Acrylic April

ACRYLIC APRIL 2022

BY: THE ART SHERPA

www.TheArtSherpa.com

ALL ROADS LEAD A GIRL AND HER HORSE HOME

NAME CREDIT TO PATRON PATTI GENEST

Steps: 19 | Difficulty: Challenging | 3 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 17: APRIL 17, 2022

"Bloom … A Story Of Flowers", Acrylic April 2022 Day 17 brings you a journey within a journey as we paint a landscape of snow capped mountains sheltering a beautiful flower-filled valley where a young lady is riding her horse. We find inspiration from many things in life, and this painting was inspired by the series "1883" which was a prequel to the popular "Yellowstone" series. No spoilers will be provided so...

GRAB YOUR PAINT, GET YOUR BRUSHES AND LET'S ZHUZH UP SOME COWGIRL DUNGAREES.

24 Cretacolor Artist Studio watercolor pencils included!
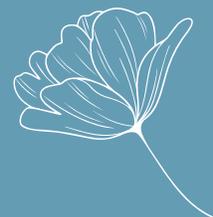
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THE ART SHERPA
COLORING BOOK

THE WORLD OF CINNAMON COONEY
ILLUSTRATED BY STEPHANIE BERGERON
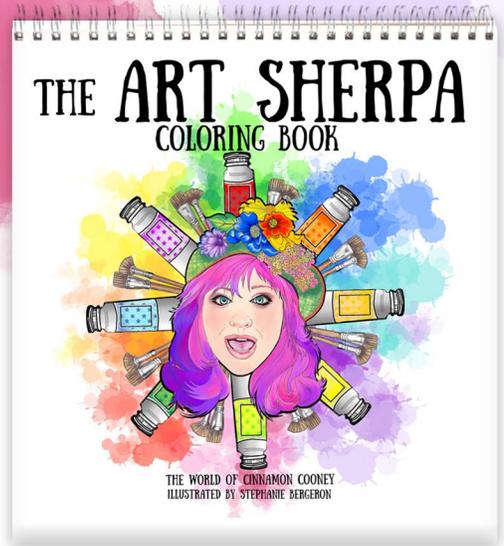
PAINT COLOR & MIXING LEGEND:

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

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Large Hog Bright
- Medium Hog Round
- 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

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
- 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:	STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO	STEP 11	55:00	FINISH THE LANDSCAPE
STEP 1	01:02	COLORED GROUND	STEP 12	1:01:14	FAR AWAY FLOWERS
STEP 2	04:44	BRIGHT SKY	STEP 13	1:07:39	BLOCK IN HORSE & RIDER
STEP 3	07:19	DISTANT MOUNTAINS	STEP 14	1:13:44	DEFINE THE RIDER
STEP 4	15:32	GROUND & FAR AWAY TREES	STEP 15	1:24:30	FINISH HORSE AND RIDER
STEP 5	20:54	FAR AWAY GRASS	STEP 16	1:39:37	MID RANGE FLOWERS
STEP 6	24:31	TALL TREES	STEP 17	1:46:50	LARGER FLOWERS
STEP 7	28:43	TALL TREE HIGHLIGHTS	STEP 18	1:51:58	BRIGHT PINK FLOWERS
STEP 8	39:13	FINISH THE BACKGROUND	STEP 19	1:55:15	FINAL DETAILS
STEP 9	45:11	SKETCH THE HORSE		2:02:00	SIGN
STEP 10	50:28	LANDSCAPE DETAILS			

STEP 1 – COLORED GROUND

"STRENGTH AND COURAGE"

PAINT:
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:
- Large Hog Bright

COLOR MIXES:
- Medium Blue = TW + UB
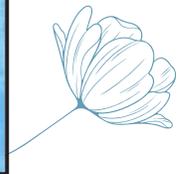
STEP DISCUSSION:
- Cover the entire canvas with the **Medium Blue mix.** Just enjoy painting this messy, relaxed background.
- Dry the surface before continuing to the next step.

frequently in the tutorial, but remember that muddy rinse water affects how your paint looks on the canvas. Change your rinse water when you need to.

This is the longest painting we have done so far in 2022 Acrylic April, so pace yourself. Take a break when you need to, even if it's just standing up and shaking off.

We use a hog brush frequently, so remember that a hog brush can hold water. When you rinse it, wipe the water off with a rag.

SHERPA TIP:

Do not get too caught up with getting the exact brushes I have, as long as you have a similar brush you will get similar results

I don't remind you to change out your water

STEP 2 - BRIGHT SKY

"RELAX, BUT FOCUS INTENTIONALLY"

BRUSHES & TOOLS:
- Ultramarine Blue = UB
- Phthalo Blue = PB
- Titanium White = TW

BRUSHES & TOOLS:
- Large Hog Bright
- Chalk Pencil or Watercolor Pencil

COLOR MIXES:
- Light Blue = TW < UB
- Bright Blue = TW > UB > PB
- Sky Blue = UB + PB
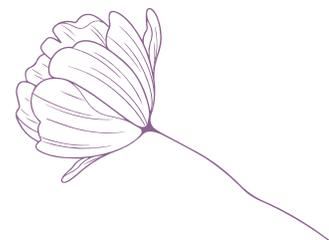
STEP DISCUSSION:

- Using the **Light Blue mix** and the edge of the brush, begin sketching out the various zones on the canvas. On the right hand side, about 4 fingers from the top, add a downward sloping hill and carry it off the left side of the canvas.

- On the left side, sketch a mountain that starts about two fingers from the top and slopes down to meet the hill where it started on the right. You now have a background, a midground and a foreground.

- Paint the sky area with the **Bright Blue mix**. Then, along the top of the canvas blend in some of the **Sky Blue** mix, wet into wet, thereby creating a light ridge along the mountain. Rinse.

SHERPA TIP:

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

STEP 3 – DISTANT MOUNTAINS

"YOU GOTTA STOP AT SOME POINT"

PAINT:
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB

BRUSHES & TOOLS:
- Large Hog Bright

COLOR MIXES:
- Gray Blue = UB + BS + TW
- Dark Gray = BS + MB + CYM
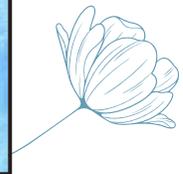
STEP DISCUSSION:

- Apply the **Gray Blue mix** and a downward brush stroke to paint in the mountain. Use the edge of the brush to get a crisp edge along the mountain top.

- Add Titanium White on the dirty brush to create snow caps on the mountain top. Use the corner of the brush and sometimes the edge to focus on the snow ridges. Vary the values by adding combinations of the colors within the mix.

- Imply some mist at the bottom of the mountain by using Titanium White, tinted by the paint on the brush and use a light, swirling brush stroke. Rinse.

- Dry brush the rocks and ridges onto the mountain using the **Dark Gray mix,** using the corner of the brush and the edge to get the desired shapes. Add more mix on the brush where there is a deeper shadow along some of the ridges. Rinse.

- Use the clean, damp brush and light, swirling motion to blend the misty area while the paint is still wet. Blur the mountain ridges to make them appear more distant. Rinse.

- Apply a little Titanium White to highlight the tops of some of the mist, with a swirling brush stroke and a light touch. Rinse.

- Add some of the **Gray Blue mix** to reinforce the highlights on the snow caps. Rinse.

STEP 4 - GROUND AND FAR AWAY TREES

"MORE TO DO"

PAINT:
- Cadmium Yellow Medium = CYM
- Mars Black = MB

BRUSHES & TOOLS:
- Large Hog Bright
- Medium Hog Round

COLOR MIXES:
- Deep Green = MB + CYM
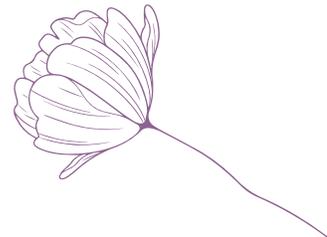
STEP DISCUSSION:

- Roughly fill in the bottom of the canvas with the **Deep Green mix** using the Bright Hog Brush. Rinse.

- Switch to the Hog Round brush and use the **Deep Green mix** to tap in a distant tree line along the top of the hill. Add more Mars Black to the mix and apply it along the base of the trees to imply depth. Rinse.

STEP 5 - FAR AWAY GRASS

"NOT SUPER WHITE TO THE EYE"

PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Large Hog Bright

COLOR MIXES:

- Deep Green = MB + CYM
- Dark Green = PG + BS
- Neutral Green = TW + CYM + MB

STEP DISCUSSION:

- Combine some of the **Deep Green mix** and some of the **Dark Green mix** together, then add a little Titanium White. Apply this color to add a row of distant grasses using small downward brush strokes and vary the values by adding combinations of the colors within the mix.

- Add the **Neutral Green mix t**o that row of grasses as a slightly desaturated highlight, tapping it onto the tops without creating a pattern. Add more Titanium White or Cadmium Yellow Medium in the mix, where they are lighter, on the left side. Rinse.

STEP 6 - TALL TREES

"THE SHAPE OF MOUNTAIN PINES"

PAINT:
- Cadmium Yellow Medium = CYM
- Mars Black = MB

BRUSHES & TOOLS:
- Medium Hog Round

COLOR MIXES:
- Deep Green = MB + CYM
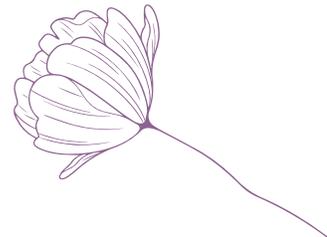
STEP DISCUSSION:

- Using the toe of the brush and the **Deep Green mix,** place a large tree trunk, amongst the grasses. It will live just to the right of the center of the canvas. Add two more trunks a bit further back in the distance and to the right.

- Beginning tapping in the branches at the top of the trees on the right. Allow the shape of the brush to help form the branches. Darken the mix at the base of the tree by adding more Mars Black.

- Paint the larger tree in the same manner, using the same colors. Rinse.

- Dry the surface before continuing to the next step.

STEP 7 - TALL TREE HIGHLIGHTS

"FINDING TREE SILHOUETTES"

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

BRUSHES & TOOLS:
- Small Synthetic Round
- Medium Hog Round

COLOR MIXES:
- Medium Green = CYM > MB + BS + PG
- Dark Brown = MB + BS
- Deep Green = MB + CYM
- Light Blue = TW < UB

STEP DISCUSSION:

- Use the **Medium Green mix** on the toe of the Hog Round brush to add the highlights on the branches of the tall focal tree. Add Titanium White to the mix to get an even lighter value in places. Paint some forward branches at the front of the tree. Tapping up and down and using the shape of the brush to help create the highlights. Allow the dark value below to show through, creating the contrast between the shadows and the highlights.

- Paint the tree to the right using the same method. Rinse.

- Add some **Dark Brown mix** in places for deeper values that show the differences between the greens in the trees. Rinse.

- Switch to the Synthetic Round brush and add some dark branches and twigs to the focal tree, using just Mars Black on the tip of the brush. Rinse.

- Switch back to the Hog Round brush and add more Cadmium Yellow Medium to the **Medium Green mix** so it is one value lighter. Apply this as a lighter highlight on these trees. Add more Titanium White where the highlight needs to be even lighter. Rinse.

- Add more for diffuse trees to the misty mountain area using the **Deep Green mix** and Titanium White. Then add just the **Deep Green mix** on the tops of some of these misty background trees

- Reinforce the mist around these trees using the **Light Blue mix.** Adjust as needed and add Ultramarine Blue to cool the colors in a couple misty places.

- Dry the surface before continuing to the next step.

STEP 8 – FINISH THE BACKGROUND

"MY ART BRAIN SAID 'WHAT A MINUTE"

PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Medium Hog Round
- Small Synthetic Round

COLOR MIXES:

- Gray Blue = UB + BS + TW
- Dark Brown = MB + BS
- Deep Green = MB + CYM

STEP DISCUSSION:

- Using the Hog Round brush, add Acrylic Gloss Glazing Liquid to the **Gray Blue mix.** Lightly swirl the strokes, strengthening the misty area at the base of the mountain.

- Next, tap in a diffused tree line along the top of the hill using the toe of the brush and the **Dark Brown mix.** Highlight the left side of these trees a bit by adding Titanium White on the dirty brush. Rinse.

- Dry the surface before continuing.

- Switch to the Synthetic Round brush and the **Deep**

Green mix. Then tapping up and down, bring in some sharper tree shapes that are a bit closer, but still in the distance. Vary the size and shapes of these trees.

- Add a bit of Acrylic Gloss Glazing Liquid to the brush and apply a bit of atmosphere along the bottom of this tree line. Rinse.

STEP 9 - SKETCH THE HORSE

"BUTT MOUNTAIN"

PAINT:
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:
- Small Synthetic Round
- Chalk Pencil or Watercolor Pencil

COLOR MIXES:
- Light Brown = TW < CYM < BS

SHERPA TIP:

For a more visible image on 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.

- Using the **Light Brown mix** on the toe of the brush, create the hindquarters, in the lower left side of the canvas. Begin by sketching a sort of stylized "M" for the back and rump. Then draw the right leg. Add the tail starting in the middle of the rump and curving it over where the left leg would be. Curve a line above the horse for a saddle.

- Draw another line coming straight up from the middle of the horse for the spine of the rider. Make this line about the same height as the butt of the horse. Add a horizontal line at the top for the shoulders. Then on either side, draw the lines that will be the sides of the jacket. Add a diamond shape at the top of the shoulders for the neckerchief. Next, draw the arm sleeve on the left and add a guideline for the feet on either side of the haunches. I added a saddle bag on the right side of the body of the horse.

- To draw the hat, extend the line from the top of the spine then add an elongated "U" shape just above the shoulders, as the brim. Draw the top of the hat, lining it up with the brim and add the right arm sleeve. Rinse.

STEP 10 – LANDSCAPE DETAILS

"POPPING THE TOPS OF STUFF"

PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

- Medium Hog Round
- Small Synthetic Round

COLOR MIXES:

- Gray Blue = UB + BS + TW
- Deep Green = MB + CYM
- Purple = UB + QM
- Light Purple = QM < UB + TW

STEP DISCUSSION:

- Use the Synthetic Round brush and add Acrylic Gloss Glazing Liquid to the **Gray Blue mix**. Add a crisp line along the top of the mountain. Rinse.

- Switch to the Hog Round brush and the **Deep Green mix** and adjust the grasses in the distant area, Adding them on an angle to imply that they are on a hill. Add more Mars Black for the areas that would have some shadows and to the shadow under the focal tree. Wipe out the brush.

- Imply some distant clusters of flowers using the **Purple mix**. Add a smidge of Titanium White to the mix for

another flower value.

- Add pops of highlights on the flowers using the **Light Purple mix.** Rinse.

- Dry the surface before continuing to the next step.

STEP 11 – FINISH LANDSCAPE

"IT'S NOT HARDY HAR HAR"

PAINT:

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

BRUSHES & TOOLS:

- Large Hog Bright

COLOR MIXES:

- Deep Green = MB + CYM
- Dark Green = PG + BS
- Medium Green = CYM + PG + BS
- Light Green = BS > PG + CYM > TW
- Cool Blue Green = UB + BS > CYM + TW
- Bright Green = CYM > PG + BS + TW

STEP DISCUSSION:

- Using short up and down strokes and the **Deep Green mix,** fill in the grasses in the foreground. Vary the mix by adding more Cadmium Yellow Medium here and there.

- Add another value of green in this area, using the **Dark green mix.** Then add highlights using the Light Green mix. Add this randomly, here and there, without creating patterns.

- Use the **Cool Blue Green mix** for some interesting plant clusters throughout the grasses.

- Capture brighter highlights in the grasses using the

Bright Green mix using the short downward, sketchy strokes. Adjust this area as you feel appropriate using any of the grass mixes in this step. Rinse.

- Dry the surface before continuing to the next step.

STEP 12 – FAR AWAY FLOWERS

"THINKING ABOUT THINGS"

PAINT:
- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:
- Medium Hog Round

COLOR MIXES:
- Purple = UB + QM
- Light Purple = QM < UB + TW
- Warm Pink = QM + CYM + TW
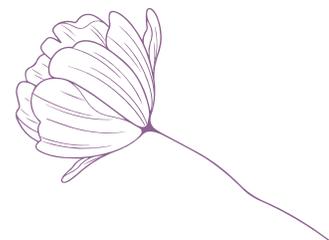
STEP DISCUSSION:
- Randomly add clusters of indistinct flowers, in the area of the grasses that are between the focal tree and the front of the horse. Use the **Purple mix** to tap them in.

- Use the **Light Purple mix** as a highlight on these clusters. Paint some of this lighter color without the darker underlayer, for an additional color value in this area. Remember to keep the clusters random and without patterns. Rinse.

- Bright pops of highlights are added to the tops of these clusters using the **Warm Pink mix.** Get a bit lighter as you come forward. Rinse.

STEP 13 – BLOCK IN HORSE AND RIDER

"A HORSE'S BUTT IS AN UPSIDE DOWN TOOTH"

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

COLOR MIXES:

- Brown Base = CYM > CRM > BS
- Denim Blue = UB + BS
- Dark Brown = MB + BS
- Gray Blue = UB + BS + TW
- Gray Red = CRM + UB
- Medium Brown = BS + CYM > CRM +TW

STEP DISCUSSION:

- Block in the horse using an even coat of the **Brown Base mix.** Rinse.

- Paint the jacket in with the **Denim Blue mix.** Add this color along the sides of the horse for the legs of the rider.

- Paint the saddle and the saddle bag, on the right side of the horse, with the **Dark Brown mix**. Begin adding shadow on the inside and along the right side of the horse legs, while that area is still wet, using this same color.

- Use the **Gray Blue mix** to fill in the shirt sleeves. Rinse.

- Paint the neckerchief using the **Gray Red mix**. Rinse.

Adjust where needed using the mixes in this step. Rinse.

- Block in the hat with the **Medium Brown mix.** Rinse.

- Dry the surface before continuing to the next step.

SHERPA TIP:

If your yellows are not covering well, you may have to paint the horse in white first, dry it and then paint it with the Brown Base mix.

STEP 14 - DEFINE THE RIDER

"DUNGAREE ZHUZH"

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:

- Dark Red = CRM + UB + MB
- Deep Green = MB + CYM
- Medium Brown = BS + CYM > CRM +TW
- Denim Blue = UB + BS
- Gray Blue = UB + BS + TW
- Warm Red = CRM > CYM
- Warm Brown = BS + CRM > CYM
- Medium Red = CRM > CYM > BS
- Dark Brown = MB + BS
- Light Denim = UB + BS + PB + TW
- Light Brown = TW < CYM < BS

STEP DISCUSSION:

- Add a shadow on the neckerchief, under the hat ,with the **Dark Red mix.** Rinse. Add more Cadmium Red Medium to the mix and blend that into the scarf. Rinse. If the scarf gets too big, trim it back with some of the background color using the **Deep Green mix.**

- Define the brim of the hat with the **Medium Brown mix.**

- Add a second layer on the jacket using the **Denim Blue mix**. Then, paint some highlights on the jacket by adding more Burnt Sienna to the mix., sweeping the strokes on an angle to the left to imply folds in the fabric.

- Mix the **Gray Blue mix** to the **Denim mix** to create a

shadow color for the shirt and apply this color under the arms. Then, brushing inwards, create the highlights using just the **Gray Blue mix**. Use this mix as a second layer of highlight on the jacket, adding a little of the **Denim mix** to the mix if it gets too light. Rinse.

- Highlight the scarf with the **Warm Red mix** and then pure Cadmium Red Medium as a brighter highlight. Rinse.

- Paint the arms that are in shadow, with the **Warm Brown mix.** Add Titanium White to the mix to highlight the outside of the arms. Rinse. Make adjustments, if needed, using the shirt mixes.

- Highlight the top of the saddle with the **Medium Red mix,** then blend in some Mars Black as a shadow along the bottom of it. Apply this same method on the saddle bag. Add a lighter layer of highlight to both by adding some Titanium White to the **Warm Brown mix.**

- Paint the heel of the boots and the stirrups, using the **Dark Brown mix** then add Mars Black as a shadow along the inside. Use the **Warm Brown mix** as a highlight on the stirrups.

- Highlight the pants using the **Light Denim mix,** angling the fold in towards the body of the horse. Then add Mars Black on the heel of the boots. Rinse.

- Adjust the shirt highlights, by adding more Titanium White to the **Gray Blue mix** and deepen the folds in the jacket, using the **Denim Blue mix.**

- Add the **Light Brown mix** on the dirty brush and apply it to the right side of the hat brim. Then add more Titanium White to the mix and paint a highlight on the top left side of the hat. Using a curved stroke, add this color to the brim starting on the left side and softly blending it into the right side. Rinse.

- Add a bit of this same highlight along the top of the saddle and the saddle bag and a bit on the stirrups. Rinse.

- Dry the surface before continuing to the next step.

STEP 14 - CONTINUED
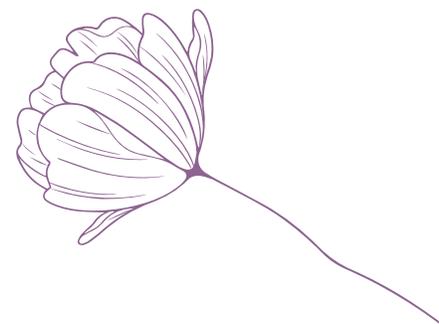
STEP 15 – FINISH THE HORSE AND RIDER

"IT'S PROBABLY A LOT MORE OK THAN YOU THINK"

PAINT:
- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:
- X-Small Synthetic Round
- Small Synthetic Round
- Medium Hog Round

COLOR MIXES:
- Desert Brown = BS + CYM > MB
- Warm Brown = BS + CRM > CYM
- Gold = TW + CYM + BS
- Gray Red = CRM + UB
- Yellow Brown = BS + CYM

STEP DISCUSSION:
- Using a Small Synthetic round brush and the **Desert Brown mix,** paint the tail a little below the top of the back. Apply long, sweeping strokes that curve to the left. Rinse. Blend some Mars Black, wet into wet, onto the right side of the tail, using the same long, sweeping strokes. Add a braid down the middle of the back, on the rider, also using Mars Black. Rinse.

- Apply a second coat onto the rump of the horse, blending down into the shadows, using the **Warm Brown mix.** Round out the rump on either side, using the **Gold mix** and blending it in. Be sure to leave some of the darker layer above the tail, showing it is rounded there and a little in shadow.

- Add Titanium White to the dirty brush and apply another layer, on the left side of the hat. Rinse.

- Switch to the X-Small Synthetic Round brush and thin some of the **Gold mix.** Highlight the outside edges of the braid and the ends of the hair. Add Fluid White Paint to the mix and apply highlights to the hairs on the tail,

using long, curving strokes. Rinse.

- Add the band and line the brim of the hat using the **Gray Red mix.** Add another layer of highlight on the left side of the hat with the **Gold mix** and Fluid White Paint.

- Apply a warm highlight to the braid using more Cadmium Yellow Medium mixed to the **Gold mix.** Tie the bottom of the braid with a band of the **Gray Red mix.** Rinse. Shade the hair using a Mars Black if you need to. Rinse.

- Switch to the Hog Round brush and apply a warm highlight to the rump, using more Cadmium Yellow Medium mixed to the **Gold mix**. Rinse.

- Switch back to the Synthetic Round brush and apply the **Yellow Brown mix** to the outside edge of the horse. Add Mars Black to the mix for a shadow on the inside of the leg. Rinse.

- Add another layer of highlight to the rump with the **Gold mix** and Titanium White. Rinse.

- Switch back to the X-Small Synthetic Round brush and add detailed highlights to the top of the saddle with the **Gold mix** and to the highlights on the jeans with Fluid White Paint added to the **Light Blue mix.** Rinse.

- Use the Fluid White Paint to add another highlight on the wrinkles of the shirt.

- Mix the **Gold mix** and Fluid White Paint to lighten the hairs on the tail and braid. Rinse.
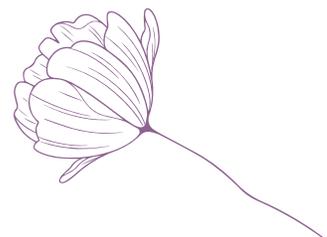
STEP 15 - CONTINUED

SHERPA TIP:

If you've not painted a figure loosely before, you probably came into this step in doubt about how your painting was going to turn out. That is very normal; don't worry. Take a break; walk away; observe your painting from a distance; take a picture with your cell phone and look at it. This will allow you to be more objective.

STEP 16 – MID RANGE FLOWERS

"RANDOMLY DISTINCT AND NOT FUZZY"

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

BRUSHES & TOOLS:
- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:
- Gold = TW + CYM + BS
- Pink = TW + QM
- Light Pink = TW > QM
- Warm Yellow = CYM > CRM

STEP DISCUSSION:

- Adjust any tail details that are needed using the X-Small Synthetic round and the **Gold mix**. Rinse.

- Switch to the Small Synthetic round and use Quinacridone Magenta to add the individual flowers that are a bit more forward than the last flowers we did. Randomly, dot in these flowers while still not seeing any real details. Adding a smidge of Ultramarine Blue to the brush, here and there. Slightly layering over the previous flowers, in a few places.

- Add lighter flowers and highlights by alternating between the **Pink mix** and the **Light Pink mix.** Layer over

the leg of the horse in places. Rinse.

- Switch back to the X-Small Synthetic round and use the **Warm Yellow mix** to add centers to some of these flowers. Vary the size of the centers, some smaller and some a bit bigger. Use the **Light Pink mix** to add a few more details on these flowers. Rinse.

- Dry the surface before continuing to the next step.

STEP 17 – LARGER FLOWERS

"DOES THIS OBJECT LOOK LIKE THE WORLD IS FLAT?"

PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round
- Medium Hog Round

COLOR MIXES:

- Gold = TW + CYM + BS
- Warm Pink = QM + CYM + TW

STEP DISCUSSION:

- Adjust and fill in the bottom of the tail, for framing purposes, using the **Gold mix** and the Medium Hog Round. Rinse. Add the detail hairs back in over the top with the X-Small Synthetic round brush. Rinse.

- Switch to the Small Synthetic Round brush. Paint more distinct flower shapes in the foreground using the **Warm Pink mix.** Multi-petaled, star shaped flowers that get a little bigger, closer to the bottom of the canvas and get slightly smaller, as they merge into the previous layer of flowers.

- Add more Titanium White to the mix and highlight some of the petals. Rinse.

STEP 18 - BRIGHT PINK FLOWERS

"POPPING OFF THE PAGE"

PAINT:
- Quinacridone Magenta = QM
- Titanium White = TW

BRUSHES & TOOLS:
- Small Synthetic Round

COLOR MIXES:
- Light Pink = TW > QM
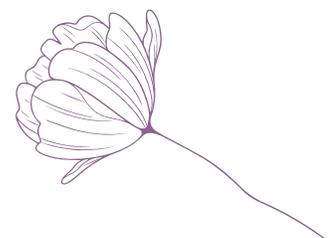
STEP DISCUSSION:

- Paint a lighter version of these more distinct flower shapes in the foreground using the **Light Pink mix.** They are also multi-petaled, star shaped flowers that get a little bigger, closer to the bottom of the canvas. Add touches of this color to a few spots in the previous flower layer to imply they recede into the background.

- Add more Titanium White to the mix and apply highlights to a few petals in this layer of flowers. Rinse.

- Dry the surface before continuing to the next step.

STEP 19 – FINAL DETAILS

"HELPING WOW"

PAINT:
- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Med = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:
- Medium Hog Round
- X-Small Synthetic Round

COLOR MIXES:
- Light Pink = TW > QM
- Warm Pink = QM + CYM + TW
- Warm Yellow = CYM > CRM
- Muted Green = CYM + BS + PG

STEP DISCUSSION:

- Use the Hog Round brush to add a little of the previous pinks into the layers of flowers that are further back in the landscape. Alternate between the **Light Pink mix** and the **Warm Pink mix** to visually merge these layers together. Rinse.

- Switch to the X-Small Synthetic Round and add the centers to some of these forward flowers using the **Warm Yellow mix.** Some flowers will show the whole center, others will only show a bit of the center and yet others will not show any center at all. Rinse.

- Thin the **Muted Green mix** with water and paint more recognizable blades of grass amongst the foreword flowers. Layer some of them over a few flowers to add depth, using upward flicking strokes in various directions. Rinse.

- Thin some Mars Black with water and add a few small bare branches on the focal tree. Rinse.

- Sign.

WATERCOLOR
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7:00PM EST

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page each week.

ALL skill levels welcome.
Bring your watercolors
and let's

## RELAX &
CHILL OUT
TOGETHER

THE ART SHERPA

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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 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.
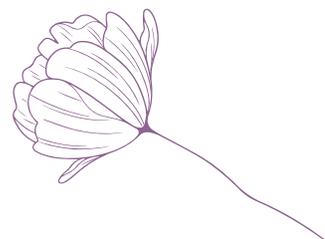
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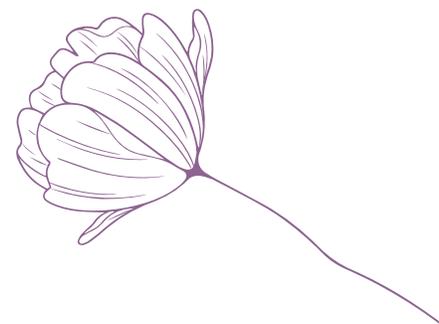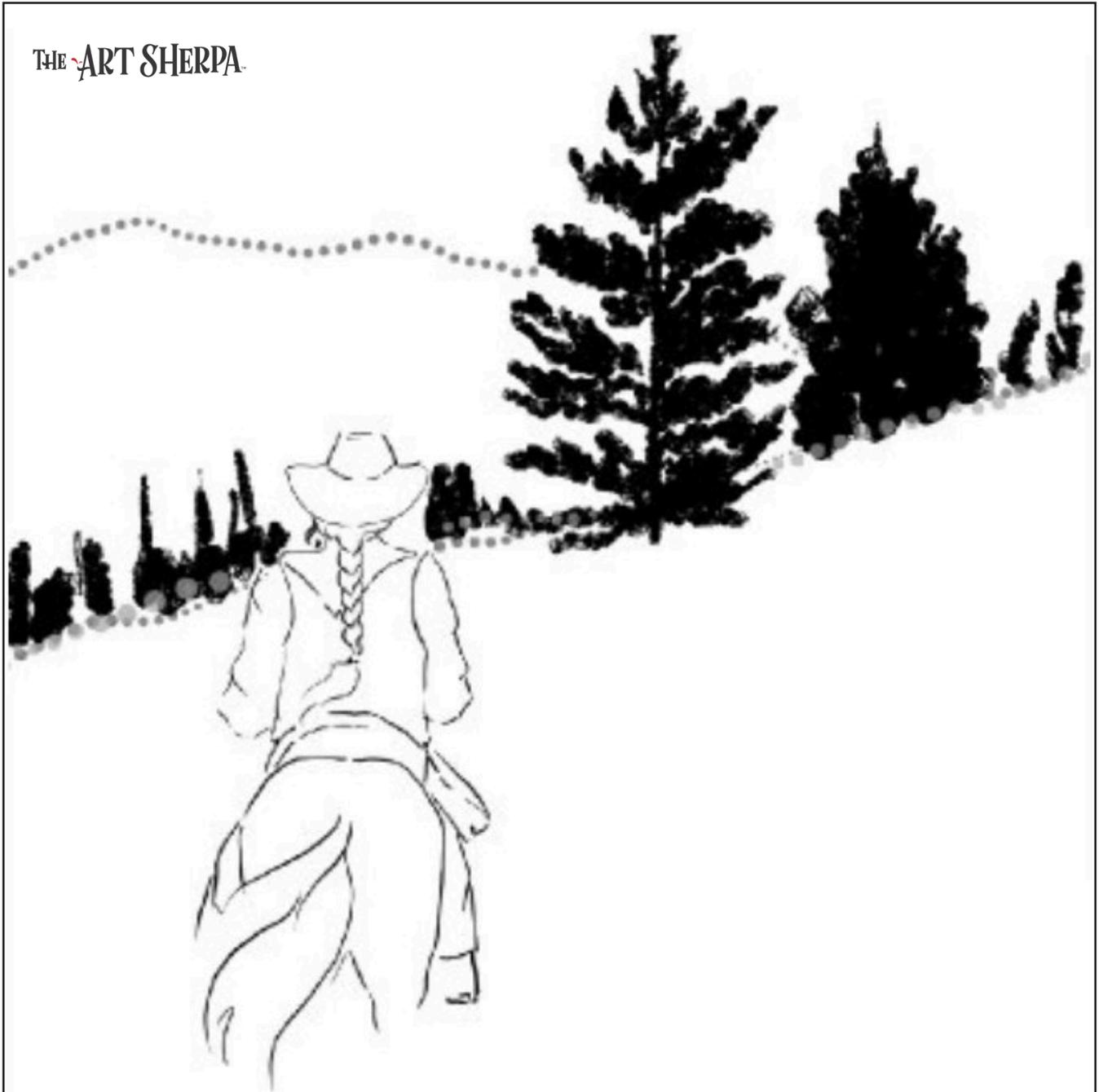
GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to

use gridding to transfer any image from a reference to your canvas.

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

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the instructions above.

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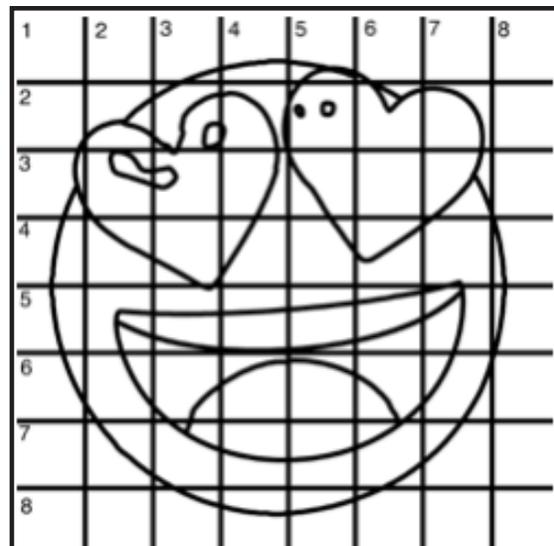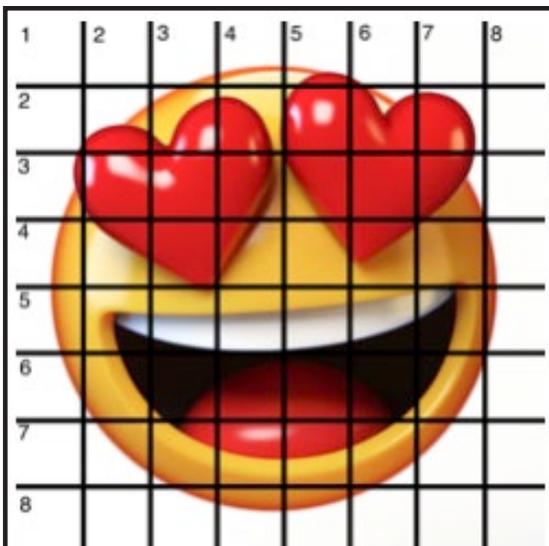
TECHNIQUE REFERENCES:

BLENDING WET INTO WET
Another way to create transitions from one color to another, or one value to another, in acrylic painting, is by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN
Paint in the shape with a color, no detail is required.

CONTOUR
Following the outer lines of an object or subject with your brush or tool.

COOL COLOR
Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING
Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING
Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK
Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING
Glazing is taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING
This is a very important part of acrylic painting. It can be hard for new artists to understand because it's used in so many different ways. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. What I mean by that is you remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, We need to layer the paint. Once you embrace this thinking the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY
This is when you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. it has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED
Taking two colors and mixing them together we're both colors are still evident in the mix and brush stroke.

PAINTERLY
Brush strokes that are free flowing and expressive. A painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful not to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

Smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Taking two colors and thoroughly incorporating them so they make a smooth even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition. This is always useful.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

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

- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.

- Search for videos on the website.

- Use the traceable - it is NOT cheating.

- Join the Art Sherpa Official Facebook group for support.

- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISHED PIECE

As an artist, and, yes, you are an artist, because you have created a painting. But there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting. But it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.
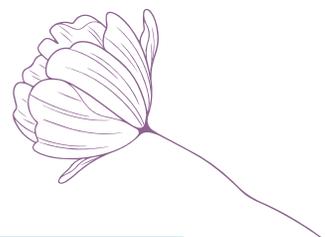
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