

APRIL 2, 2022

Acrylic  
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



[www.TheArtSherpa.com](http://www.TheArtSherpa.com)

# AWAKENING

NAME CREDIT TO PATRON FERA LUNARIS

Steps: 5 | Difficulty: Beginner | 1 Hoot



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## THE GOLDBLOCKS ZONE

In painting, every technique or process has what I call a “Goldilocks Zone”. As an artist, you will constantly seek 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 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 notice when you have found yourself in the Goldilocks Zone so you can locate it again easier the next time you come across a particular technique.



## THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2022 and ends April 30. Thirty powerful little painting tutorials that challenge global artists to participate by completing one small acrylic painting every day for an entire month.

### PARTICIPATE BY COMPLETING ONE SMALL ACRYLIC PAINTING EVERY DAY FOR AN ENTIRE MONTH!

This year's Acrylic April Challenge is designed around the "Bloom...A Story of Flowers" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of the nature of flowers...how they engage with nature, how they behave, and how to successfully illustrate them.

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 Acrylic Art Journey and is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials have been recorded and have an accompanying mini book, The Art Sherpa hopes to prepare a printed version of all of Acrylic April 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 for this tutorial can be found at [theartsherpa.com](http://theartsherpa.com).

We sincerely hope that you enjoy your experience with Acrylic April and look forward to seeing your completed paintings. Please do not hesitate to contact us at [support@theartsherpa.com](mailto:support@theartsherpa.com) if you require assistance.

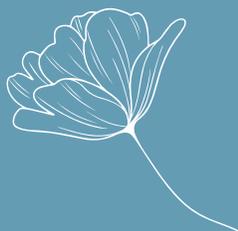
You can join the The Art Sherpa Facebook Acrylic April group at: [www.facebook.com/groups/AcrylicApril](http://www.facebook.com/groups/AcrylicApril)



### DAY 2: APRIL 2, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, begins with hope and rebirth. Life changed for everyone in 2019 and the changes have not stopped since. What we all need is the calm of a garden and the healing of the earth. While we, as individuals and artists, must thrive where we are planted, the earth is an artist too, and she paints in flowers. The magic is not in the brush, the magic is in you and I hope you join us for all 30 of these tutorials and enhance our journey by your presence.

GRAB YOUR PAINT, GET YOUR BRUSHES AND LET'S DO THIS.





24

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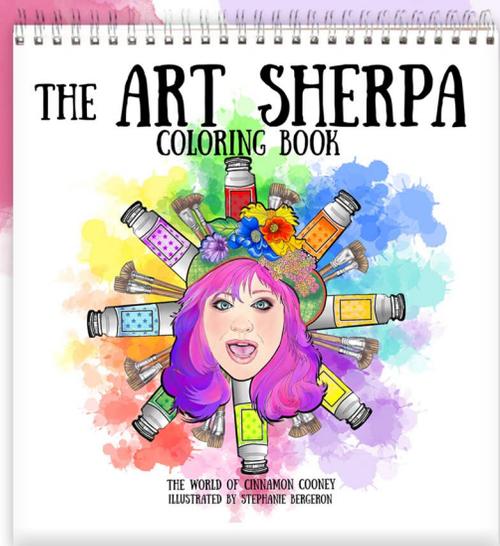


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## PAINT COLOR & MIXING LEGEND:

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

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

## BRUSHES:

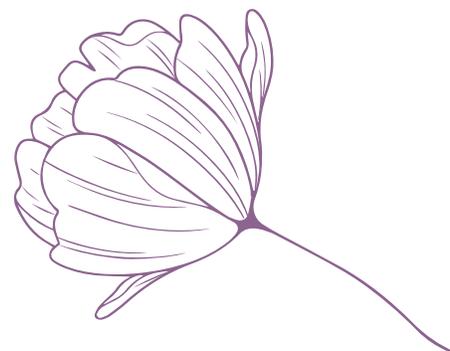
- Large Synthetic Angle

## TOOLS:

- 8x8 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 it dry before you proceed.)
- Optional: StayWet Palette

## TECHNIQUES YOU WILL USE:

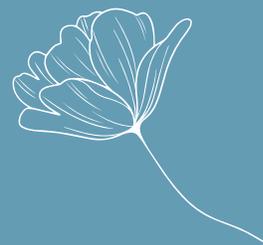
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



## 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	00:00	INTRO
STEP 1	00:55	IMAGE AND BACKGROUND
STEP 2	07:10	SHAPING THE FLOWER
STEP 3	11:38	ADDING COLOR
STEP 4	17:56	DEFINING THE PETALS
STEP 5	23:00	FINAL TOUCHES
	26:14	SIGN



# STEP 1 - IMAGE AND BACKGROUND

## "SOMEWHERE IN THE GARDEN"



### PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

### BRUSHES & TOOLS:

- Large Synthetic Angle

### COLOR MIXES:

- Blue Green = UB + PG
- Mint = UB + PG + BS + TW
- Gray = UB + BS + TW
- Medium Green = BS + PG > CYM
- Peach = TW > QM > CYM



### STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable 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.
- Roughly sketch the scale of the flower using the **Blue Green mix**. The bowl of the flower takes up most of the center of the canvas, leaving a space of about 2" on either side and 3 fingers from the top and bottom of it. Imply a stem and a few leaves.
- Begin to loosely paint in the background in the upper right corner of the canvas using the **Mint mix** and a criss-cross brush stroke. Vary the mix by adding additional Titanium White and Quinacridone Magenta, here and there. Add some **Gray mix** to this upper area as well. Keeping the right side a bit lighter and the left side darker. Rinse.
- Add the **Medium Green mix** at the bottom of the canvas using the same loose, criss-cross brush stroke. Darken the mix by adding more Burnt Sienna and lighten it with more Cadmium Yellow Medium. Bring the lighter version of that mix up into the mint color of the upper canvas. Add Titanium White to the dirty brush for another lighter green value. Adjust these mixes to add interest to the background. Rinse.
- Loosely add a few pops of the **Peach mix** to represent out of focus elements in the garden. Rinse.
- Dry the surface before continuing to the next step.

## STEP 2 - SHAPING THE FLOWER

### “NATURE’S MESSY FLOWER”



#### PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

#### BRUSHES & TOOLS:

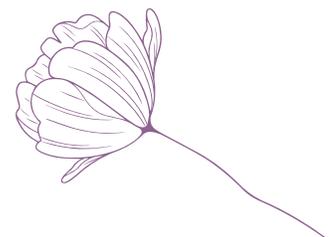
- Large Synthetic Angle

#### COLOR MIXES:

- Gray = UB + BS + TW
- Light Blue = TW + UB > BS
- Dark Green = PG + BS
- Mauve = TW + UB + QM

#### STEP DISCUSSION:

- Add Titanium White to the **Gray mix** and pull down short, curved petals in the upper center area of the flower. Add the **Light Blue mix** for a second value in this area.
- Still using the **Light Blue mix**, begin curving in the longer petals at the bottom of the flower. Use the **Mauve mix** to add the longer petals more in the center area of the flower. Curving the stroke directionally and varying the mix, where required. Rinse.
- Block in the stem using the **Dark Green mix**. Rinse.
- Allow the canvas to dry naturally, up to the stage of tackiness before continuing.



## STEP 3 - ADDING COLOR

### “SUNLIGHT KISSED PETALS”



#### PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW

#### BRUSHES & TOOLS:

- Large Synthetic Angle

#### COLOR MIXES:

- Light Yellow = TW + CYM
- Aqua = TW > PB > PG
- Mauve = TW + UB + QM

#### STEP DISCUSSION:

- Highlight the tips of the petals with the **Light yellow mix**. Find and capture all the edges and surfaces of the petals that are lit up. Adjust the mix to change the values as required. Rinse.
- Add the big petal in the center of the flower using the **Aqua mix** and curving the strokes directionally. There is another petal of this color just to the left.
- Use the **Mauve mix** to imply more petals. It is a different color but has the same values as other mixes being used.
- Vary your colors by interchanging the mixes and colors

on the palette.

- Dry the surface before continuing to the next step.

### SHERPA TIP:

Sometimes it's a good idea to stay on the same brush because it allows you to better use the motion of the brush strokes to capture the energy of the light on the petals. I recommend, if possible, when trying to capture the essence of a flower in paint, you have a real flower to study as you paint.



## STEP 4 - DEFINING THE PETALS

### “EDGY PEONY PINKNESS”



#### PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Titanium White = TW

#### BRUSHES & TOOLS:

- Large Synthetic Angle

#### COLOR MIXES:

- Light Yellow = TW + CYM
- Peach = TW > QM > CYM
- Pink = QM + TW
- Chartreuse = CYM > PG
- Light Green = CYM + PG + TW
- Tangerine = QM > CYM

#### STEP DISCUSSION:

- Brighten some of the petals with the **Light Yellow mix**. Capture the edges of some of them as well.
- Add bits of blush to some of the petals with the **Peach mix**. Deepen the mix with more Quinacridone Magenta in a few places. Continue applying pops of this color using a directional brush stroke. Add titanium white to the petal tips, keeping them highlighted. Rinse.
- A few pops of the **Chartreuse mix** applied amongst the petals, build on the flowers dynamic energy.
- On either side of the stem, add the **Light Green mix** as

a highlight. Add Burnt Sienna to the dirty brush for the center. Then add more Titanium White to highlight the left side of the stem and just a few spots in the petals. Rinse.

- Tap in just a touch of the **Tangerine mix** in a few spots. Then add a tiny amount of the **Pink mix** to the edges of a couple petals. Rinse.

#### SHERPA TIP:

The trick is to not go too far!



## STEP 5 - FINAL TOUCHES

### “THE PEONY OF SPEED”



#### PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW

#### BRUSHES & TOOLS:

- Large Synthetic Angle

#### COLOR MIXES:

- Pink = QM + TW
- Light Yellow = TW + CYM
- Blue Highlight = TW + UB
- Light Green = CYM + PG + TW

#### STEP DISCUSSION:

- Use the **Blue Highlight mix** to define and lighten the edges of the petals. Add some more color with the **Pink mix** on some of the petals. And touching up some of the top edges with Titanium White.
- Add a bit of sunlight on the bottom petal with the **Light Yellow mix**. Apply a final highlight to the left side of the stem with the **Light Green mix**. Rinse.

#### SHERPA TIP:

Just because a painting does not take the longest amount of time to paint does not mean that it is the easiest to paint, especially when the flower is white.



## TRACING METHOD

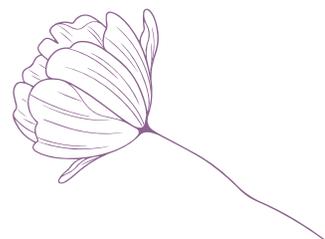
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



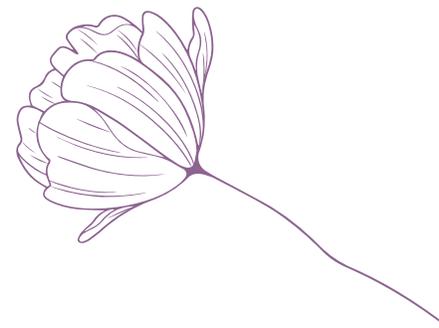
- Rub the back with graphite or use Saral paper and skip this step.



- 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.



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.

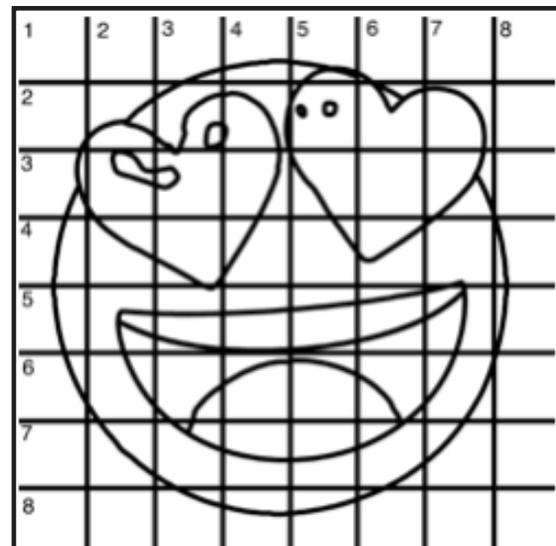
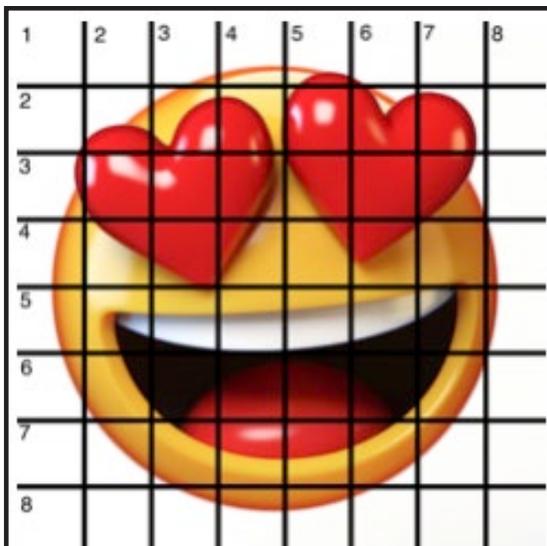
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.

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 instructions above.

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



## 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

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

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 pigmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

### 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.

## 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 a 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 not 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.

## SMOOTHLY BLENDED OR TIGHT PAINTING

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.

## 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.

## 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.

## RESOURCES

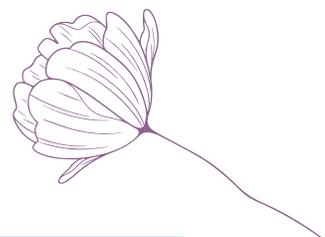
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check 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. But 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.



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