



APRIL 26, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

GRANDMA'S GARDEN

NAME CREDIT TO PATRON KATHLEEN SCHEIBE

Steps: 16 | Difficulty: Challenging | 3 Hoots



TABLE OF CONTENTS

THE GOLDILOCKS ZONE.....	1	STEP 9 - DAISIES	13
ACRYLIC APRIL PAINT CHALLENGE EXPLAINED	2	STEP 10 - CENTER ROW DETAILS	14
DAY 26: APRIL 26, 2021.....	2	STEP 11 - RED TRUMPETS.....	15
PAINT AND TOOL GUIDE	4	STEP 12 - FINISHING THE TRUMPETS.....	16
VIDEO CHAPTER GUIDE	4	STEP 13 - GREENERY IN THE FRONT.....	17
STEP 1 - COLORED BACKGROUND.....	5	STEP 14 - GREENERY AND STEMS	18
STEP 2 - OUT OF FOCUS BACKGROUND	6	STEP 15 - YELLOW FLOWERS	19
STEP 3 - UPPER LEFT CORNER	7	STEP 16 - CENTERS AND DETAILS	20
STEP 4 - YELLOW, BLUE & RED ACROSS THE TOP.....	8	THE TRACING METHOD	22
STEP 5 - FINISH THE TOP MIDDLE ROW	9	TRACEABLE.....	23
STEP 6 - LEFT MIDDLE WHITE FLOWERS	10	GRIDDING INSTRUCTIONS	24
STEP 7 - CENTER CANVAS FLOWERS.....	11	ADDITIONAL TECHNIQUES AND RESOURCES	25
STEP 8 - WHITE DAISIES	12		

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 26: APRIL 26, 2022

"Bloom...A Story Of Flowers", is quickly coming to completion as we take all the skills we have worked so hard to learn and master into one floral landscape. As you paint along with the Art Sherpa on this beautiful garden, whether it is during the tutorial or after, or even just using this mini book, do memories of days gone by and dearly departed loved ones from those precious memories bring you comfort? Just as the sun and rain nourish the plant to grow, have you grown in your own personal art journey during our Bloom Story? If you would be willing to share your journey, I'd love to read it in either the Facebook Official Group or the Facebook Acrylic Art Challenge Group. If you don't have Facebook, feel free to drop me an email at support@theartsherpa.com.

COME ON, LET'S GO PAINT.



THE ART SHERPA 2022

RETREAT



Join us in the Pocono Mountains with
Cinnamon Cooney & Ginger Cook
for The “Mamma Mia” Art Retreat!

SIGN UP TODAY, SPOTS ARE LIMITED!

THE ART
SHERPA

WWW.THEARTSHERPA.COM

MAY 2-6

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:

- Medium Synthetic Angle
- 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 9	56:56	DAISIES
STEP 1	01:26	COLORED BACKGROUND	STEP 10	1:01:38	CENTER ROW DETAILS
STEP 2	04:28	OUT OF FOCUS BACKGROUND	STEP 11	1:07:26	RED TRUMPETS
STEP 3	06:44	UPPER LEFT CORNER	STEP 12	1:14:21	FINISHING THE TRUMPETS
STEP 4	17:58	YELLOW, BLUE, AND RED ACROSS THE TOP	STEP 13	1:17:53	GREENERY IN THE FRONT
STEP 5	29:54	FINISH THE TOP MIDDLE ROW	STEP 14	1:21:27	GREENERY AND STEMS
STEP 6	37:31	LEFT MIDDLE WHITE FLOWERS	STEP 15	1:26:21	YELLOW FLOWERS
STEP 7	43:24	CENTER CANVAS FLOWERS	STEP 16	1:30:45	CENTERS AND DETAILS
STEP 8	52:00	WHITE DAISIES		1:39:50	SIGN

STEP 1 - COLORED BACKGROUND

"THE MAN BEHIND THE CURTAIN"



PAINT:

- Cadmium Yellow Medium = CYM
- Mars Black = MB

BRUSHES & TOOLS:

- Medium Synthetic Angle

COLOR MIXES:

- Deep Green = CYM + MB



STEP DISCUSSION:

- Roughly paint the entire background with the **Deep Green mix**. Then smooth the surface by painting long vertical strokes from the very top to the very bottom.
- Dry the surface before continuing to the next step.

STEP 2 - OUT OF FOCUS BACKGROUND

"BRIGHT, BRIGHTER GREEN"



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS

BRUSHES & TOOLS:

- Large Synthetic Angle

COLOR MIXES:

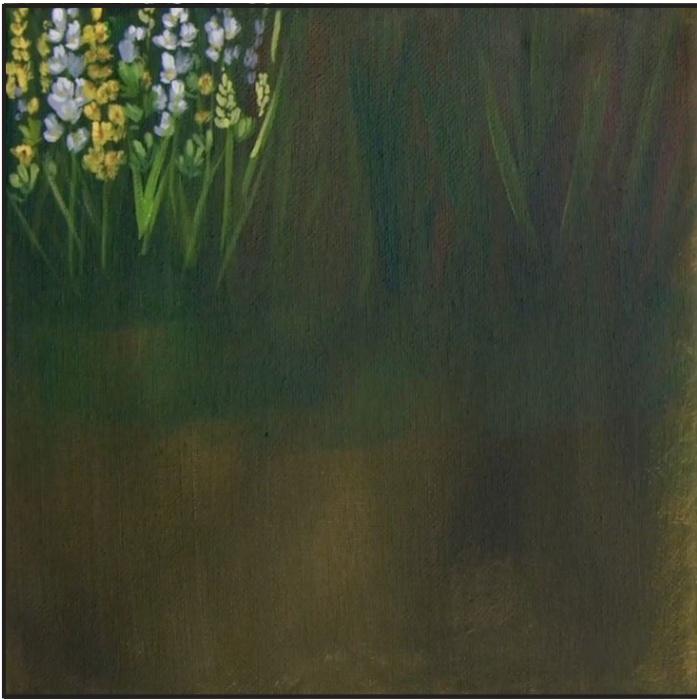
- Dark Green = PG + BS
- Medium Green = CYM + PG + BS

STEP DISCUSSION:

- Glaze the top 1/3 of the canvas with the **Dark Green mix**, using smooth vertical strokes. While the paint is still wet add out of focus blades of grass using the edge of the brush and the **Medium Green mix**. On the right side, the brush strokes should be stronger. Add some Phthalo Green grass in a few places. To avoid a hard edge, blend the bottom of this area into the background. Rinse.
- Dry the surface before continuing to the next step.

STEP 3 - UPPER LEFT CORNER

"THE STALK FLOWER DAB-DOWN"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round
- X-Small Synthetic Round

COLOR MIXES:

- Off White = TW > UB > BS
- Yellow Green = CYM > PG > TW
- Muted Orange = CYM + CRM > PG
- Muted Yellow = CYM > UB > TW
- Light Green = PG + CYM + TW
- Muted Green = PG > CYM > BS

STEP DISCUSSION:

- Using the Small Synthetic Round and the **Off White mix**, begin adding in tall spiky flowers at the top, left of the canvas. To construct each individual floret that makes up the spike, use the toe of the brush and two short strokes. One stroke coming down and a comma stroke to meet it. Some florets will be bigger and some will be smaller. They will go in different directions and they are smaller near the top of the spike. Add a few strokes to imply there are some peeking out from the grass in the background. Rinse.
- Add more spikes in this area with the **Yellow Green mix** and use an up and down scratching stroke. These spikes are more open in a bell shape. Rinse.
- Switch to the X-Small Synthetic Round and the **Muted Orange mix** and add the center dots on the yellow flowers. Then use the **Muted Yellow mix** to dot in the centers of the off white flowers. Rinse.
- Add Titanium White to the **Off -White mix** and highlight the gray flowers. Rinse.
- Then add extra Cadmium Yellow Medium to the **Yellow Green mix** and a little Titanium White to highlight the yellow flowers.
- Add the tops of a few more spikes using the **Light Green mix**. Rinse.
- Using the **Muted Green mix** add groupings of leaves that curve towards each other creating a finger like frond. Then add downward stems coming off the bottom of some of the spikes. Continue filling in this upper left corner with varying shades of green foliage.
- Then, add more Cadmium Yellow Medium to the **Muted Green mix** and at the bottom of this area, paint slightly, taller, thicker blades of grass.
- Highlight the green leaves and grasses using the lighter valued green mixes in this step and by adding more of any of the colors within the mixes. Rinse.

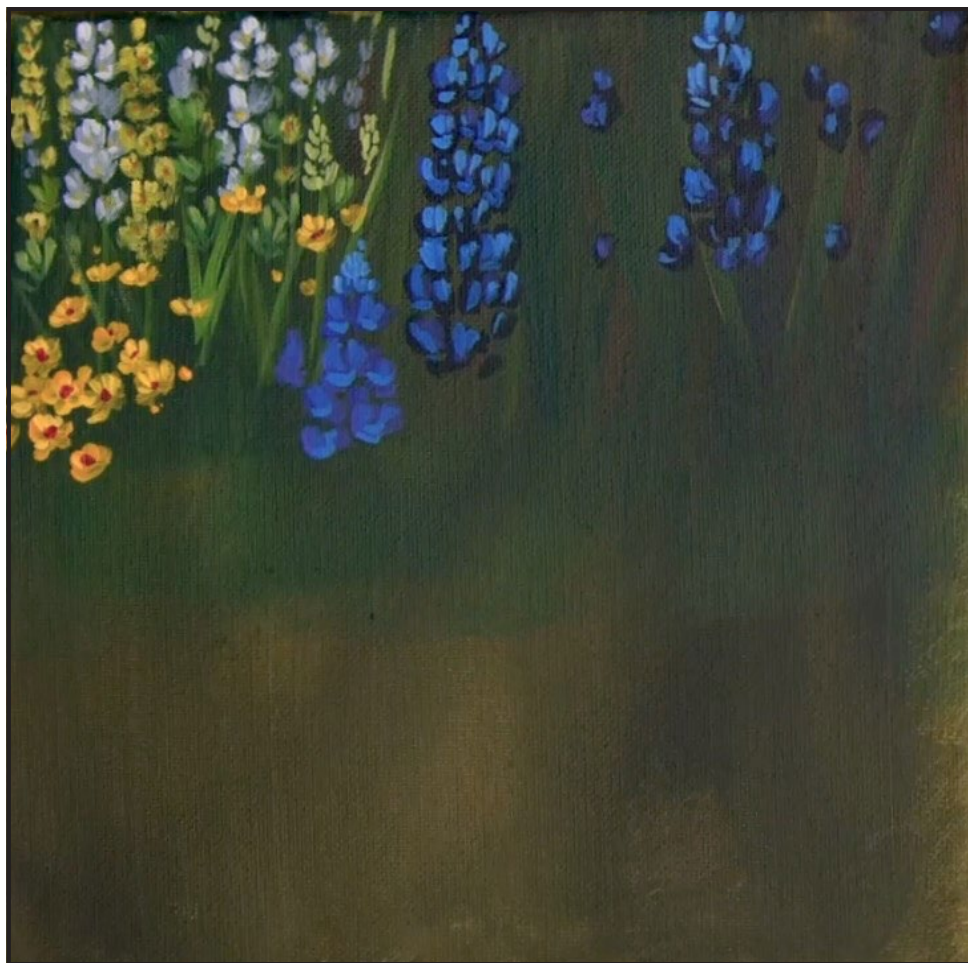
SHERPA TIP:

Relax and breathe. Building these layers will take some time so enjoy this meditative practice.



STEP 4 - YELLOW, BLUE AND RED ACROSS THE TOP

"VISITORS TO THE GARDEN"



PAINT:

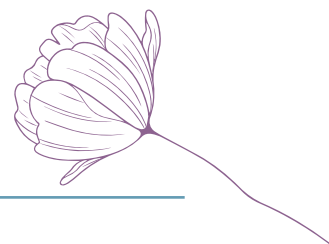
- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Yellow Orange = CYM > CRM
- Indigo = UB > QM
- Mid Indigo = UB > QM > TW
- Bright Blue = PB + TW
- Deep Red = QM + CRM



STEP DISCUSSION:

- Just below the spikes, paint small daisy-like flowers, using the **Yellow Orange mix** and the toe of the Small Synthetic Round brush. They are facing a variety of directions. Add a few dots amongst the greenery implying there are a few small flowers coming up. Rinse.
- At the top right of the canvas, use the **Indigo mix** to make more spike-like flowers. Use the same two stroke method we did for the gray flowers and allow the florets to grow in various directions. Paint two fuller stalks and a few partial stalks that are peeking out from the background.
- Use the **Mid Indigo mix** and add another smaller stalk a bit more centrally, then use this mix as a second value on the darker blue flowers. Rinse.
- Switch to the X-Small Synthetic Round and the **Bright**

Blue mix and add it to the top of the lighter blue flower. Mix some of the **Mid Indigo mix** to the dirty brush as you go down this flower.

- Add the highlights to the other blue flowers using the same method and curving the strokes. Add only a bit of highlight on the flowers peeking through. Rinse.
- Combine more Titanium White to the **Yellow Orange mix** and highlight the yellow daisies. Rinse. Then use the **Deep Red mix** to add the centers, be aware that where you place the center will determine the direction the flower is facing. Rinse.

STEP 5 - FINISH THE TOP MIDDLE ROW

“WILD THINGS GROW UNRULEALY”



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Deep Red = QM + CRM
- Indigo = UB > QM
- Bright Blue = PB + TW
- Medium Green = CYM + PG + BS
- Deep Pink = QM + CRM + TW
- Deep Green = CYM + MB

STEP DISCUSSION:

- Using the toe of the Small Synthetic Round and the **Deep Red mix** paint a spiked flower coming down on a diagonal in the upper right corner. Paint a second spike angling in the opposite direction and closer to the right side. Continue using the two curved strokes for the individual florets on these red spikes. If you lost any of the blue flowers that you wanted to keep just add them back using the **Indigo and Bright Blue mixes**. Rinse.
- Paint thicker leaves pulling them up with a slight curve. Start at the top right corner and carry them across to the left using the **Medium Green mix**. Add more Cadmium Yellow Medium to the mix to add a highlight on them.
- Add pure Phthalo Green amongst the base of these leaves. Rinse thoroughly.
- Highlight the red flowers with the **Deep Pink Mix**. Rinse.
- Switch to the X-Small Synthetic Round and lighten the **Deep Green mix** by adding a lot more Cadmium Yellow Medium to it. Add some leaves and fine lines for the stems to fill in the area around the daisies. Vary the mix. Here and there by adding a little Titanium White to it or by using any combination of the colors within the mix. Also add some stems and small flower-like structures throughout the rest of this area using this color.
- Add a brighter highlight to the red flowers by adding a little Titanium White to the **Deep Pink mix**. Dry the surface before continuing to the next step.



STEP 6 - LEFT MIDDLE WHITE FLOWERS

"CLUMP TIPS"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Off White = TW > UB > BS
- Light Purple = UB + QM + TW
- Medium Green = CYM + PG + BS
- Yellow Green = CYM > PG > TW

STEP DISCUSSION:

- Begin on the left side of the middle of the canvas. Using the toe of the Small Synthetic Round, create irregular circle shaped flowers that have multiple petals, similar to a hydrangea, using the **Off White mix**. Vary the mix in places and add a few small flowers just beginning to peek through the greenery. Add highlights on the tops of these petals by adding more Titanium White to the mix. Add shadow to them with the **Light Purple mix**. Rinse.
- Switch to the X-Small Synthetic Round and add the stems to these flowers using the **Medium Green mix**.

Add more Cadmium Yellow Medium to the mix and fill in this area with leaves and stems. Use a comma stroke and lay a few leaves over top of the flowers. Highlight some of the greenery with the **Yellow Green mix**. Rinse.

- Dry the surface before continuing to the next step.



STEP 7 - CENTER CANVAS FLOWERS

"ACCENTUATE THE POSITIVE"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Medium Purple = QM + UB > TW
- Pale Green = TW + CYM > PG > BS
- Light Green = PG + CYM + TW
- Medium Green = CYM + PG + BS
- Deep Pink = QM + CRM + TW

STEP DISCUSSION:

- Again, using the two stroke floret method add a bigger spike flower, centrally in the middle of the canvas using the **Medium Purple mix**. Add Titanium White to highlight the forward faces of these little flowers. Rinse.
- Switch to the X-Small Synthetic Round and using the **Pale Green mix**, tuck in a few unopened blooms at the tip of another spike just to the left. Add the **Medium Purple mix** on the dirty brush as the blooms begin to open further down the spike. Rinse.
- Paint a few more unopened spikes to the right of the central bloom using the **Medium Green mix**, and highlighting with the **Pale Green mix**. And again, adding the **Medium Purple mix** further down the spike. Rinse.
- Add the fine stems on these flowers allowing some to curve slightly using the **Light Green mix**.
- Fill in this area by painting the five fingered leaves using the **Medium Green mix**.
- Combine a little of the **Medium Purple mix** to the **Deep Pink mix** then add a little Titanium White. Use this color to highlight the flowers of the purple spike. Rinse.
- Dry the surface before continuing to the next step.

STEP 8 - WHITE DAISIES

"YOU HAVE GOT THIS"



PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Yellow Green = CYM > PG > TW



STEP DISCUSSION:

- Add Fluid White Paint to the **Yellow Green mix**. Towards the upper right corner, start adding Daisies and bring them over towards the middle of the canvas. Curve the many petals inward towards the centers, Add a few smaller ones and have some petals curving in different directions. Imply a few little flowers peeking through the greenery and a few going off the side of the canvas. Vary the values by adding more of any color in the mix. The larger, more focal flowers have more white in the mix and the further back flowers have a bit more yellow in the mix. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - DAISIES

"I DON'T SHY AWAY FROM BIG"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Yellow Green = CYM > PG > TW

STEP DISCUSSION:

- Add a little Cadmium Red Medium to the **Yellow Green mix** to desaturate it. Paint the oval button centers, in the middle of the Daisies. Paint them in various directions and sizes. Add a bit of this color into the greenery to imply small unopened flowers. Rinse.
- Blend the highlights onto the petals using pure Fluid White Paint. Paint them in various directions and add some petals in front of the buttons. Rinse.
- Brighten and highlight the center buttons with the Pure Yellow Green mix.
- Then add a little Titanium White into the mix for a second value on the tips of the unopened flowers. Rinse.
- Dry the surface before continuing to the next step.

STEP 10 - CENTER ROW DETAILS

"IF THE PLAN DOESN'T WORK, CHANGE THE PLAN"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Grass Green = PG + CYM > TW
- Deep Green = CYM + MB
- Deep Red = QM + CRM

STEP DISCUSSION:

- Use the **Grass Green mix** and add stems that lay over some of the flowers and come down towards the bottom. Paint these in various directions and sizes throughout the lower part of the canvas.
- On the left of the stems that are on the left of the canvas, paint a thin shadow using the **Deep Green mix**. Paint the shadows on the right side of the stems on the right. Rinse.
- Add the **Grass Green mix** and using a small touch pull stroke and zipper some petals to the very top of the stems.
- Add more Cadmium Red Medium to the **Deep Red mix** and tip the ends of the petals you just put in. Allow them to get a little bigger as they open a bit more near the bottom. Rinse.

STEP 11 - RED TRUMPETS

“CONSCIOUS CONSTANTNESS OF BEING RANDOM”



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Deep Red = QM + CRM
- Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Using the Small Synthetic Round add Cadmium Red Medium to the **Deep Red mix** and begin adding trumpet petals lower on the stems. Use three comma strokes for each trumpet blossom: the upper stroke curves down, the middle stroke coming in and the bottom stroke curves up. Lastly, join the blossom to the stem. Continue adding these trumpet petals in various directions and layering them correctly on the stems throughout the bottom of the canvas. Rinse.
- Switch to the X-Small Synthetic Round and the **Yellow Orange mix** to add the little bells to the trumpets using a touch pull stroke. Rinse.
- Dry the surface before continuing to the next step.

STEP 12 - FINISHING THE TRUMPETS

"IT'S ALL ABOUT THE RED"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Medium Red = CRM > QM



STEP DISCUSSION:

- Use the **Medium Red mix**, paint the brighter forward petals of these flowers, layering them slightly over the orange bells. Continue adding them throughout these trumpet flowers. Vary the mix in places by adding a little more Cadmium Yellow Medium to the mix. Rinse.
- Dry the surface before continuing to the next step.



STEP 13 - GREENERY IN THE FRONT

"WE WANT IT DEPTHY DOWN THERE"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round
- Medium Synthetic Angle

COLOR MIXES:

- Grass Green = PG + CYM > TW
- Yellow Green = CYM > PG > TW
- Deep Green = CYM + MB

STEP DISCUSSION:

- Use the **Grass Green mix** and fill in leaves between the red flowers. Apply a touch pull stroke with the Small Synthetic Round brush. Then add a second value to the leaves using the **Yellow Green mix**. Rinse.
- Switch to the X-Small Synthetic Round and add a bit of the Titanium White to the **Deep Green mix**. Weave some thin grasses throughout this area using an upward stroke. Rinse.
- Switch to the Medium Synthetic Angle and the **Deep Green mix** and add another layer of depth to the very bottom of the canvas. Rinse.



STEP 14 - GREENERY AND STEMS

"THE SORT-OF PLAN"



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:

- Medium Green = CYM + PG + BS



STEP DISCUSSION:

- Use the Small Synthetic Round to add a bit more Cadmium Yellow Medium to the **Medium Green mix**. Pull thicker leaves up in a variety of directions across the lower canvas. Some also come from the bottom of the canvas and others will merge into the greenery just behind a bit.
- Then add a lot more Cadmium Yellow Medium to the mix and tap in two stroke closed bulbs amongst the green. Rinse.
- Switch to the X-Small Synthetic Round and use the **Medium Green mix** to paint long thin brush strokes to add some more thought-out stems. Add a few thicker

ones here and there.

- Add some Fluid White Paint and more Cadmium Yellow Medium to the mix and highlight the stems and the closed bulbs. Rinse.
- Dry the surface before continuing to the next step.

SHERPA TIP:

Be sure to get fresh rinse water when you need it. You do want to change out your rinse water before you go on to the next step, for sure.



STEP 15 - YELLOW FLOWERS

"SUPER STARS, RIGHT OFF THE BAT"



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Yellow Orange = CYM > CRM

SHERPA TIP:

If you are having trouble getting your yellow paint to cover well, paint the flower white first. Dry it and then paint it yellow.



STEP DISCUSSION:

- Paint the forward flowers using the **Yellow Orange mix**. Build them up using several curved strokes towards their centers. Some will be full and forward facing while others will be turned away and only showing the side view. Some will be flatter and others will be smaller in the distance. Tuck little pops of this color in between some of the greenery to fill in the bottom area. Add a little more Cadmium Red Medium on the dirty brush and apply it to a couple places to warm some of the flowers up a bit. Rinse.
- Dry the surface before continuing to the next step.



STEP 16 - CENTERS AND DETAILS

"IF YOU'RE A CREATURE OF HABIT, DON'T PUT A FLOWER WHERE YOU TYPICALLY SIGN"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Deep Red = QM + CRM
- Light Yellow = CYM + TW
- Orange = CRM + CYM
- Deep Green = CYM + MB
- Green Yellow = FWP > CYM > MB
- Medium Green = CYM + PG + BS

STEP DISCUSSION:

- Using the Small Synthetic Round and the **Deep Red mix** add small strokes out in a circle for the open flower centers. Where the flower is not facing the viewer as much the centers will be not as circular. Some flowers are facing away and will not show the center at all. Rinse.
- Add pops of highlights and more layers of lighter petals with the **Light Yellow mix**. Rinse.
- Using the toe of the brush and the **Orange mix**, add little center buttons to the forward facing flowers. Rinse.
- Switch to the X-Small Synthetic Round brush and thin the **Green Yellow mix** with water. Then highlight the tops of the center buttons. Then shade the bottom of the buttons with a little of the **Deep Green mix**. Rinse.
- Paint the sepal and stems under the flower heads that face away using the **Medium Green mix**. Rinse.
- Add Fluid White paint to the **Light Yellow mix** and add it to the outer edges of the petals. Mix in more Cadmium Yellow Medium to a few places to brighten and define some petals. Rinse.
- Sign.

THE ART SHERPA

Patron Exclusive

BECOME AN ART SHERPA PATRON & START
ENJOYING THE BENEFITS TODAY!

Exclusive Weekly Drawing Classes!

Early Access to Acrylic April and other Events!

Direct Support from The Art Sherpa Team!

Chances to title The Art Sherpa's paintings and ask for special requests!



PATRON-ONLY CLASSES
will be taught by *Cinnamon*
and are created exclusively for you!

WWW.THEARTSHERPA.COM/PATRON

THE ART
SHERPA



TRACING METHOD

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



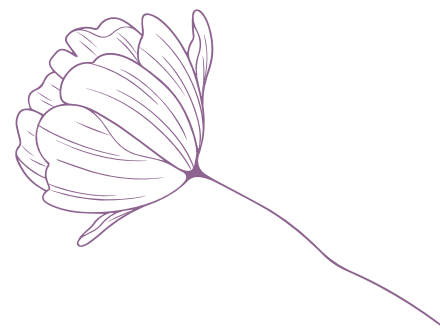
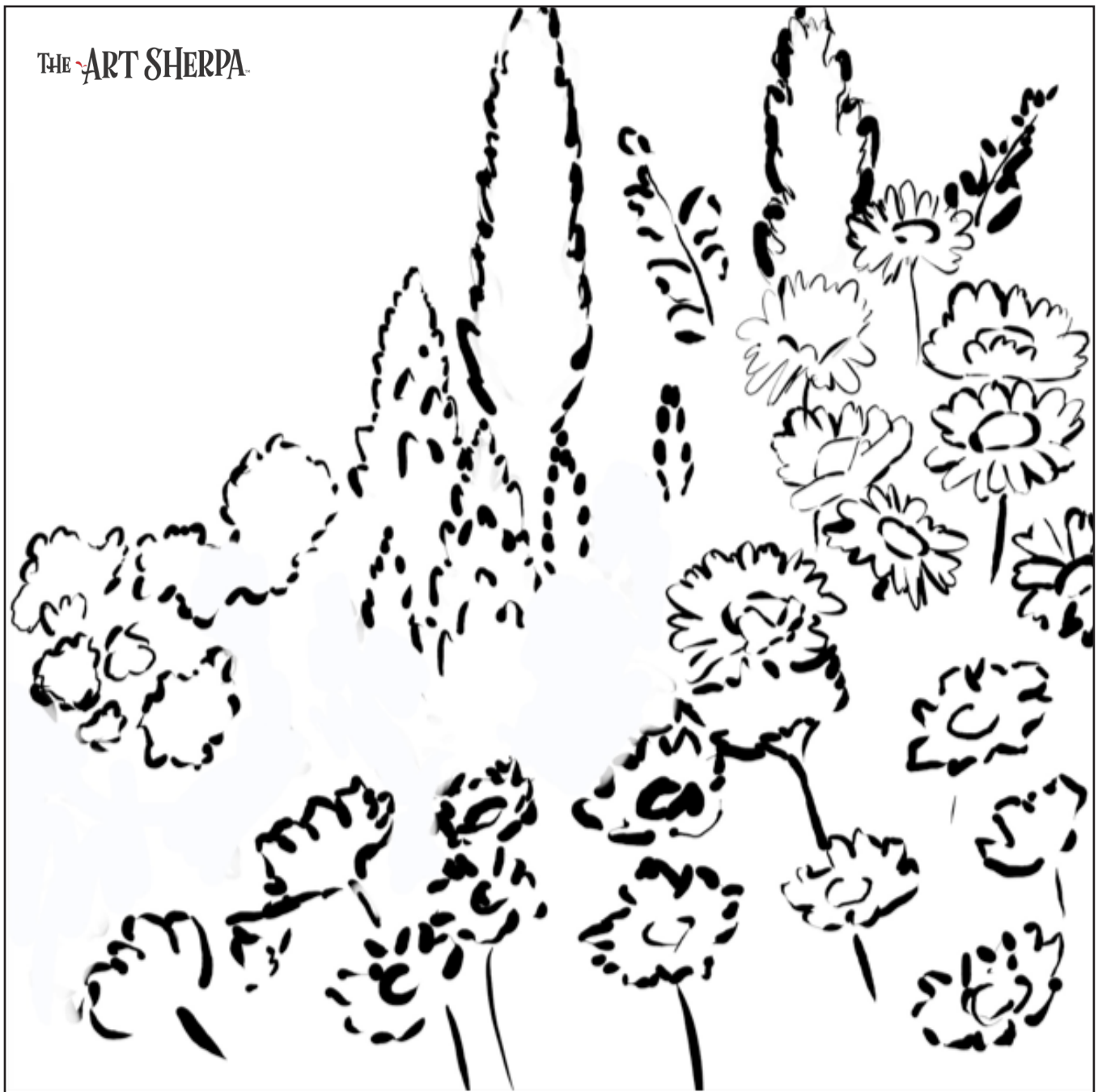
- Rub the back with graphite or use Saral paper and skip this step.



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



TRACEABLE:



GRIDDING INSTRUCTIONS:

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

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

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

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

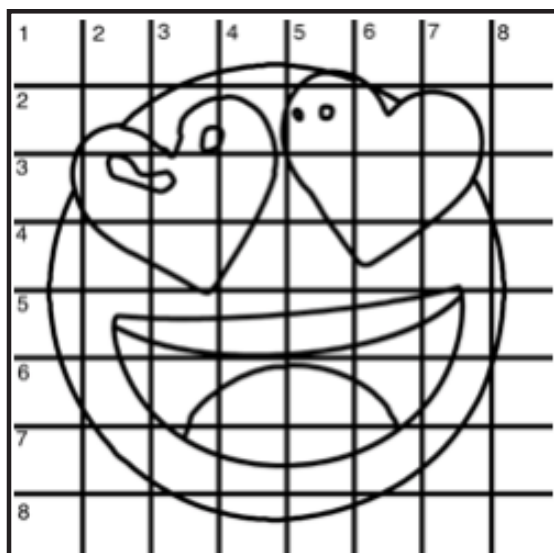
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

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

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

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

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

BLOCKING IN

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

CONTOUR

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

COOL COLOR

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

CONTOUR PAINTING

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

FEATHERED BLENDING

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

FINE LINE WORK

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

GLAZING

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

LAYERING

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

LOOSE, EXPRESSIVE AND PAINTERLY

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

LOOSELY MIXED

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

PAINTERLY

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

S STROKES

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

SCUMBLING

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

SMOOTHLY BLENDED OR TIGHT PAINTING

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

THOROUGHLY MIXED

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

TRANSITIONAL MIXING

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

UNDERPAINTING

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

WARM COLOR

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

RESOURCES

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

WHAT TO DO WITH YOUR FINISHED PIECE

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

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

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





FOLLOW THE ART SHERPA

WEBSITE: <https://theartsherpa.com/>

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

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

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



#THEARTSHERPA
#STEPBYSTEPPAINTING
#ACRYLICPAINTING



ABOUT THE ART SHERPA:

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