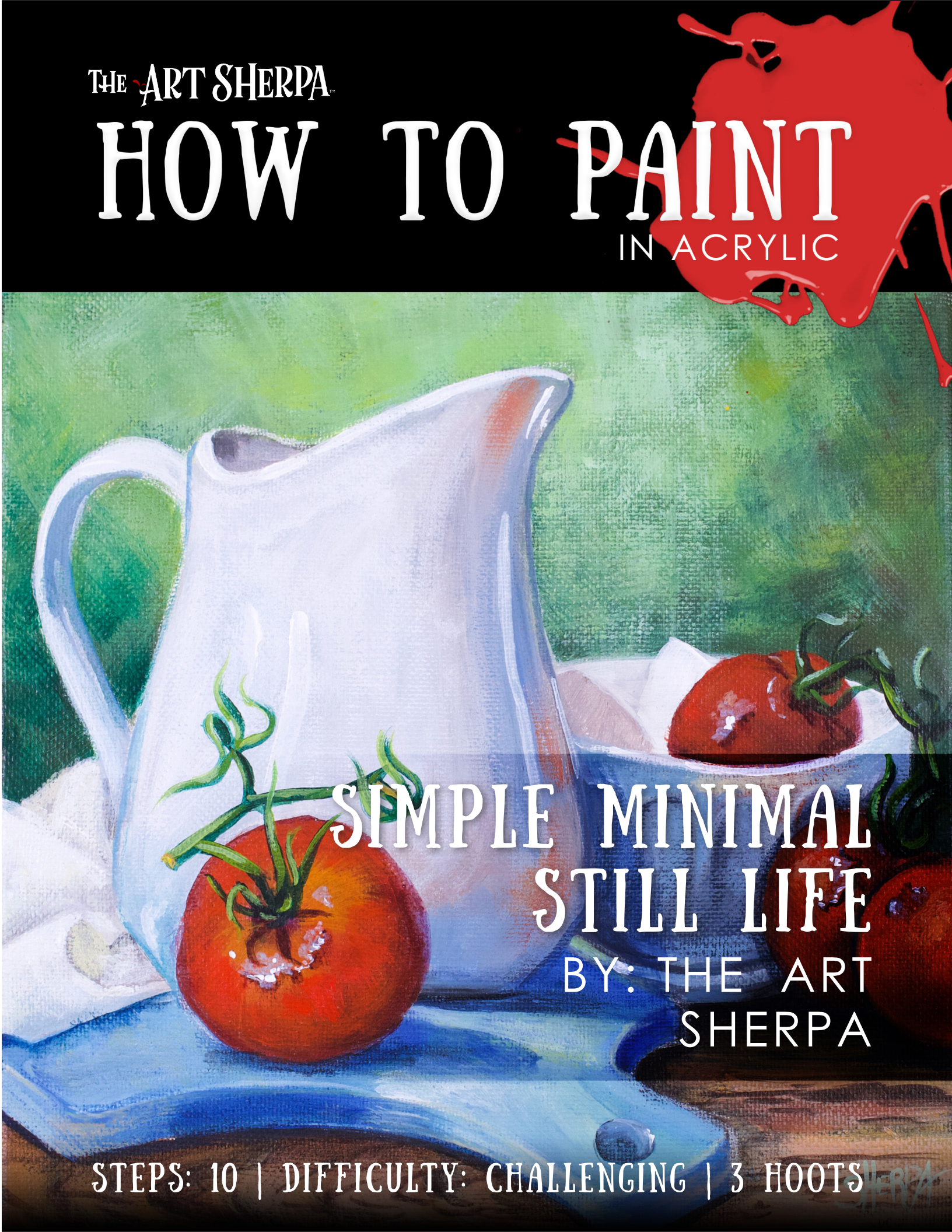


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC

An acrylic painting of a still life scene. A white ceramic pitcher is the central focus, with a tomato in the foreground and another in a bowl to the right. The background is a textured green. A red paint splatter is in the top right corner.

SIMPLE MINIMAL STILL LIFE

BY: THE ART
SHERPA

STEPS: 10 | DIFFICULTY: CHALLENGING | 3 HOOTS

PAINT COLOR & MIXING LEGEND:

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

- Cad Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- EXTRA - Fluid White Paint (for splatter) = FWP
- EXTRA - Fluid Black Paint (for splatter) = FBP
- EXTRA - Golden Artist Colors Acrylic Glazing Liquid Gloss = AGL

MATERIALS:

The Art Sherpa =TAS

- ¾" Ferrell Width Hog Bright or Flat (a big brush)
- #12 Princeton Blender
- #8 TAS Cats Tongue
- #4 TAS Round
- Saral Paper
- Artists Tape (optional)
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- Tuesday: 8 x 8 Canvas
- T Square Ruler
- StaWet Palette (optional)

TECHNIQUES YOU WILL USE:

- How to block in
- Being painterly and loose
- Painting wood texture
- Painting fabric
- Achieving good value
- Architectural impressions
- Expressive painting strokes.



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.

*Acrylic
April*

ACRYLIC APRIL 2021

YOUR NEW GALLERY IS COMING



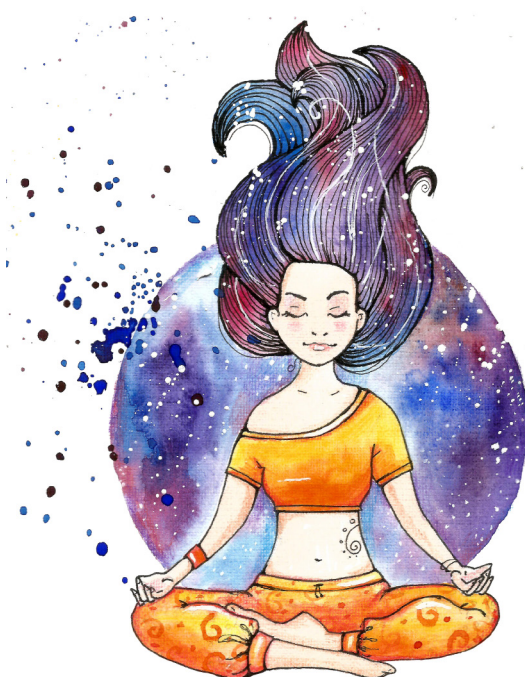
JOIN THE ART SHERPA
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PAINTINGS THE ENTIRE MONTH OF APRIL!

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THE GOLDILOCKS ZONE

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

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



VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
STEP 1	4:51	TRACING/TRANSFERRING IMAGE
STEP 2	15:58	BLOCKING IN BACKGROUND
STEP 3	30:20	TEXTURE AND VALUE TO BACKGROUND
STEP 4	51:30	BOWL AND FABRIC VALUES
	1:07:20	SKETCH BACK IN STRUCTURE LINES
STEP 5	1:18:30	FABRIC FOLDS, WOOD GRAIN TABLE
	1:39:30	SKETCHING BACK IN LINES
STEP 6	1:41:14	THE CUTTING BOARD
STEP 7	1:58:45	THE WHITE PITCHER
STEP 8	2:18:30	FRONT FOCAL POINT
STEP 9	2:39:49	BACKGROUND TOMATOES
STEP 10	2:51:28	STEMS AND HIGHLIGHTS
	3:01:00	SIGN

SHERPA' FORWARD

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art. To that end, you will see changes being made through the year. This document may be the first change that you see, and I hope you will know that everything I do is to help teach you how to paint. This document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials of any given month have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of those documents that you will be able to purchase. That expanded book will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art. Traceables and grid resources for this tutorial can be found at theartsherpa.com.

Another change I'm making is to not promote specific "brands" as opposed to teaching you how to select the best art materials for your journey. The first thing you will probably see is me referring to the shape and

size of a brush rather than the brand name. It will be difficult for you in the beginning, but you will be much more successful this way. I always say there are many brushes that will do the job. I do not want to limit you to exploring with the brushes that do the best job for me especially since some of them are being discontinued. I want you to explore your options. I will refer to my line of brushes, as such, and I do recommend the Princeton #12 Round Blender as a staple to your tool box.

This tutorial is a lengthy one, but not an extremely difficult one. It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

Our painting today is a country kitchen themed still life. A pitcher of water and a bowl, probably ceramic, although the bowl does have an architectural pattern to it. A painted wooden cutting board on a rustic plank wood table, probably milled from a tree downed on the farm. A fabric tablecloth that runs into the ceramic bowl cushioning the fourth of four tomatoes that grace the table. Made me wish for a BLT, I just know the sun had kissed those tomatoes into sweetness. The source of light was from the left and the highlights and shadows played a large part of the composition.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

"Actual remarks taken from the video are provided for your enjoyment only, and are in italics and in blue."



STEP 1 - TRANSFER THE IMAGE

MATERIALS & COLORS FOR STEP:

WATERCOLOR PENCIL
YELLOW SERIAL PAPER
(OPTIONAL)
ARTISTS TAPE
(OPTIONAL)

*I've been following the
hoopla with the Royals as
many of you have, so if I
slip into an English accent
tonight, at times, please
forgive me.*

- My yellow transfer paper did not transfer well, so I came back with a watercolor pencil and emphasized some of the lighter lines. This will blend into whatever color I paint as long as it is a light color. Make sure there is no oil or grease in the pencil, you won't be happy.

- Because there is no major perspective line like a horizon, you just need to transfer the image.
- Sketch In The Image
- Because of the size, I chose to use the traceable method on this but I provided a transfer if you prefer to use that method. I do tape down the transfer paper so that it does not slip and I also tape down the traceable on the canvas. You do you. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable.



STEP 2 - LET'S NOT CALL THE WHOLE THING OFF

MATERIALS & COLORS FOR STEP:

**CRM, PB, PG, DP, BS, MB
¾" WIDE HOG BRIGHT
OR FLAT (A BIG HOG
BRISTLE BRUSH)
TAS #8 CATS TONGUE**

- We'll start blocking in major objects which is a nice way to warm up in art.
- With a big hog brush and a mix of PG + BS, block in the background. This is just the foundation. If it helps, I am using a Silver Brush Grand Prix brush. We will be working green on green in this painting, and that is always a challenge for artists. Don't worry about how pretty the paint is laying down right now, because this is just the first layer. A hog brush holds a lot more water than a synthetic brush so when you rinse be sure to wipe your brush to remove excess water.
- Mix BS + MB and block in the table top that everything is sitting on. You are not neat and tidy right now, you are covering it with paint. The ugly stage started right off the bat, the raw stage. Don't flounder in your resolve, this will be beautiful. Rinse and wipe your brush.
- Take MB + PB and block in the cutting board. You see this blue in a lot of country farmhouse kitchens so this

is a very good color mix to remember. Another term for this blocking in part would be to call it the underpainting. Rinse and wipe your brush.

- When I am doing red mixes, and it's a Sherpa thing, I use DP to darken the CRM because it allows the red to be redder and more orange than black does. Use this mix and block in your tomatoes on the table.
- Switch to the Cat's Tongue and mix MB + TW to a gray color and start underpainting the bowl along the outside and back rim. Add more TW for the inside of the bowl. Add a bit more MB to the initial gray and apply along the side of the pitcher next to the bowl. Then bring that color in as a shadow on the pitcher. Use a lighter gray as the pitcher moves toward the handle, which is obviously the source of light. Leave a very light section between the pitcher handle and the larger part of the pitcher.
- Add TW for the light gray of the tablecloth.
- Go back into your tomato mix to paint the tomato in the bowl.
- If you notice that your canvas has started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.

I don't know whether you say "tomatoe" or "tomato" when you speak, I say "tomatoe", but spellcheck prefers "tomato", so either way, say it your way.



STEP 3 – WOODCHUCK BRUSH RHYMES

MATERIALS & COLORS FOR STEP:

CYM

PG

BS

#8 BRIGHT HOG -
BRUSH

- This step will resolve texture and lighting and start pulling in values. Being able to get a dark, a middle, and a light value is very important in each object; even more so than getting the exact hue. If you get the right value, the light and or dark, you will be happier with your painting. The hill you want to die on is the GrayScale Hill more than the Color Hill. The fight is worth it there. One of my keys to happiness is I do not need to have a battle if it is not important to me. Choose your hill.
- Get the #8 Bright hog and PG + BS + CYM, you will lighten with CYM and darken with PG, then lightly brush with a hatching stroke onto the background. Add a slight bit of TW to the light section above the pitcher on the wall. Add more BS to make it a bit more brown if you need to. The green in the background is still a bit transparent, but

the underpainting creates a depth of character. On the right add more PG and BS, because that area is less in the light. Lighten the color as you come up. Be scumbly with the hog and you will get some great magical effects.

- Come back in with the darker green behind the pitcher handle and try to match the darkness levels of the other side.

I am so sucked in to Netflix and the Crown and I can't wait to see what they do with the most recent Royals gossip. More stuff to come.

Cinnamon - I love Oprah.

John - Is this a painting show?

Cinnamon - Yeah, but if she called me, I'd take that call.

John - What if she told you you tied your shoe wrong?

Cinnamon - I'd say, I'm so sorry Mamam, and learn to retie my shoe correctly.

Cinnamon - and not for nothing, but Oprah would do that. I would just die. Oprah, if you are watching, please give me notice before you call.

- Remember that in acrylic, we paint dark layers to light layers and watercolor goes from light layers to dark layers. But, we are painting acrylic.
- Rinse out the brush and wipe it. Get your background greens to a place where you are happy with them. Add dark where you need it and light where the light would be hitting it. I love this wonderful wall.
- Don't be afraid to go over the handle. If you get your colors too close, we can always come back and fix it.
- You really want that light part over the pitcher super diffused.

STEP 3 - WOODCHUCK BRUSH RHYMES CONTINUED:

John - How much paint can a dry brush, brush if a dry brush has no water.

Cinnamon - Woodchuck reference aside, I have no comeback, but the brush is very dry. I do have some videos on this, but remember, the magic is not in the brush, it's in you. Be sure to ask John for the comeback to this question in the next live.



STEP 4 – ARCHITECTURAL STRUCTURE

MATERIALS & COLORS FOR STEP:

CRM

CYM

UB

BS

MB

TW

TAS #8 CAT'S TONGUE

TAS #4 ROUND BRUSH

CHALK

- With the Cat's Tongue, or a pointed filbert, go back into the gray and add a touch of BS. Paint a few little folds happening in your fabric. You want a different texture and feel, bring it forward over the blue because I missed a bit of it there; you want a soft gray. Mist your palette if you need to. Now on the toe of the brush, paint the inside of the bowl, add some TW because it's quite bright, the light is hitting it there. Bring the brown, black, gray in over the bowl and behind the pitcher because the fabric comes into the bowl at this point. Use a very light gray to get the sense of the fabric, like I said, we are going for value here. It will show as we refine more and as the bowl evolves. Come to the left part of the fabric and put in the folds, curve the brush as you go because the fabric is actually on a roll. Paint

the top of the mid fold. To get better with value, you should do more still lifes; folded stuff, kitchen towels, crumpled aluminum foil, something to help you see shadows and light.

If you were in art school, they would throw a bunch of trash on the table and tell you to paint it and expect you to say thank you for the privilege.

- Add shadows and start to create that sense of the fabric's form. The shadows are the darker brown-gray, and the darker gray. The highlights are the lighter grays. Note how the back fold has the darkest shadow. Take a good look at it, see the light and paint it, see the mid color and paint it, see the shadow and paint it. Be patient with yourself and allow yourself to express what you see. Foldy, foldy fabric. The fabric in the bowl needs a bit of bright light at the top. Add UB into the gray and create that blue shadow that is cast by the cutting board. This shadow lies between the bowl and the pitcher. I add more UB + MB to the mix where I need to darken the shadow in the curve of the bowl.
- Dry. We'll sketch that shadow in with chalk.

Heat Talk. Do the shifty paint dance. You know it, you love it.

- With your chalk pencil, sketch in some of the structural lines that need refining and draw in a consistent lip on the bowl. Draw in the architectural structure on the bowl face. Refine the shape and bottom lip of the bowl if you need to. Where do you need to pay some attention?
- Get the #4 Round and with UB + MB + TW add the shadows between the divots on the bowl. It does not need to be an architectural wonder, but there are things you need to do right or it just won't work. This bowl has a distinctive structure that needs to be represented. I'm creating a grayscale representation of what I'm seeing, so as I go left and the bowl is more in the shadow of the pitcher, it is going to be darker. When you unlock still life, you will unlock one of those magical moments in your life. Still lifes are here to help us see. Come back with light grays to add the highlights. Use the reference below to help you bring this wonderful bowl to life.
- There is also a kind of weird cast from the tomatoes that I have to add with a bit of the red mix into the gray.

STEP 3 - ARCHITECTURAL STRUCTURE CONTINUED:

- There is no way to tell you when you are done with this bowl. Work it until you are happy with it. Does your painting reflect everything you see in the reference you are looking at? Do you see the

structure on the bowl, although it would be ok if you wanted to just paint the bowl plain. Add CRM + CYM into the gray and redefine that reflected red on the bowl from the tomatoes.

- If you wanna do the line, you gotta do the time. Take the time to find your moments. I know my tutorials can be long, but I am trying to teach you, not just let you watch me paint. This is how you learn to be a star.



STEP 5 – FINGER OF COLORFUL EXPRESSION

MATERIALS & COLORS FOR STEP:

CRM

CYM

PB

UB

BS

MB

TW

TAS #4 ROUND BRUSH

PRINCETON #12 -

ROUND BLENDER

- Sherpa Tips: What I find in painting is if I give myself a mental rest, maybe not a physical one, but a mental rest and disengage from something for a minute, I can then come back to it and better evaluate it. One of the first paints I would upgrade is your TW. That pigment will help you work less hard and make your life a lot easier.
 - With the #4 Round and TW, come back to the folds of fabric. Dry brush this light color onto your fabric, making those pops of sun on the fabric shine. Add CYM to the mix for those “off white” areas. Add water to the mix when you need to.
 - Come back to the bowl and add some UB into the gray, and put that where you see some blue reflections. Maybe bring the CYM into the gray and add that in places. Weird reflections happen. Get MB on the dirty brush and add a dark shadow under the tomatoes, on the wooden table and under the bowl. The pitcher would be casting a dark shadow. Outline the two tomatoes on the side for now. Add UB and tap out a thin line of color between the tomato and the bowl, I blended with my finger.
 - With PB and a touch of black, start adding shadows to the tomato by the pitcher and also to the fabric.
 - With the blender brush and a mix of BS + CYM + TW come back and highlight the wood of the platform table, making it appear more wood-like.
- John dropped a mic; Twix jumped, but all is well.*
- Bring MB in and paint in some wood grain swirls in the wood. You will come back and lighten it later, but you need dark to add light. Dry.
 - Mix CRM + CYM to get orange, as you do, then some BS and TW, and come back to add in those wood highlights. Just feel your way through with a very light touch, wood has rings of life. Use the orange with the CYM to lighten, or the BS when you need more darkness. Curve your strokes with the grain of the wood.
 - With BS + MB, but mostly MB, on the #4 Round create wiggly bits of wood representing the rings of the tree. Reinforce the shadow that is around the cutting board. I often use a finger to blend out a shadow, it's called roughing. It's my finger of colorful communication which I don't use in public.
 - Come back with the chalk pencil, and resketch the cutting board back in if you need to. I also added the dimensionality to help me going forward; especially around the handle and sides.

STEP 5 - FINGER OF COLORFUL EXPRESSION CONTINUED:



STEP 6 - NOT SORRY OR SAD TOMATO

MATERIALS & COLORS FOR STEP:

CRM

CYM

PB

UB

BS

TW

**TAS #4 ROUND BRUSH
#8 CAT'S TONGUE**

- Time to address that cutting board and more shadows. With the #4 Round and PB + UB + TW, paint the forward lip around the sides of the cutting board adding more PB in the parts that would be more in shadow. Switch to the #8 Cat's Tongue and the blue mix and start adding wood directionality on the top of the cutting board trying to make all of the strokes in the same direction but varying the blue colors as you go. Mix CYM + CRM + TW + BS to get a wood color, and add highlights to the edge details on the cutting board. Also around the top and sides of it and along the bottom of it. Maybe the blue paint is chipping off of parts of the wood; most country kitchens would have a wooden cutting board. You can add more TW to this mix where the wooden table might be casting something on the edge of the board. With the blender brush, blend in the top of the cutting board.

- Rinse and wipe your brush. Refresh any more paint that you need to.
- Using a Princeton mix TW and PB to get a light value. It is ok to paint this right into your tomato if you need to, we will come back to fix it later, the tomato is not sorry or sad. Add some of this to create the beautiful highlights on the top of this cutting board. You want good, light shadows.
- With a #4 Round, highlight the edges between the top and sides of the cutting board, adding some highlights on that wood. But, you also need distinctive shadows. Use PB + MB to add a shadow around the whole parameter of that board. Glaze a shadow on at the curved section and on both sides; darker in the back than at the front. Add a dark thumb hole to the handle of the cutting board. Add white around the top to highlight it. There! It's a hole in the bottom of the board.
- Using PB + MB add a shadow under the tomato on the board and an ellipse of a shadow coming forward from that same tomato. Come under the pitcher and define that corridor of light that is cast in the space between the tomato and pitcher.
- Dry.



WATERCOLOR WEDNESDAYS

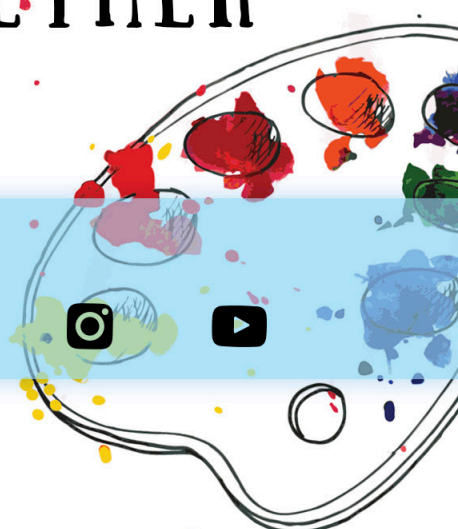
FREE weekly watercolor
live stream
virtual art class!
7:00PM EST

Watch directly from
TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**

THE ART
SHERPA



STEP 7 - TOMATOES IN A TIN

MATERIALS & COLORS FOR STEP:

**PB, BS, MB, TW
TAS #4 ROUND
PRINCETON #12 -
ROUND BLENDER
T-SQUARE
CHALK PENCIL**

- With a T-Square, draw a line across the vase bottom, redefine the lines of the vase so it is not too artistic or not too out of perspective. Be sure to check the handle also. I mean it might have been made by her kid in art class, but it's doubtful. Also redefine the lip around the spout. With TW on the #4 Round, come in and highlight the outside and downward rim of the handle. Add PB at the inside bottom of the handle with more PB + MB as the darker shadow color at the top and at the far edge of the handle. Add some blue at the connection between the handle and the back of the vase and at the side of the tomato in back. Add more in front of the tomato and on the bottom of the vase. The shadow ends at the widest part of the vase, where the light will hit. PB + MB is your shadow color. With the Princeton, and a titch of TW, start adding the spout curve of the pitcher. You will be getting lighter as you go left into the light

but you have to start somewhere. The Princeton will help blend the blue transitions into the white. Add more PB where you need to, like the blue streak in the curved section in front. With the #4 and the dark brown- black, come back in and reinforce the inside of the pitcher color. Add more of the dark just at the inside near the handle, a little shadow for sure, but nothing big.

- Dry.

Community Member Joke: To market to market with, my uncle Jim. Someone threw a tomato at him, tomatoes are soft and won't hurt your skin. This one did...it came in a tin.

- With the #4 Round and TW, come along the upper lip and highlight, also catch the back lip. Add another highlight to the top of the handle and the inside of the handle at the top back. Use my reference below to help you with highlight placement if you'd like.
- Using TW with a touch of BS to get an off white, I blended with my colorful finger, from the center front of the sprout curve and towards the back of the pitcher, adding highlights of that against the blue. Add a blue-black crisp edge to the outer line of the pitcher to pull it out from the other objects.
- As with the cutting board and table, use your shadow colors and highlight colors and work them until you are happy. Those kisses of red on the front of the pitcher are very important; don't miss them. It is the forward tomatoes reflecting back onto the pitcher.
- Dry.



STEP 8 - GETTING STEMMY

MATERIALS & COLORS FOR STEP:

CRM

CYM

PG

DP

MB

TW

TAS #4 ROUND

PRINCETON #12 -

ROUND BLENDER

- I'm going to sharpen my chalk pencil and sketch in the tomatoes.

John - What did the pencil sharpener say to the new pencil?

Cinnamon - I don't know, what did the pencil sharpener say to the new pencil?

John - You're pointless.

- Time to sketch in your tomatoes but keep in mind that they are not perfectly round.
- I wish I had used heirloom tomatoes. When you are considering what to paint in a still life, use the weird ones, shapes, sizes and colors.
- Start with the #4 Round and DP to put in a place for the stem and to add a shadow. Switch to the blender brush and mix CYM + CRM to get an orange, and highlight that around the stem. Work the reds and oranges and browns until you are happy.

With PB + MB add shadows using the toe of the #4 Round and talk about a deeper shadow, there are no hard edges, just a deep dark shadow. You can also add some deep crevices at the top of the tomato with CRM + DP. Use PG + MB + BS to add the stemmy thing, go up about 1/4" and then curve left and add a bent little stem that might have once attached this beautiful tomatoe to a tomato plant. It is off the vine now, but I kept the stem. Come back with the CRM + PG for highlights, adding more TW where you need to. Just as the world has highlights and shadows, so does the stem. So many tomato moments, so many tomato feelings. Come back in with DP for some dark shadows on the skin of that tomato. Add CRM + CYM + TW for a highlight and then a PB + TW to highlight over those blue shadows. Pure TW for the brightest pops of color. Orange highlights in places on the stem. You can always come back with the greens and dark blues to add depth and shadow to the stem.

- Dry.



STEP 9 - HOT TOMATOES

MATERIALS & COLORS FOR STEP:

CRM

CYM

PB

DP

MB

TAS #4 ROUND

PRINCETON #12 -

BLENDER

- Let's continue painting our hot tomatoes. Get some CRM + DP and start with the tomato in the bowl, use the blender brush to block in the shadow colors. I switched to the #4 Round to allow me to get the edge better. Then I added CRM around the side and top of that tomato and to get the edge of the next tomatoe to the right. Fill in with the dark color. We do see the stem on the middle tomatoe, so add that in. We also see the stem on the tomato in the bowl, so add that in too. Get back to the dark color and work on the last tomatoe. Add CRM + CYM on the Princeton to get orange and add this where light might be hitting the tomato, being careful not to lose the muted tone, in the bowl. The middle tomato is a bit brighter as it is more in the light. Let's not judge the tomatoes. Just dust this into the last tomatoe on the right. Adding DP where you want it darker, and more CRM + CYM where it is

lighter. There is a lot of shading between the two tomatoes and at the bottom. Rinse out your brush and wipe it off.

- Use CRM + CYM for brighter colors and values and come in with the blender brush to the top tomato; the diffuseness of this brush is really helping me. Get the #4 Round with CYM and add a couple of bright highlights, then blend them in using your blending brush. If you diffuse the edge of the bowl, you can still come back and fix it. Do the same thing to the middle and far right tomatoes, tapping in the bright orange colors. Implying the roundness of the tomatoes with your brush strokes. They are starting to look like red tomatoes.

Just saying, anybody can paint an apple, but YOU are painting tomatoes.

- If you get it too yellow, use the blender to soften it up. Work your tomatoes, but be careful, they will bruise easily. Tap around, leaving shadows where you want them. Get some CRM into spots for a highlight. Blend it if you need to. MB + PB is used to reinforce those serious shadows on the table top, again, using my colorful finger to diffuse. Strengthening the shadow between the tomato friends.
- Dry.



STEP 10 – BOOM!!!

MATERIALS & COLORS FOR STEP:

CYM

UB

PG

DP

BS

MB

TW

TAS #4 ROUND

TAS #1 MONOGRAM-LINER

color for creating those deep crevices at the stems of the tomatoes. UB + TW is used for the first highlight on top of the DP. Mix TW +CYM +BS for another highlight color. Add pure TW and dot in some pops of reflections on the tomato and rim of the bowl.

- Sign it with the liner brush.
- If you are reading this, I am so very proud of you for getting to this point. Whether you are a beginner or advanced, getting here is a big deal, a huge accomplishment, and you should be as proud of you as I am. Please post your finished picture so that we can all applaud your efforts.

- Still life is such a good exercise in understanding how paintings work.
- Mix BS + PG + MB to get as dark a color as possible, and add a stem coming up out of the tomato in the bowl. You can use my reference below to help you with stem placement. Bring the stem from the middle tomatoe up to connect with the first stem. Green on green is difficult; to get the initial values right, we need that dark contrast. Touch some of it with MB if it helps you pull it out. You're gonna need it to see it. Mix CYM + BS + PG to get an off green and start adding the mid highlights; still in shadow, but a little contrasted. Bring back your bright green for the hot highlights. Use DP to add some dark shadows that will allow us to exaggerate the highlights. You can't get that reflection unless you have the shadow to go with it. This is a great



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

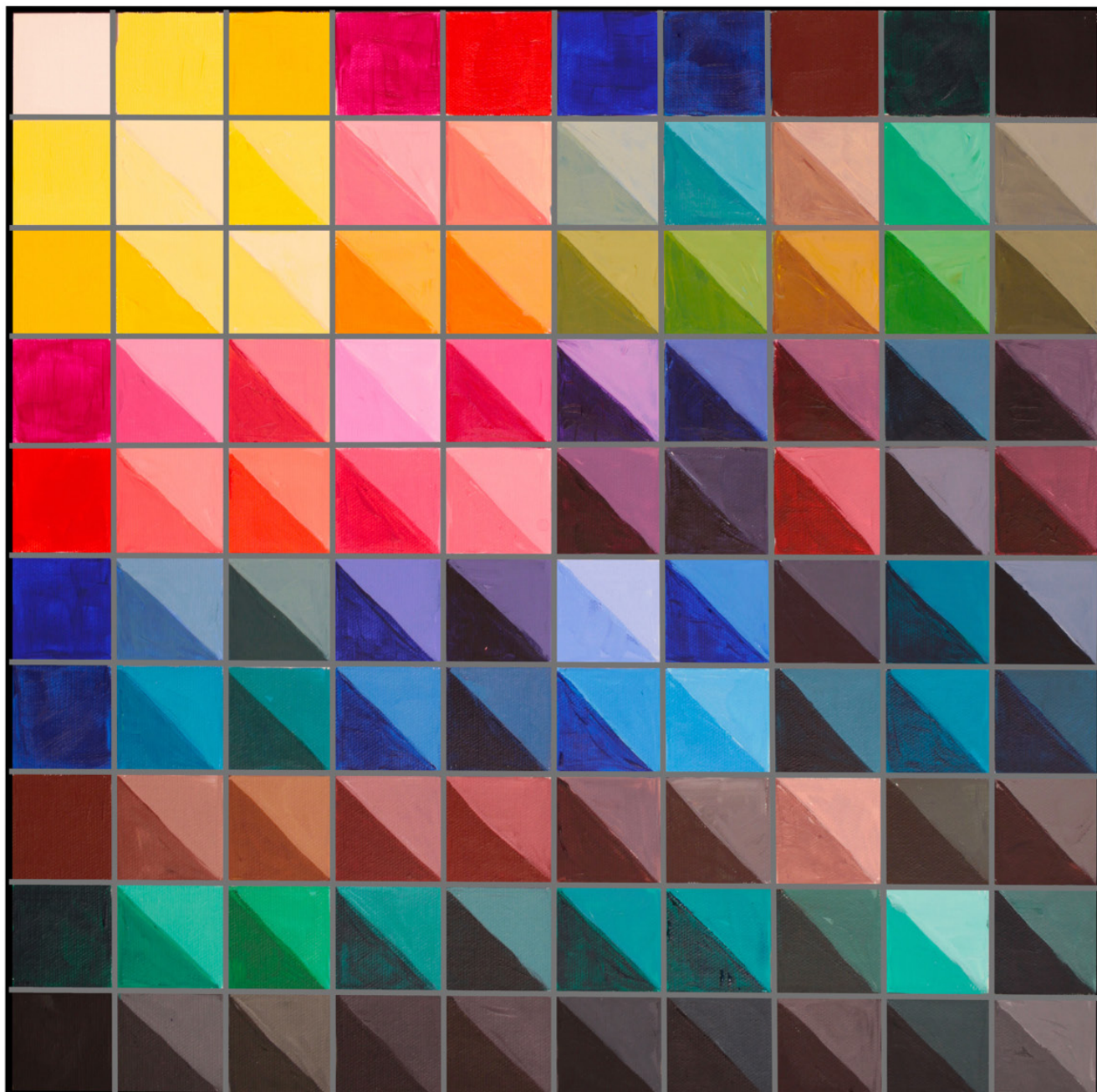
frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

Acrylic needs to breathe 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.





COLOR CHART





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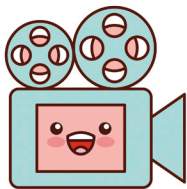
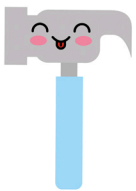
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