



APRIL 15, 2022

Acrylic
pril

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



SHOWGIRL

NAME CREDIT TO PATRON ROCKY VANCE

Steps: 14 | Difficulty: Challenging | 3 Hoots



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THE GOLDSILLOCKS ZONE

In painting, every technique or process has what I call a "Goldsillocks 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 Goldsillocks 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 15: APRIL 15, 2022

"Bloom ... A Story Of Flowers" reaches the halfway point of our journey today with this beautiful Iris, perhaps the flower with the most number of different species. It takes its name from the Greek word for a rainbow, which is also the name for the Greek goddess of the rainbow, Iris. Some authors state that the name refers to the wide variety of flower colors found among the many species.

I sincerely hope that you will be joining us as we continue to dive into techniques and skills that every artist studies in order to be able to paint nature. If you've been with us every day for the past 15 days, then congratulations to you. Please keep posting your paintings for us all to enjoy.





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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
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Small Synthetic Round
- Medium Synthetic Round Blender
- Medium Synthetic Filbert

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:

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



VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	00:00	SKETCH IMAGE
STEP 2	00:00	COLORED BACKGROUND
STEP 3	00:00	BLOCK IN LARGE BACK PETALS
STEP 4	00:00	BACK RIGHT PETAL, SECOND LAYER
STEP 5	00:00	BACK LEFT PETAL, SECOND LAYER
STEP 6		TIGER STRIPES, BACK PETALS
STEP 7		EDGING THE BACK PETALS
STEP 8		CENTER PETAL, FIRST LAYER
STEP 9		CENTER PETAL, SECONDLAYER
STEP 10		INNER PETALS, FIRST LAYER
STEP 11		INNER PETALS, SECOND LAYER
STEP 12		FRONT PETALS, FIRST LAYER
STEP 13		FRONT PETALS, SECOND LAYER
STEP 14		FINAL DETAILS
		SIGN



STEP 1 - SKETCH IMAGE

"SEE YOUR POTENTIAL"



PAINT:

- Ultramarine Blue = UB

BRUSHES & TOOLS:

- Small Synthetic Round
- Chalk Pencil or Watercolor Pencil

SHERPA TIP:

The reason to not paint the black background first is because the bright colors will be more vibrant with a light surface underneath.

For a more visible image on the video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.



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.
- At the bottom of the canvas, draw two little lines about a ½" apart and approximately 1" to the left of center, using Ultramarine Blue. Sketch a curved line at the top of each little line, creating a bowl shape.
- Place a dot in the center of the bowl, just above the stem as a guide. Then draw a line that goes up from that dot and curves to the right, then back down and off the canvas at the bottom. Thicken this petal by adding another line that starts at the bend and swoops down to the right corner. Add a fluff line that runs along the top of the petal. Repeat this process on the left side, but this petal is slightly larger and runs off the canvas at the side.
- Create the twisted inner petal starting at the dot, then bring a slightly curved line upward and bend it to the right. Add the bottom of the petal curving outward from the dot and bending so it creates an almond shape at the end. Add the curve of the ruffles going through the center of the almond shape. Add a fold at the bottom. Repeat this process on the left side, but this petal is slightly larger and straighter.
- Bring the center petal from that dot up to ¼ of the way to the top of the canvas. Curve it slightly toward the right, wiggling the line at the end a bit. Draw almost symmetrical, wiggly lines on either side of this middle line, that curve out a bit and join at the top, in a point.
- The big back petal on the left, begins just about an inch from the side of the canvas, continuing from the bottom bowl but behind the front petal. Wiggle this line upward, then bend it slightly towards the right and end it off the canvas, at the top. The opposite edge of this petal starts just below the point, on the left side of the center petal and curves right, then takes a sharp left turn off the top of the canvas. Add the center line going through the middle of this petal.
- The back petal on the right begins just below the point, on the right side of the center petal and wiggles up, off the top of the canvas. The opposite edge of this petal continues from the bottom bowl but behind the front petal, curving off the right side of the canvas. Curve a line down the center of this petal, add the little bit of the outside edge in the top right corner.

STEP 2 - COLORED BACKGROUND

"IT'S OK TO BE FUSSY"



PAINT:

- Mars
Black = MB

BRUSHES & TOOLS:

- Medium
Synthetic Filbert



STEP DISCUSSION:

- Evenly paint all the background, that is not flower, with Mars Black. Be a bit fussy as you go around the flower. Rinse.
- Dry the surface before continuing to the next step.

STEP 3 - BLOCK IN LARGE BACK PETALS

"NO MUDDY WATER"



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Blue Purple = UB + QM + TW
- Light Coral = TW > CYM > CRM



STEP DISCUSSION:

- Paint the large petal on the right with the **Blue Purple mix**. Take this color down to near the halfway mark and feather it out. Vary the mix slightly on the left side of the petal by adding more Ultramarine Blue to the mix. Repeat this process to the large petal on the right. Rinse well.
- Paint the bottom of the large right petal using the **Light Coral mix**. Start the stroke inside the bowl of the flower, swooping it out and feathering it into the purplish color at the top. Rinse out often to avoid graying out this lighter color. Continue to fill in the bottom of both back petals in this manner. Rinse.
- Dry the surface before continuing to the next step.

STEP 4 - BACK RIGHT PETAL, SECOND LAYER

"SOFT TRANSITIONS"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW
- Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Synthetic Blender

COLOR MIXES:

- Rose = QM + CRM + TW
- Light Rose = TW > QM > CRM
- Blue Purple = UB + QM + TW
- Light Coral = TW > CYM > CRM
- Rich Blue = PB + UB
- Lavender = PB + QM + TW

STEP DISCUSSION:

- Add some Acrylic Glazing Liquid to the **Rose mix**. Then on the big petal to the right, begin pulling that color through the transition zone, between the two previous colors, curving the strokes in the same direction the petal is growing. Rinse thoroughly.
- Add Acrylic Glazing Liquid to the **Light Rose mix** and apply a thin layer at the top of the rose color. Adjust the blend using some **Blue Purple mix** as needed. Rinse thoroughly.
- As you transition down the petal, add varying values of the **Light Coral mix**, by using combinations of any of the colors in the mix. Rinse.
- Blend the **Rich Blue mix** on the top of this petal. Add Acrylic Glazing Liquid as needed. Also add this color to the fold near the bottom right.
- Add Titanium White to the dirty brush and edge to top of the petal. Then lightly blend a thin layer of the **Lavender mix** along the right edge and the center rib, using curved strokes. Rinse.

STEP 5 - BACK LEFT PETAL, SECOND LAYER

"DON'T GET STRESSED WITH IT"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW
- Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Synthetic Blender

COLOR MIXES:

- Rose = QM + CRM + TW
- Blue Purple = UB + QM + TW
- Light Coral = TW > CYM > CRM
- Rich Blue = PB + UB
- Lavender = PB + QM + TW

STEP DISCUSSION:

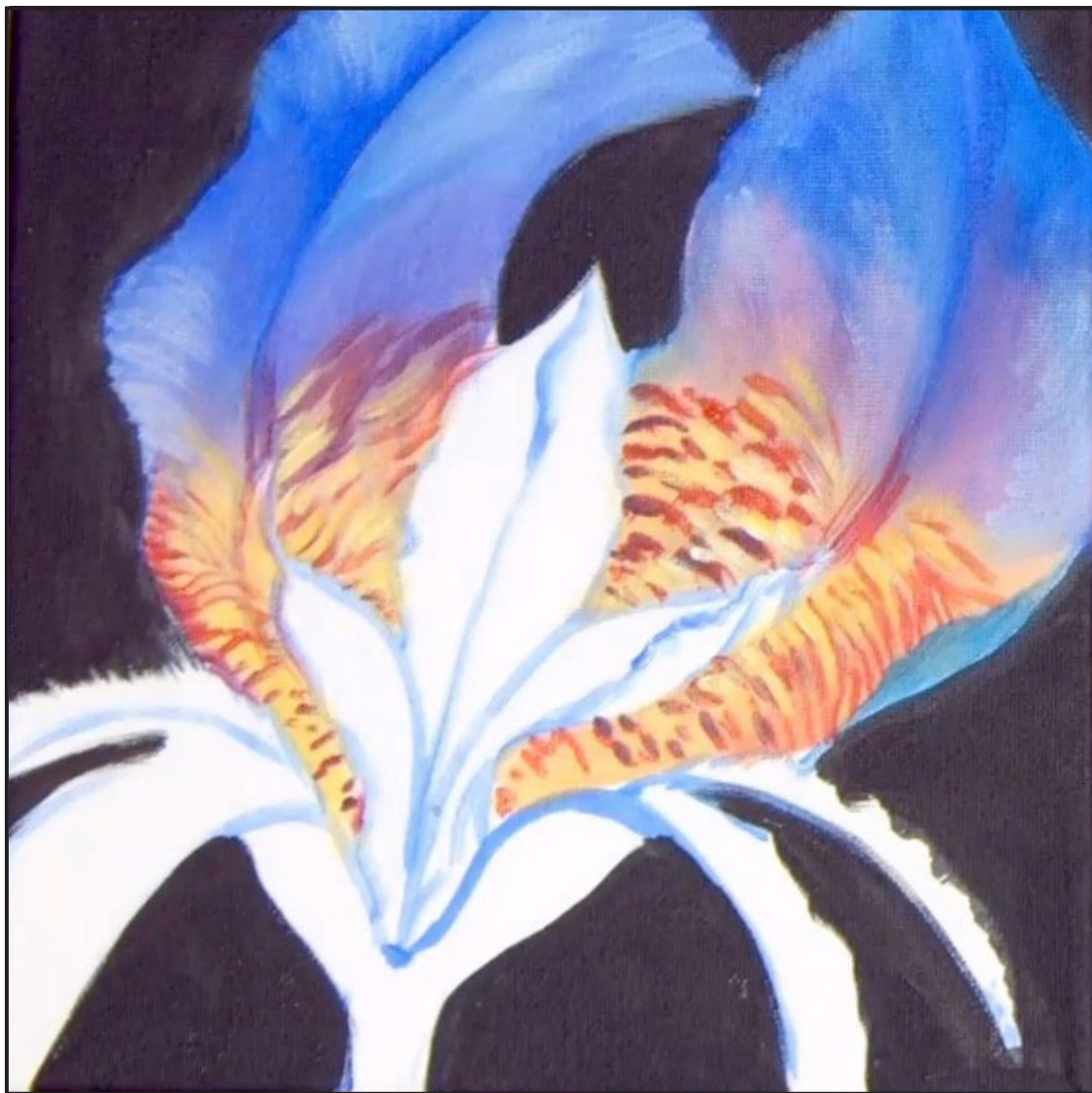
- The big back petal on the left is painted in a very similar fashion as the one on the right. Start by adding Acrylic Glazing Liquid to some Phthalo Blue. Apply this color from the center rib to the left, deepening the value and curving the strokes in the same direction the petal is growing.
- Add Titanium White to the dirty brush and edge the left side of the petal. Then blend the **Blue Purple mix** into that lighter edge, curving the strokes, for a smooth transition.
- On the right side of the center rib, blend in the **Rich Blue mix**. Add Acrylic Glazing Liquid as needed. Add Titanium White to the dirty brush and apply it along the edge of the

petal, curving the strokes directionally. Then lightly blend a thin layer of the **Lavender mix** along the bottom of this blue area, again using curved strokes. Rinse thoroughly.

- Add some Acrylic Glazing Liquid to the **Rose mix**. Begin pulling that color through the transition zone, curving the strokes in the same direction the petal is growing.
- As you transition down the petal, add the **Light Coral mix**. Create a soft blend by adding Titanium White to the dirty brush. Rinse.
- Add highlights with Titanium White tinted with just a smidge of the **Blue Purple mix**. Rinse.

STEP 6 - TIGER STRIPES, BACK PETALS

"THE TIGER EFFECT"



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- Small Synthetic Round

COLOR MIXES:

- Deep Rose = QM + CRM
- Purple = QM + CRM + UB
- Light Yellow = TW + CYM

STEP DISCUSSION:

- On the big petal to the right, bring some of the **Deep Rose mix** up the center ridge slightly. Then using the edge of the brush and taking advantage of the shape, tap in the tiger stripping on the lower half of this petal.
- Switch to the Round brush and make any adjustments to the stripping that is required. On the right side of the rib, change the value near the top, by adding more Cadmium Yellow Medium to the mix. Add the **Purple mix** to darken some of the stripes.
- Add the patterning on the left side petal starting with the **Purple mix** already on the brush. Brighten up the

color as you move up the petal by adding more of the **Deep Rose mix**. Then add the **Purple mix** again as you get closer to the blue area. Rinse.

- Create some drama closer to the center of the petal by weaving the **Light Yellow mix** between the stripes. Rinse.
- Darken the lip of the petal with the **Purple mix**. Rinse.

SHERPA TIP:

Anytime you are not happy with your results just change the method it was applied. I did not love the effect the Filbert was giving me so I switched my brush to a Round.



STEP 7 - EDGING THE BACK PETALS

"POP PETAL EDGING"



PAINT:

- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Rich Blue = PB + UB



STEP DISCUSSION:

- Refine the frilly edges of the big petals using the **Rich Blue mix** by feathering the strokes inward.
- Add Titanium White and Acrylic Glazing Liquid and blend that inward, as well.
- Remember to apply this technique to the small fold on the lower edge of the right petal. Rinse.



STEP 8 - CENTER PETAL, FIRST LAYER

"ISN'T THAT FUN?"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

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



STEP DISCUSSION:

- Paint the center petal with the **Light Coral mix**. Start at the bottom and feather the stroke upward.
- Add Acrylic Glazing Liquid to the **Orange mix**. Apply this color from the outer edges of the center petal and feather it inward.
- Add Quinacridone Magenta on the dirty brush to paint the very tip of this petal. Then using the toe of the brush, run a line of this color up the center vein. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - CENTER PETAL, SECOND LAYER

"KIND OF A FUN CENTER"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- Small Synthetic Round

COLOR MIXES:

- Light Yellow = TW + CYM
- Pink = QM + TW
- Orange = CRM + CYM
- Violet = QM + UB

STEP DISCUSSION:

- Lighten the middle of this center petal by adding a thin layer of the **Light Yellow mix** with some Acrylic Glazing Liquid. Carefully feathering that into the orange area.
- Add a highlight to the tip of the petal using the **Pink mix** and curling the stroke outward. Rinse.
- Blend the **Orange mix** in from the outer edges, only slightly, to maintain the light center. Also run a line of this color up the center vein. Rinse.
- Switch to the Round brush. Apply the **Violet mix** on the edges of the pink tip and along the top of the vein. Use this color to add a bit of shading at the bottom of this pink area. Rinse.
- Adjust the highlight using the **Pink mix**.
- Line the right side of the petal with the **Violet mix**.
- Tint some Acrylic Glazing Liquid with a bit of the **Violet mix**. Apply a thin layer of this shadow color behind this petal. Add some Ultramarine Blue to the dirty brush and deepen the shadows further, in a few spots. Rinse.

STEP 10 - INNER PETALS, FIRST LAYER

"NEW TWISTS ON CRAZY LITTLE PETALS"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

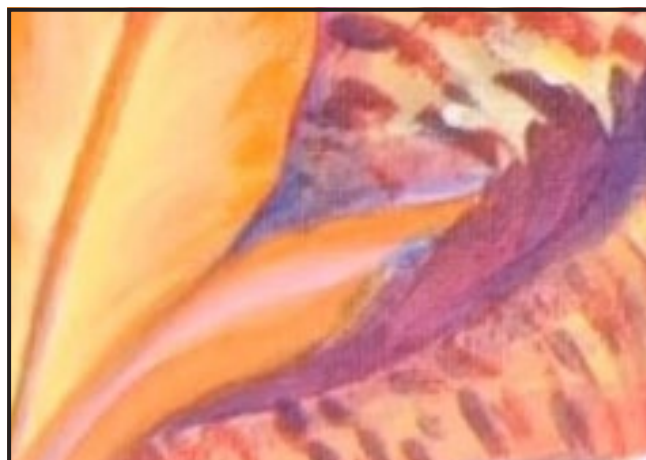
- Small Synthetic Round

COLOR MIXES:

- Orange = CRM + CYM
- Violet = QM + UB
- Pink = QM + TW

STEP DISCUSSION:

- Add Acrylic Glazing Liquid to the **Orange mix** and begin to paint the small petal on the left, leaving the top white.
- Add the **Orange mix** to the **Violet mix** to create a shadow at the bottom of both small petals. Rinse.
- Now paint the top of the both petals with the **Pink mix**. Rinse. Then blend the **Orange mix** on either side of the pink area.
- Apply Quinacridone Magenta to the folds at the ends and at the bottom of both petals, deepening them with the **Violet mix** as needed. Rinse.



STEP 11 - INNER PETALS, SECOND LAYER

"THE GLAMOUR LAYER"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Orange = CRM + CYM
- Pink = QM + TW
- Violet = QM + UB
- Light Yellow = TW + CYM

STEP DISCUSSION:

- In the orange areas of the small left petal, apply a second layer of the **Orange mix**, adding Titanium White to lighten the frilly edges.
- Using the dirty brush, apply a second layer of the **Pink mix**, on the pink areas, adding Titanium White to highlight. Also highlight the folded frills on the tips of the petal. Play with the values and shape the petal by using combinations of any of the colors in the two mixes.
- Add the **Violet mix** where the values are deeper on the underside of the petal.
- Using the same method, paint the small petal on the right. Play with the values and shape this petal by using combinations of the colors in the above mixes. Add the **Light Yellow mix** along the frill, curling the strokes in.
- Use the **Violet mix** where the values are deeper and add Titanium White to the mix to highlight those areas.
- Tip the frill with a little unexpected Cadmium Red Medium. Then add Titanium White and Acrylic Glazing Liquid to highlight some more little areas. Rinse.
- Line the top edges of the petals with Cadmium Red Medium and Acrylic Glazing Liquid.

STEP 12 - FRONT PETALS, FIRST LAYER

"YOU DON'T WANT TO FIGHT IT"



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert

COLOR MIXES:

- Green = CYM + PB
- Deep Blue = PB + UB + QM

STEP DISCUSSION:

- Loosely paint the forward petals with Titanium White to cover any dark areas put in during the background step. Rinse the brush and dry the surface before continuing.
- Paint the bowl and the stem with the **Green mix**. Rinse.
- Paint the outer edges of the forward petals with the **Deep Blue mix**, leaving a white area in the center. Add just a bit more Quinacridone Magenta to the brush for the upper edge of the left petal.



STEP 13 - FRONT PETALS, SECOND LAYER

"FINDING THE ZHUZH"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Green = CYM + PB
- Deep Blue = PB + UB + QM
- Deep Violet = QM > PB + UB
- Light Yellow = TW + CYM
- Orange = CRM + CYM
- Light Coral = TW > CYM > CRM



STEP DISCUSSION:

- Lighten the **Green mix** with more Cadmium Yellow Medium and highlight the bowl of the flower, where it splits into the two forward petals. Add more Phthalo Blue to the mix, for the darker outside edges and under the bowl, blending as you go. Be sure to add the shadow. Rinse.
- Apply the **Deep Violet mix** to the upper edges of these petals, the dots and stripes on the green area and the shadow on the stem. Rinse thoroughly.
- Use the **Light Yellow mix** between the stripes, along the edge where the petal splits, then highlight in the middle of the stem. Add the irregular bands on the dark upper edges of the petals, using the **Light Yellow mix**. Rinse.
- For better coverage, apply a second layer of the **Deep Blue mix** on the lower edges of the petals. Then add the **Deep Violet mix**, blending it wet into wet. Add Titanium White on the dirty brush where the mix needs to be a little lighter. Add a bit of the **Deep Blue mix** along the upper edge of this area. Rinse thoroughly.
- Paint the hairy stamens running down the center of the white stripe with the **Orange mix**. Use an upward stroke and allow some of the color below to peek through, between a few hairs.
- Feather out a stripe of the **Light Coral mix** under the orange stamens. Add more Titanium White to the dirty brush and thin the paint with water. Then, using the toe of the brush, add the stripe pattern to the dark area, at the front of these petals.
- Dry the surface before continuing to the next step.

STEP 14 - FINAL DETAILS

"A LITTLE BIT OF HEAT"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

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

STEP DISCUSSION:

- Highlight the hairs on the stamen with the **Light Orange mix**. Apply short strokes in various directions, using the toe of the brush.
- Use the **Orange mix** and blend upwards for a smoother transition between these two values. Add Cadmium Red Medium to the dirty brush and apply it towards the back of the stamen for a shadow effect. Rinse.
- Mix Acrylic Glazing Liquid to Titanium White and highlight the center petal, the two small inner petals and a bit on the forward petals.
- Add another layer of Cadmium Yellow Medium to the hairy highlights on the stamen. Rinse.
- Sign.



WATERCOLOR WEDNESDAYS

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weekly watercolor
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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

THE ART
SHERPA



Sherry

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.



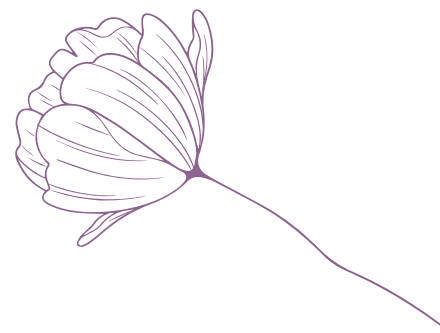
- Rub the back with graphite or use Saral paper and skip this step.



- 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 Seral 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.

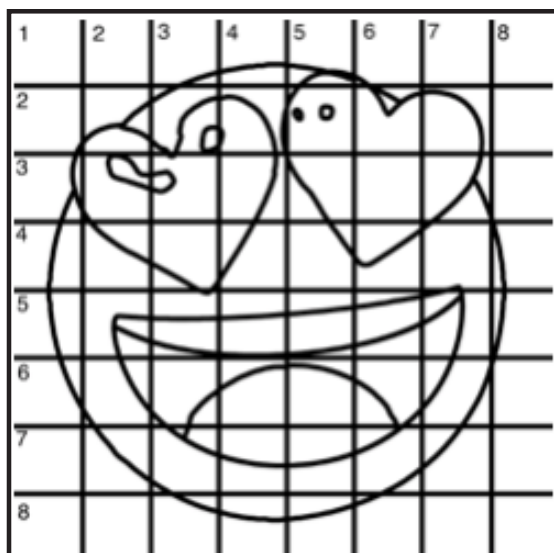
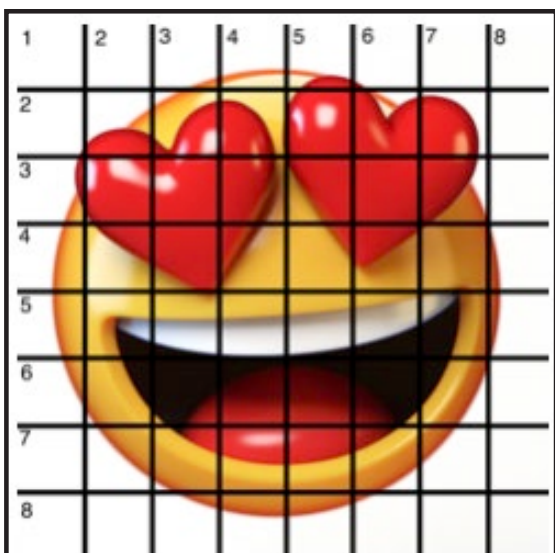
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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