

APRIL 3, 2022

# Acrylic April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



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

## WISHES

NAME CREDIT TO PATRON CHRIS RILEY

Steps: 8 | 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 3: APRIL 3, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, began a journey filled with hope and rebirth. Today's subject are a composition of wildflowers, dandelions to be exact; and dandelions are white and white is probably one of the hardest colors of flowers to master. As we progress through Acrylic April 2022, my theme will keep teaching and reinforcing skills and techniques that will be used frequently in every art journey. Your participation will help you realize that the magic is not in the brush, the magic is in you. I sincerely hope that you join us for all 30 of these tutorials and enhance our journey by your presence.

GRAB YOUR PAINT, GET YOUR BRUSHES AND MAKE A WISH.





# WATERCOLOR

## WEDNESDAYS

**FREE**  
weekly watercolor  
live stream virtual art class!  
**7:00 PM 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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SHERPA



SHERPA

### 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 Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

### BRUSHES:

- Medium Synthetic Angle
- Medium Hog Round
- Small Synthetic Round
- Medium Synthetic Blender

### 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:

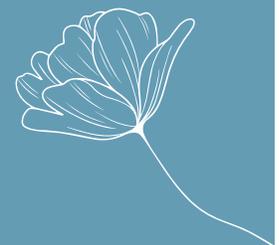
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



## 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	01:30	BACKGROUND
STEP 2	04:32	ADDING TEXTURE
STEP 3	07:25	SKETCH THE IMAGE
STEP 4	11:31	YELLOW FLOWERS
STEP 5	15:36	STEMS
STEP 6	19:50	SECOND LAYER OF YELLOW
STEP 7	23:04	PUFFS
STEP 8	29:37	LEAVES
	41:30	SIGN



## STEP 1 - BACKGROUND

### "HOPING FOR A DUNGAREE EFFECT"



#### PAINT:

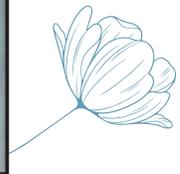
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Titanium White = TW

#### BRUSHES & TOOLS:

- Medium Synthetic Angle

#### COLOR MIXES:

- Light Gray = TW + UB + BS



#### STEP DISCUSSION:

- Paint the entire canvas in the Light Gray mix for the background. Once the surface is covered, smooth it out using long strokes both, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.

## STEP 2 - ADDING TEXTURE

“SWISHY SWISH KEEPS IT FRIENDLIER”



### PAINT:

- Ultramarine Blue = UB
- Burnt Sienna = BS
- Titanium White = TW

### BRUSHES & TOOLS:

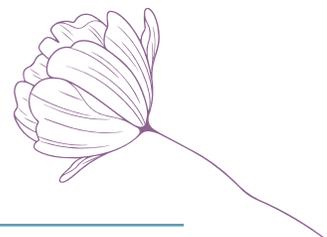
- Medium Synthetic Angle

### COLOR MIXES:

- Light Gray = TW + UB + BS
- Gray = UB + BS

### STEP DISCUSSION:

- Roughly, dry brush the Light Gray mix around the canvas to add a shabby chic texture. Vary the mix to create different tones.
- Apply the Gray mix in the same manner. Be careful not to repeat the pattern. Keep the brush dry while creating this patina texture. Rinse.
- Dry the surface before continuing to the next step.



## STEP 3 - SKETCH THE IMAGE

“ODD IS USEFUL”



### PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Titanium White = TW

### BRUSHES & TOOLS:

- Medium Synthetic Angle
- Paper Towel

### COLOR MIXES:

- Light Yellow = TW + CYM
- Turquoise = PB + PG + TW



### 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.
- Using Titanium White, sketch 3 or 4 circles for the puffs in the upper half of the canvas, placing them randomly.
- Then add a couple flowers, randomly in the lower half of the canvas, using the Light Yellow mix. Include a few marks for a bud, to balance the piece out.
- With the Turquoise mix create some geometric strokes, in the center of the canvas. Then wipe them with a paper towel to create a modern feel to the background. Rinse.
- Dry the surface before continuing to the next step.

## STEP 4 - YELLOW FLOWERS

“AS WE MODERNIZE A TRADITIONAL SUBJECT”



### PAINT:

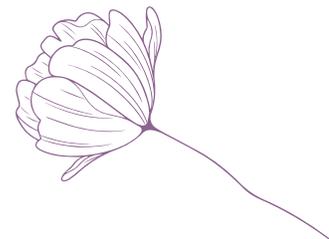
- Cadmium Red  
Medium = CRM
- Cad Yellow  
Medium = CYM

### BRUSHES & TOOLS:

- Medium Hog  
Round

### COLOR MIXES:

- Orange =  
CRM + CYM



### STEP DISCUSSION:

- If you are using the traceable, this is where you would transfer the image.
- Begin adding the lower yellow flowers by mentally noting that one will be one facing upward, one will be facing forward and another will be a bud that is just beginning to open. Place a dot on the canvas to signify the upward face of the yellow flower, on the right, using the Orange mix. Apply short strokes while painting these center petals. Add more Cadmium Yellow Medium to the mix, for the lighter outer petals, using slightly longer strokes. Adjust as needed, by tapping in more of the Orange mix in the center.
- Create the second flower in the same manner but change the direction of the face. Then add a few short strokes, on the left side of the canvas, for the bud that is just beginning to bloom. Make any adjustments needed to reinforce the direction that these flowers are facing. Rinse.

**SHERPA TIP:** While painting the flowers, visualize the stem coming up, and at the top of that is where the center of the flower will be. Flowers, in general, tender to be painterly.

## STEP 5 - STEMS

### “DANDELION PUFFS”



#### PAINT:

- Cad Yellow  
Medium = CYM
- Ultramarine  
Blue = UB
- Phthalo  
Green = PG
- Burnt  
Sienna = BS
- Titanium  
White = TW

#### BRUSHES & TOOLS:

- Small Synthetic  
Round
- Medium Hog  
Round

#### COLOR MIXES:

- Gray =  
UB + BS
- Dark Green =  
PG + BS
- Medium Green =  
PG + BS + CYM
- Light Green =  
PG + BS + CYM  
+ TW

#### STEP DISCUSSION:

- Using the Hog brush, tap in the centers of the puff balls with the Gray mix, but first add a bit more Burnt Sienna to the mix. Rinse.
- Switch to the synthetic Round brush and use the Dark Green mix to add the very sketchy stem strokes, arcing them in various directions. Blur them slightly with a paper towel and add the bract on the little bud.
- Add the Medium Green mix for an interesting color variation. Then highlight some of the stems with the Light Green mix. Rinse.



## STEP 6 - SECOND LAYER OF YELLOW

“JUST A HUMBLE LITTLE FLOWER THAT GRANTS WISHES”



### PAINT:

- Cadmium Red Medium = CRM
- Cad Yellow Medium = CYM
- Titanium White = TW

### BRUSHES & TOOLS:

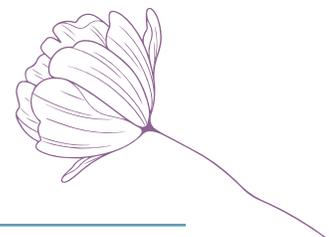
- Medium Hog Round

### COLOR MIXES:

- Orange = CRM + CYM
- Yellow Orange = CYM > CRM
- Medium Yellow = CYM + TW

### STEP DISCUSSION:

- Apply a second layer on the lower flowers and the bud, by first tapping the Orange mix to their centers. Then use slightly longer strokes and the Yellow Orange mix on the outer petals. Layer the Medium Yellow mix next to add highlights on them. Let the brush do the work of creating these messy petals as the layers are being built up. Rinse.
- Dry the surface before continuing to the next step.



## STEP 7 - PUFFS

### “THE MIGHTY BLENDER BRUSH”



#### PAINT:

- Quinacridone Magenta = QM
- Cad Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW

#### BRUSHES & TOOLS:

- Small Synthetic Blender

#### COLOR MIXES:

- Light Lavender = TW > QM + UB
- Light Yellow = TW > CYM

#### STEP DISCUSSION:

- Load the brush with the Light Lavender mix and add the shadows on the puffs, using short, quick brush strokes. Keep in mind that the light source is coming from the top, left as these puffs begin to take shape.
- Add a bit more Titanium White to the dirty brush to create a lighter value for the next layer on the puff ball. To add dimensionality, tap in a little of this lighter color over the center, without completely covering the darker layer below. Continue to alternate between the lighter color in highlighted areas and the Light Lavender mix for the areas in shadow. Add even more Titanium White in a few spots. Rinse.
- Use the Light Yellow mix and little outward, short strokes, to add a warmer highlight to the top, left side of the puffs. Rinse.
- Blend and adjust where needed. Rinse.



## STEP 8 - LEAVES

### "ATTACK LEAVES"



#### PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

#### BRUSHES & TOOLS:

- Small Synthetic Round

#### COLOR MIXES:

- Medium Green = PG + BS + CYM
- Dark Green = PG + BS
- Light Green = PG + BS + CYM + TW
- Pale Green = TW > PG + CYM + BS

#### STEP DISCUSSION:

- Add the spiky arrow shapes to the big leaf on the left, using the Medium Green mix. Then create a similar leaf shape on the right side of the canvas.
- Use the Dark Green mix to add a closed bud between the puff and the yellow flower, on the right. Then add another closed bud arcing down, in the bottom left corner.
- Use the Light Green mix down the center of the big leaves. Then highlight the closed buds and some of the flower stems. Also add highlights to the outer edges of the big leaves and any place else the highlights would be. Add a few random leaves in the background to imply there is more going on just out of sight.
- Alternate between all the Green mixes to make the piece more compositionally interesting.
- Use the Pale Green mix to add the brightest highlights, here and there, where the sunlight might catch it. Rinse.
- Sign.

THE ART SHERPA 2022

# RETREAT



Join us in the Pocono Mountains with  
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for The “Mamma Mia” Art Retreat!

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**MAY 2-6**

## TRACING METHOD

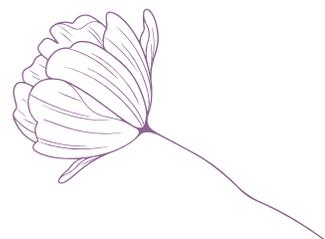
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



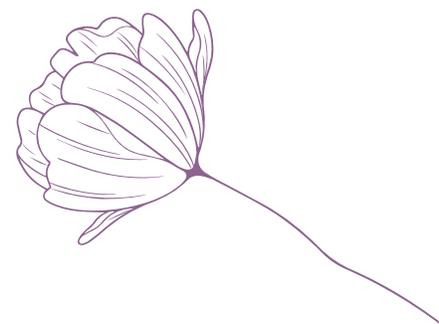
- Rub the back with graphite or use Saral paper and skip this step.



- 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:



## 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.

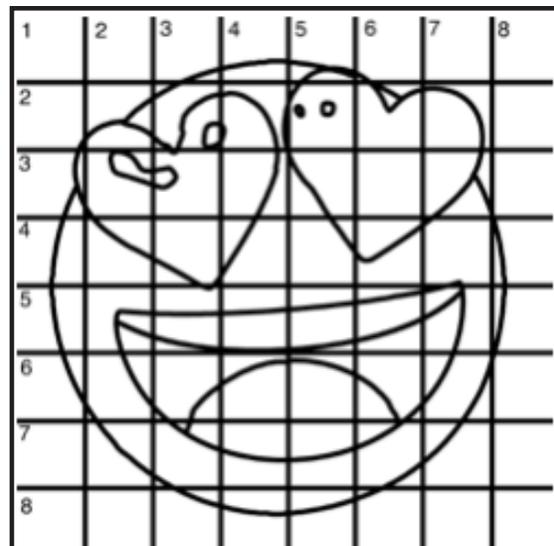
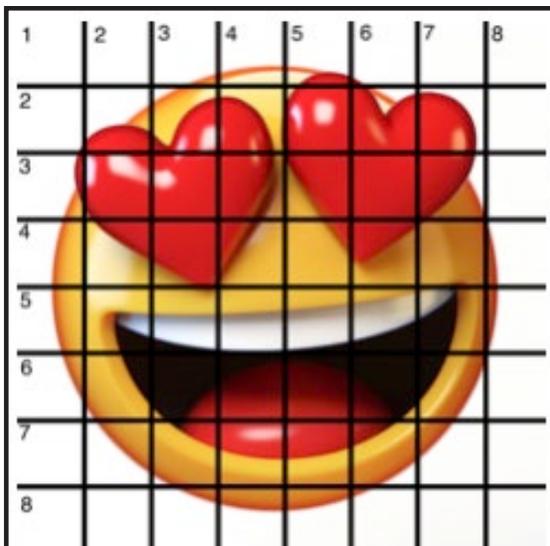
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

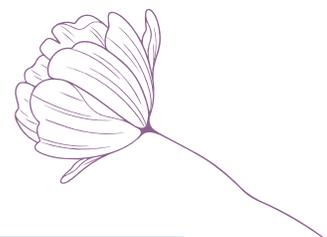
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check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