

APRIL 9, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

CHICKIE, CHICKIE, BLOOM, BLOOM

NAME CREDIT TO PATRON ANNE MCCONAGHAY CREMAROSA

Steps: 14 | Difficulty: Intermediate | 2 Hoots



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THE GOLDILOCKS 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.

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 if you require assistance.

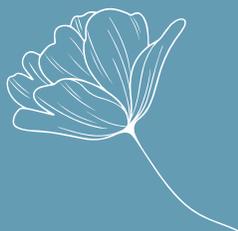
You can join the The Art Sherpa Facebook Acrylic April group at: www.facebook.com/groups/AcrylicApril



DAY 9: APRIL 9, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, began a journey filled with hope and rebirth. While only humble daisies and bluebonnets, today's subject continues to reinforce the skills we have been learning about flowers while introducing a feathered little friend and all the skills it will take to paint him in. Because of the presence of the bird, the painting is no longer a landscape, but a wildlife painting. Did you know that the presence of a bird in a painting often represents the aspirational quality that sets human beings apart from the rest of the animal kingdom?

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



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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
- Cadmium Red Medium = CRM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

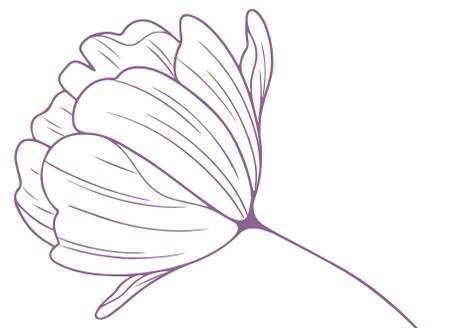
- Large Synthetic Angle
- Medium Synthetic Filbert
- Small Synthetic Round
- X-Small Synthetic Round

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
- Chalk Pencil or Watercolor Pencil

TECHNIQUES YOU WILL USE:

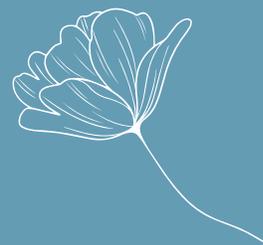
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



VIDEO CHAPTER GUIDE:

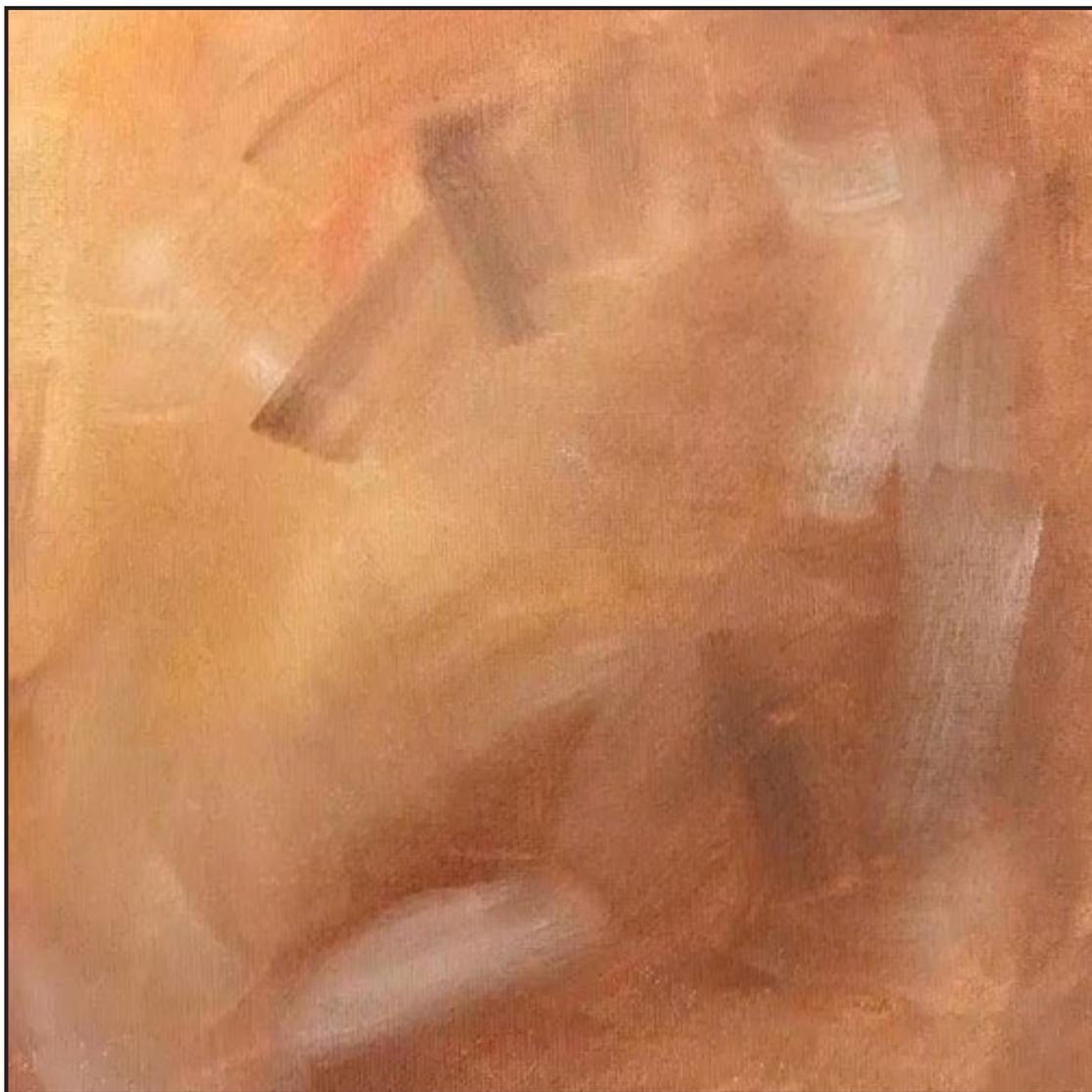
Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	01:18	COLORED GROUND
STEP 2	04:19	SKETCH IMAGE
STEP 3	08:06	LEAVES AND STEMS
STEP 4	12:03	BRANCH AND BIRD
STEP 5	15:58	BLUEBONNET STALKS
STEP 6	21:05	BLUEBONNET PETALS
STEP 7	24:32	RED FLOWERS
STEP 8	30:09	RED HIGHLIGHTS
STEP 9	32:43	DAISIES
STEP 10	38:03	FLOWER HIGHLIGHTS
STEP 11	42:28	BIRD AND STICK
STEP 12	47:40	CHICKADEE
STEP 13	53:50	MOREL HIGHLIGHTS
STEP 14	56:18	EYE AND FACE
	1:00:30	SIGN



STEP 1 - COLORED GROUND

“MAY YOU BE SHELTERED BY THE MEH LAYER”



PAINT:

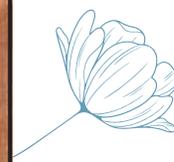
- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Large Synthetic Angle

COLOR MIXES:

- Rust = BS + CYM + CRM



STEP DISCUSSION:

- Roughly cover the entire canvas with the **Rust mix**. Vary the tone in places by adding Titanium White here and there and by varying the color ratios in the mix itself. The upper, left corner has much more Cadmium Yellow Medium in the mix, while the bottom right corner will stay a bit darker. This will imply a light source without being obvious.
- Texturize this background somewhat by roughly adding some of these colors, individually, in a few areas. Be painterly by allowing the brush strokes to show and letting this energy and character show on the canvas. Rinse.

- Dry the surface before continuing to the next step.

STEP 2 - SKETCH IMAGE

“THE VALUE OF COMPOSITION IN ART”



PAINT:

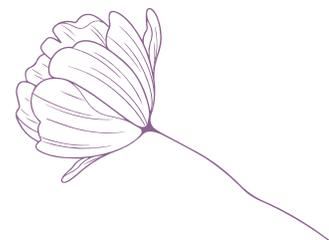
- Burnt
Sienna = BS
- Titanium
White = TW

BRUSHES & TOOLS:

- Medium
Synthetic Filbert

COLOR MIXES:

- Off White =
TW > BS



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.
- The orientation of the composition will lay heaviest on the right side. Using the **Off-White mix**, sketch a long, upward stem that starts about 2 ½ inches from the bottom and 2 inches from the right edge of the canvas. Add another stem beside the first one, that will bend

towards the upper right corner and a third stem that bends towards the left side of the canvas.

- In the bottom right corner sketch in a fairly large circle for a flower. Add a few marks as placeholder for sprays of foliage below the bottom stem. Then for balance, sketch another circle flower, above and to the left of the first flower.

SHERPA TIP:

Good subject references are a great resource. Isolated versions will help show structure and natural versions help with lighting.



STEP 3 - LEAVES AND STEMS

"SMIDGES OF COLORS"



PAINT:

- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Phthalo Green = PG
- Mars Black = MB

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Neutral Green = MB + CYM + BS
- Medium Green = CYM < PG < MB



STEP DISCUSSION:

- Use the **Neutral Green mix** to add another stem between the two that lean to the left. Then, using a touch pull stroke, add six leaves fanning out from the top of it. Add another similar stem, a little smaller, below that.
- Between the first and second white stem, add a thin branch with four twigs shooting off of it, using the tip of the brush. Add a few small leaves growing off the ends of the twigs.
- Loosely imply several more stems branching out from the bottom right corner and fanning outward, giving this piece some energy.
- Add two Bluebonnet stems that V from the bottom right corner, then add another 6 leaved stem to fill a bit of the area closest to the right edge of the canvas.
- Use the **Medium Green mix** to define the two BlueBonnet stems and to add another value in a few spots, on the six leaved stems. Rinse.
- Dry the surface before continuing to the next step.

STEP 4 - BRANCH AND BIRD

“ADDING FLOWER TO THE FLOWER”



PAINT:

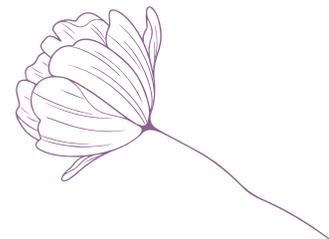
- Burnt Sienna = BS
- Mars Black = MB

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Dark Brown = MB + BS



STEP DISCUSSION:

- Paint a branch that starts near the bottom right corner and bends slightly upward, levels out and then thins and bends down, toward the left bottom corner. Add a few thorns coming out on either side of it.
- Add a little bird almost centrally on this branch. First, sketch the belly, above the branch. Imply the two little legs that are holding onto the branch. Then, sketch the body of the bird, capturing the shape and size. Roughly block this bird in. Rinse.



STEP 5 - BLUEBONNET STALKS

“DON'T BE DAUNTED”



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Chartreuse = MB + CYM + BS + PG + TW
- Purple = QM + UB
- Medium Blue = UB > QM + TW

STEP DISCUSSION:

- Create the top cone shape, on the end of the Bluebonnet stem, on the left. Use a touch pull stroke, on the toe of the brush and the **Chartreuse mix**. Mix the **Purple mix** and the **Chartreuse mix** to get a half tone and apply it to the bottom of these cones. Add a little of this half tone mix to the six leafed branch below.
- Paint the top cone of the second Bluebonnet, in the upper right, using the same method.
- Use the **Medium Blue mix**, and a comma stroke, to continue adding the florets down the length of these stems. Add a little Titanium White for another tone. Rinse.



STEP 6 - BLUEBONNET PETALS

“HIGHLIGHTS THROUGHOUT”



PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Neutral Green = MB + CYM + BS
- Medium Blue = UB > QM + TW

STEP DISCUSSION:

- Add Titanium White to the **Neutral Green mix** and apply the highlight to the top cone area of the Bluebonnets. Be mindful that the light source is coming from the top left, so the parts of the florets facing that direction will be highlighted. Rinse.
- Tint some Titanium White with a little of the **Medium Blue mix** to add the light tips on the florets. Slightly curving the stroke. Rinse.



STEP 7 - RED FLOWER

“ANOTHER WILD TEXAS FLOWER”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Tucson Red = CRM + BS
- Neutral Green = MB + CYM + BS
- Muted Green = PG > CYM > CRM
- Deep Green = MB + PG + CYM + BS
- Crimson Red = CRM + QM + UB

STEP DISCUSSION:

- Group the two Paintbrush flowers between the two Bluebonnet flowers. Create the first Paintbrush flower at the top of the canvas, near the center. Use a small touch pull stroke and the **Tucson Red mix** to paint the colorful little florets that make up the flower head. Using the dirty brush, apply a little of the **Neutral Green mix** at the bottom of the flower head. Darken some of these lower petals with the **Muted Green Mix**.
- Use the **Deep Green mix** to paint the stem of the second Paintbrush flower, coming from the lower right corner and bending to the left. Add more Cadmium Yellow

Medium to the mix and paint the leaves, alternating them on either side of the stem. Add even more Cadmium Yellow Medium and some Titanium White to the mix and blend a highlight into the leaves, while they are still wet. Rinse.

- Add the petals of the second flower using the **Crimson Red mix**. Also layer some of them amongst the leaves. The top of the flower is rather full but these petals become more sparse and random as they go down the stem. Rinse.

STEP 8 - RED HIGHLIGHTS

“IT JUST SINGS”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Orange = CRM + CYM
- Light Orange = CYM > CRM
- Dark Orange = CRM > CYM
- Crimson Red = CRM + QM + UB

STEP DISCUSSION:

- Use the **Dark Orange mix** and add a brighter tone on the petals, allowing some of the darker layer below to show.
- Layer the **Orange mix** on the tips of the petals, again allowing some of the bottom layers to show, while applying more to the petals on the very top so they are brighter.
- Then use the **Light Orange mix** to highlight these petals, keeping the petals facing the light source brighter.
- Add the shadows back in, under the flower, where needed, using the **Crimson Mix**.



STEP 9 - DAISIES

“OOPSEY DAISY”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Medium Yellow = CYM > MB > BS
- Tinted White = TW > UB
- Muted Green = PG > CYM > CRM

STEP DISCUSSION:

- The first Daisy is going to be facing up and to the left, and tucked behind the bird. Begin by painting an ellipse in the top, circle flower of the original sketch, with the **Medium Yellow mix**. Then, add a yellow circle in the center of the focal flower, in the bottom right corner. Add some Burnt Sienna to the dirty brush for a bit of a shadow at the bottom of the ellipse of the first Daisy. Rinse.
- Use the **Tinted White mix** to add the petals around the centers of the Daisies. The first Daisy is facing away a little, so the petals on the furthest side will be shorter.

They will get a bit longer as they come towards the viewer. Paint the petals right into the bird and even slightly into the centers if needed. This will all be fixed later. Curl some of the petals to give the flower some character. Rinse.

- Paint the focal Daisy in the same manner. Allow a few petals to flow off the right side of the canvas to add interest to the piece.
- Define the flower centers again using the **Medium Yellow mix** and the **Muted Green mix**.

STEP 10 - FLOWER HIGHLIGHTS

“SOME CLEANER, BRIGHTER YELLOW”



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

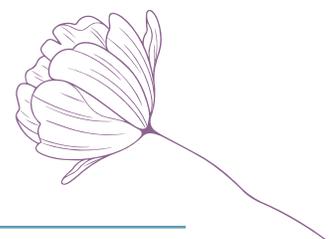
- Small Synthetic Round

COLOR MIXES:

- Neutral Yellow = CYM > CRM > MB
- Light Orange = CYM > CRM
- Neutral Green = MB + CYM + BS
- Light Yellow = TW < CYM
- Tinted White = TW > UB
- Bright Blue = PB + TW

STEP DISCUSSION:

- Brighten the centers of the Daisies using the **Neutral Yellow mix**. Use the **Light Orange mix** as a shadow. Then, lighten the centers even more using pure Cadmium Yellow Medium and a C stroke. Deepen the shadows in these centers with the **Neutral Green mix** on the dirty brush. Rinse.
- Highlight the petals with the **Light Yellow mix**, where they would be facing the light source. Shade the petals with the **Tinted White mix**, closer to their centers and also in any place they would not be getting as much light. Rinse.
- Add some bright pops of color on the Bluebonnets using the **Bright Blue mix**. Rinse. Then add the **Light Yellow mix** to some of the white tips of these Bluebonnets. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - BIRD AND STICK

"CHANNELING MY GRANDMA BETTY"



PAINT:

- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

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



STEP DISCUSSION:

- Begin highlighting the stick using the **Gray mix**. Add a second highlight value with the **Light Gray mix**. Then, deepen the branch shadows with just Mars Black.
- Continue using the Mars Black to add the legs, the feet and to redefine the shape of the bird. Then add the beak on the right side of the head.
- Define the legs and feet using the **Gray mix** as a mid value and then the **Light Gray mix** as a highlight. Use the Mars Black to add back any needed shadows.



STEP 12 - CHICKADEE

“LET’S NOT GET CAUGHT”



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- Small Synthetic Round

COLOR MIXES:

- Dark Brown = MB + BS
- Beige = CYM + BS < MB + TW
- Blue Gray = TW + UB > MB > BS
- Cool Gray = MB + PB + TW

STEP DISCUSSION:

- Using the Filbert brush and the **Dark Brown mix** begin capturing just a sense of the tail and a wing. At the top of the head fluff out a few unruly feathers.
- Add the feathers on the left side of the belly, using the tip of the brush and the **Beige mix**. Then using the edge of the brush add the belly feathers to the right side of the body. Gray the mix slightly by adding a tiny bit of Ultramarine Blue, for the feathers at the very bottom of the belly. Then, add some lighter feathers at the bottom of the breast, using the **Gray Blue mix**. Add some of this color for the cheek feathers and to highlight along the edge of the tail and wing. Rinse.

- Switch to the Round brush and use the Mars Black to define the bib and head feathers.
- Add the **Cool Gray mix** to the top half of the beak. Add Titanium White to the dirty brush for the reflected feathers above the eye area. Then add even more Titanium White to the dirty brush to give the cheek and breast feathers a highlight. Add brightest highlights with pure Titanium White and focus at the front of the cheek, the top of the breast and a few spots at the top of the head and beak.
- Add some more Cadmium Yellow Medium and Titanium White to the **Beige mix** to highlight the beige colored feathers. Rinse.

STEP 13 - MORE HIGHLIGHTS

"A LITTLE KICK IN THE PANTS"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Light Orange = CYM > CRM
- Orange = CRM + CYM
- Light Green = CYM > MB
- Deep Green = MB + PG + CYM + BS

STEP DISCUSSION:

- Define a little bit of the Daisy centers with the **Light Orange mix**. Then add a pop of the **Orange mix** to the Paintbrush flowers. Rinse.
- Add some of the **Light Green mix** to the leaves of the Paintbrush flower and highlight them by adding more Titanium White to the mix. Add some of this to the six leaf stem on the left.
- To fill out the background a bit, use the **Deep Green mix** and add a few random leaves, here and there. Rinse.



STEP 14 - EYE AND FACE

“YOU JUST NEED A SMIDGE OF IT”



PAINT:

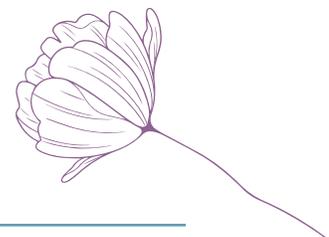
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- X-Small Synthetic Round

STEP DISCUSSION:

- Use Mars Black to add a bead of an eye, just back from the beak and carving into the cheek feathers just a little bit. Also add some on the bottom of the beak.
- Outline the eye by adding Titanium White to the dirty brush. Thin or adjust this outline with more Mars Black if needed. Rinse.
- Add some tiny feathers up to the beak and highlight the eye using Titanium White.
- Add a touch of Burnt Sienna to the inside corner of the eye. Use Mars Black to define and shape the eye further. Rinse.
- Touch a bit of Titanium White inside the eye for a reflection.
- Make adjustments and add any details you may want. Rinse.
- Sign.





24

Brushillies
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watercolor

pencils

24
Coloring Pencils
Watercolor Pencils

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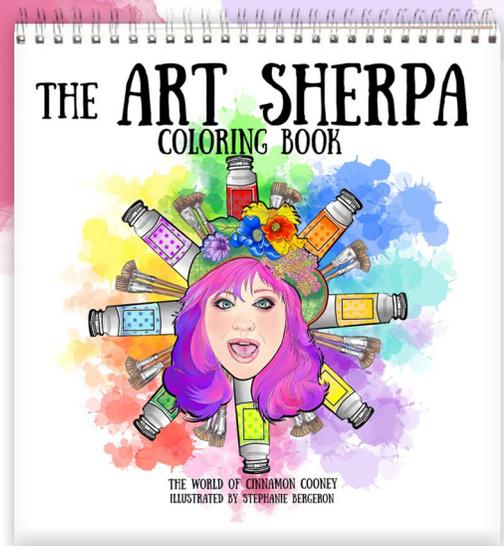


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TRACING METHOD

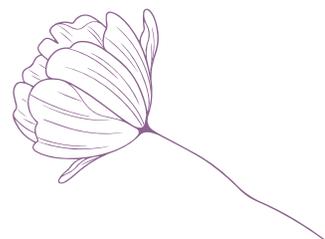
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



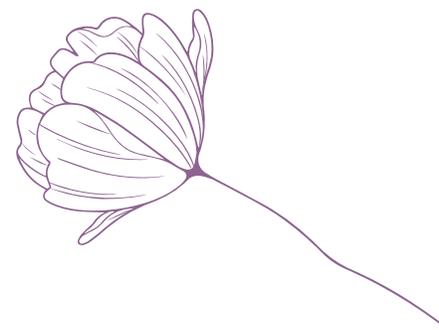
- Rub the back with graphite or use Saral paper and skip this step.



- 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.

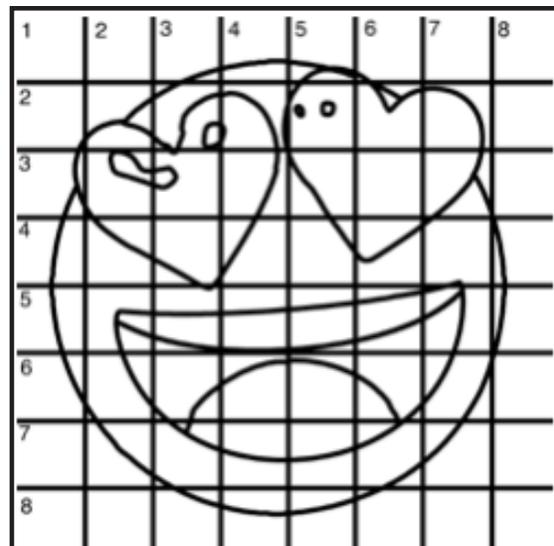
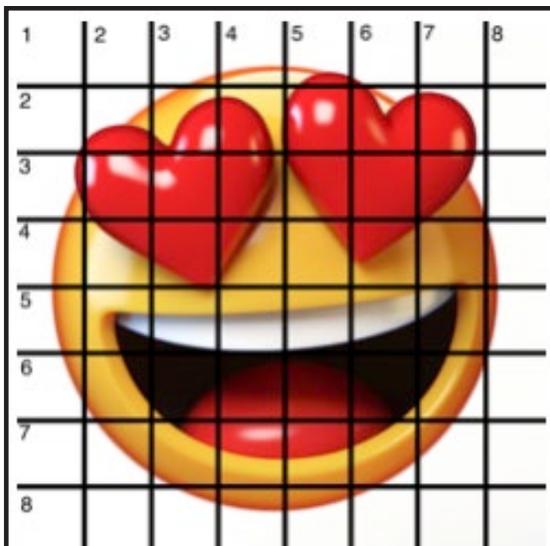
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

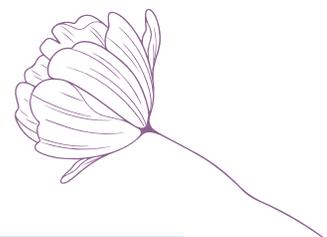
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check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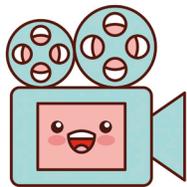
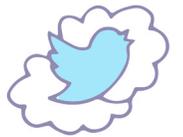
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