HOW TO PAINT
IN ACRYLIC

DREAMY
SUNSET
DOCK

BY:
THE ART SHERPA

STEPS: 11 | 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

MATERIALS:

The Art Sherpa =TAS

- 1.5" Cutter Brush for Background
- #6 Isabey Flat Brush
- #12 Princeton Blender
- #12 Raphael Silverstone Round

- TAS Ultimate Varnish Brush
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 16 x 20 Canvas
- T Square Ruler

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- How to block in
- Being painterly and loose
- Painting wood texture
- Sunset
- Achieving good value
- Imply trees and foliage

- Extensive foliage and sky water reflections
- Expressive painting strokes
- Painting unusual cloud colors and formations
- Underlit highlights and reflections
- Implying energy and movement
- Distance perspective

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.

SHERPA' FORWARD

Today's painting will be one of those where you will not be able to duplicate my painting exactly. The sky and water reflection of that sky will be unique to you. I will be there, taking you through every single step and giving you color mixes, and reminding you to breathe and to dry the canvas and get fresh water but you are the artist of your world. Remember that you can always go back to the tutorial stream and rewatch any section of it that you need to. The video has been marked with the "steps" to match this document. Some things to keep in mind as you get ready:

- If you are very comfortable with clouds, I would rate this as a high 2 Hoot; if you are still getting there, this is a 3 Hoot tutorial

- I will be using 5 brushes, but use what makes you comfortable.

- I use our entire 2021 palette.

- You will be creating mixes of colors that will be used in subsequent steps, so when you make a mix, make enough of it with that in mind.

- I freehanded the horizon in with a t-square because I wanted it level. That is the one thing you need to keep in mind going into this. The horizon must be level. I check it several times during the tutorial. I do provide a traceable, but you must have the horizon level before you start drawing it in. Use your favorite method to sketch out chalk lines of the contours of your subject. You can use freehand, the tracing method, the gridding method or projection. How you personally choose to put your subject matter on the canvas is up to you. There is no right or wrong here only process. Choose a method that you're comfortable with and gives you a result that you're happy with.

- Especially during winter, and forced heat, except for Moderator Cad Yellow and her mild climate, and others who live in similar conditions, keep a mister available to use on your palette from time to time, even with a wet palette.

- If you notice that your canvas is a bit warped, turn it back side forward and mist the back. It usually resolves itself. Let dry before you proceed.

- Ultramarine Blue makes a softer purple and teal when combined with other colors than Phthalo Blue does.

- I want to give you the tools, skills, and ability to be able to create a sky on canvas that you are able to revel in.

- Every time you step away from the canvas, observe it. What does it need that you can do before you go to the next step? Concentrate on the mirror that exists between the two parts of the horizon line.

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:
INTRO	00:00	HORIZON LINE, MAKE IT STRAIGHT
STEP 1	2:40	COLORED BACKGROUND
	7:50	HOW MUCH WATER
	12:00	DISTANT SUNRAY EFFECT
STEP 2	13:30	SKY AND HORIZON GLOW
	19:00	TIP - FIX A DRIPPY WATER MARK
STEP 3	25:00	BLENDING SKY ATMOSPHERE AND WATER
STEP 4	33:00	CLOUDS - COLORFUL FIRST LAYER
STEP 5	44:25	MORE CLOUDS AND FIRST WATER REFLECTIONS
STEP 6	54:00	MORE LAYERS OF CLOUDS AND WATER
STEP 7	1:05:00	DRAMA AND HIGHLIGHTS
STEP 8	1:17:00	ROUGH IN THE PIER AND LAND
	1:23:00	TIP - CHECK THE HORIZON LINE
STEP 9	1:28:10	DISTANT MOUNTAINS AND TREES
STEP 10	1:37:50	BRIGHT AND REFLECTIVE TREES
STEP 11	1:47:10	WOODEN PIER AND FINAL DETAILS
	2:01:00	TIP - YOU CAN DO THIS
	2:03:10	SIGN

COLOR SWATCH CHART:

If you have not already created a color swatch chart of your acrylic paints, I highly recommend doing so. It will help you immensely and complete directions can be found in this document.
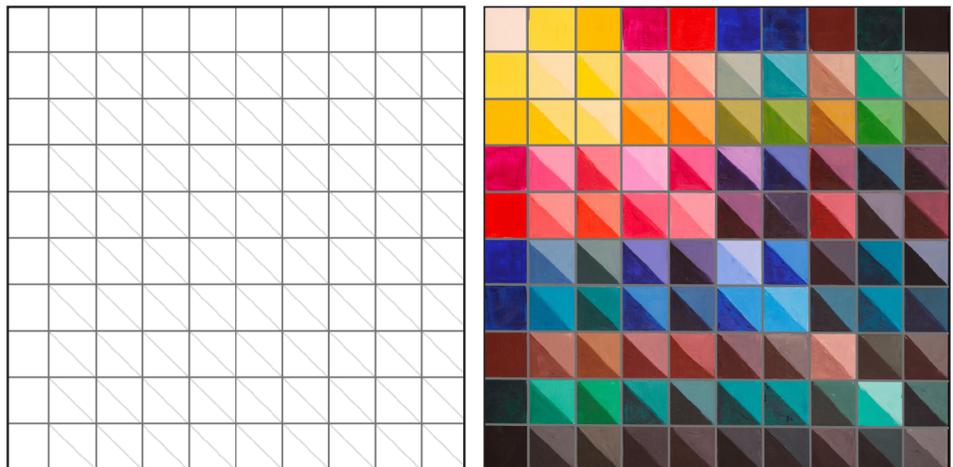
MATERIALS & COLORS FOR STEP:

**SILVER BRUSH 1.5"
CUTTING BRUSH
T SQUARE
CRETACOLOR PASTEL
WHITE PENCIL
16 X 20 CANVAS
LANDSCAPE MODE
CYL
NYL
PB
TW**

- I am free handing the images in today, but it is progressive, or done in different steps (see my forward). With a blue watercolor pencil and a t-square, coming 10" down from the top of the landscape canvas, I drew a straight line across the canvas to be the horizon line.

- Background sky - with a 1.5" cutter, I am going to create a fisheye event in the clouds. I loaded TW on both sides of the brush and starting at the horizon line, in the center, I swept the paint up into a "smile". Before it dried, CYL PB (tiny) TW, to an interesting aqua for the base, right into the white, creating a soft blended background that looks almost like oil. More PB as I move up to the mid section; adding water to the brush when needed for flow. I prefer hog bristles for this because they hold more water than synthetic. The top of the canvas should be the darkest blue. Little bit of a smile as I came up the canvas. Lightly dust and brush. Rinse brush out entirely.

- Wring out excess water in a towel and use slightly damp brush to blend.

- Flip the canvas around so you can create the water line and remember that YOU ARE NOW WORKING TO MIRROR THE SKY. Everything will go the opposite way; i.e., instead of smiling, you are working on more of a frown. TW NYL and a smidge of PB, smallest smidge of water by the horizon line. It's kind of an off white, add more PB as you work up. I start almost dry brushing as I move up; it's wet and the top is the darkest. If you drip like I did, into the sky, fix that asap. I load onto my brush and start in almost the center of the waterline and fan out the water from the center to the edges and top of the canvas. I add more TW nearest the waterline.

- Flip the canvas, you have a radial waterline to your smiling sky.

MATERIALS & COLORS FOR STEP:

ULTIMATE VARNISH BRUSH, OR MOP
CYM
NYL
PB
UB
TW

• Starting with the sky. Get clean Water, Ultimate Varnish Brush, or a mop, PB UB to work on the top edge of the canvas, we are preparing for the clouds, it's cooler. Light flicks, come down the side of the canvas. Touch of TW, not blended. Smooth it a little but don't blend. I rinsed brush out and wiped dry and am just blending with the damp brush. Dry so we prevent binding issues.

• *John wants you to remember all of his "HEAT TALK" reminders, do not use a hot hair dryer.*

• Sherpa Paint Issue: I wanted to point out something to help you going forward just in case you have the same issue of an uneven tone. I noticed that my sky was blotchy. I can paint over this and it will be fine, but you can come back through again and just repeat that PB UB TW process and blend it back in. Fix it dry, don't fix it wet. You can even come into the PB TW in the mid range and bring that down towards the lightest part of the sky. Creating the sky in preparation of the fluffiness.

• Rinse out your brush.

• Let's create the sky glow with NYL TW and skosh of water on the mop, and bring that just above the horizon line, keep that smile, move it up; you don't want a yellow smiley face, but you definitely want a glow. Start to think about radiating that yellow out and wider into the smile. It should be the yellowest in the center of the canvas. There are no steps, there are just sunsets. More PB to the mix and add that light aqua to the sides and tippy top of the light section. Keep that horizon level. Keep the layers relative to the horizon. Add CMY TW, off center, a bit of streaks dancing upward to the right; get dancy. Blend it outward. I needed to add more paint to the left on the horizon line because I could see a gap.

• Step back and view your canvas from a distance to see if you need to do anything before you proceed.
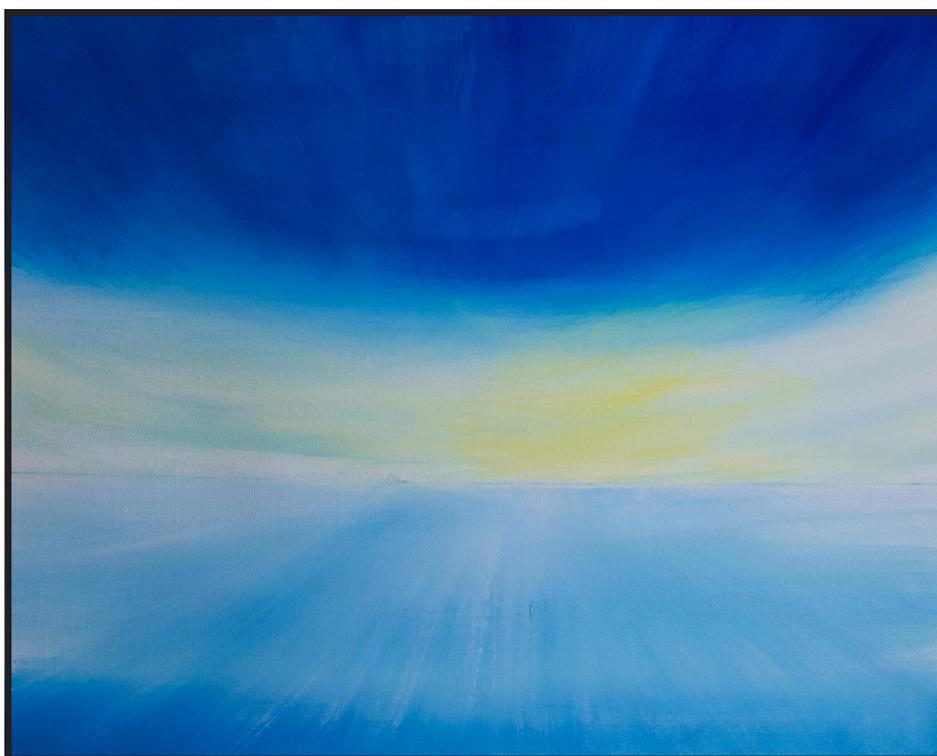
STEP 3 - DREAM SKY

MATERIALS & COLORS FOR STEP:

#6 ISABEY FLAT BRUSH
CYM
NYL
PB
UB
TW

- Of all the skies that have let me down and disappointed me, this will not be that sky.

- Stunt Hands said he was glad that there is a dagger AND a sword brush.

- Turn the canvas so the sky is below, and grab a flat, #6 Isabey and TW to reinforce a white line the width of the brush, across the water. There is a bright, bright space before we get into deep water. It's a boundary. Have you ever seen that boundary in person? If my clouds are in the sky, they must also be in the water. NYL TW on the left side to reflect the yellow that is in the sky. I'm really working that space out and speaking to the foundation. I also want to get PB TW and make sure there is some aqua on the right side. UB on the top right corner edge and tippy top. You are reflecting the sky below in the water. Now, do the same on the left

side of the canvas. I am wiping my brush out on a rag and more feather blending. Work the water until you feel it reflects the sky beneath it, only somewhat colder.

- Turn the canvas and step back to evaluate. Are lines straight? You can always check with your t-square to see if the lines are straight.

- For me, I had to go back with NYL CYM and on the right side, in the water, maybe run a line.

- Fresh water.

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ILLUSTRATED BY STEPHANIE BERGERON

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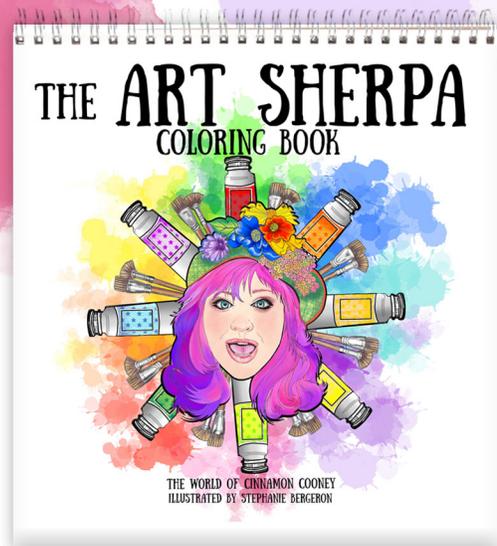
STEP 4 - EVEN THE CLOUDS SMILE

MATERIALS & COLORS FOR STEP:

#4 TAS ULTIMATE VARNISH BRUSH
CRM
QM
CYM
UB
DP
TW

- I started with fresh water and misted my palette. With the Ultimate Varnish Brush and CYM, I accentuate sweeping strokes in the yellow of the cloud smile. Irregular little sweeps; don't be a Regular Joe, be Irregular Joe. Wiggle, wiggle. Just create a shape over to the left. CRM on the dirty brush and add some of those orangey sweeps, Touch, touch, flick, flick. More TW and it goes coral, so add that.

- Refresh any other palette colors you might need.

- CRM TW into that sweeping sky, staying towards the center but almost into the blue. A bit stronger with CRM as you go into the deep blues of the sky. Keep being Irregular Joe and add some QM into that as a pop of color. TW and add some pink; that is so pretty. I'm moving over towards the right side of the canvas. Work these beautiful colors, adding water where you need to, maybe even add some DP, just a gentle bit. I added that as the marks in the blue, allowing the blue to show through, they are out of focus, capturing the energy of the burst. More water where you need it. Once you're happy with the right side, let's pay a little attention to the left side of the sky. Keep using these mixes and create that soft energetic sky, allow yourself to relax and melt into it. There is probably some instinct in you that says I need to paint more energy, which is the right instinct, but it doesn't necessarily mean more physical energy. You can imply energy with color.

- Rinse out.

- TW DP QM towards the center of the upper sky; add CRM between the sweeping streaks; keep on until you are happy with your sky colors of energy. Mooge Boogie. Step 4 is done.
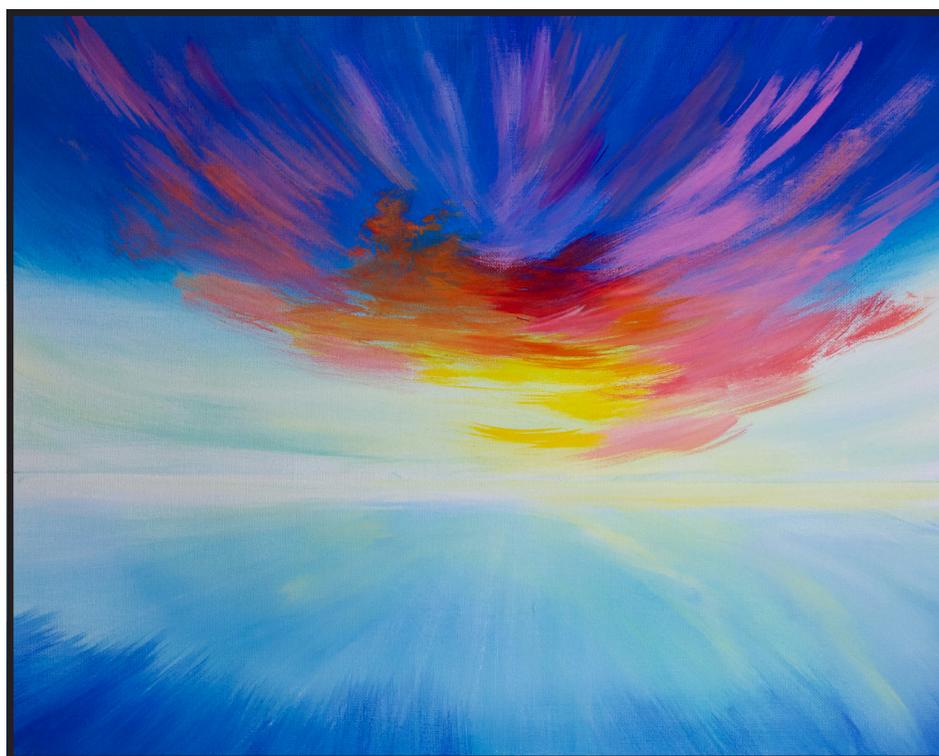
STEP 5 - DREADED MATH & A WATER MIRROR

MATERIALS & COLORS FOR STEP:

ULTIMATE VARNISH
BRUSH
CRM
QM
CYM
NYL

- MATH - baa humbug.

- We are going to start by locating the pier. 12" from the top, and I make a mark. Make another mark 5.25" in from the left side of the canvas. I come in 14.5" from the left and make another mark. (9.25 and 11.25 on the 12" from the top line.) Then I draw the pier lines up from the canvas to the center; across the center of the pier, and down the right side of the pier. Our hardest work in the water now is OUTSIDE of that pier. We don't have to worry about it. I painted it white so you could see it, do not paint yours white. Use chalk. (See photo)

- There is a peninsula on the left, 4.25" from the left at the horizon line. About 5.25" from the bottom.

- To start mirroring the sky in the water, flip canvas upside down. Remember, it is a mirror; some of the mirror might be off the canvas. I started with CYM for my first mark, and then

added CRM for more color, and NYL for lighter colors. CRM QM - water tends to show color just a smidge darker than what is above it. Use the colors you mixed in Step 4 and try to mirror YOUR sky in YOUR water. It will not be an exact replica of my sky unless your sky was an exact replica of mine. Remember to put your smile in there.

- Flip canvas back around, and step back.

- *The concept here is to get you to the point that you realize that what is above, is also below, and the colors in water are a little more vibrant than the colors in the sky.*
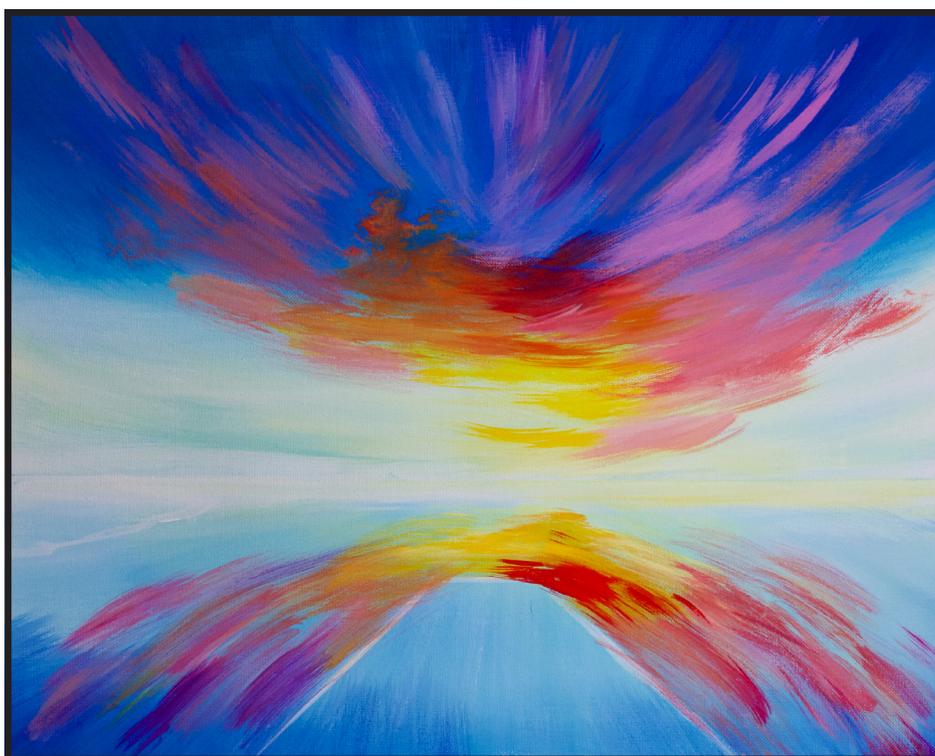
STEP 6 - SKY ENERGY REQUIRES A STEP BACK HONKEYCAT

MATERIALS & COLORS FOR STEP:

#12 RAPHAEL SILVERSTONE ROUND
CRM
CYM
NYL
PB
DP
TW

- I started with the Silverstone, CYM NYL and came back on the toe of the brush, into the sky energy center and put that in, allowing radiants of light to show through. Closer to the sun is more yellow, brighter, and it dims as it moves out, the sun is at the horizon. You can always check the reference to help you with placement. I can come back into the water sky reflection and add that where I want it. I also added some orange pops and coral in the sky area; bring it in the water. TW smidge of PB to add on the sides of the sky reflection, just preserving the water that is not reflecting color. Very light bluish white. Keep that horizon line straight.

- DP CRM and wiggle on the toe into the sky - these are shadows, the deep values, and will be at the top of layers, because your light source is at the bottom. Add in the water. Keep it random.

- What are we missing - CLOUDS! PB and I add the most perfect shadow cloud cover towards the edges of the canvas. Put a little of that color in the water as a reflection.

- Step back and view as you go to see what you need. Like Elton John says, "Step back, honkey cat".

- *I sincerely hope this tutorial is your breakthrough moment with a sky. You've got time, don't rush. Relax and enjoy the process. Find that moment and just give over.*

STEP 7 - WANDAVISION (JUST KIDDING) DANCE OF CLOUDINESS

MATERIALS & COLORS FOR STEP:

#12 RAPHAEL SILVERSTONE ROUND
#12 PRINCETON BLENDER
CYM, CRM
QM, DP, TW

• With the Silverstone, I wiggle in pink soft cloud shapes of QM TW DP CRM. Wiggling it around, making irregular, soft forms. Don't ever believe that there is only one way to do clouds. There are lots of ways to get there. A lot of what works here are the colors. Get in there, experiment, put a little there, and there, and there; be excited about it. Just dance that brush around; let your brush be your tiny dancer. Find balances between spaces, and since we don't have to recreate in the pier area, we won't have much to do in the water.

• Rut roh, the brush has gone heavy metal on me, it has its own beat. CRM QM getting in the sky. The brush is not the precision instrument, you are the precision instrument.

• Flip your canvas around.

• Put a little of those fabulous pink reds into the water.

• I switch to the Princeton and CYM (bit of CRM) from the mix and add that as highlights.

• *The sky is in me, I never stress about the sky.*
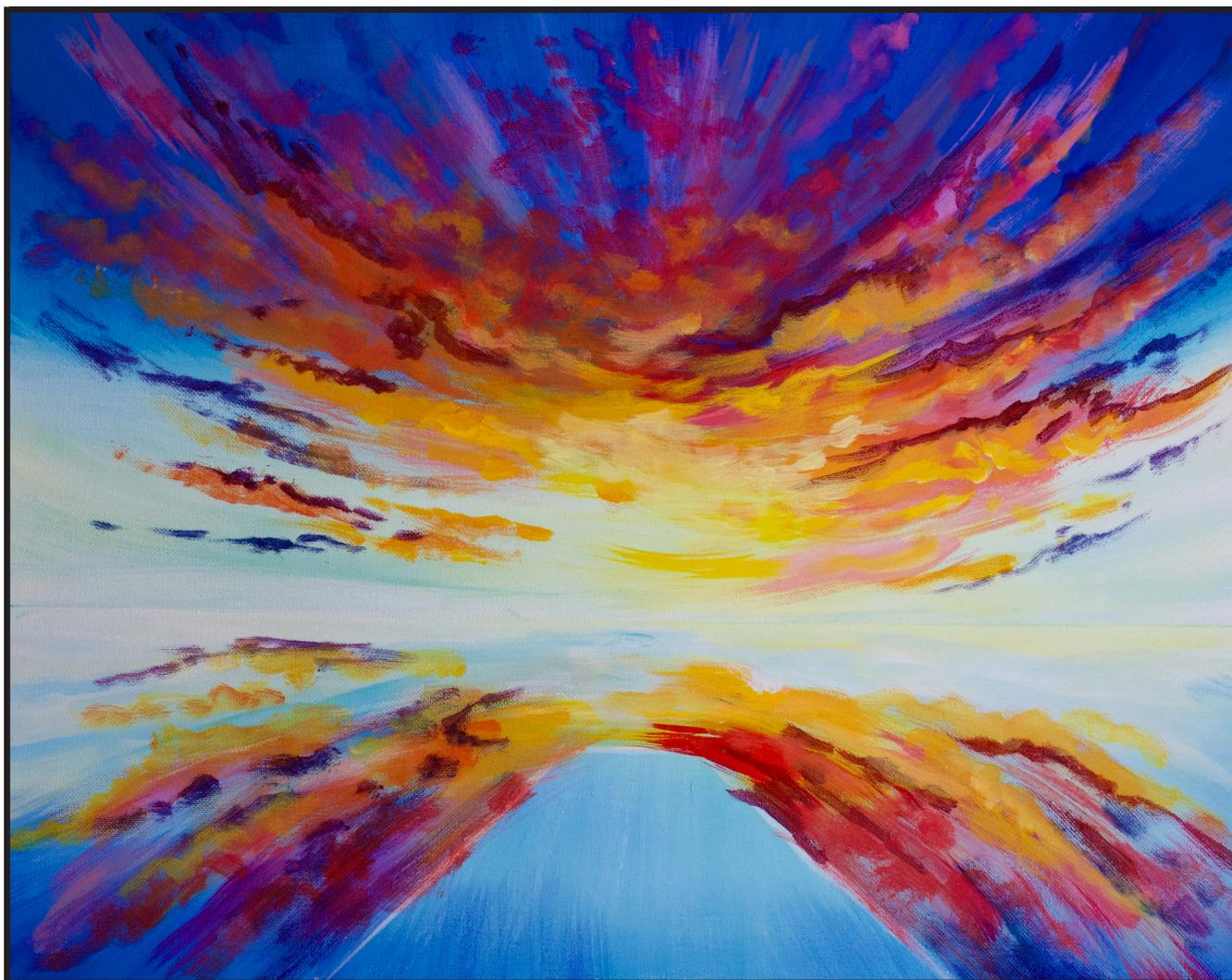
STEP 8 – GETTING ROUGH WITH A PIER, PENINSULA, & PURPLE MOUNTAIN MAJESTY

MATERIALS & COLORS FOR STEP:

#6 RAPHAEL SILVERSTONE ROUND
UB
DP
BS
MB

- The Raphael with BS MB and let's speak roughly to the pier. I flipped the canvas to make it easier for myself. Just block that pier in; get rough with it.

- Now flip to right side up, and go over to the peninsula and fill that in.

- Flip again. (Getting an upper arm workout today.) With DP UB I drew a line just above the horizon with a t square, then I added the purple mountain majesty. I am not adding the city from my reference because it does not add to my story. I added a lighter area of mountains in a couple of areas to create a sense of balance.

- Turn canvas on the side and add the mountain reflection in the water on the edges of the canvas to match the skyline. Weird spot in the center that is so close to the shoreline, speaking to the mountains, but not as focal. Little short choppy marks; add UB DP if you need darker colors. Mirror the mountains. Keep that white line in between them. Everything anchors from here.

STEP 9 - SANDY BEACHES & TREES-THE MESSY PART

MATERIALS & COLORS FOR STEP:

#6 RAPHAEL SILVERSTONE ROUND
CRM
CYM
NYL
PG
DP
BS
MB
TW

- With the Raphael, NYL BS TW for the sandy beach in front of the mountains. I left a little line of the purple in front to set it apart. TW highlights. DP CRM and add a line in front of the beach and behind the hill. CYM to that in the center part, DP on the right side. CYM highlights and maybe a few sweeps into the water. Color mixes from the sky where you think I need to fill in. Reinforce the hills with DP where you need to.

- BS MB TW for the beachy sand on the peninsula. Sometimes more BS MB for variants. More TW for highlights. Reflections, reflections, reflections. The rules apply across everything, so you need to add the beach into the water. MB to cut in the edge between the water and the beach; set it apart.

- PG BS and start with the trees on the left. I just make a very thin trunk and tap in a few branches at the top on the first one. Just little textures; keeping open spaces. Maybe more of a bush with more BS. Light dashy leafy things on the left side of the canvas - not sure if it is a tree or brush. Then big sweeps, and I added the grassy area. This will emotionally be the hard part. It's messy.

STEP 10 - SWEEPING TOUCHES & PENINSULA REFLECTIONS

MATERIALS & COLORS FOR STEP:

#12 RAPHAEL SILVERSTONE ROUND
#6 ISABEY
CYM
NYL
PG
BS
MB
TW

- I came back with some of my sweeping sky colors, especially the yellows, and enhanced the sky reflection colors around the pier. Just creating that energy before I go back to the trees.

- I added a little more PG to make sure the back trees were dark. CYM BS PG and speak to some of the bush inhabitants on my peninsula. I'm using the Isabey, but you could use a fan brush, you could use a round brush, you use what you are comfortable with. More CYM or NYL or TW for highlights. More BS PG for darker recesses, kind of a green gold.

- *Oh, bush, I didn't know you lived here. And the bush is like, "Oh yeah, I've always always been here".*

- Guess what - NOW WE HAVE TO BRING THE TREES INTO THE WATER. Mirror those leafy images in the water. Mirror YOUR images in YOUR water. The water is just a touch less focused, which helps us out a lot. Short strokes, scrubby, not so sharp. I add MB where it is quite dark in the water; value shadows.

- Rinse out. Pop a few highlights in the water area.
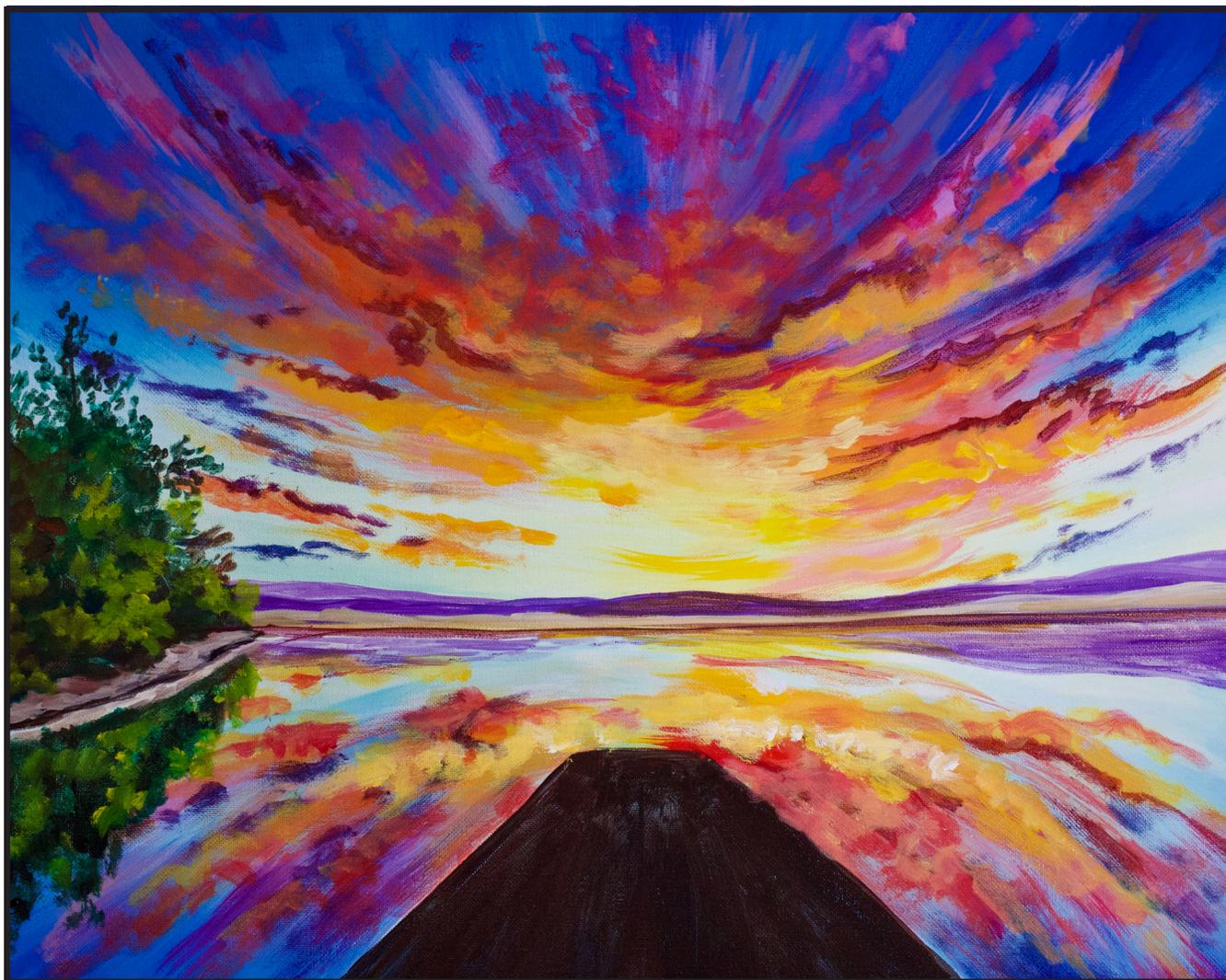
STEP 11 - PIER & LAST ACT

MATERIALS & COLORS FOR STEP:

#6 ISABEY FLAT
CRM
CYM
BS
MB
TW

You can do anything. Absolutely, creatively, it is in you.

- I used a t-square to draw a straight line near the bottom edge of the pier then drew in four lines for the pylons; thicker as they get closer to the edge of the canvas. I turn the canvas on its side, BS CYM, loosely mixed, and start dry brushing wood planks down the top of the pier to the bottom. I start at the top and the planks begin close and as they come toward the bottom of the pier are further apart. Fan them out a little.

- BS CYM TW to yellow ochre color, turn canvas on the side, dry brush over the top of the darker browns to separate the planks from each other; dark between should show through. I'm suggesting wood. More BS for the midway planks; again tap in the beginning of the row of boards, and your boards are getting closer together, less brown is showing through.

- This would be a great place to play with impasto (the thick application of paint) (pallet knife work is impasto) work here if you would like to.

- I wanted this to be a very rustic little pier. I came back with MB and added dark spacing between the planks when I wanted. This would not get past the homeowners association, but we don't care. Let them come rebuilt it themselves; we love it just the way it is. Play with these colors and get it to look as wood like as your little pier in your little sunset world is.

- CYM CRM MB and add this reddish sunlightey color to some of the plants in the center. Just barely touching the plants. You don't want a lot of color here, it is a reflection. CYM in places, CRM in places.

- *In art, it is not the result of the painting that defines you, it is more about the understanding of the subject that defines you as an artist. It's a win for me when YOU understand something just a little bit more than you did before you started this painting.*

- Sign.
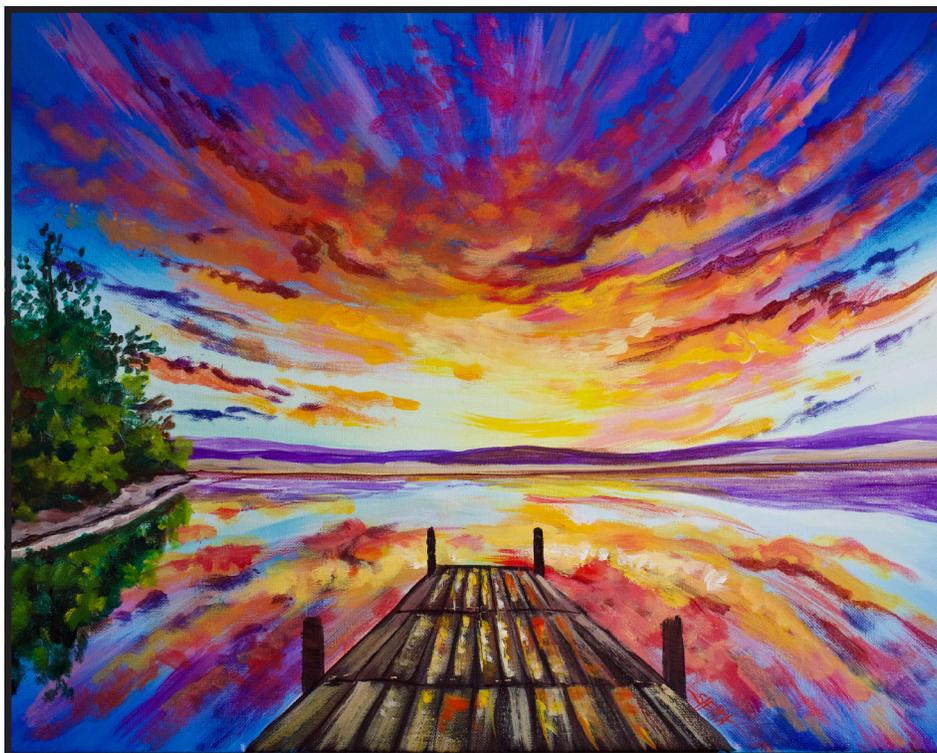
• The best resource for this book is the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative.

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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The ART SHERPA

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				
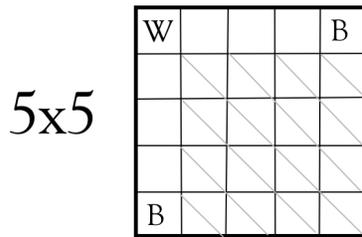
Including Black and White

10x10

W									B
B									

5

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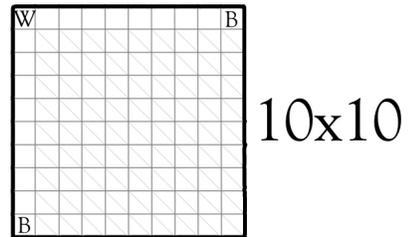
1. I create a color chart with 1" squares times the number of colors I am using.

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

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

Color Chart

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
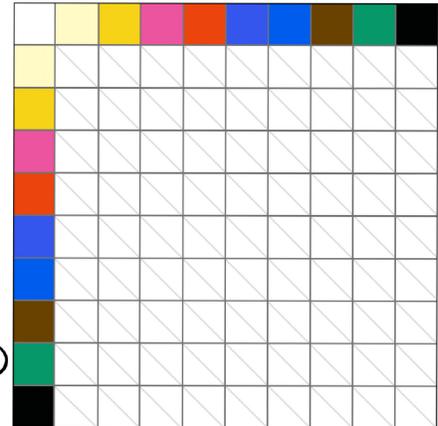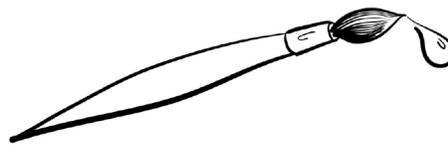
CREATING THE DIAGONAL ROWS

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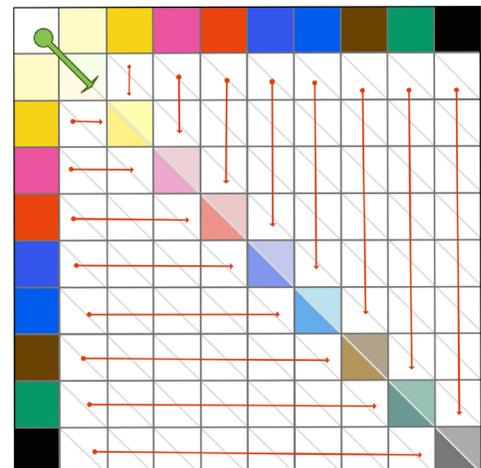
THE FIRST ROW OF COLOR

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

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

- Paint this mix into the lower half of the diagonal

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

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

- Mix 1 part of your shade color to one part of your white. This is your tone color. Paint it on the top of the black horizontal row square.

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

Side Row   Top Row

2 parts   1 part

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

Mix   White

- 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

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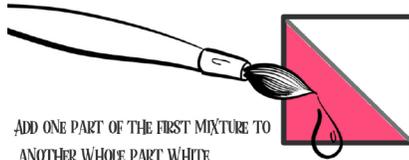
ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL UN THE UPPER HALF OF THE TRIANGLE
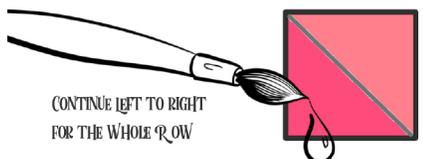
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
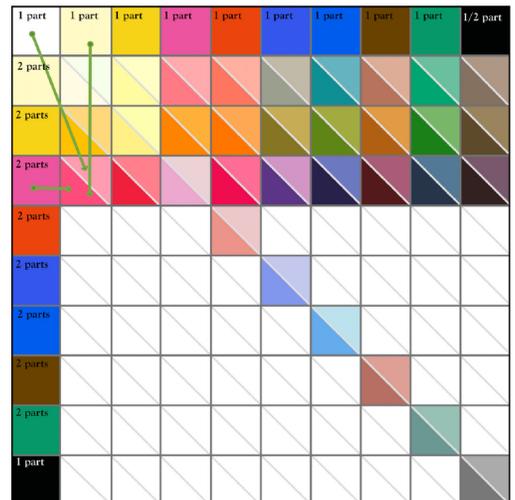
THE FOURTH ROW OF COLOR:

- 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
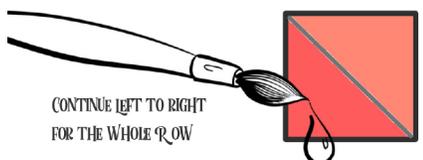
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
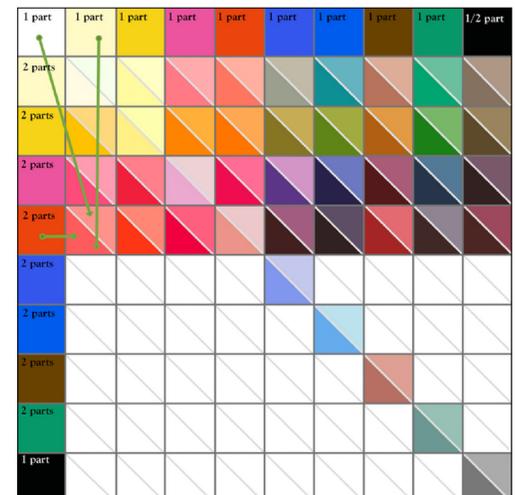
THE FIFTH ROW OF COLOR:

- 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
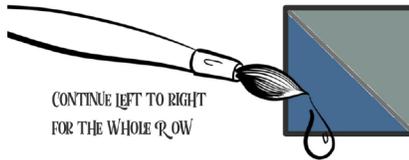
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
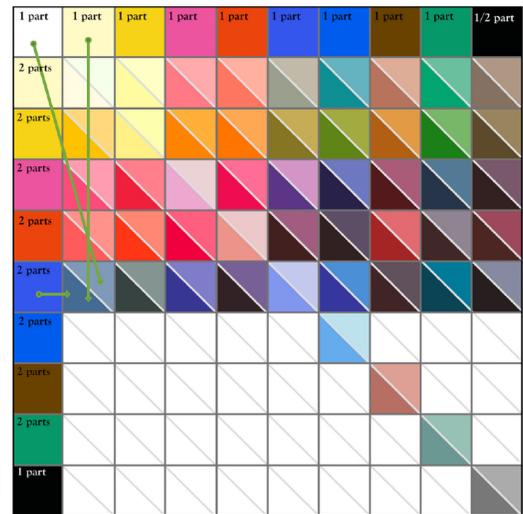
THE SIXTH ROW OF COLOR:

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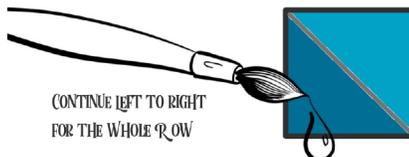
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
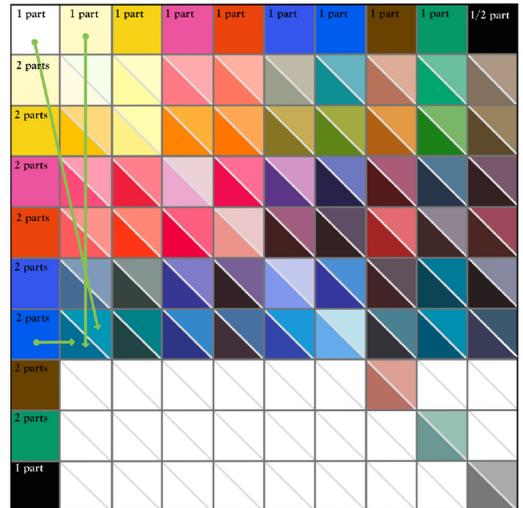
THE SEVENTH ROW OF COLOR:

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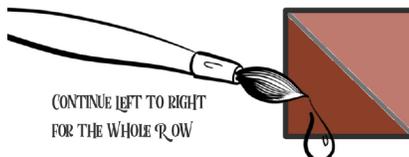
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
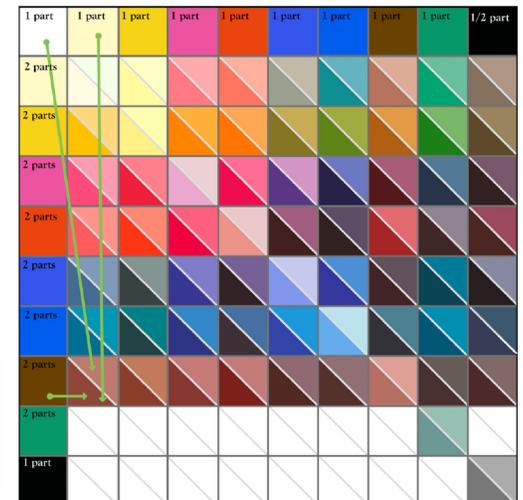
THE EIGHTH ROW OF COLOR:

• 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
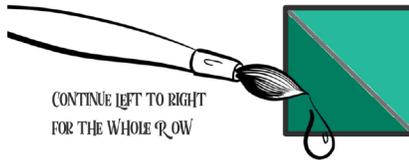
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
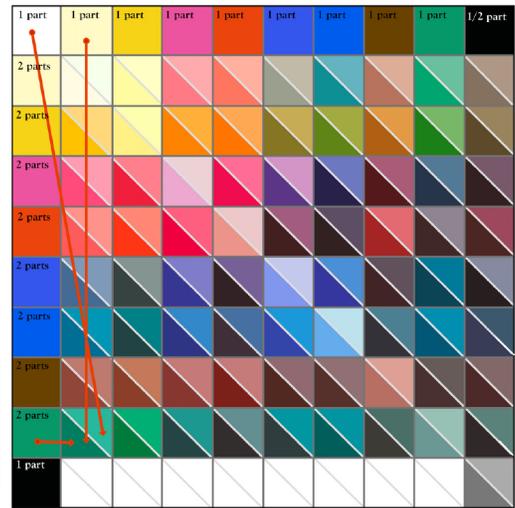
## THE NINTH BOTTOM BLACK VERTICAL ROW:

• 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
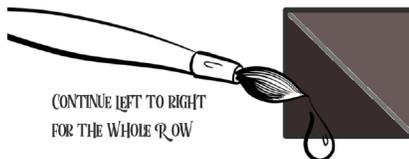
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW
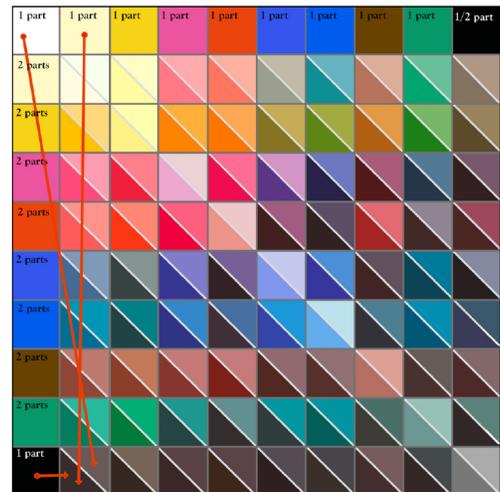
HOW TO USE A COLOR CHART:

• 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
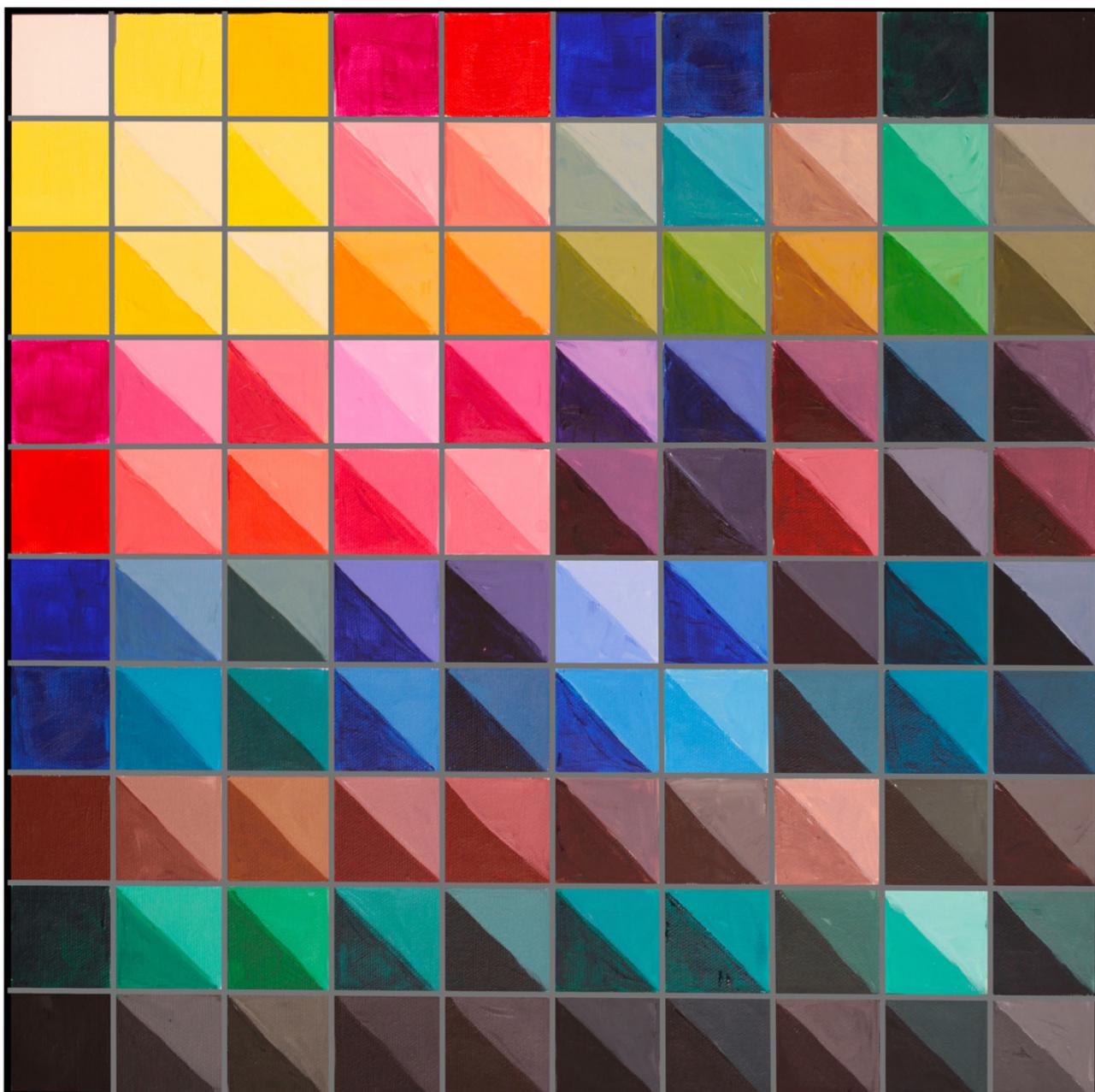
TECHNIQUE REFERENCES:

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.
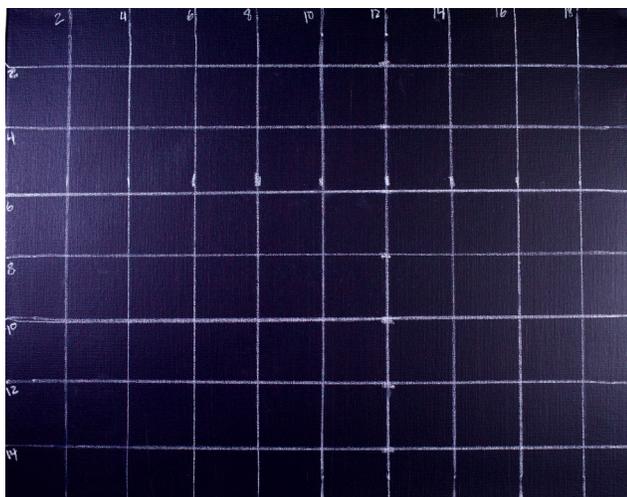
LAYERING

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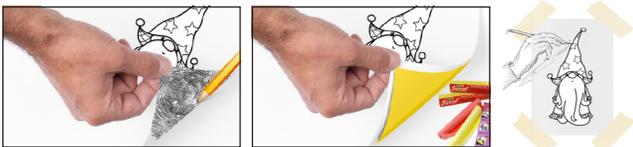
Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of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

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

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

FOLLOW THE ART SHERPA

#THEARTSHERPA
#STEPBYSTEPPAINTING
#ACRYLICPAINTING