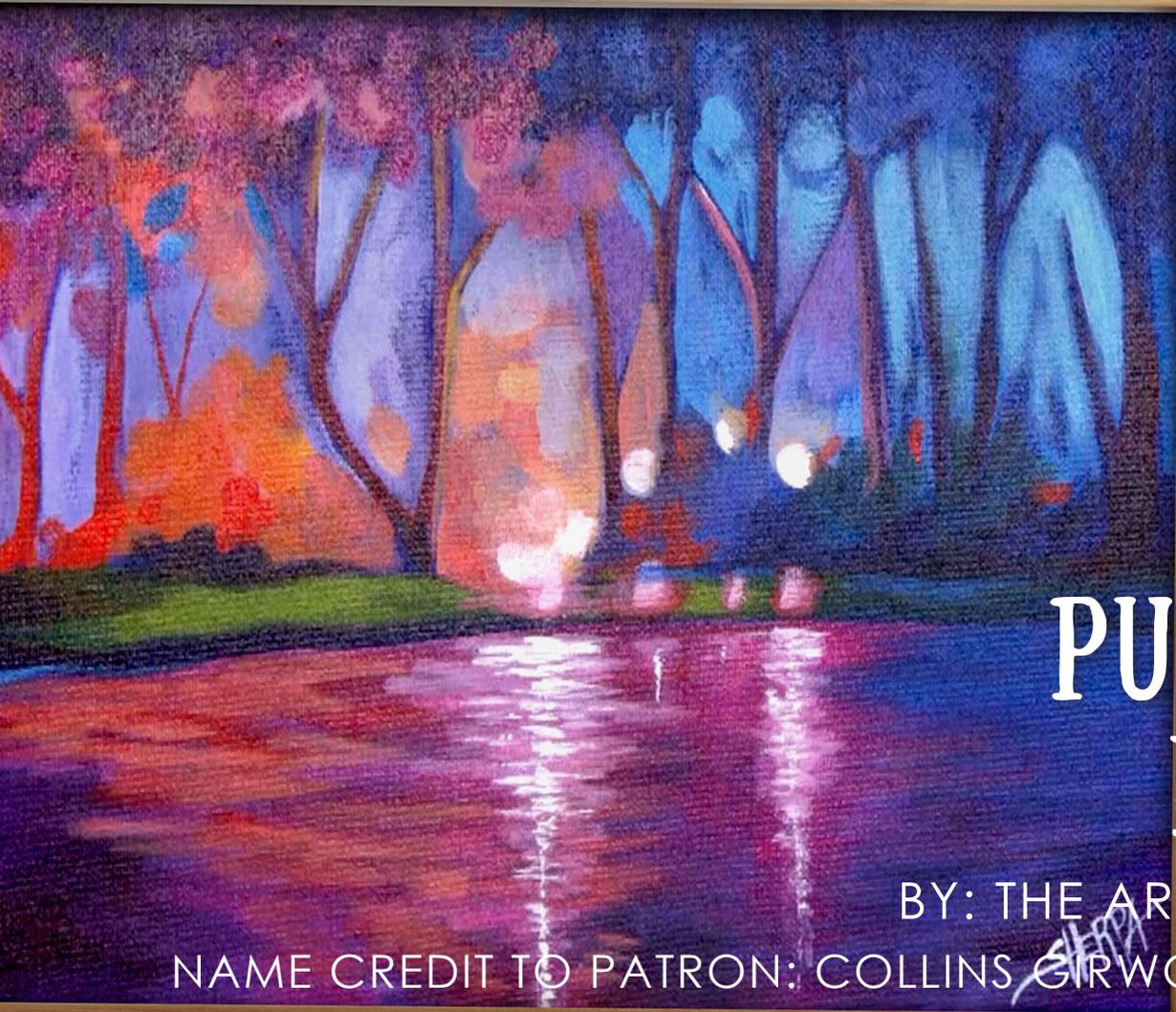


THE ART SHERPA™

FALL *Y'all*



PURPLE
HAZE

BY: THE ART SHERPA

NAME CREDIT TO PATRON: COLLINS GIRWOOD NIKKI

STEPS: 11 | DIFFICULTY: BEGINNER | 1 HOOT

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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

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.

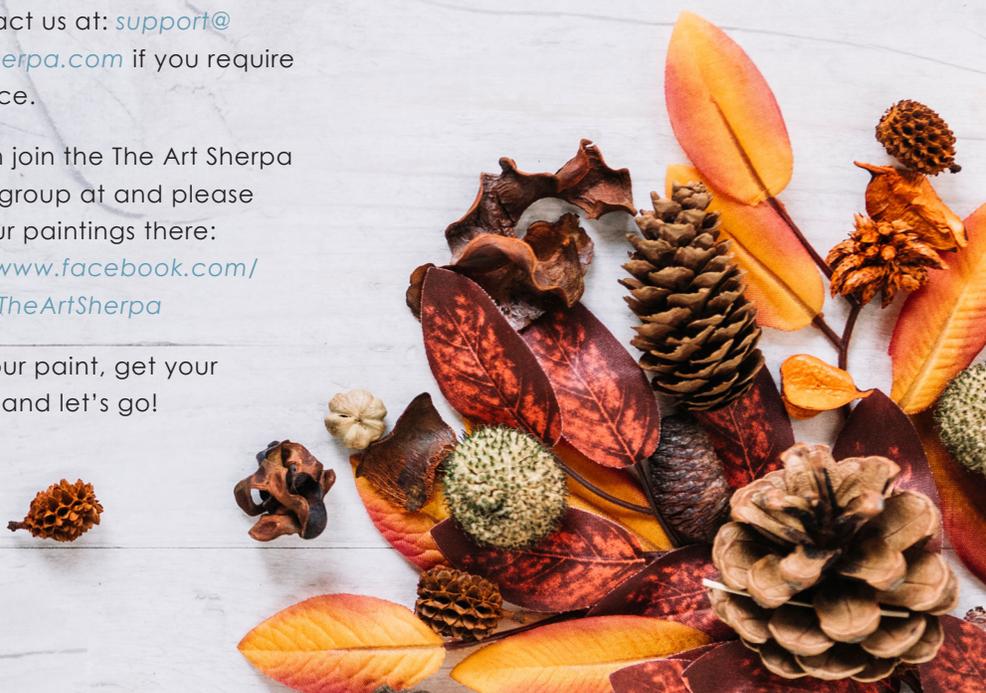
It is a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

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 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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- X-Large Synthetic Bright
- Large Hog Bright
- Small Synthetic Filbert
- Medium Hog Flat

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 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

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
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water
- Implying Motion



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	02:03	COLORED GROUND
STEP 2	07:45	BLOCK IN WATER
STEP 3	13:10	MORE WATER
STEP 4	18:51	BLOCK IN TREES
STEP 5	23:50	BLOCK IN LAND
STEP 6	26:15	BRIGHT SKY BACKGROUND
STEP 7	38:25	TREES
STEP 8	45:53	BUSHES AND LEAVES
STEP 9	51:15	BRIGHT SKY AND FOLIAGE
STEP 10	1:01:04	MORE COLOR AND INTEREST
STEP 11	1:03:50	WATER DRAMA
	1:14:00	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.





THE ART SHERPA PATRONAGE

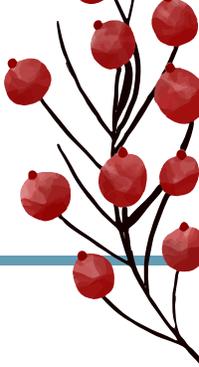
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THE ART
SHERPA



STEP 1 - COLORED GROUND



“DEEP PURPLE”

PAINT:

Dioxazine Purple = DP
Ultramarine Blue = UB

BRUSHES & TOOLS:

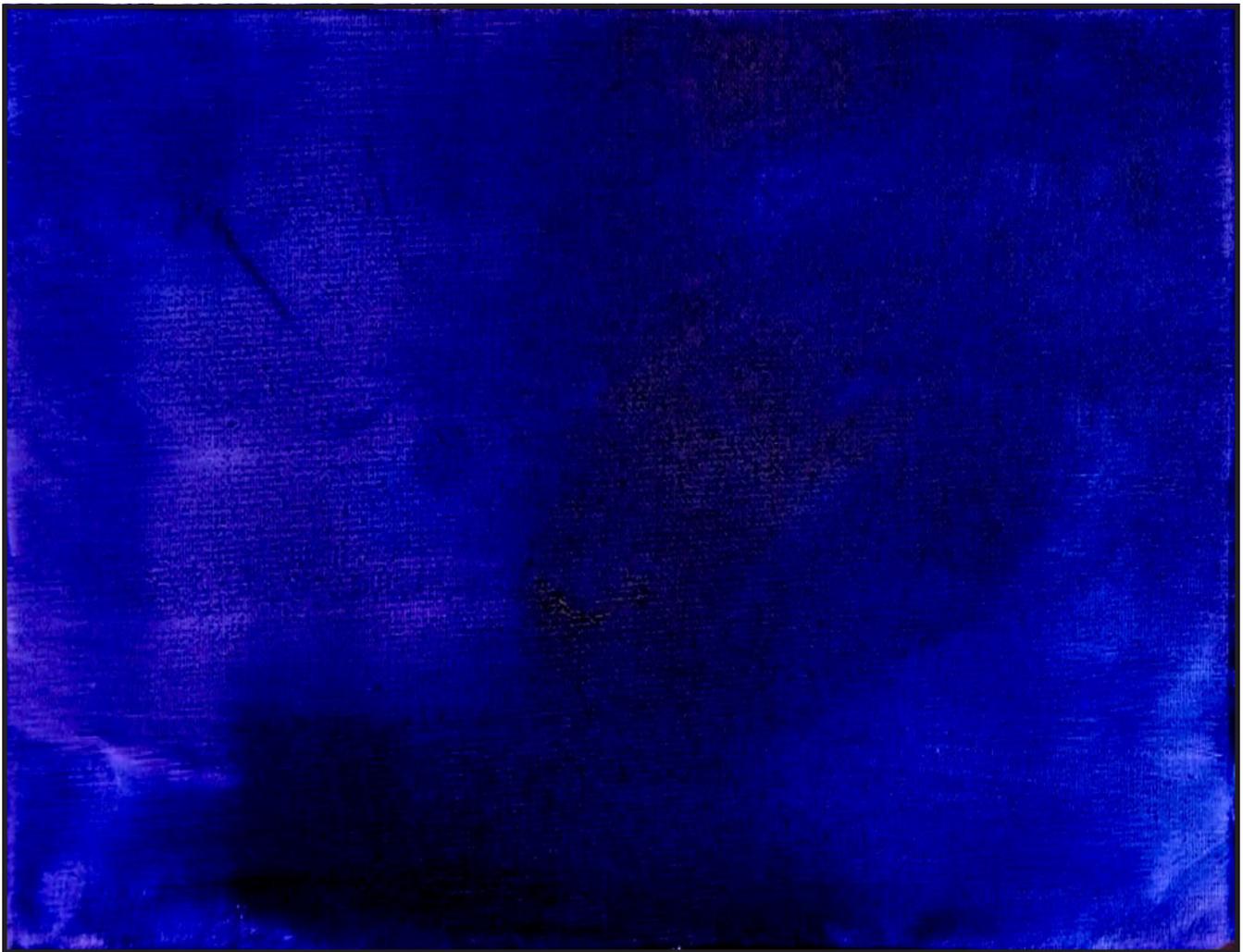
X-Large Synthetic Bright

COLOR MIXES:

Dark Blue = UB + DP

STEP DISCUSSION:

- Load the brush with **Dark Blue mix**, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 - BLOCK IN WATER

“STILL WATERS RUN DEEP”

PAINT:

Quinacridone Magenta = QM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

T-Square Ruler

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Deep Magenta = DP + QM

Warm Purple = QM + DP > TW

STEP DISCUSSION:

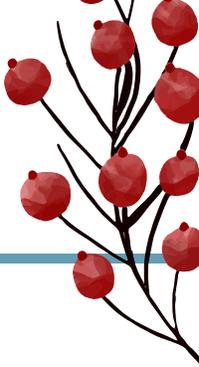
- I chose to freehand this image, but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references 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.
- Use a T-square and a chalk pencil to draw a level guideline for the shore. Even though the

shore is not even, this guideline will help separate the water area from the land.

- Block in the water with the **Deep Magenta mix** using long strokes from one side of the canvas to the other. While the paint is still wet, begin to lighten the water with the **Warm Purple mix**. Paint these shorter, horizontal strokes wet into wet. This lighter area should be focused mostly in the central part of the canvas at the bottom and widen outward closer to the guideline. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 - MORE WATER



“MAKE THE WATER INTERESTING, AND BRIGHT, AND LOVELY”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Titanium White = TW
Ultramarine Blue = UB

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Mid Purple = DP + TW
Warm Purple = QM + DP > TW
Deep Red = CRM + QM

STEP DISCUSSION:

- At the top of the guideline, start working the reflections downward into the water, using the **Deep Red mix**. Taper these reflection areas, shortening the length of the strokes and narrowing them as they come to the front of the canvas. Try to keep the strokes as level and as irregular as possible.
 - Add a little bit of Titanium White and a smidge of the Cadmium Yellow Medium to the mix. Blend this color through the water, just left of center, to really start to see those lighter reflections coming down. Apply short little strokes out on the edge of the reflections, and then a little bit longer through the middle of the reflections. Each layer is lightly applied, allowing the previous colors to show through. Rinse.
 - Dry the surface before continuing to the next step.
- Use the **Mid Purple mix** to lighten the smaller water reflection just to the right of center using horizontal strokes. Get a little bit of the Ultramarine Blue on the brush. Add it horizontally to the right side of the water using the edge of the brush. Transition that in using light pressure to blend.
 - Use the **Warm Purple mix**, just left of center, to brighten this larger area of the water reflection. Apply horizontal strokes using the edge of the brush. Add a little more of Titanium White into the mix. Starting at the bottom, just left of center, paint a few short horizontal strokes. Bring them up and across to the right a bit and then down again a little. Rinse.



STEP 4 - BLOCK IN TREES

“PLANTING WIGGLY, IRREGULAR TREES”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert
Chalk Pencil or Watercolor Pencil

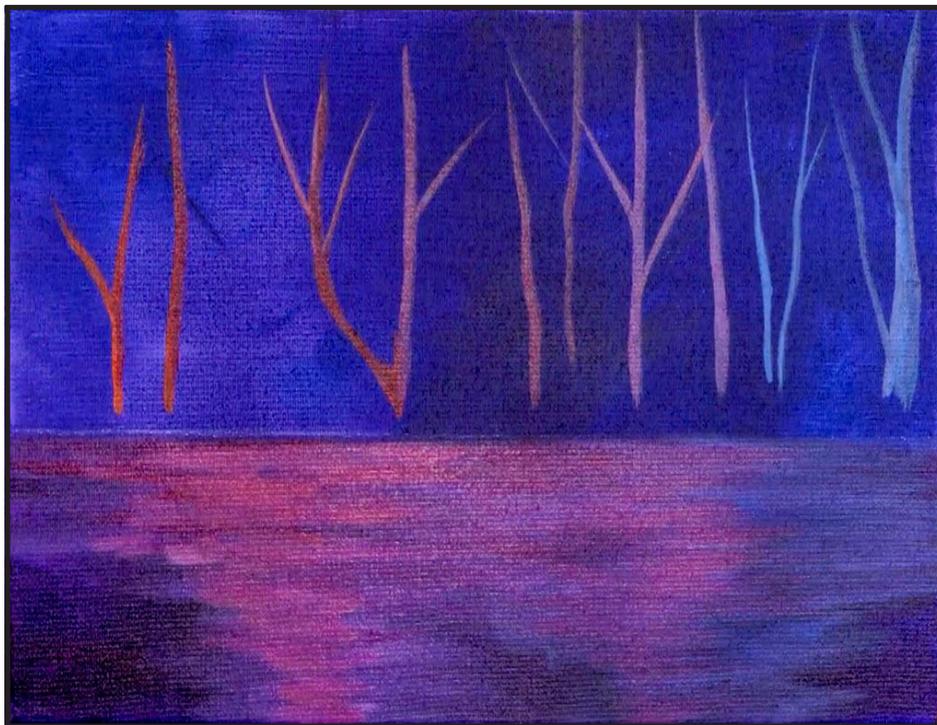
COLOR MIXES:

Orange = CYM + CRM
Warm Purple = QM + DP > TW
Dark Blue = UB + DP
Mid Blue = PB > 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.

- About 1 ½ inches from the left side, paint a forked tree that begins just above the shoreline, using the **Orange mix**. Paint a second tree just to the right of the first one. Add some Quinacridone Magenta to the mix and blend it into the trunks. Keep in mind that, to help them feel tree-like, the trunks will be thickest at the bottom and get thinner as they go up the canvas. Some will branch outward.
- Paint a third tree, just to the left of center, that has a fork that leans to the left and another that is almost straight up. Add some of the **Warm Purple mix** on the brush as you finish branching this tree out. Change up the colors of these trunks by varying the mix., adding more or less of the colors within them. Paint a nice little cluster of four trees to the right of the center forked tree. They should wiggle up irregularly, and can be a little bit darker, but we still want to see it, so add a little Titanium White to the mix. Add a few branches on these trees.
- Add a bit of the **Dark Blue mix** for the next tree and then paint the last three trees on the right with the **Mid Blue mix**. Make the tree closest to the right edge a bit larger. Rinse.
- Dry the surface before continuing to the next step.



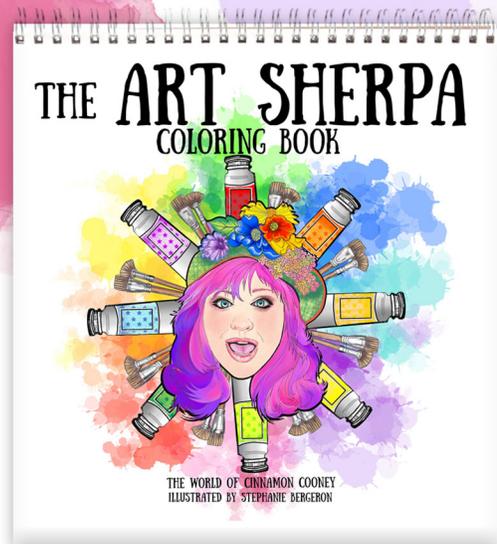


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THE ART SHERPA

www.amazon.com



STEP 5 - BLOCK IN LAND

“MAKING A HILLY, LITTLE SHORELINE”

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Phthalo Blue = PB

Ultramarine Blue = UB

BRUSHES & TOOLS:

Small Synthetic Filbert

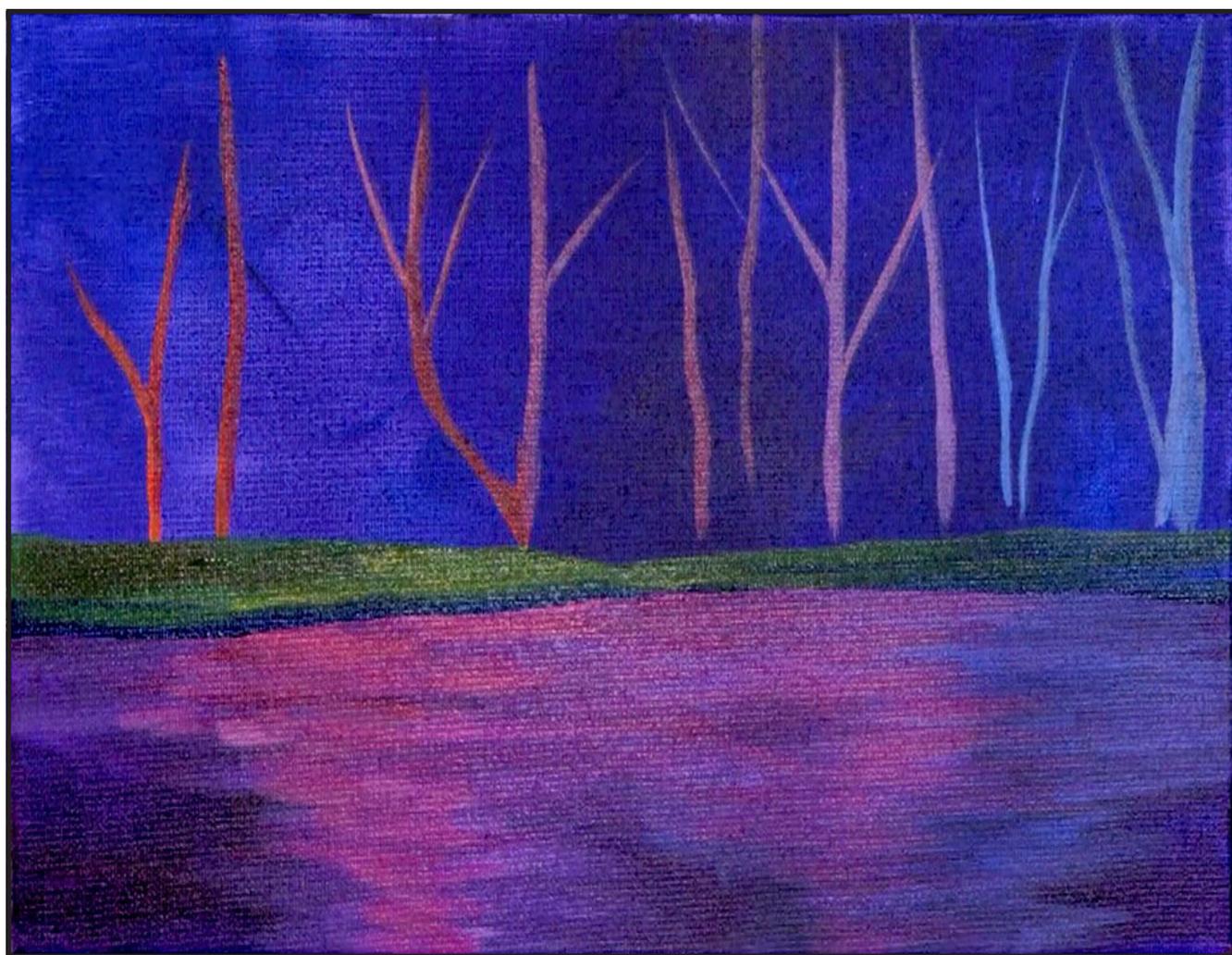
COLOR MIXES:

Dark Green = PB + CYM

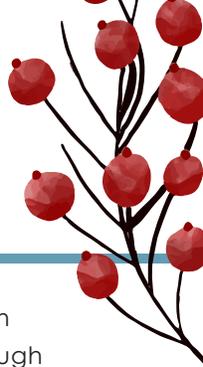
Deep Green = PB + CYM > CRM

STEP DISCUSSION:

- Start on the left side of the canvas with the **Dark**
- **Green mix**. Angle a line, using the toe of the brush, starting just below the water line chalk line on the left edge, and heading up to end in the middle of the canvas at the chalk line. Then paint another line just above the chalk line and pull them together into a point near the middle of the canvas. Fill this in this triangular landmass with the **Dark Green mix**.
- Add more Phthalo Blue to the mix, and paint the landmass on the right side. This side of land begins in the middle of the canvas at the chalk line, then it wanders slightly up and off the right side of the canvas. Fill in this triangular area.
- Use the Ultramarine Blue to paint a shadow line under the landmass on the left.
- Use the **Deep Green mix** to mute the grass on the left. Then add some Cadmium Yellow Medium to the mix, and brighten the land near the center of the canvas on both land masses. Rinse.



STEP 6 - BRIGHT SKY BACKGROUND



“LOOSE, ROUGH NEGATIVE SPACE PAINTING”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Warm Purple = QM + DP > TW
Light Blue = PB + UB + TW
Periwinkle = UB + QM + TW
Deep Red = CRM + QM
Sky Blue = TW > PB
Deep Sky = TW > PB > DP
Aqua = TW > PB > CYM
Indigo = PB + DP

STEP DISCUSSION:

- Add Cadmium Red Medium and Titanium White to the **Warm Purple mix**. Starting on the left side, carefully paint around the trees using loose, rough brush strokes. Add some Phthalo Blue along the outer edge of the canvas and along the ground level. Then get back into the previous mix and just play with the colors as you paint in the negative space around the trees.
- Add the **Light Blue mix** between the two left trees. The nice colored ground underneath lets us paint rough and still have

the canvas looks finished. Paint the space between the next tree with the **Periwinkle mix**. Continue painting around the tree trunks using rough brush strokes, and alternating between the mixes.

- Add a little of the **Deep Red mix** to Titanium White and continue painting towards the right. Then add a little bit of a **Light Blue mix** in. Next use just the Dioxazine Purple with Titanium White coming between these trees. Rinse.
- Paint between the trees on the right by alternating between the **Sky Blue mix**, the **Deep Sky mix** and the **Aqua mix**. The colors on the right side are cooler because they are further back in the forest. Deepen the trees on this side with the **Indigo mix**, so they show up better against the turquoise background. Then finish painting the sky with the blue mixes.
- Dry the surface before continuing to the next step.



STEP 7 - TREES

“LIGHTING UP THE TREE TRUNKS”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Deep Red = CRM + QM

Deep Magenta = DP + QM

Dark Red = CRM + DP

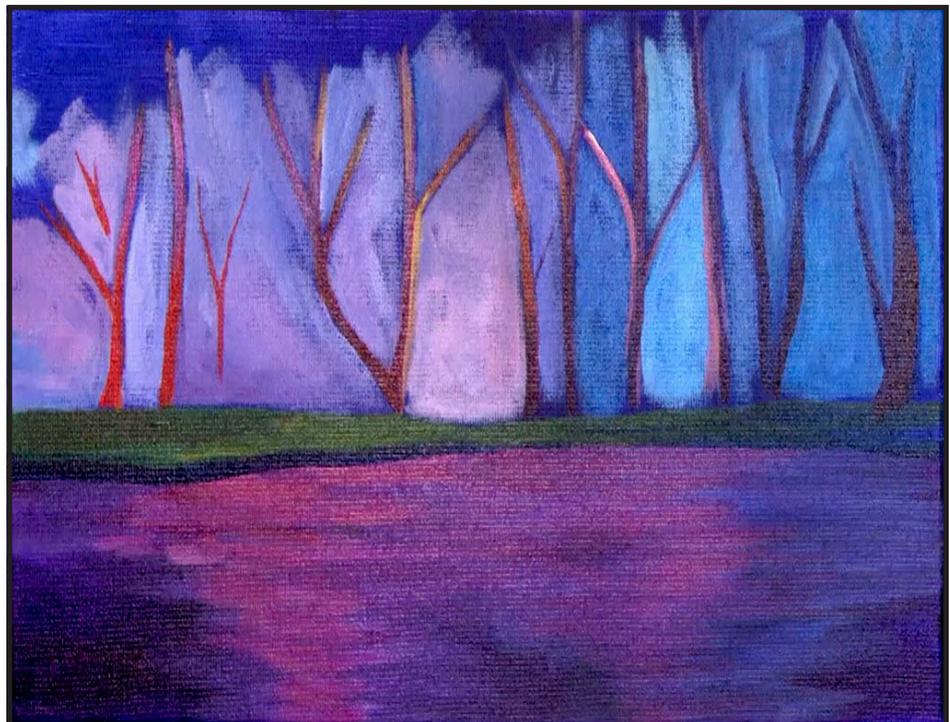
Red Orange = CRM > CYM

STEP DISCUSSION:

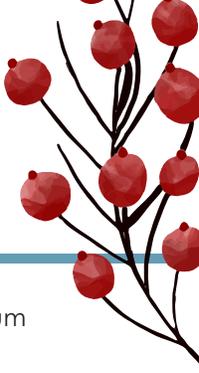
- Working on the trees from left to right with the **Deep Red mix**, widen the bottoms of the trunks of the first two trees a bit and add a little bit of branch coming off on the left. Paint a little bit of a little twiggle, baby tree, coming up beside the second tree.
- Paint the next tree using the **Deep Magenta mix**. Add a little more of the Dioxazine Purple for a bit of a color variance. Continue painting these trees, and adding a few more branches, as we paint towards the right side of the canvas. Rinse.
- Starting again on the left side and working to the right, paint the tops of the trees with the **Dark Red mix**. This is to add a little

light to the tops of the trees. Add a little Titanium White so we can see it. Rinse.

- Add some Titanium White to the **Deep Red mix** and paint another layer on the top of trees on the right.
- As you move towards the middle of the canvas paint the tree tops with the **Red Orange mix**. Rinse.
- Add some Quinacridone Magenta and Titanium White on the dirty brush and paint down the front of the trees closest to the center of the canvas. Rinse.



STEP 8 - BUSHES AND LEAVES



“WARM LIGHT ON THE LEFT, AND COOL SHADOWS ON THE RIGHT”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Orange = CRM + CYM
Peach = CRM + CYM + TW
Coral = CRM + TW
Pink = QM + TW
Deep Magenta = DP + QM
Indigo = PB + DP
Mid Purple = DP + TW

STEP DISCUSSION:

- Add a bush between the second and third tree on the left using the **Orange mix**, and short irregular brush strokes. Then, add the brighter, lower leaves in these trees on the left, by alternating between the **Peach mix**, the **Coral mix** and the **Pink mix**. Rinse.
- Starting on the left, begin painting the dark leaves at the top of the canvas, using the **Deep Magenta mix**. Continue adding these leaves with short irregular brush strokes, until you are just past the halfway point of the canvas. Add some Titanium White to the mix and paint lighter leaves partway down the left side of the canvas.

- Paint a few pops of color in this area by adding Cadmium Red Medium on the dirty brush. Rinse.
- Starting at the midpoint and working to the right side, paint the leaves at the top of the canvas using the **Indigo mix**, and short irregular brush strokes. Paint some dimensionality on these leaves by adding some Titanium White to the mix. Use this color to paint the distant brush in the background on this side. Layer a little over the tree trunks at the bottom. Then, paint the forward bushes with the **Mid Purple mix**. Add a little Cadmium Red Medium to the mix and apply it just to the bushes that are closest to the center of the canvas. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - BRIGHT SKY AND FOLIAGE

“PAINTING IN THE LIGHT”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Blue = PB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Light Blue = PB + UB + TW
Warm Purple = QM + DP > TW
Dark Green = PB + CYM
Indigo = PB + DP
Coral = CRM + TW
Orange = CRM + CYM
Peach = CRM + CYM + TW
Apricot = TW + CYM + QM
Bright Green = CYM > PB
Periwinkle = UB + QM + TW
Pale Pink = TW > QM

STEP DISCUSSION:

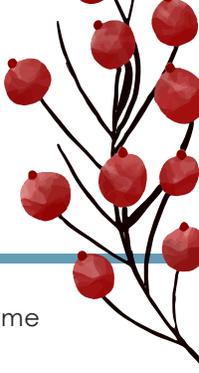
- Add the **Light Blue mix** in a few places between the trunks and branches on the left side using some rough marks. Add a little Titanium White to the mix, and make irregular shapes working between the branches on the right side, so it implies that the light is broken.
- Add a little bit of Dioxazine Purple on the dirty brush, and paint another of the spaces in this blue background area on the right. Paint the **Warm Purple mix** in a few spaces. Vary the mix by adding more

Titanium White, and lighten the bottom background area near the bushes where the moonlight will shine through and create the water reflections.

- Paint a layer on the bushes using the **Dark Green mix**.
- Use the **Indigo mix** at the right side of the bushes and along the base of the trees. Move to the left side of the canvas and paint the darker bushes there using the **Indigo mix**. Use this color to darken the left side of the landmass as well. Rinse.
- Add a few pops of pure Cadmium Red Medium at the bottom of the orange bush on the left and just a few pops on the bushes on the right.
- Use the **Coral mix** to brighten the sky at the center of the landmasses. Rinse.
- Paint another layer on the bright bush on the left with the **Orange mix**. Then, start popping in some of the **Peach mix** in the center background space. Add a couple spots on the tops of the darker bushes near the center right. Paint the **Apricot mix** in this light center area as well. Rinse.
- Highlight the land at the center of the canvas using the **Bright Green mix**. Rinse.
- Add more Titanium White to the **Periwinkle mix** and lighten some of the background in the center area and a little on either side. Rinse.
- Pop in the bright lights shining through the bottom of the trees, and in the center of the landmass, using the **Pale Pink mix**. Rinse.



STEP 10 - MORE COLOR AND INTEREST



“SWATCHING MANY COLOR MIXES”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Flat

COLOR MIXES:

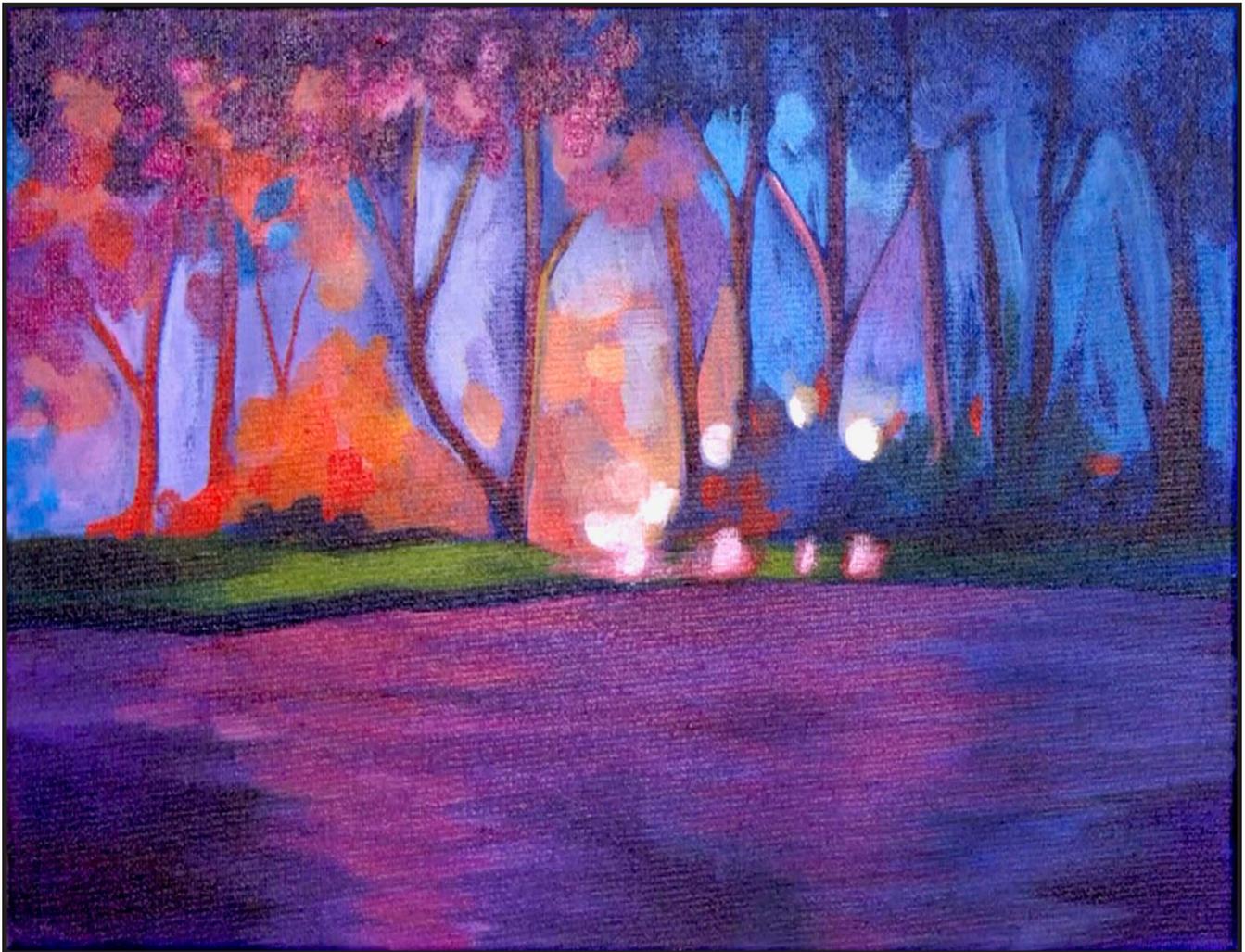
Deep Red = CRM + QM
Deep Magenta = DP + QM
Pink Magenta = QM > TW

STEP DISCUSSION:

- Paint pops of the **Pink**

Magenta mix in the canopy of the trees on the left side. Then, add some deeper leaves in this area using the **Deep Magenta mix**.

- Paint reflections on the ground under the bright lights using the **Deep Red mix**. Add Titanium White to the mix and brighten the reflections you just painted on the ground. Highlight the reflections with a little Titanium White. Rinse.



STEP 11 - WATER DRAMA

“ADDING THE GLOW AND SPARKLE”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert
Medium Hog Flat

COLOR MIXES:

Deep Red = CRM + QM
Pink Magenta = QM > TW
Peach = CRM + CYM + TW
Pink = QM + TW
Aquamarine = TW + PB + UB
> CYM

STEP DISCUSSION:

- Paint horizontal reflections in the water using the **Deep Red Mix**, and the Hog brush. Now that the water is dry, these colors are quite vibrant. These lines are not solid, allowing the layers below to show through.
- Use the **Pink Magenta mix** to paint the reflections of the light in the water. Use the edge of the brush with short strokes, tapering them down to the point of the larger reflection on the left side. Add more Titanium White to the mix, and lighten those reflections on the right, keeping the strokes horizontal. Anywhere

there is white in the background, the water must reflect this light. Rinse.

- Add a little bit more Cadmium Yellow Medium to the **Peach mix**, and then get a little bit more of the Titanium White into it. Use this color and the edge of the brush to paint some of the reflections in the water that are mostly focused under the orange bush. Rinse.
- Paint a small highlight on the lower left side along the shoreline, with the Phthalo Blue and Titanium White. Add Ultramarine Blue to paint a blue highlight to the right of the white reflections on the right landmass. Then, add a lot of Ultramarine Blue, and paint the right side of the water pulling the color in from the side of the canvas. Rinse.
- Use the **Pink mix** to add the bright reflections from the light in the water. These are short little choppy strokes that taper down the canvas to the bottom.
- Lighten the background between the trees on the right with the **Aquamarine mix** if it needs to be brighter.
- Switch to the Filbert brush and load it with Titanium White. Highlight the center of the light reflections by making little dashes along the water surface using the edge of the brush. These marks are wider near the land mass, and taper in as they get further from the light source. Rinse.
- Sign.



THE TRACING METHOD

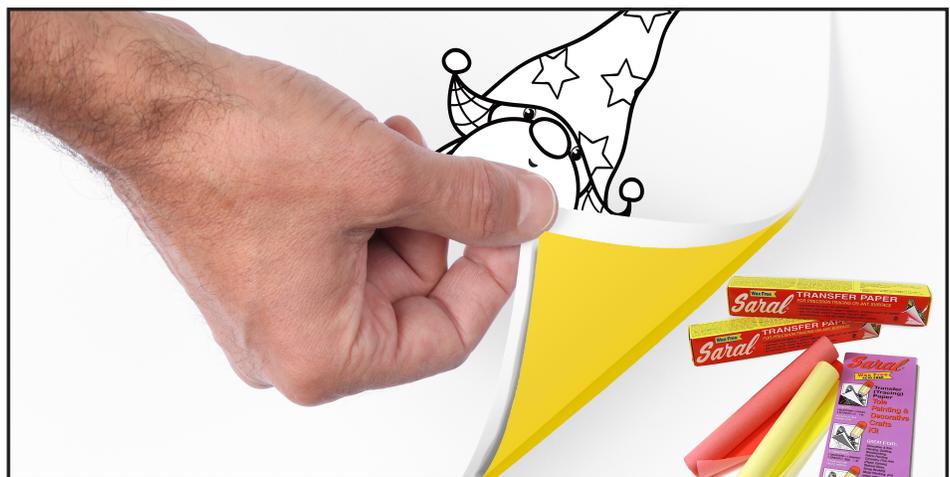
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



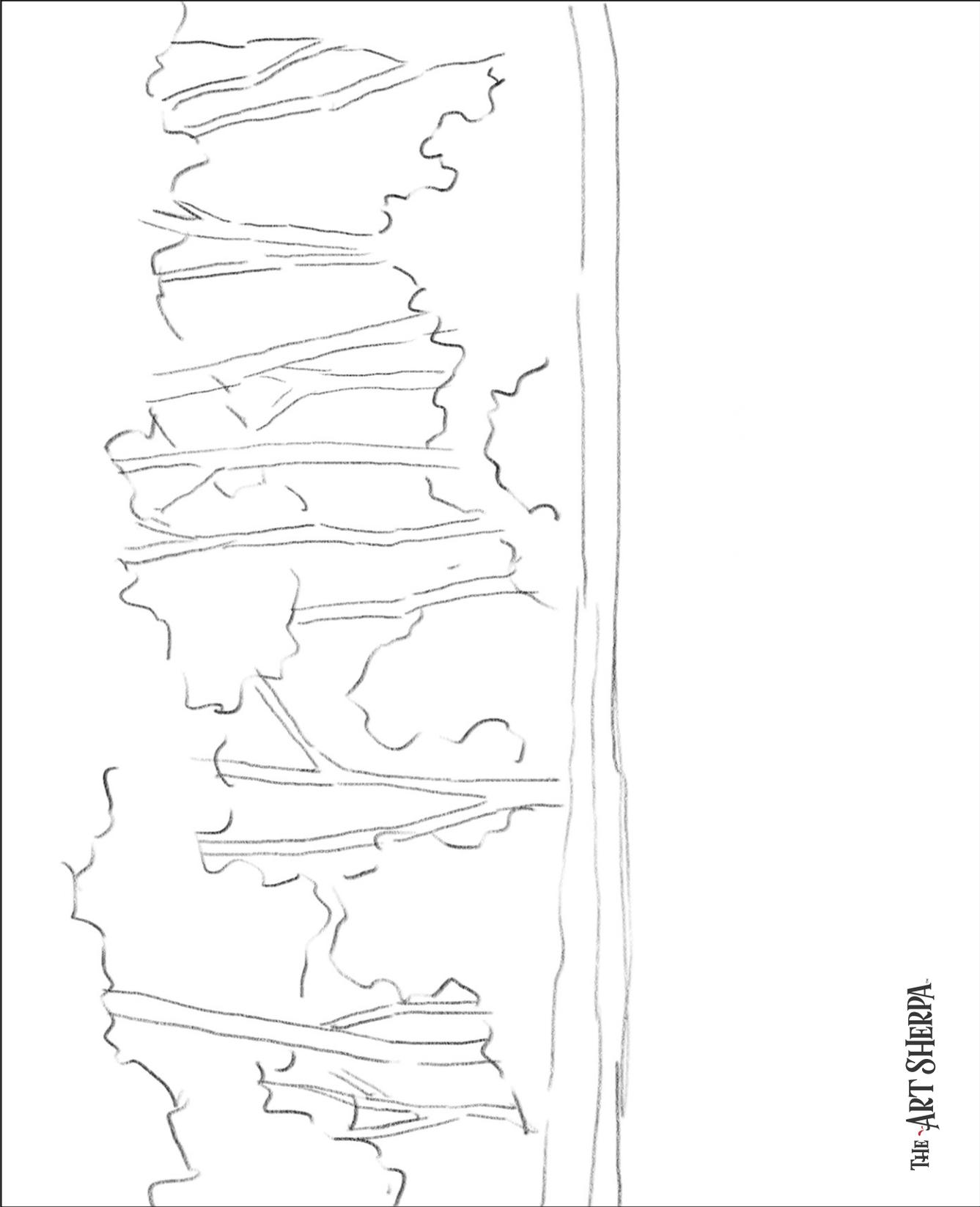
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



THE ART SHERPA

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.

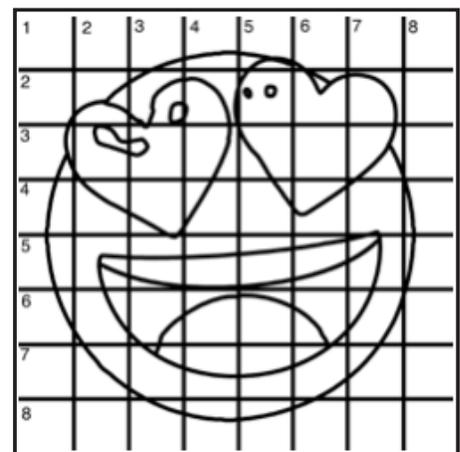
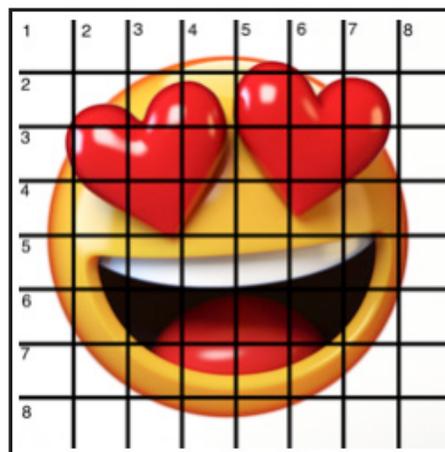
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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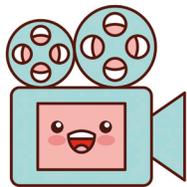
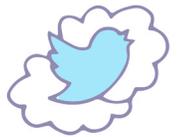
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