Acrylic April

ACRYLIC APRIL 2022

BY: THE ART SHERPA

SUNFLOWER KID

NAME CREDIT TO PATRON HEATHER CAMPBELL

Steps: 14 | 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 23: APRIL 23, 2022

"Bloom … A Story Of Flowers", Acrylic April 2022, began a journey of beautiful flowers this year. We were just painting along, minding our down business when a bee and a bird and a dog appeared and they crossed the road to meet a horse, and THEN, everyone crossed back over the road surrounded by snails and butterflies to greet this darling little kid, goat, that is. Did you know that the goat was the first domesticated animal and their appearance in art symbolises sure-footedness, desire, creative energy, revelry, tranquility, aspiration, and faith.

GRAB YOUR PAINT, GET YOUR BRUSHES BECAUSE I'M NOT KIDDING WHEN I SAY "YOU'VE GOT THIS" (PUN INTENDED) .

WATERCOLOR
WEDNESDAYS

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

f ⓘ ▶

PAINT COLOR & MIXING LEGEND:

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

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

BRUSHES:

- Large Synthetic Angle
- Medium Synthetic Round Blender
- Round Pouncer
- 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

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE:

- Implying Foliage
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion
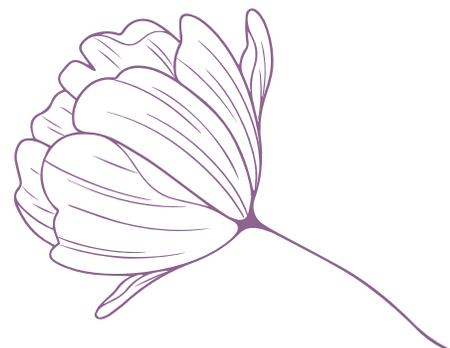
VIDEO CHAPTER GUIDE:

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

STEP 1 – COLORED BACKGROUND

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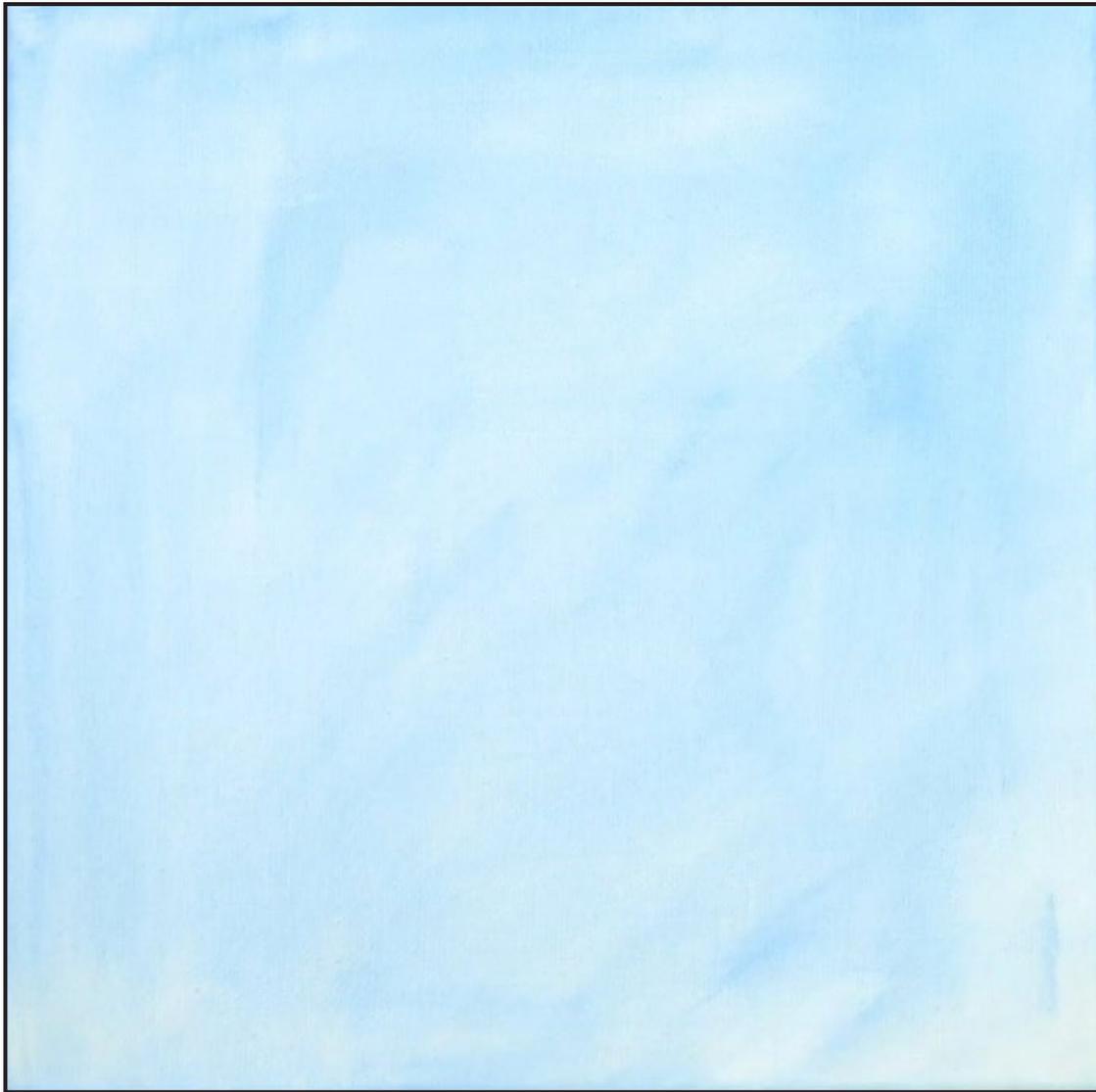
PAINT:
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:
- Large Synthetic Angle

COLOR MIXES:
- Light Blue = TW + UB

STEP DISCUSSION:
- Roughly paint the entire canvas with the **Light Blue mix.** It is ok to vary the mix somewhat. Smooth the paint by applying long strokes, both horizontally and vertically. Rinse.

- Dry the surface before continuing to the next step.

STEP 2 - SKETCH THE IMAGE

"HUMAN HEAD MATH"

PAINT:
• Burnt Sienna = BS

BRUSHES & TOOLS:
• Medium Synthetic Filbert
• Chalk Pencil or Watercolor Pencil
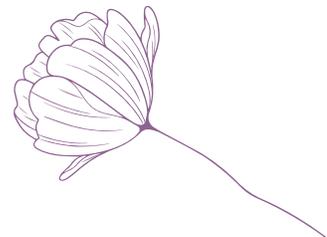
STEP DISCUSSION:

• 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: the picture with this step, the traceable, and the grid reference. I drew in only the major objects. You should use a Chalk Pencil or Watercolor Pencil.

• Sketch a 2 inch upward curve for the chin that is about 1" from the bottom of the canvas. Then about ¾ of an inch from the top draw an opposing bracket. Place a vertical, center guideline between these marks to divide the head.

• Mirror the image either side of the center line, starting at the top of the head. Bring an angled line down about 2 inches, then round them towards the centerline for the

eye bulges. The forehead and eyes should take up about half the head area. Join the eye bulge to the chin with outward curved lines, starting about mid eye. Sketch an almost 2" egg shape for the nose, upwards from the chin.

• Near the top of the eye bump, on either side, curve an angled line that carries off the sides of the canvas, for the top of the ears. Then, draw a curved guideline, about mid eye, across the face. Add an upward curved line for the bottom of the ears and the fold on the top of the ears.

• Paint rough eye shapes on the face, on either side of the eye guideline. Adjust the bottom of the ears so they are near the bottom of the eye. Curve outward lines from the nose to the top of the brow bone, where the ears begin. Add the horns about mid forehead and the neck from either side of the jaw. Imply a bit of the body on the left side of the neck. Add a downward curved line at mid forehead where the flowers will be placed. Rinse.

STEP 3 – HORNS AND BODY

"LET'S FLICK"

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

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

COLOR MIXES:
- Dark Brown = BS + MB
- Blue Gray = BS + MB + UB + TW
- Goat Gray = UB + BS + TW

STEP DISCUSSION:

- Paint and thicken the horns using the Small Synthetic Round and the **Dark Brown mix.** Highlight down the middle of the horns with a slightly curved stroke using the **Blue Gray mix.** Rinse.

- Switch to the Medium Hog Bright and block in the body using the **Goat Gray mix.** Flick the strokes outward from the neckline using the edge of the brush. Add more Titanium White to the brush to add another value in the body. Then add even more Titanium White on the dirty brush and highlight the rounded belly area. Rinse.
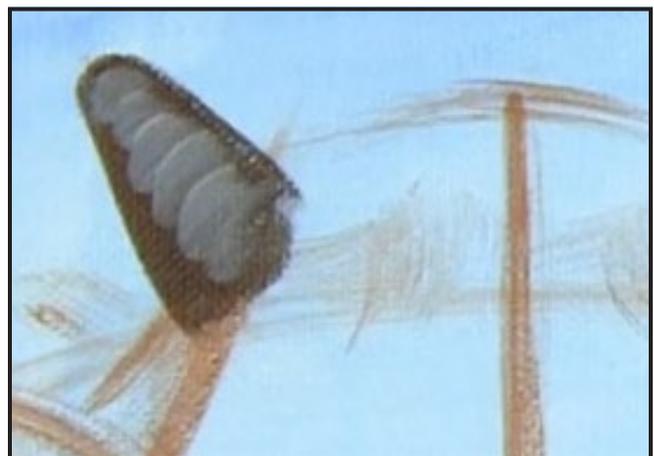
STEP 4 - BLOCKING IN THE DARKS

"THE ADS AREN'T PUNKING ME"

PAINT:

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

BRUSHES & TOOLS:

- Medium Hog Round

COLOR MIXES:

- Goat Gray = UB + BS + TW
- Light Blue = TW + UB
- Dark Brown = BS + MB
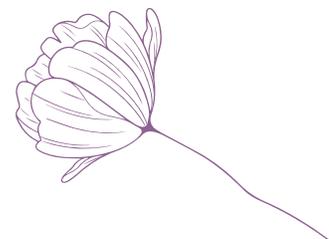
STEP DISCUSSION:

- At the top of the head, begin flicking the hair up and outwards using the toe of the brush and the **Goat Gray mix.** Use the **Light Blue mix** to remove any unwanted paint from the background if needed. Rinse and dry the brush.

- Use Mars Black to create an area on the forehead that will be darker. Draw an arched line from the bottom, middle of the left horn, down to about mid bridge area then, arc another line over to the opposite side and mirror the angled line. Then block in this area using the **Dark Brown mix** and painting in the direction the hair would naturally grow. Adjust the areas as needed.

- Continue using the **Dark Brown mix** and add downward curved lines, shaped like an open book, to the top of the nose. At the bottom point of the nose, carry a line

downward a bit and then add the mouth with a slightly upward curved line.

- Remember the top of the eye is at the bottom of the ear. Draw a line curving down. Then add a bulge on the outside edge and then bring it back to the inner line in an almost almond shape.

- Use Mars Black to block in the hair on the inside of the ears, applying an outward hair stroke. Then paint the edges of this area with the **Dark Brown mix.** Rinse and dry the brush. Use the **Light Blue mix** to trim the ears or anywhere on the goat you feel is required. Repeat on the left ear.

- Block in both sides of the jaw and the chest with Mars Black and the same outward flicking stroke. Rinse and dry the brush.

- Dry the surface before continuing to the next step.

STEP 5 – BLOCKING IN THE BROWNS

"THE UNDER-GOAT COLOR"

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

BRUSHES & TOOLS:
- Medium Hog Bright

COLOR MIXES:
- Goat Gray = UB + BS + TW
- Blue Gray = BS + MB + UB + TW
- Light Brown = BS + CRM + CYM
- Dark Gray = BS + UB
- Dark Brown = BS + MB

STEP DISCUSSION:

- Alternate between the **Goat Gray mix** and the **Blue Gray mix** and add the lighter hair between the horns. Add more Titanium White in the mix here and there for an extra value. Then add a little Burnt Sienna to the dirty brush and round out the belly. Rinse and dry the brush.

- Apply the **Light Brown mix** to the unpainted areas in between the dark areas and around the outside edges of the ears.

- Paint the nose with the **Dark Gray mix** using the corner of the brush.

- Add a second layer of Mars Black on all the dark hair areas, brushing the strokes in the same direction the hair grows.

- Paint the arc on the bridge of the nose with the **Dark Brown mix.** Then mix it with a bit of the **Light Brown mix** and apply it above the eyes. Rinse.

- Add the **Light Brown mix** around the muzzle.

- Dry the surface before continuing to the next step.

STEP 6 - REALISTIC EYES

"SYMMETRICAL-ISH TO EACH OTHER"
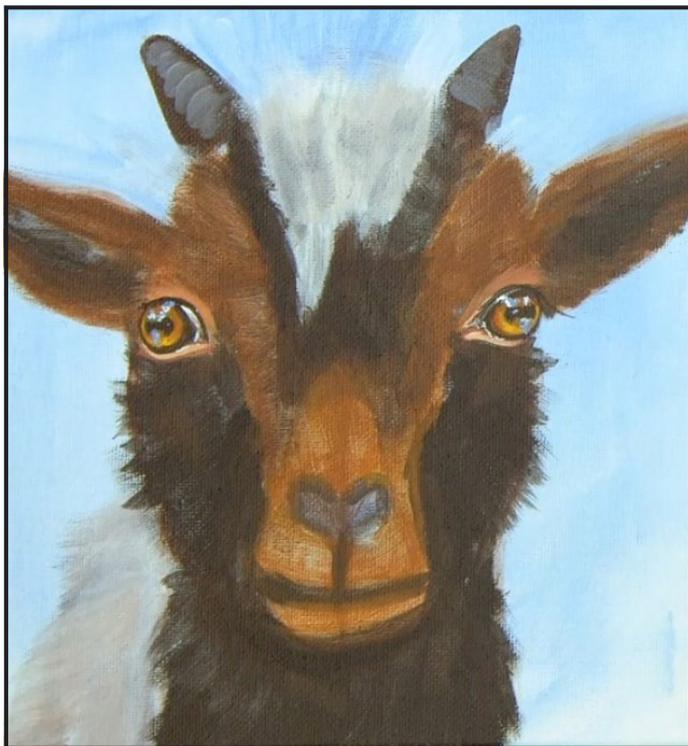
PAINT:
- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB   • Phthalo Green = PG
- Burnt Sienna = BS   • Dioxazine Purple = DP
- Mars Black = MB   • Titanium White = TW
- Fluid White Paint = FWP

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

COLOR MIXES:
- Orange = CRM + CYM
- Flesh = CYM > CYM + QM + BS + TW
- Light Orange = CRM + CYM + TW   • Light Blue = TW + UB
- tDark Gray = BS + UB   • Light Brown = BS + CRM + CYM
- Medium Green = PG > CYM   • Dark Brown = BS + MB

STEP DISCUSSION:
- Use the Small Synthetic Round brush and the **Orange mix** to recreate the outer eye shape. Add a little Titanium White if needed. Keep both eyes level and relatively symmetrical. Rinse.

- To paint in the eyes, line the bottom of the upper lid with Mars Black, rounding them at the inner corner and filling them in. Rinse.

- Paint the lower lids with the **Flesh mix** and the upper lids with the **Light Orange mix**. Rinse.

- Paint the inside of the eyes again but use the **Orange mix** this time. Rinse.

- Switch to the X-Small Synthetic Round brush and thin the **Light Blue mix** with water. Line the inner half of the upper lids, between the dark line and the colored iris. Then add a very thin line in the middle of this with the **Dark Gray mix**. Rinse.

- Add Fluid White Paint to the **Flesh mix** and apply that to the inner corner and the lower lids. Rinse.

- Thin some Mars Black and refine the shadow lines

around lids and around the iris. Paint the horizontal pupils with short up and down strokes. Reinforce the white that is just below the upper lid with the **Light Blue mix** added to the Fluid White Paint. Rinse.

- Curve some of the **Orange mix** around the outer edges of the lower iris. Then add a little more Cadmium Yellow Medium to the mix and tap in some lighter value in this lower area.

- Add the **Amber mix** to the top part of the iris. Then add the **Medium Green mix** on the dirty brush and apply this muted color to the area just above the pupil on the left eye and just below the pupil on the right eye. Rinse.

- Blend some of the **Dark Brown mix** around the outer edge of the iris. Rinse.

- Tap in the reflections in the eyes using the **Light Blue Mix**. Rinse. Then barely tint the Fluid White Paint with the **Light Blue mix** and tap that into the iris for the brightest reflections and to imply a little wetness around the eye. Adjust if needed. Rinse.

STEP 7 - MUZZLE

**"THE STEP TITLE"**

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Warm Gray = MB + BS + TW
- Beige = BS + CYM + CYM + TW
- Light Brown = BS + CRM + CYM
- Flesh = CYM > CYM + QM + BS + TW
- Light Gray = TW > MB

STEP DISCUSSION:

- Use the Mars Black to add nostrils to the bottom of the dark nose and define the lip division line and the lip.

- Paint in the nose with the **Warm Gray mix** and repaint the nostrils if needed. Bring some of this color along either side of the lip division line. Then add the **Beige mix** to the **Warm Gray mix** and paint the rest of the muzzle and on the chin, feathering the chin hairs outward. Blend the **Warm Gray mix** into the **Beige mix,** wet into wet, on the muzzle. Angle the hairs along either side of the bridge of the nose using short strokes and the **Light Brown mix**, on the dirty brush. Add this color above the nose with short downward strokes. Rinse.

- Trim the muzzle if required use Mars Black. Also adjust the lip with the gray mixes if needed.

- Combine the **Flesh mix** to the **Light Brown mix** and a touch of that on either side of the upper lip division and to add the bottom lip. Rinse. Glaze some Mars Black under the lower lip and blend it out. Adjust the muzzle and nose until you are happy.

- Highlight the nose, just above the nostrils, with the **Light Gray mix.** Adjust the nose with the black and the gray mixes. Rinse.

- Highlight the outer edges of the muzzle with Titanium White added to the **Light Brown mix** and blend it in a bit.

SHERPA TIP:

Clean your rinse water when it gets muddy to keep your paint clean.

STEP 8 - HORNS AND FACE

"DON'T LET THEM GET YOUR GOAT"

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

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

COLOR MIXES:
- Light Brown = BS + CRM + CYM
- Dark Gray = BS + UB
- Light Gray = TW > MB
- Beige = BS + CYM + CYM + TW
- Gold = CRM > CYM + BS

STEP DISCUSSION:

- Using the Small Synthetic Round brush, highlight the center of the horns using the **Light Brown mix** combined with a little Titanium White. Allowing it to be a bit of a dry brush and using small curved strokes. Then deepen the outside of the horns with the **Dark Gray mix.** Add a shadow along the outside edges of them with Mars Black. Add a lot more Titanium White to the dirty brush to apply the lightest highlight of the horns.

- Switch to the Medium Hog Round and add some Titanium White to the **Light Gray mix.** On the light forehead area, allow the bristles of the brush to easily create the hair using light, upward strokes. Rinse and dry the brush.

- Using the toe of the brush to feather in some dark hair, on the forehead with Mars Black. Add the **Light Brown mix** to the dirty brush and apply it above the eye and onto the upper ear area. Add some Fluid White Paint

to the mix for another value in this area. While paying attention to the directionality. Rinse.

- Then layer the Mars Black over the brown area slightly and tip some of the light brown hairs, near the ear and come around the outside of the eyes. Rinse.

- Highlight the tops of the ears, above the eyes and down the bridge of the nose, with the **Beige mix** and a little Fluid White Paint. Change the direction of the hair as you come around the face.

- Brush in some of the **Gold mix** to the bottom of the ears and a little inside them as well. Add a little Fluid White Paint on the dirty brush and tap a highlight to the bottom edge of the ears. Feather out the longer hairs from the center of the ears, using the **Gold mix**. Rinse and dry the brush.

- Adjust with Mars Black. Rinse and dry the brush.

STEP 9 – FINISH THE GOAT

"LITTLE FINE HAIRS"

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

BRUSHES & TOOLS:
- Medium Hog Round

COLOR MIXES:
- Gold = CRM > CYM + BS
- Dark Brown = BS + MB
- Light Brown = BS + CRM + CYM
- Warm Gray = MB + BS + TW
- Beige = BS + CYM + CYM + TW

STEP DISCUSSION:

- Dip the tip of the brush into the Fluid White Paint and using a very light stroke, highlight the forehead hairs. Curve the strokes directionally. Paint a small highlight on the horns. Then highlight the ear hairs and the belly. Wipe out the brush.

- Add Fluid White Paint to the **Gold mix** and brush up some hairs on the bridge of the nose. Then blend some hairs around the muzzle with the **Dark Brown mix**. Brush some of the **Light Brown mix** upward, just above the nose. Rinse and dry the brush.

- Layer on more Mars Black, directionally, in the darker

areas. Rinse and dry the brush.

- Highlight the bottom of the chin hairs and along the edges of the muzzle, using the **Warm Gray mix**.

- Use the **Beige mix** to add the hairs above the eyes. Adjust if needed with any of these colors Rinse and dry the brush.

- Dry the surface before continuing to the next step.

STEP 10 - HEADBAND GREENERY

"ZIPPERING UP A LITTLE GARLAND"

PAINT:
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Fluid White Paint = FWP

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

COLOR MIXES:
- Dark Green = PG + BS
- Medium Green = PG + BS + CYM
- Light Green = CYM > PG > BS + FWP
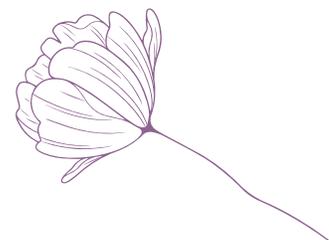
STEP DISCUSSION:

- Create a garland of foliage, beginning on the left side of the goat, just below the ear. Use the Small Synthetic Round brush, the **Dark Green mix** and a touch pull stroke to zipper the leaves upward, to just below the horn. Add another smaller branch between the top of the ear and the bottom of the horn. Add another branch of leaves on the right side, using a similar method.

- Blend the **Medium Green mix**, wet into wet, onto these leaves. Above those add three individual leaves on the right side and two on the left side using a press down, roll and release stroke. Add another value layer onto the garland leaves with the **Light Green mix**. Rinse.

- Switch to the X-Small Synthetic Round brush and combine the **Light Green mix** with more Cadmium Yellow Medium. Begin pulling long fine lines outward from the center of the forehead. Filling in with these blades of grass in until you are happy. Then highlight the garland leaves and add a vein down the center of the individual leaves. Add more Fluid White Paint to the mix if needed. Rinse.

- Add some tiny garland leaves on either side of the head, using the **Medium Green mix** and a touch pull stroke. Filling in any empty spaces. Then highlight them with the **Light Green mix**. Rinse.

- Use the Fluid White Paint to layer some small white garland over top of the leaves in some areas. Rinse.

- Dry the surface before continuing to the next step.

STEP 11 - BLUE FLOWERS

"DON'T PAINT OUT YOUR THINGS"

PAINT:

- Phthalo Blue = PB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Dark Blue = PB > TW

STEP DISCUSSION:

- Using the Small Synthetic Round brush and the **Dark Blue mix,** zipper in flower branches starting on the left side of the head, between the ear and the horn. Add similar flower branches on the right side. Place them strategically so you are not covering too much of the leaf below.

- Add the Fluid White Paint to the dirty brush and layer this second value on top of the flowers, wet into wet. Vary the colors slightly as you go. Rinse.

- Switch to the X-Small Synthetic Round brush and use pure Fluid White Paint to fill in the flowers with little bright spots. Extend the tips of the flowers as well. Rinse.

- Dry the surface before continuing to the next step.

STEP 12 - YELLOW FLOWERS

"TWICE DRIED, BUT NO STEP"

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

BRUSHES & TOOLS:
- Small Synthetic Round

COLOR MIXES:
- Dark Brown = BS + MB
- Light Yellow = CYM + FWP

STEP DISCUSSION:

- Use the pure Fluid White Paint and curved strokes to paint the underlayer for the yellow flowers. Add the first flower just below the horn on the left, facing upward, away from the viewer. Create a second flower facing to the side. Paint two flowers in a similar method on the right side. Dry the surface before continuing.

- Loosely mix just a smidge of Cadmium Red Medium to Cadmium Yellow Medium and paint this streaky paint over the white flowers. Add a bit more Cadmium Red Medium where the lower flowers layers over the top ones. Rinse.

- Paint the button centers in the direction the two bottom

flowers face, using the **Dark Brown mix.** Rinse. Dry the surface before continuing.

- Use the **Light Yellow mix** and layer the curved foreshortened petals over top of the bottom flower on the left, while allowing the center to peek out. Apply the same method to the bottom flower on the right. Rinse.

- Dry the surface before continuing to the next step.

SHERPA TIP:

Put out fresh paint as you require it or if your source gets too muddy.

STEP 13 – FOCAL FLOWER

"SHOULD YOU CHOOSE TO ACCEPT IT"

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

BRUSHES & TOOLS:
- Small Synthetic Round
- Pouncer

COLOR MIXES:
- Dark Brown = BS + MB
- Warm Gray = MB + BS + TW

STEP DISCUSSION:

- Load the **Dark Brown mix** onto the pouncer and place the seed center of the focal flower. Place it strategically in the center of the bouquet so the petals will not cover all of the layers below. Rinse it well.

- Paint the petals, radiating inward to the seed circle, using a touch pull stroke and pure Fluid White Paint. Trying to keep the petals mostly the same length. Rinse. Dry the surface before continuing.

- Loosely mix a smidge of Cad Red Medium to Cadmium Yellow Medium and paint this streaky paint over the white petals. Add a bit more Cadmium Red Medium where the

lower petals layers over the top of the flowers below. Rinse.

- Load the **Dark Brown mix** onto the pouncer and define the seed center. Rinse it well.

- Tap in the **Warm Gray mix** around the edge of the seed circle then tap in some Mars Black into the darker center.

- Dry the surface before continuing to the next step.

SHERPA TIP:
You may want to paint the focal petals white first to help the final yellow to stand out from the other flowers.

STEP 14 – WHITE LINING

"IF YOU'RE GOING TO SAN FRANCISCO"

PAINT:
- Fluid White Paint = FWP

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

STEP DISCUSSION:

- White line the petals of the yellow petals using the Fluid White Paint. Add some white dots around the outer edge of the seed circle. Rinse.

- Sign.

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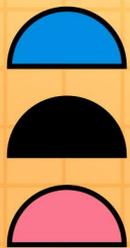
RETREAT

MAY 2–6

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Cinnamon Cooney & Ginger Cook
for The "Mamma Mia" Art Retreat!

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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.
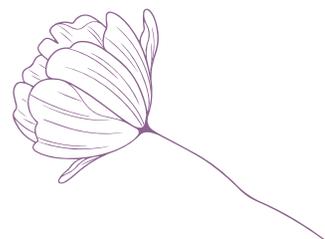
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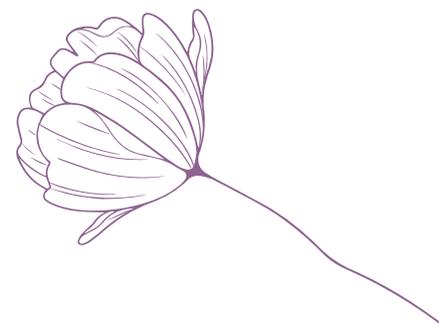
GRIDDING INSTRUCTIONS:

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.
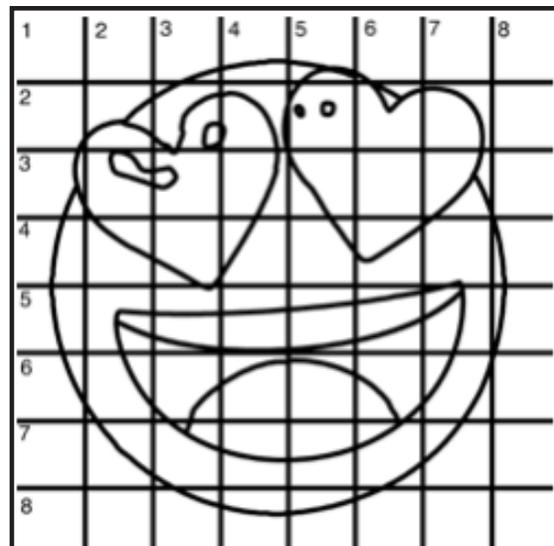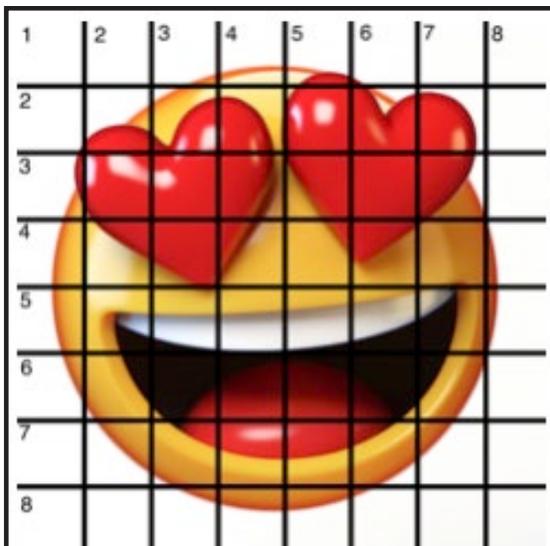
TECHNIQUE REFERENCES:

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.
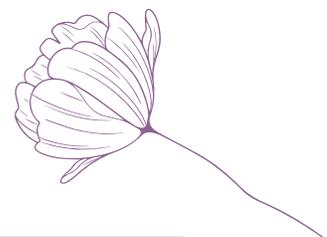
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