

THE ART SHERPA™

FALL *Y'all*



SPLASH OF COLOR

BY: THE ART SHERPA

NAME CREDIT TO PATRON: DEBBIE WADDINGTON

STEPS: 12 | DIFFICULTY: BEGINNER | 1 HOOT

TABLE OF CONTENTS

SHERPA FORWARD.....	3
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE.....	5
THE GOLDILOCKS ZONE	5
STEP 1 - COLORED GROUND	7
STEP 2 - SKETCH THE IMAGE.....	8
STEP 3 - RED AND ORANGE BACKGROUND	9
STEP 4 - BROWNS BACKGROUND	10
STEP 5 - TURQUOISE AND REDS BACKGROUND	12
STEP 6 - WATER IN THE GLASS	13
STEP 7 - SUNSET IN THE GLASS.....	14
STEP 8 - HIGHLIGHTING THE SUNSET	15
STEP 9 - THE GLASS	16
STEP 10 - BALANCE THE GLASS	17
STEP 11 - GLASS REFLECTIONS	18
STEP 12 - FINAL TOUCHES.....	19
TRACING METHOD	20
TRACEABLE.....	21
GRIDDING INSTRUCTIONS.....	22
TECHNIQUE REFERENCES	23

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 fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

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
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

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

TOOLS:

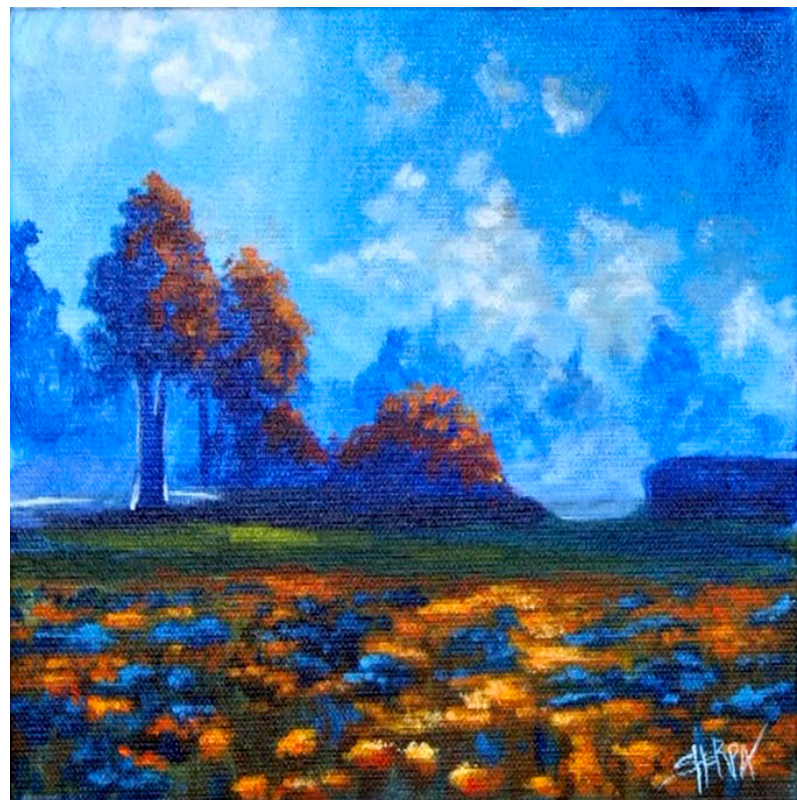
- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- 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	02:17	COLORED GROUND
STEP 2	09:05	SKETCH THE IMAGE
STEP 3	14:52	RED AND ORANGE BACKGROUND
STEP 4	20:05	BROWNS BACKGROUND
STEP 5	23:54	TURQUOISE AND REDS BACKGROUND
STEP 6	31:24	WATER IN THE GLASS
STEP 7	37:37	SUNSET IN THE GLASS
STEP 8	40:31	HIGHLIGHTING THE SUNSET
STEP 9	43:50	THE GLASS
STEP 10	48:29	BALANCE THE GLASS
STEP 11	49:26	GLASS REFLECTIONS
STEP 12	56:10	FINAL TOUCHES
	1:01:41	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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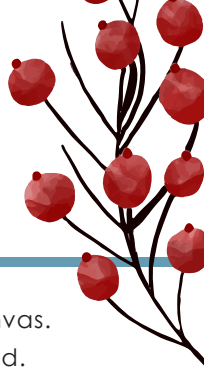
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THE ART
SHERPA



STEP 1 - COLORED GROUND

Timestamp 02:17



“CALMING ULTRA BEIGE”

PAINT:

Titanium White = TW

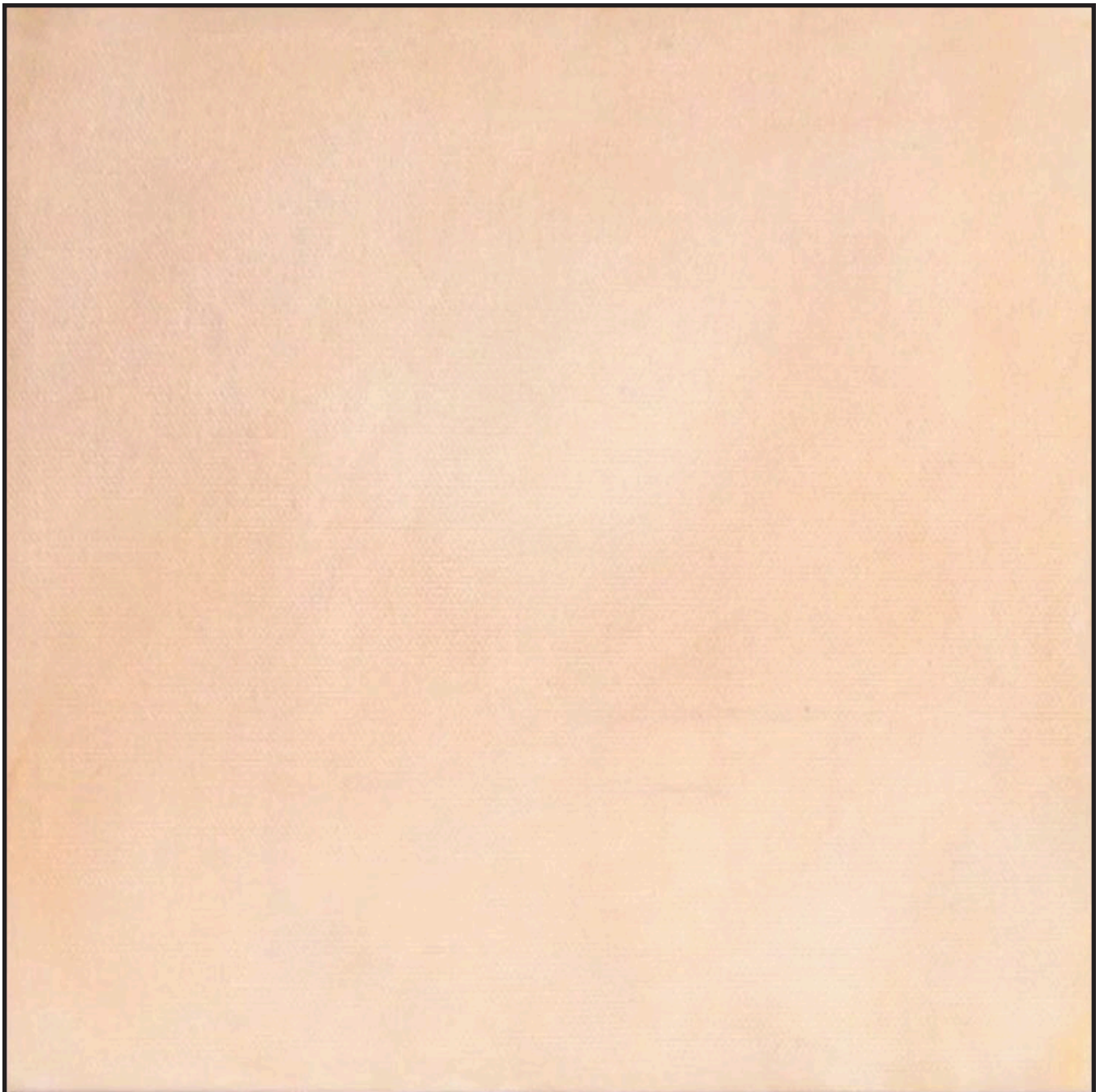
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Angle

STEP DISCUSSION:

- Load the brush with **Beige 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 before moving on.
- Paint a second layer of ground on the canvas. This ensures a full coverage when you have a lighter background.
- Dry the surface before continuing to the next step.



STEP 2 – SKETCH THE IMAGE

Timestamp 09:05

“FILLING OUR CANVAS WITH A WINE GLASS”

PAINT:

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Filbert

T-Square Ruler

Chalk Pencil or Watercolor Pencil

COLOR MIXES:

Light Ochre = YO + TW > MB

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.
- Add a mark to the center of the canvas using the T-Square ruler and the **Light Ochre mix**. Then, curve a small line just

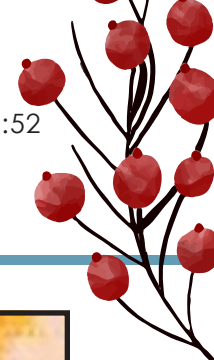
above that to mark the bottom of the bowl of the glass. Use the T-square ruler to draw a straight stem line down the center of the canvas. This light color will make it easier to erase or alter anything as we move forward.

- Sketch an ellipse at the bottom of the canvas as the base of the stem. Flare the stem at the top to join to the bowl of the glass. Then curve the belly of the glass on both sides, making sure the sides stay symmetrical. Add the top of the glass about 1/2 inch from the top of the canvas.
- Make any adjustments at this point to ensure the glass is symmetrical, and fills the space you intended. Rinse.



STEP 3 - RED AND ORANGE BACKGROUND

Timestamp 14:52



"FUN, COLORFUL, LOOSE, SPLASHY, MESSY BACKGROUND"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

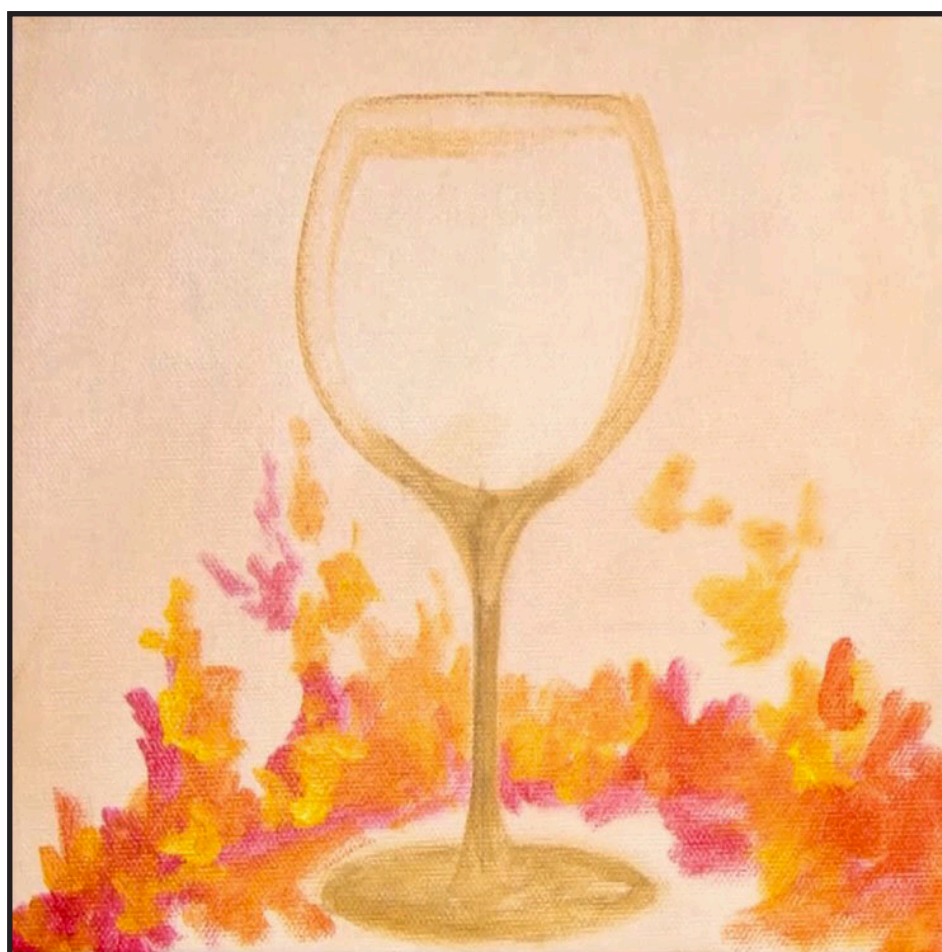
Rich Red = CRM + QM

Orange = CRM + CYM

STEP DISCUSSION:

- Work through the canvas in an arc over the base of the glass, from the bottom left of the canvas over to the bottom right. Use the **Rich Red mix** to loosely paint splashy, messy strokes of colors. Create fun, irregular shapes as you work around the bottom of the canvas using the toe of the brush. The exact placement of color is not essential.
- Start adding in some of the **Orange mix**. Bring some little splashes of this color up in the same loose and messy fashion. Apply the brush strokes in random directions. The strokes travel to the right, they travel to the left. They go up, they go down. Use very light pressure on the toe with an almost calligraphy-like stroke about it.
- Add another layer with some Cadmium Yellow Medium. Then, add more of the **Orange mix** in there. Rinse.

***Sherpa Tip:** This painting is very abstract, so expect it to be different every time.*



STEP 4 - BROWNS BACKGROUND

Timestamp 20:05

“CALLIGRAPHY-LIKE STROKES ARE WIGGLY AND RANDOM, LIKE WRITING”

PAINT:

Cad Red Medium = CRM

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Warm Ochre = YO > CRM

STEP DISCUSSION:

- Use the **Warm Ochre mix** to loosely paint more splashy, messy strokes of colors. Continue to create fun shapes as you work around the bottom of the canvas, dancing on the toe of the brush.
- Add Burnt Sienna to the dirty brush and apply calligraphy like strokes around the canvas, adding them a little bit higher up on the right side. Add some of this color closer to the base of the glass.
- Add in some Mars Black and mix it in all around the base of the glass, wet into wet. Darkening this area helps anchor the base of the glass. Make sure it is dark, and bring a couple of weird lines up here and there. Rinse.
- Dry the surface before continuing to the next step.



WATERCOLOR WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!

7:00PM EST

Watch directly from TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors and let's

RELAX &
CHILL OUT
TOGETHER



STEP 5 – TURQUOISE AND REDS BACKGROUND

Timestamp 23:54

“BE MESSY, AND PLAYFUL, AND HAVE FUN WITH THESE COLORS”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Dark Teal = PB + PG

Turquoise = PB + PG + TW

Aqua = PB + PG + TW > CYM

Light Yellow = CYM + TW

Rich Purple = QM + DP > TW

Orange = CRM + CYM

STEP DISCUSSION:

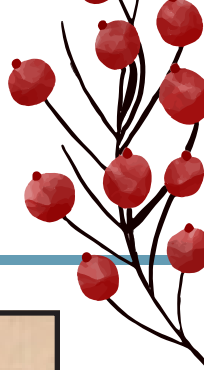
- Add some of the **Dark Teal mix** around the base of the glass and up into the mess of colors a little. Add some playful little dots of the **Turquoise mix** around. Then, add little bits of the Aqua mix here and there, as you like. You can paint over the stem a bit with the Aqua color to make it feel like it is tightly behind the glass, then you can paint the stem back in later. Rinse.
- Paint in some pure Cadmium Red Medium to really pop in some messy, bright colors.
- Add a bit of the Quinacridone Magenta for some playful interest.

- Use just Ultramarine Blue to pull in a darker color in the bottom right corner.
- Pop in some bright color, here and there, using the **Light Yellow mix**. Concentrate a bit more in the bottom left corner. We are just layering in, dancing color around, so it comes together and feels good in our mind. The exact placement of color is not essential.
- Apply a few spots of the **Rich Purple mix**. Rinse.
- Add some playful splashes of the **Orange mix**, back in. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - WATER IN THE GLASS

Timestamp 31:24



"ABSTRACT WAVES, SLOSHING AROUND A WINE GLASS"

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Dark Blue = PG + DP

Rich Blue = PB + UB

Turquoise = PB + PG + TW

Aqua = PB + PG + TW > CYM

Light Yellow = CYM + TW

- Dry the surface before continuing to the next step.



STEP DISCUSSION:

- Use the **Dark Blue mix** along the bottom edge of the glass and come up, just below halfway in the glass. Paint curved strokes across the glass to imply the movement of water. Add more Dioxazine Purple where you need it a bit darker. Rinse.
- Paint some of the **Rich Blue mix** just above, and a little into the darker layer below. Wipe the brush off on a paper towel to offload excess pigment. Add some of the **Turquoise mix** on the canvas, then wipe off on a paper towel. Then, immediately blend a little of the **Aqua mix** into the waves. Add a bit of the **Light Yellow mix** in as well.



STEP 7 - SUNSET IN THE GLASS

Timestamp 37:37

"IT IS WINE O'CLOCK AT SUNSET"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Orange = CRM + CYM

Pink = QM + TW

STEP DISCUSSION:

- Begin painting the sunset, starting on the left side with Cadmium Yellow Medium. Then, mix a little more Cadmium Yellow Medium into the **Orange mix** for the next color, and apply it just to the right. Continue moving to the right, blending in just a bit of the **Orange mix**.
- Next to that, blend in more of the Cadmium Red Medium, and even add a little bit of that onto the water.
- Tap in a little Quinacridone Magenta to the right of the CRM, and then blend in some of the **Pink mix** near the top of the sunset. Add the **Rich Purple mix** to the dirty brush, and paint it into the sunset on the far right of the glass. Rinse.
- Dry the surface before continuing to the next step.



STEP 8 - HIGHLIGHTING THE SUNSET

Timestamp 40:31



"PLAYING WITH SUNSET HIGHLIGHTS AND REFLECTED LIGHT ON THE WATER"

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Aqua = PB + PG + TW > CYM
Turquoise = PB + PG + TW
Bright Blue = UB + TW
Dark Blue = PG + DP
Pink = QM + TW
Light Yellow = CYM + TW

STEP DISCUSSION:

- Loosely brush the **Aqua mix** down into the water on the left side of the glass to create a reflection of the light. Add the **Turquoise mix** and blend it in a bit. Rinse, and dry the brush very well.
- Start painting the **Light Blue mix** on the right side of the water. Then, blend in the **Dark Blue mix** along the right edge and across the water's edge. Rinse.
- Highlight the top of the sunset with the **Pink Mix**. Play with the sunset using the colors on your palette, playing until you are happy.

- Exaggerate a little round sun on the left side of the sunset using the **Light Yellow mix**. Add just a bit of this color reflected in the water. Rinse.
- Get a little of the **Turquoise mix**, and loosely imply the sky and clouds above the sunset. Add more Titanium White to blend that in, wet into wet into the turquoise. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - THE GLASS

Timestamp 43:50

"DEFINING THE GLASS HOLDING THE "WINE" = SUNSET WAVES"

PAINT:

Phthalo Blue = PB

Mars Black = MB

BRUSHES & TOOLS:

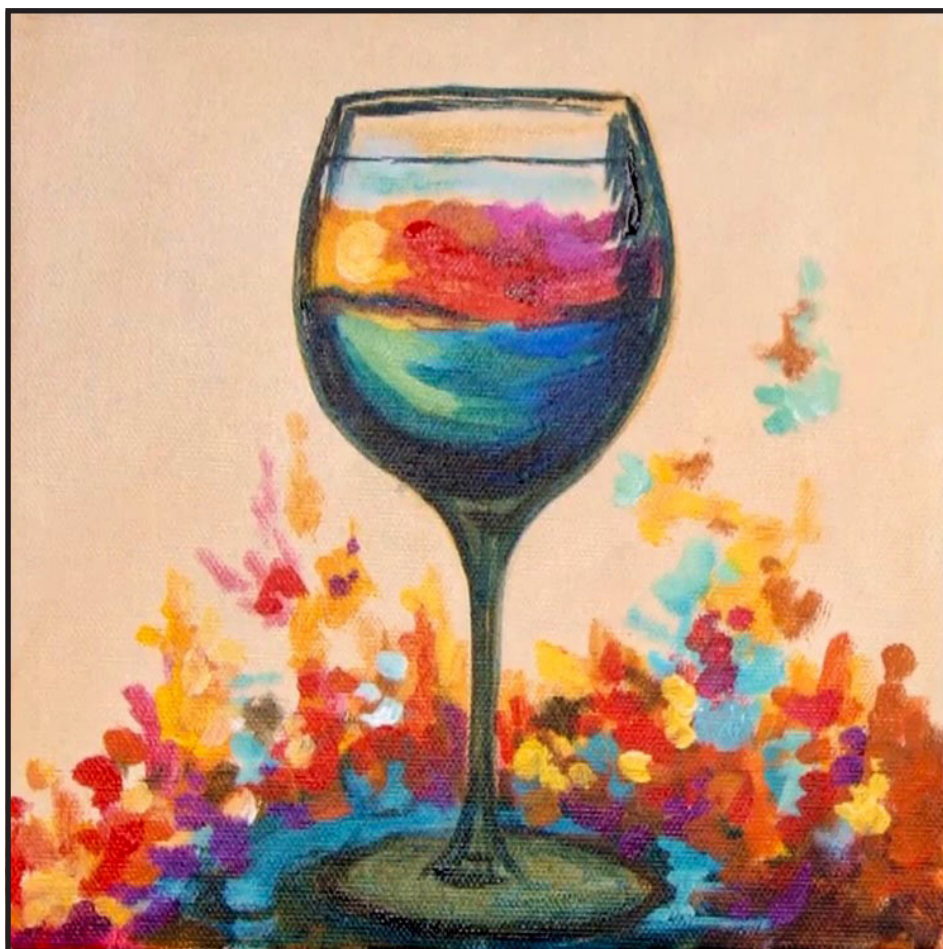
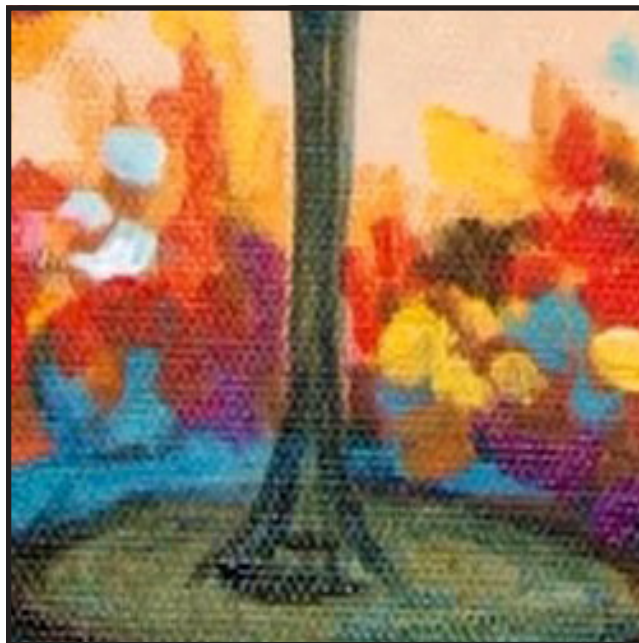
Small Synthetic Round

COLOR MIXES:

Blue Black = PB + MB

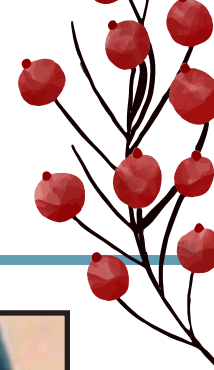
STEP DISCUSSION:

- Line the edges of the glass using the **Blue Black mix**. Clean up the lines on the base of the bowl. Then, add a thin line to imply the top of the "wine" in the glass. Continue using this color to paint dark reflections on the glass. Lightly brush a horizontal reflection at the top of the glass. Use the toe of the brush to add a dark reflection coming down the right side of the bowl.
- Line the edges of the stem, and base of the glass. Fill the stem and base in with a glaze of this dark color.
- Paint quite a dark line, almost pure black, at the front of the base, going around to the back a bit. Add deep reflections, and line the glass any place you feel it needs to be darker, using this same mix. Rinse.
- Dry the surface before continuing to the next step.



STEP 10 – BALANCE THE GLASS

Timestamp 48:29



“IS THE GLASS A LITTLE TIPSY?”

PAINT:

Phthalo Blue = PB

Mars Black = MB

BRUSHES & TOOLS:

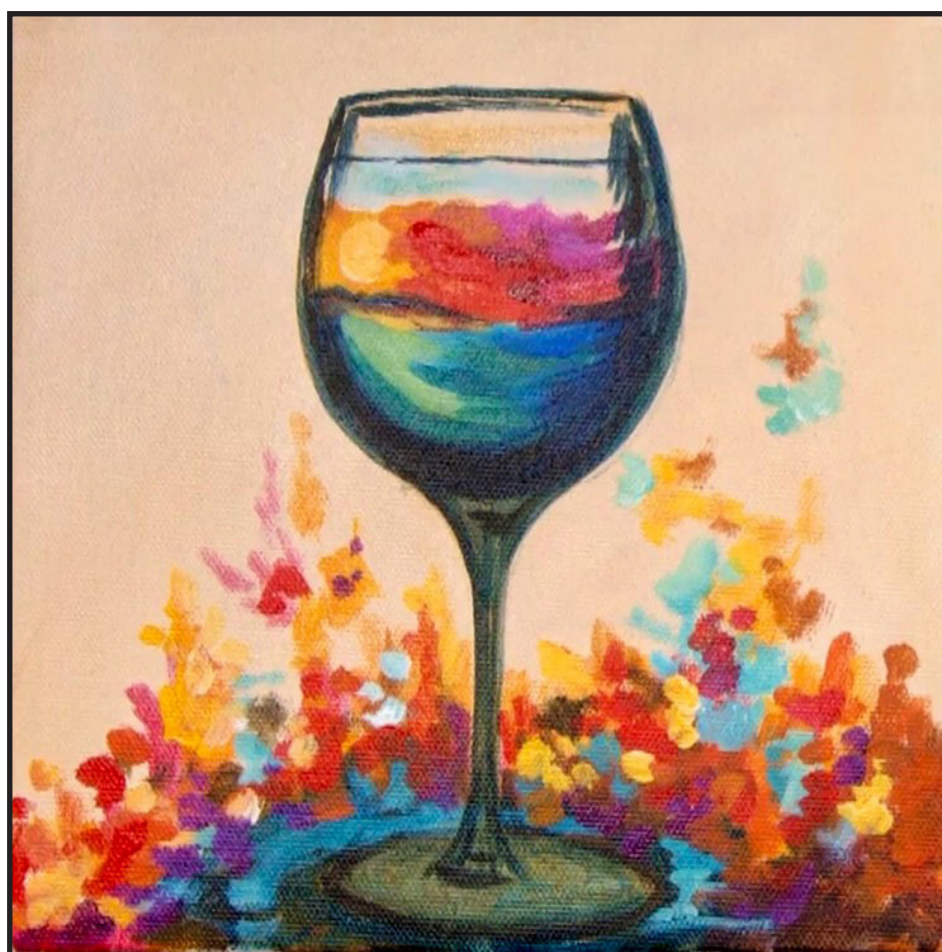
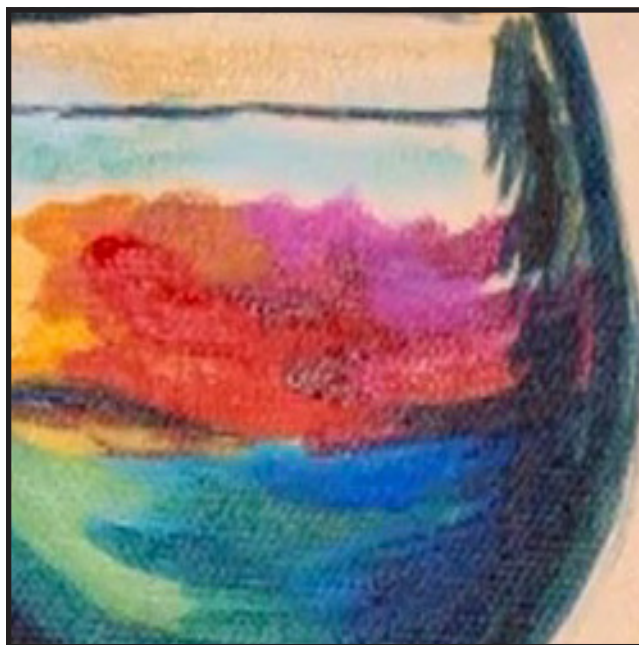
Small Synthetic Round

COLOR MIXES:

Blue Black = PB + MB

STEP DISCUSSION:

- Use the **Blue Black mix** to add balance to the glass. This is a big deal when the object you are painting is actually symmetrical. The traceable makes it easy, but when you are freehanding, you have to take a pause every once in a while to ensure balance and symmetry. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 – GLASS REFLECTIONS

Timestamp 40:26

“THESE LIGHT REFLECTIONS MAKE THIS LOOK LIKE GLASS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Angle

COLOR MIXES:

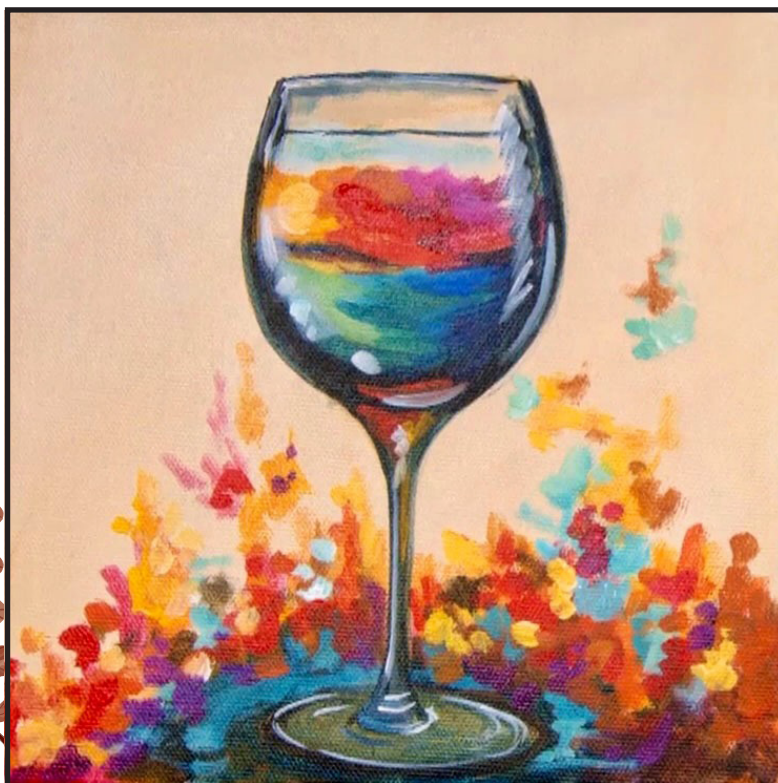
Red Orange = CRM > CYM

Blue Black = PB + MB

Beige = TW + YO

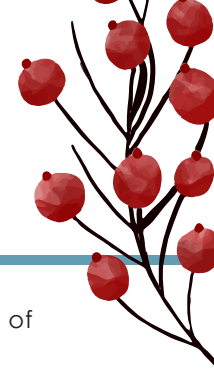
STEP DISCUSSION:

- Start painting the reflections with the Angle Brush and the **Red Orange mix**. Add a curved reflection at the bottom of the bowl. Using the tip of the brush, add a bit of that color on the top of the stem.
- Load some Cadmium Yellow Medium onto the dirty brush to paint a sun reflection on the right side of the top of the stem. Carry a little of this color lightly down the stem. Rinse.
- Use the tip of the brush and Titanium white to paint a reflection over the dark reflection on the top rim of the glass and down the sides a little. Then, glaze a bit on the lower left side of the bowl. Add a hotter reflection on top of that using more Titanium White. Rinse.
- Sharpen up the glass using the edge of this brush and the **Blue Black mix**. If you need to refine the glass anywhere, use the **Beige mix** as a type of erasing that you can do to trim it back.
- Add a touch of the **Blue Black mix** on the dirty brush to pull down a reflection at the top of the glass. Rinse out thoroughly.
- Add a light reflection using Titanium White on top of the dark reflection you have on the right side of the bowl. Add a couple strokes of little highlights there, and a little bit of a curved reflection on the far right side of the bowl. Another curved reflection under the red at the bottom of the bowl. Then there is a little reflection at the bottom of the water on the left, and another one in the stem. Rinse.
- Still using Titanium White, come down the left side of the stem with a thin line. Add a curved stroke across the base of the stem with a thicker reflection. If the line gets away from you, just add a little bit of the **Blue Black mix** on the dirty brush to create a grey, and blend it back in. Rinse.
- Switch to the X-Small Round and load some of the Titanium White onto the toe of the brush. Add the reflection on the base of the stem, and paint thin curved lines around the base. Take the **Blue Black mix** to glaze over some of the white reflections to change the values. Rinse.
- Dry the surface before continuing to the next step.



STEP 12 – FINAL TOUCHES

Timestamp 56:10



“POLISH OFF THE GLASS”

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Angle

COLOR MIXES:

Blue Black = PB + MB

STEP DISCUSSION:

- Use the angle brush and Titanium White to glaze a reflection at the top left side of the glass. Rinse.
- Switch to the X-Small Round and Titanium White to reinforce the highlight at the top of the glass. Add a sharp reflection down the right side a little. Continue making an almost calligraphy stroke, wherever you feel the highlights need to be brighter. Rinse.
- Switch back to the Angle brush and use the **Blue Black mix** to make sure that there is good depth of color on the base of the glass. Mix a little grey by adding Titanium White to the dirty brush. Using this grey, and the flat of the brush with light pressure, paint an outer reflection.
- Paint another layer of the **Blue Black mix** under the edge of the base to give

depth and weight to it, ensuring that it has a nice ellipse. Adjust any of the base highlights with the grey as needed. Rinse.

- Switch back to the X-Small Round and paint high reflections at the base of the stem using pure Titanium White. Highlight here and there, where you think it is needed. Then, highlight the edge of the glass base and capture a couple highlights on the glass. When you are feeling good about it. Rinse.
- Sign.



THE TRACING METHOD

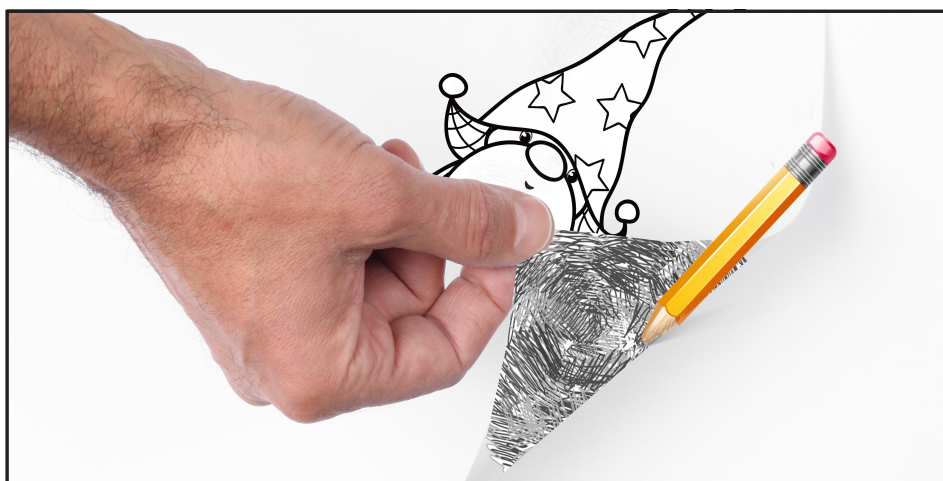
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



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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.

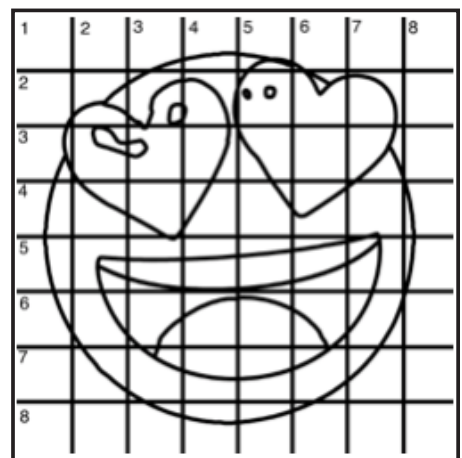
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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