

APRIL 24, 2022

Acrylic  
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

# TRUE COLORS

NAME CREDIT TO PATRON CYNTHIA HAGAN KELLEY

Steps: 3 | Difficulty: Beginner | 1 Hoot



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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](http://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](mailto:support@theartsherpa.com) if you require assistance.

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



### DAY 24: APRIL 24, 2022

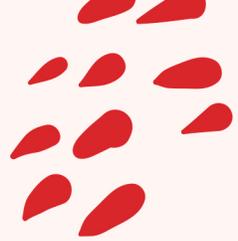
"Bloom...A Story Of Flowers", Acrylic April 2022, began a journey filled with hope and rebirth. Today's subject is a beautiful, loose, abstract day lilly and is probably the easiest and yet hardest flower of the year. Art new popular trend right now is...Lines, Lines, Just Lines. This may call for a brave decision on your part, do you draw and take that chance or do you use the traceable? There is no right answer. Using a traceable dates back to the masters and makes you no less of an artist. Should you want to try to draw it, do not be dismayed, I am here to support you through every step of this journey. Take advantage of this mini book and all your resources.



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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.

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW
- Naples Yellow Light = NYL
- Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES:

- Large Synthetic Mop
- 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

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE:

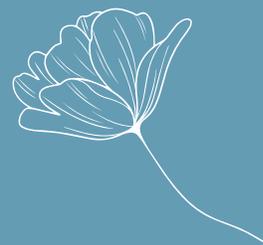
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Color Theory
- Blending Wet into Wet
- Color Mixing
- Implying Motion



## VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	01:15	COLORFUL BACKGROUND
STEP 2	8:00	SECOND LAYER, BACKGROUND
STEP 3	12:28	ABSTRACT FLOWER
	18:20	SIGN



# STEP 1 - COLORED BACKGROUND

## “NOT WITHOUT HOPE”

### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW
- Naples Yellow Light = NYL

### BRUSHES & TOOLS:

- Large Synthetic Mop

### COLOR MIXES:

- Light Yellow = TW + CYM
- Dark Orange = CRM > CYM
- Light Pink = QM + TW
- Lilac = UB + QM + TW
- Light Blue = PB + TW
- Turquoise = PB + PG + TW
- Bright Green = CYM > PG



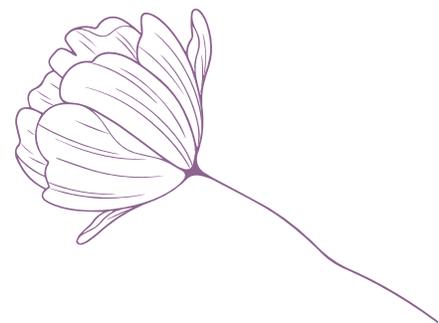
- Blend the **Turquoise mix** above the blue. Add the Naples Yellow Light on the dirty brush and add a little of that sorta centrally near the top. Rinse. Blend the **Bright Green mix** in the upper right corner, adding more Phthalo Green as you blend down into the blue. Add more Cadmium Yellow Medium to the dirty brush and apply that at the top center of the canvas. Blending the greens into the yellows. Rinse.
- Then paint the **Light Yellow mix** in the top left corner again and add Titanium White to the dirty brush and blend it back into the greens. Rinse.
- Dry the surface before continuing to the next step.

### STEP DISCUSSION:

- Paint the **Light Yellow mix** in the top left corner, using a back and forth brush stroke. Below that, blend in the **Dark Orange mix** along the left edge and down to the left corner.
- Add the **Light Pink mix** at the center, left, bottom, blending it into the orange. Leave some of the marks showing by letting the bristles open up. Next blend some **Lilac mix** from the center, right, bottom into the pink. Add more Ultramarine Blue in the bottom right corner and blend it into the lilac. Work quickly, blending wet into wet. Rinse out when transitioning colors.
- Add Phthalo Blue above and blend the **Light Blue mix** in above that and toward the center of the canvas. Again, leave some of the marks showing here and there. Rinse.

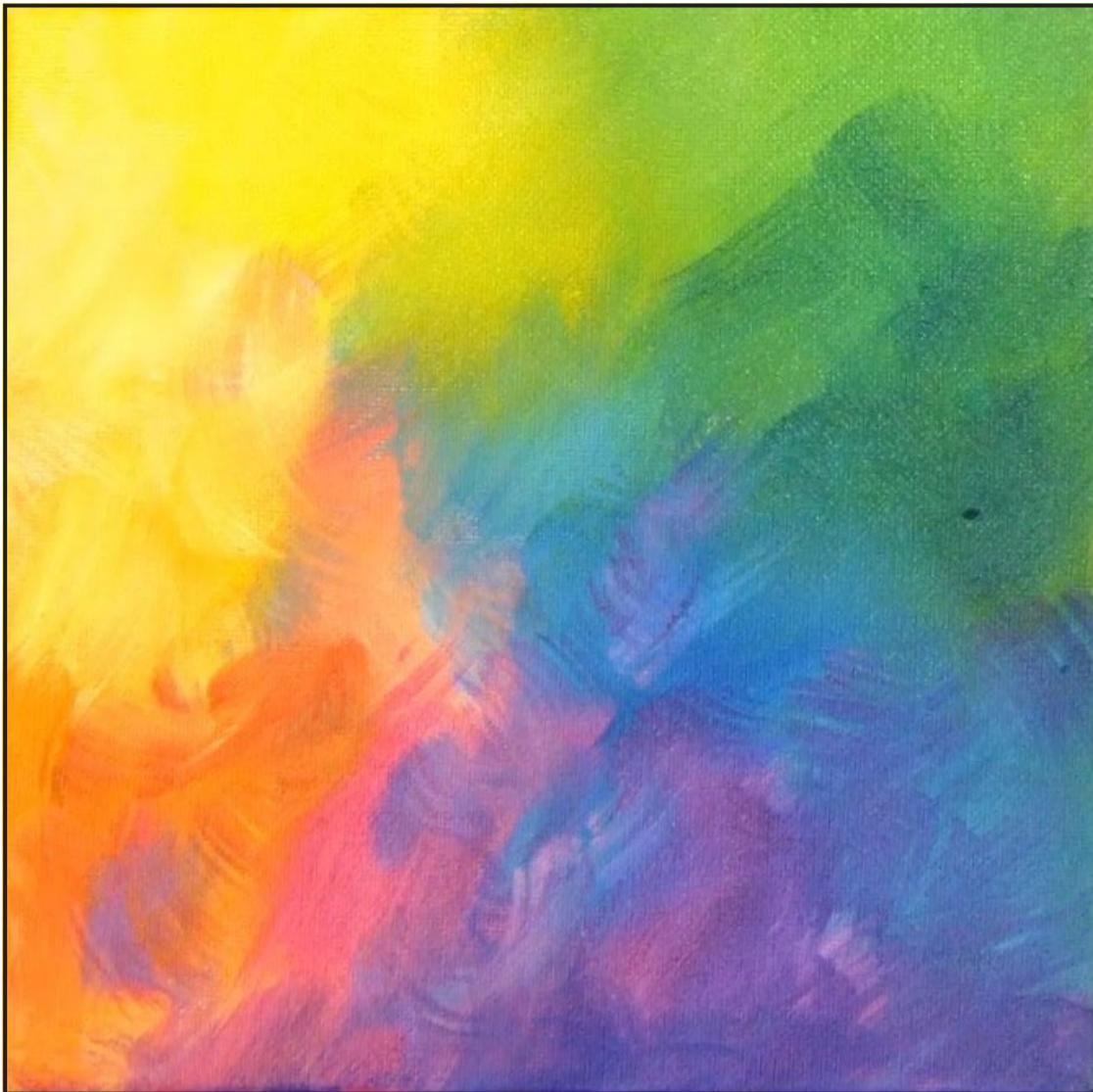


## STEP 1 - CONTINUED



## STEP 2 - SECOND LAYER, BACKGROUND

### "GLAZED DEPTH"



#### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW
- Naples Yellow Light = NYL
- Golden's Acrylic Gloss Glazing Liquid = AGL

#### BRUSHES & TOOLS:

- Large Synthetic Mop



#### COLOR MIXES:

- Bright Green = CYM > PG • Turquoise = PB + PG + TW
- Light Blue = PB + TW • Purple = QM > UB > TW
- Lilac = UB + QM + TW • Light Pink = QM + TW
- Dark Orange = CRM > CYM • Light Yellow = TW + CYM

#### STEP DISCUSSION:

- Load Acrylic Gloss Glazing Liquid on the brush and add Cadmium Yellow Medium to glaze the top left corner. Bring the glaze over to the right corner and add the **Bright Green mix** as you glaze down the right side.
- Add some of the **Turquoise mix** and the **Light Blue mix** as you glaze in the blue areas of the canvas. Rinse.
- Add Acrylic Gloss Glazing Liquid to the **Purple mix** and glaze this into the lilac area to deepen it slightly. Then glaze the **Lilac mix** back in. Rinse.
- Add Acrylic Gloss Glazing Liquid to the **Light Pink mix** and glaze the bottom of the canvas. Then glaze the bottom left corner with the **Dark Orange mix** and Acrylic Gloss Glazing Liquid.
- As you come up the right side add bits of the **Light Yellow mix**, Naples Yellow Light and Cadmium Red Medium. Rinse.
- Dry the surface before continuing to the next step.

## STEP 3 - ABSTRACT FLOWER

### “BE THE FLOWER”



#### PAINT:

- Mars  
Black = MB

#### BRUSHES & TOOLS:

- X-Small Synthetic Round
- Chalk Pencil or Watercolor Pencil

#### SHERPA TIP:

Pressing lightly will make thin lines while pressing harder will thicken the lines.



#### 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 for this step, the traceable, and the grid reference. I drew in only the major objects. 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.
- Thin Mars Black to sketch the abstract flower. The first petal wiggles a line in the middle of the canvas and to a point at the top. Bring it back down. Add a second leaf in a similar manner that points to the left side of the canvas. Add a third petal between those two that has some interesting sketchy lines and faces the upper left corner.
- Add a somewhat flatter petal to the bottom of these three. Add an irregular, sketchy leaf on either side of the flower.
- Wiggle some heavy marks in the flower center and a few thinner wispy ones for stamen. Add a few abstract lines in the petals and dots at the tops of the stamen.
- Dance a few almost calligraphy lines down for the stem and leaves towards the bottom right corner. rinse.
- Sign.



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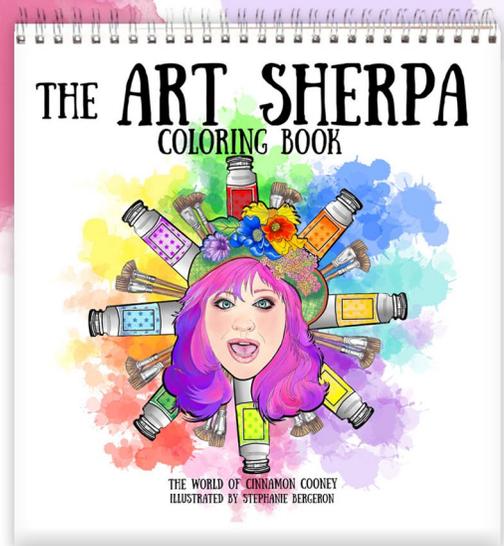


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## TRACING METHOD

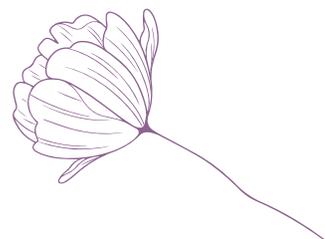
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



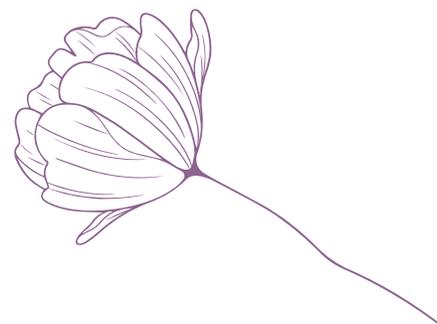
- Rub the back with graphite or use Saral paper and skip this step.



- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



TRACEABLE:



## GRIDDING INSTRUCTIONS:

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

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

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

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

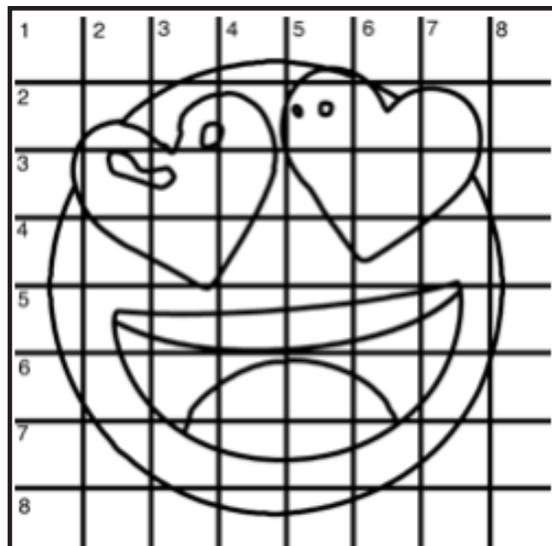
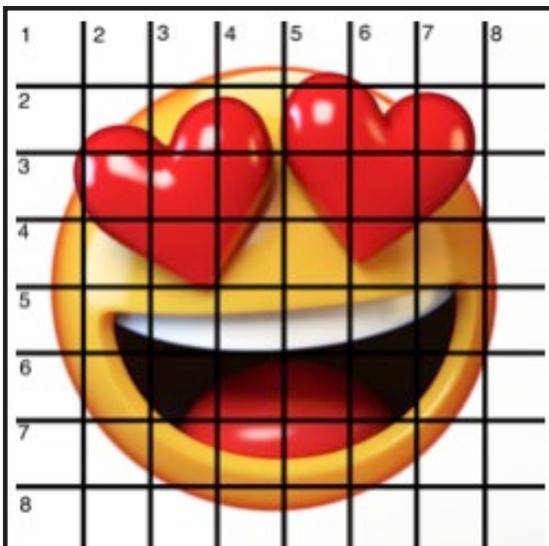
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

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

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

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



## TECHNIQUE REFERENCES:

### BLENDING WET INTO WET

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

### BLOCKING IN

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

### CONTOUR

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

### COOL COLOR

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

### CONTOUR PAINTING

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

### FEATHERED BLENDING

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

### FINE LINE WORK

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

### GLAZING

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

### LAYERING

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

### LOOSE, EXPRESSIVE AND PAINTERLY

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

### LOOSELY MIXED

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

### PAINTERLY

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

## S STROKES

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

## SCUMBLING

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

## SMOOTHLY BLENDED OR TIGHT PAINTING

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

## THOROUGHLY MIXED

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

## TRANSITIONAL MIXING

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

## UNDERPAINTING

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

## WARM COLOR

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

## RESOURCES

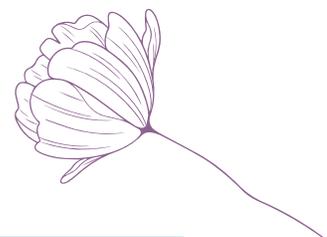
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

## WHAT TO DO WITH YOUR FINISHED PIECE

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

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

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





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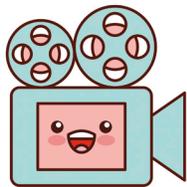
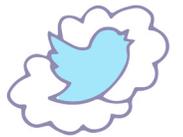
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