

APRIL 29, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com

BLUEBIRD BLOSSOMS

NAME CREDIT TO PATRON PAM J MENTZER

Steps: 16 | Difficulty: Intermediate | 2 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.

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.

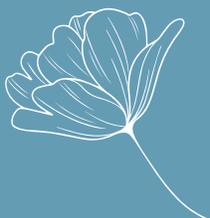
You can join the The Art Sherpa Facebook Acrylic April group at: www.facebook.com/groups/AcrylicApril



DAY 29: APRIL 29, 2022

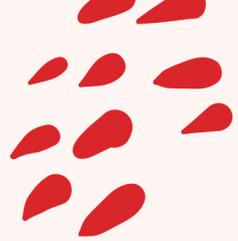
"Bloom...A Story Of Flowers", Acrylic April 2022, began a journey filled with hope and rebirth and I must say that I truly enjoyed our dive into florals and the critters that inhabit the earth. I've learned a lot on my own personal journey this year and I heard from so many of you about your personal journey. While I can't personally respond to each and every one, I have loved reading them and I hope that in your journey that you have come to the realization that you are the magic in your art.

TODAY, WE PAINT TWO BEAUTIFUL BIRDS ON A PINK BLOSSOM EMBELLISHED BRANCH, SO COME ON, LET'S SPEND DAY 29 TOGETHER.



THE ART SHERPA

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- Direct Support from The Art Sherpa Team!
- Chances to title The Art Sherpa's paintings and ask for special requests!

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PAINT COLOR & MIXING LEGEND:

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

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

BRUSHES:

- Medium Synthetic Angle
- Small Synthetic Round
- Medium Synthetic Filbert
- X-Small Synthetic Round
- Medium Hog 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.)

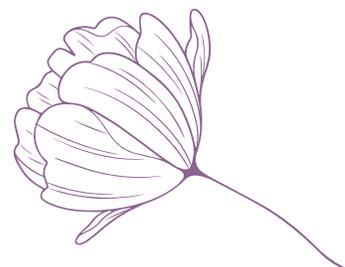
- Optional: StayWet Palette
- Chalk Pencil or Watercolor Pencil

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 10	40:39	RIGHT BIRD'S BODY
STEP 1	01:00	COLORED GROUND	STEP 11	43:17	LEFT BIRD'S DETAILS
STEP 2	04:10	DIFFUSED BACKGROUND	STEP 12	47:13	RIGHT BIRD'S DETAILS
STEP 3	09:05	SKETCH THE IMAGE	STEP 13	52:14	LEAVES
STEP 4	13:28	BRANCH	STEP 14	55:52	FLOWERS, FIRST LAYER
STEP 5	15:40	BIRD BELLY AND LEGS	STEP 15	1:00:11	MORE PETALS
STEP 6	20:55	BLOCK IN WINGS & TAILS	STEP 16	1:03:55	FINAL FLOWER DETAILS
STEP 7	24:26	HEAD DETAILS		1:08:33	SIGN
STEP 8	27:03	EYE AND BEAK DETAILS			
STEP 9	36:56	LEFT BIRD'S BODY			

STEP 1 - COLORED GROUND

“IT’S A TRICK I HAVE”



PAINT:

- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Angle

COLOR MIXES:

- Light Blue = TW + UB



STEP DISCUSSION:

- Roughly paint the entire background with the **Light Blue mix** and then smooth the surface by painting long vertical and horizontal strokes.
- Dry the surface before continuing to the next step.

STEP 2 - DIFFUSED BACKGROUND

“SAM & DEAN WOULD BE, LIKE, ‘HOW MUCH CONTRAST IS THERE?’”



PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Angle

COLOR MIXES:

- Light Blue = TW + UB
- Chartreuse = CYM + PG + TW

SHERPA TIP:

If you overload the brush just wipe off on a paper towel.



STEP DISCUSSION:

- Paint a second layer of the **Light Blue mix** on the top half of the canvas using irregular brush direction to diffuse the background.
- Add Quinacridone Magenta on the brush and use irregular brush direction to add the softest hint of distant flowers. Rinse.
- On the bottom half of the canvas add more Ultramarine Blue into the **Light Blue mix** to give the sky some contrast. Merge this darker color into the lighter area somewhat.
- Then, while the paint is still wet add Quinacridone Magenta on the brush and again, add the softest hint of distant flowers. Rinse.
- Lightly add little pops of the **Chartreuse mix** to imply distant leaves. Rinse.
- Dry the surface before continuing to the next step.

STEP 3 - SKETCH THE IMAGE

"I KNOW NOTHING OF THE THRUSH"



PAINT:

- Mars
Black = MB
- Titanium
White = TW

BRUSHES & TOOLS:

- Small Synthetic
Round
- Chalk Pencil or
Watercolor Pencil



STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is this picture, 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.
- Use Mars Black to paint a branch that starts on the left side, about four fingers up from the bottom and bends down slightly, as it carries off the canvas on the right. Rinse.
- Sketch the bird on the left, facing the center using Titanium White. Just above the branch, paint an oval that is four fingers tall and is angled towards the middle of the canvas. Roughly sketch a tail off the back of the bird and go right through the branch. Then paint a little circle at the top of the oval for the head. Add a curved line joining the head to the body on either side of the circle. Draw a line pointing up from the circle to imply a beak.
- The bird on the right is sketched in a similar fashion. It also faces the center but it has a beak that is pointed towards the other bird. Rinse.

STEP 4 - BRANCH

“DO BRANCH OUT”



PAINT:

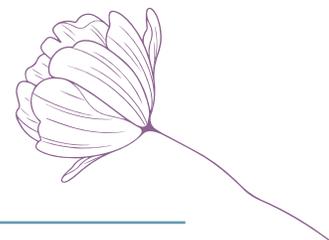
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Dark Brown = BS + MB
- Medium Brown = CYM + BS > MB > TW



STEP DISCUSSION:

- Paint a bit of a downward branch that is coming off the main branch, using Mars Black. It begins right below the belly of the bird, on the right and angles to the left. Then in the upper right corner, paint two more smaller branches that angle down and to the left in a “V” shape.
- Use the **Dark Brown mix** to paint over the main branch. For continuity, you can paint over the tails for now.
- Add a lighter value to the tops of all the branches with the **Medium Brown mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 5 - BIRD BELLY AND LEGS

“LET’S ROUGH UP SOME BIRDS”



PAINT:

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

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- X-Small Synthetic Round

COLOR MIXES:

- Orange = CYM + CRM
- Medium Brown =
CYM + BS > MB > TW
- Dark Brown = BS + MB



STEP DISCUSSION:

- Load the Medium Synthetic Filbert with the **Orange Mix** then add a little of the **Medium Brown mix**, to dullen it a bit. Then paint and refine the belly shape of the bird on the right. Flick the brush out at the bottom where there would be fluffier feathers. Tap in the chin area, then add the brighter **Orange mix**, under the chin and onto the chest a little to begin highlighting it some.
- Use the **Orange mix** to paint the bird on the left. Bring this color up into the eye area then shape the belly and flick out the feathers on the bottom. Rinse.
- Switch to the X-Small Synthetic Round and thin the **Dark Brown mix** a bit with some water. Paint the first leg of the bird on the right, coming down from the bottom, front of the belly and angled to the left. Then curve a claw around the branch. The second leg comes down from the bird, closer to the tail and grips the branch with a curved claw.
- The bird on the left has one leg holding the branch on an angle towards the center. Add just a partial second leg, coming from the lower front of the belly. No need to paint the claw that will be hidden in the future flowers. Rinse.
- Then add the pocket of feathers coming out from the elbow of the legs, at the belly using the Orange mix and allowing a little of the black from the leg to blend in slightly. Rinse.
- Add some Titanium White to the **Medium Brown mix** to highlight the front of the legs. Rinse.
- Use the **Dark Brown mix** to paint the beaks, being aware of the direction they are pointing in. Curve them at the bottom slightly. Add the circles for the eyes coming off the back of the beak. Then add Titanium White on the dirty brush and apply another layer of highlight to the legs. Rinse.

STEP 6 - BLOCK IN WINGS AND TAILS

“COULDN'T YOU JUST PAINT BIRDS AND FLOWERS FOREVER?”



PAINT:

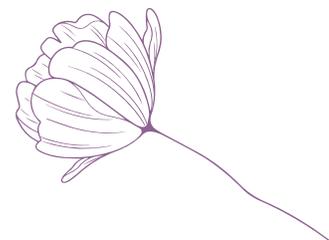
- Quinacridone Magenta = QM
- Phthalo Blue = PB
- Ultramarine Blue = UB

BRUSHES & TOOLS:

- Medium Synthetic Filbert
- Small Synthetic Round

COLOR MIXES:

- Deep Blue = PB > UB > QM



STEP DISCUSSION:

- Use the Medium Synthetic Filbert and the **Deep Blue mix** to paint the wing and tail on the right bird. Begin under the brighter orange on the chest and round the upper wing. Pull back the front of the wing, carrying it down on an angle to the right and ending it behind the back. Fill in this wing and then tuck a wing on the other side of the body, curving it in. Paint a tail using a few upward strokes, layering over one another to imply individual feathers. Paint the wings and tail on the bird on the left in the same fashion. Rinse.
- Switch to a Small Synthetic Round and use the **Deep Blue mix** to paint the caps on both of the birds. Apply the paint above the eye on the left bird and below the eye on the right bird. Refine the wing and tail feathers if needed. Rinse.
- Dry the surface before continuing to the next step.

STEP 7 - HEAD DETAILS

“BEADY LITTLE BIRD EYES THAT READ WELL”



PAINT:

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

BRUSHES & TOOLS:

- Medium Hog Round

COLOR MIXES:

- Grayed Blue = PB + BS + TW
- Deep Blue = PB > UB > QM
- Yellow Orange = CYM > CRM
- Orange = CYM + CRM

STEP DISCUSSION:

- Paint under and around the back of the eye, on the bird on the right with the **Grayed Blue mix**, using the toe of the brush. Add a second layer of the **Deep Blue mix** on the top of the head. Rinse. Paint the front of the throat with the **Yellow Orange mix**, then use Cadmium Red Medium to blend it into the upper chest.
- To paint the throat of the bird on the left, add some Titanium White to the **Yellow Orange mix**. Then bring some of this color above the beak and over the top of the eye. Use the **Orange mix** to blend the cheek and throat areas slightly. Add a smidge of the **Grayed Blue mix** on the dirty brush to blend into the back of the cheek. Then, add the **Orange mix** on the dirty brush and paint the front of the chest. Rinse.
- Dry the surface before continuing to the next step.



STEP 8 - EYE AND BEAK DETAILS

“LIKE I DO, LIKE YOU DO”



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Apricot = FWP + CYM > CRM
- Dark Brown = BS + MB
- Orange = CYM + CRM
- Blue Gray = UB + FWP > MB
- Violet = PB + FWP > QM
- Bright Blue = PB + FWP

STEP DISCUSSION:

- On the bird to the right, paint a ring around the eye and the division line of the beak, using the **Apricot mix**. Use the **Dark Brown mix** to paint the top of the beak and trim the division line. Then paint the lower beak and carry it back into the cheek slightly. Rinse. Alternate between the **Orange mix** and the **Apricot mix** on the upper beak, blending them to achieve the desired highlight. Then add a couple touches of the Burnt Sienna.
- Tap a little of the **Orange mix** up from the beak to the eye and blend in the **Apricot mix**. Rinse. Refine the shape of the eye using Mars Black. Add a touch of **Gray Blue mix** for an eye reflection. Rinse.
- Add short feathers under and around the back of the eye and just in front of the beak with the **Violet mix**. Rinse. Use the **Orange mix** to tap a few small feathers on the neck where the orange meets the blue. Rinse. Then tap in some **Bright Blue mix** back into the orange on the neck. Add some small feathers on the top of the head with this color as well. Rinse. Add pure Phthalo Blue feathers at the back of the head and neck. Rinse.
- Use Fluid White Paint to add a wet reflection to the eye, the beak division line and around the bottom of the eye. Rinse.
- On the bird to the left, paint the ring around the eye and the feathers in front of the beak, using the **Apricot mix**. Add some of the **Orange mix** on the dirty brush to tap in the tiny feathers that run from the beak and around the eye and to the back. Then use the **Apricot mix** to add some small feathers in a semi circle under the chin and under the eye. Rinse.
- Apply the **Dark Brown mix** to the top of the beak, carrying the division line into the cheek slightly. Then add some to the lower beak. Rinse. Highlight the beak division line with the **Apricot mix** and adjust and refine it with the **Dark Brown mix**. Alternating between the two mixes until you are happy.
- Tap in some of the **Orange mix** between the eye and the beak. Then add some Burnt Sienna to the dirty brush and tap that in behind the eye. Adjust where needed using these various mixes. Rinse.
- Refine the shape of the eye using Mars Black. Add a touch of **Gray Blue mix** for an eye reflection. Rinse. Then use Fluid White Paint to add a wet reflection inside the eye, the beak division line and around the bottom of the eye. Rinse.

STEP 9 - LEFT BIRD'S BODY

"HER LITTLE BIRDYNESS"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Cool Gray = UB + BS + TW
- Orange = CYM + CRM
- Yellow Orange = CYM > CRM
- Red Orange = CRM > CYM

STEP DISCUSSION:

- Let work on the bird on the left by tapping in feathers along the back of the head using the **Cool Gray mix**. Apply a bit of a longer stroke to paint the wing feathers. Add a little more Ultramarine Blue to the mix to paint the back. Add Phthalo Blue on the dirty brush and paint the front of the wing, a couple of feathers at the top of the shoulder and the tail feathers. Add Mars Black, still using the dirty brush and layer the feathers of the back wing, over the bottom of the front wing. Rinse.
- Paint another layer on the belly with the **Orange mix**. Then add a little Titanium White to the **Yellow Orange mix** for a few feathers on the front and under the belly.

Lighten the mix further to paint the feathers on the chest. Then use the **Yellow Orange mix** under the chin and the **Red Orange mix** under the wing. Rinse.



STEP 10 - RIGHT BIRD'S BODY

“HIS LITTLE BIRDYNESS”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

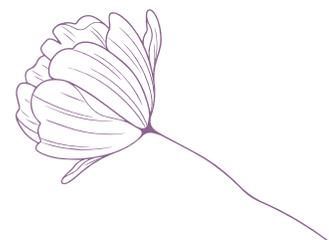
COLOR MIXES:

- Yellow Orange = CYM > CRM
- Orange = CYM + CRM
- Vivid Blue = PB > TW
- Cool Gray = UB + BS + TW

STEP DISCUSSION:

- Add Titanium White to the **Yellow Orange mix** and paint some feathers on the lower belly of the bird on the right. Apply a layer of the **Orange mix** on the front of the throat and chest. Rinse.
- Paint the shoulder, the back and the tail with the **Vivid Blue mix**. Rinse.
- Add some Phthalo Blue into the **Cool Gray mix** and paint a couple distinct feathers on the front wing that overlap the back. Then paint a couple of distinctive feathers on the opposite wing that overlap the back. Add Mars Black to the dirty brush and bottom feathers

on both wings and the both of the tail feathers. Rinse. Adjust and define as needed.



STEP 11 - LEFT BIRD'S FINISHING DETAILS

"SHE'S SHAKING A TAILFEATHER"



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Turquoise = PB + PG > CYM + TW
- Cool Gray = UB + BS + TW

STEP DISCUSSION:

- Using the Small Synthetic Round add a little of the **Turquoise mix** onto the front of the wing and to the bottom of the tail of the bird on the left. Rinse. At the top of the shoulder, layer a couple feathers over that lighter color using Phthalo Blue. Add Mars Black to the dirty brush and define the feathers on the back wing. Then still using the dirty brush add the Cool Gray to the feathers at the bottom of the front wing and the back. Rinse.
- Switch to an X-Small Synthetic Round and add Fluid White Paint to the **Cool Gray mix**. Wiggle in some edges to the feathers. Add a bit more Fluid White Paint

to the mix and paint longer highlights on the feathers in the turquoise area. Then wiggle in the highlights on the tail feathers and a touch on the legs. Rinse.



STEP 12 - RIGHT BIRD'S FINISHING DETAILS

“A SHINE, A LITTLE MOMENT, A LITTLE ZHUZH”



PAINT:

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

BRUSHES & TOOLS:

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Turquoise = PB + PG > CYM + TW
- Vivid Blue = PB > TW
- Cool Gray = UB + BS + TW
- Orange = CYM + CRM

STEP DISCUSSION:

- Using the Small Synthetic Round with the handle pointed upward and the **Turquoise mix**, tap in some feathers at the top of the right bird's head and back. Rinse.
- Add some feathers on the back and the two shoulder feathers on the front of the shoulder using the **Vivid Blue mix**. Then combine the **Cool Gray mix** to the **Vivid Blue mix** to add the more distinct feathers at the bottom of both wings.
- Mix a little more Titanium White into the **Vivid Blue mix** and paint the feathers at the front of the wing and the top of the tail. Rinse.
- Use the **Orange mix** with a little Titanium White added and paint a highlight on the front of the chest. Rinse.
- Switch to an X-Small Synthetic Round and add Fluid White Paint to the **Cool Gray mix**. Wiggle in some edges to the feathers. Add a bit more Fluid White Paint to the mix and paint longer highlights on the feathers on the front of the wing area. Then add touches of the highlights on top of the head and to the tail feathers and on the claws. Rinse.

STEP 13 - LEAVES

"BARKY LITTLE TREE BRANCH HIGHLIGHTS"



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Dark Ochre = CYM + BS > CRM
- Muted Green = CYM + BS > PG
- Dark Green = PG + BS

STEP DISCUSSION:

- Use the **Dark Ochre mix** and lightly dry brush a highlight on the branches. Add fluid White Paint to the mix for a second highlight value. Rinse.
- Without rinsing the brush, alternate between the **Muted Green mix** and the **Dark Green mix** to add leaves, here and there along the bottom branch. Rinse.
- Start at the top, right corner of the canvas and use the **Muted Green mix** and a touch pull-stroke to add the leaves along these upper branches.
- Add the **Dark Green mix** on the dirty brush and paint a couple leaves on the right side of the canvas, just behind the bird. Apply a touch of this color on the upper leaves in a couple places.



STEP 14 - FLOWERS, FIRST LAYER

“YOU HAVE TO KNOW WHEN IT’S A SMUDGE AND WHEN IT’S A FLOWER”



PAINT:

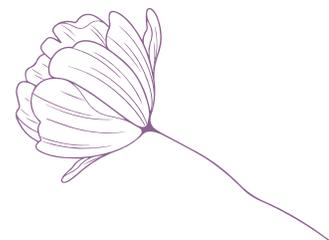
- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Deep Pink = CRM + QM > TW



STEP DISCUSSION:

- On the left side of the canvas start painting the flowers in clusters using the **Deep Pink mix** and a touch-pull stroke. Add a couple round buds in front of the raised claw of the left bird. Then add a little more Titanium White into the mix and paint an open flower here, by curving the strokes inward, in a circular direction. Continue adding the flowers on all the branches until they are as full as desired. They are in various stages of opening and are facing all directions. Vary their sizes with some having up to 6 petals and others only having one or two. Vary the value as well, here and there by using combinations of any of the colors in the mix. Rinse.
- Dry the surface before continuing to the next step.

STEP 15 - MORE PETALS

“WE HAVEN’T REALLY GOTTEN INTO IT YET”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Light Pink = TW > CYM > CRM > QM

STEP DISCUSSION:

- Starting again on the left side of the canvas, paint the light forward petals using the **Light Pink mix** and a touch -pull stroke. Add highlights to the round buds in front of the raised claw of the left bird and the open flower. Continue adding the forward petals on all the flowers. Vary the petal size and the value here and there, by using combinations of any of the colors in the mix. Rinse.
- Add a lot more Titanium White to the mix to get a very light color and add another layer of petals. Continue adding petals and varying the mix until the flowers and branches are as full as desired.
- Dry the surface before continuing to the next step.



STEP 16 - FINAL FLOWER DETAILS

“HAUTE MESS HAPPENS”



PAINT:

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

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

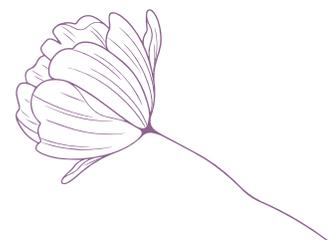
- Muted Green = CYM + BS > PG
- Dark Green = PG + BS
- Orange = CYM + CRM
- Light Pink = TW > CYM > CRM > QM

STEP DISCUSSION:

- Add some leaves overlapping the flowers, here and there by alternating between the **Muted Green mix** and the **Dark Green mix**. Also tuck a few in between the flowers. Rinse.
- Combine the **Muted Green mix** and the **Orange mix**. Then paint the centers of some of the flowers that are more forward facing. Tap in a highlight on the centers with Cadmium Yellow Medium. Rinse.
- To add that final highlight on the petals, tint some Titanium White with a smidge of Cadmium Yellow

Medium in some places or the **Light Pink Mix** in other places. Rinse.

- Sign.





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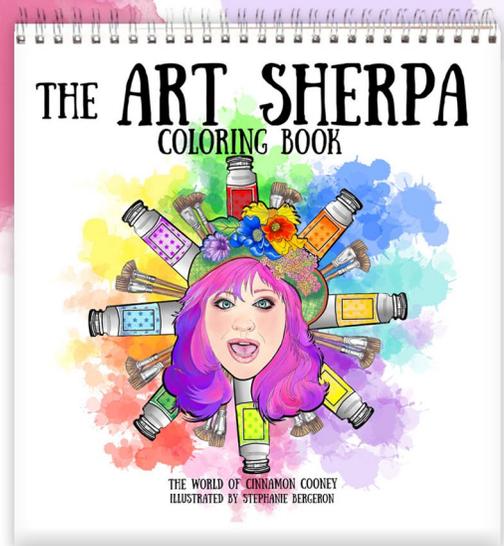


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TRACING METHOD

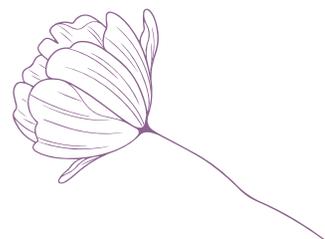
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



- 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.

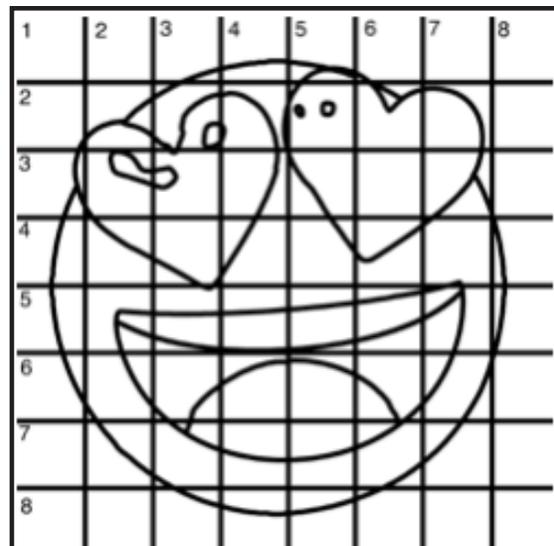
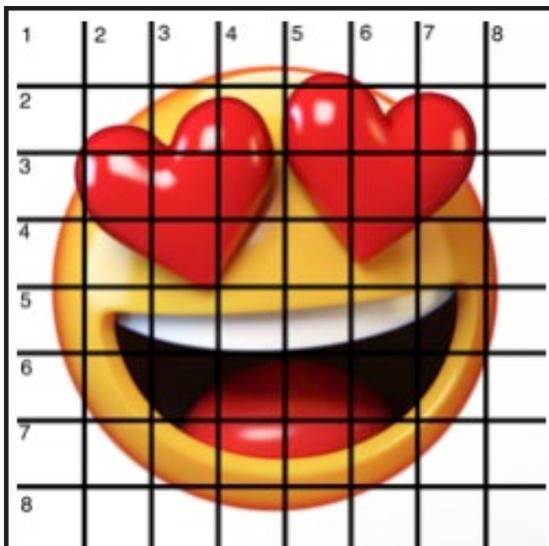
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

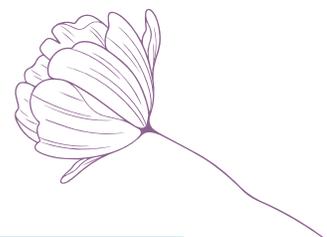
- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check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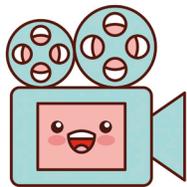
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