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THE ART SHERPA™



Acrylic
April

EMOTIONAL ABSTRACTIONS:
ABSTRACT PEOPLE PAINTING
A WALK IN THE PARK

BY THE ART SHERPA

Name credit to Patron: Karen Scott

Steps: 7 | 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:
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Grab your paint, get your brushes and let's go!

Day 11: 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
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Large Synthetic Oval Mop
- Small Synthetic Round
- Medium Hog Round
- Medium Synthetic Angle
- Diamond Palette Knife
- 3M White Posca Pen

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
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion
- Painting a Silhouette Landscape

Video Chapter Guide

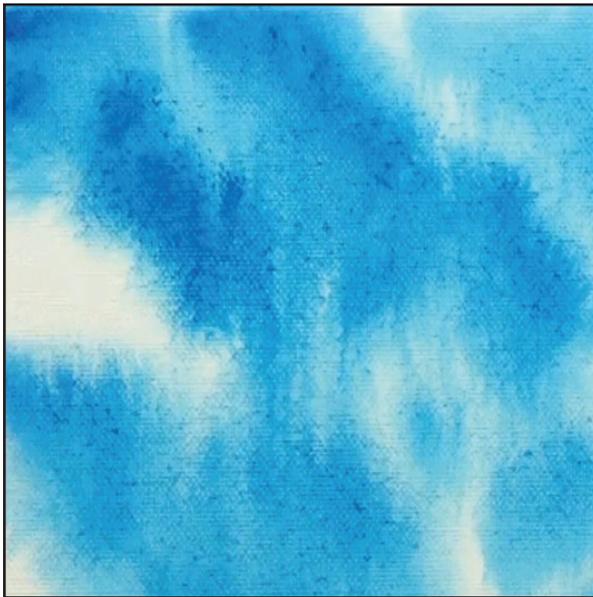
Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro
Step 1	03:00	Blueberry Cow Pattern
Step 2	06:58	Loose Expressive Figures
Step 3	09:50	Colorful Shadows
Step 4	11:58	Warming The Figures
Step 5	14:04	Emotional Color
Step 6	19:03	Color Confetti
Step 7	27:40	White Lining
	34:40	Sign

Step 2 - Blueberry Cow Pattern

Timestamp 3:00

GOING FULL MOO



PAINT:

- Phthalo Blue = PB

BRUSHES:

- Large Synthetic Oval Mop

STEP DISCUSSION:

Wet the canvas so that the surface is shiny and moist to the touch. Then, start to load a bit of Phthalo Blue on the wet brush and touch it to the canvas. Continue adding areas of color, while allowing the pigment to bloom into a cool and interesting pattern, much like a cow print pattern. It will travel to the areas where the surface is wet and will soften and fill in. Add some water in a few areas and even allow it to drip down a little. Only take it so far because you want some of the canvas showing through.

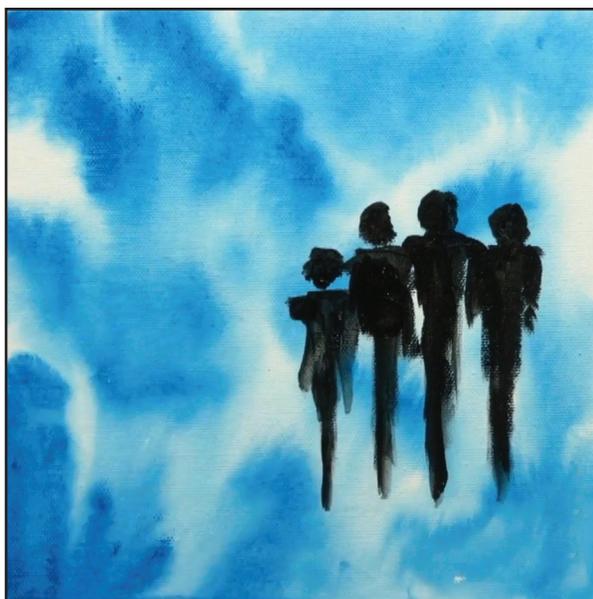
When the surface is shiny wet, which could blow and move the pigment, you have to decide if you are going to be brave and dry it now or let it air dry. Either way, let it rest at least 5 to 10 minutes before continuing to the next step.

Sherpa Tip: Usually, we do not play with this bloom effect in acrylic painting because of the underbinding. Today, we are not going to be worried about that.

Step 2 - Loose Expressive Figures

Timestamp 6:58

SHAPES OF HUMANITY



PAINT:

- Mars Black = MB

BRUSHES:

- Small Synthetic Round

STEP DISCUSSION:

Load Mars Black onto the brush. On the right hand side, just a bit above the halfway point, make a little ball shape. Then, wiggle down a long little triangular shape. Create a faint stroke coming down from either side of the widest part of the triangle, and taper it further near the bottom of the shape. You are creating a loose, abstract human shape.

Repeat this process three more times to the left, varying their sizes. Exaggerate the length of the limbs. Rinse the brush.

Dry the surface before continuing to the next step.



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Step 3 - Colorful Shadows

Timestamp 9:50

COLORS OF HUMANITY



similar but still be slightly different from each other. Rinse the brush.

Use the **Bright Pink mix** and paint diagonal lines coming down from the bottom of the figures, as well as to the left, to create a sense of shadow. Wiggle the brush at the bottom of these shadows to thicken and even join some of them.

Very loosely, add some of the **Bright Pink mix** to the left side of the figures and a bit onto the heads. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:

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

BRUSHES:

- Small Synthetic Round

COLOR MIXES:

- Orange = CYM + CRM
- Bright Pink = QM + TW

STEP DISCUSSION:

Very expressively and loosely paint the figures using the **Orange mix**. Vary the mix by adding more of either color within the mix or by adding Titanium White to the mix. The aim is to keep the figures

Sherpa Tip: If you are struggling to get good coverage over the black, you can first paint the area white and then come back with the orange values.

Step 4 - Warming The Figures

Timestamp 11:58

HEATING THINGS UP



the right on the second figure.

Vary the mix slightly and use an angled, left scrape on the third figure. The fourth figure has a right-loaded knife using a left scrape. This variation in stroke and knife side will add individuality to each figure. Rinse the knife off.

Dry the surface before continuing to the next step.

PAINT:

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

BRUSHES:

- Diamond Palette Knife

COLOR MIXES:

- Red Orange = CRM > CYM
- Orange = CYM + CRM

STEP DISCUSSION:

Load the **Red Orange mix** on a palette knife, mostly to the toe and on the right hand side. Very carefully scrape a thick amount of that color onto the shape of the right figure.

Continue to use a heavy load of paint. Then, using a left-loaded knife and the **Orange mix**, scrape to

Step 5 - Emotional Colors

Timestamp 14:04

SWEET EMOTION



place touches of this color on the figures. Just a couple pops of interesting contrast.

Then, loosely add the **Bright Green mix** between the shadows, and almost horizontally off to the left. Apply the **Neon Green mix** around the left side of the two figures in the middle, as well as the right side of the right-most figure. Rinse the brush.

Add a bit of a highlight using the **Bright Pink mix** on the shadows at the bottom of the canvas. Pull this color in a few

places to add interesting weight and thought. Hold the brush closer to the end and get back from the surface, then push the brush around for expressive lines in the upper canvas.

Add Cadmium Yellow Medium onto the dirty brush and continue making these expressive marks in the upper canvas.

Without rinsing the brush, add the **Light Yellow mix**, and create some lighting on the figures. Rinse the brush.

Use Phthalo Blue on the bottom of the left side of the figures to create some drama, and darker shadows in the background. Then, add this color between the heads of the first and second figure, and to the right side on the first figure. Rinse the brush.

PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Bright Green = HYL + PG
- Neon Green = HYL + TW > PG
- Bright Pink = QM + TW
- Light Yellow = CYM + TW

STEP DISCUSSION:

Add Titanium White to the **Bright Green mix**, and

Step 6 - Color Confetti

Timestamp 19:03

PARTY OF COLORS



the angle and position of the brush to ensure you are not duplicating marks. Lighten the mix here and there by adding more Titanium White. Begin adding some of these marks using the **Red Orange mix**. Alternate between these mixes and vary the colors within them as you continue making these marks and moving down the center of the canvas, ending over to the bottom left. Rinse the brush.

Add more of these marks using the **Peach mix** in the upper canvas. Change the value of the

mix by adding more Quinacridone Magenta, and continue adding touches of this color as you move to the right. Add a couple pops of color to the bottom of the canvas as well to create some interest.

Give the shadows at the bottom of the canvas some dimensionality by applying a little **Light Pink mix** onto them. Alternate the pink mixes in the bottom canvas to balance the piece. Rinse the brush.

Alternate between the **Mid Green mix** and the **Neon Green mix**, and layer these colors onto some of the previous marks, adding a few loose ones here and there. Continue and layer some of the **Neon Green mix** between the pink shadows at the bottom of the canvas. Add much more Hansa Yellow Light to the mix and place short textural strokes between the bottom half of the figures. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Titanium White = TW • Hansa Yellow Light = HYL

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Tangerine = HYL + CRM + CYM + TW
- Red Orange = CRM > CYM
- Peach = QM + TW + CRM + CYM • Light Pink = TW > QM
- Mid Green = PG > HYL • Neon Green = HYL + TW > PG

STEP DISCUSSION:

Add textural marks in the upper canvas using the toe of the brush with the **Tangerine mix**. Change

Step 7 - White Lining

Timestamp 27:40

FINISH LINES



BRUSHES:

· 3M Posca Pen - White

STEP DISCUSSION:

Use the White Posca Pen to add lines across the pink shadows at the bottom of the canvas. They get a little further apart as they move away from the figures. Add some lining around the figures as well. Scribble some marks onto the bodies of the figures for some drama and added interest.

Outline some of these pink confetti to exaggerate them. Starting in the top right corner,

and flowing into the bottom left corner. Sketch a few onto the blue background as almost transparent shapes giving the piece implied energy and motion.

Draw in a few opposing lines here and there, through the pink shadow area at the bottom of the canvas.

Fill in a few of the transparent confetti you recently added.

Sign.

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THE TRACING METHOD

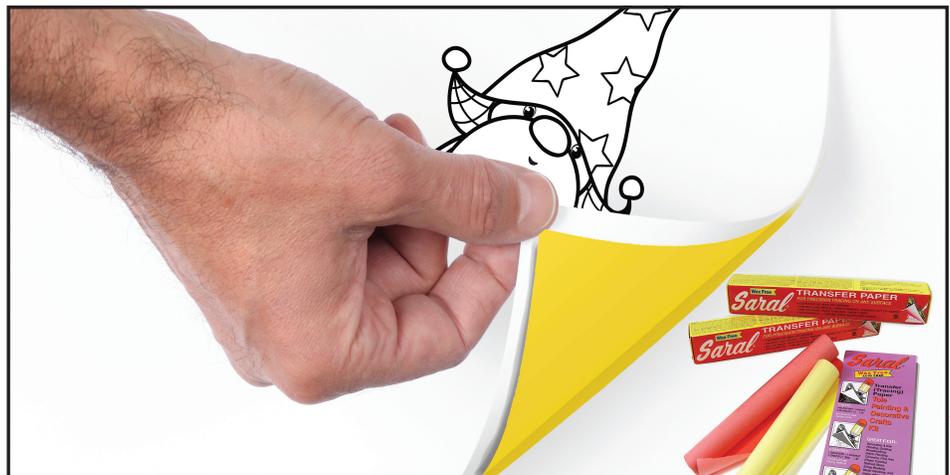
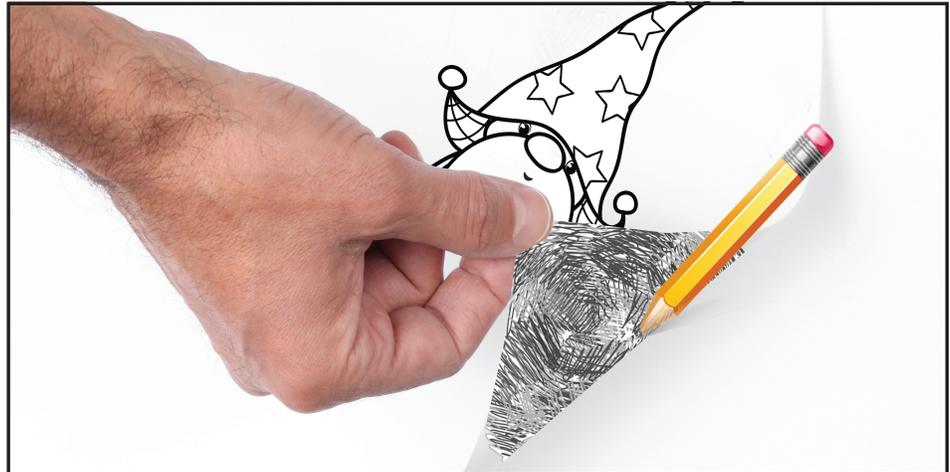
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

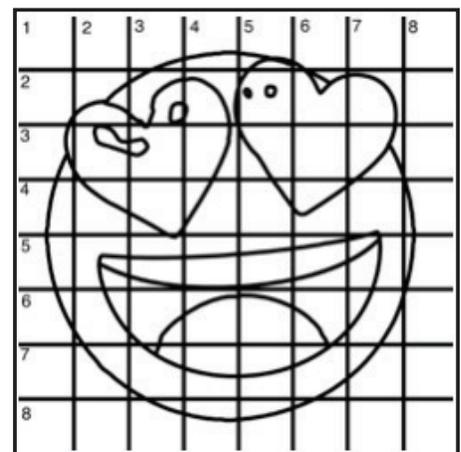
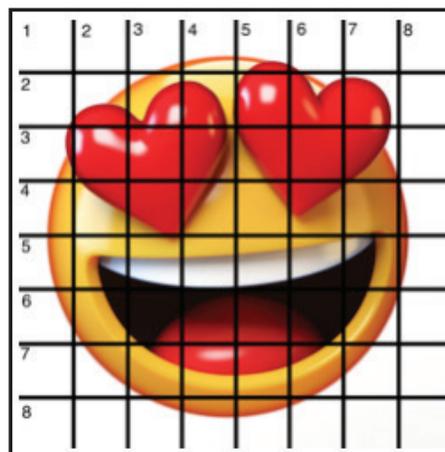
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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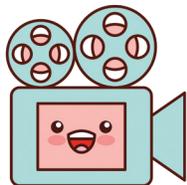
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