

THE ART SHERPA

HOW TO PAINT

IN ACRYLIC



WILDFLOWERS ON MAJESTIC MOUNTAIN

BY: THE ART
SHERPA

STEPS: 16 | DIFFICULTY: CHALLENGING | 3 HOOTS

PAINT COLOR & MIXING LEGEND:

- EXTRA - Fluid White Paint (for splatter) = FWP
- 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
- TAS #8 Cats Tongue
- TAS #4 Round
- TAS #1 Monogram Liner
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 16 x 20 Canvas
- T Square Ruler

MATERIALS:

The Art Sherpa =TAS

- Raphael #8 Textura Bright
- Silver Brush Silverstone # 12 Round
- Silver Brush Grand Prix #8 Bright hog
- Cambridge #4 Bright hog

TECHNIQUES YOU WILL USE:

- Gridding
- How to block in
- Being painterly and loose
- Achieving good value
- Expressive painting strokes
- 3 distinctive sections to work in that are separate from each other. Large background, small middle ground, and a large foreground.
- Creating an underpainting
- Mountains
- Wildflowers
- Creating Depth 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. 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 GOLDBLOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much

easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
STEP 1	3:13	GRID AND SKETCH IN
STEP 2	5:20	UNDERPAINTING THE ZONES
STEP 3	15:15	1ST LAYER OF SNOW AND SHADOWS
STEP 4	24:10	2ND LAYER OF SNOW AND ROCK TALK
STEP 5	32:10	3RD LAYER, MOUNTAIN RIDGES
STEP 6	49:35	DEFINE SNOW, HIGHLIGHTS AND SHADOWS
STEP 7	1:01:30	LINE OF DISTANT TREES
STEP 8	1:12:10	LEFT SIDE MID GROUND ROCKS
	1:17:25	TWIX CAMEO
STEP 9	1:21:06	WILDFLOWERS, LEFT SIDE
	1:31:00	BREAK
STEP 10	1:36:05	CENTER VALLEY, DISTANT RIDGE
STEP 11	1:48:45	RIGHT MID GROUND FOCAL FLOWERS
STEP 12	2:01:10	MID GROUND GREENERY AND FLOWERS
STEP 13	2:14:50	FOREGROUND GREENERY
STEP 14	2:27:50	CLOSEST RED FLOWER
STEP 15	2:34:20	RED FLOWER HIGHLIGHTS
STEP 16	2:42:52	CLOSE BLUE FLOWERS AND FINISHING GREENERY
	2:49:45	SIGN

SHERPA' FORWARD

- I will be giving you color combinations to make into numerous mixes. When you mix these colors, you want to mix a good amount as I come back to previously used mixes throughout the tutorial. You might even want to label the mixes as you go if you feel that would help.
- It will be nearly impossible to list every single color combination brush stroke that I make. My suggestion is to take the steps a step at a time and complete it. Refer to the reference photo at the end of the step description to compare if you think you are ready to go on to the next step. Stand back and look at it or take a photo with your cell phone and view the picture. That helps identify areas that you just did not notice with the naked eye.
- You may want to print up the original reference to have it to refer to as well as this document.
- There is a difference between a photograph and a painting. We sometimes add expressive elements to objects to add to the visual pleasure of a painting.
- Because of these expressive elements, your painting will probably not be identical to mine. That is not the goal. The goal is to complete a painting that speaks to your soul and to grow in your ability and confidence.
- Hues are the color and Values indicate how light or dark the object is. Try to remain as painterly and loose as possible. Take a break and a couple of deep Breathes and roll your shoulders from time to time.
- I mist my Stay-Wet Palette when I finish a painting so that the colors would stay moist when I came back to it.
- I have a 1 Hoot version of this called "Fall Mountain", a 30 minute version that would be a great warm up for this.
- My reference was a picture of Mt. Baker in Washington State.
- You can always practice a technique on paper before coming to the canvas.
- I have many tutorials on my web site of most of my favorite techniques.
- Many of the brushes I use are the ones that work best for me, but there are usually more than one job that will get the effect you want. I will try to give you an exchange. The Cambridge hog would be very interchangeable with the Silver Brush Grand Prix hog.
- Sign up for the newsletter - it is really helpful, updates on classes, star gnome info, games, tip and resources
- Text "theartsherpa" to 33222 to sign up for text notifications of live videos on YouTube.
- Never throw a brush away.



STEP 1 - TRANSFER THE IMAGE

MATERIALS & COLORS FOR STEP:

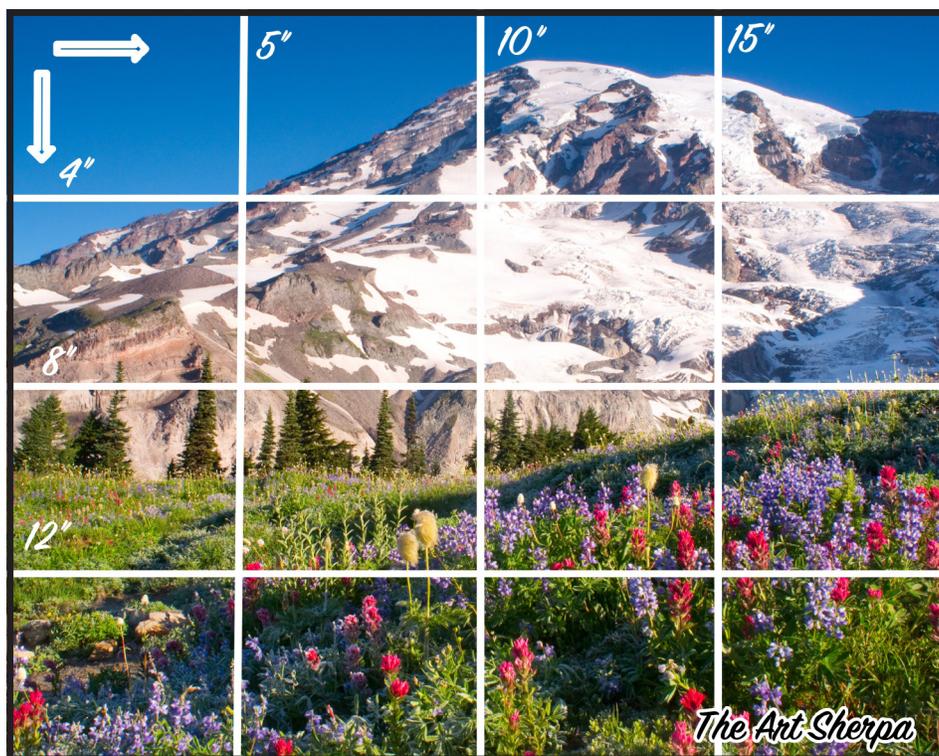
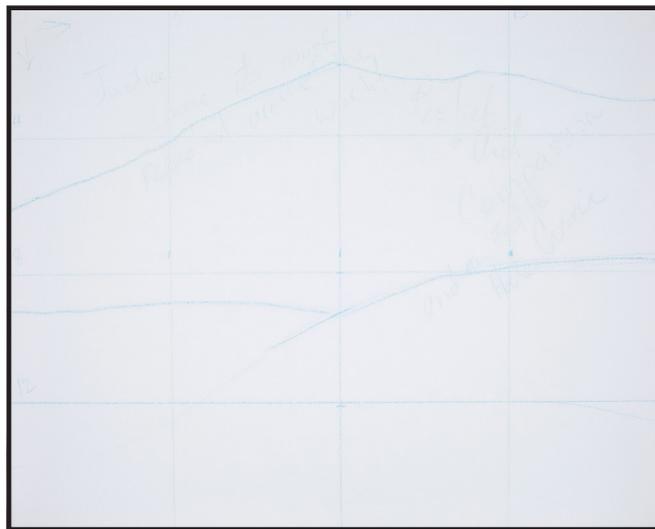
COLOR
T SQUARE
CRETACOLOR-
PASTEL WHITE PENCIL

GRID

- Because of the size, I chose to use the simplified grid method on this. I do provide a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. Further information on both the transfer and grid method is provided in the Technical References section of this booklet.
- With the T-Square, mark vertically at the 5", 10" and 15" marks. With the T-Square, mark horizontally at 4", 8", and 12" marks. Use the T-Square and complete the grid across the canvas. Identify the grid lines to match my titles in the reference photo below.

SKETCH IN THE IMAGE

- Just follow the reference provided below and draw in the images to match what I illustrate in the reference. Just draw what you see in each square; you are outlining the contours. Sketch in the major contour lines, mountain top, hills below, sky, gray base, dark green base because acrylic builds up in layers.



STEP 2 - GROUNDING WITH A LACK OF METEORS

MATERIALS & COLORS FOR STEP:

PB
PB
BS
MB
TW
RAPHAEL-
#24 TEXTORA BRUSH

- The sky has a little bit of an ombre blend; so with the # 24 Raphael Textora, or a large bright, damper brush the sky a bit then add TW and prime the sky with white. We need a blend here. Wipe the brush and just make sure the surface is good. PB TW and brush from left to right with the flat of the brush, and fill in the sky. As you move up, more PB to it, light strokes, blending in. Very sky like.
- PB MB to a "Sherpa Paynes Gray" and paint the whole mountain in. Not all landscapes have very clear zones, this was an exception. Just paint that blue gray in there, values can vary, you are just going with a deep value at this point.

John accidentally flashed the audience there. NO, he was not streaking. He jumped the gun with the Step 3 notification.

John made a Lord of the Rings paint joke declaring that if you were a dwarf you would definitely stop painting when the mountain was in and be very happy. Nothing else is needed and then added, "Stephen Colbert would be so proud of me. He'd say - 'This was my painting party, there were Lord of the Rings jokes. I'm very proud.'"

- PG BS, not thoroughly mixed, for the ground area.
- Trying to channel my inner Studio Ghibli today. I like to watch this show at night; now I watch the skies for meteorites, but their aesthetics are just wonderful. There will not be a meteor. In any given painting party, somebody does a meteor event, it never fails. There is always one.
- This step is called the underpainting. It is where we add areas of color that "ground" the rest of the painting to come.



STEP 3 - NOT SNOW WHITE

MATERIALS & COLORS FOR STEP:

CRM
CYM
NYL
UB
BS
SILVER BRUSH-
SILVERSTONE #12
ROUND

John was already ready with THAT Step 3 notification.

- Let's begin with snow. Snow is not really white, it has color. It is especially not white around little dogs. Use your Sherpa gray mix and TW and start putting snow caps with the #12 Round along the tops of the mountains. Snow forms in patterns, and you are just starting to add those in. You could use the Bob Ross method with a knife, but I am demonstrating with the brush today. UB TW into some of the lower slopes because it is in the shadow of the bigger mountain. Today's mountain will be an almost 3 hour tour.
 - Rinse and wipe.
- MB BS to a brown gray TW to lighten a twitch, and add that loosely into where stones might be seen in and around the snow patterns. Just know that we may move stones in our painting much quicker than nature would move them in her world. Remember, we are just blocking in here.
 - This is the quintessential ugly stage, but don't lose confidence yet. It will be beautiful when we get done.

John gave the Heat Talk speech, quickly followed up by some sage advice: don't muddle paint and keep your mid-lights crisp. Highlights and lowlights are crisp, but don't overlook the mid-lights either.

Guess who has had too much coffee today?



STEP 4 - SLEEPING MOUNTAIN

MATERIALS & COLORS FOR STEP:

CRM
CYM
NYL
UB
BS
MB
TW
SILVER BRUSH-
SILVERSTONE #12
ROUND

- With the #12 Round and BS MB, come from the left side of the mountain and begin to do a little wiggle striping up the side of the mountain. More of the details that will make our mountain a very interesting creature.

There is a rumor that mountains sleep. It takes 800 years for it to roll over so it's hard to understand that they are alive. I watch entirely too much late night television.

- You want to create smooth areas of stone. Don't be afraid to add some CYM in places, more BS in places, all on the toe of the brush. As you do, clean up areas of the snow pattern that you need to.
- Rinse out and wipe.

- TW BS MB and bring that at about the mid-way point of the mountain side; adding more black in places. Maybe there are more mineral deposits here and there. Refer to the reference if you need to. If the soil is red, that is often iron. NYL for a beautiful color near the bottom of the big mountain, and maybe adding a little outward jetty of a little sister on the left side. CRM NYL BS This is Mt. Baker in Washington, and I think we have painted it before. Come back with the darker brown blacks for shadows. UB with the dark browns for bluish shadows. I bring in a lot of this cool value on the right side of the mountain. Don't forget to blend where you need it. Come back with TW but make sure to blend that starkness out a bit.

Nobody thinks their own backyard is exotic.



STEP 5 - HAPPY LITTLE DWARFS

MATERIALS & COLORS FOR STEP:

CRM, CYM
NYL
UB, BS
MB, TW
SILVER BRUSH GRAND-
PRIX #8 BRIGHT

- It's time to add in more patterning and you will be switching between highlights and lowlights on this step.
- With a bright hog bristle, I used the Silver Brush Grand Prix Bright, and TW, go between the snow and stone, to add little bits of snow on ridges near the top of the mountain. Grab a little of the blue on the palette and add that coming down. UB TW for another shadow color. A very cool cool shadow.
- Rinse and wipe.
- TW for more little ridge places or maybe adding snow in places that you feel you need to. BS to the dirty brush for another color. I don't rinse my brush between all colors. Find the shape of your mountain by looking at the reference. You can use the reference I used or the reference of the completed step below.
- Everything that you paint often, becomes easier. You understand what works

and what doesn't. You begin to understand the mountain, when it looks and feels like a mountain. There are distinctive ridges which will have shape and form, and highlights and shadows. You have to come in and find those and try to paint and express them in color. The canvas is not dimensional, you are implying dimension through your understanding of the subject object.

John: The dwarfs are happy. They value valleys. You have created some wonderful valleys. They are happy.

- The highlight is changing the direction of the ridge. The reason people struggle is that mountains have personality and you have to get in on it.
- Rinse and wipe
- CRM NYL and some NYL TW to make the mineralization along the little sister outjetty on the left. More NYL TW and put in the sand that kind of runs down the side from a lower ridge on the jetty. Painting in the personality. A bit of a little form in front. MB BS on the side of that little form to give is perspective, he's kind of like the baby of the mountain family.
- Work through all of your stone and mountain colors, highlights, lowlights, and play with your mountain until you are happy. UB and kind of dry brush that on some of the snow. There is always room for more snow. CRM CYM to add some iron ore deposits here and here on my mountain. Maybe your mountain does not have iron ore depositions, but mine does. A mountain should be as beautiful in color as the wildflowers are that will be in the foreground.



STEP 6 - SNOW WHITE APPEARS

MATERIALS & COLORS FOR STEP:

TW
SILVER BRUSH-
GRAND PRIX #8
BRIGHT

- TW with the hog Bright on the top of the mountain to dry brush in highlights at the top of the ridges.

Where does the light hit the mountain? That's where we want the pure TW. UB TW for the highlights somewhat in shadow. My mountain is happening, I'm sure you mountain is too. Remember that the goal is not for you to paint my mountain; the goal is for you to paint your mountain, allow yourself the time to learn, and give yourself the encouragement, support, and love that you would normally give to a stranger who was painting.



STEP 7 - GETTING ROUGH WITH A HOG

MATERIALS & COLORS FOR STEP:

CYM

PG

BS

TW

**CAMBRIDGE #4 -
BRIGHT HOG BRUSH**

before, just start adding the dark greenery. Vary your sizes, dark shapes, this is just the first challenge. BS PG CYM to a yellowish green, not too bright, for highlights on the trees and greenery. The lightsource is coming from the right and we can only imagine that the shadows on the right side are caused by a mountain friend that we do not see. CYM BS TW for bright highlights on the trees and greenery. I took this color and added variations of it throughout the area of the hill on the left. Just getting rough with it.

- We don't have a lot of ground cover, but we have a little line of distant trees. With the #4 Bright and BS wish a dash of the darkish green mix from



STEP 8 - ART DOGS & CATS ADD VALUE TO A STUDIO

MATERIALS & COLORS FOR STEP:

CYM
NYL
PG
BS
TW
SILVER BRUSH -
GRAND PRIX #8
BRIGHT HOG

- Notice that my strokes are not sticks up and down, I vary them a bit, as I do with the color. PG TW for a minty color. You could use a grass brush here if you wanted to. There is a little mountain vegetation that is about this color and I'm keeping it along the pathway.
 - Grab some mountain stone color with a touch of CYM to add a couple of rocks that might be in the path, and then NYL TW highlight color with lighter rocks here and there on the path.
- MB BR and start adding a dark #8 Bright path. Notice that my path in the reference meanders, it's not straight, and it gets wider as it gets closer to the viewer.
 - Rinse and dry off.
 - CYM BS PG roughly on top of the hill, right side of trail, just add some color. This is where I want to channel Studio Ghibli's aesthetic. More CYM and just touch the brush on the little right hill to imply growth and vegetation, maybe grass, we're not sure. Lighter yet with TW and add some highlights. It gets brighter and greener as you come forward.

Everyone needs an art dog or cat in their life to help you paint. Twix makes a cameo.



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STEP 9 - FROM A DISTANCE

MATERIALS & COLORS FOR STEP:

CRM
QN
CYM
NYL
UB
DP
TW

SILVER BRUSH -
GRAND PRIX #8
BRIGHT HOG
SILVER BRUSH -
CAMBRIDGE #4
BRIGHT HOG

- Refresh any of your colors that you need to.
- CYM CRM NYL and open, or fan out, the # 8 Grand Prix hog bristle bright and add little dots of far off flowers. These buds float above the grasses and are very small. Guess what? You are out of the ugly stage and getting into the WOW zone. More CRM and little distance wildflowers, kind of remind me of Texas Indian Paintbrush. QM and on the dirty brush and drop that in. They are a spiky flower.

A community member mentioned that wildflowers were the first sign of life to come back after the St. Helen's eruption.

- Over a lot of the green is a purple. UB DP TW and pop a little of those out. Here and there, no random gardens of one flower, though I do tend to keep these closer to the path. DP TW for a lavender, maybe some UB in it. NYL for some bright pops of color closer to the foreground. CYM on the dirty brush for another variation of yellow flower. CRM on the dirty brush and add that orange here and there. Rinse out and fan the brush again.
- UB TW to an off white and add that. I switched to a smaller brush,
- Come back with the #4 Cambridge bright brush and CRM CYM BS TW and add that along the top of some of the rocks on the path, maybe under a few rocks with BS as a shadow.
- Step back and look at your canvas. Go back and fix anything you might want to.
- Go back and look at your canvas again.

Repeat after me.

WOW!!!!

BREAK



STEP 10 - THE GROCERY STORE IS A 3 HOOT

MATERIALS & COLORS FOR STEP:

CRM

QM

CYM

PG

BS

SILVER BRUSH -
CAMBRIDGE #4
BRIGHT HOG

- This is the more in detail area, more edges, more value, more recognizable.
- Moving to the right of the path, and with the same colors, PG BS, on the small hog bristle brush, and add a very soft line of something-ish, along the mountain front. More PG in places, as you come forward. Shadows live in those dark greens. There is a ridge of grass that goes up, but stays relatively close to the path on the right side. Scumble scumble that color in. Add some CYM to a not too bright green, and bring that in that little far off ridge and down by the garden path. More CML on the extreme right of the ridge; adding almost like a halo.

- Come back with PG on that right ridge of grassy area, then add CYM and start building up little things that might be growing on the downward slope. Came back with the yellows and bright yellow flowers along the lower ridge. CRM QM and add those red spike flowers here and there. The right side is more in shadow than the left side is. More CYM to orange here and there. Smaller, lighter strokes. Don't forget to add a few red pops to the top of that ridge on the right.

Another community member informed us that her husband has started assigning hoots to non painting tasks. For instance, the grocery store trip is a 3 hoot.

And the community went wild!!!!



STEP 11 - GOING GREEN

MATERIALS & COLORS FOR STEP:

CYM

UB

PB

PG

BS

MB

TAS #8 CATS TONGUE

- This next area is more in detail. With the #8 Cats Tongue, take TW into the green-white mix, with a touch of UB, and start adding some tall stalks of green, by the path, adding water where you need to to improve flow.
- I added pod-like stalkey leaves coming down their stalks, as well. More CYM for highlights and interest, here and there, in and around. CYM PG BS and input some foliage against that grassy ridge and come forward to the foreground and in front of the stalkey pod leafy things. Just filling in and creating the environment for our beautiful flowers. CYM MB for a green that you often see in landscape. Just filling in towards the bottom of that right ridge, creating a sense of path life that is very saturated. BS UB to a dark and pop that in. UB PG BS and more tapping in. There's nothing

to do but the tapping for a while. Different color mixes. Coming forward, add more blue by the path area, it's just darker there. Change the directionality as you work, do not clone your strokes any more than you clone your colors here.

- PB BS make a green, they also make a gray, but you use more PB, you get a green. I make it very green in the extreme foreground
- Dry.



STEP 12 - THE WOW TO WHAT???

MATERIALS & COLORS FOR STEP:

CRM

QM

CYM

DP

TW

TAS #4 ROUND

- I used the #4 Round for highlighted greenery, building up the next layer with a bright green on that downward ridge. Make those little flowers like you did in the last step with the stalk and keep working all those green mixes, with the blues and yellows. QM CRM and dot small touches of that, almost like gladiolus, but maybe they are lupins. DP to that mix and build some of this color in the shadows. You are creating a thing of joy to your eye.
- Refresh any colors that you need to.

- You want to plant all the flowers in your garden that you can. Add in some lupins in the purple tones. These are pretty heavy along that ridge; TW to add some highlights to the lupins. Be sure to highlight your reds. CYM CRM to an orange and pop in some of that color. Just use all your mixes from previous steps, adding to them to create colors for the wildflowers. I came back with the yellows and added some taller pops of this. This is a view you could put in your house and look at and maybe feel a little less shut in.

Are you feeling this painting turn from WOW to WHAT??? yet?



STEP 13 - TAKING RISKS

MATERIALS & COLORS FOR STEP:

UB
DP
TW
SILVER BRUSH -
GRAND PRIX #8
BRIGHT HOG
TAS #8 CATS TONGUE

- We are on the foreground now. I came back with the #8 hog bright and light green colors, some UB for blue green, and started to layer the very large right side of the path near the bottom edge of the canvas. I brought in the reds for some pops. Rinse out and grab DP TW and add that color and then the lavender color.
- Put out more colors if you need to. I am using a wet palette today to conserve my paint and allow it to stay active for longer periods of time.
- I am going to switch to the #8 Cats Tongue and the greens. Put out more colors if you need to.
- Yellow green and add leaf-like elements residing in front of the flowers on the right side. Going bigger as I come down. When I do a painting, I research it first. My personal opinion is that references are incredibly

valuable. Indefinitely valuable. Your references lets you know where you can take those risks and helps you define the elements that make the painting work. I got into the dark greens as I came to the foreground to allow me to build up.

- Dry.
- Come back with yellow green and start adding that in. All the way to the foreground. Vary up the sizes and color of the stroke,

I'm reminded of a wonderful movie, "What Dreams May Come". I dry and drink my coffee and John talks to you about the nature of the world, then we do the flowers, and that's the best and happiest part.

- Dry

LUSH!!! LUSH!!!





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STEP 14 - THE BEST AND HAPPIEST PART

MATERIALS & COLORS FOR STEP:

CRM
DP
TAS #8 CATS TONGUE

Are you blown away yet?

I hope this is helping you discover how to solve problems in a manageable way by putting together this landscape. We must imagine the solution before we can bring it to manifestation.

- With the #8 Cats Tongue CRM DP, add those lupin like red flowers in the very foreground. Here and there, random heights. Turn your canvas on it's side so you don't crane your neck and maybe put one flower going off the canvas, to give it a sense of reality. You are sitting in the field. Because I am using purple in this, I will have to dry it before I come back on top.

John - Perhaps you need to channel your inner Ferdinand, find peace in the flowers.

Not all flowers grow, or lean, the same way.

A community member from Washington State says the typical wildflowers are lupins, indian paintbrush and buttercup. Another member said, "be like LLAMA heaven in that field of Lupins".

- Lavender lupins. Sometimes weave in some random colors here and there. Maybe the whole plant is hidden except a petal somewhere.
- Dry.



STEP 15 - THE MAGIC SAUCE AND EAR WORM ALERT

MATERIALS & COLORS FOR STEP:

CRM, QM
NYL, CYM
NYL, TW
TAS #4 ROUND BRUSH

- CRM for a bright red highlight on some of the red lupins with the #4 Round.

Ear worm alert, Mama Mia by ABBA. Over and over and over in my head. Not the whole soundtrack, just that one song, over and over and over.

Thought I'd share THAT happy thought before I got into the actual directions to the step so that, now, you too could join me in a rousing chorus. All together now, Mama Mia...da da da da da.

- CYM CRM for the hot orange pops on some of the red lupins. NYL in there - that's it, the NYL was where the magic sauce was. It's always there, you just have to experiment until you find it. NYL CRM...just magic. There is a little energy in my stroke and I hope that is being conveyed into my flower. QM TW to a pink and add that color to the red lupins. CRM and come over and fix anything that may have gotten away from you.

Great thing about acrylics is that every mistake is fixable. You let it dry and just paint over it. Creative visual balance where you feel you need to.

- Dry.



STEP 16 - WHAT!!!

MATERIALS & COLORS FOR STEP:

PB
UB
TW
FWP
TAS #4 ROUND
TAS #1 -
MONOGRAM LINER

- I just can't stop till it's perfect.
- Come back with the #4 Round and PB TW DP, more

PB TW, and highlight some of the forward purple lupins and drop little pops of that color around. Come back with a yellow green and add that front layer of leaves.

This is what you have been looking for. This is where your soul would be at peace. The air is sweet and you have just taken your painting from WHAT???
To WHATTTTT!!!

Did it. That's it.

- Dry, then sign.
- I signed with FWP UB and a #1 TAS Monogram Liner.



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.



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. I really enjoy the gridding method because it allows you to dip your toe into drawing without being in the deep end of Drawing pool day one.

In this book the gridding method has been worked out for you. Everything is based on a one-inch square grid. Everything is of equal ratio.

On your 8 by 8 canvas you will make a mark using your chalk tool and a t square ruler at every inch point using the guide draw lines horizontally and vertically this way. The t-square will help ensure that your lines are straight.

- After your greatest place on the canvas the top row of squares 1 through 8 from left to right.
- The number the left row of squares number 1 through 8 from top to bottom.

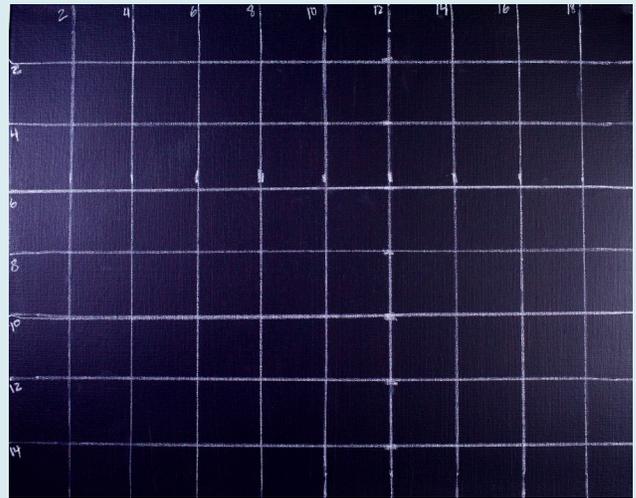
- Find the first row that the contour line of your image enters and exits. duplicate only what you see in that one single Square.
- Continue through the entire image Square by square transferring the contour lines of the subject with chalk on your canvas.
- When you have duplicated the subject from your reference to your canvas you will be done.

In our step-by-step chapters you can check your work against Step 1 example in each chapter. You can remove chalk easily by taking a soft brush and getting a damp with clean water. Gently brush over the lines you wish to remove and they will lift

To do the grid your canvas must be dry and its advisable that it is also cool. You can use chalk that is wax or oil free. It must be pure chalk. In this book I'm using a dritz fabric marking tool. I like this tool because it does Fine Lines easily and removes well from the canvas. There are chalk pencils or you could use chalkboard chalk. While I will always share with you the tools and equipment that I'm using you are welcome to deviate from that anytime you feel 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're marking on two matches the square in your reference. After you master this method you'll be able to use gridding to transfer any image from a reference to your canvas.

If you want to do a different size There's a lot of great resources out there that involves math about how to scale. I have decided to skip the math because we're already painting every day for 30 days and that's enough to worry about . Also I don't teach math for a many good reasons 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're choosing to paint different sizes then we're utilizing in this book I highly recommend finding one of those formulas and mastering it. Short of that a buy canvases 8 x 8 canvas for your 8x 8 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



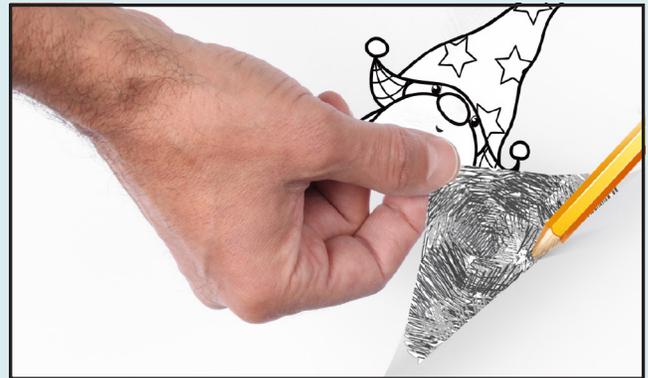
Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.

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.

THE TOUCH PULL STROKE

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



TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition. This is always useful.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

ACRYLIC COLOR BLOGS

ZINC WHITE



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

NAPLES YELLOW LIGHT



- The color that is hard for most people to find is Naples Yellow Light, sometimes called Titanate Yellow or Even Nickel Titanate Yellow. This can be frustrating for the new artist. What you may not know is outside of the voluntary ATSM, there are no standards in art materials. You can turn to the tube of paint for a bit more information regarding color, safety, and lightfastness. Reading the tube is important and we don't always think of doing it.
- Nickel Titanium Yellow (PY 53) is opaque and has a low tinting strength. Because it's not overpowering, it can be controlled easily.
- Titanate serves as a substitute for lemon yellow which is the traditional cool yellow. Some companies make a hue that is very close which they call Naples Yellow Light. That hue is what I am using in my Sennelier paint... Naples Yellow Light.

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

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

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



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:

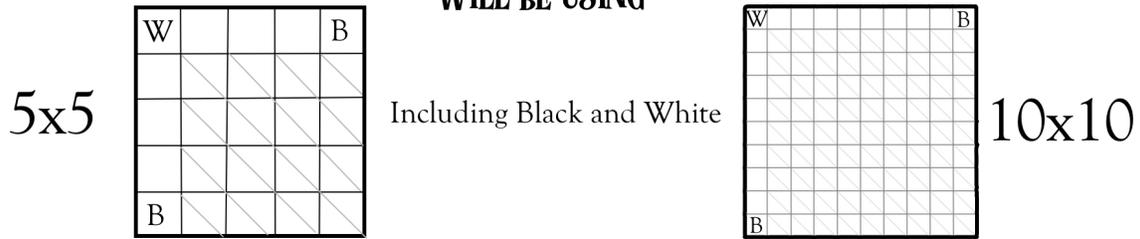
- **HUE:** Refers to the underlying color family of yellow, orange, red, violet, blue or green.
- **COLOR:** Encompasses all hues; white, black, tints, tones, and shades.
- **TINT:** Simply means to add white to a color -(not to be confused with tinting strength of pigment which refers to how strongly one color can influence another color).

EXCEPT when you say Tinting strength



- **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



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

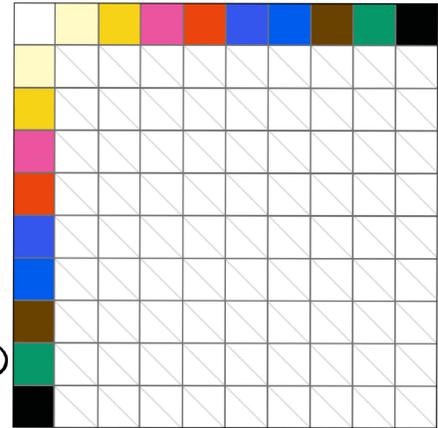
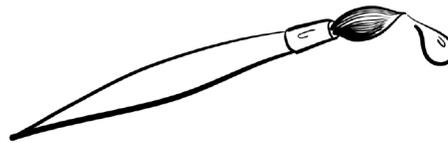


EASY IN GRAYSCALE

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

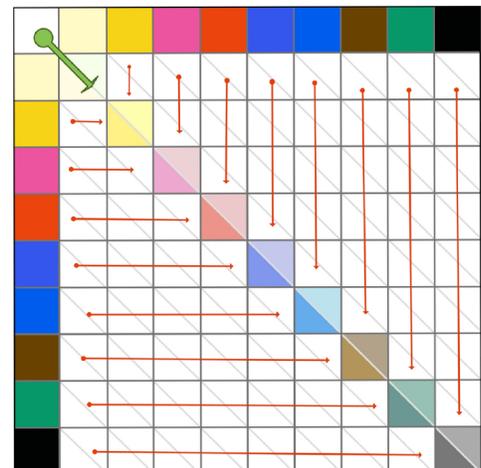
- Starting with your lightest hue, in this case pale yellow, mix one part of each color to one part of white paint.
- Paint the bottom half of the square with this 1 to 1 mixture
- Take one part of the bottom square mixture, that you mixed in the bullet above, and add one part of white again. Take this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

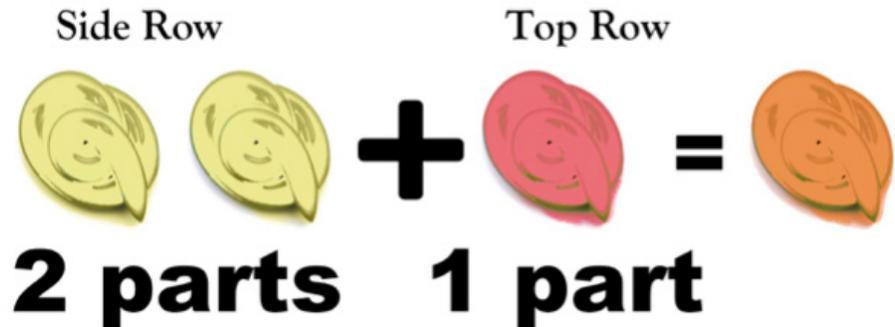


THE FIRST ROW OF COLOR

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

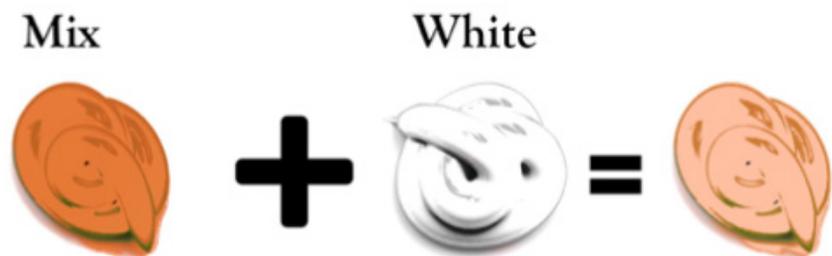
- STARTING FROM right to left, beginning at the first square

- 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.

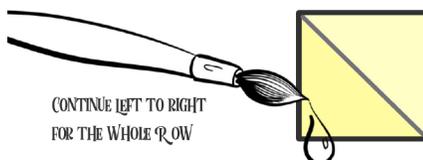
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

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:

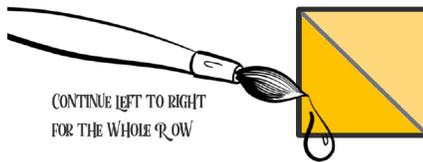
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

2ND HORIZONTAL ROW

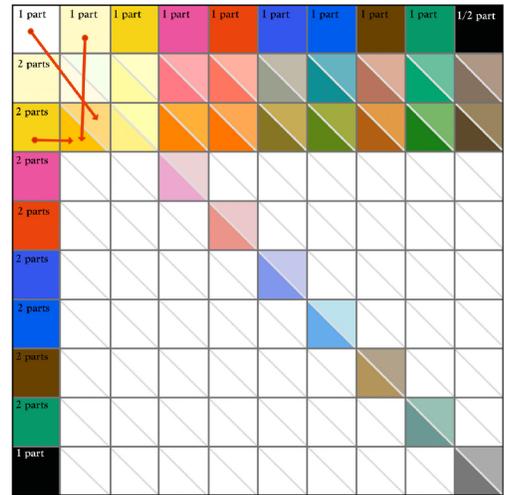
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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

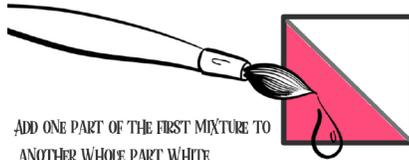


THE THIRD ROW OF COLOR:

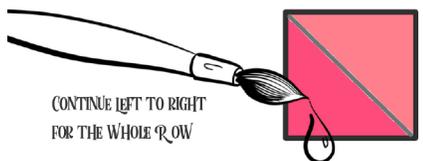
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

3RD HORIZONTAL ROW

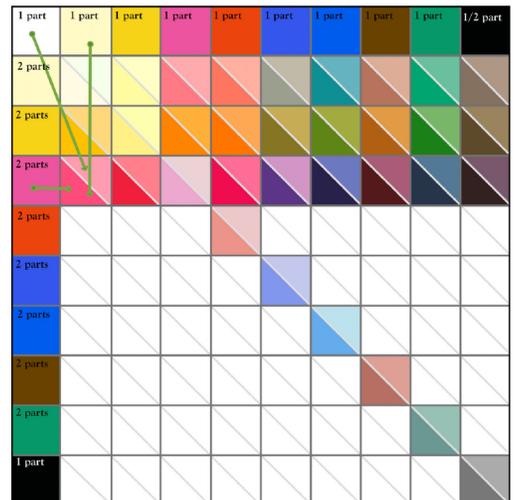
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

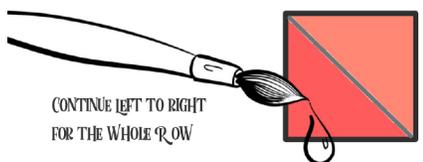
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

4TH HORIZONTAL ROW

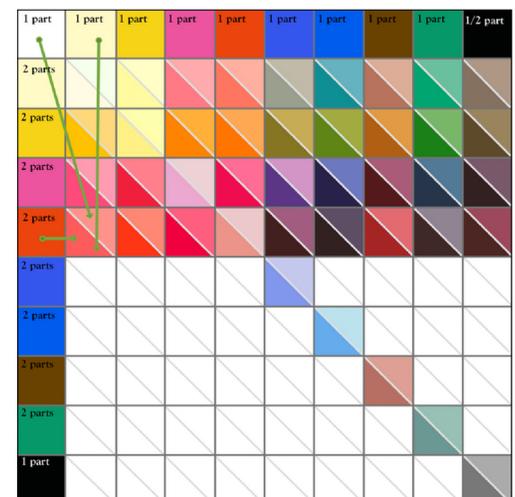
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

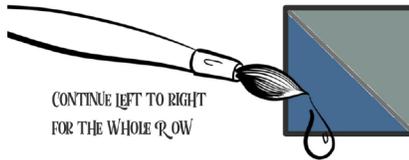
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

5TH HORIZONTAL ROW

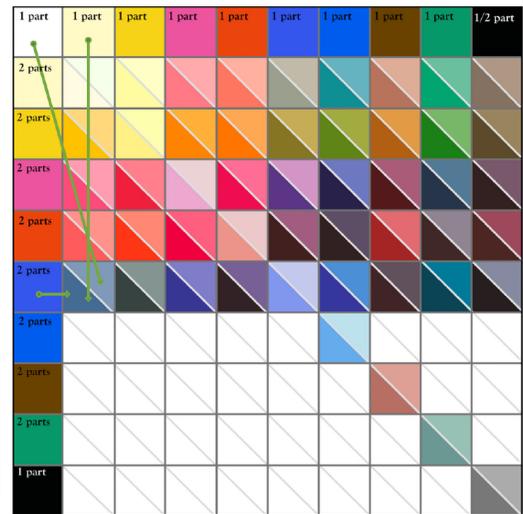
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

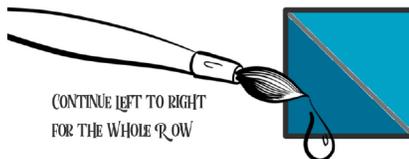
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

6TH HORIZONTAL ROW

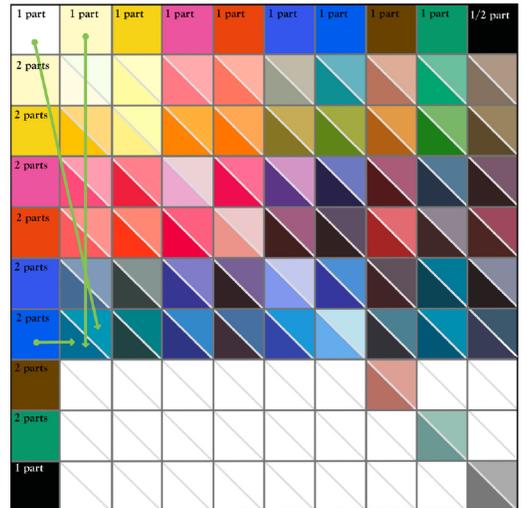
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

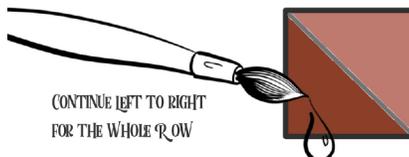
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

7TH HORIZONTAL ROW

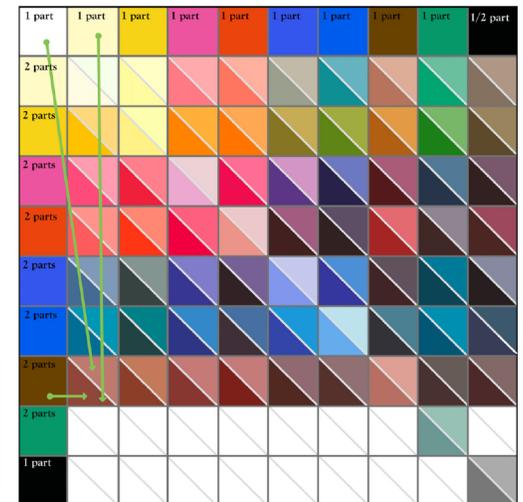
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

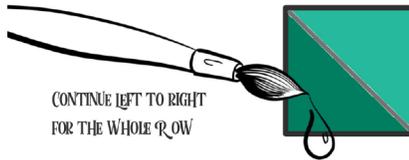
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

8TH HORIZONTAL ROW

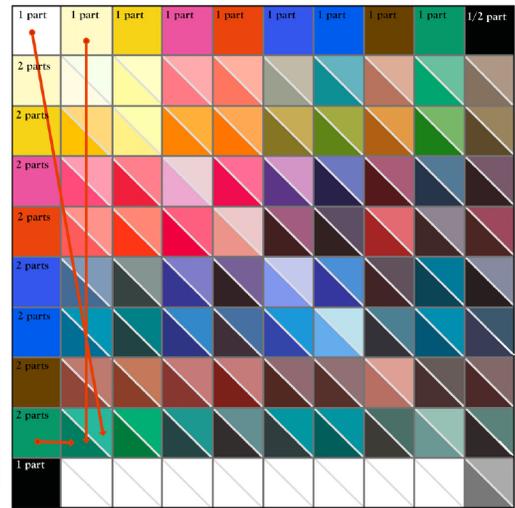
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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:

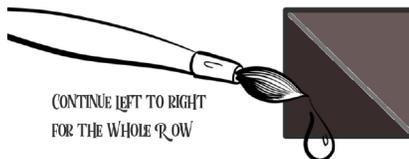
- Because of the overpowering nature of black, use one part instead of two parts.

9TH HORIZONTAL ROW

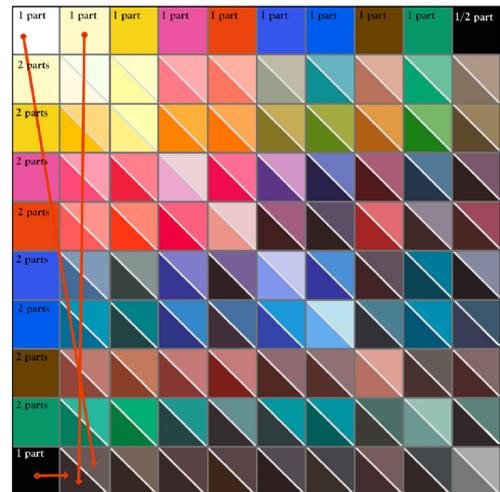
MIX 2 PARTS OF THE LEFT ROW COLOR TO ONE PART OF THE TOP ROW COLOR AND FILL IN THE LOWER HALF OF THE TRIANGLE



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

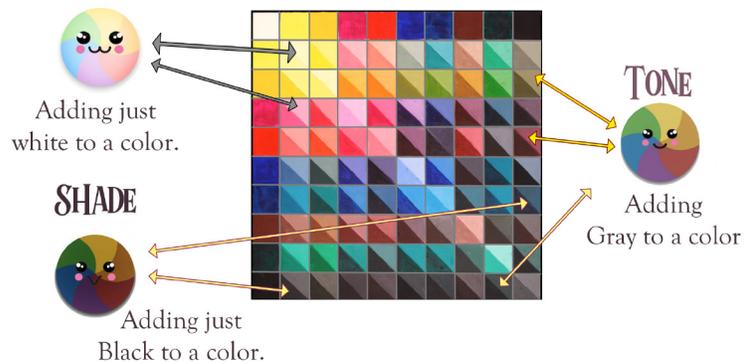


HOW TO USE A COLOR CHART:

- 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.

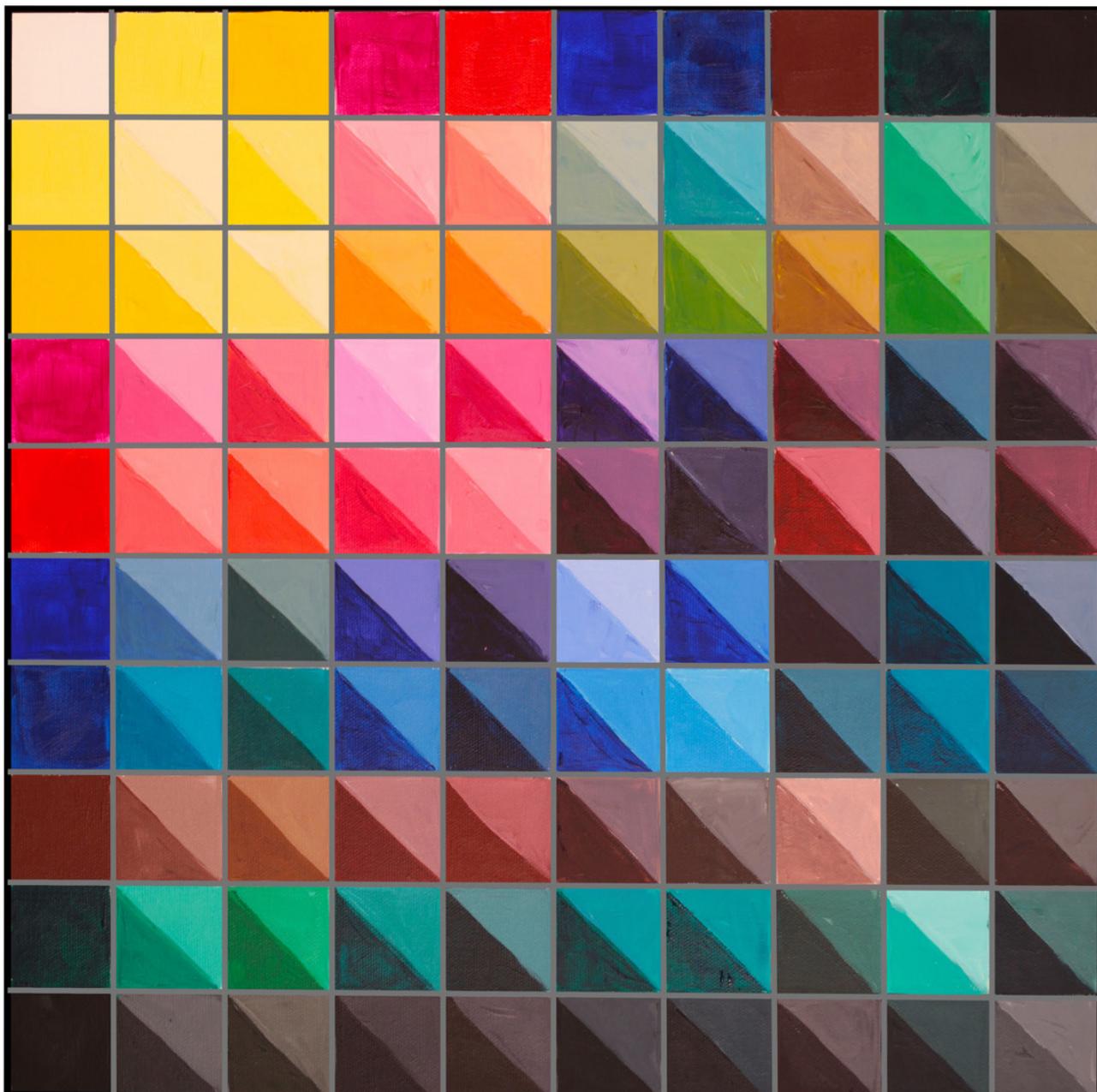
TINT YOU CAN NOW SEE YOUR TINTS, TONES, AND SHADES



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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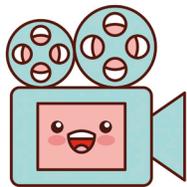
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#STEPBYSTEP
#ACRYLICPAINTING**

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