

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



FROLIC IN THE AUTUMN MIST

BY: THE ART SHERPA

NAME CREDIT TO PATRON: VICKY TAYLOR

STEPS: 9 | DIFFICULTY: CHALLENGING | 3 HOOTS

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SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and 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. It is best viewed in outline format to allow for ease in navigation between sections.

Traceables and grid resources for this tutorial can be found at theartsherpa.com.

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use,

but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

It is a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

We sincerely hope 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.

You can join the The Art Sherpa Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE:

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

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- X-Small Synthetic Round
- Small Synthetic Round
- Small Hog Round
- Medium Hog Bright
- X-Large Synthetic Bright

TOOLS:

- T-Square Ruler
- 9 x 12 Canvas
(If you notice that your canvas 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 dry before you proceed.)
- Optional: StayWet Palette
- Watercolor Pencil Or Chalk

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette Landscape
- Implying Foliage
- Atmospheric Perspective
- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:15	COLORED GROUND
STEP 2	06:39	DIFFUSED BACKGROUND
STEP 3	16:09	DISTANT SKY AND TREES
STEP 4	34:46	MIDGROUND TREES
STEP 5	49:05	SMALLER BRANCHES
STEP 6	55:33	GROUND LEAVES AND LIGHT
STEP 7	1:08:53	HIGHLIGHTING THE FALLEN LEAVES
STEP 8	1:19:35	FOREGROUND FALLEN LEAVES
STEP 9	1:41:07	PRETTY LITTLE LEAVES
	1:56:48	SIGN



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.



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STEP 1 - COLORED GROUND

"SETTING THE SCENE"

PAINT:

Burnt Sienna = BS

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the dampened brush with Burnt Sienna, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Then smooth the paint somewhat, by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 - DIFFUSED BACKGROUND

“MISTY LIGHT IN THE DISTANT FOREST”

PAINT:

Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

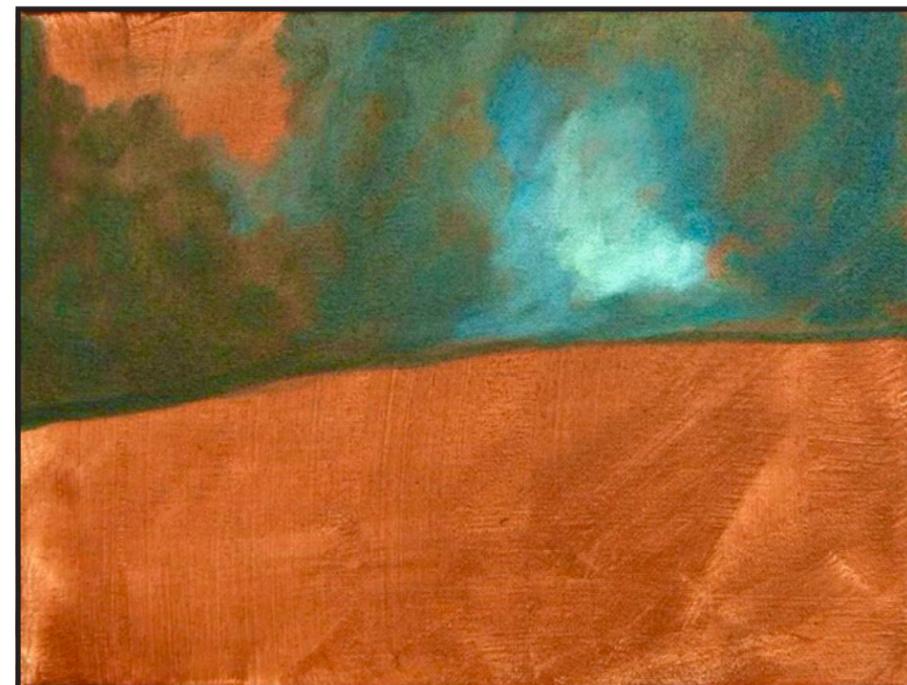
Medium Hog Bright

COLOR MIXES:

Blue Grey = PB + BS
Grey Brown = BS + TW > PB
Misty Green =
TW > PB > BS > CYM
Misty Brown =
BS + TW > PB > CYM
Pale Green =
TW + CYM > PB > BS

STEP DISCUSSION:

- On the right side use the **Blue Grey mix** to add a small mark just below the halfway point. Use the toe of the brush to wander a line down and off the left side of the canvas, creating a slight hill. Roughly scumble in the background trees starting on the right side. Add more Burnt Sienna to the mix and as you paint. Plan where you will keep open areas in the background for the sky.
- Blend the **Grey Brown mix**, wet into wet, along the edges of the trees to highlight where the sky lightens them. Add a smidge of Titanium White to the mix and lighten it up where needed.



- Add the **Misty Green mix** to the light area where you can imagine that the sun is setting.
- Blend the **Misty Brown mix** along the edge of the light area. You will notice when you get into the wet paint of the trees that using light pressure softens and diffuses the background. Add more Burnt Sienna and Phthalo Blue to darken the horizon line.
- Paint the upper left side of the canvas with the **Blue Grey mix**, and continue to scumble around the keyhole of light. Use more **Misty Green mix** to create a smooth blend between the two mixes. Apply light pressure and while constantly turning the brush in various directions.
- Blend in a bit of **Pale Green mix** to lighten the center of this area a bit further. Rinse.

STEP 3 - DISTANT SKY AND TREES

“HINTING AT LIGHT THROUGH THE FAR FOLIAGE”

PAINT:

Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Hog Round
Medium Hog Bright

COLOR MIXES:

Sky Blue = PB + TW > BS
Light Sky Blue = TW > PB > BS
Blue Grey = PB + BS
Green Brown =
BS > PB > CYM
Turquoise = PB > BS > CYM
Brown Grey = BS > PB
Misty Green =
TW > PB > BS > CYM
Pale Green =
TW + CYM > PB > BS

STEP DISCUSSION:

- Begin to scumble the **Sky Blue mix** in the opening of the distant trees with the Hog Round. Add a touch of water to the brush if needed. Apply another layer using the **Light Sky Blue mix**. Vary between the two mixes while keeping the upper sky a bit darker. Rinse.
- Use the **Blue Grey mix** to paint a tree in the upper left corner, then blend the bottom of it into the background by scumbling the brush. Loosely add leaves in the left side of the sky area by touching

and wiggling the brush, allowing the blue to peek through. Paint the bottom of the tree trunk.

- Continue adding leaves along the edge of the sky with the **Green Brown Mix**. Vary the mix by adding a bit more Titanium White to create the misty effect. Blend in more of the **Blue Grey mix** to deepen the shadows where needed.
- Load the **Turquoise mix** onto the brush, then wipe it off. Add Titanium White to the pigment that is left on the brush to create a lighter sky value. Lighten areas of the sky and add touches of this color coming through the leaves using soft pressure. Blend the **Blue Grey mix** in closer to the top of the sky. Rinse.
- Switch to the Hog Bright brush and the **Brown Grey mix**. Add it to the deep background areas. As you near the keyhole of light add a bit of Titanium White to the brush. Apply it using just the tips of the bristles to create that misty feeling.
- Lighten the center of the keyhole even further by adding some of the **Misty Green mix** to it. Blend it in using soft pressure. Add a bit of the **Brown Grey mix** here as well. Rinse.
- Deepen the left side by blending in the **Blue Grey mix**. Add a bit of Titanium white to help create the fade closer to the light area. Burnt Sienna added to the dirty brush will add depth to the horizon line. Then add Titanium White to the brush to create mist at the base of the forest. Rinse.
- Switch to the Round Hog, and load the **Blue Grey mix**. Add more Titanium White and Phthalo Blue to the mix, then add a distant tree on the right side of the keyhole of light. Adjust the color as needed by adding more of any of the colors within the mix as you add a second tree. Add more Burnt Sienna to the dirty brush and imply more leaves in this area. Rinse.
- Switch to the X-Small Synthetic Round brush and the **Blue Grey mix** to add the details and branches on these distant trees. Rinse.
- Switch to the Round Hog and blend in a bit of **Pale Green mix** to lighten the center of the sky in the keyhole a bit further. Rinse.



STEP 4 - MIDGROUND TREES

“PLANTING FRIENDLY LITTLE TREES IN THE MIST”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round
Small Hog Round
Medium Hog Bright
Chalk Pencil or Watercolor Pencil

COLOR MIXES:

Deep Brown = BS + DP
Dark Brown = BS + MB
Blue Grey = PB + BS
Orange mix = CYM + CRM
Brown Grey = BS + PB

STEP DISCUSSION:

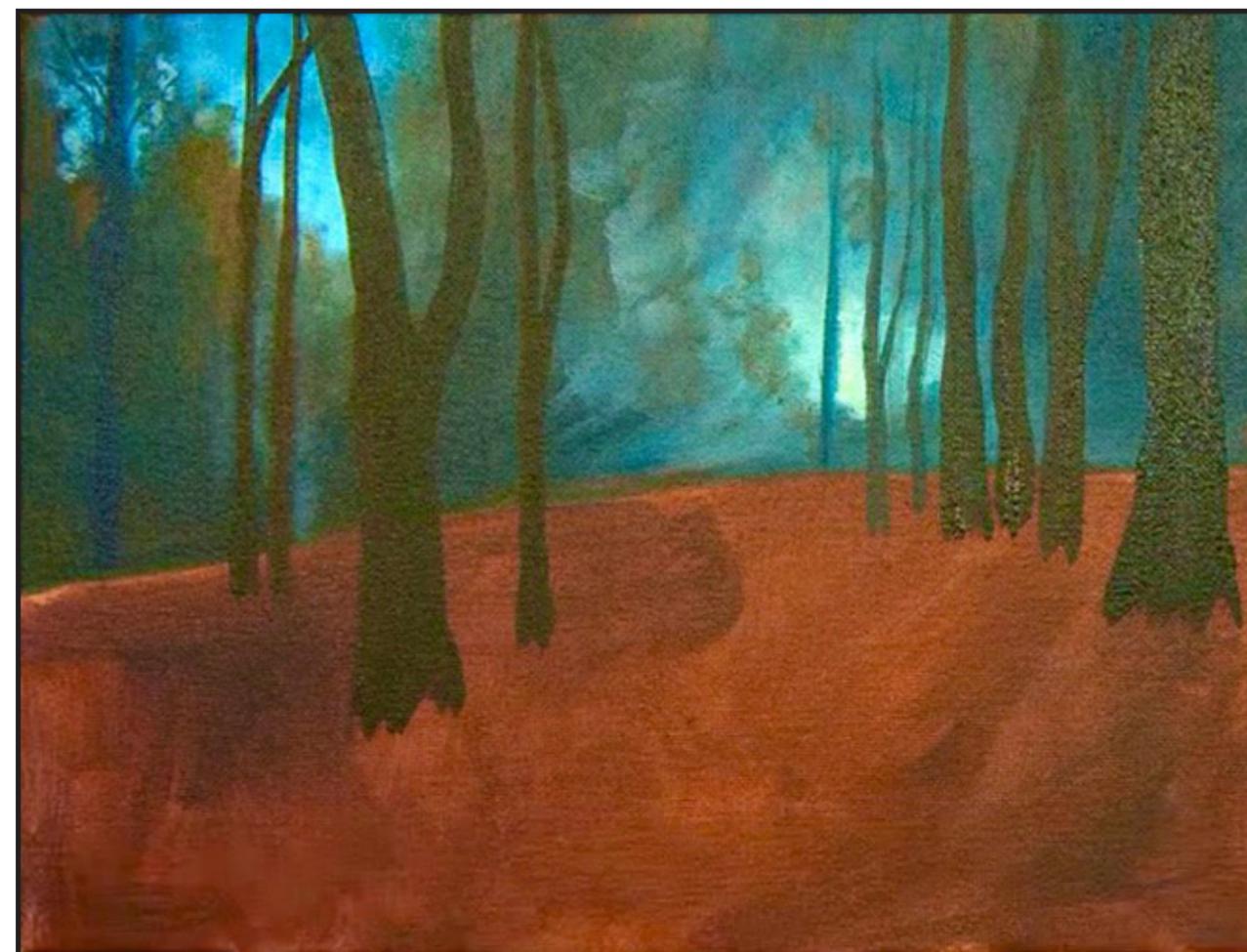
- I chose to freehand this image, but I have also provided a traceable if you prefer to use that method. There is no right or wrong way. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.
- Begin adding another layer on the ground with the Hog Bright brush and

the **Deep Brown mix**. Add a little Mars Black to the mix to create a bit deeper color on the bottom left side. Rinse.

- Switch to the Synthetic Round brush and load the **Dark Brown mix**. Plant the first tree on the left side of the canvas, just to the right of the background tree. It doesn't have to be a perfect line. Then add a branch growing towards the right. Here is a big trick: trees need to be a little thicker at the base and get thinner as they go up. Plant a sister tree just to the right of the first one.
- Switch to the Hog Round brush and the **Blue Grey mix**. Add just a little bit of Titanium White to lighten it. Tap this up and down between and around the tree. This will retain the misty effect and improve the contrast.
- Add the **Orange mix** on the brush that still has the **Blue Grey mix** on it. Tap this onto the background trees in this area to reinforce the autumn color of those leaves.
- Switch to the Synthetic Round brush and the **Dark Brown mix**. Add just a drop of water to improve the flow. Paint a larger tree that begins a little lower on the canvas, just a bit to the right of the others. Allow the trunk to wander over and touch the other trees at the top of the canvas. Make it about an inch thick at the base. The right side of the tree will split and wander out more to the right. Then thicken the branch on the left.
- Still using the **Dark Brown mix**, plant a smaller tree a bit further back. This one is just to the right of the last one and also has a forked trunk.
- With the **Dark Brown mix** still on the brush, add the **Brown Grey mix** and a little Titanium White. Begin painting the base of the next tree on the right side of the canvas just below the keyhole of light. Wander this trunk upward and allow it to taper off near the top. Give this tree a second branch on the right side. Add a small unruly tree right next to it on the right.
- Use the **Dark Brown mix** and paint three more slightly thicker trees next. Use an upward stroke with stronger pressure at the beginning of the stroke. As you move up, begin lifting and finally releasing the brush from the canvas. Add a few branches on this last tree.
- Continue using the **Dark Brown mix** for the bigger, more substantial tree on the left. It is just a bit lower on the canvas than the others on this side.

Sherpa Tip: Rolling the brush helps move the paint out of the belly of the round brush, loading it to the tip of the brush.

STEP 4 REFERENCE IMAGE





STEP 5 - SMALLER BRANCHES

“MESSY LITTLE BRANCHES COME INTO THE WORLD”

PAINT:

Phthalo Blue = PB
 Burnt Sienna = BS
 Mars Black = MB
 Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round
 Medium Hog Round

COLOR MIXES:

Dark Brown = BS + MB
 Sky Blue = PB + TW > BS

STEP DISCUSSION:

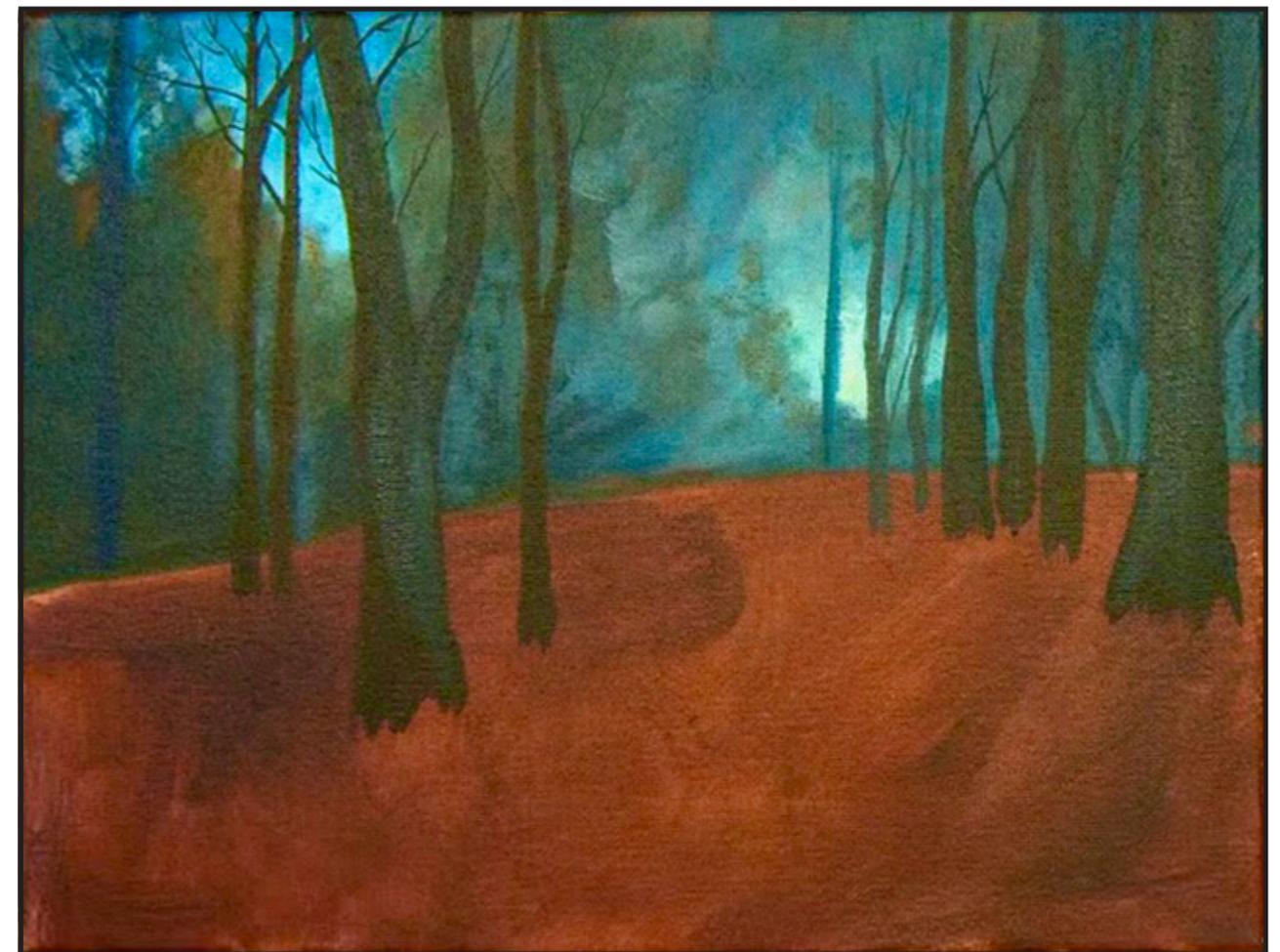
- Reactivate the X-Small Synthetic Round brush with a little water. Load the **Dark Brown mix** on the brush, and add thin branches to the trees on the left. Begin a couple inches down from the top and continue adding thin, messy branches that go in a variety of directions.
- Move to the trees on the right side of the canvas, and add a bit of Titanium White on the dirty brush. Add the tiny little branches on these trees. Place a small thin tree far in the background.
- Switch to a damp Hog Round brush that is a little bit wet. Add a little bit of Phthalo Blue to the **Dark Brown mix**, and then just a smidge of Titanium White. Add a bit of this color to the big trees that are up front. It is a subtle touch that adds a bit of interest and texture.
- Tap in a little of the **Sky Blue mix** between the trees to give them some contrast against the background. Rinse.

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STEP 6 - GROUND LEAVES AND LIGHT

“START TAPPING IN THE DAPPLE AND SHADOW ON THE FALLEN LEAVES”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Dioxazine Purple = DP

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Burnt Orange =
CYM + CRM > BS
Deep Brown = BS + DP
Deep Red = CRM + DP

STEP DISCUSSION:

- Tap in the **Burnt Orange mix** along the horizon line, starting between the two trees on either side of the clearing. Add some of this color between the trees on the right as well.
- Between the trees on the left, tap in some of the **Deep Brown mix**. Rinse.
- Add a bit more Cadmium Yellow Medium to the **Burnt Orange mix** and begin placing some highlights to the fallen leaves, tapping the color onto the canvas. Add a bit more Cadmium Yellow Medium to the mix to add a second highlight color.
- Without rinsing the brush, apply the **Deep Brown mix** on the leaves that are in the shadows that the trees cast. Vary the mix again by adding more

Cadmium Red Medium as you move towards the bottom and left of the canvas. Use the **Deep Red mix** as yet another leaf value. Vary this mix as well, where necessary.

- Refer to the photo at the end of this step to help with placing the light and shadow pattern onto the ground. Continue using these mixes and varying them as needed, until you achieve the desired effect. Rinse and dry the brush. Get clean water for the next step.



STEP 7 - HIGHLIGHTING THE FALLEN LEAVES

“GET YOUR GLOWING DAPPLE ON”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Burnt Orange = CYM + CRM > BS
Light Orange = TW + CYM + CRM > BS
Yellow Green = CYM > PG
Deep Red = CRM + DP

STEP DISCUSSION:

- Adjust the color of the **Burnt Orange mix** slightly by adding a bit of Dioxazine Purple. Tap it in as another value to the glowing leaves at the back of the forest floor. Apply a spattering of the **Light Orange mix** as a highlight onto these back leaves, again varying the mix. For the brightest highlights add Titanium White to the mix. Use the toe of the brush and barely touch the canvas as you tap this color in.
- Moving slightly forward and to the left, use the **Yellow Green mix** to lighten a few leaves. Then add Cadmium Red Medium to the dirty brush, tapping that in as another light value. In the shadows use the **Deep Red mix**. Add Titanium White to the lighter mixes for highlights. Rinse the brush as needed.
- Continue using these mixes and varying them as needed, until you achieve the desired effect. Rinse and dry the brush. Rinse.



STEP 8 - FOREGROUND FALLEN LEAVES

“POPS OF BRIGHT COLOR IN THE SHADOWS TOO”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Hog Round

COLOR MIXES:

Orange mix = CYM + CRM
Deep Red = CRM + DP
Yellow Green = CYM > PG
Light Yellow = CYM + TW

STEP DISCUSSION:

- Use the Hog Round brush and the **Orange mix** to start dappling color onto the foreground leaves that are in the light. Deepen the color slightly by dipping the dirty brush into the **Deep Red mix**. Also add a bit of this deeper color to highlight the shadows. Add even more Dioxazine Purple to the mix and apply it to the darkest areas. Tap in some **Yellow Green mix** in a few spots in this foreground area. As you get closer to the bottom right side of the canvas, darken the shadows with the **Deep red mix**. Also in this forward area, add more Cadmium Red Medium to the mix for the lighter leaves.

- Continue using these

mixes and varying them as needed until you achieve the desired effect. Rinse the brush as needed.

- Add a lot more Cadmium Yellow Medium to the **Orange mix** for some color pops. Then use the **Light Yellow mix** for some bright highlights. Find a few places to add tiny spots of the **Yellow Green mix**. Apply another layer of the **Deep Red mix** on the shadows.
- Switch to the X-Small Synthetic Round, and use the **Light Yellow mix** to add the tiniest touches of highlight here and there. Rinse.



STEP 9 - PRETTY LITTLE LEAVES

“HANGING ON UNTIL THE END”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Hog Round

COLOR MIXES:

Brown Grey = BS > PB
Orange mix = CYM + CRM
Blue Grey = PB + BS
Yellow Green = CYM > PG
Deep Red = CRM + DP

STEP DISCUSSION:

- Mix some Mars Black in the **Brown Grey mix** using the X-Small Synthetic Round brush, then thin it with water. Paint fine little branches that span the clearing, between the middle trees, coming from both sides. Rinse.
- Switch to the Hog Round brush and use the **Orange mix** to begin adding the leaves that are still hanging in the trees between the clearing. Darken the value somewhat by adding Dioxazine Purple to the brush. On the right side of the canvas, add some of the **Blue Grey mix** to the brush so the leaves get

pushed into the background. Rinse.

- Brighten some leaves using the **Orange mix**. Alternate between the **Yellow Green mix**, the **Orange mix**, and the **Deep Red mix**, and continue to fill in this space with leaves. Focus the lighter mixes where the light is coming through the trees. Tap some of these colors into a couple places on the forest floor. Rinse.
- Mix some Titanium White into the **Yellow Green mix** for the brightest highlights on the hanging leaves. Rinse.
- Sign.



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.



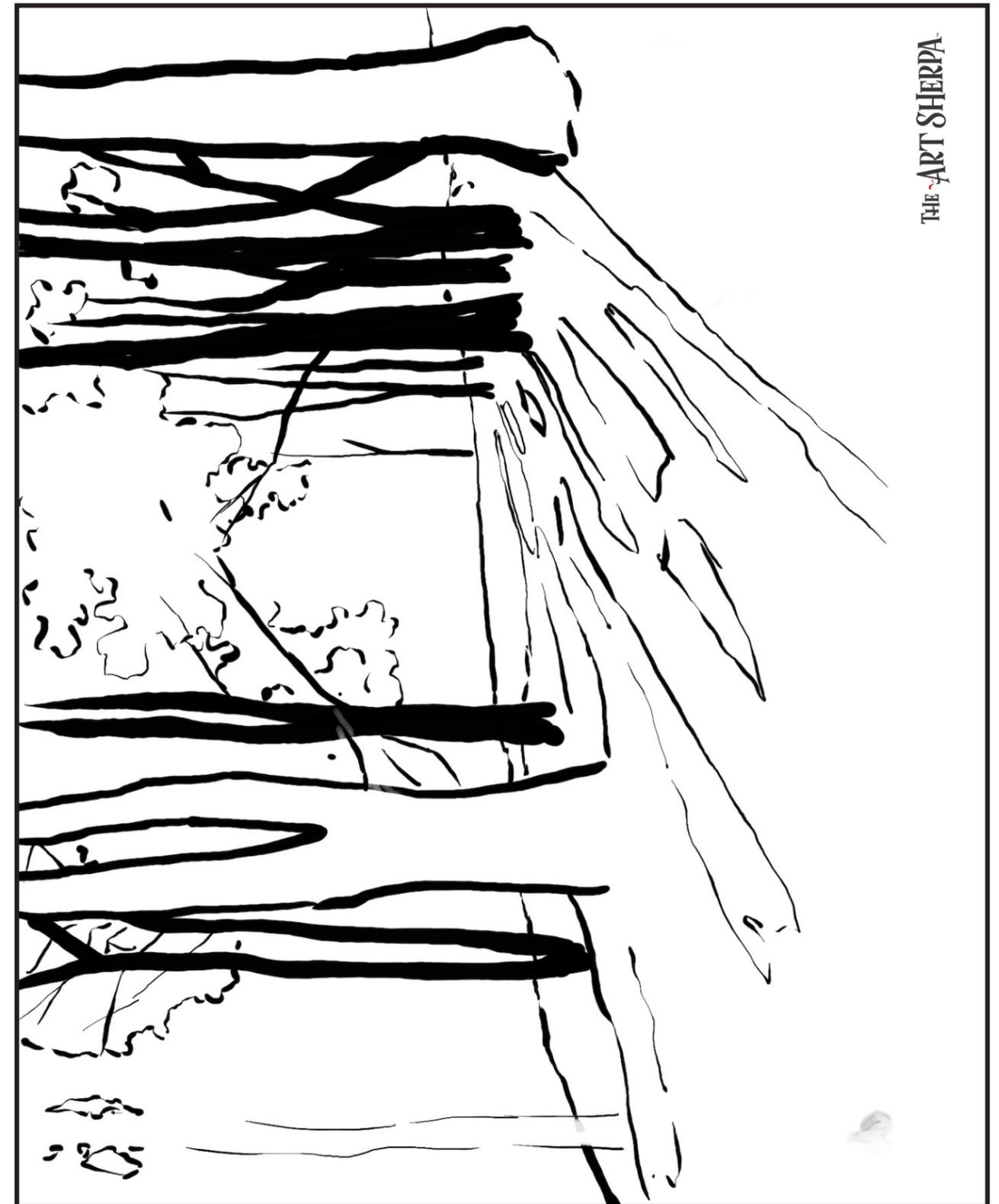
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



TRACEABLE:



GRIDDING INSTRUCTIONS:

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. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself

unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

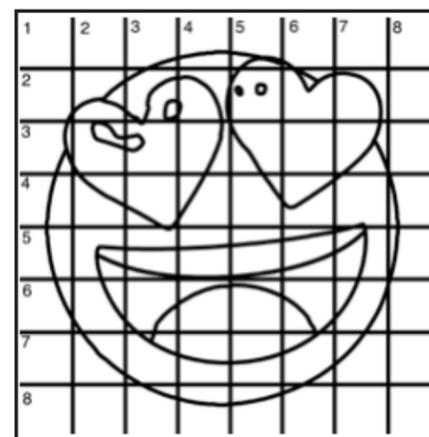
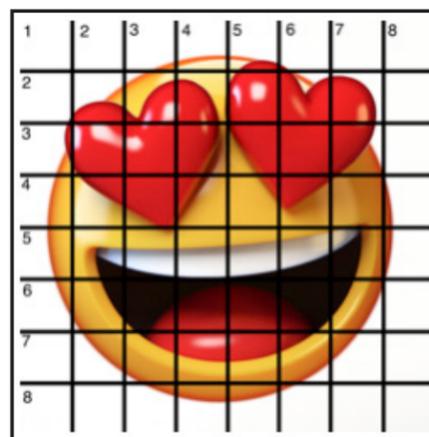
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and 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.

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

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 8 x 8 canvas to match the free grid for this project.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, 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, without detail.

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

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

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

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 pigmentated it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. 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. 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

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 with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

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 a 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.

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.

THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

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

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.

RESOURCES

- The best resource for this book is to use it with 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 FINISH PIECE

As an artist, 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.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.

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