

# THE ART SHERPA™

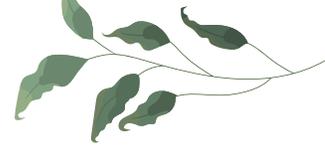
PRESENTS

## BEGINNERS ACRYLIC PAINTING COURSE

ACRYLIC

*Techniques*

ACRYLIC PAINT, THE BASICS - NOVEMBER 2021



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## VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
INTRO		
STEP 1	1:28	WHAT IS THE GOLDBLOCKS ZONE
STEP 2	3:50	HOW TO LOAD A BRUSH
STEP 3	15:23	WATCHING PAINT DRY
STEP 4	23:44	HOW TO MIX PAINT ON THE PALETTE
STEP 5	36:44	FIRST PAINTING TECHNIQUES
STEP 6	1:09:53	BLENDING
STEP 7	1:21:35	COMMON MISTAKES AND PROBLEMS
STEP 8	1:37:20	DRAWING ON THE CANVAS
STEP 9	1:42:28	TRACING METHOD
STEP 10	1:50:35	THAT'S ALL FOLKS





# STEP ONE - WHAT IS THE GOLDILOCKS ZONE

**I WILL BE DEMONSTRATING TODAY AND ENCOURAGE YOU TO PAINT ALONG USING BOTH RESOURCES, THE MINI BOOK AND THE VIDEO TO ASSIST YOU.**

The techniques we will go over today are the core skills that I will be using in the 10 paintings that accompany this study course.

Everyone remembers the story of Goldilocks, who got lost and found the home of the three bears. As she went through the house using their stuff, she discovered that what was right for each of them individually, was not exactly right for her.

Petty larceny aside, the concept of the Goldilocks Zone is about finding what is just right for you as an artist. The space where the brush, paint, water and canvas work together can be different for different people. Learn your tools.

In every mini book that I provide to my community, I include this passage about the Goldilocks Zone:



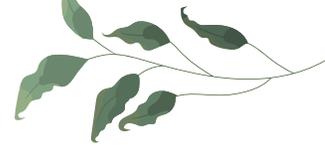
## THE GOLDILOCKS ZONE

**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.





## STEP TWO - HOW TO LOAD A BRUSH

**IF YOU ARE PAINTING ALONG, GET A CANVAS, A PALETTE, YOUR BRUSHES, A CUP OF WATER, PAPER TOWELS, A PAINT RAG, AND PUT OUT BLUE, YELLOW AND RED PAINT.**

### PROPERLY LOADED

I started with a The Art Sherpa #10 Goldilocks Bright, and dipped in water to the ferrule and then drag off the water, before loading the paint from the center of the deposit pile onto both sides of the brush in a dragging out motion. You can add more water, but probably a drop at a time. Brush back and forth flipping the brush from side to side with the strokes. If you finish and have a paint still in the belly, you can rinse out or wipe it out.

### DRY BRUSHING

Is achieved when you don't add water but load paint on a dry brush; be sure to thoroughly rinse out between colors and dry the brush with a towel if the paint is too moist; then reload.

### EDGE LOADED

Means that the paint is only on the toe of the brush, the end of the filaments, and only on one side of the brush.

### HOW TO RINSE OUT

Dip the brush to the bottom of the cup and with pressure, gently swish the paint out of the brush. When you come up, there will be drips and water on the handle. Wipe the brush and check the bristles on a paper towel. If there is no remaining pigment, it's safe to change colors.

### WATER CONTROL

Water control is knowing the amount of water in the brush is what you need to achieve the brush stroke and effect you are looking for. We don't do wet techniques on canvas for the most part. All three of the above techniques require a different amount of water for the desired effect.





## STEP THREE - WATCHING PAINT DRY

**SOME ACRYLIC IS MATTE; SOME IS GLOSSY.**

### WHEN IS PAINT DRY?

When paint is dry, it is normally matte and won't move. It will move if it is not dry. Most paint has a color shift between the states of wet and dry and does have some change of color.

Acrylic paint, for the most part, darkens. Some inexpensive paint darkens a LOT.

### HAIR DRYER

You want to use the low setting if you are going to dry the canvas with a hair dryer. It can cause off gassing of formaldehyde.

If you are using a hairdryer on extremely wet paint, the hairdryer can move the paint.

## STEP FOUR - MIXING PAINT ON THE PALETTE

### COLOR PLACEMENT

I separate my color deposits on the palette and my white is in the center because I typically use it the most with the colors I have. I tend to put black on the outside edge and if you are using a pouch paint, squeeze slowly in case there is an air pocket. This "paint management" allows you the room that you need to be able to mix colors on your palette.

### THE WRONG WAY TO MIX

I feel this started in the painting party industry, because so many current art teachers started there. You were probably taught to scoop the paint, like blue, onto your brush and then scoop the brush into white

and it is double loaded, but now you have sacrificed the white in that area that probably will not mix to the desired color with anything other than the blue.

### THE RIGHT WAY TO MIX PAINT

Come to the outer edge of the deposit of paint and pull the color out from the center of the pile toward the center or edge of the palette. Double load the brush and move the yellow to a space on the palette. Then, get the second color the same way, and take it to the paint you want to mix it with that you put on the palette, and mix it there.

### THOROUGHLY MIXED

Two colors combined, integrated, to a third other hue; an even tone without a predominant color from the mix and the paint is not creeping up the ferrel.

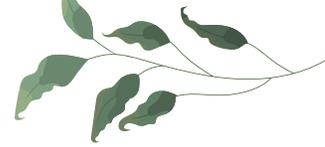
### LOOSELY MIXED

Load two colors on the brush and do not blend them. You see two separate colors on the brush, it's a little of both colors; when it is applied to the canvas, you see separate colors and it has streaks in it. It is actually mixing on the canvas.

### HOW TO LIGHTEN

It takes very little of a color to tint white. It's much easier to darken a mix than it is to lighten. Take the darker color to the white and control by adding bits a little at a time.





# STEP FIVE - *FIRST PAINTING TECHNIQUES*

**REMEMBER TO MOVE YOUR CANVAS AND NOT YOUR BODY. I WILL BE USING THESE TECHNIQUES IN THE 10 PAINTINGS WE DO IN THIS COURSE.**

## **EVEN BACKGROUND**

Isn't as easy as it sounds and some of that is about the brush load. Start with a damp brush and look to cover all of the canvas with color; completely cover the canvas. Student paint may require a second coat.

- Compound Color Background - two or three colors in the background; mix enough at the beginning, the goal is a uniform color.

## **DRY BRUSHING**

Use a dry brush and load the color, if paint is too moist, wipe it out until the brush is dry and then reload the color. Pressure must be light and the surface underneath has to be dry. If you dry brush into wet, it will blend. You need a dryer brush with craft paint than you do with a heavy body.

## **LAYERING**

If the canvas is dry, it's easy to layer on top of it. You can also layer over wet paint if it is still wet and pressure is light; if you press too hard it

then becomes a blend on the canvas. It is difficult to layer over thick paint because it will blend.

## **GLAZING**

A thin, transparent coat of color that you want to see the underpainting color through. Sometimes your thin glaze can change the color of what you see, red over yellow looks orange, blue over yellow looks green, etc. You can always repaint with TW, in the section where you want the glaze, and then paint the glaze over the white and it does not change the color of what you see.

## **PAINTERLY AND EXPRESSIVE**

Open and staggered strokes, not neat and tidy; just be painterly.

## **LINES**

Learn how to do lines with all your brushes. Better lines are achieved with fluid paint and roll the tip of the brush in the paint. If you want fine lines, lighten the pressure and stay on the toe of a round brush.

## **CONTOUR**

You've painted something yellow, like a pear. It has some green bits too and you use the brush strokes to imply texture and the shape of the pear. When I outline with a dark color, it becomes a different perspective.

## **BRUSH DIRECTION**

Tells us a lot about an object. It can imply the shape of what you are painting. Water must be very thoughtful because it tells the eye what is happening in the painting. Curving energy implies radiation of light out. When we paint the curve around the bottom of the pear, it implies roundness.

You can change the direction of small strokes to imply waves.



# STEP SIX - BLENDING

**ACRYLIC PAINT CAN BE CHALLENGING BECAUSE IT DRIES QUICKLY AND WHEN DRY, DOES NOT MOVE.**

## WET INTO WET

You can blend on the canvas with the brush when both paints are wet into wet and you blend in the direction of the stroke between the two colors. You can use a dry brush to further blend on the canvas.

## RIGHT WAY TO BLEND

Light color to dark, come from the dark color to the light color, softening your brush pressure as you go. You can go from light to dark but don't take the darker color all the way into the lighter color. You can always add more dark or light color to the edges. Work from the outer edge to the middle on both sides.

## WRONG WAY TO BLEND

Opposite direction from the transition, don't blend a horizontal brush stroke vertically. Blend in the direction of the transition.

## LINEAR BLENDING

Good technique for beginners. Mix two values, take yellow, and you want to add green, make a halftone, then...

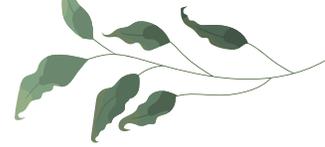
Paint the yellow in horizontal lines, opening up as you go so you can weave in the mid tone. Come back with the midtone and this is a pretty big linear blend. Your brush pressure becomes lighter as you go into the lighter value. Add more of the second color to the mid tone and lastly paint this in the open areas of the mid tones and come down.

Mist the palette as you need to.

## HOW TO FIX A STRIPED BLEND

I painted three stripes and dried it but what if I had wanted to blend a color there. Start with the lightest color and glaze over it to the mid tone, then add more of the second color to the brush and work toward the third color (the darkest) and over a bit, then add the darkest color to the brush and definite it, blending back into the second color if you need to. Because the paint underneath was dry, I was able to lift up some excess dark paint I just put on there. This sometimes becomes less of a mistake and a really great way to blend colors.





## STEP SEVEN - COMMON MISTAKES

### MIST THE PAINT

You want to have a mister bottle to mist your paint and keep it moist.

### GIVING UP TOO SOON

Painting can have a very long ugly stage.

### MUDDY PAINT

Rinse and wipe your brush. Sometimes you need to change to a new palette. Was the surface underneath the paint still wet? Where was the failure?

### DIRTY WATER

Get fresh water.

### HIDDEN WATER DROP DAMAGE

Did you forget to wipe off your brush handle? Don't wipe it away if the paint is still wet. Dry it, then repaint it.

### REMOVE A HAIR

Use the tip of a brush to pick it up. Smooth out.

### WET PAINT FIX

Both colors should be wet - or wet into wet - so, dry it first. Repaint over the mistake with the bottom color. Dry it. Colors can look a little different. Do the same thing again, only a little darker with the pigment. Dry. Repeat until you have the mistake gone and the under color showing. Usually 3 - 4 coats.

### DRY PAINT FIX

Take clean water on a clean brush and dampen the paint and pick it up with a paper towel.



## STEP EIGHT - DRAWING ON CANVAS

### PENCIL VS. CHALK VS. WATERCOLOR PENCIL

Graphite from a pencil bleeds and smears. You can't erase it. Switch tools to either a watercolor pencil or chalk. Chalk goes over dry paint and on the canvas and cleans with water. Not all watercolor pencils

remove as easily as chalk. With watercolor, choose a color that will blend with your background that goes over it. Water on a brush and a rag will mostly remove watercolor pencil.

### SKETCHING WITH PAINT

Paint can also be used to sketch on the canvas if you are willing to trust your drawing skills. Just get the basic outer contours, not all the details. Outside structural lines.



## STEP NINE - TRACING METHOD

### PRINT OUT A TRACEABLE

It is not cheating and when you print, you set the scale of the paper you are painting on.

### SARAL PAPER VS. WATERCOLOR PENCIL

Saral paper allows you to print out the traceable and trace the image with a piece of saral paper, I recommend either yellow or white because I find the blue and red to be staining, it works like, copy paper of old. Each sheet of it is reusable many times. You can also scratch the back of the traceable with a watercolor pencil.

### TRANSFER AN IMAGE

- Chalk method - You can rub on the back of the traceable with chalk and it will transfer or you can draw the image on the canvas directly, even after you have painted the background.
- Pencil Method - Rub the back of the traceable with a watercolor pencil. Scratch the entire back of the image. Tape the traceable on your paper and trace the lines.

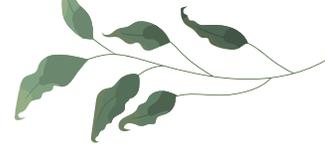
All transfer methods work best when the canvas is cured, cool, and dry. You should use artist tape to tape everything to the canvas while you trace and don't remove it until you check and make sure you didn't miss something. All methods allow that the lines that remain should be easily removable with a damp brush and should work on either a raw canvas or one with a painted background.



## STEP TEN - THAT'S ALL, FOLKS

**THIS LESSON HAS BEEN ABOUT THE CORE SKILLS THAT WILL BE USED WHEN WE MOVE ONTO THE PAINTING SEGMENT OF THE COURSE. ONLY TWO MORE CLASSES TO GO, SO HOPE TO SEE YOU THERE.**





# Q & A SESSION

**DO YOU HAVE TO RINSE BRUSH BEFORE WHEN ADDING A COLOR TO BLEND OR MIX?**

You should.

**WILL THESE BEGINNING VIDEOS BE IN A MINI BOOK?**

Yes.

**WHAT ARE MINI BOOKS... NOT PHYSICAL COPIES ONLY VIRTUAL?**

Minibooks take what was said and put it in written form to be used with the video to assist with color mixes, what brushes I used and provide resources and references. They are printable but you do have to register on my website to access them. After you register, they are free. [www.theartsherpa.com](http://www.theartsherpa.com)

**WHAT'S THE DIFFERENCE BETWEEN LIQUITEX MIXING WHITE AND TITANIUM WHITE?**

Mixing is transparent, titanium has a lot of pigment and is opaque.

**IS THERE A VIDEO ON MAKING THE RIGHT COLOR?**

I have several mixing videos on my website and I will be conducting a class on mixing this week.

**WHY DO YOU NOT MIX WITH A PALETTE KNIFE?**

The palette allows for making larger amounts of paint, mixing on the brush gets the paint in the brush. It's also not a beginner skill necessarily.

**HEAVY HANDED PAINTERS - HOW TO CURE?**

Practice making thick and thin strokes.

**CAN YOU PUT PAINT RAGS IN THE DRYER AFTER WASHING THEM IN THE WASHER? PAINT WAS DRY WHEN PUT IN THE WASHER.**

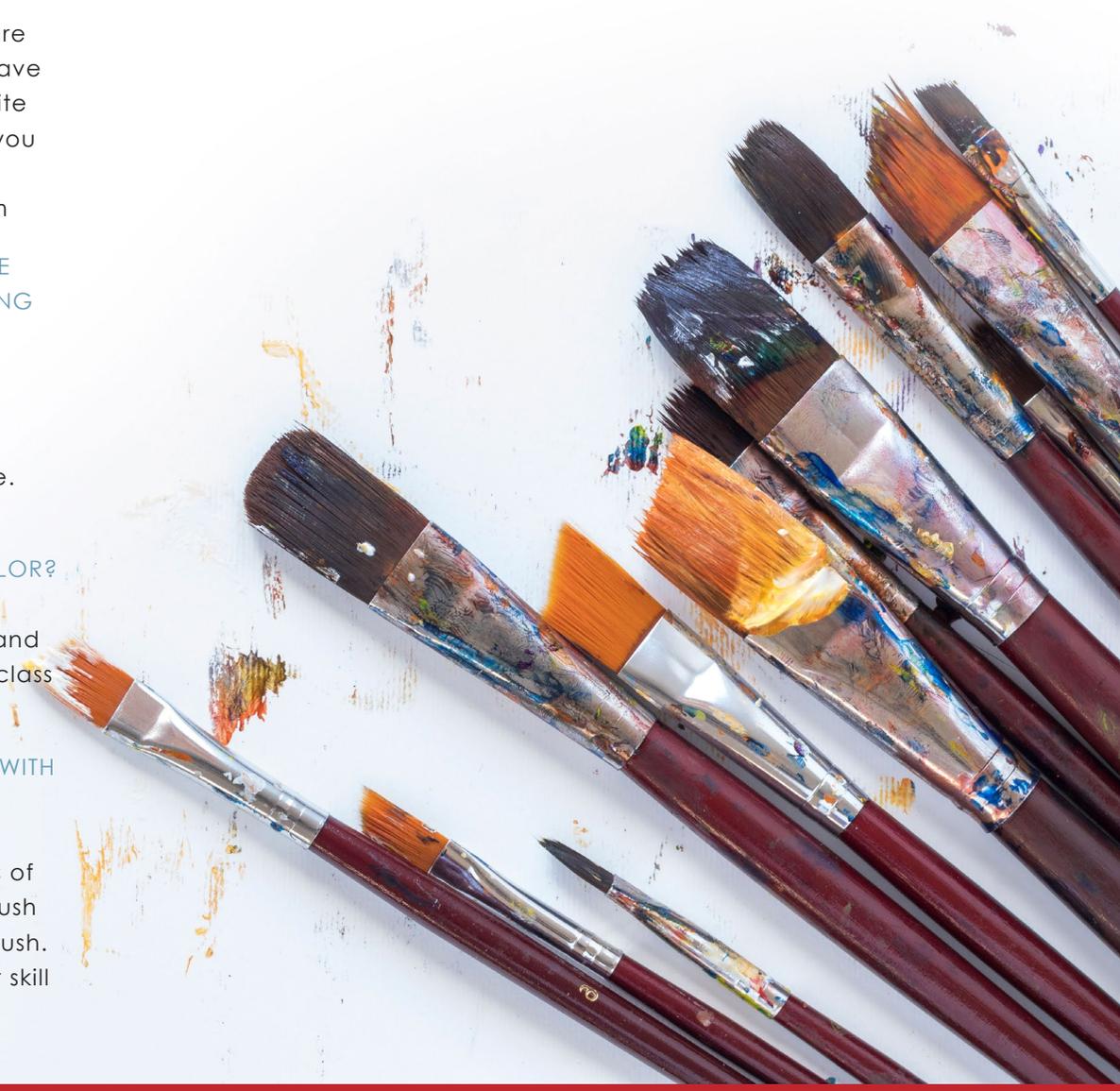
My rags don't go into the washer wet. They are dry and washed on hot. Then in the dryer. Clothes that have been painted with acrylic can have an issue. A dryer that is properly installed is also very well vented and usually not a problem.

**WHAT DO YOU RECOMMEND FOR DISPOSING PAINT WATER? I KNOW NOT TO PUT IT IN THE SINK. DOES PAINT SAND WORK WITH WATER?**

Many people use kitty litter or buckets of hay to dump their water in.

**WHAT'S THE HARDEST COLOUR TO BLEND?**

Blue to yellow; then orange to purple. Blue and yellow makes green, so you have to be careful.





### WHAT TYPE OF BRUSH DO YOU USE FOR BLENDING?

I use a 1" oval mop or a #12 round dome blender.

### WHEN DO YOU USE GLAZE?

When you want an effect that allows the paint beneath it to show through, like sunlight on a path, or fog in front of the trees.

### IF USING YELLOW HOW CAN YOU MAKE IT MORE OPAQUE?

Paint the area with white paint first then paint with yellow and it will show up.

### I OFTEN DROP MY LOADED BRUSH ON MY CANVAS SO IT'S A BLOB OF PAINT HOW DO I FIX THAT?

If it's a wet mistake, or a dry mistake, it makes a difference. I did a demo in this actual tutorial.

### CAN I REMOVE PASTEL STROKES ON ACRYLIC PAINTING? THERE WAS A ONE TIME THAT SOMEONE DREW SOMETHING ON MY FRIEND'S FINISHED PAINTING AND WE COULDN'T REMOVE IT.

Don't draw on other people's artwork without permission, even if you are the teacher. If the paint was not cured or it was warm, it might have absorbed some of the pastel. It can be removed with water but with a lot of work.

### COULD YOU USE A TRACEABLE WITH WATERCOLOUR RUBBED ON IT FOR THE TRANSFER?

Yes, just make sure you use a color that is dark enough to see but not so dark.

### WITH THE WATER DROPS, WOULD THERE BE A TIME YOU COULD POSSIBLY USE THAT AS AN EFFECT?

Everything that goes wrong with a painting could be a future technique.

### WHAT IS THE DIFFERENCE BETWEEN HOT AND COLD PRESS PAPER?

Hot is bumpy, and cold is smooth.

### HOW DO I GET A CERTIFICATE OF COMPLETION?

After the show, at the after party, we will give you instructions.

### HOW DO I MAKE MY OWN PATTERNS?

You could draw an original or use a coloring book.

### WHY DOES MASTERS TOUCH DRY SHINEY INSTEAD OF MATTE?

I don't know but I will find the answer to that.

### CAD RED & QUIN MAGENTA DON'T COVER WELL; HOW DO I FIX?

They are both transparent colors to begin with and it probably depends on whether you are using craft paint or student paint or heavy body professional paint.

## THE ART SHERPA

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