

THE ART SHERPA™

HOW TO PAINT IN ACRYLIC



RUSTIC FENCE IN WILDFLOWERS

BY: THE ART SHERPA

STEPS: 10 | DIFFICULTY: CHALLENGING | 2 HOOTS

PAINT COLOR & MIXING LEGEND:

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

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Golden Artist Colors Acrylic Glazing Liquid Gloss = AGL

MATERIALS:

The Art Sherpa =TAS

- #1 ½" Hog Cutter Brush

- #30 TAS Bright
- #8 TAS Cats Tongue
- #4 TAS Round
- #6 Hog Round
- #12 Hog Round
- Cretacolor Pastel White Pencil or Chalk or Chalk Pencil
- StaWet Palette (optional)
- 16 x 20 Canvas
- T Square Ruler

TECHNIQUES YOU WILL USE:

- Gridding
- How to block in
- Being painterly and loose
- Painting wood texture
- Achieving good value
- Implying flowers
- 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.

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	4:12	RUSTIC COLORED GROUND
STEP 2	11:20	GRIDDING IMAGE
STEP 3	18:55	BLOCKING IN
STEP 4	36:00	FARAWAY DIFFUSED GREENERY
STEP 5	49:40	CLOSER MID RANGE FLOWERS
	50:10	HOW TO PAINT FROM A PHOTO
STEP 6	1:04:35	PAINTING IN THE FENCE
STEP 7	1:18:00	REALISTIC WOOD
	1:25:00	HOW TO KNOW WHAT BRUSH
STEP 8	1:34:24	FOREGROUND STEMS AND LEAVES
STEP 9	1:48:30	FOREGROUND FLOWERS
STEP 10	1:58:17	FINAL HIGHLIGHTS
		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.

Our painting today is a country themed still life of a rustic fence standing in a field of wildflowers. 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.

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."





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STEP 1 - ANGER MANAGEMENT

MATERIALS & COLORS FOR STEP:

BS

- Get a large damp, 1 ½" cutter hog brush and load it on both sides with BS, and cover the canvas. Take out all that frustration, all the anger and impatience, and don't hesitate to scream at your canvas as you paint, IF IT HELPS. Just get that energy out. This is great anger management. A bit scruffy is ok, just cover the canvas with this first layer, the underpainting.
- Dry.

John - Heat Talk. You know it, say it with me. NO SHIFTY PAINT.



STEP 2 - NO TRANSFER SHAME IN THE ART SHERPA WORLD

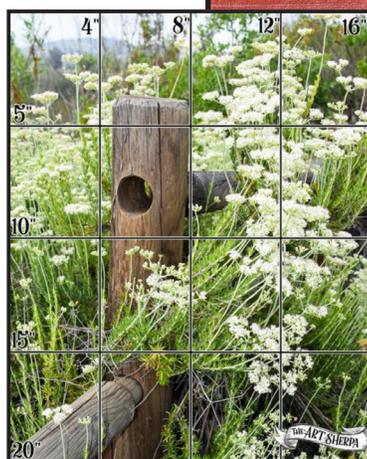
MATERIALS & COLORS FOR STEP:

T-SQUARE CHALK PENCIL OR WATERCOLOR PENCIL

- Use your favorite method to sketch out chalk lines of the contours of your subject. You can freehand, or use the tracing method, the gridding method or projection. How you personally choose to put your subject matter on the canvas is up to you. There is no right or wrong here only process. Choose a method that you're comfortable with and gives you a result that you're happy with.
- I used a simplified grid today, but I provided a traceable as well, if you have drawing anxiety. There is no draw shaming in The Art Sherpa World. The traceable can be found on my website. I have also included the grid reference below.
- Your canvas is in portrait orientation, longer than wide. You should mark your canvas at 5", 10" and 15" on the long side and 4" and 8" on the shorter side. Use the T-Square to draw the lines with a chalk pencil. It can help if you number the lines

to match mine because you can lose your place in the grid. Take it slow, this is probably the most important step of the tutorial because it defines everything going forward.

- If you prefer a different size, there are many great resources out there that involve math, about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 16 x 20 canvas to match the free grid provided for this project.
- The right side of your post will kind of follow the 8" line, but you don't want to be too exact as the wood is hewn. Draw a circle at about the 15" and the 4" line and draw in the railing. Put in another circle between 5" and 10"; you can see somewhat into the hole, making a peek through for the sky that we can see through. There is another post that goes to the right side of the canvas starting at about the 6" and 8" area, but it will mostly be covered with a lot of "stuff".
- Use the reference below to help you draw everything you see.

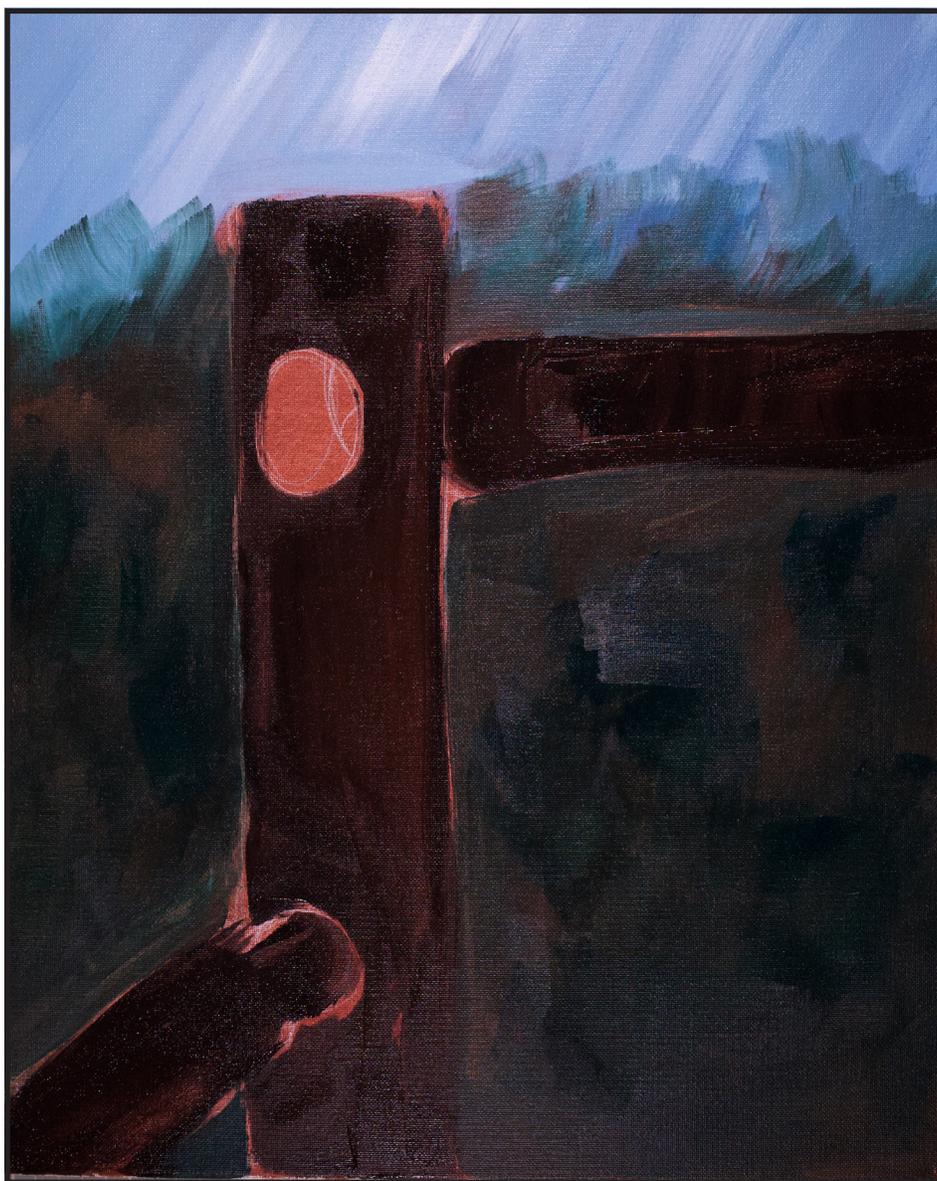


STEP 3 - LITERALLY WIPING MY BRUSH ON MY FACE

MATERIALS & COLORS FOR STEP:

PB, UB, BS, PG, TW TAS #30 BRIGHT

- Get a fairly large brush that you have control over, I have a TAS #30 Bright, but any large brush that you have will work. Mix PB + UB + BS + TW, to get a light gray, and paint down to just below the 5" mark. Add more TW to the mix and imply a kind of a blustery day without too much work. Add more water on the brush if you need to improve flow. If you go over the fence post, don't worry; it will be a darker color and cover very well. You could use BS + UB + TW if you don't have PB.
 - Rinse the brush and wipe, mix PB + BS to a dark green, and flick the brush with a slight curve, painting up into the blue area just below the sky. This is just the underpainting, there will be other layers. Come in under the rail to the right, and paint that entire quadrant to the right of the fence post with this color. This is quite dark and will be the shadows between the plants.
- Paint above the lower rail and to the left of the fence post up into the sky. Turn the canvas, not your body, if you need to. Don't forget that little corner under the lower left rail.
 - Come back with PG and just pop in some pure colors on top of these dark colors. PG is a bit transparent, this is just adding some dimensionality.
 - The fence post is MB + BS, so paint that in but leave the empty rail hole area open. Paint in the upper rail on the right and the bottom rail, but I leave a little of the brown on the outside of them to help identify them when I start adding layers.
 - I need to rinse my brush and wipe it off on my face towel; it's literally a towel with my face on it.
 - Dry.



Hello darkness, my old friend. EARWORM ALERT

STEP 4 - OF COURSE, IT'S POISON HEMLOCK

MATERIALS & COLORS FOR STEP:

CYM

PG

MB

TW

LARGE ROUND CHUNGKING HOG BRUSH (SILVERSTONE #12)

- Brush brands don't matter, you need to be able to make informed decisions, and it is my goal to help you get there.

Oh, what big brights you have.

- This is a chungking hog brush, it's from the back of the boar, the bristles are interlocked. Simply Simmons has a comparable brush. Chungking Bristles come from hogs raised in the region of the Chinese city of Chungking and the interlocked 'curved' head allows for retention of shape. These superior quality bristles are less likely to 'splay' or spread in use.
- Coming back to the sky and using a damp brush, you could also use a bright, load TW + PB + UB + BS, which was a previous mix, and on the edge of the sky, brush in sort of a lighter space on the right. This is easy to do over the blue base.

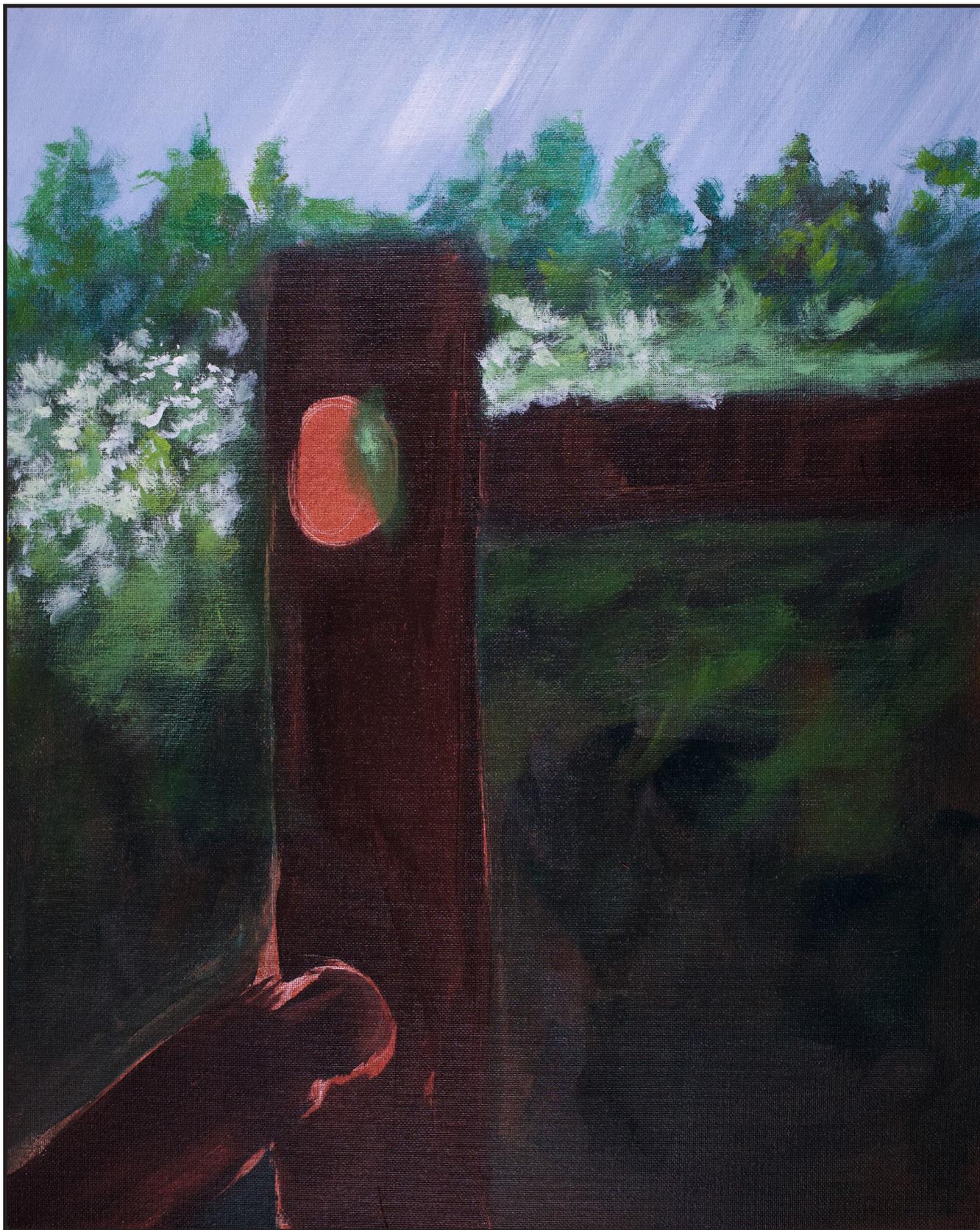
- Rinse out.
- With BS + PG add in soft, little uneven marks, above the railing to the right, and even going up above the top of the fence post. The brush is a hot mess, but I do want all those colors in there. Bushes, foliage, trees; this hot mess is just going to bring that all together. Come down just below the railing and brush in some of that color to help blend into the darkness. Come to the left of the fence post and do the same thing. Don't paint out all of the dark, we are going to need it in order to see the light.

I wasn't sure what these plants were. I thought they might be Queen Anne's Lace, but thanks to Community Member Ashley Welch, I now know that they are poisonous Hemlock. Of course I would create a reference that featured beautiful poisonous plants.

- Come back on the right with CYM and bring this brighter color into places on the right of the fence post then come under the rail and scruff some of that in there. When you have the right side done, add it to the left side. Come into the fence post, and add that green eclipse of the hole in there. It's OK to come over the fence post a bit, we will fix it up later.
- Mix PG + CYM + TW, to a very light color and add that in. Do not take out all the dark color, and do use random brush strokes. It's OK to put a dab in the hole eclipse, and a few on the right side. Vary your colors up by adding more CYM, more TW, or more PG. Tap, tap, tap.
- Rinse and Wipe - it's the "Bend and Snap" of TAS's Art World.
- With TW + a titch of a blue or green from a previous mix, just so it's not bright white, bring that in and imply blossoms in the background. Use my reference below to help with placement if you need to. Just have fun.
- Dry.

John - Check out the The Art Sherpa Website - it is Information Central. We are moving a lot of merchandise to Amazon, so the shop is not full right now. They are a much more reliable shipper than I am. ATCs are on the way, too, and please email us if you have not received them very soon.

STEP 4: CONTINUED



STEP 5 - DON'T TOUCH THIS

MATERIALS & COLORS FOR STEP:

CYM

PG

BS

TAS #8 CAT'S TONGUE

#12 HOG ROUND BRUSH

#6 HOG ROUND BRUSH

Sherpa Tip: What is furthest away, we paint first and then midground flowers behind the fence are next. The ones in front come after the fence is in. The right area comes later as well, because these flowers come up over the fence. This is how I decide how to work the painting and in what order, by determining the order of the various levels.

- With the #8 Cat's Tongue, or a Filbert, or a flat, or a bright on its edge, or a round brush, just something that you have control over, mix CYM + PG, plus water on the brush. Using the toe of the brush, paint in some of the little stems in the midground. It's OK to go over the fence post because we do have to come back and paint over it anyway. Mainly stay to the left of the fence post at this point and define anywhere that you need to. Rinse.

- With BS + PG + CYM on the toe of the brush, tap in some touch, pull leafy things on the stems. There are a few layers of these, so space them out a bit. Vary the colors, more BS here, more PG or CYM there. You can also fill in a blank space with these little leaves. Right above that low railing, add some green for cover and come back and add some more stems coming out of that green area. You are just implying grass over there. Layer these varied colored leaves all through this left area.

- Step back at least 5' to observe your canvas to determine what you need to do, or if you need to stop.

- When you're done, come back with the large hog, and add the off white color mixed with blue, in places. In some other places mix green to the white, creating blossom clumps to the heads of some of these stems. Little bits of crowns of the poison hemlock. They have hollow stems.

John - Per our community chat, it appears that Queen Anne's Lace is smaller and Hemlock is poisonous to humans and animals. In other words, DO NOT TOUCH THEM.

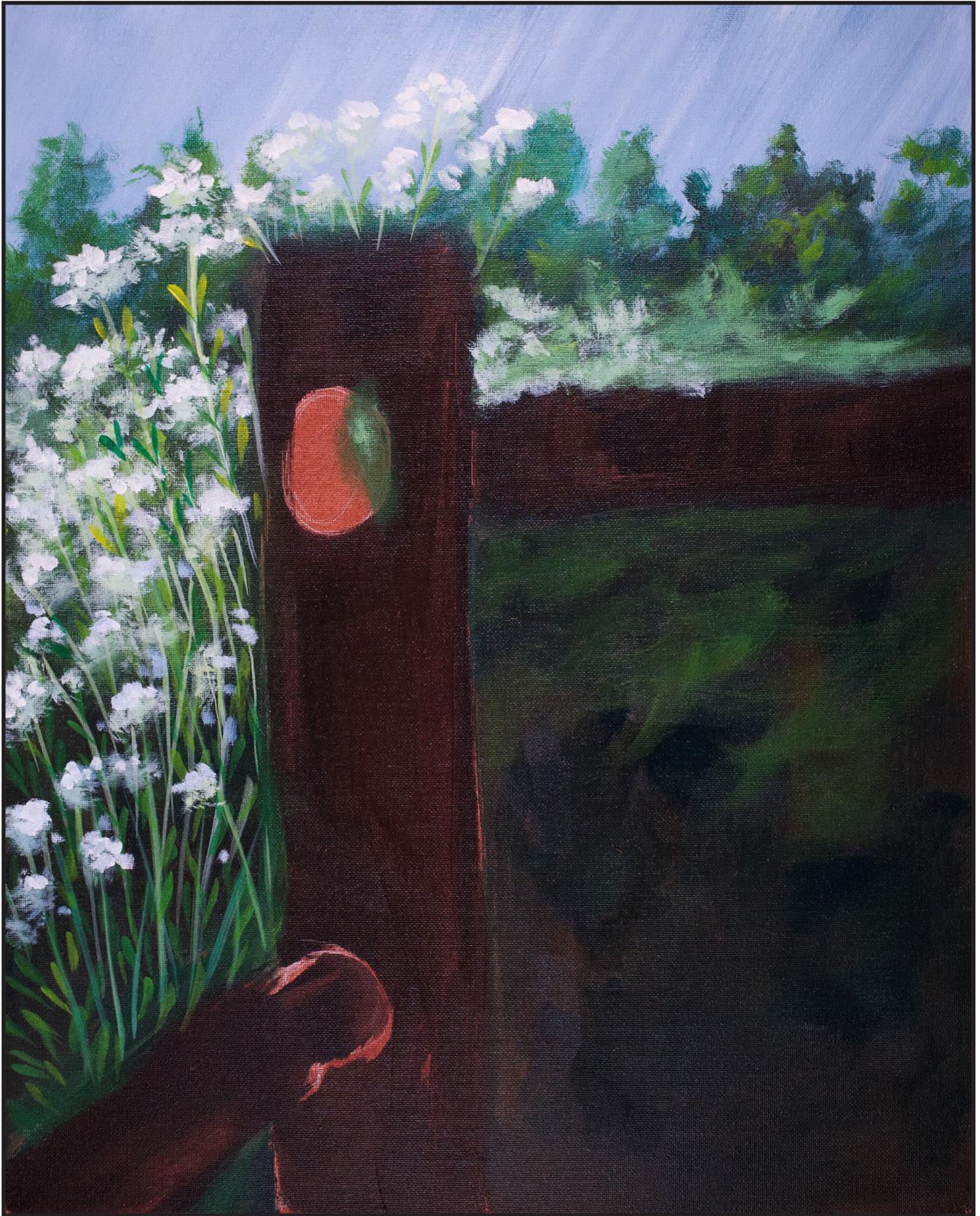
John's policy on sharks is similar - DON'T TOUCH IT

John - If you go in the water, expect to be bit.

- Don't over blossom but you can come back with the dark green if you add to much. I do use more UB when I want the blossom to be in shadow, especially near the bottom. Rinse.
- Come back with a smaller hog, mine was a Cambridge #6, and a bit brighter white, not pure white, but brighter, and add some definition to the blossom clumps on the focal flowers, the more in focus flowers. Use my reference to help you determine the focal flowers; where is your eye drawn? Dry.

John - Don't forget to subscribe on your phone to receive notifications of live tutorials. Just text "theartsherpa" to 33322 on your phone.

STEP 5: CONTINUED



STEP 6 - ROUGH RUSTIC FENCE

MATERIALS & COLORS FOR STEP:

CYM

UB

BS

MB

#8 TAS CAT'S TONGUE

- Get MB + BS and your off white on the #8 Cat's Tongue, and start to paint in the outline of the fence post. Curve in the top of the post, you don't want a perfectly straight line because this is hewn wood. The top of the post will be lighter because it is in the sun. Do the same with the upper rail, and don't forget to add a little perspective right next to the fence post. Inside the empty hole, come back with MB and paint in the wooden part of that hole that you see.
- Use MB + UB + BS and define the hewn top of the fence post and accentuate the front of the empty rail hole. It's ok to add CYM and vary up these colors as you paint in the fence post. Weather just turns wood into beautiful creations of a mass of colors. Add more UB and MB at the bottom, where it is out of the direct sunlight. Add a touch of TW to this color for the light gray shadow color, adding that to the exposed bottom rail that goes into the fence post. The top rail would be

lighter. We are capturing general lights and darks and colors of the wood. Use BS + CYM + TW for the warm wood colors. These colors are not blended together on the wood; they are rough.



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**

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STEP 7 - ON THE FENCE ABOUT IT

MATERIALS & COLORS FOR STEP:

UB, BS, MB, TW #6 HOG ROUND BRUSH TAS #4 ROUND BRUSH

- Rough is Rough.
- Load the #6 hog with TW + the gray mixture (BS + MB + UB), getting a light value, and rough in the choppy look of the rounded fence post top and the upper part of the top rail. Twist the brush to imply that the railing is rounded. Use a dark gray for the shadows and be sure to vary your color mixes on the wood. CYM + CRM + BS create a beautiful orangey wood color.
- It is very light wood under that empty rail hole.
- Add MB in some places.
- Get the fence where you want it; it's just super important stuff - get the fences where they need to be, even if you are a desperado.
- I love that I picked something poison to paint.
- Take the #4 round to the light gray wood color, and come along the top of the fence post, it's a weathered gray, and add a sharp edge around the empty rail hole. Then highlight some of the twisty bits on the upper rail.

John - A lot of people are on the fence about this one. They are riding the fence. They walk on fences. It's indefensible.

- Add highlights.

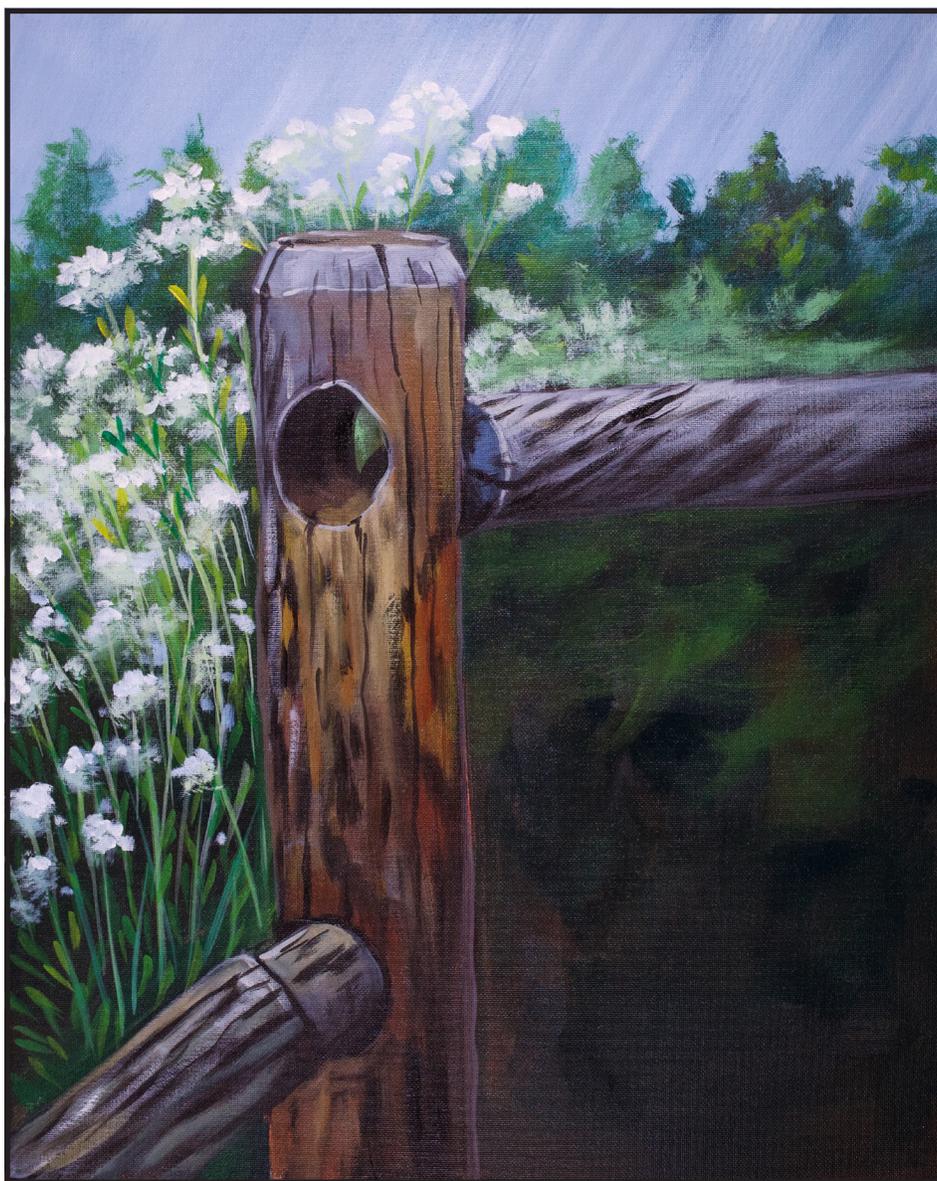
John - Some are jumping fences. I don't want to be offensive or go on the offense, but the chat is full of fence puns. Even you - you did some fencing.

- Use MB, and add some divots and wood cracks.

A crack in the fence is very important.

John - Don't fence me in.

John - You fenced it in.



STEP 8 - HIGHLY POISONOUS HEMLOCK FLOWERS

MATERIALS & COLORS FOR STEP:

CRM
CRM
CYM
PG
BS
TW

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

- Our foreground subject matter is a field of the beautiful flowers and I really intended that you would want to pick them. Now that I know they are poisonous hemlock flowers, I'm hoping that you would just admire them and not touch.
- The fence post is our focal point in this piece.
- Take the #8 Cat's Tongue into the stem color (BS + PG + CYM + TW) and add stems in the little foreground area under the top rail and go over the top rail. I started using AGL with my paint to help with the flow and added some stems in the left part that come over the fence post.
- CYM + CRM + BS is used to add some twigs or underbrush.
- Use your green mixes from before (PG + CYM + BS) and start adding the little zippered shape

leaves, they are darker than the stems. Vary your colors up, you need darker toward the bottom and lighter toward the top, where the sun has made contact with them. After I got some of the leaves in, I noticed that I needed more stems, so I came back with the stem color and added another layer over the first layer of them. My paint was dry so I had no problem, but you could check it before you start to make sure. Come back and add leaves to these stems.

- With the #4 Round and a light green color, accentuate some of the stems down in front, just adding some definition. Add your leaves to these, again, varying the colors. I know it's very leafy, but we are building up the foundation.



STEP 9 - STAR TREK SOLILOQUY

MATERIALS & COLORS FOR STEP:

UB

- You need to step it.
- There was a brush conversation that does not translate to being able to be put into words. You had to be there.
- With the large hog brush and the off white mix, start adding the hemlock's crown of blossoms to the stems that you put in during the last step.

John - Crikey! (throwback reminder that if you did not watch the Tiny Secret Whispers tutorial that was done on Saturday, March 27, you should go back and watch it).

- Add more UB to the off white as you come down into the shadowy areas. They are out of focus, and we will focus them when we need to.
- John - (front left field) - Elon Musk is cooler than Jeff Bezos; objectively speaking; I mean even considering the name alone, Elon was born with the cooler, weirder name. If he wants to go live on Mars, I will not stop him. He only wants the universe to be interplanetary.

Cinnamon - Space: the final frontier. These are the voyages of the starship Enterprise. Its five-year mission: to explore strange new worlds. To seek out new life and new civilizations. To boldly go where no man has gone before!

John - Wouldn't it be cool if when you got to Mars, the first thing you saw at the landing station was an Art Sherpa Art Station kiosk?

Cinnamon - Did you know that tomorrow is "holi"; and when COVID opens up, I am going to India for holi. Throw color at me. It's a religious rite and I want to participate.

- Rinse.



STEP 10 - BENNY AND THE JETS

MATERIALS & COLORS FOR STEP:

UB
TW
#6 HOG ROUND
BRUSH
TAS #1 MONOGRAM
LINER

- Get TW on the #6 hog round brush and highlight the blossoms, mimicking the shape of the flower, adding UB as you come down into the shadowed blossoms.
- Sign.

Good advice from the community. The next time you have to go to the eye doctor and read the chart - just say

"B

BB

BBB

BBBB

Benny and the Jets"

- I signed with a #1 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 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.



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