

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



BUZZIN' INTO SPRING

BY: THE ART SHERPA

NAME CREDIT TO PATRON: CHARITY COTTINHAM

STEPS: 12 | DIFFICULTY: BEGINNER | 1 HOOT



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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](https://www.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 landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

Something you don't like in the reference, you won't like it in the painting. Remove it or change it.

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

BRUSHES:

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

TOOLS:

- 9x12 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
- Finding Value
- Directionality
- 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	05:34	BACKGROUND
STEP 2	11:09	PINK SPINKES
STEP 3	19:35	SPIKE MIDTONES
STEP 4	22:34	SPIKE HIGHLIGHTS
STEP 5	28:17	BLOCKING IN FORWARD FLOWERS
STEP 6	36:52	STEMS AND DANDELIONS
STEP 7	42:29	CENTERS AND DAISY MIDTONES
STEP 8	50:02	DAISY DETAILS
STEP 9	54:18	PURPLE PANSY FACES
STEP 10	57:10	FINAL FLOWER DETAILS
STEP 11	1:07:52	GRASS AND LEAVES
STEP 12	1:12:47	HIGHLIGHTS AND BEES
	1:25:55	SIGN



THE GOLDILOCKS ZONE

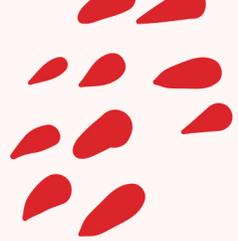
In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When 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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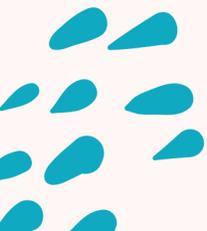
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STEP 1 - BACKGROUND Timestamp 5:34

“STREAKY SKY”

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Medium Turquoise =

PB + PG + TW

STEP DISCUSSION:

- Load the brush with loosley combined **Medium Turquoise mix**, then roughly paint the entire canvas. Apply vertical strokes and allow the colors within the paint to be streaky and varied. We are just ensuring that all the white of the canvas is covered.
- Without rinsing, load some Titanium White on the dirty brush and add more streaks to the surface. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: If you prefer, you can paint the sides of the canvas to make it ready to hang. Or if you are framing it, you can just paint the folded over edge of the canvas.



STEP 2 – PINK SPIKES

Timestamp 11:09

“MAPPING WHERE TO PLANT SPIKE FLOWERS”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

Medium Synthetic Filbert

Chalk Pencil or Watercolor Pencil

COLOR MIXES:

Viva Magenta = QM + CRM

STEP DISCUSSION:

- Map the locations of the spiked flowers with some chalk lines. Start on the left

side, about three inches from the bottom of the canvas, and use a Chalk Pencil to sketch a guideline that bends slightly to the right. Then, move to the right at least a couple of fingers to sketch a second slightly taller line, but leave at least an inch from the top. Move a little more to the right to draw a shorter spike that curves toward the left, and is almost three inches from the top. Continue adding spikes spaced two to three fingers apart, until you have nine lines of varying heights, bending in all directions.

- Dampen the Filbert brush, and load it with the **Viva Magenta mix** with a smidge of Titanium White. Start at the top of one of the guidelines with small touches then, tap little curved strokes as you move down. The spike is smaller at the top, and gets a little wider as you move down. Fill in the entire flower to the bottom of the canvas, some pink peeking through the grasses will not be a bad thing. Continue using the same method to paint the remainder of the spikes.

Note: I used the Hog brush and Titanium White paint to sketch in my guidelines only so it would show up better on the camera, but you should use the chalk pencil.



STEP 3 - SPIKE MIDTONES

Timestamp 19:35

“VALUE CONTRAST PROVIDES INTEREST”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Flamingo Pink =
QM + CRM + TW

STEP DISCUSSION:

- Use the same method as in the previous step to paint the **Flamingo mix** onto the spikes. Allow some of the darker color below to show through to create a nice value contrast.



STEP 4 - SPIKE HIGHLIGHTS

Timestamp 22:34

“VALUES ALSO SUGGEST THE LOCATION OF THE LIGHT SOURCE”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Titanium White = TW

BRUSHES & TOOLS:

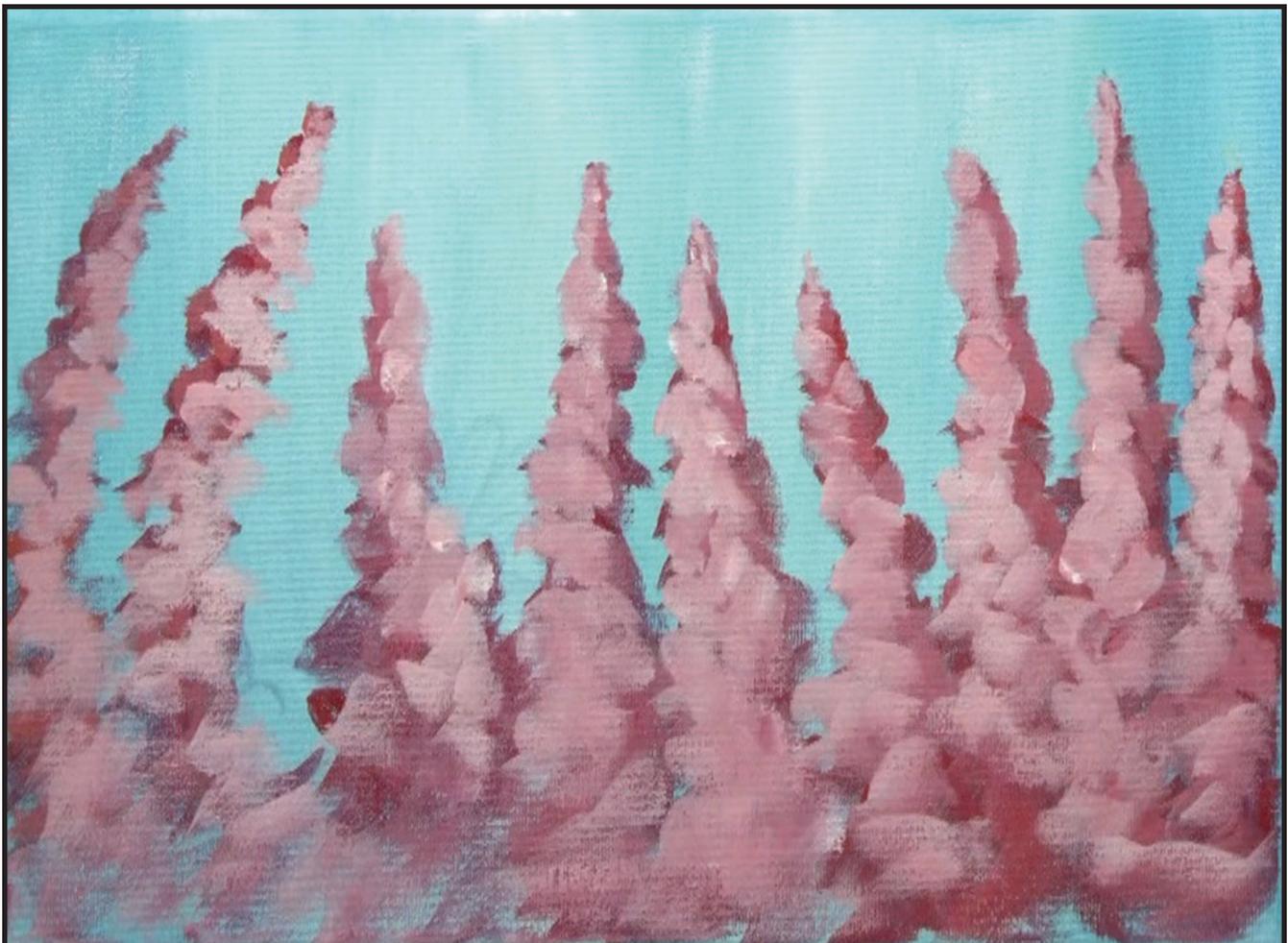
Medium Synthetic Filbert

COLOR MIXES:

Light Pink = TW > QM > CRM

STEP DISCUSSION:

- Use the same method as in the previous step to paint the **Light Pink mix** onto the spikes. Concentrate most of this lighter color on the left side of the spikes. Allowing some of the darker colors below to show through.
- As you get to the left side of the canvas, begin painting the lighter color more to the right side of the spikes. Rinse the brush.
- Dry the surface before continuing to the next step.



“THE UGLY LAYER”

PAINT:

Ultramarine Blue = UB
Dioxazine Purple = DP
Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round
Medium Synthetic Bright

COLOR MIXES:

Dark Blue = UB > DP
Light Yellow = CYM + TW

STEP DISCUSSION:

- Use the chalk pencil to make a circle, about two inches in diameter, midway on the left side of the canvas. Use the corner of the Bright brush and the **Dark Blue mix** to paint a little dot in the center of this first daisy. Then, paint in the petals with brush strokes above the center button tending to be more vertical, and as they come around the right, they curve right, towards the bottom they become more vertical again, and vice versa for the left side. This continues on into the bottom, where they become more vertical again. This layer is creating the shadow of the daisy.
- The next daisy is located just below the first one and is facing upwards. While painting the shadow petals of this flower they angle to the left from the center button. The brush

strokes starting in the upper right of the flower curve right, then become more vertical as you move left, and then the lower left petals curve up. You do not need to put in the bottom right petals because they layer over the center, making the flower seem cupped.

- The last daisy is located about a third of the way from the right hand side of the canvas, a little taller than the second daisy. This flower is also cupped upwards to the left a little, but is a bit bigger than the second one. Again, you don't have to put in the lower right petals because they will layer towards the center button, making the cup shape of the flower. Rinse the brush.
- Switch to the round brush and Dioxazine Purple to paint three dark pansies that are located just to the left of center. Place a little dot that is about the same height as your tallest daisy to begin building the first pansy. There is a little line that will come up, two little lines that will go outward on either side, then a little line that will go down. This little star shape is the guideline for the shape of the pansy. Curve a line on either side of the top line then, paint downward strokes to fill it in. The bottom petal is painted in the same fashion but it is a bit bigger. Finally, paint the two side petals to complete the first pansy.
- Paint a smaller pansy just below, and a little to the right of the first one. Notice how the petals are tallest at the center apex of the shape. This is a little touch that helps to create the form of the pansy. Paint the third pansy below the other two and just to the left. Rinse the brush.
- Paint two pansies with the **Light Yellow mix**, using the same method as you did with the purple pansies. Tuck one in on the left side of the canvas, between the purple pansies and the daisies. The second one is located on the right, just below the furthest daisy. Rinse the brush.
- Paint another pansy that is tipped forward and not quite all the way open. This flower is located on the right side of the canvas, above and to the right of the furthest daisy. Add a dot to locate the center of the flower, Then, add three lines curving out and to the left, to orientate the petals. Finally, paint inward strokes to fill in those petals. Rinse the brush.



STEP 6 - STEMS AND DANDELIONS

Timestamp 36:52

“THE BLACK LAYER”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round
Medium Synthetic Filbert

STEP DISCUSSION:

- Use the Round brush and thin some Mars Black with water. Paint the flower stems using light pressure, curving them in the direction the flowers are facing. The stem is more thought out for the pansy that is just opening, on the right.
- Next, place a black center just above, and to the right of the third spike from the left. This is the beginning of a dandelion seed head. Create a stem that curves down and to the left, between the two daisies. Paint a dandelion leaf just to the right of the tall daisy. Make a series of inch-long lines radiating fairly evenly from the center, using light brush pressure. Then, paint a halo of short marks circling around the ends of the lines.
- The next dandelion head is only partially seen because it flows off of the right edge of the canvas. It is at about the same height as the pansy that is just opening, and painted in the same manner as the first. Add a little friend with its center about two inches below that, and tucked behind the yellow pansy, by stopping the halo when it touches the yellow petal. This one also flows off the canvas. Rinse the brush.
- Switch to the Filbert brush, loaded with Mars Black, and add the first layer of grass across the bottom of the canvas. The strokes begin with heavy pressure at the bottom, and lighten as you flick and curve the blades up. Vary the height of the grass, and the direction of the curve of the blades. You can solidly coat the half inch at the bottom of the canvas black, acting as the base for the grass and foliage. Rinse the brush.
- Switch to the Round brush and load it with Mars Black again. Create a couple of leaf shapes between the purple pansies and the daisy on the right. The upper leaf leans towards the right, and the lower leaf leans towards the left. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 7 - CENTERS AND DAISY MIDTONES

Timestamp 42:29

“WHITE AND FLUFFY”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round
Small Synthetic Filbert

COLOR MIXES:

Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Use the Small Filbert brush and the **Yellow Orange mix** to paint a circle for the center of the daisy on the left. The other two daisies face away, so their button centers are half circles. Rinse the brush.
- Switch to the Round brush and load it with Titanium White. Use the toe of the brush to add dots to the top of the tallest dandelion's center. Then, paint a curved line at the bottom of the center. Highlight the radials coming from the center button, as well as the fluff around the outer edge. Apply this same method on the other two dandelions. Rinse the brush.
- Switch to the Filbert brush and add just a smidge of Ultramarine Blue to some Titanium White. On the left side of the tallest daisy,

begin pulling petals down into the center. The center is just a guideline right now, so it is okay to cover some of it. We will be painting more detail into it later anyway. Change the stroke curve of the petals as you go around the center. It is ideal to have some of the blue showing through to create shadows and give depth.

- At the top of the next daisy, the petals are curving towards the right, and at the bottom they are curving down and left. Because the right side of this flower is more forward-facing, the petals are inward curved, comma-like shapes that can overlap part of this center button.
- The third daisy is painted in a similar fashion, as is the second. Rinse the brush.
- Dry the surface before continuing to the next step.



WATERCOLOR WEDNESDAYS

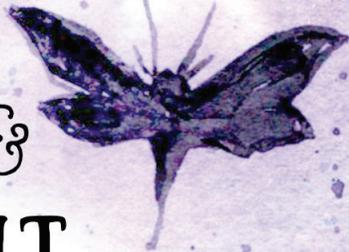
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STEP 8 - DAISY DETAILS

Timestamp 50:02

“CRAZY DAISIES”

PAINT:

Dioxazine Purple = DP

Titanium White = TW

Quinacridone Magenta = QM

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Medium Purple = DP + TW

Dark Purple = DP > TW

STEP DISCUSSION:

- Beginning on the left daisy, use Titanium White to layer a second row of smaller, brighter petals. Use the

same curved strokes as with the previous step.

- Continue painting the other two daisies in the same manner, taking into consideration that the front of these flowers are curved inward comma shapes.
- Paint the outer edges of the top pansy petal by curving in a stroke on either side. Then, feather down a little along the top edge, leaving in the center of the petal dark. Continue using this method on both side petals, leaving the bigger bottom petal for last. Paint the other two forward facing pansies the same way.
- Paint the top petal of the pansy that is tipped forward using the **Dark Purple mix**. Wipe off the brush and paint a bit of the **Medium Purple mix** along the front of the bottom petal a little longer. Then, add Quinacridone Magenta onto the dirty brush, and very carefully layer in that last little petal to get that crazy little fun shape. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 9 - PURPLE PANSY FACES

Timestamp 54:18

“BASE FACE”

PAINT:

Quinacridone Magenta = QM
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Eggplant = DP + QM > TW
Light Purple = TW > DP
Pale Pink = TW > QM

STEP DISCUSSION:

- Begin adding the **Eggplant mix** to the faces of the purple pansies. Starting with the top petal, followed by both side petals, and finishing with the bigger bottom petal. Apply curved brush strokes, starting from the center of the petal and feathering outward.
- Layer the **Light Purple mix** on the outer edges of each petal, allowing the shape of the brush to create the flower.
- Tuck a little bit of the **Light Purple mix** onto the purple petal of the downward facing pansy. Then, add the **Pale Pink mix** to the small back petal of this flower. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 10 – FINAL FLOWER DETAILS

Timestamp 57:10

“BREATHING IN NEW LIFE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Yellow Orange = CYM > CRM

Orange = CYM + CRM

Light Yellow = CYM + TW

Dark Magenta = QM > DP

STEP DISCUSSION:

- Apply a strong curved stroke of the **Yellow Orange mix** onto the center button of the largest daisy using the Round brush. Then, paint the top of this button with the **Orange mix**.
- Move to the daisy that is just below and tuck in a side view of the center button of the daisy using the **Yellow Orange mix**. Create a shadow at the bottom of the button with the **Orange mix**.
- Paint the center of the third daisy in a similar fashion.
- Apply the second layer to the yellow pansies with Cadmium Yellow Medium, using the same brush stroke technique that you have been using for the

pansies. Load the **Dark Magenta mix** onto the dirty brush and apply it to the faces of these yellow pansies. Leave a space of the yellow showing through, between the pink on each petal, to create separation. Rinse the brush.

- Layer the **Light Yellow mix** on the outer edges of each of the yellow pansy petals, utilizing the same method as you did previously. Add kisses of this color in the centers of the purple pansies. Rinse the brush.
- Ensure all the pansies are dry, then use Titanium White to line them using the toe of the brush. Rinse the brush and dry the surface.
- Paint another layer into the petals of the yellow pansies, leaving the very center yellow. Rinse the brush.
- Add another layer of the **Yellow Orange mix** onto the petals of the purple pansies. Then, use this color to touch up any of the other yellow areas that may need it, and add it to the centers of the yellow pansies. Rinse the brush.
- Highlight the outer edges of the purple petals with Titanium White using short strokes.
- Load the **Dark Magenta mix** onto the dirty brush and highlight the downward facing pansy. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 11 - GRASS AND LEAVES Timestamp 1:07:52

“ALWAYS GREENER”

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Dark Green = PG + BS
Medium Green =
CYM + PG + BS

STEP DISCUSSION:

- Paint a layer over the dandelion leaves with the **Dark Green mix**. Then, add this color to the grass using an upward flicking stroke. On the downward facing pansy, add this color to the back of the stem.
- Apply the **Medium Green mix** and very carefully add some highlights to that grass. Use upward strokes that press harder at the beginning and release at the end. On the leaves, touch and pull down each stroke, alternating the green like a little zipper. You can layer leaves amongst the grass, adding green below stems and extra foliage surrounding the flowers. Add this color to the back of the downward facing pansy and stem as well. It is okay to vary the mix somewhat. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 12 – HIGHLIGHTS AND BEES

Timestamp 1:12:47

“EASY BEEZY”

PAINT:

Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round
Medium Synthetic Filbert

COLOR MIXES:

Light Green =
TW > CYM > PG > BS
Light Yellow = CYM + TW
Light Blue = TW > UB

STEP DISCUSSION:

- Use the Filbert brush and Cadmium Yellow Medium to brighten up the petals on the yellow pansies, and in any other place else that you feel may need it.
- Use the **Light Green mix** to add another subtle layer of highlight on the grass here and there. This contrast really helps them to feel like a thick grass field with a lot of depth. Also use the **Light Green mix** to zipper down a highlight on the leaves, as with the previous step. Add a highlight on the edge of the stem of the downward facing pansy.
- Add the **Light Green mix** to the **Light Yellow mix**. Use this to add another layer of highlight and depth to the foliage. Rinse the brush.

- Switch to the X-Small Round brush and thin the Mars Black with a drop or two of water. The first bee is located between the 3rd and 4th spike on the right side. Paint a little circle for the head and add a couple of antennas, angled down and to the right. Angle another line upward and to the left for the body, and add short little strokes on either side of that line to create a fuzzy little body. Add a couple little black wings that come from the back and angle up and slightly to the right.
- Paint a circle for the second bee, which is a little higher and just to the right of the dandelion. This bee's body is pointed up and to the right. Paint the antenna of this bee towards the left. Then, add some legs hanging down.
- Paint the third bee in the similar fashion, above the last spike on the left. The body of this bee points down and to the left, and the antennas point up and to the right. The wings are angled out, on its left.
- Add some black lining to the bottom of the centers of the daisies. Then, paint in a few dots. Rinse the brush, and dry the canvas before continuing.
- Use Cadmium Yellow Medium to add a thick layer of stripes onto the bodies of the bees. Rinse the brush.
- Add the **Light Blue mix** with a couple of drops of water to improve the flow. Paint the back wing first, and then the front wing, which will help layer them. The brush stroke on the front wing is a stronger stroke, while the back wing is lighter. That is how you can control the amount of paint put down. Add any final details that you want, such as white lining. Rinse the brush. Sign.



THE TRACING METHOD

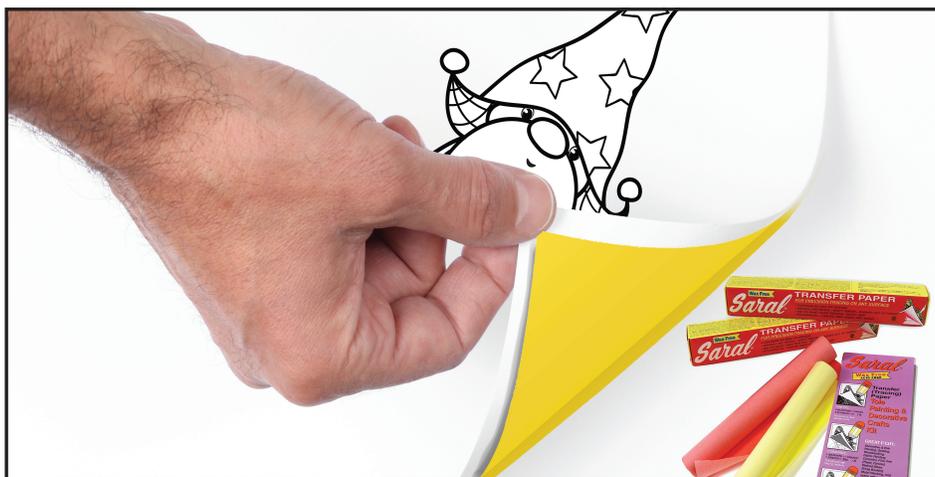
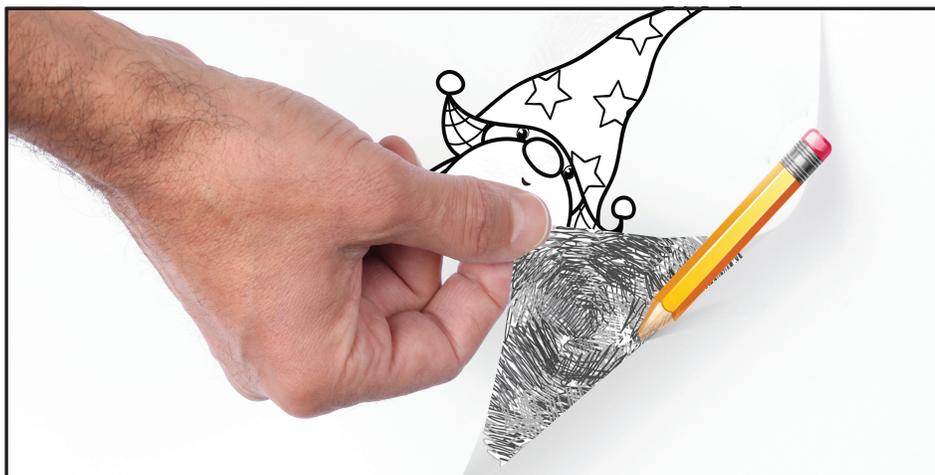
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



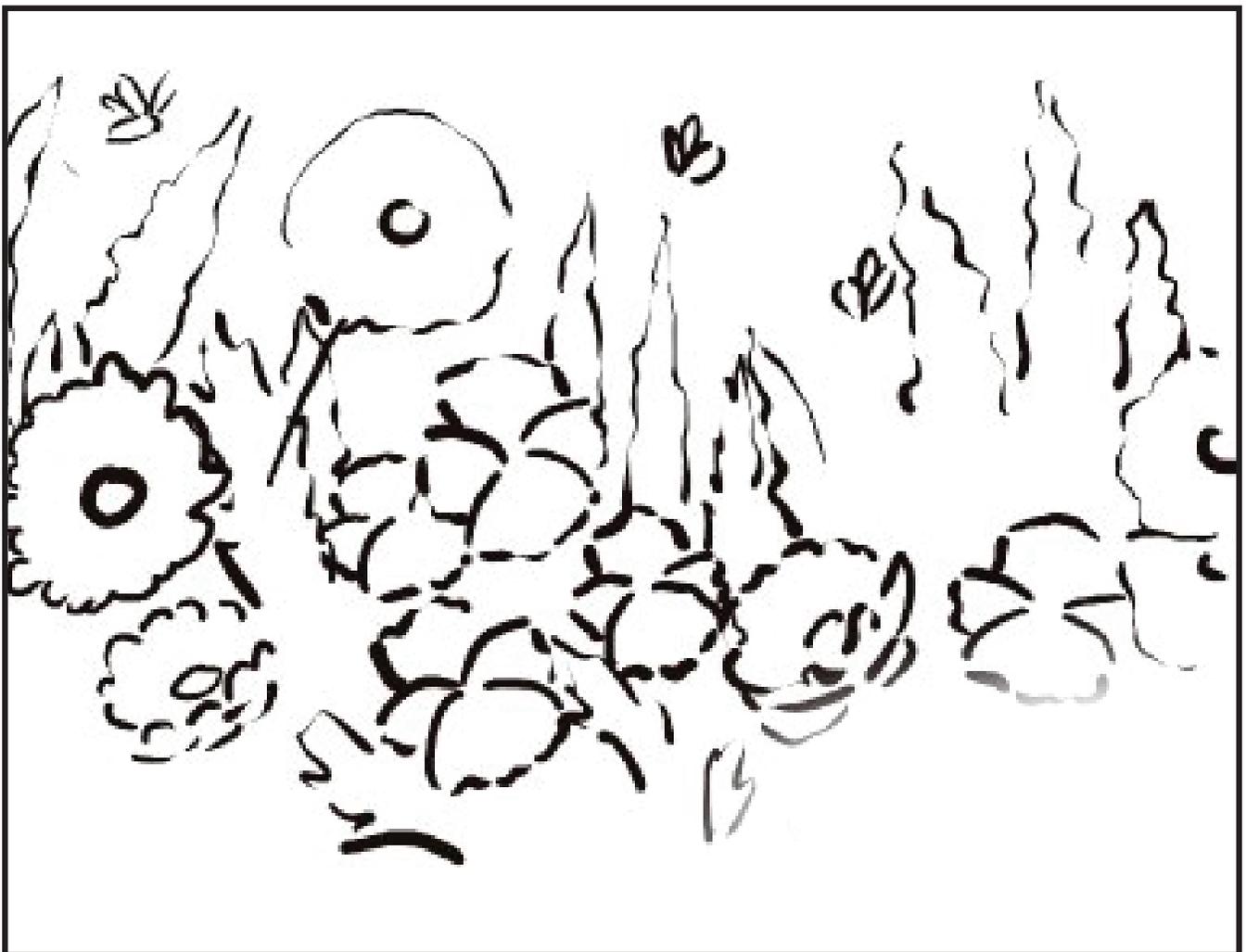
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



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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.

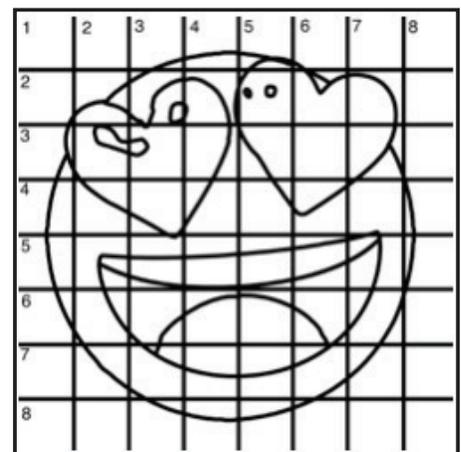
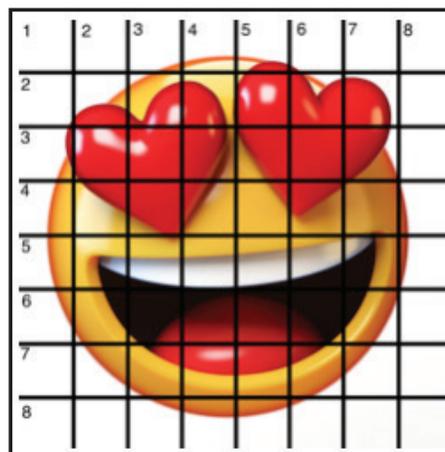
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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