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THE ART SHERPA™



Acrylic
April

MINIMALIST
ABSTRACT FACE
MOODY BLUE

BY THE ART SHERPA

Name credit to Patron: Pricilla Booher-Smith

Steps: 4 | Difficulty: Beginner | 1 Hoot

2023

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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 abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

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!

Day 25: Paint and Tool Guide

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

PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Large Hog Bright
- Small Synthetic Round
- Small Synthetic Angle

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8x8 Canvas
(If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)
- Optional: StayWet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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

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	02:24	Watery Background
Step 2	10:16	Face Features
Step 3	13:27	Implied Flora
Step 4	17:00	Last Graphics
Step 5	18:30	Sign

Step 1 - Watery Background

A WATERY PAINT

Timestamp 2:24



PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Turquoise = PB + PG > TW
- Light Yellow = HYL + TW
- Medium Brown = HYL + BS
- Dark Blue = PB > BS
- Dark Brown = BS > PB

STEP DISCUSSION:

Get the brush wet and paint a shape onto the canvas with water first. Make an irregular, almost kidney bean shape that takes up most of the left side of the canvas. Outline the bean shape with a watery application of the **Turquoise mix**, allowing it to bloom and flow inward. Add a wash of the Hansa Yellow Light in the bottom, letting the previous color bleed into it. If the paint starts to want to flow off the bottom edge of the canvas, wipe the brush and then use the tip of the brush to absorb the puddle. Add a wash of the **Light Yellow mix** at the top of the shape. Encourage the colors to blend and mix

together.

Lightly touch some Titanium White horizontally, through the center of the shape, and then add a little along the upper left side. Rinse the brush.

Using clean water, paint a smaller, interesting shape in the bottom right corner and connect it to the bottom of your first shape. Fill it in with a wash of the **Medium Brown mix**. Line the outer edges of this smaller shape with Burnt Sienna. Touch this color to the inside slightly, also allowing it to bloom. Rinse the brush.

Outline the combined shapes with Hansa Yellow Light. Because the white canvas around the shape is dry it will force the pigment inward, creating a very interesting effect. Rinse the brush.

Add a drippy application of the **Dark Blue mix** at the top of the smaller side of the shape. Rinse the brush.

Apply Titanium White in the dark blue area, at the top of the smaller side. Press the brush against the canvas to release the pigment, allowing it to randomly travel where it will. Tilt the canvas periodically to encourage the flow. Rinse the brush.

Press some of the **Dark Brown mix** on the upper left side of the object to create balance. Add some water to prompt the drips. Rinse the brush.

Press the Phthalo Blue into the wet brown area in the top left, and allow it to run down through the brown. Rinse the brush.

Tilt the canvas slightly and allow gravity to finish the work for you.

If time allows, it is best if you let it dry naturally, otherwise dry it with a hair dryer from a reasonable distance to prevent the wet paint from traveling in unwanted directions.

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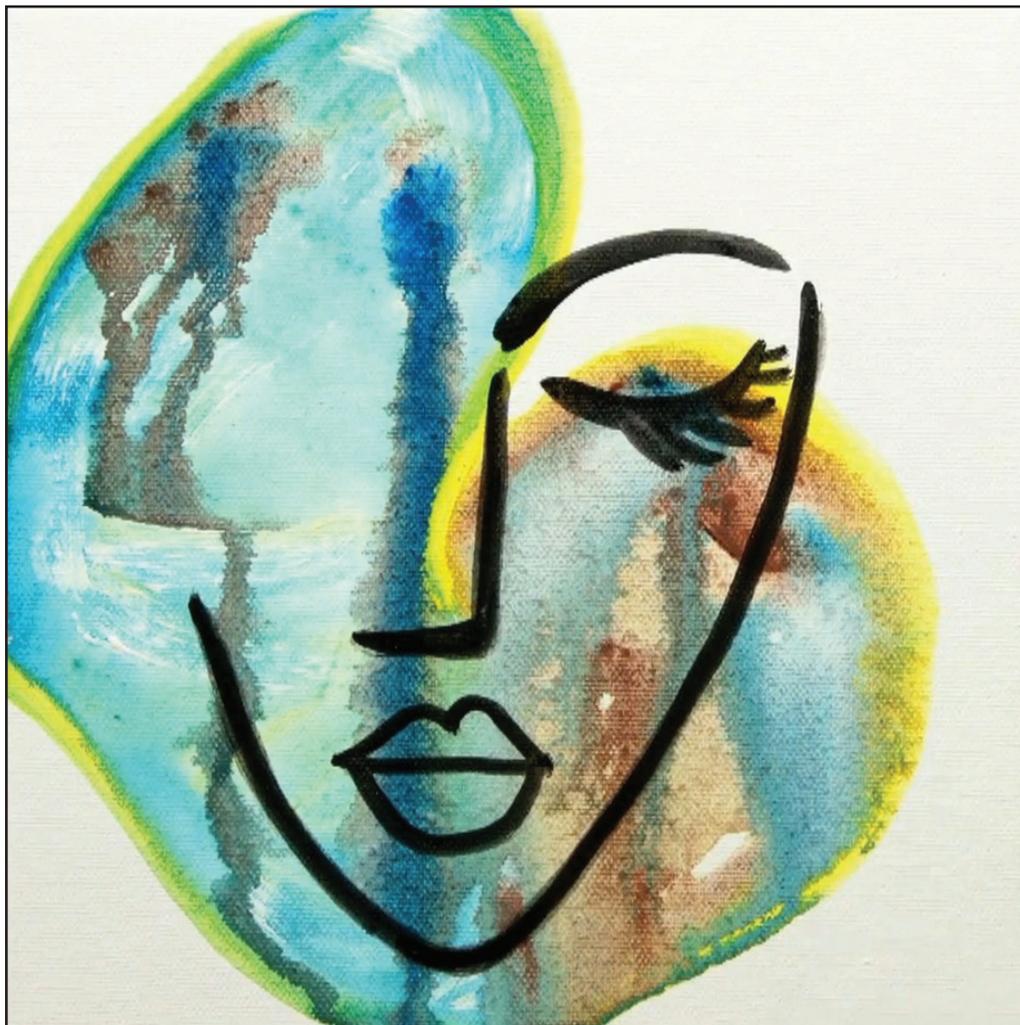
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Step 2 - Face Features

Timestamp 10:16

JUST FACE IT



Thin the Mars Black just enough to flow smoothly off the brush. Paint a line that begins in the upper right quadrant, above the background shape. It will have a slight curve as it comes down towards the bottom, then curve back up on the left to the midway point. Try to complete this entire outline in one stroke.

Imagine the shape is divided in half. Arc a brow line from the top of that halfway point to the top of the face shape on the right. It is thicker near the beginning and tapers at the end.

PAINT:

- Mars Black = MB

BRUSHES:

- Small Synthetic Round

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. 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.

Paint a vertical nose line from the beginning of the brow, down about 2 inches. From that point add a small horizontal line to the left.

Curve an opposing line under the brow to imply a closed lid. Then, starting at the center of that line through to the end, paint several small lines going to the right, diagonally.

Add two small dots halfway between the nose and the bottom of the jaw as a guide of how wide to make the mouth. Paint the upper "M" shaped lip from one dot to the next. Followed by the horizontal middle line and the deeply curved bottom lip.

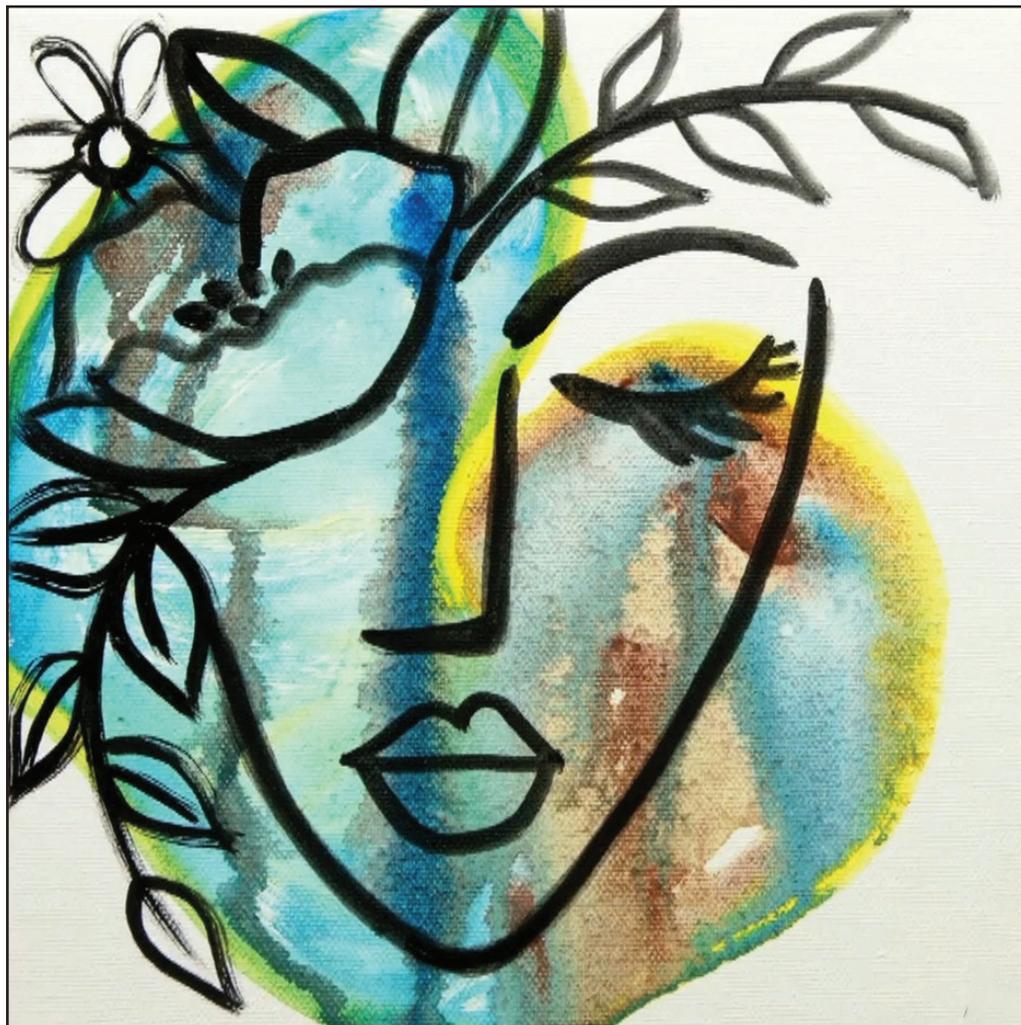
Finally, refine the lines to ensure they are graphic and without flaw. Rinse the brush.

Dry the surface before continuing to the next step.

Step 3 - Implied Flora

Timestamp 13:27

BLOOMING FACE



Add two big leaves coming behind the flower on the right. Paint the center vein in these leaves, and have the bigger one flow off of the canvas at the top.

Curve a long line between the left side of the jaw and the left edge of the canvas. Add veined leaves on this stem as well.

In the upper left corner, first, add a circle for the center and then, paint long thin petal shapes with a few tucked in behind the large flower. Rinse the brush.

PAINT:

- Mars Black = MB

BRUSHES:

- Small Synthetic Round

STEP DISCUSSION:

Use the toe of the brush to paint an upward shallow horizontal curve in the upper left corner, approximately where the left eye would be. Then, wiggle a line across the top that connects either side. On the bottom left side of that, curve a small petal towards the left edge of the canvas. Paint two larger petal shapes at the top that forms a stylized "M" shape. Add a few dots inside the center area.

To the left of the flower shape, arc a nice, long line over to the upper right. Then, asymmetrically place outlines of leaf shapes on either side of the line.

Step 4 - Last Graphics

Timestamp 17:00

THE FINAL FROND-HERE



PAINT:

- Mars Black = MB

BRUSHES:

- Small Synthetic Angle

STEP DISCUSSION:

In the bottom right corner, using Mars black and the edge of the brush, paint a curved line that follows the same curve as the face. At the top of this curved stem, imply a solid leaf shape by pressing the brush down, dragging it out then, allowing it to taper off as you release it. Continue adding asymmetrical leaves on either side. Rinse the brush.

Sign.

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page each week.

ALL skill levels welcome.
Bring your watercolors
and let's

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CHILL OUT
TOGETHER**

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THE TRACING METHOD

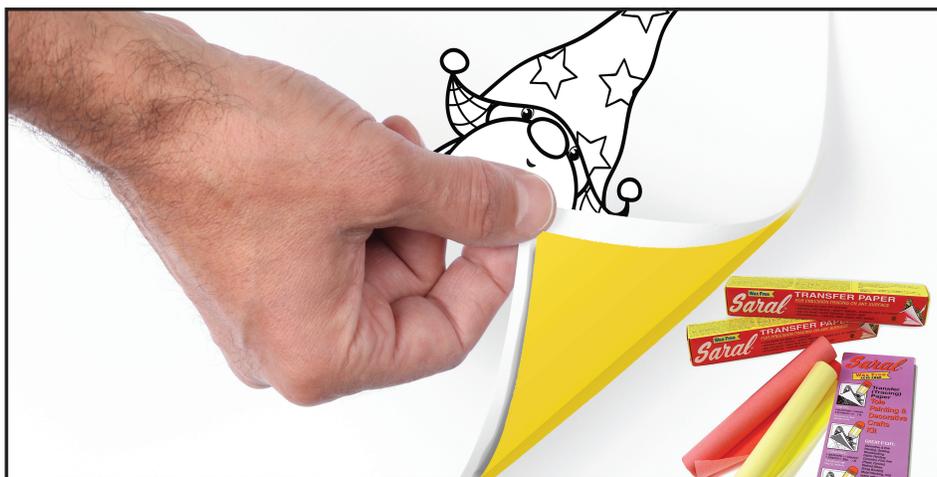
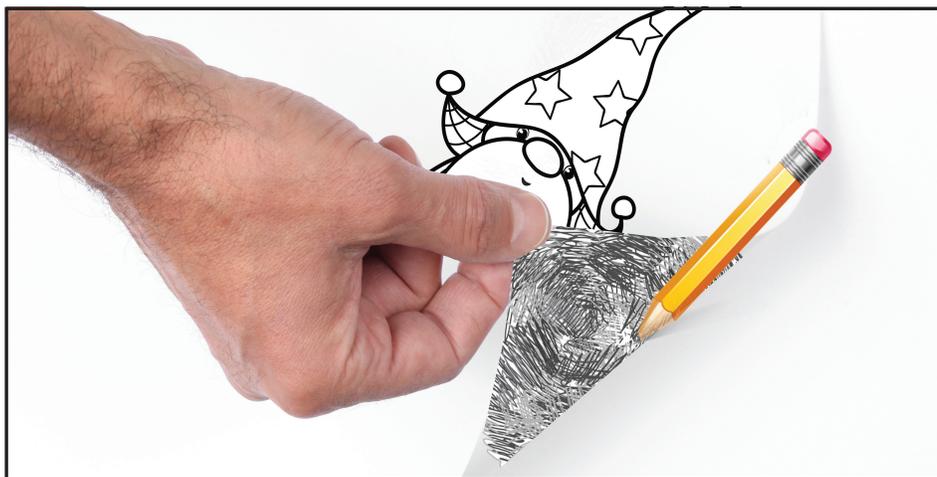
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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.

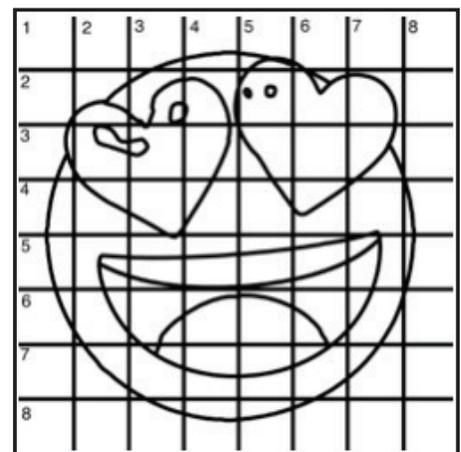
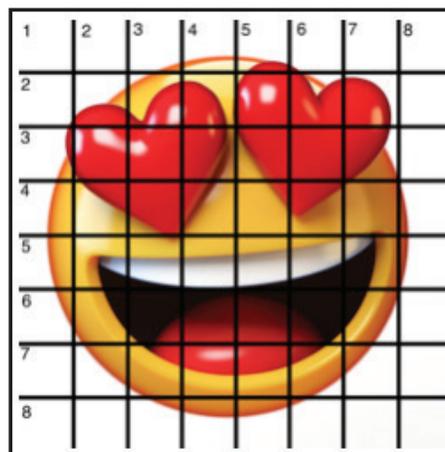
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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