

APRIL 14, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

A STICKY SITUATION

NAME CREDIT TO PATRON REBECCA HOBBS CLOWERS

Steps: 18 | Difficulty: Challenging | 3 Hoots



TABLE OF CONTENTS

THE GOLDILOCKS ZONE.....	1	STEP 10 - HEAD, BEAK AND EYE.....	14
ACRYLIC APRIL PAINT CHALLENGE EXPLAINED	2	STEP 11 - DARK FLOWER BUDS	15
DAY 14: APRIL 14, 2021.....	2	STEP 12 - FIRST FLOWER PETALS	16
PAINT AND TOOL GUIDE.....	4	STEP 13 - PETAL EDGES	17
VIDEO CHAPTER GUIDE	4	STEP 14 - FLOWER CENTERS.....	18
STEP 1 - DIVIDED BACKGROUND.....	5	STEP 15 - BOTTOM CACTUS FLOWERS.....	19
STEP 2 - DEEPEN BACKGROUND.....	6	STEP 16 - LOWER FLOWER PETALS	20
STEP 3 - SKETCH IMAGE	7	STEP 17 - FINAL PETAL SHAPES	21
STEP 4 - CACTUS VALUES	8	STEP 18 - LOWER CACTUS SPIKES	22
STEP 5 - MORE CACTUS DETAILS.....	9	THE TRACING METHOD	24
STEP 6 - CACTUS SPINES.....	10	TRACABLE.....	25
STEP 7 - CACTUS SPIKES	11	GRIDDING INSTRUCTIONS	26
STEP 8 - BLOCK IN BIRD.....	12	ADDITIONAL TECHNIQUES AND RESOURCES	27
STEP 9 - BIRD FEATHERS	13		

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.

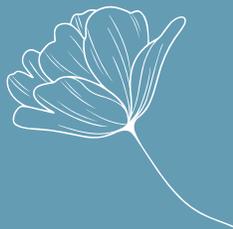
You can join the The Art Sherpa Facebook Acrylic April group at: www.facebook.com/groups/AcrylicApril



DAY 14: APRIL 14, 2022

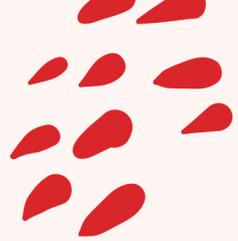
Our "Bloom" Acrylic April 2022 journey continues today with a cactus dressed in cactus flowers that kind of looks like it's in need of a hug, and a little bird, which is, I believe, a woodpecker. As I've journey through my 2022 Acrylic April journey, I've realized that I seem to have lost my personal touch with nature and that is something that I wish to correct as one of my personal goals. I almost used this subject matter in one of my bird hops but decided to save it so that I could really teach it properly to my community in Acrylic April so I hope you love it.

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



THE ART SHERPA

Patron Exclusive



BECOME AN
ART SHERPA PATRON!



PATRON-ONLY CLASSES will be taught by
Cinnamon and are created
exclusively for you with so many benefits!

- Exclusive Weekly Drawing Classes!
- Early Access to Acrylic April and other Events!
- Direct Support from The Art Sherpa Team!
- Chances to title The Art Sherpa's paintings and ask for special requests!

WWW.THEARTSHERPA.COM/PATRON



THE ART
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
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

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

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE:

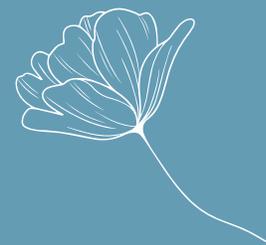
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing



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		DIVIDED BACKGROUND
STEP 2		DEEPEN BACKGROUND
STEP 3		SKETCH IMAGE
STEP 4		CACTUS VALUES
STEP 5		MORE CACTUS DETAILS
STEP 6		CACTUS SPINES
STEP 7		CACTUS SPIKES
STEP 8		BLOCK IN BIRD
STEP 9		BIRD FEATHERS
STEP 10		HEAD BEAK AND EYE
STEP 11		DARK FLOWER BUDS
STEP 12		FIRST FLOWER PETALS
STEP 13		PETAL EDGES
STEP 14		FLOWER CENTERS
STEP 15		BOTTOM CACTUS FLOWERS
STEP 16		LOWER FLOWER PETALS
STEP 17		FINAL PETAL SHAPES
STEP 18		LOWER CACTUS SPIKES
		SIGN



STEP 1 - DIVIDED BACKGROUND

“KINDA LIKE PINKY AND THE BRAIN”



PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Angle

COLOR MIXES:

- Medium Blue = PB + TW
- Dark Green = PG + BS



STEP DISCUSSION:

- Starting at the top of the canvas, about one inch in from the left side of center, add a curved line that arcs to the right, to the bottom, using the **Medium Blue mix**. Then fill in the area to the left of that line by repeating these arched strokes from the top to the bottom. Rinse.
- Block in the remainder of the canvas with the **Dark Green mix**. Rinse.
- Dry the surface before continuing to the next step.

STEP 2 - DEEPEN BACKGROUND

“CACTUS RIBS”



PAINT:

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

BRUSHES & TOOLS:

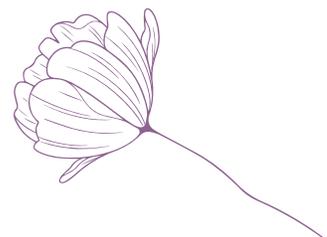
- Medium Synthetic Angle

COLOR MIXES:

- Medium Blue = PB + TW
- Olive Green = MB + CYM + UB
- Medium Green = CYM + PG + BS

STEP DISCUSSION:

- Evenly, add a second coat of paint to the sky area, using the **Medium Blue mix**. Rinse.
- Using the edge of the brush, begin adding the shadows of the cactus ribs using the **Olive Green mix**. The three ribs on the right are thicker than the ribs on the left, implying roundness and perspective. Rinse.
- Use the **Medium Green mix** to paint in between the shadow ribbed areas. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 - SKETCH IMAGE

“CACTUS FLOWERS & LITTLE BIRDS”



PAINT:

- Phthalo Blue = PB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Light Blue = TW > PB

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 the **Light Blue mix**, loosely sketch in a large circle shape for a flower at the bottom center of the canvas. Add a second flower slightly above and to the right of the first one. Loosely sketch in a few buds, in various directions at the bottom, of the cactus.
- The bird is sitting on the flower to the left, so add an oval shape on top of that flower for the body. Then curve a line to the left for the top of the head and another curved line, attaching the throat to the body. Imply wings on either side of the body then add the beak to the left side of the head. Add a few guidelines on the chest to help with shadow placement. Rinse.

STEP 4 - CACTUS VALUES

“CACTI HAVE RIDGES, TOO”



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Medium Green = CYM + PG + BS
- Light Green = CYM + PG + BS + TW
- Olive Green = MB + CYM + UB

STEP DISCUSSION:

- Add another layer of color to the lighter areas of the cactus using the **Medium Green mix**. Start on the left side and apply the paint, mostly above the bird and flowers, not being too precious about going into the sketch a bit.
- On the left side of the ribs, blend in the **Light Green mix** as a highlight. Use the side of the brush and blend it, wet into wet.
- Use the **Olive Green mix** to shade outwards from the darkest shadows. Rinse.



STEP 5 - MORE CACTUS DETAILS

"A COMMONLY GONE-TO BRUSH"



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Synthetic Round Blender

COLOR MIXES:

- Light Green = CYM + PG + BS + TW
- Medium Green = CYM + PG + BS
- Forest Green = MB + CYM + PG

STEP DISCUSSION:

- Highlight the highest surfaces of the cactus ribs with the **Light Green mix**, using a soft, back and forth, scrubbing stroke. Add Acrylic Glazing Liquid to help with the blending.
- Blend the **Medium Green mix** into those highlighted areas.
- Next, blend the **Forest Green mix** between the medium and dark zones.
- Adjust the depth of the shadows and the elevation of the highlights and show perspective, by alternating

between the mixes in this step. Rinse.

- Dry the surface before continuing to the next step.

SHERPA TIP:

Keep in mind that using Acrylic Glazing Liquid will slow down drying time.



STEP 6 - CACTUS SPINES

"A MICRO-STEP"



PAINT:

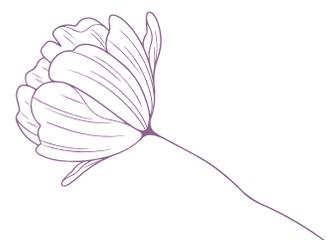
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Blender

COLOR MIXES:

- Gray = BS + UB + TW



STEP DISCUSSION:

- Along the front of the ribs, paint the round shadows that the areoles will cast, using the **Gray mix**.
- Wipe the brush to remove some of the paint and add more Titanium White to get a lighter value. Tap that color on top of those shadows to create the areoles. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 - CACTUS SPIKES

"MY LITTLE PONY HAD A GRUDGE"



PAINT:

- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Off White = FWP > BS > CYM



STEP DISCUSSION:

- Create the spikes by pulling out irregular lines that radiate from each of the areoles, using the **Off White mix**. Add a few spikes in the bottom corner, that may peek through the foliage, that would be there. Rinse.



STEP 8 - BLOCK IN BIRD

"HANGING IN ON ACRYLIC APRIL"



PAINT:

- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB

BRUSHES & TOOLS:

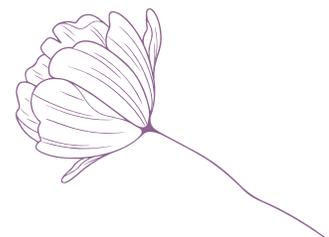
- Med Synthetic Filbert

COLOR MIXES:

- Dark Brown = BS + MB
- Dark Gray = UB + BS + MB
- Medium Brown = BS + UB + MB

STEP DISCUSSION:

- Use the **Dark Brown mix** and an upward stroke to block in the body and tail of the bird. Add a bit more Mars Black to the brush and add that to the tail.
- Use the **Dark Gray mix** to apply a shadow on the underbelly. Rinse.
- Paint the head with the **Medium Brown mix**.
- Add Mars Black to the dirty brush and block in the wings and reinforce the shadow on the tail. Fill in the beak using the toe of the brush and lightly carry that stroke under the throat for a bit of a shadow there. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - BIRD FEATHERS

“LET’S GO A DIFFERENT DIRECTION”



PAINT:

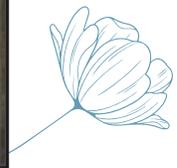
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Ochre = BS + CYM
- Light Ochre = BS + CYM + TW
- Pale Blue = TW + UB



STEP DISCUSSION:

- Lightly layer some feathers upward, starting at the bottom of the belly, up to mid chest. Use the **Ochre mix** and the edge of the brush, with the handle in an upward position.
- Apply the **Light Ochre mix** on the upper chest, blending it into the mid belly while layering the feathers upward. Fill in the face as well.
- Then lighten the chest and throat by adding some Titanium White to the dirty brush. Rinse.
- Paint the stripes in the tail and wings by tapping in the

Pale Blue mix. While continuing to position the handle of the brush upward. Rinse.

STEP 10 - HEAD, BEAK AND EYE

“AWKWARD MOMENTS”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round

COLOR MIXES:

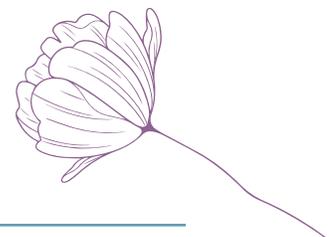
- Deep Blue Gray = UB + MB
- Medium Blue Gray = UB + MB + TW
- Muted Red = CRM > BS
- Orange = CYM + CRM
- Light Ochre = BS + CYM + TW

STEP DISCUSSION:

- Add the **Deep Blue Gray mix** on top of the beak and to paint a circle for the eye, using the Small Round brush. Apply the **Medium Blue Gray mix** for a second layer on the top of the beak and to add an outer ring, around the eye. Rinse.
- Use the **Muted Red mix** on top of the head, then lightly layer the **Orange mix** on top. Rinse.
- Switch to the X-Small Round and use the Mars Black to refine the inside of the eye.
- Add the tiny feathers between the face and beak using

the **Light Ochre mix**.

- Create the division line in the beak with Mars Black.
- Add a dot in the eye as a reflection, using Titanium White. Then tap in a bit of Ultramarine Blue for another eye reflection. Rinse.



STEP 11 - DARK FLOWER BUDS

“CACTUS BUDS”



PAINT:

- Quinacridone Magenta = QM
- Phthalo Green = PG
- Burnt Sienna = BS

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Dark Green = PG + BS



STEP DISCUSSION:

- Begin to roughly add the deep, out of focus foliage under the flowers using the **Dark Green mix**. Add a couple buds that are a bit more focused on either side of this dark area.
- Mix Quinacridone Magenta on the dirty brush to add depth to some of this area. Rinse.



STEP 12 - FIRST FLOWER PETALS

“IT’S A FILBERT KIND OF LESSON”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

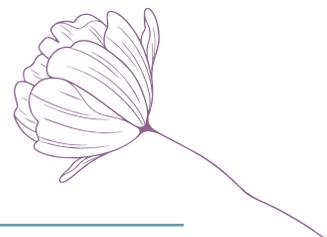
- Medium Synthetic Filbert

COLOR MIXES:

- Coral = QM + CRM + TW

STEP DISCUSSION:

- To paint the flower on the left, start to create petals, by pulling the strokes inward, in the direction they would naturally grow, using the **Coral mix**. Continue painting petals around the top half of the circle that you drew before.
- At the center, add just a bit more Quinacridone Magenta to create a warmer, deeper value.
- Create a bit of shadowy color here in the middle by adding Ultramarine Blue to the dirty brush. Rinse.
- Paint the right flower in the same way. Rinse.
- Dry the surface before continuing to the next step.



STEP 13 - PETAL EDGES

“DELICATE CRAZY EDGES”



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Warm Coral = TW + QM + CRM > CYM
- Coral = QM + CRM + TW
- Dark Green = PG + BS
- Light Ochre = BS + CYM + TW

STEP DISCUSSION:

- Tap the **Warm Coral mix** along the delicate edges of the flower on the left. Create some separation between the various petals. Blend the Coral mix down towards the darker center. Repeat the process on the right flower. Rinse.
- Add Acrylic Glazing Liquid to the **Dark Green mix** and create a shadow between the right side of the bird and the flower. Deepen it more by adding a little Ultramarine Blue to the dirty brush. Rinse.
- Mix Acrylic Glazing Liquid to the Ultramarine Blue and lightly brush this transparent color over the wings, the tail and the shadow on the underbelly of the bird. Rinse. Tone it back a bit using a damp brush if necessary.
- Add some of the **Coral mix** to the **Light Ochre mix** for a lighter color on the chest and cheek. Apply another value here by adding more Titanium White to the dirty brush. Rinse. Blend it with a damp brush if needed. Rinse.

STEP 14 - FLOWER CENTERS

"THE INTERIOR GLOW"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

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

STEP DISCUSSION:

- Add the **Orange mix** at the center of the flower on the right. Pull the stroke upward and create a soft transition. Repeat on the left flower. Rinse.
- On the toe of the brush, add the stamen to both flowers. Use the **Yellow Orange mix** and flick irregular lines upward, radiating from the center. Rinse.
- Add the **Light Yellow mix** to the tops of the stamen. Rinse.



STEP 15 - BOTTOM CACTUS FLOWERS

“THESE ARE LIKE FUTURE FLOWERS”



PAINT:

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

BRUSHES & TOOLS:

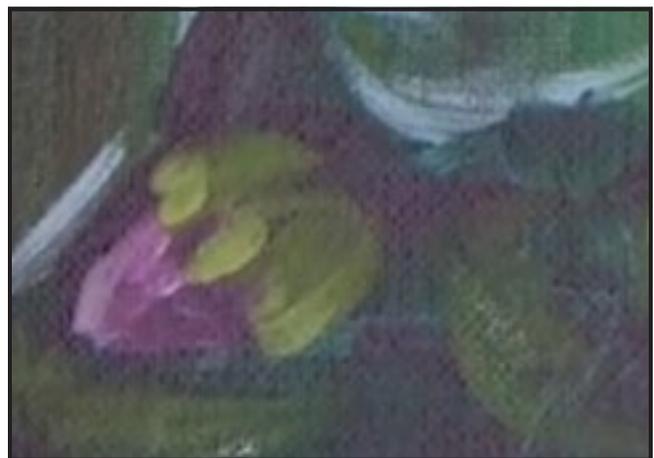
- Small Synthetic Round

COLOR MIXES:

- Purple = QM + UB + TW
- Coral = QM + CRM + TW
- Medium Green = CYM + PG + BS
- Warm Coral = TW + QM + CRM > CYM
- Bright Green = CYM + PG

STEP DISCUSSION:

- Apply the **Purple mix** to the tips of the buds that are under the flowers. Highlight these buds with the **Coral mix**. Rinse.
- Finish these buds using the **Medium Green mix** and rounding the bottoms. Add a few spots of this color in this dark area to imply some deep foliage. Rinse.
- Add another highlight to the tips of the buds with the **Warm Coral mix**.
- Highlight the edges of the green bud area, using the **Bright Green mix**. Rinse.



STEP 16 - LOWER FLOWER PETALS

"FLOWER BOWLS"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM

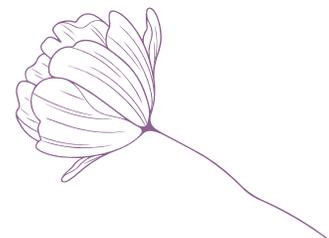
BRUSHES &

TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Rich Red = CRM + QM



STEP DISCUSSION:

- Add the forward facing petals, on the bottom half of both flowers, using the **Rich Red mix**. Curving the strokes and pulling them in toward the middle, creating a bowl shape. Rinse.
- Dry the surface before continuing to the next step.



STEP 17 - FINAL PETAL SHAPES

“CURLING PETALS”



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Coral = QM + CRM + TW
- Warm Coral = TW + QM + CRM > CYM



STEP DISCUSSION:

- Beginning on the left flower, find little petals that curl upward and tip their edges using the **Coral mix**. Highlight these edges with the **Warm Coral mix**. Rinse.
- Repeat this process on the flower to the right. Rinse.



STEP 18 - LOWER CACTUS SPIKES

"UNDER-FLOWER SPIKEYS"



PAINT:

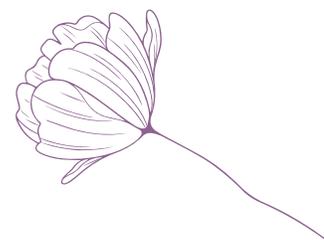
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round

COLOR MIXES:

- Gray = BS + UB + TW
- Off White = FWP > BS > CYM



STEP DISCUSSION:

- Add the areoles in the bottom foliage area using the **Gray mix** and the Small Round brush. Rinse.
- Switch to the X-Small Round brush and the **Off White mix**. Add the spikes, as before, radiating outward from the areoles. Allow some of them to layer over the flowers in places. Rinse.
- Highlight the tips of the stamens with some Fluid White Paint tinted with Cadmium Yellow Medium. Rinse.
- Sign.





24

Brusillier's
CRETACOLOR

Artist Studio

watercolor

pencils

24
Coloring Pencils
Watercolor Pencils

included!

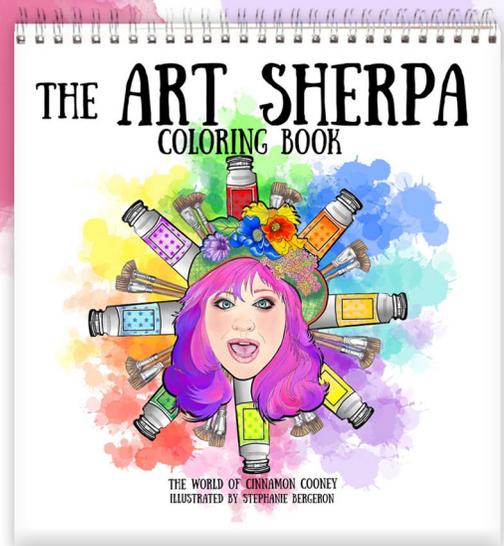


Order your coloring book set
from The Art Sherpa Amazon
store today!

Great for both adults & young brushes!

**THE ART
SHERPA**

www.amazon.com



TRACING METHOD

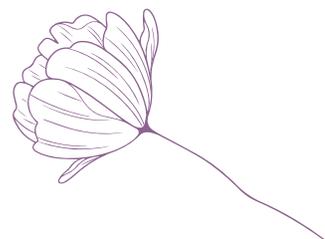
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



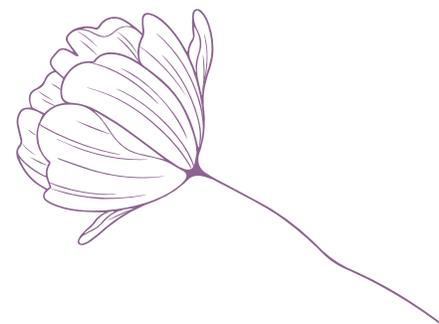
- Rub the back with graphite or use Saral paper and skip this step.



- 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.

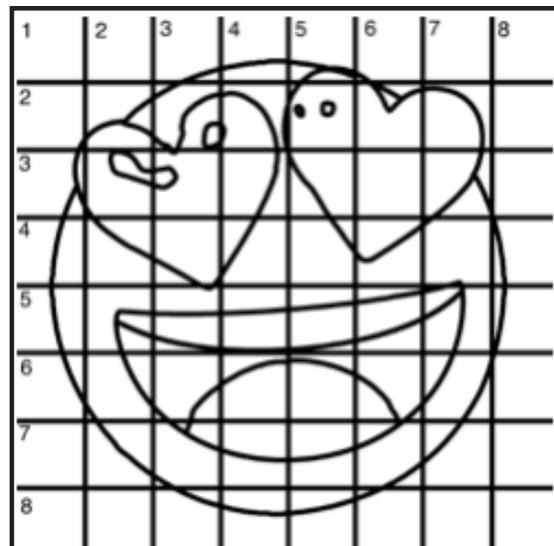
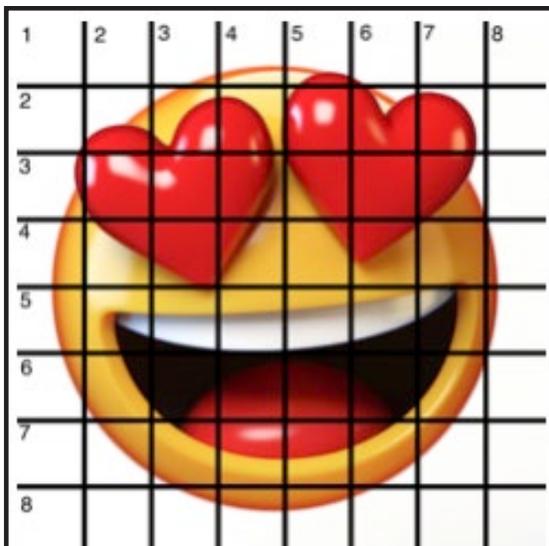
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

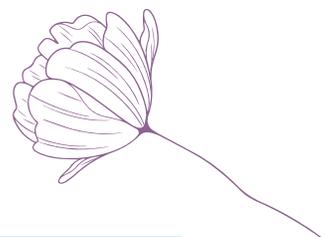
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check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





 **SUBSCRIBE**

FOLLOW THE ART SHERPA



 **SUBSCRIBE**

WEBSITE:

<https://theartsherpa.com/>

FACEBOOK:

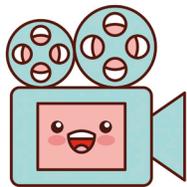
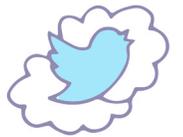
<https://www.facebook.com/TheArtSherpa/>

INSTAGRAM:

<https://www.instagram.com/theartsherpa>

PINTEREST:

<https://www.pinterest.com/cinnamoncooney/>



**#THEARTSHERPA
#STEPBYSTEPPEINING
#ACRYLICPAINTING**

ABOUT THE ART SHERPA:

Artwork and video is the sole property of The Art Sherpa™ and intended for the students personal education and Enjoyment. For questions regarding using any Art Sherpa painting in a commercial setting labs@theartsherpa.com for all other questions support@theartsherpa.com Read our full disclosure here that covers partnerships and affiliate links <http://bit.ly/affiliatedisclosureTAS>