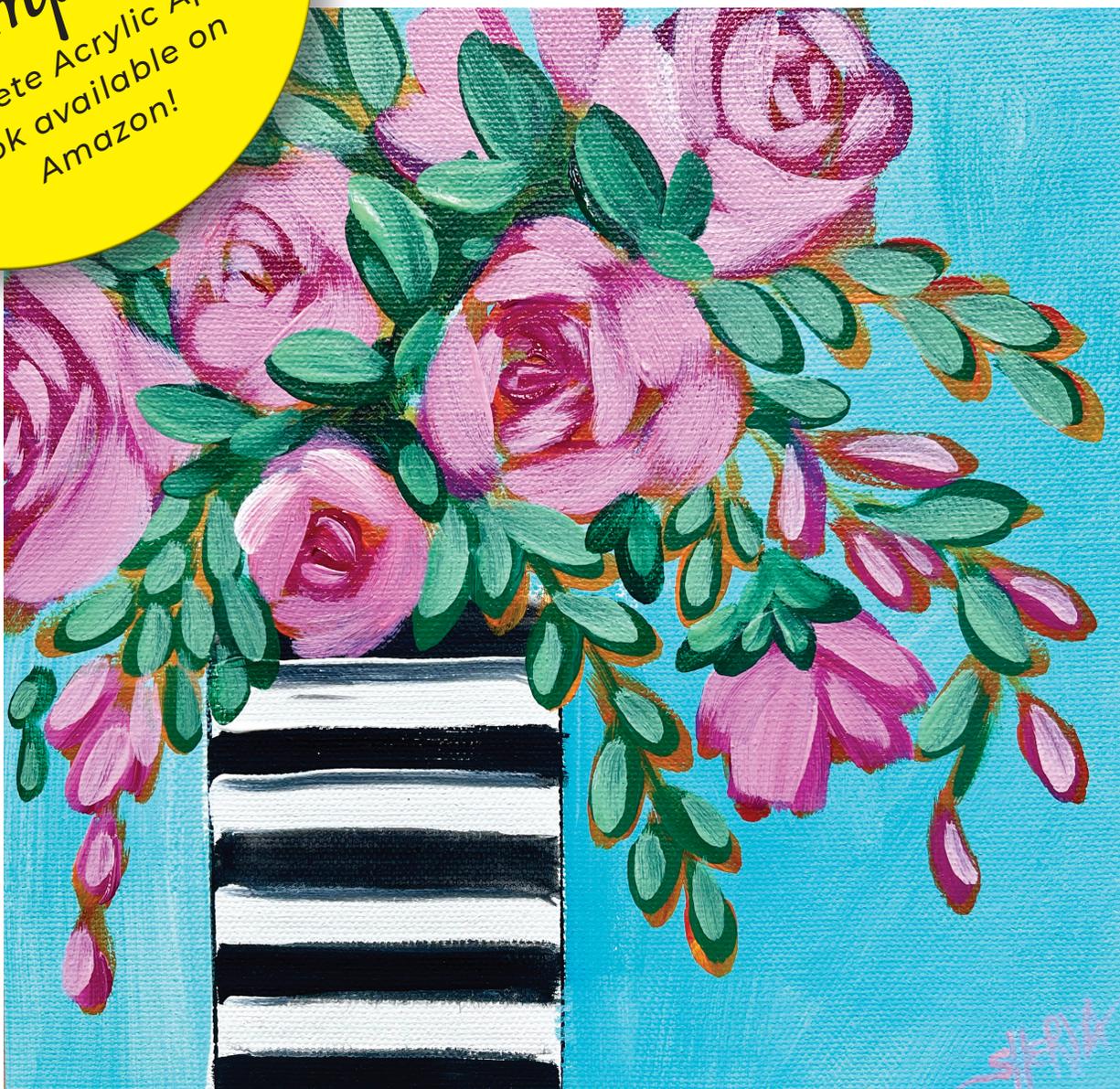


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*Acrylic
April*

GEOMETRIC AND FLORAL
ABSTRACTION FUSION
ART DECO ROSES

BY THE ART SHERPA

Name credit to Patron: Dianne Hamel Dupuis

Steps: 8 | 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 18: 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
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Small Synthetic Round
- Medium Synthetic Bright
- Large Synthetic Angle

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
(or a Black Posca Pen)

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

Video Chapter Guide

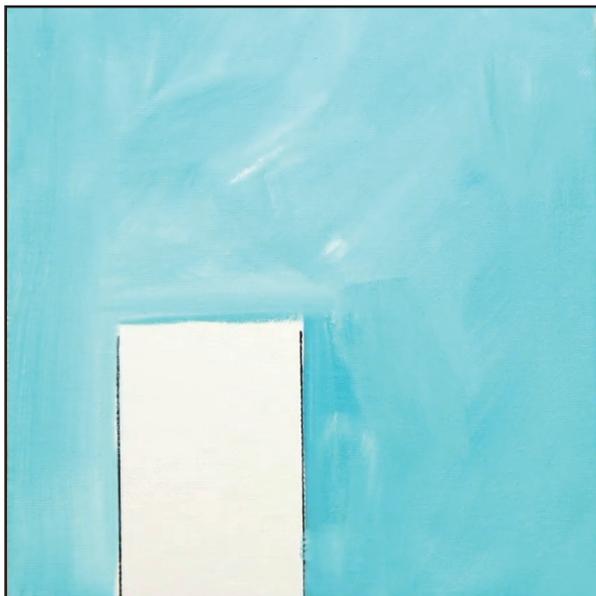
Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro
Step 1	1:34	Measuring and Background
Step 2	6:03	Striped Vase
Step 3	8:44	Flower-like Shapes
Step 4	14:08	Greenery
Step 5	17:18	Lighter Greenery
Step 6	18:34	Pink Roses
Step 7	22:14	Flower Highlights
Step 8	25:14	Finishing Details
	27:49	Sign

Step 1 - Measuring & Background

Timestamp 1:34

COOL TURQUOISE



PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Titanium White = TW

BRUSHES:

- Large Synthetic Angle
- T-Square Ruler
- 1MM Posca Pen Black

COLOR MIXES:

- Turquoise = PB + PG + TW

STEP DISCUSSION:

Use a T-square ruler to draw a straight line that is 1 ¼ inches from the bottom left corner and 3 ½ inches tall. Then, draw a second vertical line that is about 3 ½ inches from the left side and 3 ½ inches tall.

Paint the **Turquoise mix** onto the background leaving the area between the two lines unpainted. This does not need to be uniform and the color can vary, lighter or darker in areas. Use the edge of the brush for crisp lines when painting around the lines. Rinse the brush.

Dry the surface before continuing to the next step.

Step 2 - Striped Vase

Timestamp 6:03

LET THE BRUSH DO THE WORK



PAINT:

- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Medium Synthetic Bright

STEP DISCUSSION:

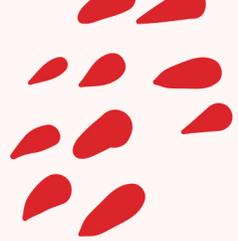
Use the width of the brush with Mars Black to paint a stripe at the bottom of the space between the two vertical lines. This stripe does not need to be perfect. In fact, it is better if it is not. Paint another black stripe above that one, leaving a space the width of the brush in between. Continue painting black stripes alternating with white space until you get to the top. Rinse the brush.

Paint the spaces between the black stripes with Titanium White. It is okay if it picks up some of the black because in this type of painting it really creates a nice effect. Wipe off the brush between stripes in order to remove any black paint that was picked up, then reload with Titanium White for the next stripe. Rinse the brush.

Dry the surface before continuing to the next step.

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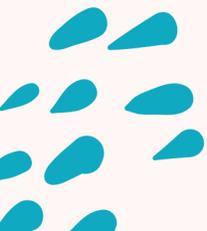
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Step 3 - Flower-Like Shapes

Timestamp 8:44

MAPPING OUT THE ARRANGEMENT



to the right and above a bit.

In the bottom right quadrant there is a partially opened flower. It consists of five petals that make it appear to be facing downward. Form these petals by using the touch, push and release method. Then, using the same method, create several small buds forming a bough. These buds begin on the right side, and arc over the downward facing rose.

Continue adding the open rose shapes through the top of the canvas. Vary their sizes, and allow

PAINT:

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

BRUSHES:

- Medium Synthetic Bright
- Small Synthetic Round

COLOR MIXES:

- Orange = CYM + CRM
- Light Orange = CYM > CRM

STEP DISCUSSION:

Use the **Orange mix** on the Bright brush to make some preliminary shapes for roses around the vase. Do this by painting concentric comma shapes that radiate outward. This creates a map for the placement of the focal flowers. The first flower will overlap the vase a little, and a second one is larger

a couple to spill off of the sides of the canvas. Add a small bough of buds coming down the left side of the vase. Rinse the brush.

Use the Round brush and the **Light Orange mix** to imply leaves coming out from the vase. Paint a stem first, coming down on an angle from the top of the vase on the right. Then, use the touch, push and release method to add a single leaf at the end, and more leaves down the stem, alternating sides as you go. Continue adding stems of leaves in some of the negative spaces, and a few connective stems on the flowers.

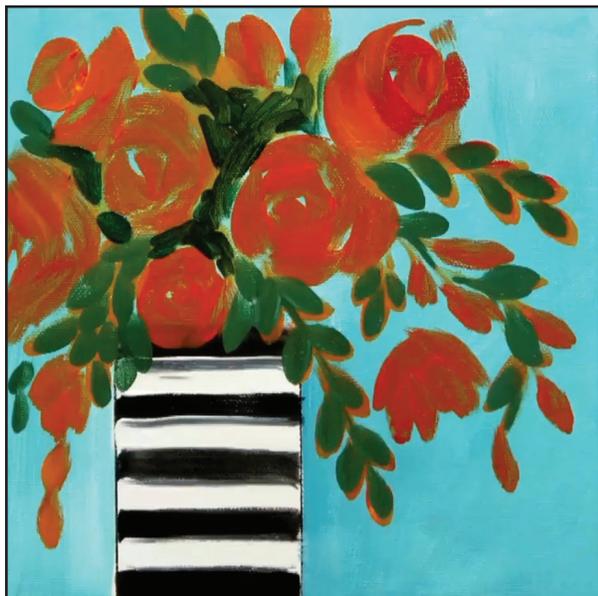
Roughly scumble some of the **Light Orange mix**, between the flowers at the center of the bouquet, allowing a lot of the background color to show through. Rinse the brush.

Dry the surface before continuing to the next step.

Step 4 - Greenery

Timestamp 14:08

GREENING IN THE ARRANGEMENT



PAINT:

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

BRUSHES:

- Medium Synthetic Round
- Small Synthetic Round

COLOR MIXES:

- Dark Green = PG + BS
- Mid Green = CYM + PG + BS > TW

STEP DISCUSSION:

Paint the stems of the leaves with the **Dark Green mix**. Then, paint the leaves using the **Mid Green mix**, allowing the orange below to show through.

Add the **Dark Green mix** in an irregular fashion through the center of the bouquet, again allowing the orange below to peek through.

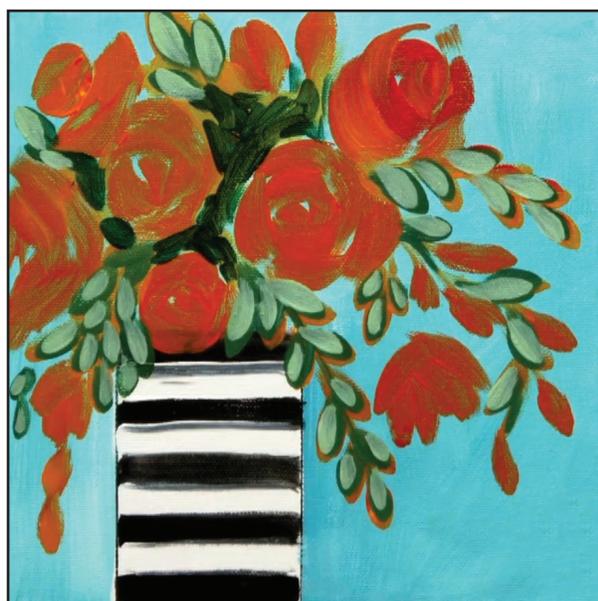
Continue adding the leaves and stems that are flowing out of the vase using the **Mid Green mix**. Rinse the brush.

Dry the surface before continuing to the next step.

Step 5 - Lighter Greenery

Timestamp 17:18

VALUE CHANGE



PAINT:

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

BRUSHES:

- Small Synthetic Round

COLOR MIXES:

- Mint = TW > CYM > PG > BS

STEP DISCUSSION:

Use the **Mint Green mix** to highlight the leaves, giving them dimensionality. Allow the colors below to peek through. Rinse the brush.

Dry the surface before continuing to the next step.

Step 6 - Pink Roses

Timestamp 18:34

OUT OF THE ORANGE, INTO THE PINK



dirty brush to paint a highlight on the edge of the outer petals, and touches of highlight on the inner petals.

Continue adding the **Warm Pink mix** around the petals of the remaining flowers. Let the placement of the dark center of the flower determine the direction the flower will face. Rinse the brush.

Switch to the Round brush to paint the buds on the right side with the **Warm Pink mix**. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:

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

BRUSHES:

- Medium Synthetic Bright
- Small Synthetic Round

COLOR MIXES:

- Warm Pink = QM > CYM > TW
- Bright Pink = TW > QM > CYM

STEP DISCUSSION:

Paint the centers of the flower at the top of the vase with the **Warm Pink mix**. Use the corners of the Bright brush, allowing the orange to peek through below. Then, use the **Bright Pink mix** as you come outward on the petals. Add Titanium White on the

Step 7 - Flower Highlights

Timestamp 22:14

CREATING CONTRAST AND TONALITY



PAINT:

- Quinacridone Magenta = QM
- Titanium White = TW

BRUSHES:

- Medium Synthetic Bright
- Small Synthetic Round

COLOR MIXES:

- Light Pink = TW > QM
- Warm Pink = QM > CYM > TW

STEP DISCUSSION:

Use the corner of the Bright brush and the **Light Pink mix** to make small highlight marks in the center of the flowers. Then, as you come outward, the marks get bigger, and are made by more of the flat side of the brush. You can always add the **Warm Pink mix** back into the center of the flower if you lose the contrast. Rinse the brush.

Switch to the Round brush to highlight the downward buds using the **Light Pink mix**. Again, do not cover all the colors below. Rinse the brush.

Dry the surface before continuing to the next step.

Step 8 - Finishing Details

Timestamp 25:14

LAYERING THE FLOWERS INTO THE VASE



PAINT:

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

BRUSHES:

- Small Synthetic Round

COLOR MIXES:

- Dark Green = PG + BS
- Mint = TW > CYM > PG > BS

STEP DISCUSSION:

Add just a touch of Cadmium Yellow Medium and Titanium White to the Dark Green mix. Add sepals (the little leaf-like structures under the head of the flowers) to the underside of the flowers and buds where you would see them. Then, in the center of the bouquet, layer leaf shapes over top of some of the flowers in a few places.

Without covering all of the darker green that you just put in, layer the Mint Green mix right over top of this layer of leaves. Allow it to blend slightly on the canvas. Rinse the brush.

Sign.

WATERCOLOR WEDNESDAYS

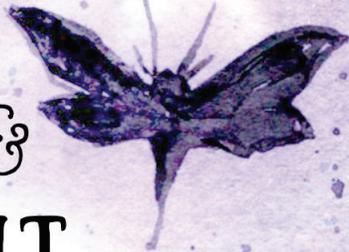
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7:00PM EST

Watch directly from TAS Facebook
page each week.

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

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THE TRACING METHOD

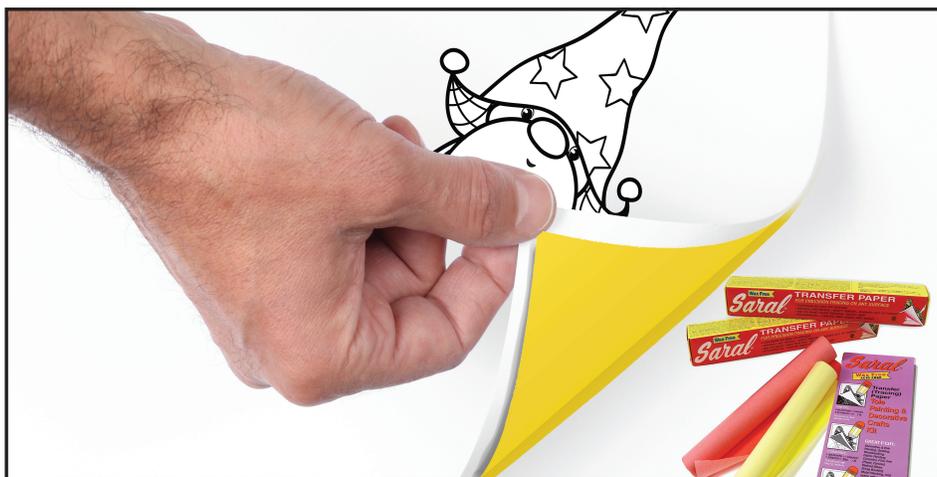
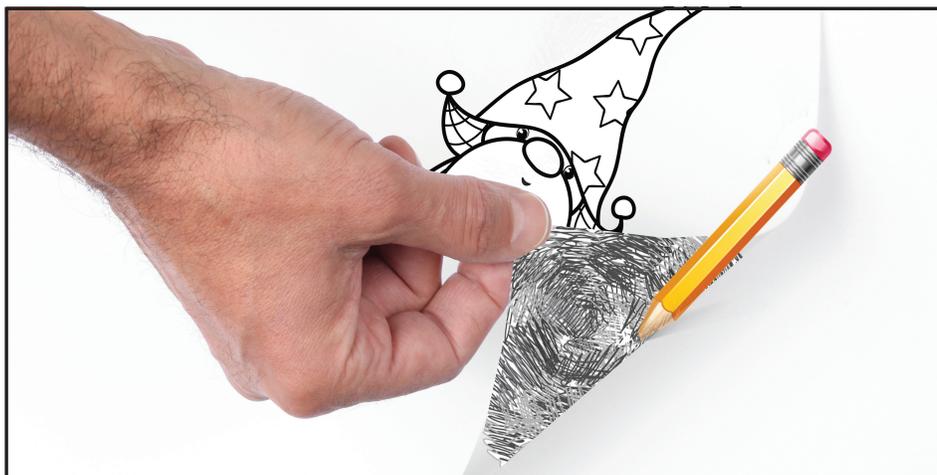
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

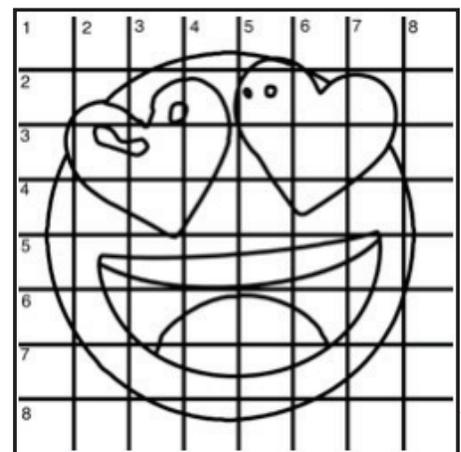
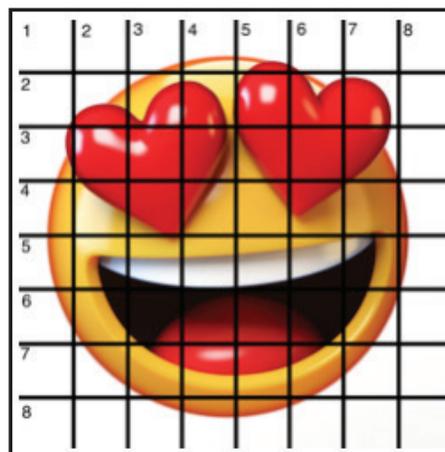
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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