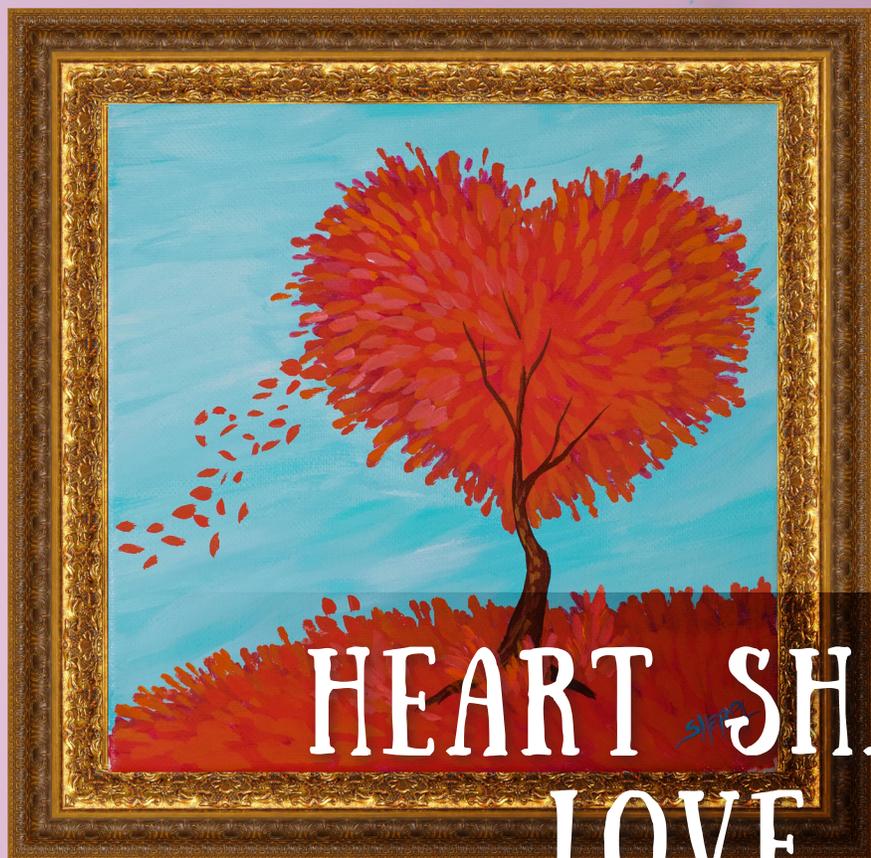


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



HEART SHAPED LOVE TREE

BY:
THE ART
SHERPA

STEPS: 7 | DIFFICULTY: BEGINNER | 1 HOOT

PAINT COLOR & MIXING LEGEND:

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

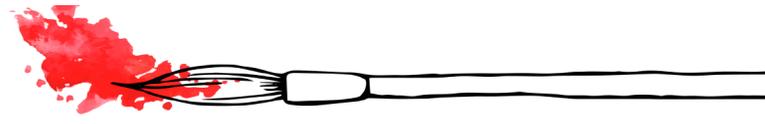
- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Mars Black = MB
- Titanium White = TW

MATERIALS:

- The Art Sherpa =TAS
- #8 TAS Cats Tongue
- #4 TAS Round
- #12 Princeton Blender
- 8 x 8 Canvas

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Mixing color with a limited palette
- How to block in
- Being painterly and loose
- Painting trees and branches
- Achieving good value
- Expressive painting strokes
- Doing a freehand image
- Working with color harmonies



The story behind my

LOVE TREE

is my relationship with

JOHN.

This is our engagement
picture from 1997.





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.



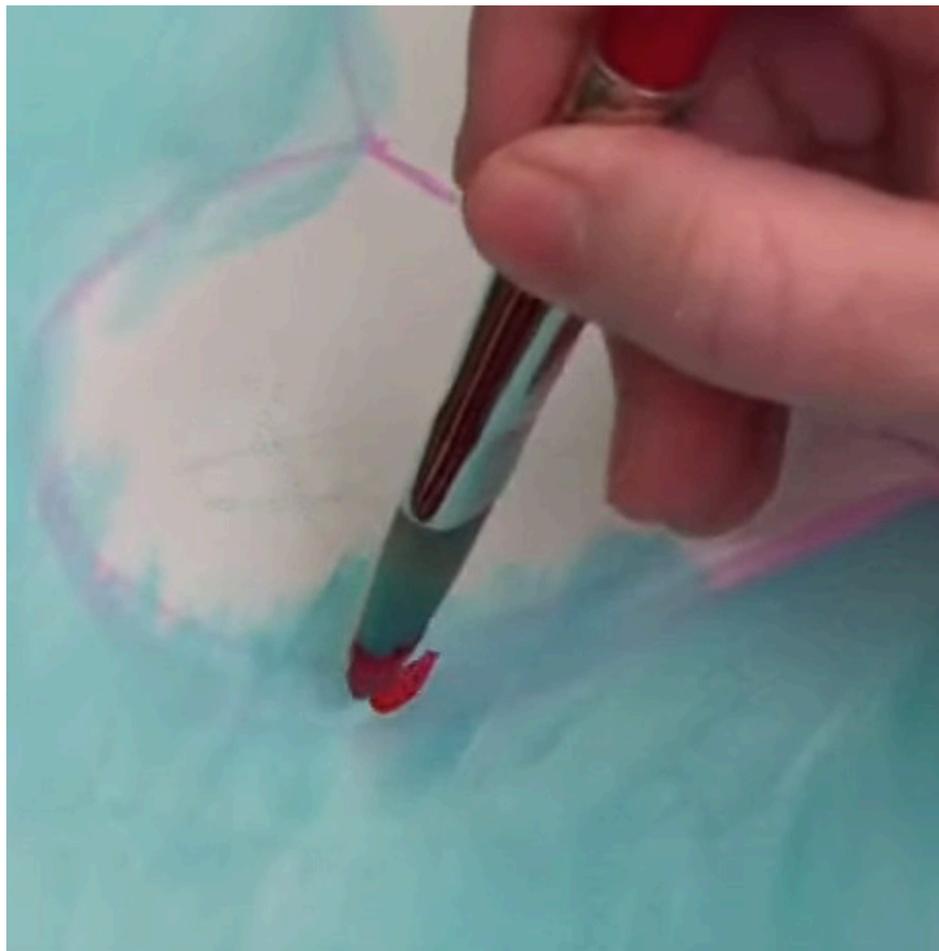
TWO OF MY FAVORITE COLOR MIXES:

- Sherpa Rose:
Cadmium Red and Quiacridone
- Sherpa Turquoise:
Phthalo Blue and Phthalo Green lightened with Titanium White

THE TOUCH PULL STROKE:

- This brushstroke is used a lot for making leaves and flowers because its 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 lightly increase the pressure releasing at the very end. I very much like keeping the paint on the top of the brush as well.



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		MAKING MARKS
STEP 2	7:10	PAINT THE SKY
STEP 3	12:50	DARKEST LAYER OF LEAVES AND GRASS
STEP 4	27:03	MID TONE LEAVES AND GRASS
STEP 5	37:50	LIGHTER LEAVES AND GRASS
	38:00	TIP - HARMONIOUS COLORS - WET INTO WET
STEP 6	44:30	TREE TRUNK AND BRANCHES
STEP 7	53:32	LITTLE DETAILS AND HIGHLIGHTS
	1:15:00	SIGN

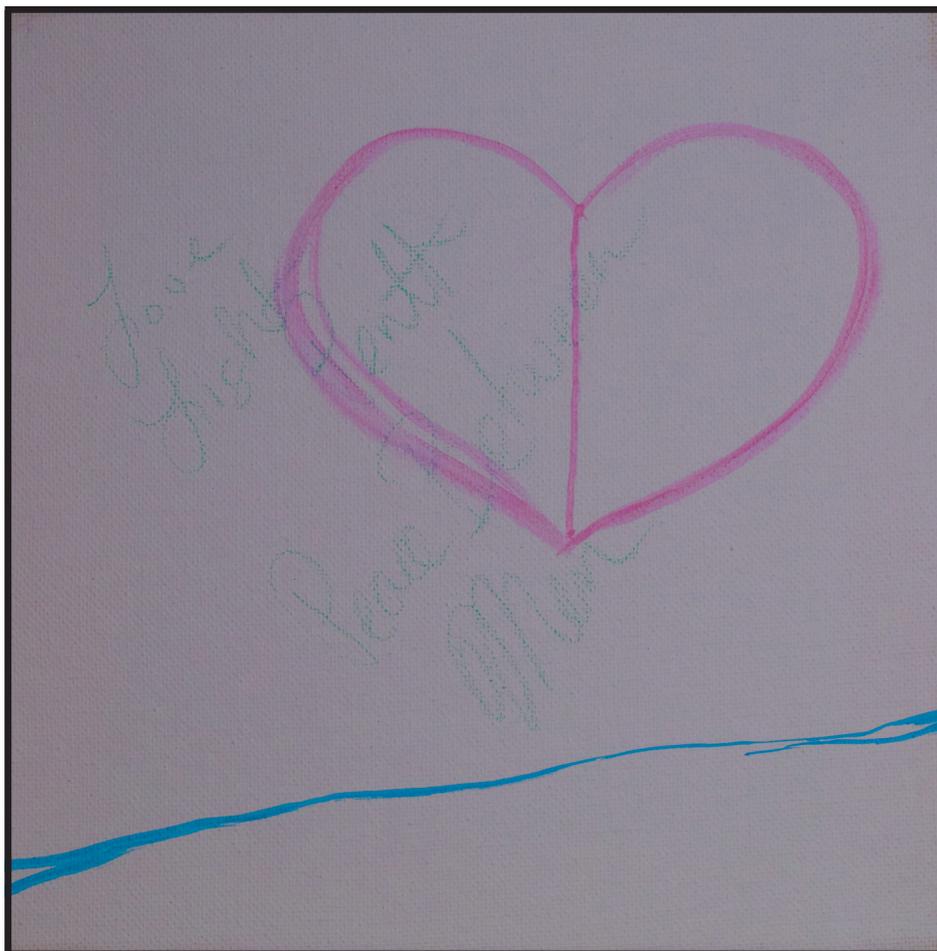
STEP 1 - SO YOU SAY YOU DON'T DRAW???

MATERIALS & COLORS FOR STEP:

TAS #4 ROUND

PB
QM
TW

- With a round brush and PB TW, make a light blue line 3 fingers up from the bottom, on the right side of the canvas; from that mark, draw downhill to the left. Voila - a happy little hillscape.
 - TW QM and go up 3 fingers from the hillscape and make a mark for the top of the tree trunk where you want your tree to reside. You do want to be off center to the right, just a little.
 - To freehand the heart, go 3 fingers down from the top and put a dot in line with the dot for the top of the tree trunk top; then, arch up and to the right and back to the tree dot; and reverse this process to the left to complete the other side of the heart. This would be an ideal tutorial to venture off into a different size, or shape, of canvas if you are adventurous.
 - If you've stayed with me so far, you may have just freehanded in your first, or one of your first freehand drawings. Give yourself a hug.
- Now if you just aren't ready to freehand, I have provided a traceable for you and you can use the traceable method to apply the transfer, if you choose. 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. Both the gridding method and the transfer method are discussed in more detail in the **Technique Reference** section of this booklet.



STEP 2 - SKY & PEARL FRYER, TOPIARY ARTIST

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE

PB

PG

TW

- #8 Cats Tongue PG PB TW to aqua-turquoise and

brush back and forth from the hillscape line up all the way to the top to create the sky. I need to add water as I require it for good flow. I have gone into the heart a little bit but I will fix that later on. I want it a little bit streaky, like the sky. At the bottom, I added more TW and came back close to the hillscape.

- My heart tree came out of my admiration of Pearl, The Art Sherpa Newsletter featured artist for February. If you would like to receive the newsletter, please send an email to support@theartsherpa.com and request it.



STEP 3 - RED ON RED LAYER #1

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE
CRM
QM

- QM CRM, more to the magenta side, and come to the outside of the tree heart and just tap out little touches, very irregular, short taps, using the #8 Cats Tongue. I add more CRM in places, QM in places. Bigger strokes as I pull back toward the center. From the outside in because it allows me to piece out the little bits and helps it look more tree-like. You could use the #4 Cats or even a #4 round.
- I don't want my tree to go purple, so I'm going to dry my canvas.
- I take that same color and come down to the hillscape on my #8 cats tongue and use that same technique on our little hillscape.





NEPTUNE
PLANET

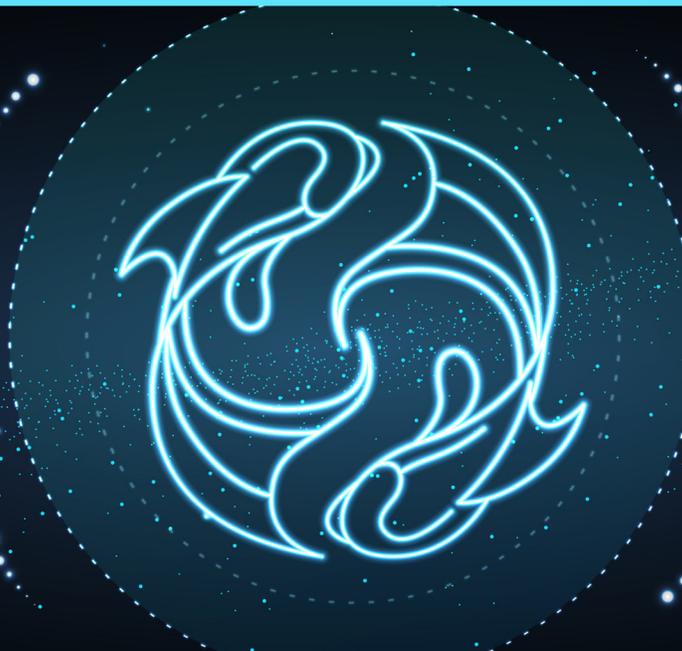


ZODIAC
SYMBOL

PISCES
ZODIAC SIGN



CONSTELLATION



ELEMENT
WATER



PLANET
SYMBOL

BE YOU.
DREAMER. KIND. MYSTERIOUS.

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STEP 4 - LAYERING IN DIMENSIONALITY

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE
CRM
QM

- Let's add another layer.
Anyone care to venture

a guess as to what colors we're going to use? YES. CRM and QM. Get CRM with a touch of QM on the #8 Cats Tongue and go back to the heart, adding big and little taps, around the inner part of the heart, allowing those shorter taps from the previous step to show. Bringing in the dimensionality.

- After I was happy with the heart, I went back into the hillscape and repeated my process.



STEP 5 - NO QUIN MAGENTA ZONE

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE

CRM
CYM

- And yet another layer of red. This painting is a color

harmony, we are working with shades of red. Because I need them to blend, I am painting wet on wet, and the harmonious colors mean I won't get unexpected color mixes. I got a little bit of CYM into the CRM, not quite to orange, to add dimensionality. Further spaced out, more open; the last little layer. This is the glowing tree, as opposed to the giving tree, which is a sad, sad story.

*Stunt Hands - So, Cinnamon, what IS the story behind your "love tree".
Cinnamon - I'll tell you in Step 6.*

- Dry



STEP 6 - A RED TREE TRUNK?

MATERIALS & COLORS FOR STEP:

TAS #4 ROUND BRUSH

CRM

QM

CYM

MB

TW

- QM CRM MB, more to QM, and start with the trunk; which starts thin at the top and gets wider as it comes down into the hillscape. Give him some footies. I put that little bend in there because trunks are not straight. I then imply little shoot off branches that could be on the tree. Don't get too involved, keep it simple. More CRM to a lighter brown for highlights on the trunk. TW CYM to that mix, or yellow ochre, and make dashes to the trunk to talk a bit about some bark. A little personality. It's just a thought. Short strokes.

If you're still with me, you are probably wondering what my answer was to the question Stunt Hands posed to me in Step 5. Keep on going, all will be revealed.



STEP 7 - FINALE TO RED ON RED ON RED

MATERIALS & COLORS FOR STEP:

TAS #4 ROUND
CRM
CYM
TW

- I needed to fix my left foot before I added CRM CYM to bring some grasses

over the little tree feet. This tree is now a part of the hill. CYM on my brush and added a few leaves. CRM and touch the tip of the brush to indicate a few leaves floating on the invisible wind. You know, invisible wind - it's a lot like your friends in an online community. TW CRM for a few strokes. I mean, we're done, but I don't want to quit yet. I don't want to give you up so I'm going to keep adding dimensionality. Red on Red on Red. All right. Fine.

- I signed in turquoise.

But, wait, I never answered John's question in Step 5. It's in this document. See if you can figure out the answer before you find it.



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.





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

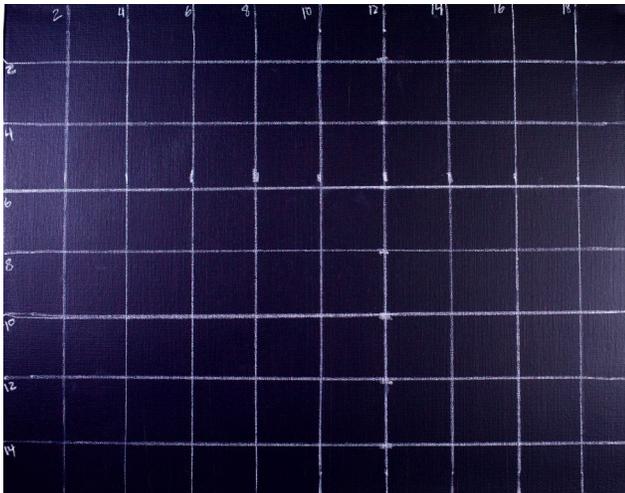
GRIDDING

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.

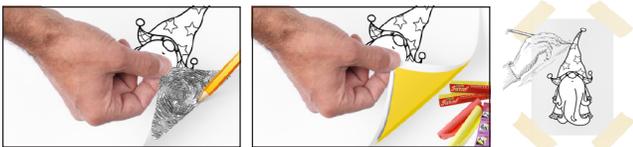


Rub the back with graphite or use Saral paper and skip this step.

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



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.

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.

TINT TONE SHADE 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*

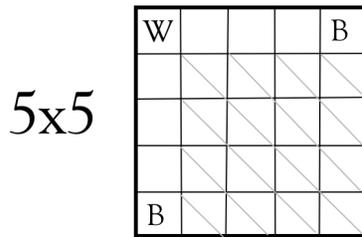
????? Not to be confused with the term
Tint in color mixing



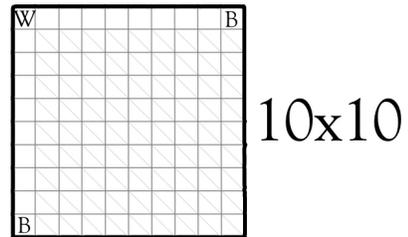
The Tinting Strength of pigment here refers to how strongly one color can influence another color

- **-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.

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



WILL BE USING
Including Black and White



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

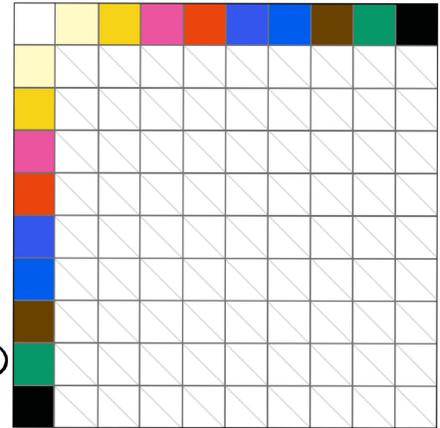
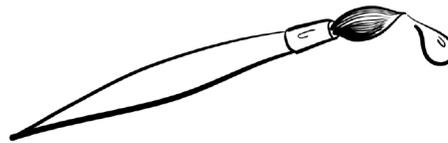


EASY IN GRAYSCALE

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

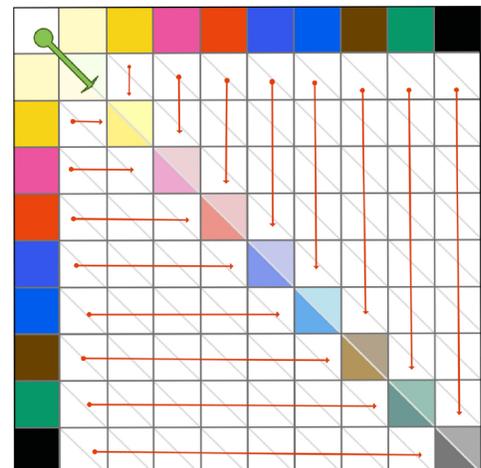
- Starting with your lightest hue, in this case pale yellow, mix one part of each color to one part of white paint.
- Paint the bottom half of the square with this 1 to 1 mixture
- Take one part of the bottom square mixture, that you mixed in the bullet above, and add one part of white again. Take this 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

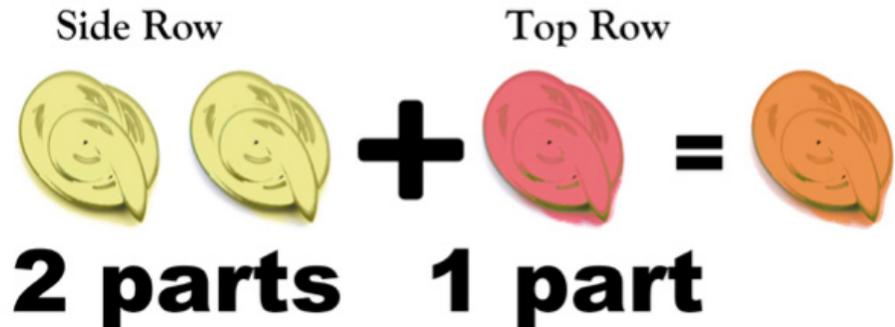


THE FIRST ROW OF COLOR

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

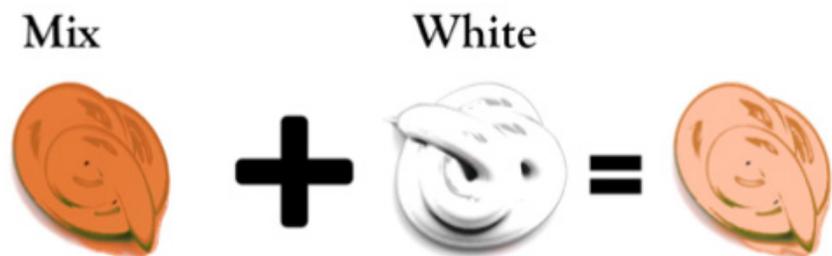
- STARTING FROM right to left, beginning at the first square

- 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.)



- 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 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.

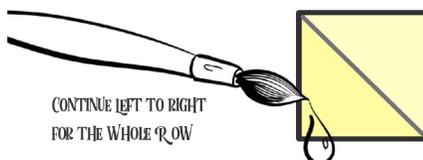
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

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 IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW

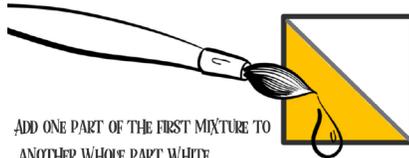
1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1/2 part
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
1 part										

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

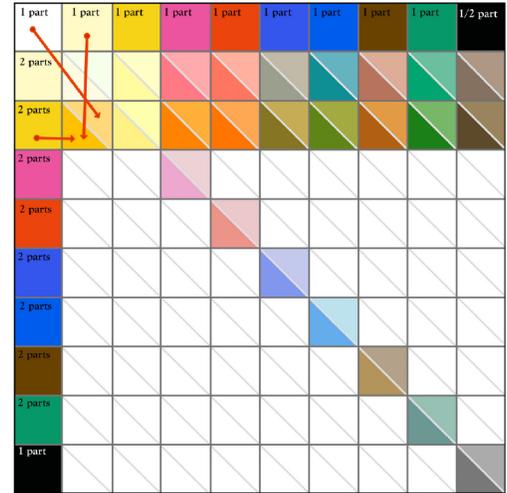
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

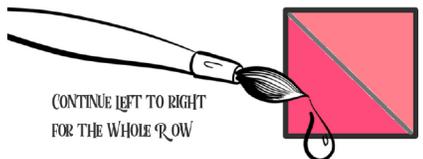
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

3RD HORIZONTAL ROW

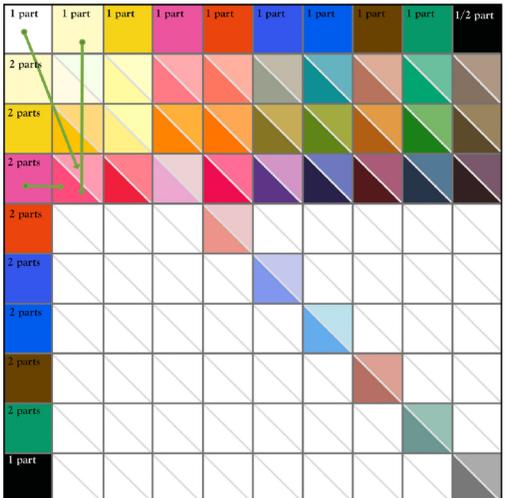
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

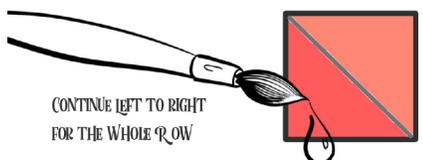
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

4TH HORIZONTAL ROW

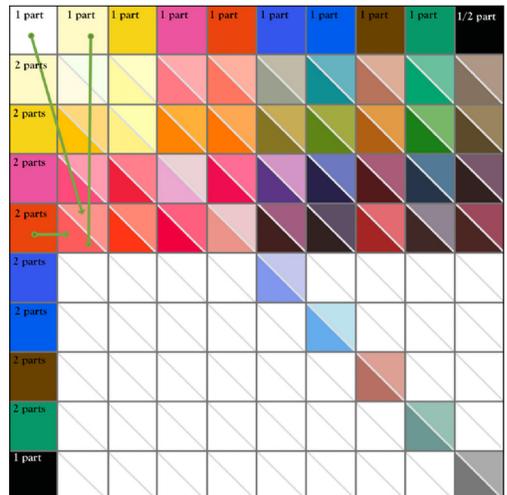
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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

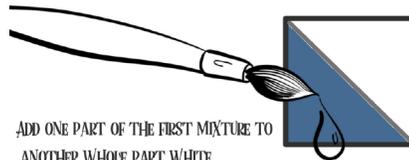


THE FIFTH ROW OF COLOR:

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

5TH HORIZONTAL ROW

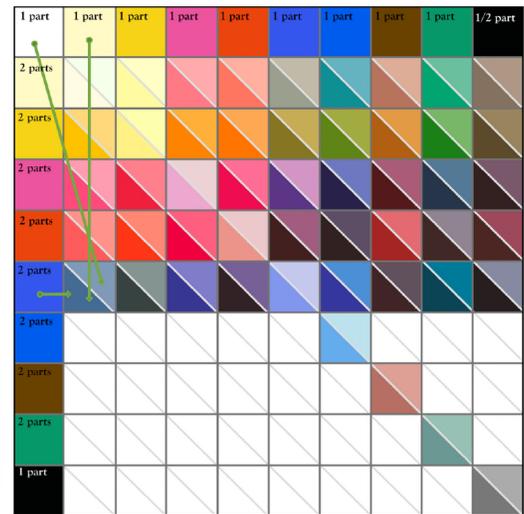
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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

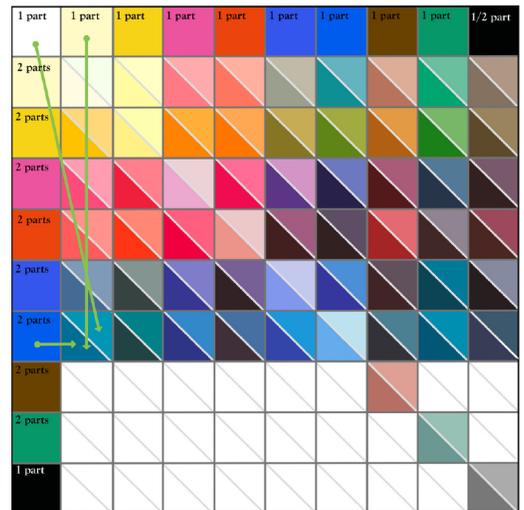
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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

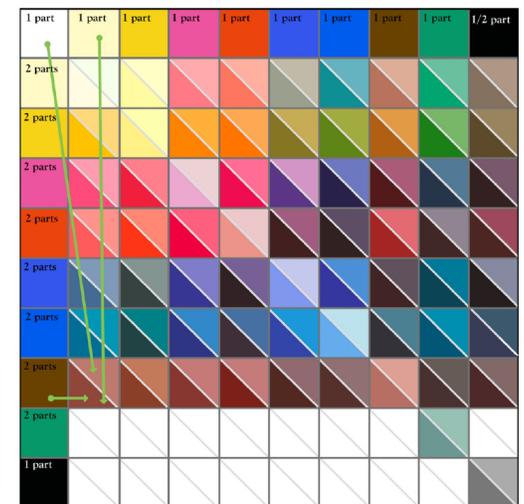
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

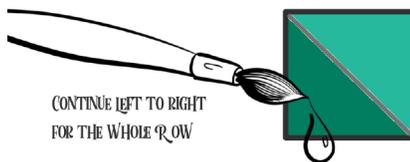
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

8TH HORIZONTAL ROW

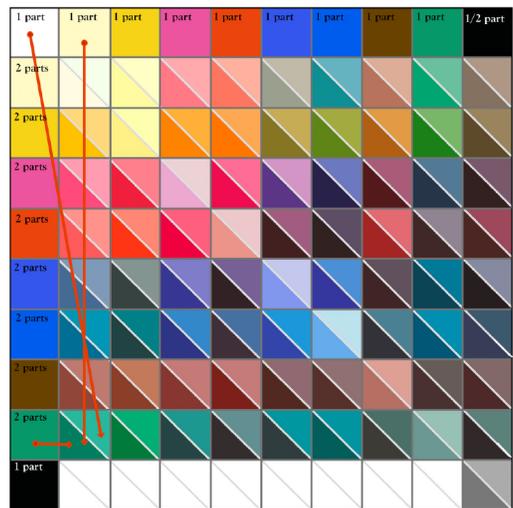
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

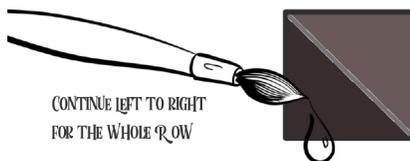
- Because of the overpowering nature of black, use one part instead of two parts.

9TH HORIZONTAL ROW

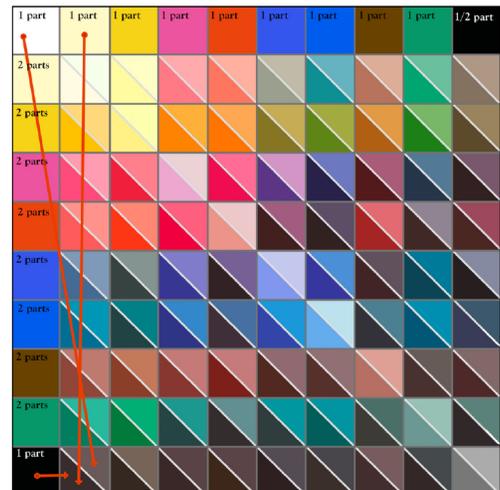
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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.

TINT YOU CAN NOW SEE YOUR TINTS, TONES, AND SHADES

Adding just white to a color.

SHADE

Adding just Black to a color.

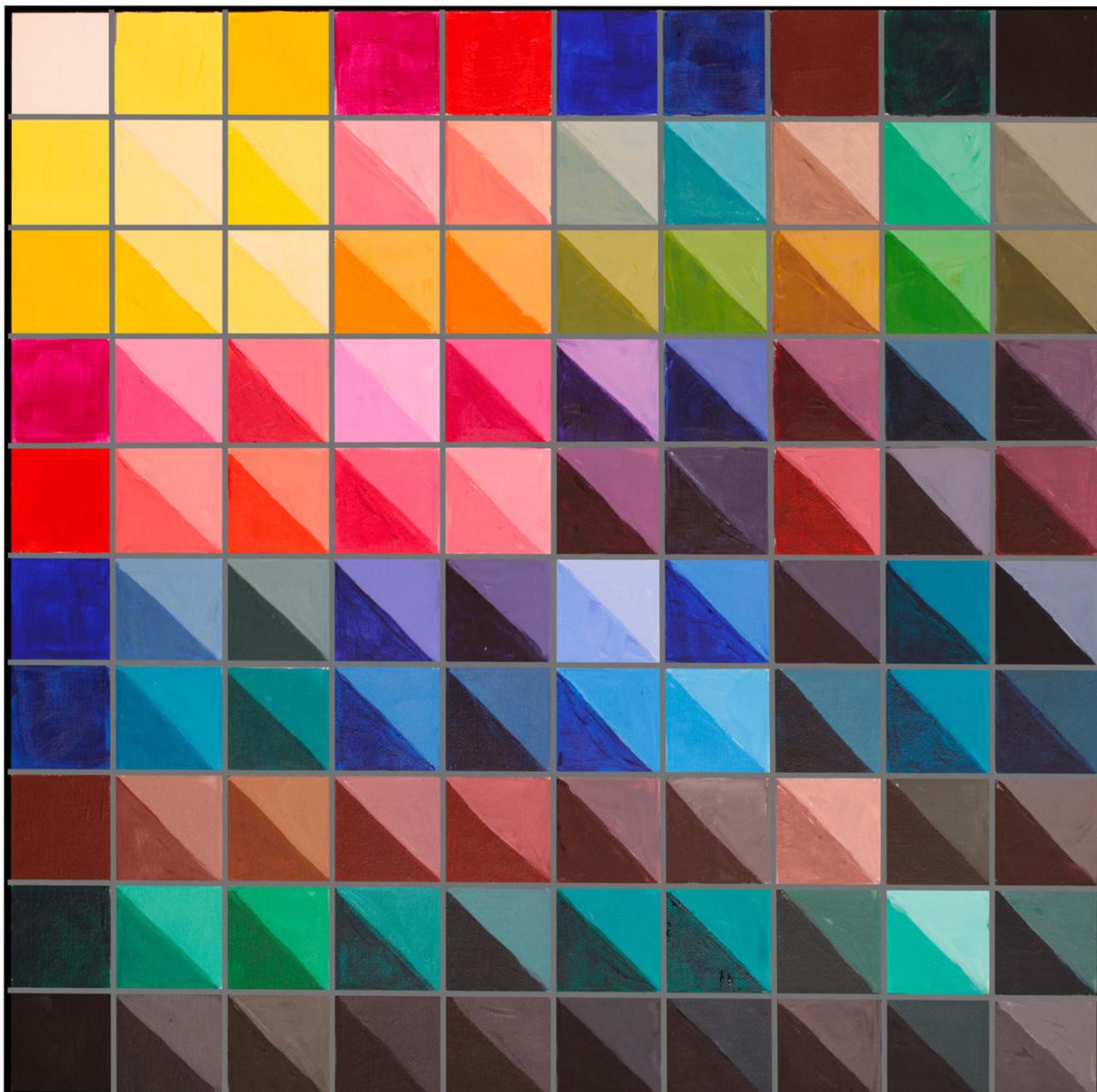
TONE

Adding Gray 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





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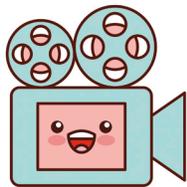
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