protea.
- Mix TW + PB + NYL to a very aqua color and capture some highlights on some of the petals of the focal flower and in places around the arrangement where they might add to the composition. Also add some of it to the vase.
- Get some light yellow to add in places.
- Define the center of the main Protea and open it up by adding light green to the inside of the flower, between the spiky forward petals. Add a brighter yellow as a highlight in that space.

- With the Round brush mix DP + CRM, and add some darker petals on the front of the focal flower. Then add some light pink highlights for depth.
- Sign.



THE TRACING METHOD

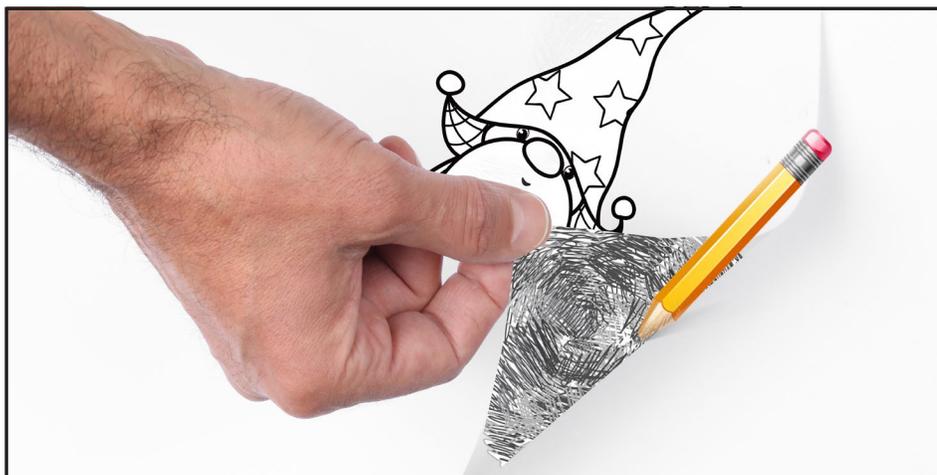
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



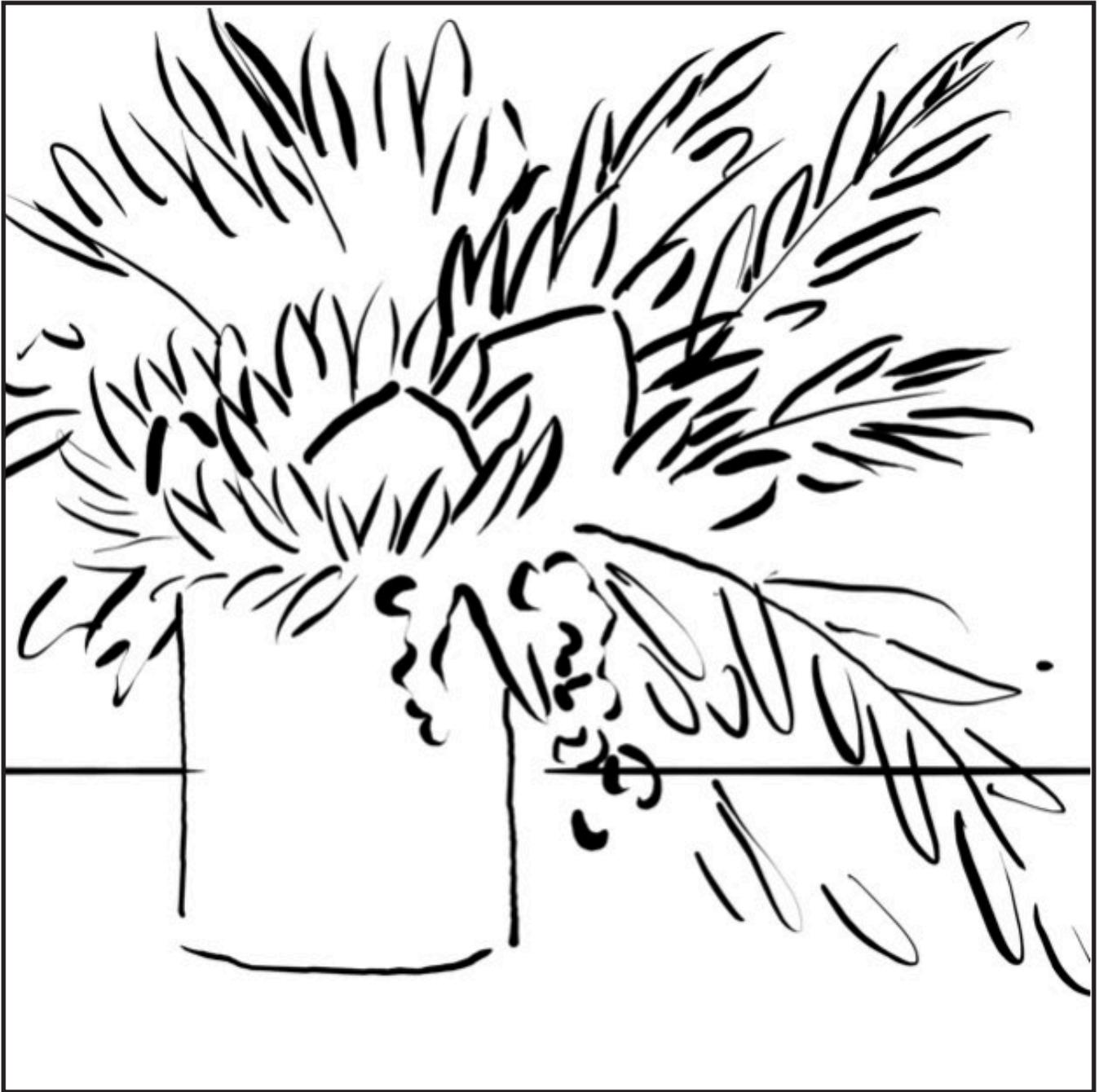
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

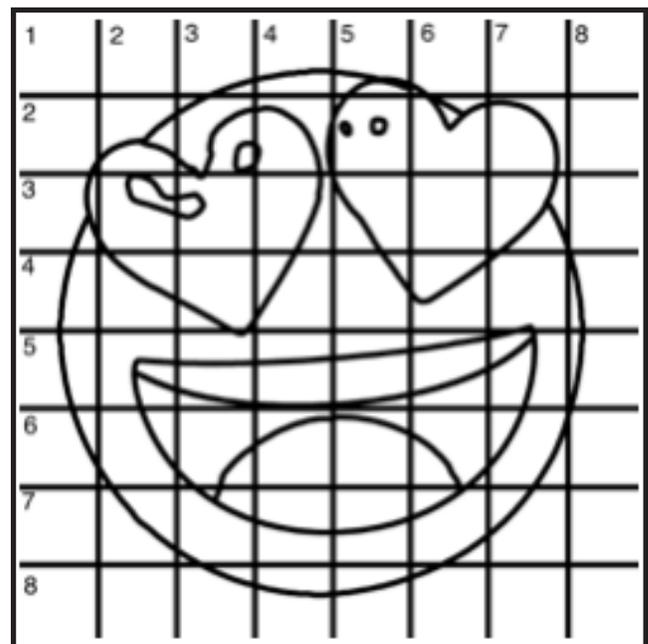
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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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