TWO LOVERS KISSING IN A CITY NIGHT PARK

BY:

THE ART SHERPA

STEPS: 10 | DIFFICULTY: CHALLENGING | 3 HOOTS

PAINT COLOR & MIXING LEGEND:

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

- Cad Red Medium = CRM

- Quinacridone Magenta = QM

- Cadmium Yellow Medium = CYM

- Naples Yellow Light = NYL

- Phthalo Blue = PB

- Ultramarine Blue = UB

- Phthalo Green = PG

- Burnt Sienna = BS

- Dioxazine Purple = DP

- Mars Black = MB

- Titanium White = TW

- * EXTRA-Golden Artist Colors Acrylic Glazing Liquid Gloss = AGL

* I highly recommend that you add this product to your art supplies. There are other brands of this on the market, but you will get the best result with this particular product.

MATERIALS:

The Art Sherpa =TAS

- Large Brush (background)

- * #12 Princeton Blender

- #8 TAS Cats Tongue

- #4 TAS Round

- Monogram Detail Liner

- Dritz Tailor Chalk Tool and/or Chalk Pencil

- 8 x 8 Canvas

* I highly recommend that you add this product to your art supplies. There are other brands of this on the market, but you will get the best result with this particular product.

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Mixing skin tones.

- How to block in.

- Being painterly and loose.

- Achieving good value.

- Expressive painting strokes.

- Back lit image.

- Implying fog.

- Abstract.

- Unfocused background.

- Learning and mixing alternatives to Mars Black.

- Painting a muted background that creates the silhouette.

Art Sherpa

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.

STEPS:	TIME:	DESCRIPTION:
STEP 1	4:10	COLORED GROUND AND TRACEABLE
STEP 2	17:30	BLOCKING IN AROUND THE COUPLE
STEP 3	22:25	BLOCKING IN DISTANT TREES
STEP 4	30:30	FORWARD TREES, RAILING AND STREET REFLECTIONS
STEP 5	40:40	GLAZING
STEP 6	52:40	DISTANT LEAVES, DOTS AND DOTS
STEP 7	1:05:15	MORE DOTS, LEAVES AND LIGHTS
STEP 8	1:20:10	THIS GIRL
STEP 9	1:33:00	THE BOY
STEP 10	1:41:50	FACE AND HAND DETAIL
	1:52:40	SIGN

SHERPA'S NOTES:

• As we have done in the past, there are a number of mixes which will be used in subsequent steps beyond when you create the mix. When preparing your mixes, make enough that you don't have to try to recreate the color.

• Also, keep in mind that this is a 3 Hoot, and that hoots are decided usually based on difficulty. Your picture will probably not be identical to mine. Mine portrays my world, your painting will portray yours. They will both be perfect.

• I break this down into smaller steps to help you grow in your art experience. Don't try to power through, but relax and enjoy the process.

• When you get done with this one, give yourself a hug and tell yourself how proud you are of yourself.

• For the most part, I did not rinse my brush out a great deal.

• Remember you can always go back and rewatch the video any time you wish.

• If you have not completed your acrylic color swatch chart, directions are in this document.

STEP 1 - BACKGROUND & IMAGE TRANSFER

MATERIALS & COLORS FOR STEP:

BS
BIG CHUNKY BRUSH
SARAL PAPER
TRACEABLE
CRETACOLOR PASTEL
  WHITE PENCIL

- Paint your canvas with BS with a large brush and allow to dry; repeat. It must be dry and completely cool before proceeding. If your canvas resists the paint, rinse it with a big brush and water and let it dry.

- Transfer the Image

- Because of the size, I chose to use the transfer method. I provided a transfer for your convenience. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. Further information on both the transfer and grid method is provided in the Technical References section of this booklet. Traceables are an art technique. In art history, I learned that Michelangelo and many other masters used a similar method. Traceables were called "cartoons" during the Renaissance period.

- I did come back with a pastel white pencil and firm up any lines I needed to.

- Wandavision came up again, go figure!

STEP 2 - HALOS AND BACKGROUND COLORS

MATERIALS & COLORS FOR STEP:

QM
CYM
TW
#8 TAS CATS TONGUE
#12 PRINCETON
      BLENDER

• QM CYM on #8 Cats Tongue and start with a halo around the upper bodies, just a loose mix, the colors are a bit transparent. I allow the brown background to show through in a few places. Many many brushes can do a job, if you don't have this brush, use what you have and are comfortable with. While it is still wet, I add TW and brush that radiating out from the heads. Maybe a bit more CYM TW on the brush for the right side of the girl's back. This side is a lot brighter than in the original reference. I come between the couple at the legs with this light color then switch to the original darker coral as the gap moves past the knees and between the toes and in the center of the street beneath their feet. More TW and accentuate her back and his backs. I have a small space so I grab the #4 TAS Round to paint that space between their faces. It lets you paint with

ease and control, but any small round would work. I added some yellows back into the gaps between the couple. I wiggle some of that color onto the "wet street". I used a #12 Princeton blender to blend in the colors.
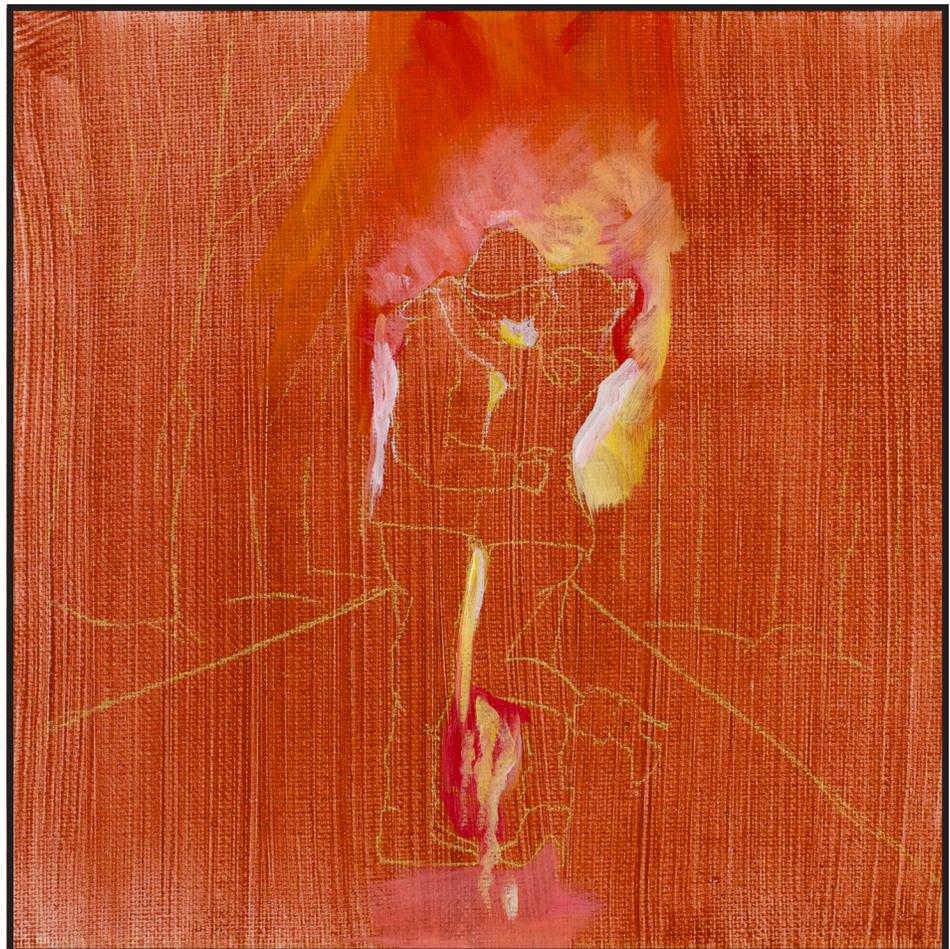
STEP 3 - TREE AVENUE

MATERIALS & COLORS FOR STEP:

CRM
QM
CYM
UB
BS
MB
TW
#8 TAS CATS TONGUE

• I came back with the #8 Cats Tongue with CYM BS and start adding color on the right side of the canvas, in the background, in and around the distant trees, which are in the deepest light. CRM CYM BS and start to add darker values in the spaces as they come forward. MB where I need to darken; I do leave some bright light areas around that first dark tree. More MB BS as you come forward to the nearest tree; go all the way to the top with that nearest tree. I found a little hint of a trunk near the front; very dark color nearest the edge of the canvas. For the left side, the trees in the back are CYM BS; they are so light in the background that you can even add some TW. CRM CYM on the brush and add some orange branches; I added BS as I came down the trunk; they are washed out, very faded. Barely defined. You can add more BS if you want to speak to the back side of the trees. I used BS TW and added the spaces between the branches on the left. I then came to the right with CYM BS TW and started to add the light light colors at the top right of the canvas. I took the yellow mix to QM and UB to achieve a weird little lavender, in the corner on the left, more of the city. I added this lavender in numerous places on the left and into the center above the couple.
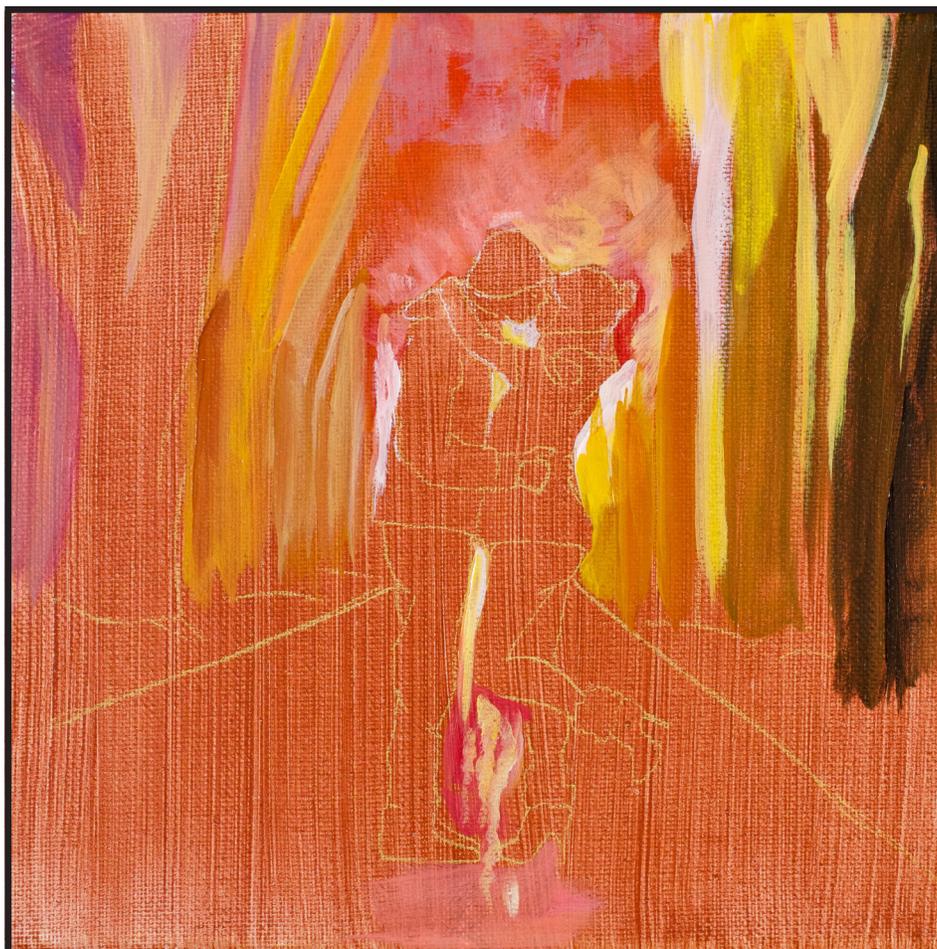
MEMORIES OF
France

HAND *crafted.*
HAND *poured.*

This exclusive Art Sherpa Scent
"Memories of France"
has been curated and
developed by Cinnamon,
inspired by her travels
through France.

The ART SHERPA™

www.TheArtSherpa.com/store

MATERIALS & COLORS FOR STEP:

CRM
CYM
DP
TW
#8 TAS CATS TONGUE

- CRM DP and put in the nearest, darker, tree on the left; remember that the trunk is the thickest at the bottom, it narrows as it goes up, and the branches get smaller as they go away from the trunk. We will use some MB in this piece, but I find it more interesting to use mixed darks in a silhouette painting. CRM to that mix and I added highlights to the trees on the right. If you added CYM, the mix will grey out. I'm just defining the trees, not allowing them to take over my space. A lot of muted tones. CRM CYM DP to start laying in the grassy area on the left. More DP TW to a putty color for the grassy area on the right. This has a bit of an abstract feel to it.

- DP on the row of dark fencing, loosely added lines up and down-out of focus, on the right. Again on the left, getting smaller as they go back behind the couple. Implying structure. TW to add highlights, just here and there.

- CYM to that red mix and bring that color up the road on the right; adding more CRM as you come forward. CRM CYM and pull down that color onto the street. QM DP TW and I reinforce those gaps in my yellow street with this color. White at night tends to be out of focus. I bring this color under the feet and drop bits inside the gaps between the couples. Where it is far away, add TW as a highlight. More TW QM or DP as you come forward.

- The couple is being revealed by the light around them.
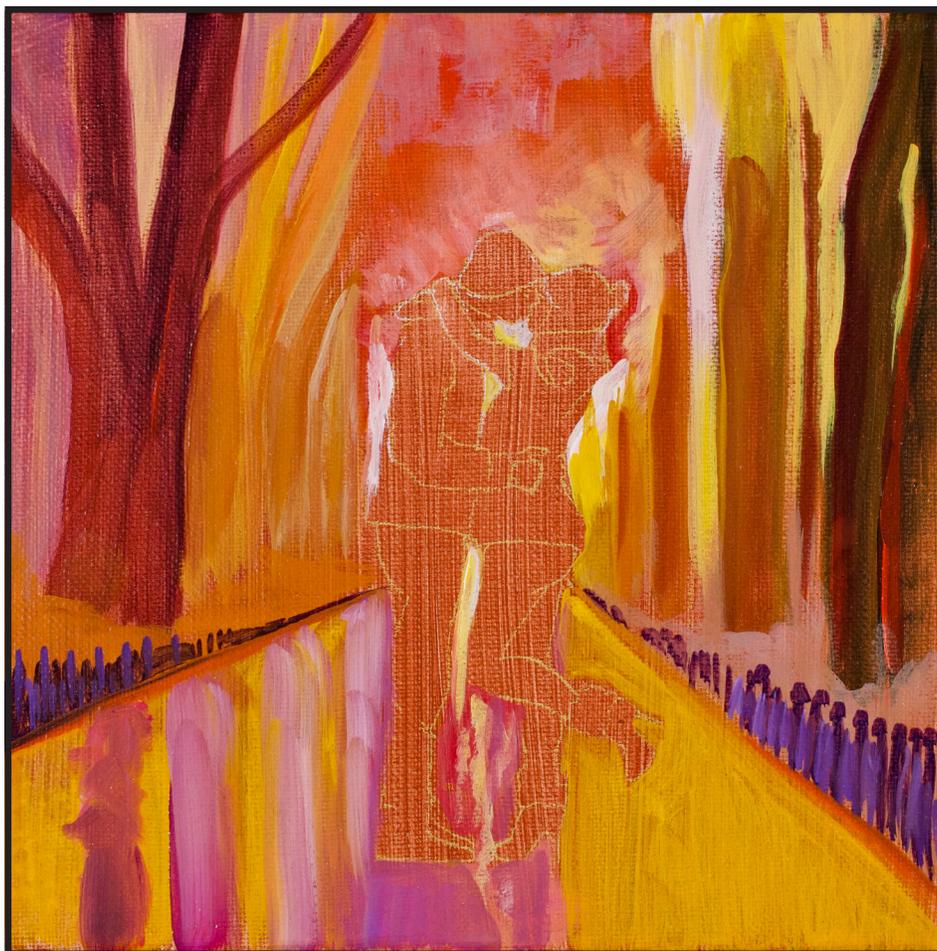
STEP 5 - PAINTERLY WET STREET

MATERIALS & COLORS FOR STEP:

AGL
QM
CYM
DP
TW
#12 PRINCETON BLENDER

- John sometimes mocks Disney's "The Mandalorian". (The community collectively went "gasp".)

- AGL to slow down the drying time, make it more blendable, and allow thin transparency and gloss. #12 Princeton and CYM (smidge) and I have a lovely glaze which I can add over that center section over the couple. Take it slower, don't get annoyed, it does take longer to dry. I also took this over some of the branches on the left and played with it over the trees. CYM is made with cadmium metal, so don't use your finger to play in it unless you are using a hue. This holds for any cad paint product. We're adding the bright glow; put it in the street and around the base of the trees on the right. More AGL to get thinner and glossier; this product is worth having. TW in places. If your cad is a true cad paint, wear a rubber glove if you want to use your finger to blend; otherwise, use the Princeton.

- About half way down, I start to make the strokes go horizontal instead of vertical on the street on the right. I went into QM and added some pink tones with my dirty brush. TW back with hot highlights. It has diffused into a wet street. Lastly, I reinforced a little with DP, blended in, diffusing light.

- Painterly wet street.
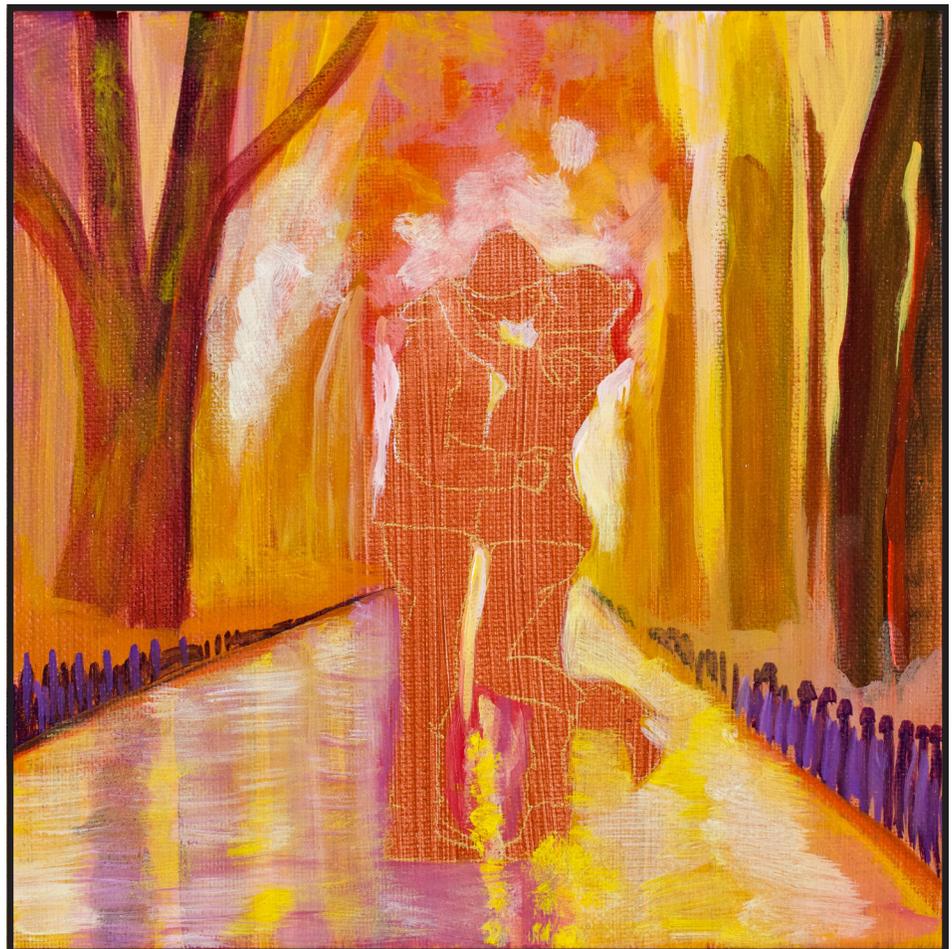
STEP 6 - DIFFUSED WATER REFLECTION

MATERIALS & COLORS FOR STEP:

CRM
CYM
TW
#4 TAS ROUND BRUSH

• Wet streets...water, it's usually a diffused reflection; and needs horizontal strokes more than vertical, and requires blending. Use the #4 Round and TW to start adding those thoughts, as dots. You'll probably lean into a quiet reflective space to accomplish these lights. It's good to add a bit of yellow to the white dots for dimensionality.

John: "If you did not want to dot, could you dash?"

• *I'm not doing perfect little dots, these are irregular and go from TW to tones of yellows and orange, which is CRM CYM. The dots represent these different little things that are happening in the distance that we just can't see.*

• I start bringing more vibrant oranges and reds on the trees as they come forward.

• Use the reflection below to help with your dot placement.

John: "Are your dots loose or tight?"

• I use a loose expression, not hard, they are out of focus. I enjoy the abstract nature.

John: "Do you find the dots to be friendly?"

• All dots are friendly.

John: "Do you call them a city creature or country creature?"

• All dots are cities except for fireflies, they might be country dots.

SHERPA'S NOTES:
My philosophy on art supplies is get the best that you can afford and use them. If a problem arises, you can replace it with a better product; if they work, keep playing with them. Use what you have, always, first, use what you have.
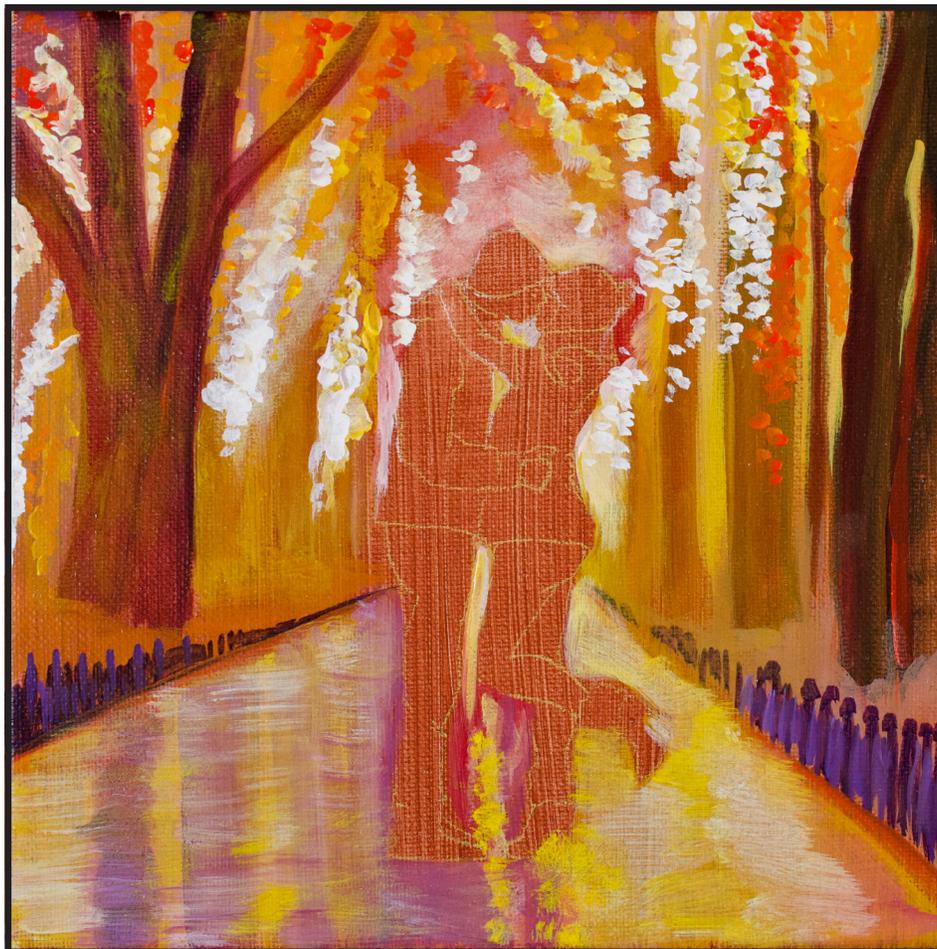
STEP 7 - A SILHOUETTE IS A DOOR; NOT A WINDOW

## MATERIALS & COLORS FOR STEP:

CYM
PB
PG
DP
TW
#4 TAS ROUND
#12 PRINCETON BLENDER

- With the #4 Round, and PG CYM, I started adding green lights. I added more DP where I wanted, and more CYM where I wanted. PB TW for the blue lights. Orange mix bits as tree highlights here and there; dry brushing and dragging the brush to the side helps create more of a bright highlight. Red purple mix in the grassy area; maybe some orange on top of it on both sides. Red purple mix as shadows under the couple, on the street. They are doors, not windows, the light does not shine through them. They cast a shadow. I used the Princeton blender TW and TW CYM for highlights on the street from the lights. CYM TW where the reflections are lighter and DP where the reflection are darker.

- Use the reference to help you with light placements.
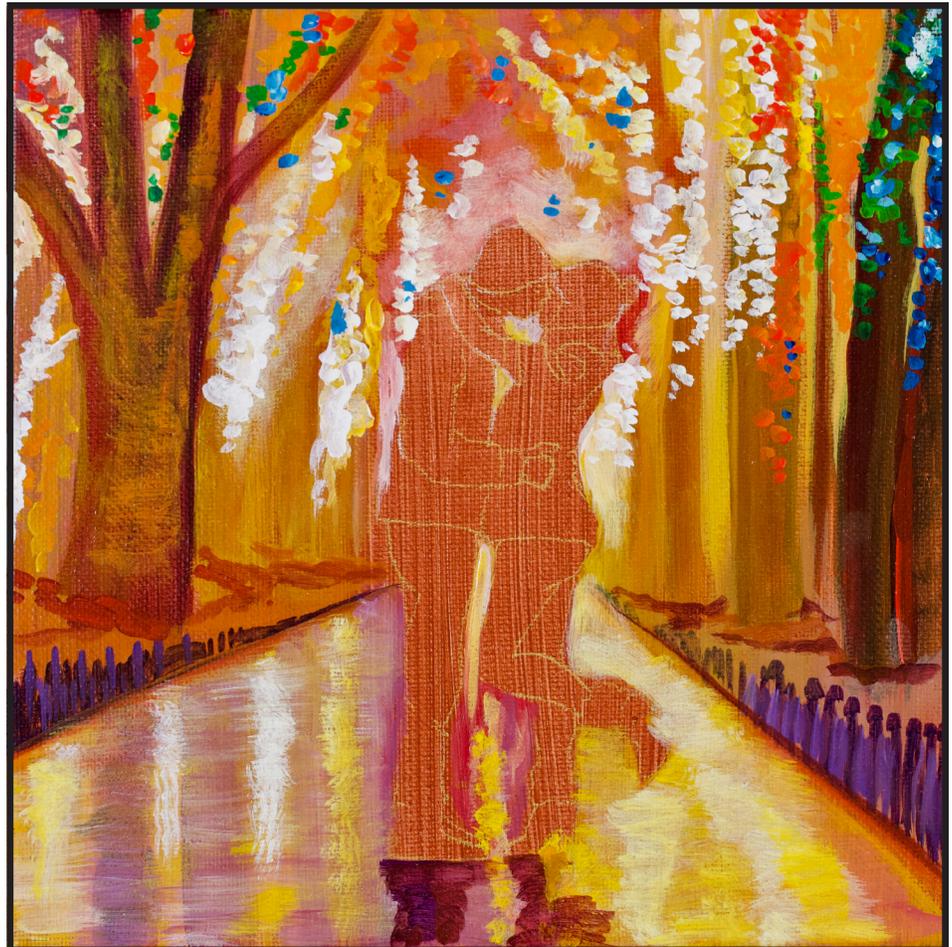
STEP 8 - IT'S ALL ABOUT HER

MATERIALS & COLORS FOR STEP:

CRM
QM
PB
UB
DP
TW
#4 TAS ROUND BRUSH

- QM DP CRM for her coat. I like purple. You can always edit your reference; if something does not make the painting better for its presence, you can choose to omit it. Visual noise which does not help you. Her boots are a dark purple and she has two boots. TW for highlights over the shoulder at the sleeve; wherever you think you need to capture the folds of fabric. QM on the dirty brush at the bottom and under sleeve for reflected highlights. A bit on the boots.

- Staying with CRM DP for her dark blackish hair and head covering, sleeves, and bent leg. PB to dirty brush for the back pant leg reflections. I want a Tic Tac bum bum, (Tic Tac - don't tell my daughter). I came back with CRM DP on the straight leg, but the bluish highlight separated the legs for me.

- I added blue highlight reflections to her head area. I brought the deepest color to the sole of the boot, the heel, and as an ornament to the boot cuff. I used UM TW to add highlights to her jacket. I even added some yellowish lighlights on the back of her body, and upper bend leg, to just say "reflections". Don't forget to paint her upper arm that goes up around his neck.
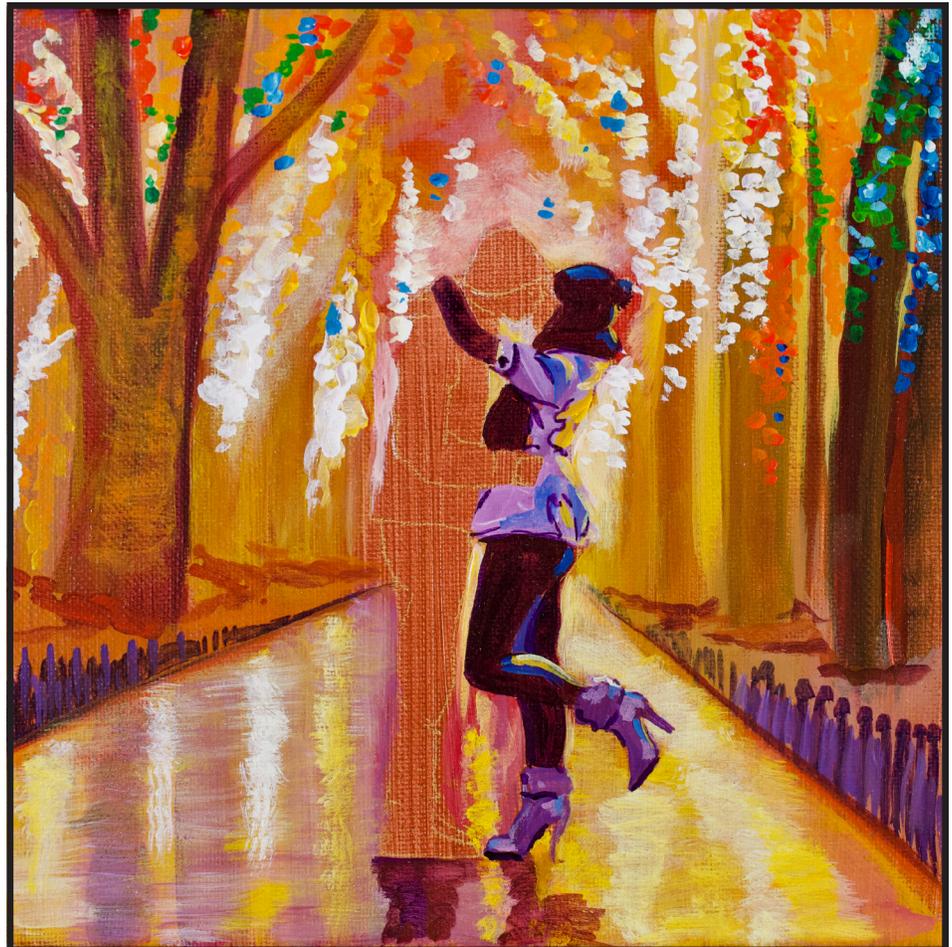
STEP 9 - IT'S ALL ABOUT HIM

PB
DP
TW
#4 TAS ROUND BRUSH

• PB DP on the #4 to start his pants; to capture the space between his legs, two legs, not one, means we will have to do some highlights on the blue jeans. They go low over his shoes. Add TW on the forward part of the blue jeans on the right leg. Darker blue for the furthest leg; darkest nearest the forward leg, to separate them. I used the darker blue to add shadows up the leg to represent the various fabric folds that denim does. I don't paint every detail, I just paint enough detail to make my point. PB MB for his jacket. He also has a knitted cap on, cause ya know, that happens in winter. The challenge with him will be that you might lose some of your lines. Just know that that might happen.

• PB TW and add highlights to his jacket sleeve. Use the reference below for assistance and remember that you can always go back to review the video at any time. Get some orange mix along the back side of his jacket for reflections from the objects that are lit from the city. I made his shoes dark but added white soles and highlights at the top.
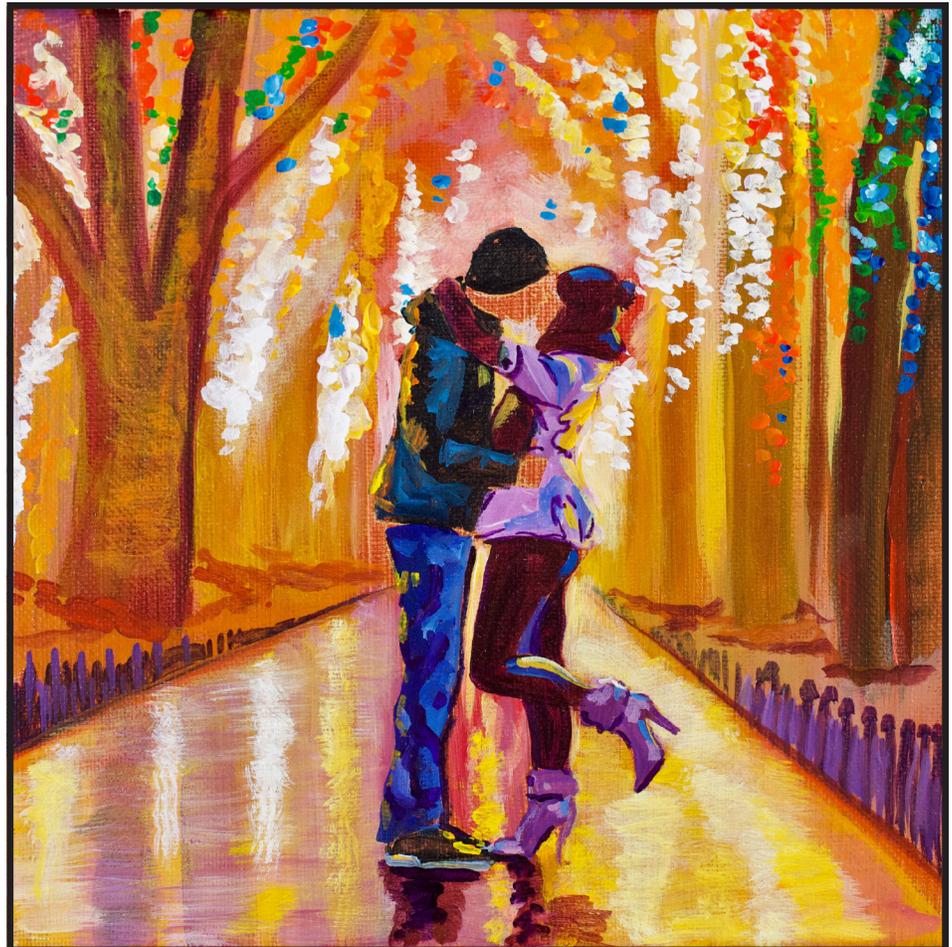
STEP 10 - AN EVIL LAUGH & CHECKLIST FOR LAST ACT

MATERIALS & COLORS FOR STEP:

CRM
QM
UB
DP
BS
TW
TAS MONOGRAM
       DETAIL LINER
#4 TAS ROUND BRUSH

• I start with clean water and the TAS Monogram Detail Liner and MB to lightly capture their facial features. If your hands warble, you could use a black liner or a hand bridge to help steady you.

• I switched to the #4 Round and QM DP CRM for a skin tone, I added more TW, and a touch of the BS mix from earlier; I want a purplish tone. Skin tone is not always skin tone because of lighting, shadows, time of day or night. UB BS for a shadow around his jaw line, maybe a bit of a stubble. I added this blue into her cheek. You want more QM on her face than his.

• I switched back to the liner and BS to try to detail parts of his fingers on her jacket bum. They are mostly shadowed out and this can be frustrating, and THAT's when it becomes a mitten. You Bernie it up and knit some mittens.

• I implied some hair on him and defined her chin. Came back to the hand and defined his fingers. Work with your different mixes until you are happy with the skin tones on their faces and his fingers. I want to highlight just above her lid, it's fussy, I know, but I think it's important. I added a touch of yellowish color at the top of their headwear for the light reflections behind them.

Insert an EVIL JOHN Laugh. If you weren't there, you missed something big.
Store plugged. Check
Mini Books plugged. Check
Web site plugged. Check
Traditional closing song from the Art Sherpa. Check
Love you guys.
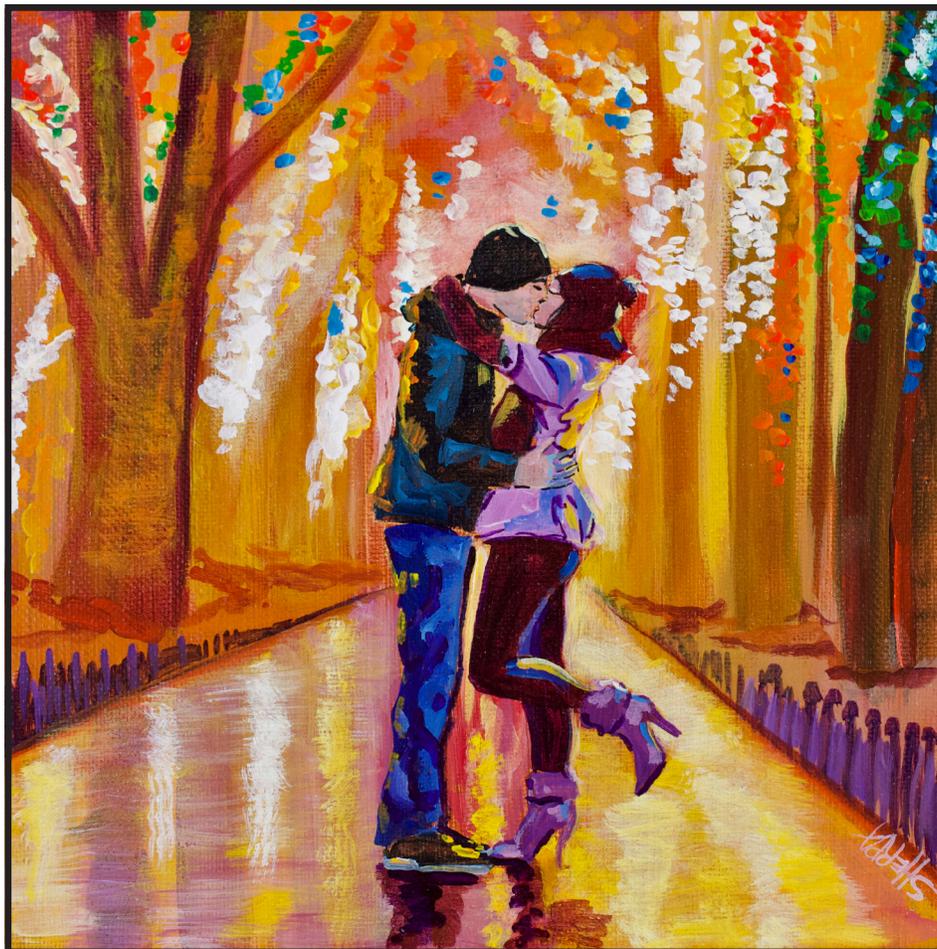
- The best resource for this book is the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative.

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 it's 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.

When you want to display art outside you will need special finishes that protect for UV -mold and other weather damage. There are products made for hanging art outdoors.
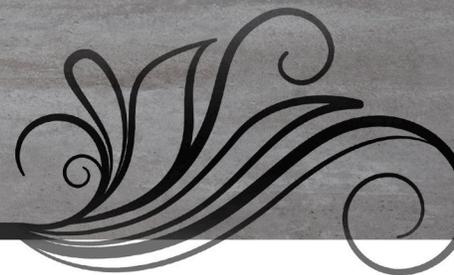
COLOR SWATCH CHART

- 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.

- Video is here: https://www.youtube.com/watch?v=xNLH2byzCLc

BENEFITS OF A TINT TONE SHADE CHART:

- Save money.

- Understand my color and color in general.

- 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.

- Vocabulary needed for this project

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

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

- 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: Specific colors an artist plans to use.

Color Chart

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

5x5

| W | | | | B |

| B | | | | |
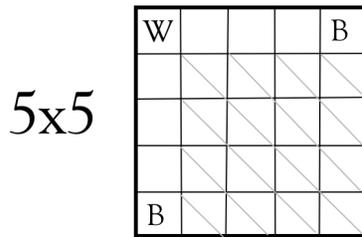
Including Black and White

10x10

| W | | | | | | | | | B |

| B | | | | | | | | | |

5

10
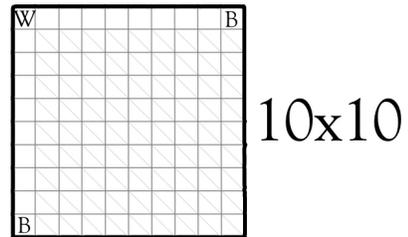
1. I create a color chart with 1" squares times the number of colors I am using.

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

Color Chart

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
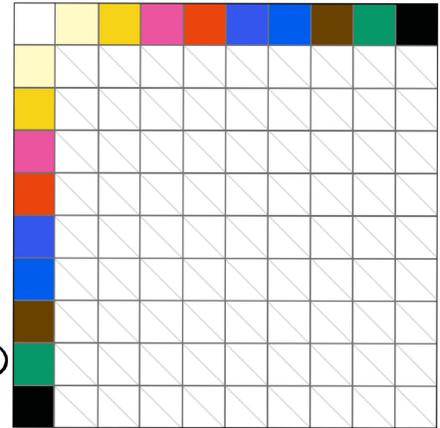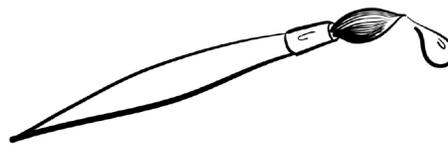
CREATING THE DIAGONAL ROWS

- 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 UN THE UPPER HALF OF THE TRIANGLE
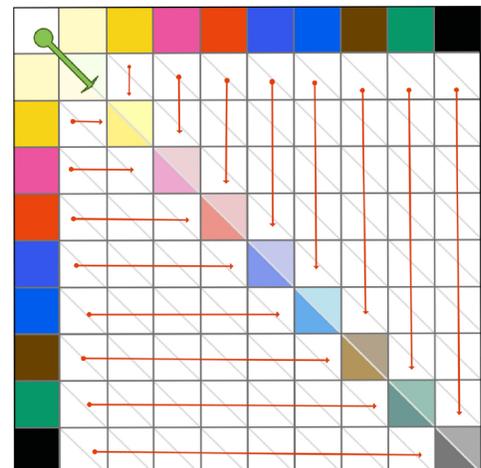
THE FIRST ROW OF COLOR

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

- 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.)

Side Row   **Top Row**

2 parts   **1 part**
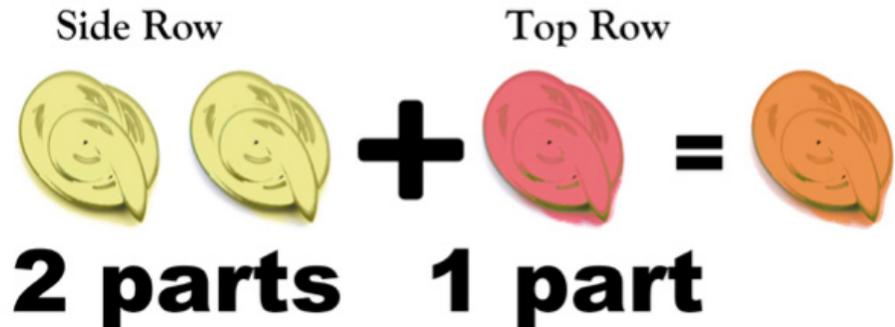
- Paint this mix into the lower half of the diagonal

- 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.

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

Mix   **White**
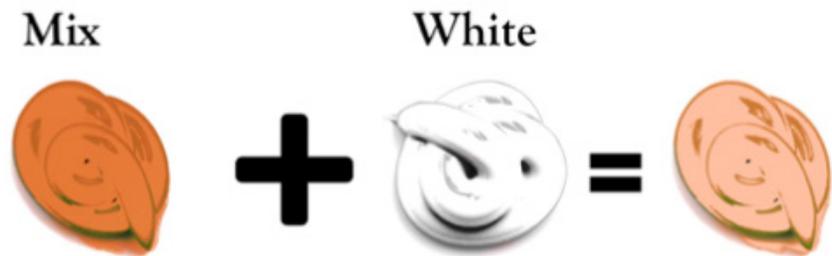
- Mix 2 parts of the left row color to ½ part of your black. This is your shade color and paint that is in the bottom of the square.

- 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.

- 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 un the upper half of the triangle
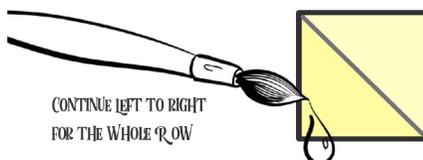
Continue left to right
for the whole row

1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1/2 part
2 parts									
2 parts									
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
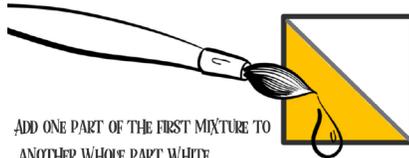
ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL UN THE UPPER HALF OF THE TRIANGLE

CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
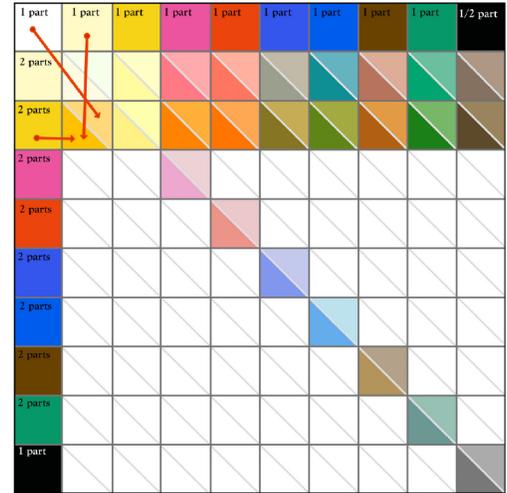
THE THIRD ROW OF COLOR:

- 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 UN THE UPPER HALF OF THE TRIANGLE
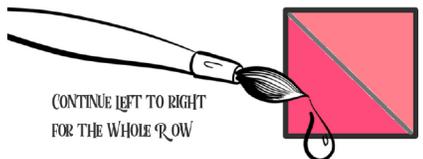
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
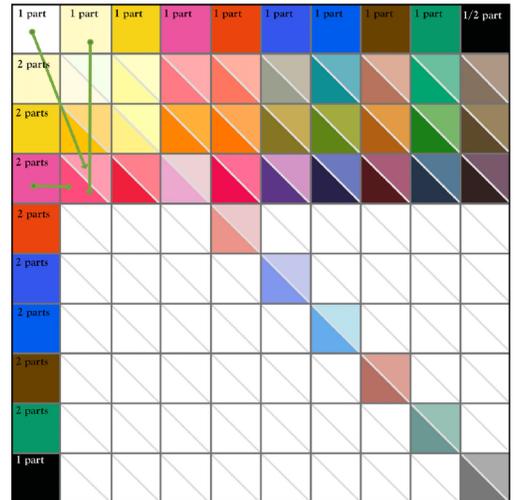
THE FOURTH ROW OF COLOR:

- 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 UN THE UPPER HALF OF THE TRIANGLE
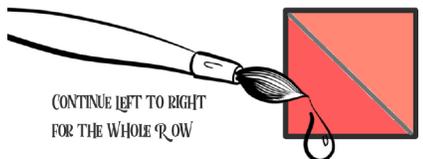
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
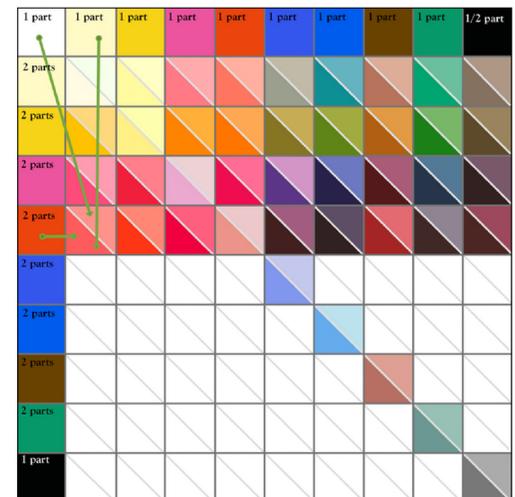
THE FIFTH ROW OF COLOR:

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

5TH HORIZINTAL 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
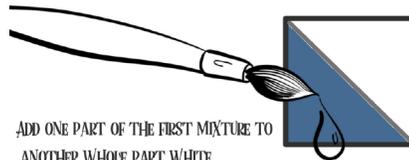
ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL UN THE UPPER HALF OF THE TRIANGLE
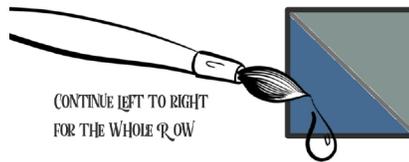
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
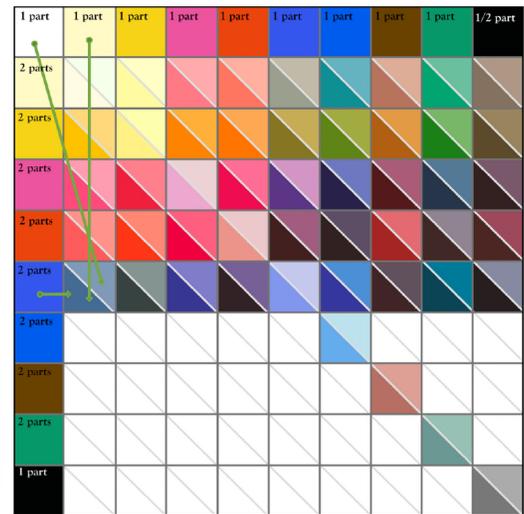
THE SIXTH ROW OF COLOR:

- 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 UN THE UPPER HALF OF THE TRIANGLE

CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
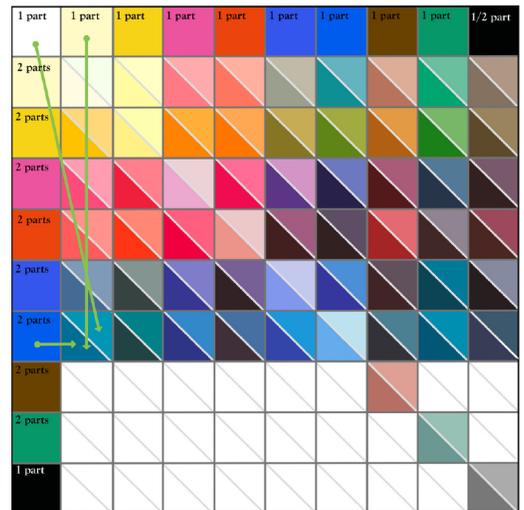
THE SEVENTH ROW OF COLOR:

- 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 UN THE UPPER HALF OF THE TRIANGLE

CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
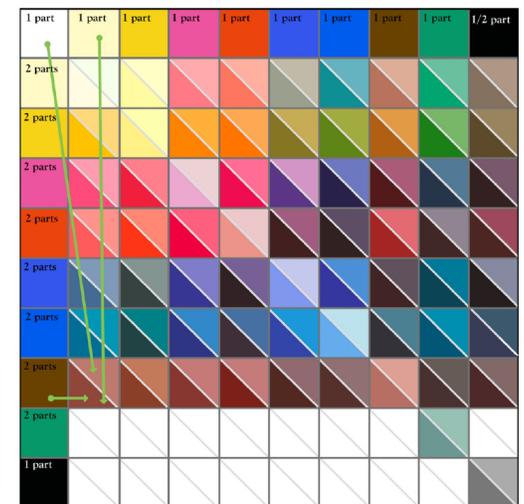
THE EIGHTH ROW OF COLOR:

• 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 UN THE UPPER HALF OF THE TRIANGLE
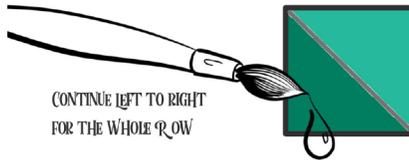
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
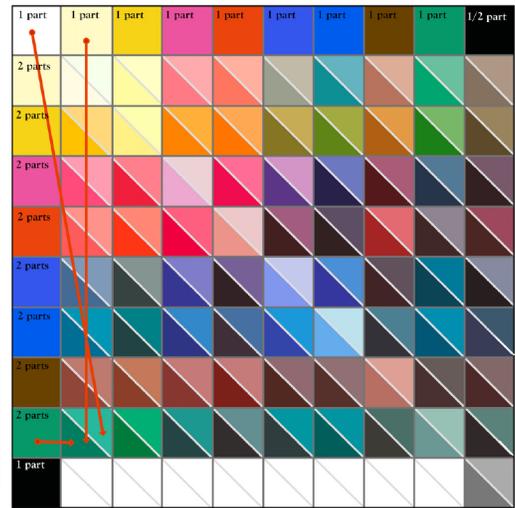
THE NINTH BOTTOM BLACK VERTICAL ROW:

• 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 UN THE UPPER HALF OF THE TRIANGLE
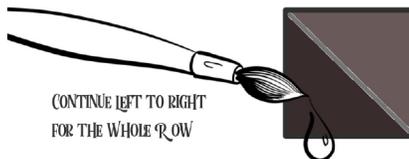
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
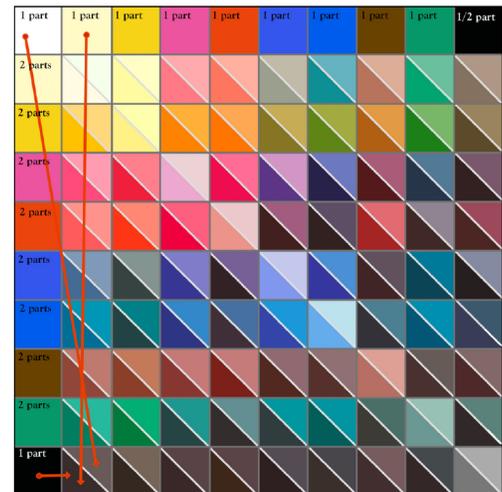
HOW TO USE A COLOR CHART:

• 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.

YOU CAN NOW SEE YOUR TINTS, TONES, AND SHADES

TINT
Adding just white to a color.

TONE
Adding Gray to a color

SHADE
Adding just Black to a color.

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

The Art Sherpa
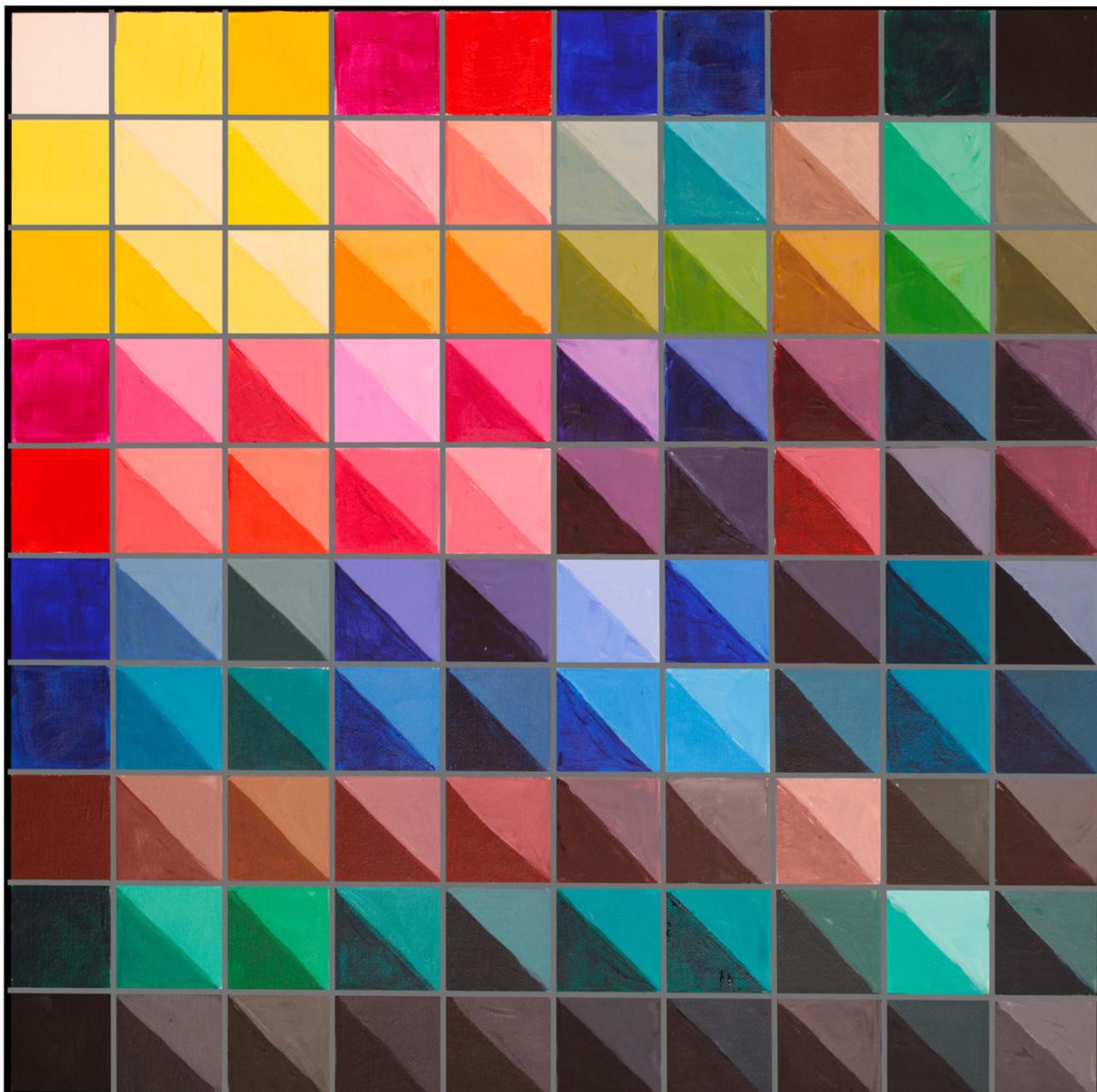
TECHNIQUE REFERENCES:

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 pigmentmented it is. 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.
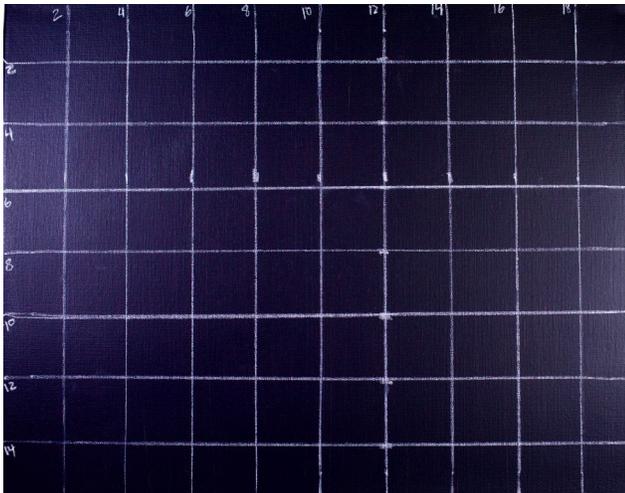
LAYERING

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 Seral paper to make sure the color you are using is going to show on the canvas.
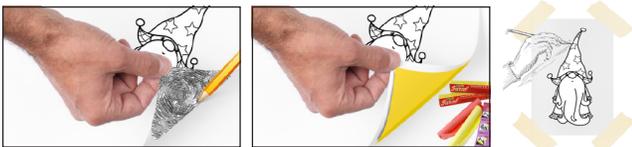
Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of 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

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.

THE TOUCH PULL STROKE

This brushstroke is used a lot for making leaves and flowers because it's basic shape will look like a tapered dew drop. I prefer using a TAS #4 Round or a TAS #8 Cat's Tongue to create this stroke but I can also get a very good effect with a basic filbert brush. The trick to the touch pull stroke is the brush pressure. You want to begin the brushstroke on the toe of the brush with very light pressure. As you pull through the stroke, you will slightly increase the pressure releasing at the very end. I very much like keeping the paint on the top of the brush as well.
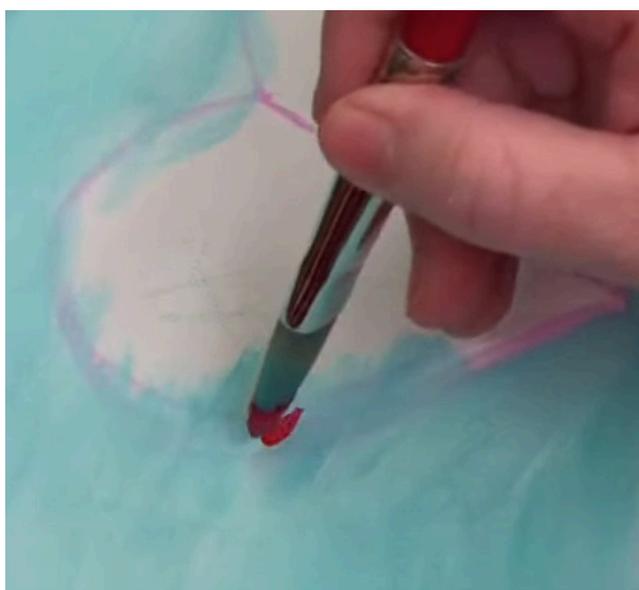
TRANSITIONAL MIXING

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.

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.

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 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

NAPLES YELLOW LIGHT
SOMETIMES CALLED
TITANTE YELLOW PY53
LIGHT GREENISH YELLOW
CAN BE A HUE
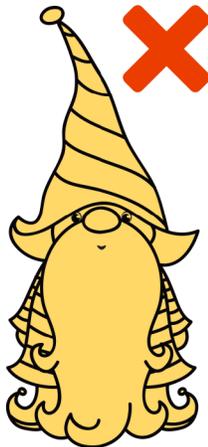
NAPLES YELLOW
COLOR OF A BANDAID
OR SAND

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!
7:00pm 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