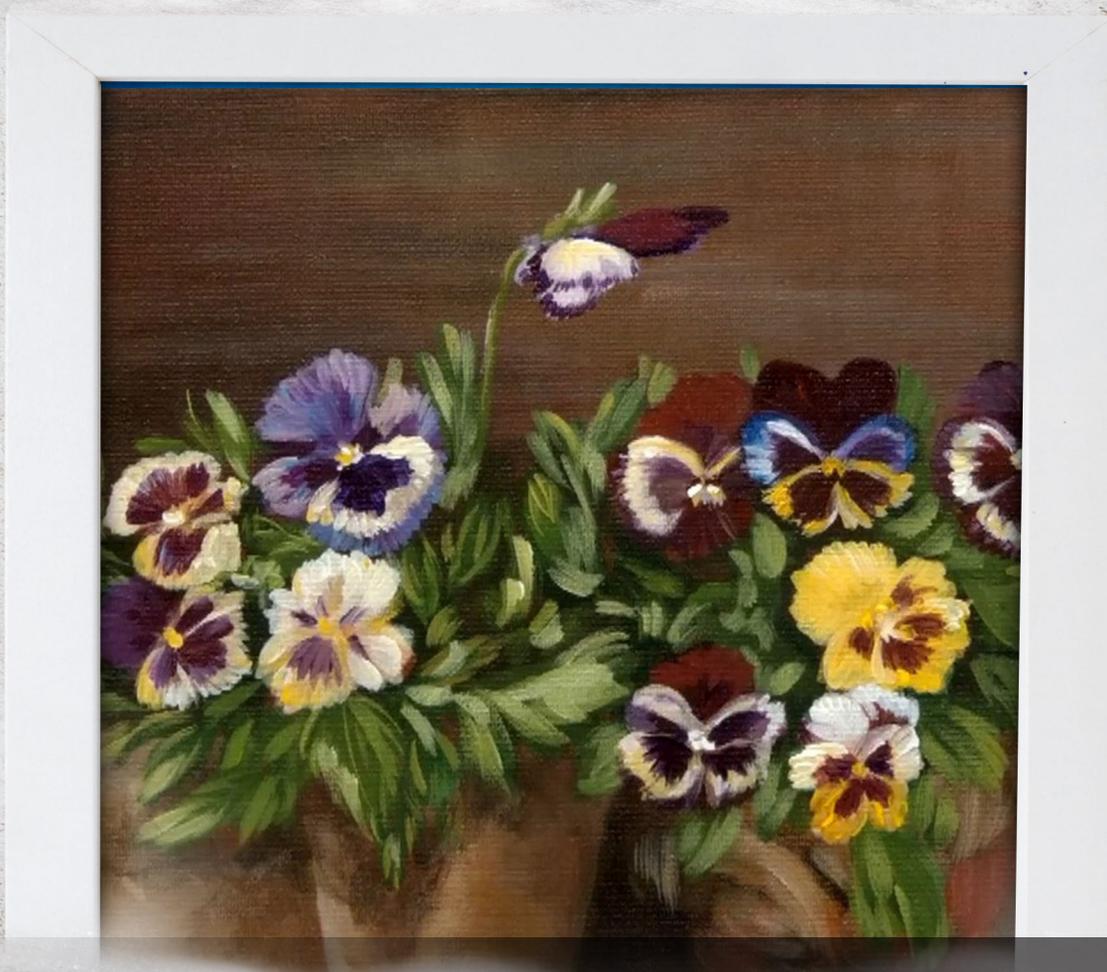


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



STILL LIFE PANSIES

BY: THE ART SHERPA

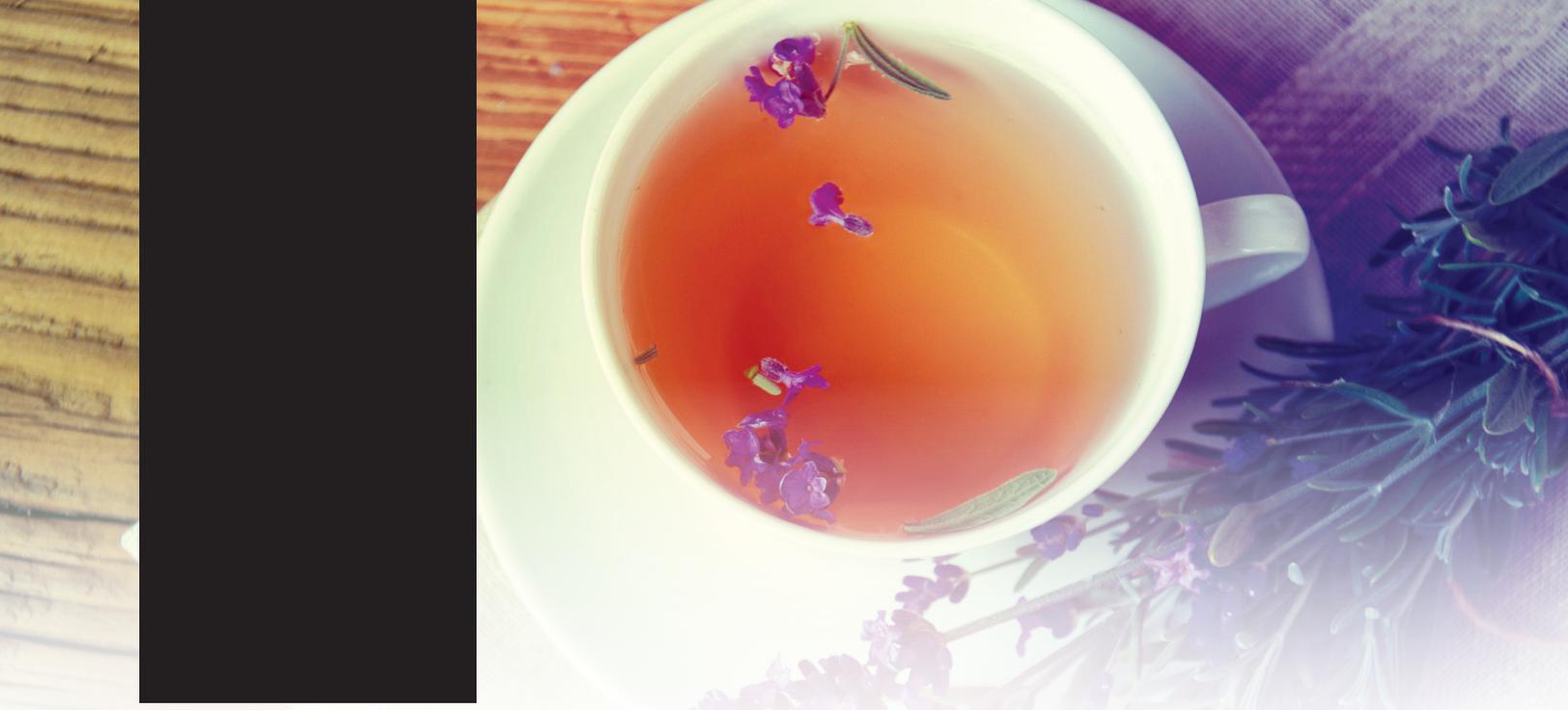
STEPS: 10 | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and 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 art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial can be found at theartsherpa.com.

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

We sincerely hope that you enjoy your experience with The Art Sherpa 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 Official group at and please post your paintings there: <https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE:

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

PAINT:

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

BRUSHES:

- X-Large Synthetic Bright
- Large Hog Bright
- Medium Synthetic Filbert
- Small Synthetic Round

TOOLS:

- 9 x 12 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 dry before you proceed.)
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Optional: StayWet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters 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	02:29	COLORED GROUND
STEP 2	07:33	SKETCH AND UNDERPAINTING
STEP 3	16:35	FLOWER POTS
STEP 4	24:27	WOVEN BASKET
STEP 5	30:14	FIRST PANSIES
STEP 6	39:12	FIRST GREENERY
STEP 7	48:14	GREENERY HIGHLIGHTS
STEP 8	56:44	DEFINE FLOWER POTS
STEP 9	1:01:02	NEXT LAYER PANSIES
STEP 10	1:10:31	PANSY DETAILS
	1:32:09	SIGN



THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking 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 that is 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 to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



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7:00PM EST

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TAS Facebook
page each week.

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and let's

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CHILL OUT
TOGETHER**

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SHERPA

STEP 1 - COLORED GROUND Timestamp 2:29

“A BROWN BASE”

PAINT:

Burnt Sienna = BS

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Burnt Sienna, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint by applying long strokes, vertically and horizontally. Mist the surface to improve flow if needed. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 – SKETCH AND UNDERPAINTING

Timestamp 7:33

“PLACING OBJECTS AND CREATING ATMOSPHERE”

PAINT:

Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Large Hog Bright
Chalk Pencil or Watercolor Pencil

COLOR MIXES:

Deep Brown = BS + YO > MB
Dark Brown = BS + MB
Warm Ochre = CYM + YO
Medium Brown = BS > MB > TW

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 to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects. Use a Chalk Pencil or Watercolor Pencil.
- There are two pots to the left of center that have their bottoms off the canvas. The first begins about 2 1/2 inches away from the left side of the canvas, and the side angles upwards,

ending about 2 inches from the left side. Sketch a slight curve for the top of the pot. The second pot overlaps and is in front of the first. Draw the sides and lip of this pot as well. There is a basket to the right of center that is barely seen once covered in greenery and flowers. The top of the basket is about half as tall as the pots, and the sides are mostly in shadow. The corner of the basket is towards us, so the top of the basket angles down to the corner, then back up on the other side to show this perspective. There is about 3 inches between the basket and the pot to its left, and the right side fades off into the shadows. Sketch in a wavy line to imply the flowers, so that you can see how much space they will take up. The traceable of the flowers can be used now, or at the beginning of the next step after the background goes in.

- Use the **Deep Brown mix** and a dry brush technique to roughly paint in the background. Paint horizontal and vertical strokes, allowing the bristles of the brush to create texture, giving the background a woven look. The right corner is lighter than the left corner, so use more Yellow Ochre and even some Titanium White in this area. As you move left, the mix becomes more of the **Dark Brown**. There is no need to worry about brush directionality on the left side because it is so dark. You can paint into the flower area a little bit for a smooth transition when you layer the flowers over top.
- Continue to paint the left side of the canvas with the **Dark Brown mix** leaning more towards the Burnt Sienna, then at the bottom corner use Burnt Sienna with the **Warm Ochre mix** to imply a table surface for the pots to sit on. Paint across and on angle, from about an inch above the left corner to the middle of the first pot, then off the bottom of the canvas. Enforce the line between the background and the pot and table by using Mars Black on the dirty brush, and dry brushing along the edges of these objects.
- Use the **Dark Brown mix** to paint the space between the pot and the basket. Brush the basket area a bit because there will be a lot of shadow here. Shade the right side of the basket with the same color and a dry brush scumble. Use the **Medium Brown mix** to dry brush another layer of cross hatching from the upper center, to the right side. Add a bit of depth behind the flower area by dry brushing a very light layer of Burnt Sienna. Rinse and dry the brush.
- Dry the surface before continuing.



STEP 3 – FLOWER POTS

Timestamp 16:35

“MANY LAYERS FOR COLORFUL POTS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

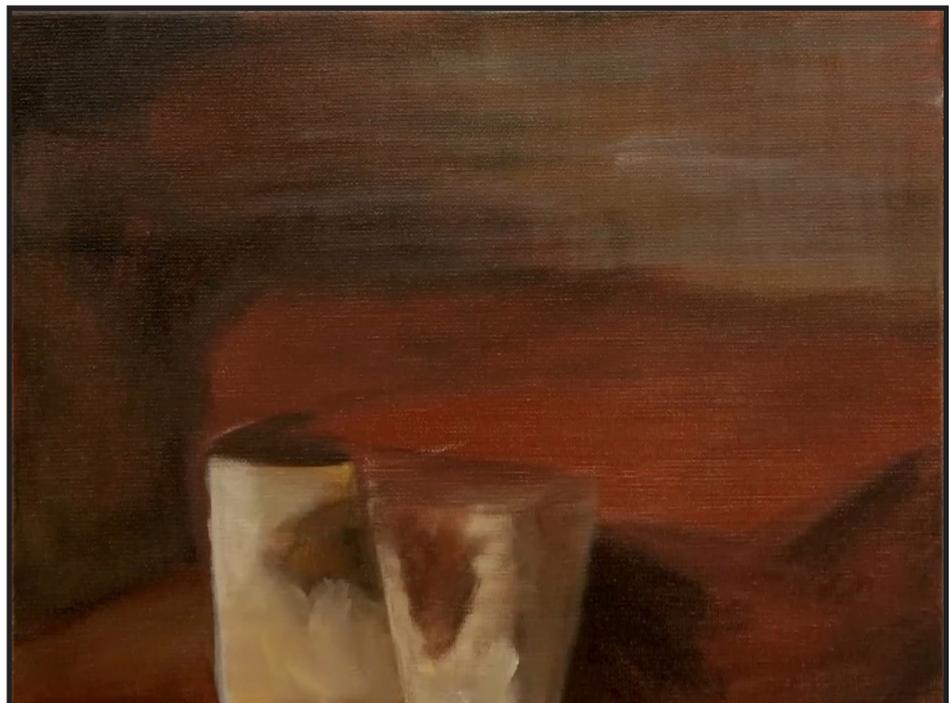
Warm Ochre = CYM + YO
Terra Cotta =
CRM + CYM + BS
Light Yellow = CYM + TW
Dark Brown = BS + MB

STEP DISCUSSION:

- Mix a little Titanium White and a little Burnt Sienna into the **Warm Ochre mix**. Paint this color onto the left pot, and use brush directionality to imply its round shape. Add a little more Titanium White onto your brush, so that the second pot is a little lighter than the first. Dry brush this lighter color using the same curved strokes across the pot to create the roundness. Load a little Burnt Sienna on the dirty brush to dry brush the left side of the second pot where a shadow from the draping greenery will be, and on the right side of the first pot to enforce the shadow between the pots.
- Paint a layer of the **Terra Cotta mix** onto the top

left of the first pot. Add a little Titanium White to the mix and dry brush it across the left side of the pot using the curved stroke, leaving the shadow beside the second pot.

- With the dirty brush, grab some Titanium White and some of the **Light Yellow mix** to add a lighter value on the second pot. Paint around the shadow for the greenery, taking this lighter color $\frac{3}{4}$ of the way across the pot. Use the **Terra Cotta mix** along the right side of this pot, brushing it back into the lighter area. Off load some of the pigment from the brush onto a paper towel. Then, grab the **Dark Brown mix** and use very light pressure to blend a darker shadow on the right side of the pot. Add Cadmium Red Medium to the **Dark Brown mix**, and paint the shadow on the upper right side of this pot using small criss cross strokes. Take this shadow across the top of the pot.
- Use the **Dark Brown mix** to lightly blend in another shadow from the greenery that covers the top right quadrant of the first pot. Then, paint a heavier application of this color on the inside of the pot filling in the elliptical shape.
- Combine some of the **Light Yellow mix** with the **Dark Brown mix** to brush across the first pot. Let some of the color underneath show through. Put a little more Burnt Sienna on the brush for the bottom right quadrant of this pot to keep the shadow between pots. Finally, grab a bit of Cadmium Yellow Medium and Titanium White on the dirty brush to brighten the right side of this pot. Brush a little onto the bright areas of the second pot. Rinse and dry the brush thoroughly.



STEP 4 - WOVEN BASKET

Timestamp 24:27

"A SUBTLE TOUCH"

PAINT:

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

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

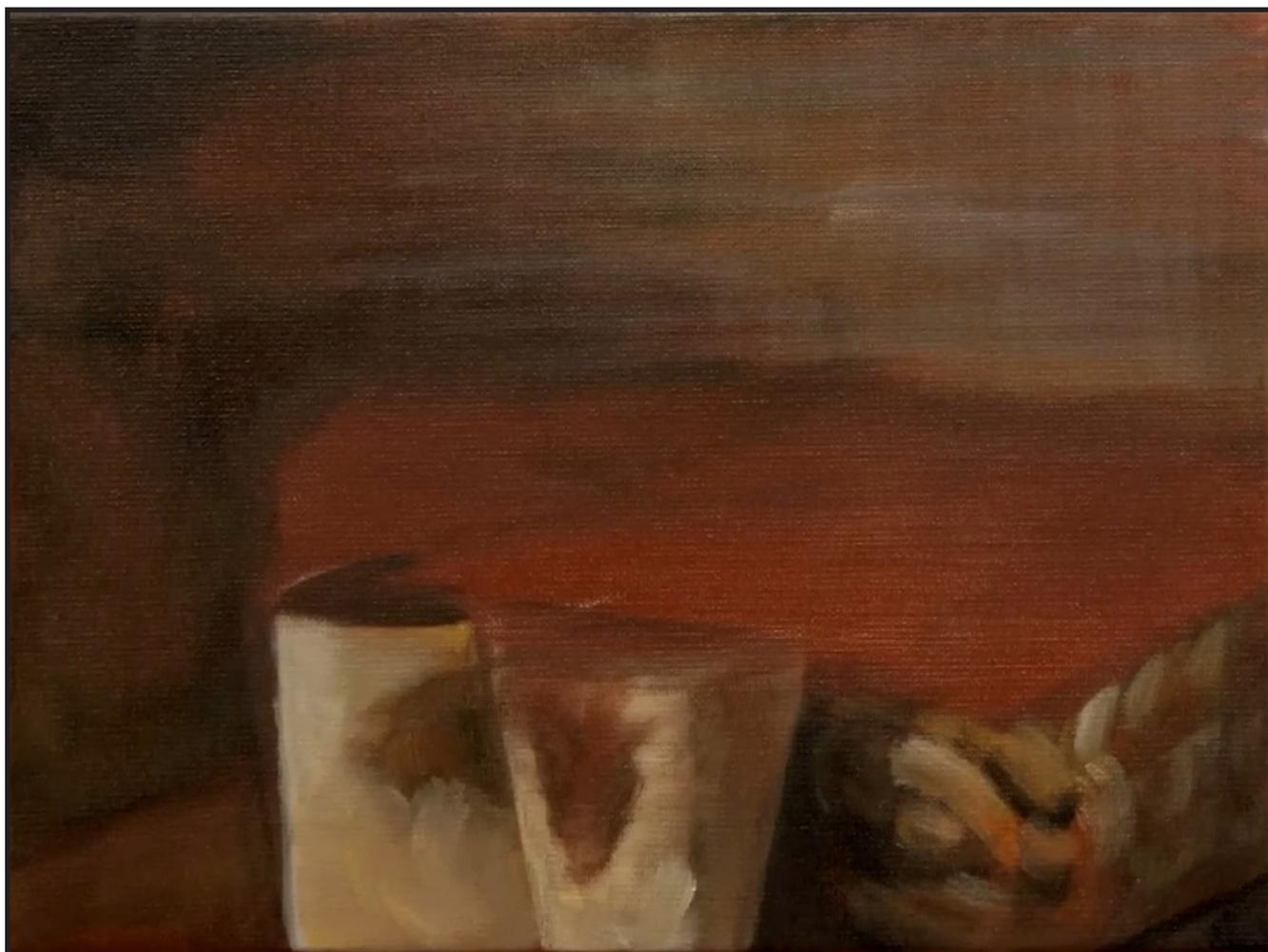
Light Yellow = CYM + TW
Terra Cotta = CRM + CYM + BS
Dark Brown = BS + MB

STEP DISCUSSION:

- Combine some of the

Terra Cotta mix with the **Light Yellow mix**. Brush a couple of strokes curving down and then a small stroke curved upward to barely hint at the weave of the corner of the basket. A few downward strokes to the left, imply the top rim of the basket. Then loosely paint the basket walls on either side of the corner. A lot of this will be painted over with greenery or glazed over with shadow, so there is no need to be too particular.

- Add Mars Black onto the dirty brush to deepen the shadows of the weave and to produce some contrast. Dry brush some of the **Dark Brown mix** to deepen the shadow in the bottom right corner. Then use the **Terra Cotta mix** and a curved stroke to barely imply the top rim of the basket that angles up and to the right.
- Use the **Light Yellow mix** to add touches of highlight to the basket, here and there. Deepen the shadows further under the basket, then add water to glaze in a few more shadows around the canvas. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



STEP 5 – FIRST PANSIES

Timestamp 30:14

“PRETTY PANSY FACES”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Deep Purple = DP + CRM
Lilac = UB + QM + TW
Light Orange =
CYM + CRM + TW

STEP DISCUSSION:

- At this point you can use the traceable to get exact placement of the pansies, or you can freehand them in with paint as follows:
- Use the **Deep Purple mix** to paint the first pansy shape just above the halfway point on the right edge of the canvas. Paint opposing curved strokes that come together at the bottom in a heart shape. Add more Cadmium Red Medium to the mix to paint the rounder petals on both sides of the flower. Then, use the **Deep Purple mix** again to paint the bottom petal with touch pull strokes on the edge of the brush that create a wavy edge.
- In the same way, paint another pansy little bit above and to the left of the first, with the **Deep Purple mix**. Add more Cadmium Red Medium to the mix to tuck in a third flower that is peeking out the left side of the last one. There is another smaller, dark pansy that is located at the top of the left side of the basket. Paint the final dark flower with the **Lilac mix**. This flower is located just to the left, and above the middle of the canvas, and has more of the frilly edges to the petals, so they are all formed with the touch pull stroke.
- The next flower is almost centered 2 inches above the left pot. Use the **Light Orange mix** to paint this smaller, light pansy that has thinner side petals than the dark pansies. Continue with this color to paint another flower below the lilac pansy. Then, add a bit of the **Lilac mix** onto the dirty brush and tuck a little pansy below the first light one.
- There is a pansy just above the corner of the basket. This one is painted with the **Light Orange mix** tinted with more Titanium White. Above this, paint a large, bright yellow pansy with Cadmium Yellow Medium tinted with just enough Titanium white to make it more opaque. Rinse and dry the brush.
- The last little pansy is to the right of center, about 1 inch below the top of the canvas. This is painted using Titanium White mixed into the **Lilac mix**. This is not a full flower, so paint the round side petal and a suggestion of its match and of the bottom petal. Then, use a bit more of the **Lilac mix** to curve in one of the top heart shaped petals, almost horizontally and to the left. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



STEP 6 – FIRST GREENERY Timestamp 39:12

“GREENING IN THE ARRANGEMENT WITH IMPLICATIONS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Synthetic Filbert

Small Synthetic Round

COLOR MIXES:

Dark Green = PG + BS

Medium Green =

BS + PG + CYM

STEP DISCUSSION:

- Use the Filbert brush and the **Dark Green mix** to paint in the spaces between the flowers. This gives a dark base, so when we paint the leaves on top they will stand out against the contrast. Paint irregularly shaped edges at the sides, top, and along the edges of the pots. Be sure to paint some of this color along the top edge of the basket, as well.
- Use the **Medium Green mix** to paint a little almond shaped leaf on the left outer edge of the flowers. Layer some leaves over the tops of the pots. Allow your mind to fill in the blanks as you paint just the highlights of the leaves between the flowers. Paint more informed leaf shapes around the outer edges of the dark green area.

Vary the value of the highlight by grabbing more Cadmium Yellow Medium here, or more Phthalo Green there. Make sure to put leaves over the dark shadows we made on the pots. Continue filling in and tucking implications of leaves amongst the pansies. Rinse the brush.

- Switch to the Round brush to paint the stem coming down from the top flower with the **Medium Green mix**. Then, add little crinkled leaves at the top of the pansy. Rinse the brush.
- Dry the surface before continuing to the next step.



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STEP 7 – GREENERY HIGHLIGHTS

Timestamp 48:14

“ADDING VALUE CREATES SHAPE FROM CHAOS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Green = PG + BS

Bright Green = PG > BS + CYM

Light Green = CYM > PG + TW

Sage Green = CYM > PG > BS

STEP DISCUSSION:

- Use the **Dark Green mix** to add a second, darker leaf below the almond shaped leaf on the left side of the pots. Then, use the **Bright Green mix** to paint the highlights on the lighter of the two leaves.
- Continue around the plants placing highlights. Use the **Sage Green mix** where the highlights need to be slightly muted, and the **Light Green mix** where they need to be lighter. Paint short, little lines towards the edges of the leaves for the branching veins, and a fine line through the middle for the main vein. These highlights start to give shape and form to the leaves. In the places you need to bring back some mid to dark tones, use the **Bright Green mix** and the **Dark Green mix**.

- Continue adding highlights and lowlights on the leaves, using the colors mixes in this step, or variations of them. Even add a little Yellow Ochre to the mix in some places. Highlight the stem and little leaves of the top pansy with the **Bright Green mix**, then pop some of this color around the plants.
- Use the reference photo for this step to see where to place your marks. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 8 – DEFINE FLOWER POTS

Timestamp 56:44

“CAPTURING HIGHLIGHTS AND DEEPENING SHADOWS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Mars Black = MB
Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Cinnamon = BS + MB + CRM
Terra Cotta =
CRM + CYM + BS
Light Yellow = CYM + TW
Dark Brown = BS + MB
Warm Ochre = CYM + YO
Deep Purple = DP + CRM

STEP DISCUSSION:

- Load the **Cinnamon mix** onto the brush. Immediately brush it off on a paper towel, so there is just a dusting of pigment left on the bristles. Lightly brush this color where the shadows under leaves would be. Dip into more Mars Black to glaze it over the deeper shadows.
- Grab the **Muted Orange mix** on the dirty brush, and lightly glaze it over the left pot, leaving some little spots brighter than others. Then, use the **Light Yellow mix** on the dirty brush to repaint the highlight on the bottom left of this pot. Add this

highlight color to the left side of the second pot, as well, and blend it in with the **Muted Orange mix**. Dust the **Cinnamon mix** over the middle of this pot, blending it into the shadow as you move to the right. Use the **Dark Brown mix** to deepen the shadow on the right, under the leaves. Rinse and dry the brush.

- Add some Burnt Sienna to the **Warm Ochre mix** and tint it with Titanium White. Use this color to highlight the top rim and corner of the basket. Then, add a bit of the **Deep Purple mix** onto the dirty brush to tone the weaving on the basket sides. Rinse and dry the brush.
- Dapple some light into the shadows on the pots with the **Warm Ochre mix** by lightly tapping up and down on the tip of the brush. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



STEP 9 - NEXT LAYER PANSIES

Timestamp 1:01:02

“DECORATING THE PANSIES”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Light Orange =
CYM + CRM + TW
Light Yellow = CYM + TW
Lilac = UB + QM + TW
Light Blue = UB + TW
Yellow Orange = CYM > CRM
Deep Purple = DP + CRM

STEP DISCUSSION:

- Combine the **Light Yellow mix** and the **Light Orange mix**. Start with the bottom left pansy, and paint around the outer rim of the bottom and side petals using small, short strokes towards the center. Add touches of bright color to that with the Cadmium Yellow Medium. Then, rinse the brush and paint a few strokes of Titanium White onto the face. Use this same procedure on the petals of the yellow flower above. Load Titanium White onto the dirty brush, and paint the rim around the bottom petal of the purple flower in the pot.
- Moving to the bottom left purple pansy in the

basket, combine the **Light Yellow mix** and the **Lilac mix**, and brush this color onto the upper edges of the round side petals. Grab the **Light Yellow mix**, and with small strokes towards the center, paint around the bottom edges.

- Take the **Lilac mix** and some Titanium White to paint the center and outer edges of the side petal.
- Move to the three purple pansies at the top of the basket. Use the **Lilac mix** and some Titanium White to rim the edge of the left flower's two side petals, and a small dot in the center. The two side petals of the middle flower in this group are rimmed on top with a slightly darker **Lilac mix**, and have the **Light Yellow mix** around the bottom petal. For the last purple flower in this group, get some of the **Lilac mix** on the dirty brush to paint towards the outer lip of the lower petals, but be sure to leave the dark purple along the edges.
- Next, take the **Light Blue mix** to paint the edges of the upper petals of the bottom yellow flower on the right. Add a little Cadmium Yellow Medium to the dirty brush to paint the lower petals of this flower. Rinse the brush.
- Use the **Yellow Orange mix** (more towards the yellow) for another layer on all the petals of the last pansy. Grab the **Deep Purple mix** to paint the dark center on this pansy and the one below it. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 10 – PANSY DETAILS

Timestamp 1:10:31

“MAKING FACES”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Deep Purple = DP + CRM
Pink = QM + TW
Lilac = UB + QM + TW
Light Blue = UB + TW
Light Yellow = CYM + TW
Merlot = DP + CRM + CYM

STEP DISCUSSION:

• Starting with the upper yellow flower on the left of the pots, use short strokes of the **Deep Purple mix** to paint the center face of the pansy. You can turn to the reference at the end of this step for exact placement of this color. Paint the top petal of the flower below with the **Deep Purple mix**. Add the face to the center of the bottom petals. Combine the **Pink Mix** with the **Deep Purple mix** to rim the top petal of this flower. Then, add tiny strokes of the **Lilac mix** along the outer edges of the dark pansy face. Also, add a few touches of this color

to the face of the yellow flower above.

- Use the **Lilac mix** to rim the edges of the upper petal of the top left purple flower. Then bring a bit of Quinacridone Magenta into the middle of this petal and along the edges of the two side petals. Take the **Light Blue mix** and a touch of the Phthalo Blue to add a pop of surprise color to a couple of spots on this flower. Blend the **Lilac mix** in from the edges of the bottom and side petals. Use more Dioxazine Purple to get a darker value of the **Deep Purple mix**, and deepen the face of this pansy. Rinse the brush, and pick up some of the **Light Yellow mix** to go over the white on the bottom petal and dot the very center of this pansy. Put little pops of this color here and there on the side petal for continuity. Rinse the brush.
- Move to the yellow flower directly below, and start rimming the petals with just Titanium White. Begin blending in bits of Yellow Ochre, followed by Cadmium Yellow Medium, as you move around the pansy, shaping the petals as you go. Paint the face of this flower with a flicking stroke out from the center using Dioxazine Purple. Then, blend a bit of Cadmium Yellow Medium around the edges of the face. Edge the outer rim of the top petal with Titanium White. Add bright pops of Titanium White to these first four flowers, and paint in the dots at their centers with Cadmium Yellow Medium or Titanium White.
- Move to the flowers on the right. Start with the bottom purple flower, and add another layer along the bottom rim with Cadmium Yellow Medium. Use the Quinacridone Magenta along the top and outer edges of the side petals. Load Cadmium Red Medium onto the dirty brush and paint the top petal. Then, blend the Dioxazine Purple to the center of this petal. Use the Dioxazine Purple to deepen the face and bottom edges of this flower. Rinse the brush. Tap in Titanium White into the center of this flower, and to a few spots along the outer edges.
- Now for the purple flower at the bottom left of the basket. Use the **Light Yellow mix** to add touches of the Light Yellow mix on the light rim of the bottom petals, taking care not to remove all the previous color. Dip into the Quinacridone Magenta outline the round side petals. Grab the **Deep Purple mix** with more Cadmium Red Medium to paint the upper petals, then come back with Dioxazine Purple to darken the center face of this pansy, and rim the frilly edges of its lower petal, too. Rinse the brush. Pick up some Titanium White for the dot in the middle, and add touches of white around the lower petals.
- Take some of the **Deep Purple mix** leaning more to the Cadmium Red Medium, and add it to the horizontal petal on the very top flower. Add Dioxazine Purple to the dirty brush and tap in the frills on all the petals. Rinse the brush.

STEP 10 CONTINUED:

- Move to the three purple flowers at the top of the basket, and begin with the one that is closest to the middle of the canvas. Paint some of the **Light Yellow mix** over the light rim of the side petals, and add it to the center of the pansy. Add a smidge of the Dioxazine Purple to the dirty brush to paint the face of the pansy, flicking the stroke from the center and blending outward. Paint the frill on the outer edge of the side petal with the **Deep Purple mix**. Tap some Titanium White into the center of this flower. Add little touches of color to the previously painted flowers. Rinse the brush. Move back to the previous purple flower, and paint the outer edge of the top petal with the **Merlot mix**. Rinse the brush.
- Use the **Lilac mix** on the side petals of the middle purple flower, then grab some Phthalo Blue to rim the edges. Blend that in with a bit of Titanium White, followed by the **Lilac mix**. Paint a few strokes of Cadmium Yellow Medium to the bottom petal, and tap a bit into the center. Rinse the brush. Paint the top petal, and deepen the pansy face with the **Deep Purple mix**. Then, pop a little more Phthalo Blue on the outer edges of the side petals. Rinse the brush.
- Lighten the edges of the last purple flower on the right by adding a lot more Titanium White to the **Lilac mix**, and painting around the bottom petals. Tap some Cadmium Yellow Medium into the center of this pansy. Rinse the brush. Tap in the frilly edges and deepen the centers of the three bottom petals with the **Deep Purple mix**. Add a little Titanium White to the mix and paint around the edge of the top petal. Rinse the brush. Tap bits of the **Light Yellow mix** into the light rims of the bottom three petals. Rinse the brush.
- Take the **Deep Purple mix** and deepen the centers of the bottom-most flower. Rinse. Grab a bit of Cadmium Yellow Medium to paint the frilly edges. You may pick up some of the **Deep Purple mix** when painting these touch pull strokes, but that helps to transition and blend the two colors together. Then, add Titanium White to the dirty brush for the side petal frills, and center of the flower. Wipe the brush and use Titanium White on the frills of the top petal. Rinse the brush.
- Add little touches of color to the previously painted flowers, if needed. Add a frill to the outer edges of the petals of this last flower, with the Light Yellow mix. Curving the stroke to shape the petals as needed. Rinse the brush. Use the **Deep Purple mix** to deepen the pansy face, and tap in some Titanium White into the center. Brighten the center with a bit of Cadmium Yellow Medium. Rinse the brush.
- Add more pops of brightness to the other white pansy with Titanium White, and Cadmium Yellow to add glow.
- Finally, use the **Light Yellow mix** to paint the edges of the center yellow pansy. Rinse. Darken the face with the **Deep Purple mix**. Pop in some Titanium White in the center.
- Add pops of brightness to the petals of other flowers using the various mixes with Titanium White on the palette. Make any adjustments you feel you need. Rinse the brush.
- Sign.

STEP 10 CONTINUED:



THE 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.



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.



- 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



TRACEABLE:



THE ART SHERPA

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.

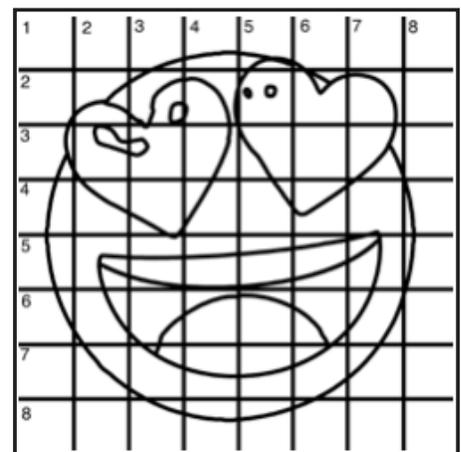
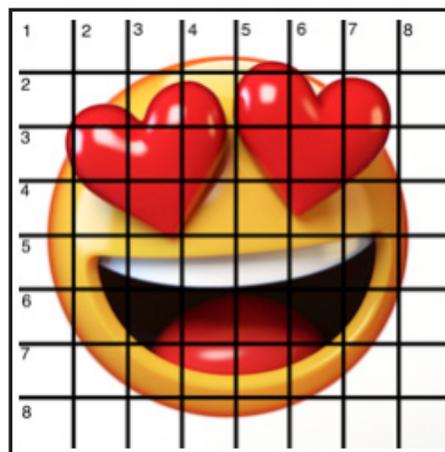
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 free grid for this project.

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

Create transitions from one color to another, or one value to another, in acrylic painting, 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, without detail.

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

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 pigmentated 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. 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. 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

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 with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. 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 when you scumble, you don't want 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

This is when you 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

Take two colors and thoroughly incorporate 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.

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 FINISH PIECE

As an artist, 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.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.

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