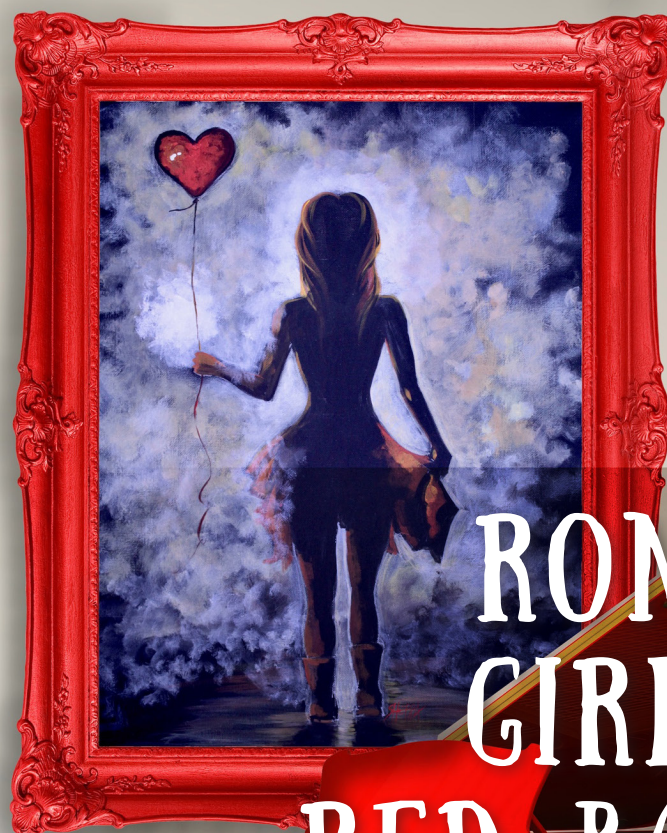


THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## ROMANTIC GIRL WITH RED BALLOON

BY:  
THE ART  
SHERPA

STEPS: 8 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

## PAINT COLOR LEGEND:

- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG (tiny amount)
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

## MATERIALS:

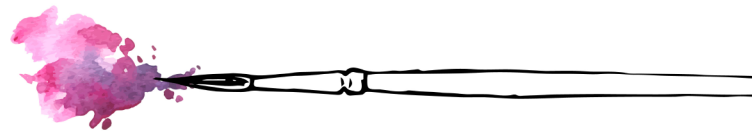
The Art Sherpa = TAS

There are more brushes involved in the demonstration segment than in the steps. If you don't have a particular brush, use what you have.

- Large Brush (background) (Silver Brush 2" Cutting Brush)
- #8 TAS Cats Tongue
- #4 TAS Round
- #12 and #10 Ruby Satin
- #12 Princeton Round Blender
- #12 Silverstone Grand Prix
- #30 Ultimate Varnish Brush
- Sponge
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 16 x 20 Canvas
- T Square Ruler

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- The simplified grid technique
- Fog effects
- How to block in
- Being painterly and loose
- Painting sheer fabric
- Achieving good value
- Expressive painting strokes
- Creating fog effects
- Working with a negative space image
- Painting a silhouette
- Painting something that is back lit
- Telling the story of your interpretation of the image
- The wiggle



Dedicated to

**JOHN.**

**YOU** are my own  
heart balloon.

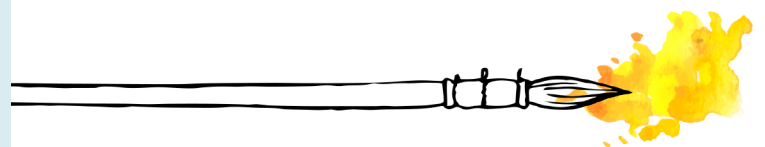
**YOU** are the rollercoaster  
E-ticket ride that made being  
alive a wonderful journey.

**YOU** gave me my 3 amazing  
children, my best memories,  
and my true understanding  
of what it is to

deeply **LOVE** and be in **LOVE.**

I miss you before I met you  
and can not imagine a  
universe you are not with me.

**I LOVE YOU TO THE  
MOON AND BACK.**







## SHERPA'S NOTES:

**You** are an artist, not a copy machine. YES, you are an artist. A key to success is not to rush. Follow the steps, breath and be relaxed with yourself. I will demonstrate a concept in a step and you should duplicate that concept before moving to the step. At the end of all of the steps, we will both have beautiful paintings, though they will not be identical. I truly believe that everyone can learn to paint but that some art skills take time to master. Be kind to yourself and give yourself time to be a beginner. Your time of being "new" is shorter than you think, so enjoy the discovery process. Don't waste time beating yourself up over mistakes. Be present and mindful of your successes.

**"Pay attention to the elements of painting that are fun and unexpected."**

Pay attention to the elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up

to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

Included with this step by step illustration are technique references at the end so that if you do not understand a technique I am referencing, you can refer to it. You can also always go back and review the recorded tutorial in the video library on my website.

## 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.



## VIDEO CHAPTER GUIDE

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

<b>STEPS:</b>	<b>TIME:</b>	<b>DESCRIPTION:</b>
STEP 1	2:30	COLORED GROUND AND GRID
STEP 2	4:20	WIGGLING IN THE FOG
	11:00	TIP: GETTING FOGGY WITH IT
STEP 3	19:10	MORE FOG, MORE WIGGLES
STEP 4	28:40	FINISHING THE FOG
STEP 5	35:50	THE REFLECTIVE STREET
STEP 6	43:00	BLOCKING IN THE GIRL
STEP 7	56:20	REFINING THE GIRL AND DETAILS
STEP 8	1:05:10	HEART BALLOON AND FINISHING UP
	1:14:30	SIGN

## PRELUDE

### FACEBOOK - TECHNIQUE WARM UP, BACKGROUND, AND GRID

#### **MATERIALS & COLORS FOR STEP:**

**SILVER BRUSH 2"  
CUTTING BRUSH  
PRINCETON ROUND  
BLENDER  
SQUARE BRIGHT BRUSH  
ULTIMATE VARNISH  
BRUSH  
SPONGE  
CYM  
BS  
TW  
T SQUARE  
CRETACOLOR PASTEL  
WHITE PENCIL  
16 X 20 CANVAS  
PRACTICE PAPER OR  
CANVAS**

#### **SHERPA'S NOTES:**

Every picture should portray a story and the story resides in the artist. The story behind my image is that she is on her way to her romantic future. She is walking into the mist, not away from it, and that is important to keep in mind as we go forward. The image is in a portrait position, not a landscape position. In the prelude, we will work on fog and mist techniques.

#### **BACKGROUND:**

Paint your canvas with a large Silver Brush 2" cutting brush and MB and allow to dry; repeat if necessary. Just scramble it in. This canvas is already gessoed white, and you can get a canvas already gessoed black, if you prefer. Add water as you need to for flow. As I worked, I noticed that my canvas started to warp. This sometimes happens and it is a very easy fix. 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.



## SKETCH IN THE IMAGE:

I used a simplified grid today, but I provided a traceable as well, if you have drawing anxiety. There is no draw shaming in The Art Sherpa World. If you do not already subscribe to us, you can send "TheArtSherpa" to 33222 to start getting notice of when we are live with a tutorial.

Use your favorite method to sketch out chalk lines of the contours of your subject. You can use freehand, the tracing method, the gridding method or projection. How you personally choose to put your subject matter on the canvas is up to you. There is no right or wrong here only process. Choose a method that you're comfortable with and gives you a result that you're happy with.

**In Renaissance times, traceables were used by artists, but they were referred to as "cartoons".**

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. We will work on what I call the "halfies" method and we will use the canvas in the portrait image. Horizontally, I mark

at the 5", 10", and 15". I then mark the canvas vertically at the 4", 8" and 12" marks. Use your chalk tool and a T-square ruler to help ensure that your lines are straight as you draw lines across the canvas at these marks. Number your grid to match the reference. 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. 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.

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 16 x 20 canvas to match the free grid for this project.

While this is a simple image, she is off center, so I drew an oval for the head, then added the shoulders (think of a hanger), defined the waist, and added the shoulder joint as a circle at the bottom of the hanger. Most figures are 6-8 heads tall; this one is 7 heads. Bring a line down from the middle of the shoulder socket to the waist, and remember, it's not a triangle, then add hips that are the width of the shoulders. Remember that she is walking away from us. This is based on the placement of the hand holding the balloon. Bring the skirt space down and take the opportunity to exaggerate. I added the bottom of her bum and started the space between the legs, but there is a beautiful element of the light coming between the legs and I will lean into it. The legs come in a little bit and out a little bit at the knees. Calves go out and in at the ankles

Notice that I got offline on my grid. Just wipe off those lines with a damp cloth and let it dry before proceeding. She has legs for miles.

Use the reference and draw in your image. BTW, in my world, she is wearing boots, not slippers. The leg on the right is slightly forward (so, shorter) than the one on the right side. The right side of the picture is actually her right leg, if that helps. The boots have heels. I added the elements of the skirt after I got the legs done. The elbows go at the waist level, so I moved her waist up



a bit then drew in the left arm, which is bent. I then added the hair lines down and drew in the straight arm on the right. I drew in the balloon element.

I then erased some of the unnecessary white lines with a small ground brush and black paint. The shadow is narrow at the end of the heel but grows as it goes off the bottom of the page.

Step back and reflect on your image before you go on.

**For the fog, you need some sort of paper or old canvas to practice on.**

Misty Stuff - There is no magic to this. I can use CYM\*\* BS TW with my finger and add it. \*I use CYM but you don't want to use your finger with cadmium, so I am using a hue. Make sure you check to determine whether you are using a hue or pure cadmium any time you think about coming into physical contact with a pigment containing cadmium. It can cause skin allergies.

Princeton Round Blender - CYM BS TW and blend that in. Push in where it is heavier with her. Add more TW for highlights. Don't make perfect ovals, be wispy. Channel your inner Jackie Chan and paint like a drunken monkey. Kung means hand, Fu means knowledge. I'm sure this is Art Fu, that mental energy.





Square Bright Brush - same colors, scumble that in.

Sponge - wet it, use those colors, BOOM. One of these will feel natural and get out of your own head and into the misty water colored fog. The Goldilocks Zone

My Ultimate Varnish brush, same colors, maybe this one is more of a flicky fog.

Get some fresh water and sippy sippy and I'll see you in two minutes on YouTube.

Go. Go now!!!

***(See Step 1 for the reference picture of our completed canvas.)***

Since we will be using the 2021 palette the entire year, I recommend that you create a more permanent swatch page for just skin tones and that you write the mix combination under each swatch to serve as a road map on future paintings. The artist, weather conditions, amount of water, and brand of paint being used influences the color achieved by mixes so it's important to know how your paint is going to react for you.

As with all things in art, the more practice you get, the more successful you will be.

I also recommend that you create a Tint Tone Shade Color Chart for all of your 2021 acrylic palette.

Video is here.

<https://www.youtube.com/watch?v=xNLH2byzCLc>

---

## **BENEFITS OF A TINT TONE SHADE CHART:**

- Save money.
- Understand coloring mixing
- See values.
- Prevent confusion and frustration and feelings of failure.
- Save time.
- Paint with confidence.

---

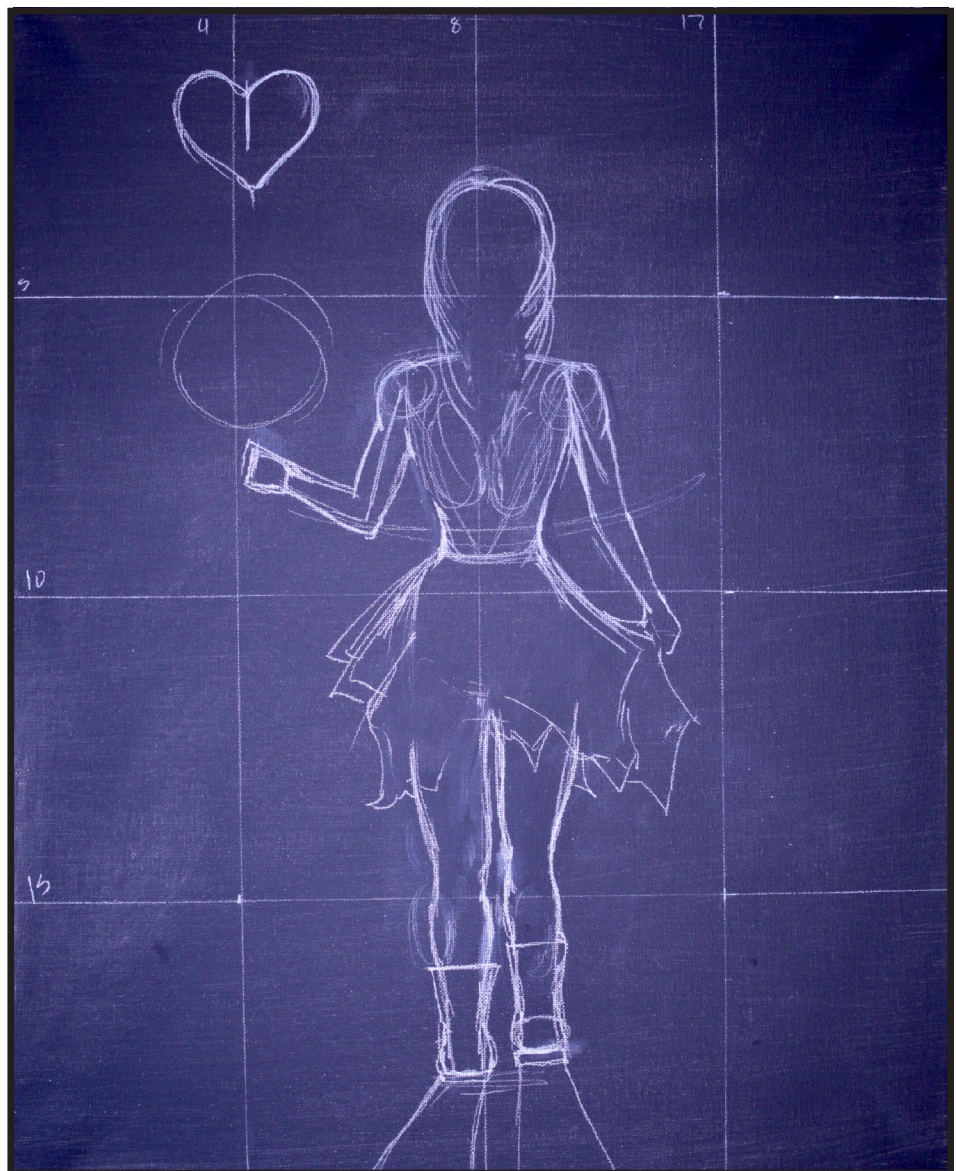
## **MATERIALS NEEDED FOR THIS PROJECT:**

- A surface to paint on. You can use any surface suitable to your paint to make a color chart.
- Your selected palette of paints.
- A T-Square ruler.
- A sharp edge brush. I like a ½" or smaller angle brush.
- A couple hours, or more, depending on how tidy you are and how many coats of paint you need.

# STEP 1 - TRANSFER THE IMAGE

## STEP DISCUSSION:

We met on Facebook and painted in the background and transferred the image, so we are ready to paint. This is a negative space painting. After the preshow, I added the space where the brightest light was going to be. This lady is on a journey and you get to finish her journey through your imagination and your heart. The painting tells your story. You can watch the pre show video on either Facebook or [theartsherpa.com](http://theartsherpa.com). The discussion is provided in that section of this document.





## STEP 2 - MISTY, HAZY SHADES OF GRAY

### MATERIALS & COLORS FOR STEP:

#12 PRINCETON

ROUND BLENDER

#12 RUBY SATIN OR

#12 SILVERSTONE

GRAND PRIX

CYM

BS

TW

- CYM BS TW is the base fog color; almost a yellow ochre. I'm going to start by painting the fog and the deep halo effect and the road space that I'm currently sketching in.
- I am starting around the figure with a #12 Princeton Round Blender, a soft fluffy brush, and I start painting around her, making swirl marks as I move away from her to imply the movement, air and energy of the mix. Don't be too stressed; I use my finger to blend out and I want thin coverage because this is fog. I switched to a big chunky round brush to demo a different brush on the same colors and put in the fog with a scumbly technique. You can also use a sponge or a square bright. As you move away, the paint is getting thinner, the black is showing more, you can become the "fog whisperer". I also used a #12 Ruby Satin & #12 Silverstone Grand

Prix in the demo but you should use what you are comfortable with. I add more CYM or BS or TW where I need to because fog is not a concise color throughout. For the leg area, I moved to a smaller brush. I'm not taking the fog over the street right now. But the wiggly wiggles,

- Think 9" Nails in Your Head, this is what the wiggle does, Pum Pum, this is what the wiggle does, Pum Pum, this is what the wiggle does. Pum Pum.
- John's says "wiggle, wiggle, wiggle, YEAH wiggle, wiggle, wiggle, YEAH"
- Heavy Metal - "WIGGLE WIGGLE WIGGLE WIGGLE" - that's more industrial metal.
- There were so many earworms in chat that we were completely overrun and by the time we got rid of the earworms, we had 2-3 layers of fog.





## STEP 3 – YA KNOW, IT’S ALL ABOUT THE FOG

### MATERIALS & COLORS

#### FOR STEP:

#12 BIG BRUSH

#12 BLENDER

CYM

BW

MB

TW

- I'm getting black on a brush and coming into the fog to add that dimension where I think I've lost it. I put my fog lights on.
- I forgot to put fog under the arm and skirt, so I'm coming back with a smaller brush, #12 Princeton, and TW and filling in under the skirt, between the legs and under the arm. I came back around the head with TW.
- Cadmium is pigment made from cadmium metal, and can cause skin allergies. It should not be eaten. Don't eat paint. I have a Blog if you want to know more
- I added white in the fog. Added CYM with a touch of BS to add some color in the fog. You could use zinc white or mixing white. At the bottom, get darker with a little MB and gray it up above the road.





## STEP 4 - FINISHING THE FOG

### MATERIALS & COLORS FOR STEP:

#12 SILVERSTONE

ROUND

CYM

BW

TW

- CYM BS TW on the #12 Silverstone Round and added that as a peachy tone near the top of the head and in places in the fog. I went around the heart with it and added a very bright highlight in the center above the hand. Use the reference below to help you with color placements for the peachy colors.



## STEP 5 - THE NOT SO WINDING ROAD

### MATERIALS & COLORS FOR STEP:

#10 RUB SATIN BRIGHT

#12 PRINCETON ROUND

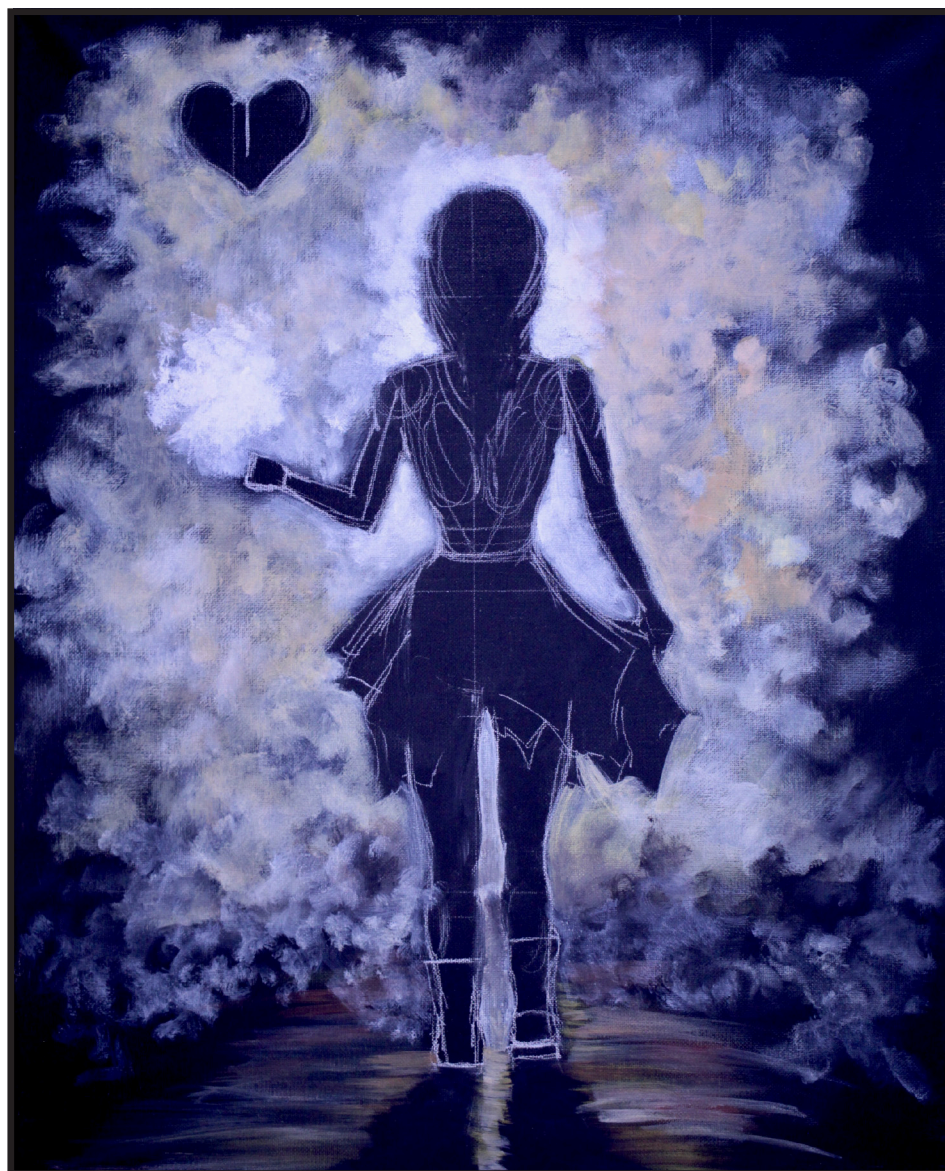
BLENDER

CYM

BS

MB

- With a #10 Ruby Satin Bright and CYM BS mix, to a yellowish brown, start to dry brush in the street on either side of her legs. This should be very dry. Add more BS where you need to and we are back to the wiggle. Add more black as you move away from her feet. Like you do.
- Rinse out
- CYM for pops of color
- Now I'm grabbing some of the fog color and bringing that in. I switched to the Princeton #12 calendar and I liked it better for detailed fog. I removed some of the chalk lines on the street. The not so winding road is finished.







# THE ART SHERPA PATRONAGE

Check out our exciting patron program! An exclusive place where The Art Sherpa brings you awesome art content and fabulous perks!

Join the Community Now:  
[www.TheArtSherpa.com/patron](http://www.TheArtSherpa.com/patron)

THE ART  
SHERPA





# STEP 6 - BACKLIT SKIN TONES

## MATERIALS & COLORS FOR STEP:

**#4 TAS ROUND BRUSH**

**#8 TAS CATS TONGUE**

**CRM**

**CYM**

**CYL**

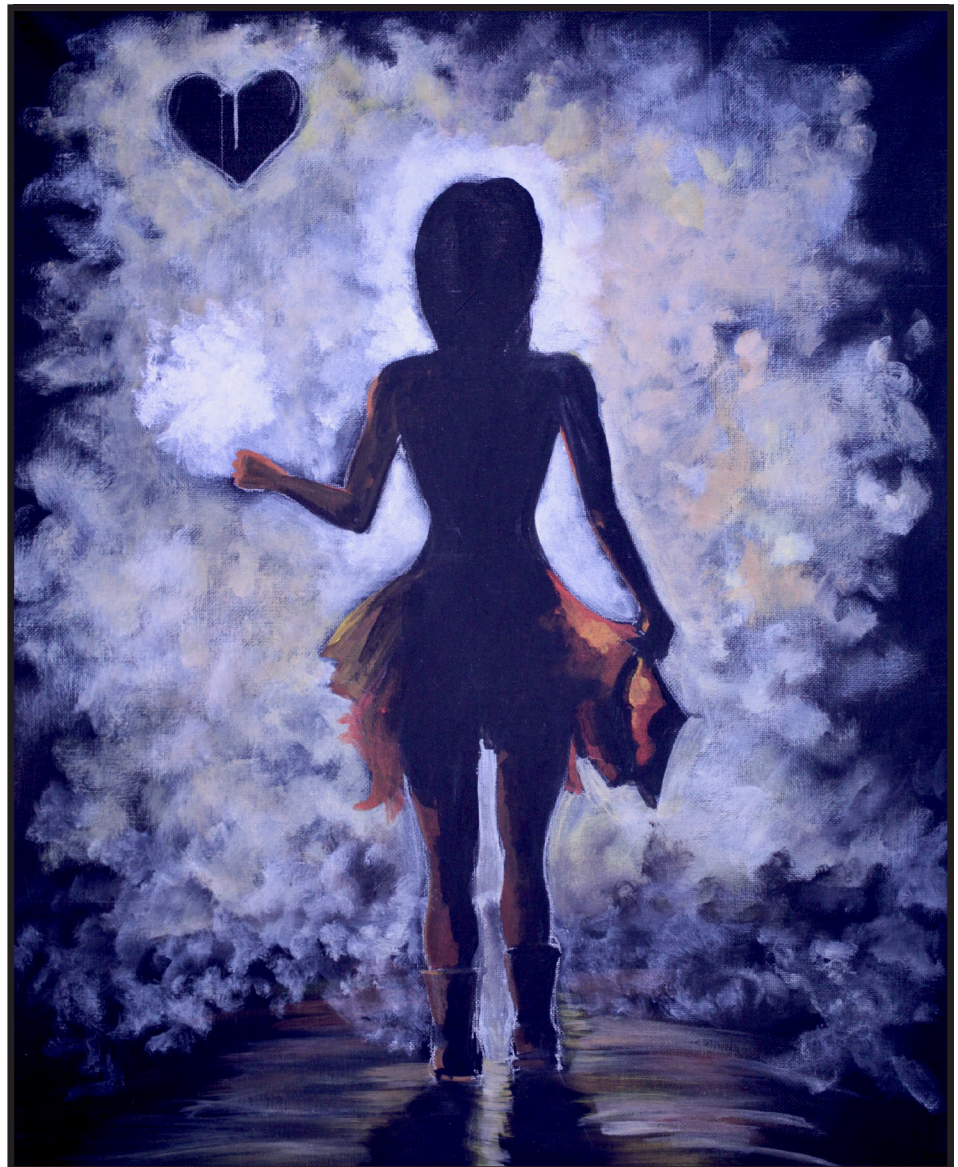
**BS**

**MB**

- Start with the #4 Round and CRM CYM to orange and BS. Pay attention to where she is backlit. It's easy to come back and add more dark. Also keep in mind that we see her back, not her face. I will come back with MB on the dirty brush and put in the shadow. This is a silhouette, but we are painting a figure with more dynamic lighting. I came up through the shoulder on the left side and on the left side of the skirt. More CYM for highlights. I brush along on the outside of the left leg and thigh. More CYM to the outside of the boot. More CYL along the edge of that leg for a light reflection. The original mix to the inside of the leg on the right, similar with the boot. More CYM CRM, brighter than before, to the right side of the skirt, feels more sheer and delicate. Wiggle that brush; this lesson is definitely all about the wiggle. Come back with CYM and it will feel like

more light is getting through; a lot like the flame technique. Bring that bright color to the inside of her right arm. Touch on the elbow.

- MB on the #8 Cats Tongue and start at the head and go down the body to define her upper body shape and reinforce the back part of the underpainting, the big areas that are black. I use smooth lines and come back with the #4 Round for the smaller area. Don't forget the boots. Work around your brown tones with that blend, blending where you need to. The right side of the skirt - that black will make the skirt seem so sheer.





# STEP 7 - RACHEL'S HAIRSTYLE FROM "FRIENDS"

## MATERIALS & COLORS FOR STEP:

#4 TAS ROUND

#12 PRINCETON BLENDER  
OR YOUR THUMB

CRM

CYM

MB

TW

- With the #4 Round, and MB, whisp in strands of hair; I added CRM CYM to highlight. She definitely has that 80's hairspray sweep going, maybe she's going to a concert. Highlight the top of her hand and shoulder with CRM CYM to a light color and add those highlights. I'm pulling highlights on her left side of both legs; kind of a dry brush. Black back into the wispy hair if you need to bring a moment back. This is actually the Rachel cut from "Friends". CYM TW on the left shoulder and arm and down into the hand and skirt. I also came back in to define the interior of her boots and legs, but keep the fog foggy. Don't mess with the fog. Clean up the chalk if you need to. To work on the focal light around her head, I used a Princeton blender and rubbed with my fingers. Brush should be slightly damp.





# STEP 8 – TURN ON YOUR HEART LIGHTS

## MATERIALS & COLORS FOR STEP:

#4 TAS ROUND

CRM

CYM

MB

TW

- CRM MB on the #4 Round to start the balloon. I added the balloon knot and ribbon with MB.
- Wiggle wiggle wiggle that string toward the bottom; I think I'm just "stringing it together. (Insert snare drums "da dat dat".)
- CYM CRM for the light center part of the balloon. Let that darker color frame the inner lighter color. CRM in places. I'm taping the paint in, not stroking. Play with those red colors until you are happy. I came back with black on the rounded areas and cleaned up the balloon silhouette. I finished with a pop of TW on the balloon and I think we found her.
- She is walking into her future, you have learned a lot about how light plays on fabric and atmosphere. I signed with a monogram liner in red.





*Acrylic  
April*

# ACRYLIC APRIL 2021

YOUR NEW GALLERY IS COMING



JOIN THE ART SHERPA  
FOR 30 DAYS OF BRAND NEW ACRYLIC  
PAINTINGS THE ENTIRE MONTH OF APRIL!

[www.TheArtSherpa.com](http://www.TheArtSherpa.com)



## RESOURCES:

- The best resource for this book is 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 FINISHED PIECE?

As an artist, and, yes, you are an artist because you have created a painting, 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.

Acrylic needs to breath so its best to frame without glass. If you do wish to use glass, make sure you have a mat or two to allow for air between the painting and the glass.





## VOCABULARY YOU NEED TO KNOW:

### HUE:

- Refers to the underlying color family of yellow, orange, red, violet, blue or green.

### COLOR:

- Encompasses all hues; white, black, tints, tones, and shades.

### TINT:

- Simply means to add white to a color -(not to be confused with tinting strength of pigment which refers to how strongly one color can influence another color).

EXCEPT when you say Tinting Strength

### tone:

- When you add gray to a color. This can be done by adding pre mixed gray or by first adding white to a color and then adding black or vice versa.

### SHADE:

- Adding black to a color.

### VALUE:

- How light or dark something is.

### COLOR PALLET:

- The specific colors an artist plans to use.



Not to be confused with the term  
Tint in color mixing

**The Tinting Strength** of pigment here refers to how strongly one color can influence another color

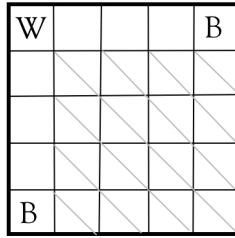


# COLOR CHART

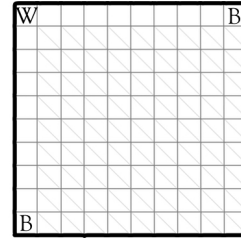



# A SQUARE CANVAS THE HEIGHT AND WIDTH OF WHICH IS THE NUMBER OF PAINT COLORS YOU WILL BE USING

5x5



Including Black and White



10x10



5

10



1. I create a color chart with 1" squares times the number of colors I am using.
2. The corner top left is always the color white.
3. Lower left and upper right are always black.
4. Draw the horizontal and vertical rows using a T-square or ruler.
5. Leave the outer left and upper right as indicated above.

## Measure a grid of one inch Squares

The number of Squares will be the number of colors in your pallet including black and white - I will demo 10

ADD DIAGONAL LINES FROM THE UPPER LEFT TO LOWER RIGHT  
LEAVING OUT THE OUTER ROWS AT  
THE LEFT SIDE AND THE TOP



TIP: USE A T-SQUARE TO MAKE YOUR LINES EASIER TO DRAW

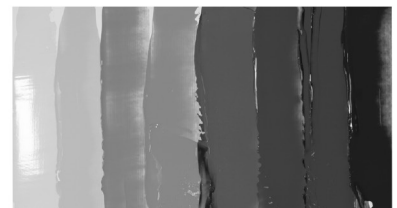


I organized my paints by value. Again, value is how light or dark it is on the grayscale. Understanding value is the number one thing you can do to improve your paintings. I used my photo editing software to desaturate the color to see the value.



VALUE: DESCRIBES  
HOW  
LIGHT OR DARK  
SOMETHING IS

SOMETIMES VALUE  
CAN BE HARD TO SEE  
IN COLORS

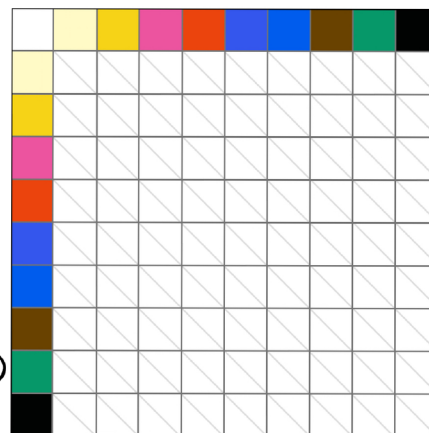
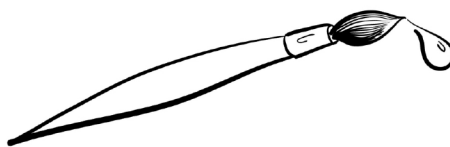


EASY IN GRAYSCALE

## APPLY YOUR PALETTE

- Paint in the outer rows first.
- Two coats of each color in each box.
- Dry between coats
- Start with white paint, your lightest value, in the top row, from right to left, and finishing with black, as shown below.
- Repeat from top to bottom, white is already there, so start with the color in the second box on the top row and proceed down the horizontal first row.
- For the entire process, wash your brush out when you change colors and change your water often.

**Paint the Outer top and Left Squares with pure paint**  
**It can take two coats**  
**Yes even the white square**

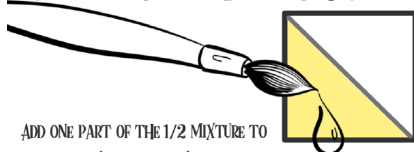


## CREATING THE DIAGONAL ROWS

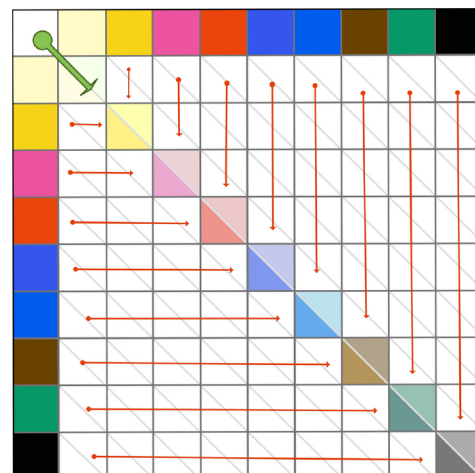
- Starting with your lightest hue, in this case pale yellow, mix one part of each color to one part of white paint.
- Paint the bottom half of the square with this 1 to 1 mixture
- Take one part of the bottom square mixture, that you mixed in the bullet above, and add one part of white again. Take this lighter value and paint the top half of the square with that color.
- Repeat for each color in your pallet all the way across and down to the last square. See the reference below: it's kind of line playing bingo, isn't it?

### THE DIAGONAL ROW

MIX 1 PART WHITE TO ONE PART COLOR  
 AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE 1/2 MIXTURE TO  
 ANOTHER WHOLE PART WHITE  
 FILL ON THE UPPER HALF OF THE TRIANGLE





## THE FIRST ROW OF COLOR

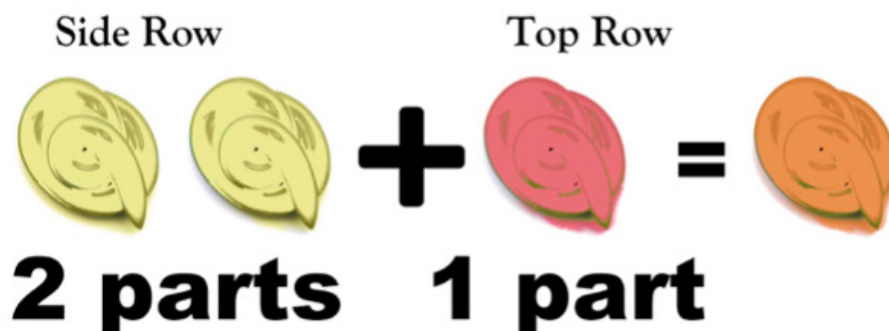
I call this row "1" BECAUSE it is the first mix of the horizontal row and the vertical row of colors.

- STARTING FROM right to left, beginning at the first square

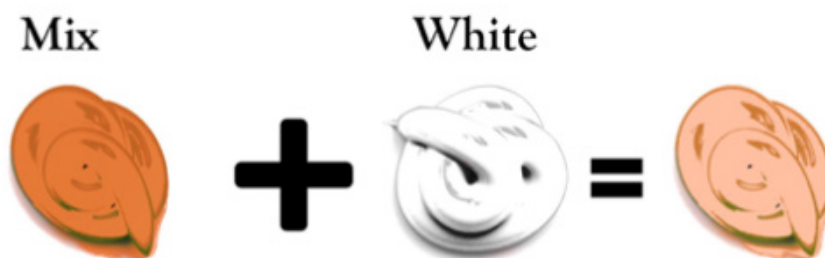
- Paint this mix into the lower half of the diagonal
- Add one part of the mix to one part of white to tint your mixture and paint this into the top half of the square.

- Mix 2 parts of the left row color to ½ part of your black. This is your shade color and paint that is in the bottom of the square.
- Mix 1 part of your shade color to one part of your white. This is your tone color. Paint it on the top of the black horizontal row square.

- Mix 2 parts of the left horizontal color (pale yellow) to one part of the first row (vertical) of color (except for the black row.)



- Do this UNTIL you get to the black square at the top right.



- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### FIRST HORIZONTAL ROW

MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW

1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1/2 part
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
1 part										

## THE SECOND ROW OF COLOR:

- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 2ND HORIZONTAL ROW

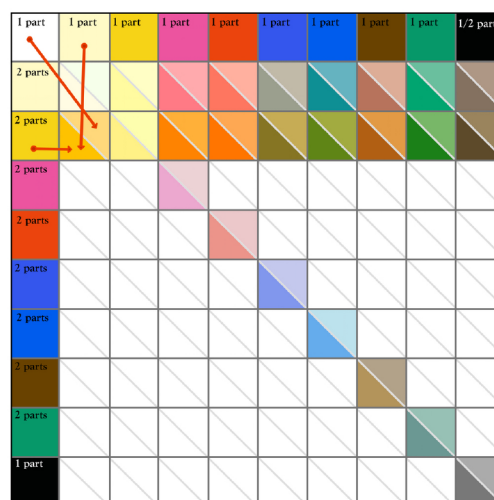
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE THIRD ROW OF COLOR:

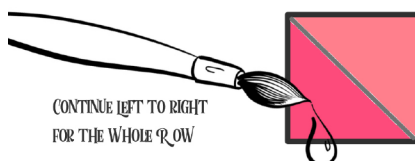
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 3RD HORIZONTAL ROW

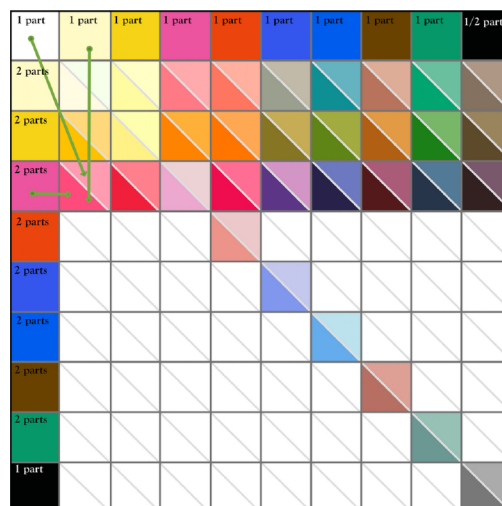
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE FOURTH ROW OF COLOR:

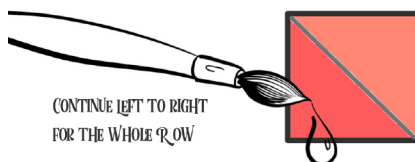
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 4TH HORIZONTAL ROW

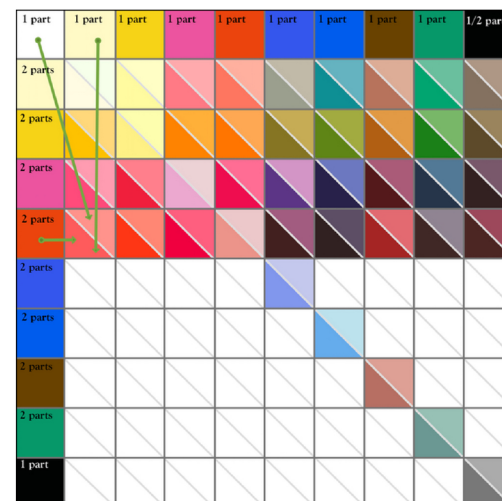
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW





## THE FIFTH ROW OF COLOR:

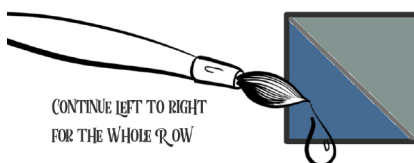
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 5TH HORIZONTAL ROW

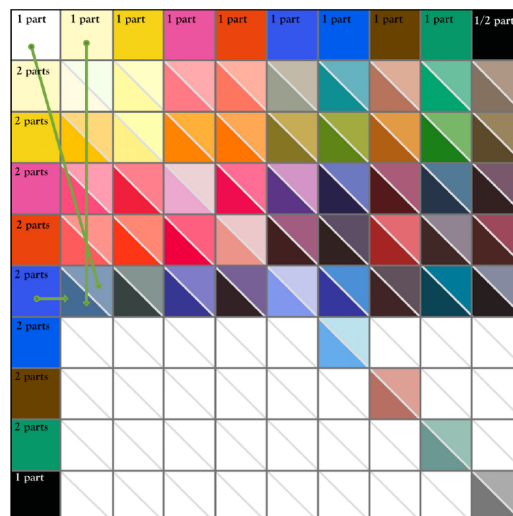
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE SIXTH ROW OF COLOR:

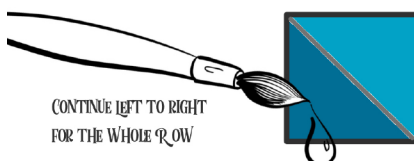
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 6TH HORIZONTAL ROW

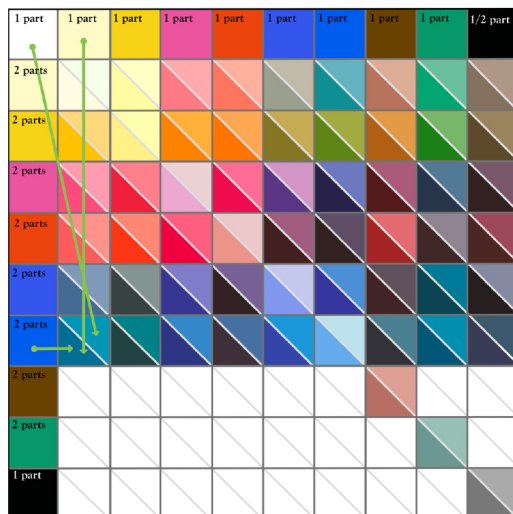
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE SEVENTH ROW OF COLOR:

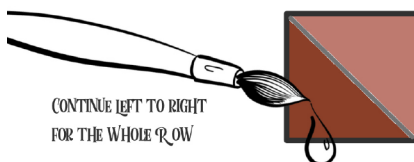
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

### 7TH HORIZONTAL ROW

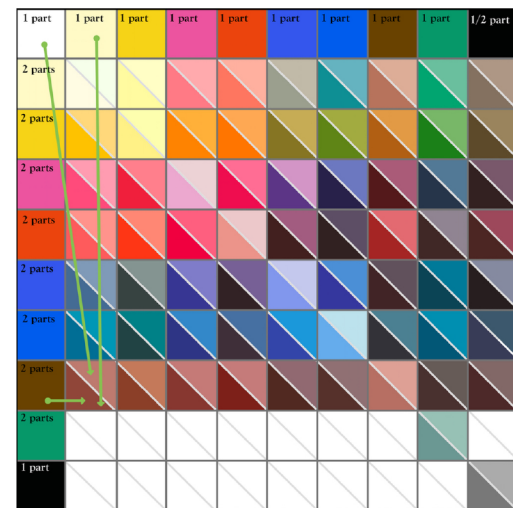
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE EIGHTH ROW OF COLOR:

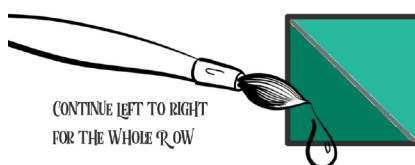
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

## 8TH HORIZONTAL ROW

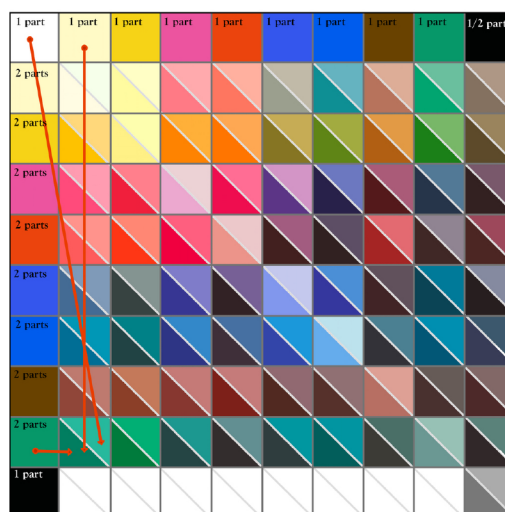
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## THE NINTH BOTTOM BLACK VERTICAL ROW:

- Because of the overpowering nature of black, use one part instead of two parts.

## 9TH HORIZONTAL ROW

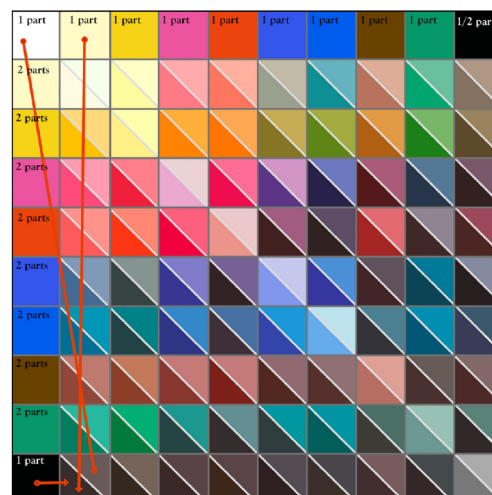
MIX 2 PARTS OF THE LEFT ROW COLOR  
TO ONE PART OF THE TOP ROW COLOR  
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO  
ANOTHER WHOLE PART WHITE  
FILL IN THE UPPER HALF OF THE TRIANGLE



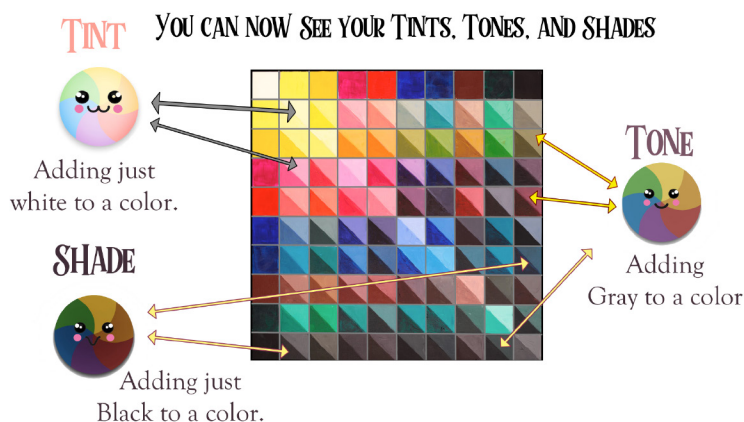
CONTINUE LEFT TO RIGHT  
FOR THE WHOLE ROW



## HOW TO USE A COLOR CHART:

- Look at your chart and find the pure pigment color. Follow it straight up and to the left to determine what colors were used in the mix. Now you know how to create EVERY color on the chart BUT and you've learned some other cool things.

- You know the value of all of your color mixes.
- This will let you paint objects like green on green and still keep an interesting value! Having trouble seeing the value past the color...CHECK this out.



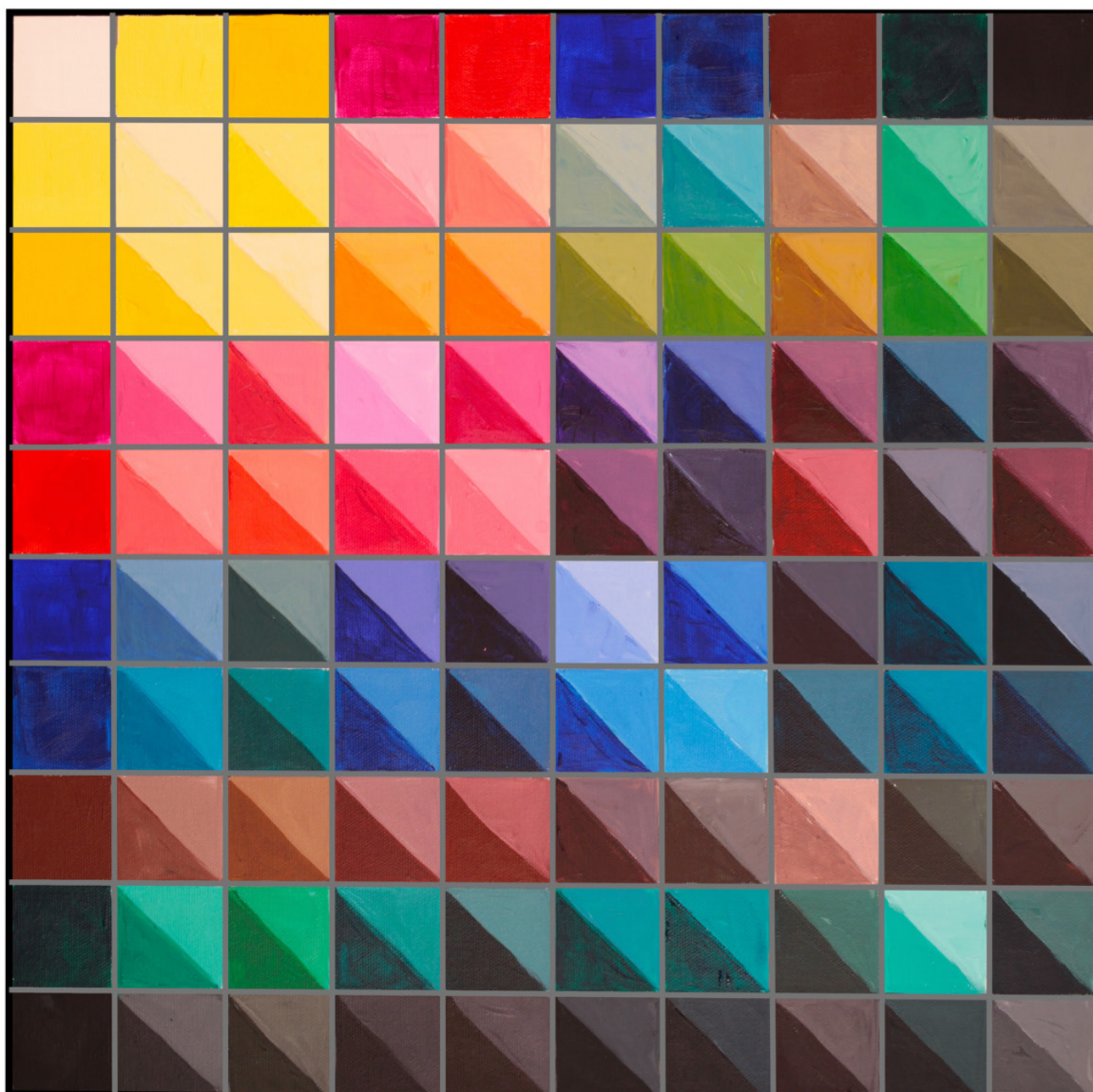


Share your color chart on our Facebook page and share any stories of your experience in creating the chart and the value you receive if you'd like.

If you enjoyed this video, you might want to check out my "Split Primary" video to learn the hidden secret of GREAT color!!



# COLOR CHART



## TECHNIQUE REFERENCES:

### BLENDING WET INTO WET

Another way to create transitions from one color to another, or one value to another, in acrylic painting, is 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, no detail is required.

### 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

This is where you 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

When you 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

Glazing is 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 the pigment is made. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

### GRIDDING

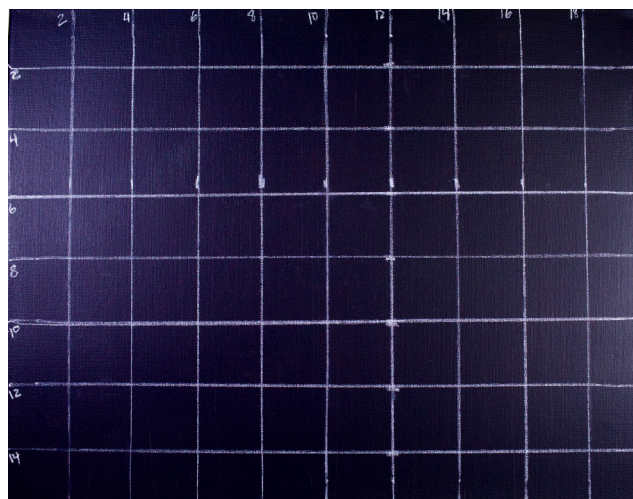
The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. We will work on a 2" grid. On your 16 x 20 canvas, you will make a mark using your chalk tool and a T-square ruler at every 2 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight. Number your grid to match the reference. 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.

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.

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. 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 16 x 20 canvas to match the free grid.



## LAYERING

This is a very important part of acrylic painting. It can be hard for new artists to understand because it's used in so many different ways. 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. What I mean by that is 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

This is 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 we're both colors are still evident in the mix and brush stroke.

## PAINTERLY

Brush strokes that are free flowing and expressive. A painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

- Paint Tight - hide brush strokes, reproduce like in a photograph.
- Painterly - color and line and form and texture forms the image.

## 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 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.

## SKIN TONES

Skin tones do take a bit of practice. I highly suggest using practice paper or canvas paper and mixing several values of different skin tones with your colors plus white and black. You will find very quickly that with just a few colors you can get a wide range of skin tone. For more info, see the Master 3 Color Blending Guide.

## 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.

## 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.

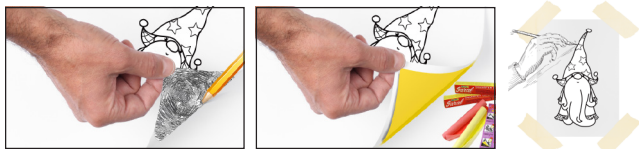


Rub the back with graphite or use Saral paper and skip this step.

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 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.

## HELPFUL HINTS FOR USING SARAL® WAX FREE TRANSFER PAPER

### THE FOLLOWING ARE HINTS TO HELP YOU HAVE THE BEST SUCCESS WHEN USING SARAL® TRANSFER PAPER.

- On any project, make the lightest transfer line you can see so it will be easy to erase or remove if you decide to change the transfer line.
- To help avoid smudging, wipe a new, unused sheet of Saral Transfer Paper lightly with a tissue to remove any excess coating or dust.
- When using Saral Transfer Paper, avoid smudging with the palm of your hand by placing the transfer paper on your surface and securing it with tape or with your fingertips (not the palm of your hand).
- To remove smudging, try a large eraser and lightly rub over the smudge. This will work most of the time. You can also remove a smudge with the rubbing alcohol found in your medicine cabinet (isopropyl) and a cotton swab. Be sure to test the alcohol on your project in a small, less important, section or corner first to make sure the alcohol won't ruin your surface or painted surface.
- On watercolor paper, make the lightest, thinnest transfer line possible that you can see. It will erase if you have not painted over it. However, be sure to erase very lightly and only on the transfer line to avoid breaking the small fibers in water color paper.
- On watercolor paper, be sure to use the lightest, thinnest transfer line so it won't show too much through water color paint transparent washes.
- Saral Transfer Paper transfer lines will wash out of fabrics. However, it will brush off of some fabrics (e.g., t-shirt cotton, depending on color) try rubbing lightly with your hand.

- From [www.saralpaper.com](http://www.saralpaper.com)





## THOROUGHLY MIXED

Taking two colors and thoroughly incorporating 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. This is always useful.

# ACRYLIC COLOR BLOGS

## ZINC WHITE

- What acrylic paint companies have this color? Amsterdam, Golden Artist Colors, Soho Urban, Liquitex, M. Graham, Artist's Acrylics, Holbein, Windsor and Newton, Vallejo
- What are the price ranges? \$2- \$11.
- What is the pigment number for this color: PW4.
- Is this color Cool or Warm compared to Titanium White: neutral warm.
- Blurb about the history of this color: Zinc white is zinc oxide with the formula ZnO and used by Vincent Van Gogh.
- Mixing White or Tinting White is an exchange for this color



## NAPLES YELLOW LIGHT

- The color that is hard for most people to find is Naples Yellow Light, sometimes called Titanate Yellow or Even Nickel Titanate Yellow. This can be frustrating for the new artist. What you may not know is outside of the voluntary ATSM, there are no standards in art materials. You can turn to the tube of paint for a bit more information regarding color, safety, and lightfastness. Reading the tube is important and we don't always think of doing it.
- Nickel Titanium Yellow (PY 53) is opaque and has a low tinting



## 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.

strength. Because it's not overpowering, it can be controlled easily.

- Titanate serves as a substitute for lemon yellow which is the traditional cool yellow. Some companies make a hue that is very close which they call Naples Yellow Light. That hue is what I am using in my Sennelier paint..Naples Yellow Light.

## YOU CAN SUBSTITUTE ANY OF THESE COOL (GREEN) BIAS YELLOWS, PICK ONE!

- Hansa Yellow light
- Cadmium Yellow Light
- Cadmium Yellow Pale Hue
- Lemon Yellow
- Bismuth Vanadate
- Yellow Azo Light
- Benzimidazolone Yellow Light

## BELOW IS A LIST OF PAINT COMPANIES THAT CARRY THIS EXACT COLOR OR A SUITABLE HUE.

As this is the hardest color to find, feel free to use a substitute from the colors listed below:

- Acrylique by Sennelier - Naples Yellow Light
- Abstract Acrylic Paint by Sennelier - Naples Yellow Light
- Amsterdam Acrylic Paint made by Royal Talens
- Old Holland New Masters Classic Acrylic
- Matisse Structure Acrylic (also called Naples Yellow Light)
- Daler Rowney - Cryla Acrylic Paint
- Golden Heavy Body Artist Acrylics - Titanate Yellow
- Pébéo Studio Fine Acrylic - Naples Yellow Hue 100 ml
- Cranfield Acrylics - Primrose Yellow is like Py53
- AV Vallejo Acrylic - Titanium Yellow is like Py53





# WATERCOLOR WEDNESDAYS

**FREE** weekly watercolor  
live stream virtual art class!  
**7:00 PM EST**

Watch directly from  
TAS Facebook  
page each week.

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

RELAX  
&  
CHILL OUT  
TOGETHER

THE ART  
SHERPA



SHERPA