

THE ART SHERPA™

# FALL *Y'all*



## AUTUMN WOODS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: MELANIE HARDIN

STEPS: 13 | DIFFICULTY: INTERMEDIATE | 2 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. We hope to prepare a printed version of all of those documents that you will be able to purchase which 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 are included and more can be found at: [theartsherpa.com](https://theartsherpa.com)

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.

It is abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

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](mailto: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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

## BRUSHES:

- Small Hog Bright
- Medium Synthetic Angle
- Medium Hog Bright
- Small Synthetic Angle
- Medium Synthetic Filbert
- X-Small Synthetic Round

## TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 8 x 8 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

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- 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	02:44	COLORED GROUND
STEP 2	07:52	DIFFUSED BACKGROUND
STEP 3	16:47	BLOCKING IN TREES
STEP 4	22:00	BRANCHES AND TREE LINING
STEP 5	28:58	GOLD LEAVES
STEP 6	33:57	GREEN LEAVES
STEP 7	43:34	ORANGE LEAVES
STEP 8	47:30	RED LEAVES
STEP 9	54:12	BRIGHT COLORFUL LEAVES
STEP 10	1:03:34	BLUE SKY
STEP 11	1:06:11	LIGHT BARK
STEP 12	1:14:16	BARK TEXTURE
STEP 13	1:24:07	HIGHLIGHTS
	1:28:55	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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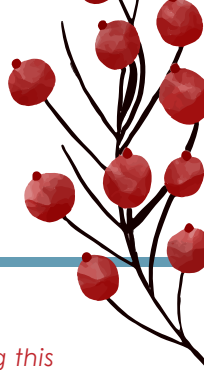
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# STEP 1 - COLORED GROUND

## “AUTUMN ORANGE”



### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM

**Sherpa Tip:** If you plan on framing this piece be sure to paint at least the rounded edges of the canvas sides. Alternatively, if you plan on hanging this piece without framing you will want to paint the entire sides of the canvas.

### BRUSHES & TOOLS:

Medium Synthetic Angle

### COLOR MIXES:

Orange = CYM + CRM

### STEP DISCUSSION:

- Load the dampened brush with **Orange mix** and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Rinse.
- Dry the surface before continuing to the next step.





# STEP 2 – DIFFUSED BACKGROUND

## “A LOOSE, ROUGH TEXTURED EFFECT”

### PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Yellow Ochre = YO

### BRUSHES & TOOLS:

Medium Hog Bright

### COLOR MIXES:

Dark Green = PG + BS

Moss Green = PG + BS + YO

Dark Ochre = YO + BS

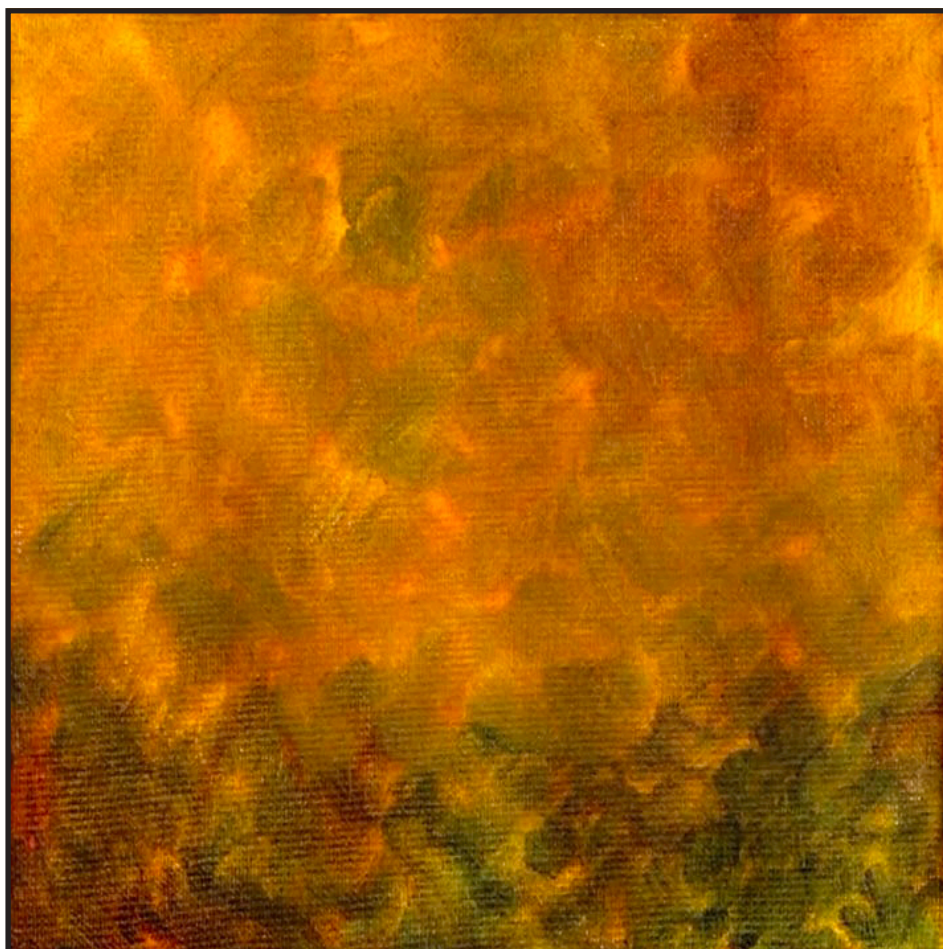
Muted Green = YO + PG

### STEP DISCUSSION:

- Use the **Dark Green mix** on the bottom third of the canvas. The strokes are little marks that are multi directional. Some brush strokes go one direction, and others go a different direction. Sometimes use the corner of the brush and sometimes use the flat of the brush. Hatch the brush strokes and mix them up. This method hides the brushwork while still showing it since the marks mimic leaves. It is also ok if some of the ground layer below shows through. Sometimes the mix has more browns, and sometimes more green, giving it a rough loose effect.
- A third of the way up the canvas start to add the **Moss Green mix**, weaving it down into the dark area as you do. Moving up the canvas this mix will

appear a little transparent. That is ok too, because the orange behind it adds a nice glow.

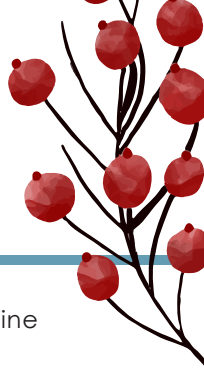
- Add the **Dark Ochre mix**, coming up into the right upper corner, using loose brush strokes, allowing some of the background to show.
- Begin adding the **Muted Green mix** in the upper center, then over to the upper left corner of the canvas. Continuing to make irregular brush strokes and allow some of the background to show. Rinse.
- Dry the surface before continuing to the next step.





# STEP 3 - BLOCKING IN TREES

## "WANDERING, LEANING, CROOKED TREES"



### PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Filbert

### COLOR MIXES:

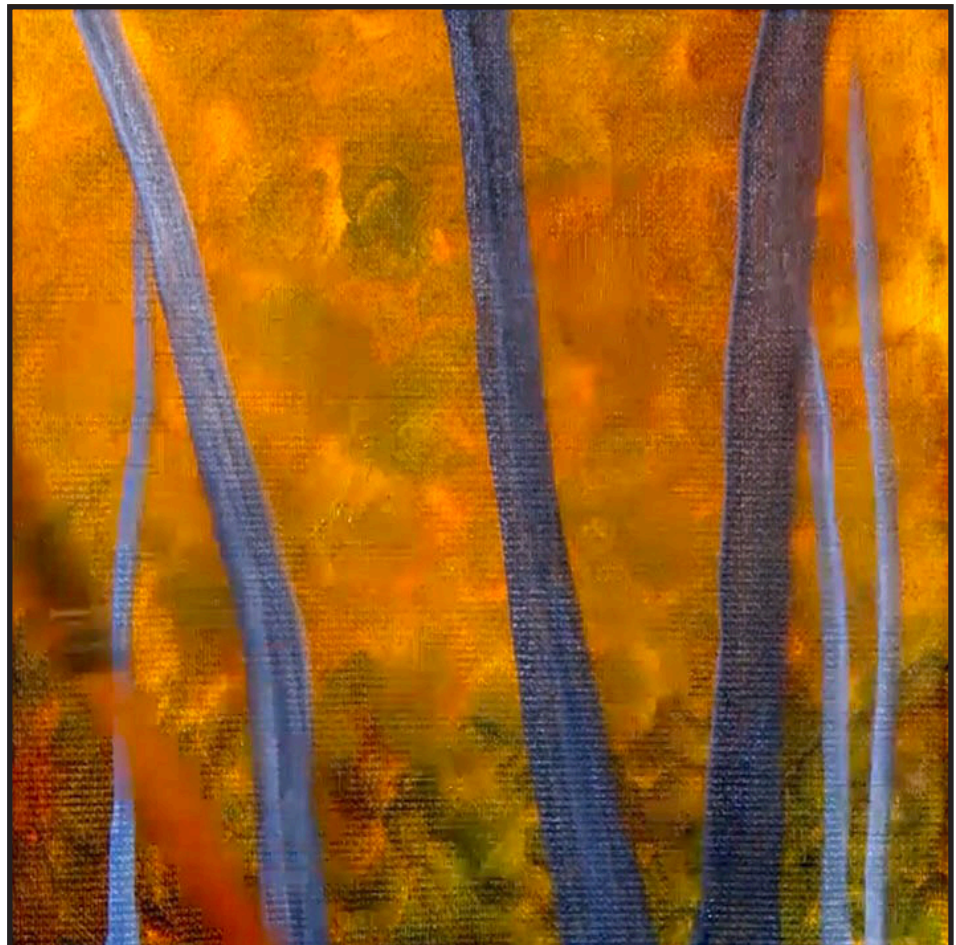
Blue Grey = MB + UB > TW

### 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 to get your image on the canvas. 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. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Make a mark about 2 inches from the bottom left side, and another mark about ½ inch from the top left side. Use the **Blue Grey mix** and the edge of the brush to wander a line from the

bottom mark to the top mark. Thicken the trunk on either side of the line until you are happy.

- Paint the two trees on the right that "V" away from each other. Paint a guideline for the first tree starting just right of center at the bottom of the canvas, and wander it to the left and off the top of the canvas near the center. The guideline for the next tree starts about 2 inches from the lower right and curves a bit more to the right as it goes off the top of the canvas. Thicken the trunks of these two trees on either side of their guidelines.
- Paint the small sapling to the left of the first tree. It will meet and then stop behind the first tree about 2 inches from the top.
- Add two thin saplings on the right side of the canvas. The first one curves toward, and goes behind, the larger tree about 3 inches from the top of the canvas. The second sapling is closest to the right side of the canvas and disappears almost at the top. Rinse.





# STEP 4 - BRANCHES AND TREE LINING

“A DECEPTIVELY EASY STEP”

## PAINT:

Ultramarine Blue = UB  
Mars Black = MB

## COLOR MIXES:

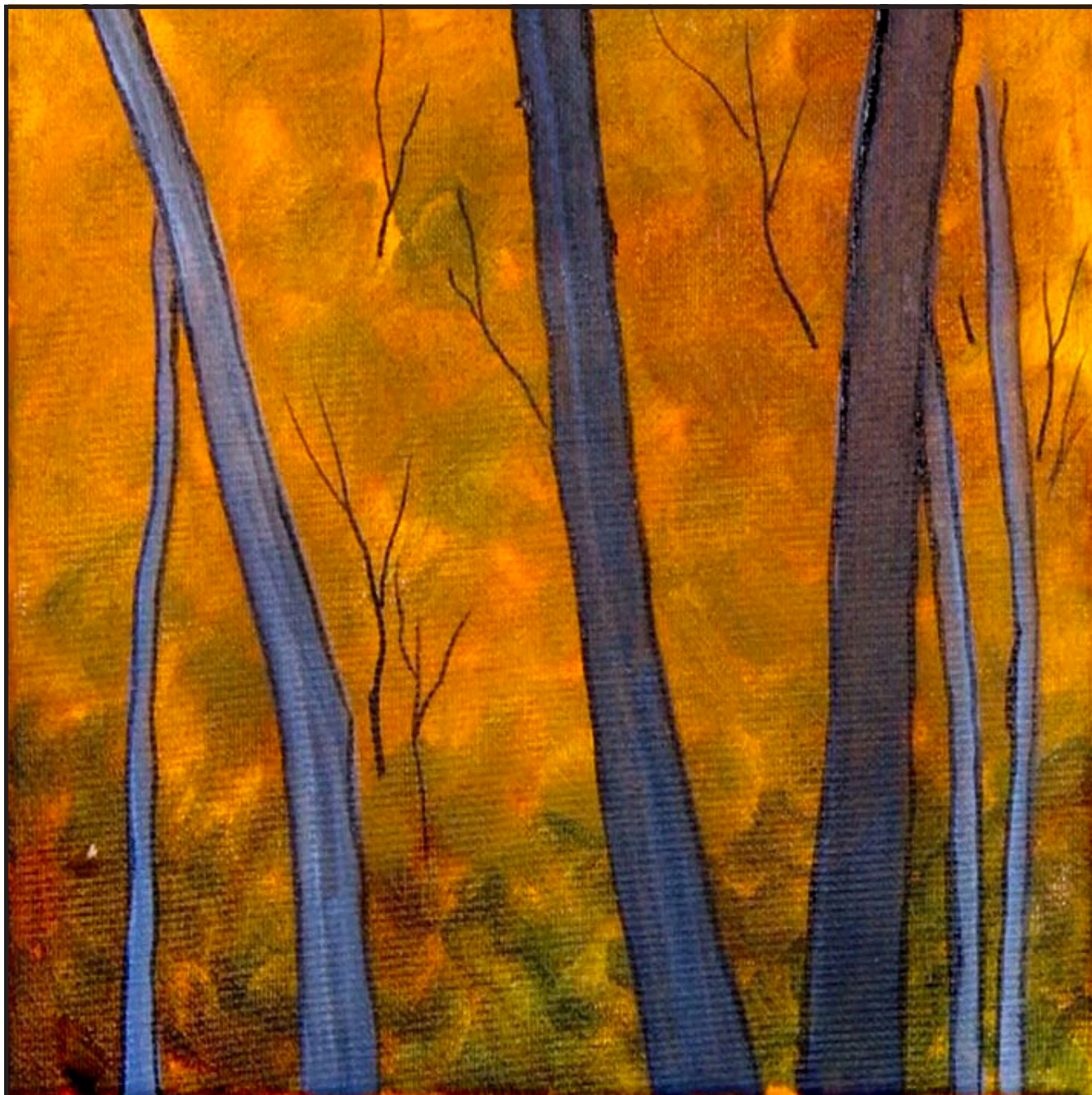
Dark Blue = UB + MB

## BRUSHES & TOOLS:

X-Small Synthetic Round

## STEP DISCUSSION:

- Thin the **Dark Blue mix** with water. Paint a few thin, upright branches dispersed through the background. Then outline both sides of the birch trees. Rinse.





# WATERCOLOR WEDNESDAYS

**FREE** weekly watercolor  
live stream virtual art class!

**7:00PM** EST

Watch directly from  
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and let's

**RELAX &  
CHILL OUT  
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# STEP 5 - GOLD LEAVES

## “BRIGHT, HAPPY YELLOW LEAVES”

### PAINT:

Cad Yellow Medium = CYM  
Yellow Ochre = YO

### BRUSHES & TOOLS:

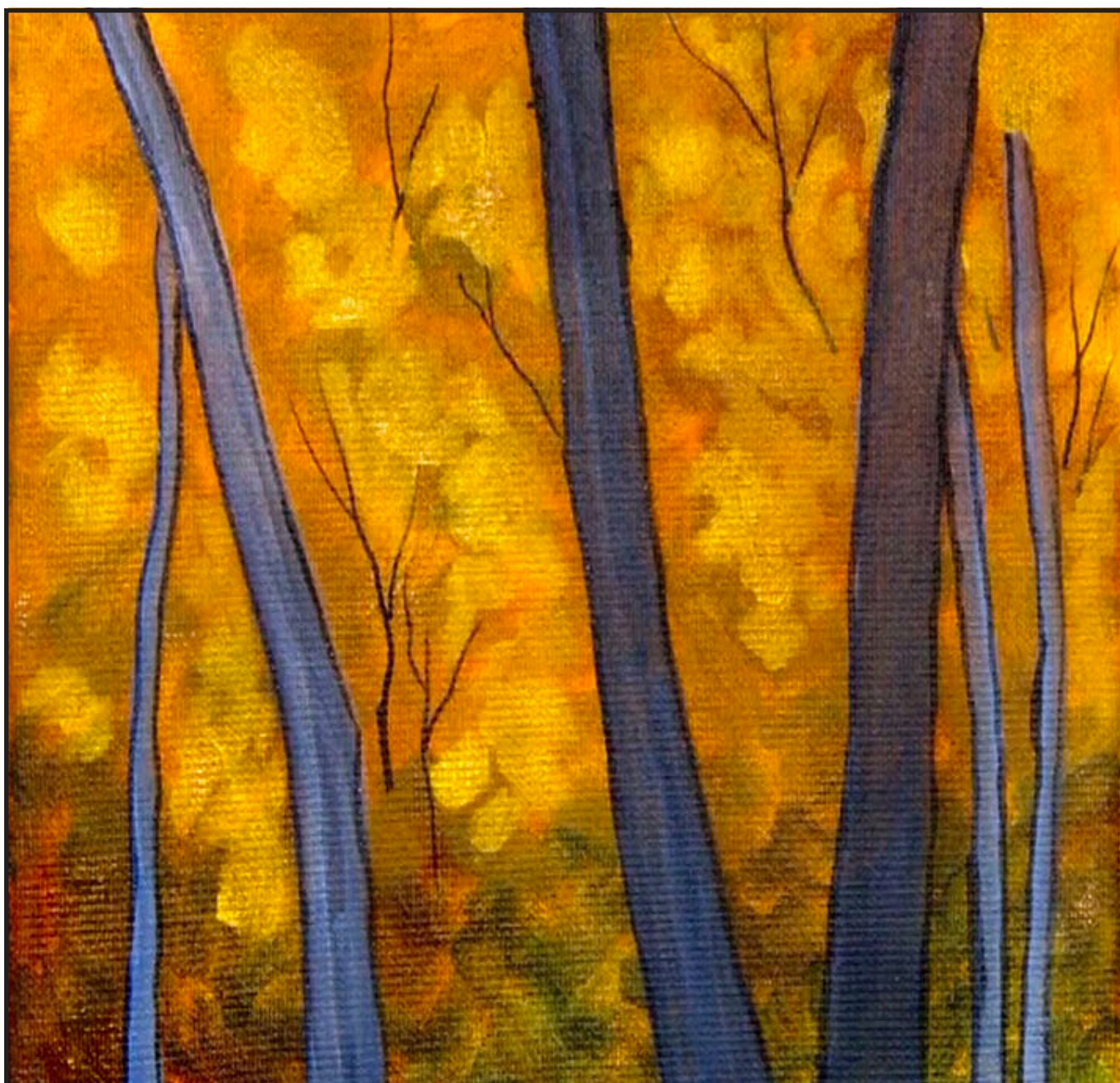
Small Hog Bright

### COLOR MIXES:

Gold = CYM + YO

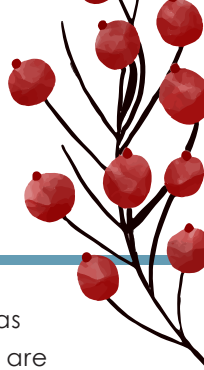
### STEP DISCUSSION:

- Begin in the upper right corner, and tap in leaves using the **Gold mix**. Work between and around some of the smaller background branches and the tree trunks. Layer leaves over a branch here and there. The gold leaves in the upper right are a bit heavier.
- Continue to place this color throughout the background to brighten it up. Still apply the brush strokes in a random, multidirectional fashion. Rinse.
- Dry the surface before continuing to the next step.





# STEP 6 - GREEN LEAVES



## "THE STRAGGLERS THAT HAVEN'T DONNED THEIR AUTUMN BEAUTY"

### PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Hog Bright

### COLOR MIXES:

Bright Green = CYM + YO + PG

Dark Green = PG + BS

Deep Green = PG + BS

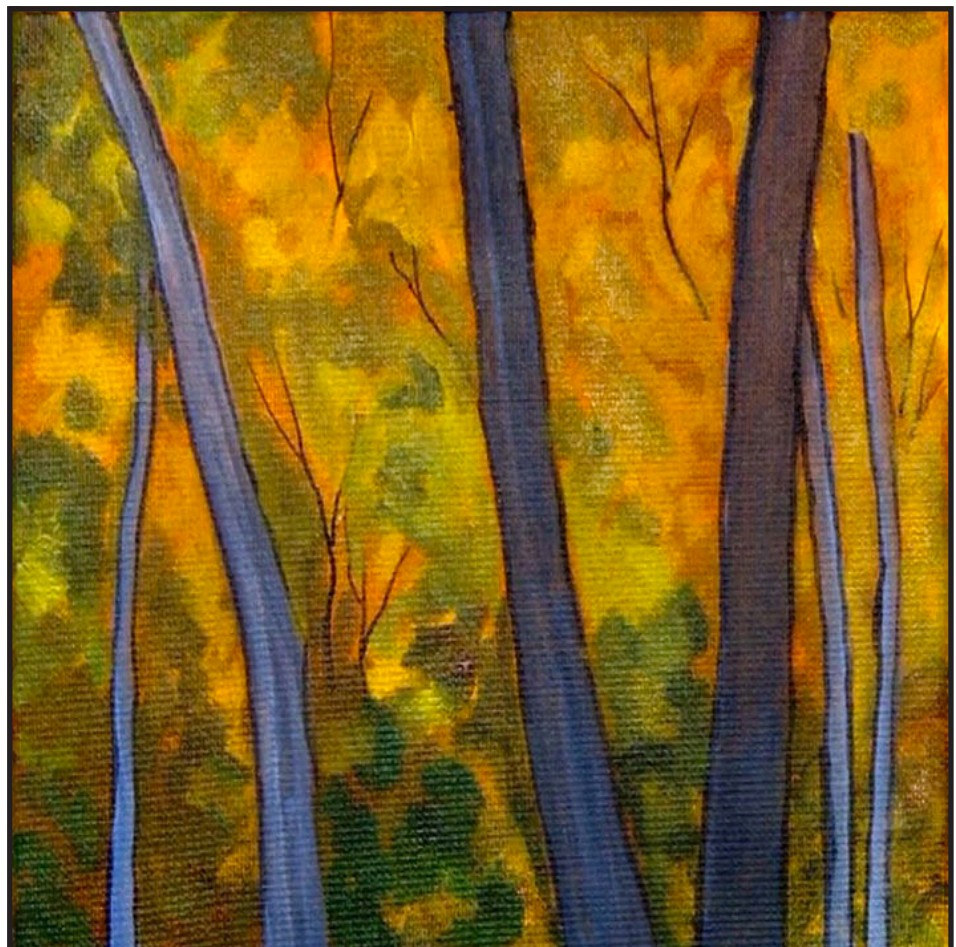
Moss Green = PG + BS + YO

### STEP DISCUSSION:

- Begin in the upper left corner and tap in leaves using the **Bright Green mix**. Add this color in a few places but not everywhere. Still applying brush strokes that are multidirectional.
- Add the **Dark Green mix** starting about mid canvas on the left side. Add Cadmium Yellow Medium if you need to lighten it in a few places. Add Burnt Sienna to darken it closer to the bottom of the canvas. Work between and around some of the smaller background branches. Allow some of the previous layers to show through.
- Continue to paint the **Dark Green mix** throughout the bottom of the background. Blend

in the **Bright Green mix** as you move up, slightly above the mid canvas area. Add a little bit of color onto the side of the trees, implying they are tucked in.

- Use the **Deep Green mix** to randomly layer some darker color on the bottom of the canvas, and also in the upper left corner. Be careful not to completely cover the layers below.
- Add the **Moss Green mix** in the upper left corner as well. Then, use some of the **Dark Green mix** in a few places on the lighter background.
- Paint some more leaves with the **Moss Green mix** between the left trees. Then blend some of it down into the dark area between the two bigger right trees.
- Continue adding leaves until you are happy, using variations of the green mixes. Rinse.





# STEP 7 - ORANGE LEAVES

## "FUN, FALL ORANGE DRAMA"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Yellow Ochre = YO

Phthalo Green = PG

### BRUSHES & TOOLS:

Small Hog Bright

### COLOR MIXES:

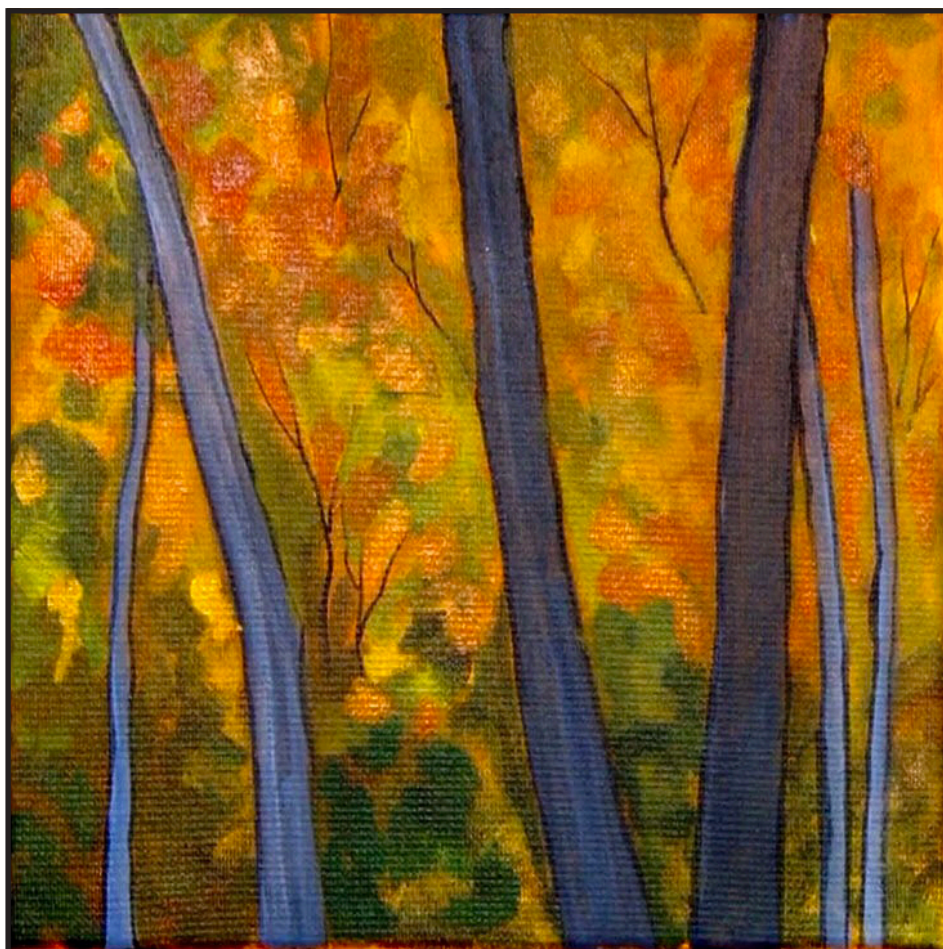
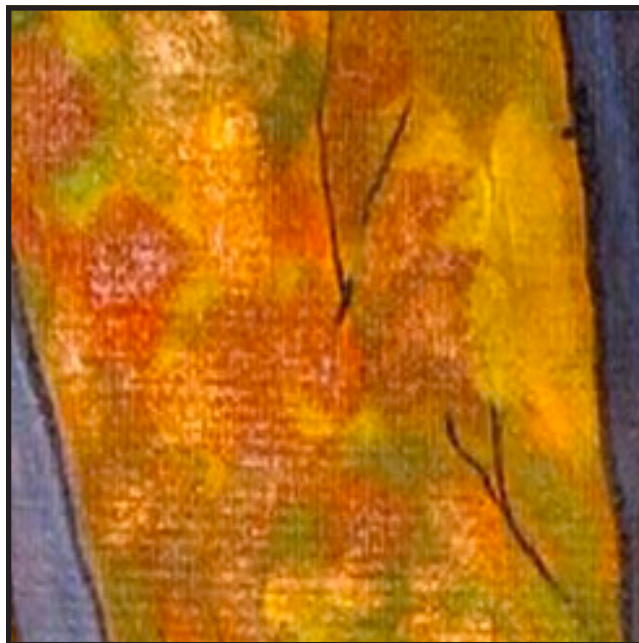
Orange = CYM + CRM

Moss Green = PG + BS + YO

Rust = CYM + CRM + BS

### STEP DISCUSSION:

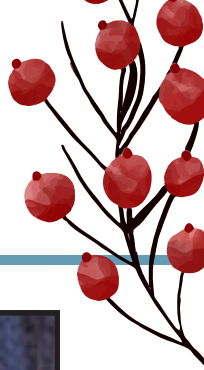
- Mute the **Orange mix** slightly by adding a little of the **Moss Green mix** to it. Add leaves in the background starting between the trees on the left. Vary the mix by adding more Cadmium Yellow Medium.
- Paint the leaves on the right a slightly darker value with the **Rust mix**. Use the **Orange mix** and the corner of the brush to pop in a few smaller, brighter leaves in the upper left corner. Lighten the mix further by adding more Cadmium Yellow Medium, as you move around the canvas. Continue adding leaves until you are happy, using variations of these mixes. Rinse.





# STEP 8 - RED LEAVES

## "POPS OF RUSTY, REGAL RED"



### PAINT:

Cad Red Medium = CRM  
Dioxazine Purple = DP

### BRUSHES & TOOLS:

Small Hog Bright

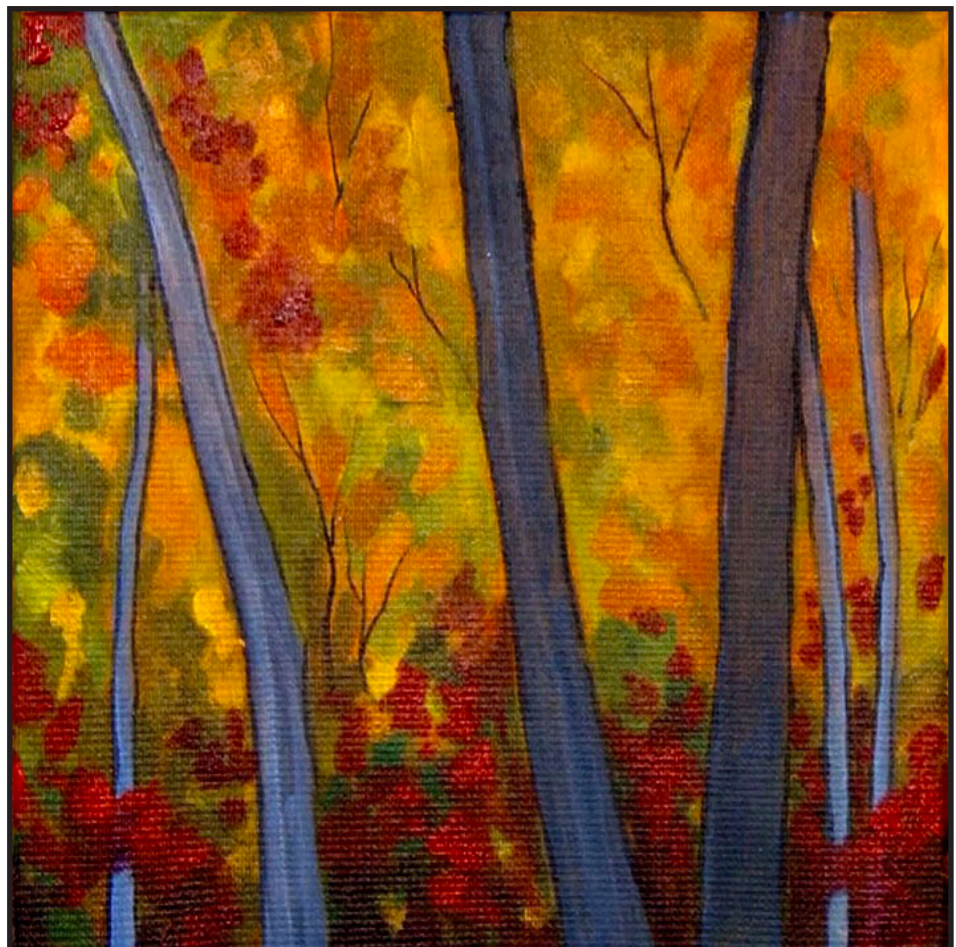
### COLOR MIXES:

Deep Red = CRM + DP

### STEP DISCUSSION:

- Touch a little of the **Deep Red mix** in a few spots at the top right of the canvas. Paint in between some of the previous leaves.
- Move to the bottom of the canvas. The leaves are darker down here, so add a little more Dioxazine Purple to the mix. Allow some leaves to layer over the little left tree near the bottom, pushing it into the background.
- Continue adding this dark color throughout the bottom of the canvas, adding even more Dioxazine Purple to get a much darker value at the very bottom. Allow previous layers to peek through in spots.
- Add a lot more Cadmium Red Medium to the mix. It is still deep red, but just a little bit brighter. Sparsely paint a few leaves along the right side of the

canvas, using the corner of the brush. Then move back down to the lower darker area and put some leaves in front of the little tree on the right. Add a bit of this color through this dark area almost as a highlight on the red leaves. Rinse.





# STEP 9 – BRIGHT COLORFUL LEAVES

## “ENHANCING THE BRIGHT COLORS AROUND THE CANVAS”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

Small Hog Bright

### COLOR MIXES:

Orange = CYM + CRM

Yellow Orange = CYM > CRM

Tinted Red = CRM > CYM > DP

Light Yellow = CYM > TW

### STEP DISCUSSION:

- Pop some bright color in the upper background with the **Orange mix**. Wipe the brush on a paper towel.
- Use the **Yellow Orange mix**, and bring that into the background as well. Pull some light through the leaves. It's always nice to do that. Wipe the brush on a paper towel.
- Add the **Tinted Red mix** in the upper left corner. Sometimes add a little more Cadmium Yellow Medium into it, and sometimes add a little more Cadmium Red Medium into it. Pick out those little leaves, and break up the orange using little touches of the brush.
- At the bottom of the canvas, use this **Tinted Red mix** to focus attention

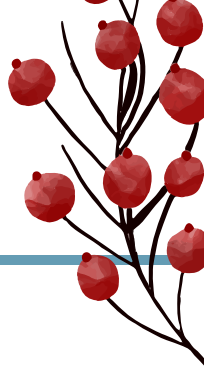
at the top of these dark red bushes, implying that there is light catching the top of them. Rinse very well.

- Using pure Cadmium Yellow Medium, just pop some of this bright color into the upper background. Then, referring to the reference that follows this step, paint in the **Light Yellow mix** here as well. Layer a couple of the yellow leaves over the bigger trees in just a spot or two. Add these bright pops of colors until you are happy. Rinse.





# STEP 10 - BLUE SKY



"BLUE SKIES, SMILING AT ME, NOTHING BUT BLUE SKIES, DO I SEE"

## PAINT:

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

## COLOR MIXES:

Sky Blue = PB + TW > BS

## STEP DISCUSSION:

- Use the thoroughly mixed **Sky Blue mix** to pop little bits of sky peeking through the leaves. Use the corner of the brush to get those small spots in. Refrain from adding too much sky because we want to give the impression that it is just barely peeking through. Rinse.

## BRUSHES & TOOLS:

Small Hog Bright





# STEP 11 - LIGHT BARK

“THESE ARE THE RIGHT TREES TO BARK UP”

## PAINT:

Cad Yellow Medium = CYM

Yellow Ochre = YO

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

Small Hog Bright

## COLOR MIXES:

Blue Grey = MB + UB > TW

Tan = YO + CYM + TW

## STEP DISCUSSION:

- Begin painting the bark onto the trees using the **Blue Grey mix**. Paint them directionally, very lightly pulling short horizontal strokes across the tree. Alternate slim marks with some heavier strokes. Use a dry brush method to build up the layers. While pulling the strokes across, also curve them a bit to give roundness to the trunks. Allow the paint to skip over the canvas, breaking up some of the horizontal strokes, so a lot of what is underneath shows through to imply bark. Rinse.
- Load the **Tan mix** on the brush. Continue adding horizontal strokes to layer color onto the trees without covering up everything underneath. Apply less of this color on the smaller trees

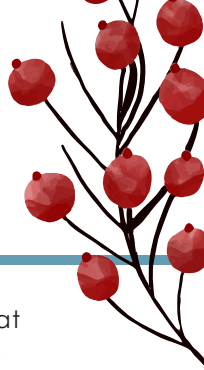
because they are a little further in the distance, so they will not be as bright. The bigger trees are a little darker down at the bottom so add a bit of the Burnt Sienna to the mix. Then as you paint up the trunk, add a little more Titanium White and Cadmium Yellow Medium to it. Break up patterns to imply that the bark is rough and peeling. Rinse.





# STEP 12 - BARK TEXTURE

## "VERY COLORFUL TREE TRUNKS"



### PAINT:

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

### BRUSHES & TOOLS:

Medium Synthetic Filbert  
Small Synthetic Angle

### COLOR MIXES:

Pale Blue = TW > PB > BS  
Light Yellow = CYM > TW  
Deep Red = CRM + DP  
Rich Blue = PB + UB

### STEP DISCUSSION:

- Begin with the Filbert brush and the **Pale Blue mix**. Pull this color across the trunks in horizontal bands. Sometimes use the edge of the brush, and sometimes use the flat of the brush to pull the bands across the trees. Add a little more Phthalo Blue in a couple spots. Use a little less paint on the background trees. Rinse.
- Paint areas at the top of the trees using the **Light Yellow mix**. Continue adding touches of this brighter yellow here and there, making sure the bark stays rough. Rinse.
- Switch to the angle brush and the **Deep Red mix**.

Use the corner of the brush to start adding the little striation marks that are characteristic of birch trees. Some of the lines will be bigger, and some will be smaller, because nature has a way of creating variety. Rinse.

- Pop some of the **Rich Blue mix**, adding these dark marks using the corner of the angle brush. Vary the mix by adding Titanium White to lighten, or deepen the mix with one of the blues.
- Add some Burnt Sienna on the brush, and put in a few brown marks on the trees, as well. Rinse.





# STEP 13 - HIGHLIGHTS

## "BRIGHT WHITE BIRCH TREES IN THE COLORFUL SPLENDOR OF AUTUMN"

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Dioxazine Purple = DP  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Angle

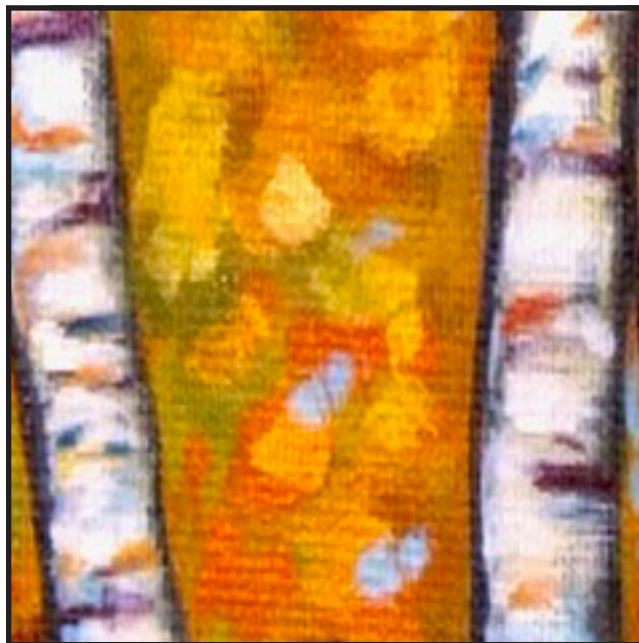
### COLOR MIXES:

Tan = YO + CYM + TW  
Orange = CYM + CRM  
Deep Red = CRM + DP

### STEP DISCUSSION:

- Tone some Titanium White with the **Tan mix** that is already on your palette. Use this color to make sure that the trunks are bright, white birch trees. Carefully paint around some of the striations and over some of them, being mindful not to paint them completely out. Add some extra Cadmium Yellow Medium and pop in some bright yellow at the top of the trees. Then, get back into the light mix to continue to brighten up these trees.
- Add a few lines in the trees with the **Orange mix**. Rinse.
- Then, add a few lines of the **Deep Red mix**. Just keep playing with the colors in the trees until you're happy. Rinse.
- Sign.

**Sherpa Tip:** When you abstract something, you don't have to paint it exactly as it is, instead you start to paint it how it feels. Even though you might observe the world around it, and even though those things can inform your painting, your imagination never really leaves the process.





## THE TRACING METHOD

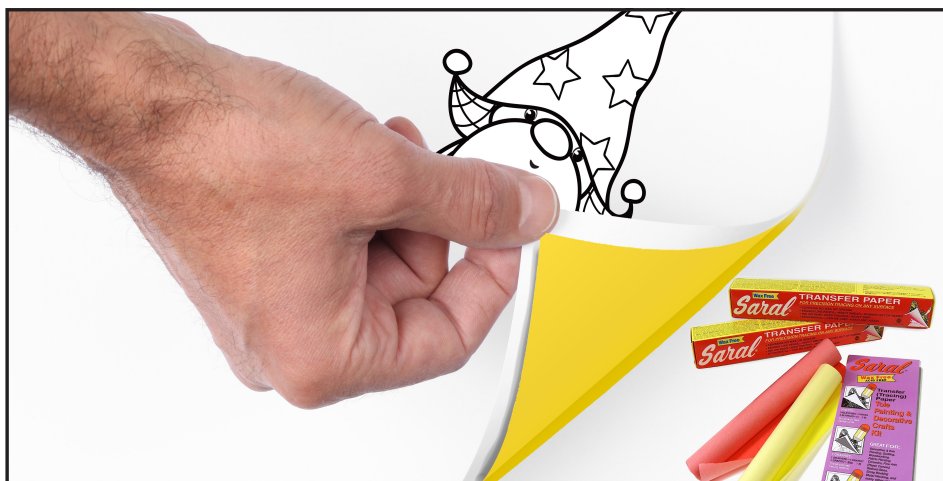
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



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## 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 pigmentmented 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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