

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



FREE SPIRIT

BY: THE ART SHERPA


NAME CREDIT TO PATRON KATHERINE LYONS

STEPS: 11 | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. 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: www.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.

This tutorial is a lengthy one, but not an extremely difficult one.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at: support@theartsherpa.com if you require assistance.

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

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

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



PAINT AND TOOL GUIDE:

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

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB (very little)
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

- Large Hog Round
- Medium Synthetic Angle
- Small Synthetic Round
- Medium Synthetic Filbert
- Large Synthetic Oval Mop
- Small Hog Round
- Small Hog Bright
- Small Round Blender

TOOLS:

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

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
- Clouds
- Setting a Horizon line
- Color Mixing
- 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	03:13	COLORED GROUND
STEP 2	06:31	COLORED BACKGROUND
STEP 3	13:50	SKETCH IMAGE
STEP 4	21:45	DISTANT SUNFLOWERS
STEP 5	33:00	PAINT HORSE BASE
STEP 6	43:18	HORSE DEFINITION
STEP 7	54:00	SHADOWS AND HIGHLIGHTS
STEP 8	1:10:34	FACE, HEAD AND MANE
STEP 9	1:25:32	BLOCK IN SUNFLOWERS
STEP 10	1:39:04	MORE SUNFLOWERS
STEP 11	1:48:33	BRIGHTER DETAILS
	2:00:00	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.

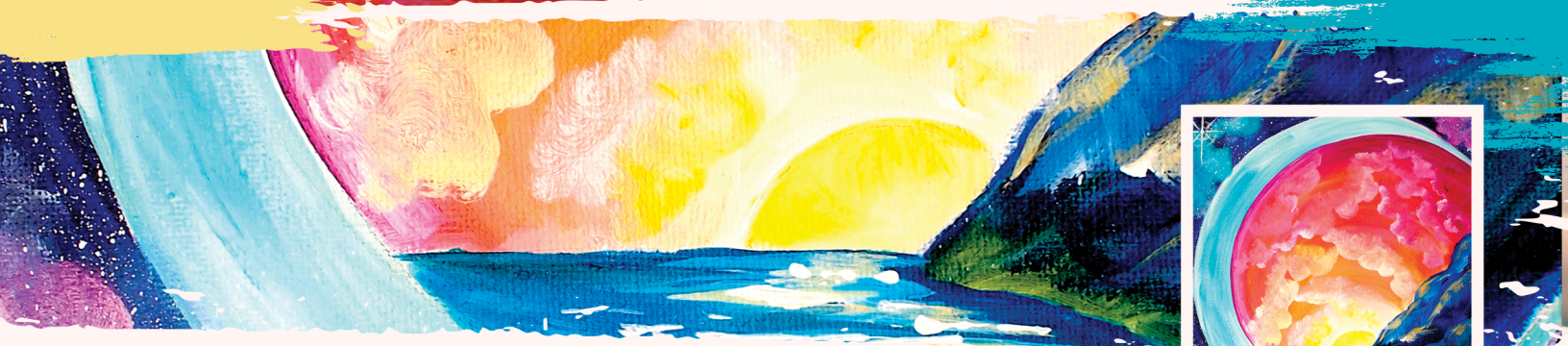


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THE ART
SHERPA



STEP 1 - COLORED GROUND

"I CAN'T BE EXPRESSIVE IF I'M SQUISHED"

PAINT:

Yellow Ochre = YO

Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Synthetic Angle

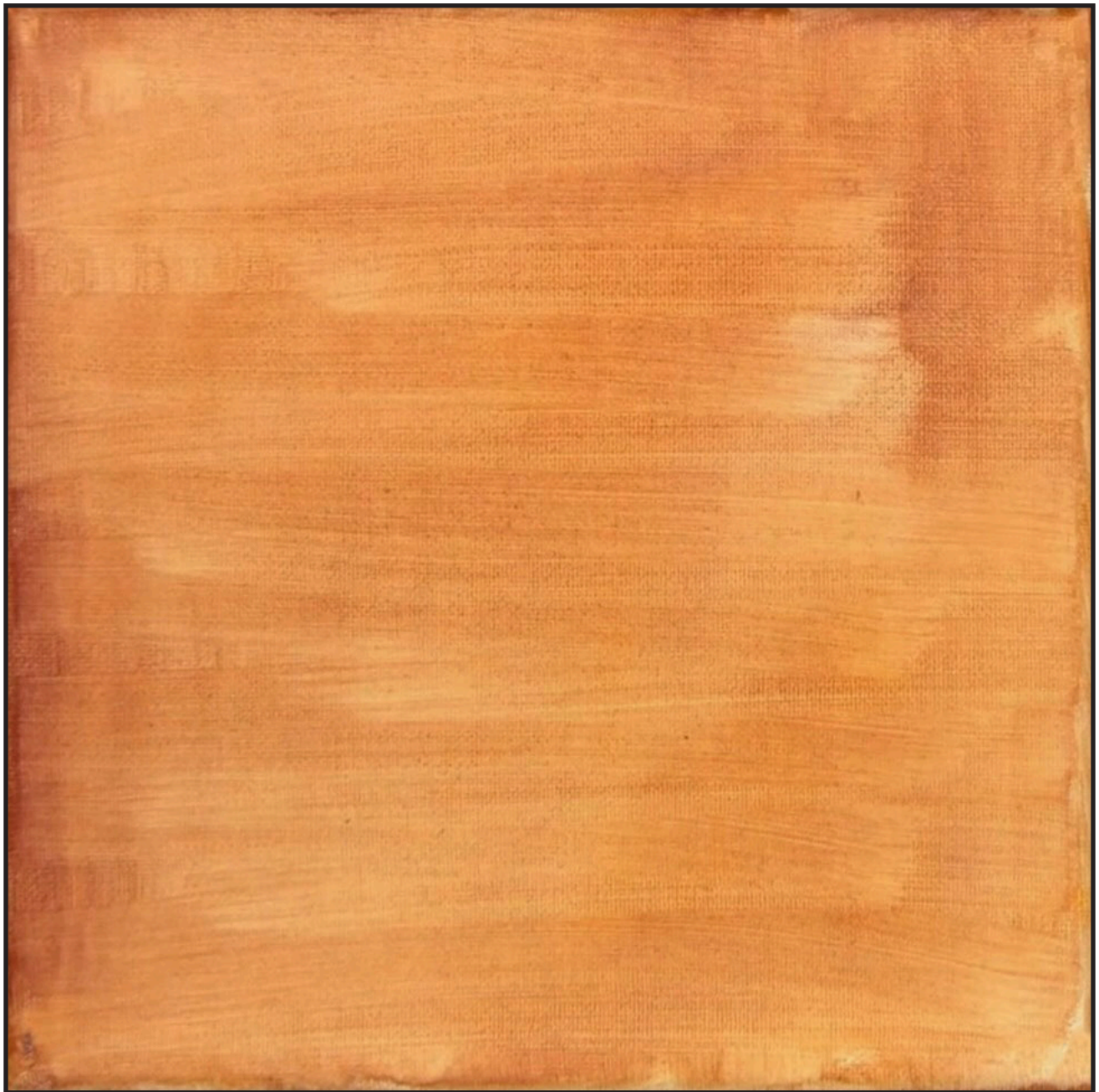
COLOR MIXES:

Ground = YO > BS

STEP DISCUSSION:

- Roughly paint the entire surface with the **Ground mix**, adding a drop or two of water to improve the flow, if needed. Smooth the paint out slightly by painting long side to side brush strokes.
- Dry the surface before continuing to the next step.

***Sherpa Tip:** Just watching tutorials that may be above your painting level will help you improve your skills.*



STEP 2 – COLORED BACKGROUND

“WET-INTO-WET SUNSET SPACE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Coral = CYM + CRM + TW

Blue Gray = UB + BS + TW

Dark Green = PG + BS

STEP DISCUSSION:

- Paint the upper 2 inches of the canvas using the **Coral mix** and a back and forth stroke. To create dimensionality, vary the mix by adding more Cadmium Yellow Medium and more Titanium White, blending wet into wet. Rinse.
- Continuing down the canvas, paint the next inch of canvas with the **Blue Gray mix** and a back and forth stroke. Slightly blend it up into the still wet coral area. Rinse.
- Paint the remainder of canvas with the **Dark Green mix** and a back and forth stroke. Slightly blend it up into the blue area while the paint is still wet. Rinse.
- About 2 inches from the

top, on the left side, use the **Blue Gray mix** to wander a distant hill down and into the blue area, just past the center of the canvas.

- Then add Titanium White to the **Dark Green mix** and continue blending wet into wet on the top 3 inches or so of the green area. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 - SKETCH THE IMAGE

"YOU CHOOSE YOUR PAINTING EXPERIENCE"

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Dark Brown = BS + 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, 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.
- Place a mark for the head at 1 inch from the top and 3 inches from the left side of the canvas. Add another mark for the back at the halfway point, on the right side. Then, angle a line down to the left, from the mark for the head, to a spot that is about 2 inches from the

left and 3 inches from the top. Curve a line at the bottom for the muzzle. Place a good size oval at the right top of the head that will include the jaw structure. Round the bottom of the chin a bit then connect a line from it, to the oval.

- Paint a downward curved line starting at the edge of the oval, near the middle and going toward the left for the eyes. From there, bump out the left brow bone and sketch the angled bridge line of the nose. Add another bump out for the left nostril, then curve the muzzle to meet the chin.
- Draw the right eye near the end of the curved line but inside the oval. Starting at the far side of the head, arch a neck line up and over the oval shape, then down towards right. Bump out a large muscle for the forward shoulder. Then bring the front of the neck down from the bottom of the jaw and curving inward and back to a point in front of the shoulder muscle.
- Adjust and refine the neck lines, then add the withers and back. Draw the shoulder on the far side of the chest, adjusting the lines as needed. Place the ears above the eyes, curving towards each other.
- Dry the surface before continuing to the next step.



STEP 4 - DISTANT SUNFLOWERS

"THINK OF IT LIKE CAMOUFLAGE"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Yellow Orange = CYM + CRM

Medium Green = PG + CYM

Muted Orange =

CYM + CRM + BS

Light Yellow = CYM + TW

Dark Green = PG + BS

STEP DISCUSSION:

- Imply out-of-focus, forward facing sunflowers in front of the chest using the **Yellow Orange mix**. Add diffused, center buttons with Burnt Sienna and shade it on the left by tapping in a bit of Mars Black. Don't get too much into the details as we are layering these flowers forward.
- Continue filling in this mid ground area with more of these diffused sunflowers. Add some even more out of focus flowers, by mottling in some of the **Yellow Orange mix**.
- Fill in the background of this area with the **Medium Green mix** and using an out-of-focus, almost

camouflage effect, and avoiding patterns. Rinse.

- Add a couple of sunflowers tucked into this mid ground area that are just slightly more focused. Begin by painting a center button using the **Muted Orange mix**. Then shade the left side of it with some Mars Black. Add some **Yellow Orange mix** to the dirty brush and tap in a highlight at the top of the button. Wipe the brush. Create the petals by radiating them outward from the center button using the **Yellow Orange mix**. Highlight the petals with the **Light Yellow mix**.
- In front of these midground flowers, paint some more distinctive leaf shapes using the **Dark Green mix**. Mix some Titanium White to the **Medium Green mix** for a second leaf value. Rinse.
- Dry the surface before continuing to the next step.



STEP 5 – PAINT HORSE BASE

“WHEN I’M STRESSED, I PAINT HORSES; EXPECT MORE THIS YEAR”

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

Medium Synthetic Filbert

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Applying the stroke directionally, carefully paint the head of the horse using the **Dark Brown mix** on the Round brush. Add ears that curve in, similar to devil horns. Rinse.
- Switch to the Filbert brush and paint the neck and body, still using the **Dark Brown mix**. Rinse.
- Switch back to the Round brush and define and shape the ears as desired. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 – HORSE DEFINITION

“MUSIC AND ART ARE VERY SELF-SOOTHING”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Bright

Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

Muted Orange =

CYM + CRM + BS

Coral = CYM + CRM + TW

Toned Orange =

CYM + CRM + BS + YO

STEP DISCUSSION:

- Begin at the back of the horse and blend the **Toned Orange mix** downward, using directional strokes on the Bright brush. Bring this color down from the withers and bump the curve of the stroke out, around the large forward shoulder muscle.
- Blend in a shadow in the chest, shoulder and underbelly area with the **Dark Brown mix**. Round the strokes to shape the belly.
- Combine Cadmium Yellow Medium to the **Toned Orange mix** to create a shiny highlight on the withers and belly.

Add Burnt Sienna to the dirty brush and fill in the remainder of the front shoulder. Rinse.

- Once again, blend in a shadow in the shoulder and underbelly area with the **Dark Brown mix**. Add more Burnt Sienna to the dirty brush and paint the shoulder that is further away.
- Highlight the front of the neck and the large muscle that runs down the back of the neck with the **Toned Orange mix**. Without rinsing the brush, blend those two areas using Burnt Sienna. Alternate between these mixes as needed, to produce the desired values in this area. Rinse.
- Paint the lighter values of the jaw and bridge of the nose with the **Muted Orange mix**. Blend the deeper values in with the **Dark Brown mix**. Rinse.
- Switch to the Round brush and paint the ears first with the **Dark Brown mix** and then highlight the back of them with the **Toned Orange mix**. Refine the ears by using the Coral mix to shape them as needed. Rinse.



STEP 7 – SHADOWS AND HIGHLIGHTS

“FINDING OUR WAY THROUGH”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round
Small Hog Bright
Small Synthetic Round
Blender

COLOR MIXES:

Blue Gray = UB > BS + TW
Coral = CYM + CRM + TW
Muted Orange = CYM + CRM + BS
Dark Brown = BS + MB

STEP DISCUSSION:

- Set the line of the jaw and shade the upper part of the neck using Mars Black and the Round brush. Then use the **Blue Gray mix** to shape the muzzle and chin. Rinse.
- Paint the triangular shape of the eye and add a little divot above it using the Mars Black. Highlight the lids with the **Blue Gray mix**.
- Add Titanium White to the dirty brush and paint the strip down the center of the nose and muzzle. Use Mars Black to define the mouth line and paint in the nostril. Also brush some depth along either side of the chest. Rinse.

- Barely tint some Titanium White with a little of the **Blue Gray mix** and highlight the white that is on his nose. Tap a bit of the **Coral mix** onto the muzzle without rinsing the brush. Then add some of the **Blue Gray mix** along the left side of the nose. Rinse.
- Switch to the Bright brush and add Burnt Sienna to the neck.
- Switch to the Blender Brush to blend the wet paint into the previous layers for a soft reflective look. Highlight the high spots of the big muscles in the neck and shoulder with the **Muted Orange mix** and shade them with the **Dark Brown mix**. Alternate between the two mixes and use directional strokes to shape these large muscles.
- Continue shaping and defining the muscles throughout the body, using the same method. Alter the values slightly, where needed, by using a varying amounts of any of the colors in the mix.
- Apply the same method to the bone and muscle structure on the face.
- Switch to the Round brush and add the highlights to the outer edges of the ears with the **Muted Orange mix** and deepen the inner shadows with the **Dark Brown mix**.
- Add some more Titanium White to the **Blue Gray mix** and line a highlight around the nostril and lips.
- Tap in more Titanium White to brighten the highlights on the white face stripe. Rinse.



STEP 8 - FACE, HEAD, AND MANE

"I GLUE THINGS TO MY READING GLASSES AND YOU CAN, TOO"

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round
Small Synthetic Round
Blender

COLOR MIXES:

Blue Gray = UB > BS + TW
Coral = CYM + CRM + TW
Dark Brown = BS + MB
Light Blue = PB + TW
Toned Orange =
CYM + CRM + BS + YO
Muted Orange =
CYM + CRM + BS

STEP DISCUSSION:

- Add a small amount of the **Blue Gray mix** to the **Coral mix** and delicately paint the light color in the upper corner of the eye. Thin the paint with water for better flow, if needed. Paint a thin line of highlight on both lids with this color. Then add shadows on the eyelids with Mars Black. Adjust as needed.
- Paint a broken line along the lower lid for a wet reflection and add some **Dark Brown mix** inside the pupil and apply a second layer of the **Coral**

mix to the light area in the upper corner of the eye. Then, combine more Titanium White to the **Blue Gray mix** and add a highlight just in front of the eye and along the brow bone. Use the **Light Blue mix** to add a reflection inside the pupil.

- Paint another highlight layer around the nostril and lips with Titanium White added to the **Blue Gray mix**. Rinse.
- Switch to the Round Blender brush and use the **Toned Orange mix** to add another highlight layer to the neck muscle. Blend it back with the **Dark Brown mix**. Rinse.
- Switch back to the Round brush and use the **Dark Brown mix** to begin adding the forward bangs and mane. Apply the strokes in the direction the mane would naturally flow. With the paint still wet add a second vale on the mane using the **Muted Orange mix**. Dry the surface.
- Add Titanium White and more Cadmium Yellow Medium to the **Muted Orange mix** and highlight the mane and the ears. Glaze in a shadow with a thinned **Dark Brown mix**; adjust as desired.



STEP 9 – BLOCK IN SUNFLOWERS

“YOU ARE INFORMED BY THE REFERENCE, NOT RESTRICTED BY THE REFERENCE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

Small Hog Bright

Small Hog Round

COLOR MIXES:

Dark Green = PG + BS

Muted Orange = CYM +
CRM + BS

Black Green = PG + MB

Green = CYM + PG + BS

Yellow Orange = CYM > CRM

Bright Green = CYM > PG > BS

STEP DISCUSSION:

- Use the Bright brush and the **Dark Green mix** to add a deeper value to the foreground using rough irregular strokes in varying directions. Add a little of the **Muted Orange mix** to a few spots near the bottom of the horse where the hair peeks through the foliage. Dry the surface.
- Switch to the Round Synthetic brush and paint several circles for the faces of the forward flowers using the **Muted Orange mix**. Add a bit more Cadmium Yellow

Medium to the mix for the flowers that are closer to the right side. Rinse.

- Use the toe of the brush to paint some stems and a few leaves below a few of the flower circles using the **Black Green mix**. Rinse.
- Switch to the Round Hog brush and the **Green mix** and loosely imply leaves growing throughout this forward area. Rinse. Add bits of the **Yellow Orange mix** peeking through the foliage here and there. Randomly highlight some of the leaves with the **Bright Green mix**. Rinse.
- Switch to the Round Synthetic brush and mix more Titanium White to the **Bright Green mix** then highlight the stems. Paint more focused, heart shaped leaves growing from the stem using the **Dark Green mix**. Rinse. Highlight them a little with the **Bright Green mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 10 – MORE SUNFLOWERS

“HORSES WILL FIND THE BARN”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Green = CYM + PG + BS

Bright Green = CYM > PG > BS

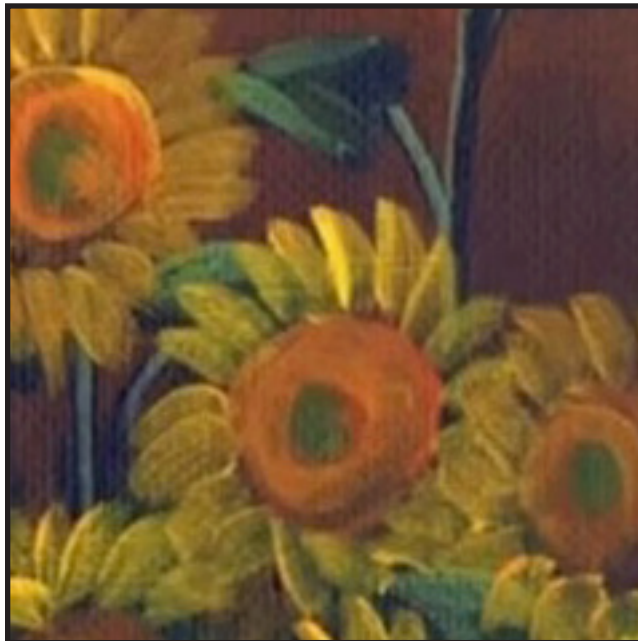
Orange = CYM + CRM

Yellow Orange = CYM > CRM

Dark Brown = BS + MB

STEP DISCUSSION:

- Use the **Green mix** to add a button to the flower centers. Rinse. Mix more Titanium White to the **Bright Green mix** then add a lighter highlight to the heart shaped leaves. Rinse.
- Paint a circle around the green centers using the **Orange mix**. Rinse.
- Highlight the edges of the flower centers with the **Yellow Orange mix**. Shade the bottom edges of the flower centers with the **Dark Brown mix**. Rinse.
- Create the petals by radiating them outward from the center button using the **Yellow Orange mix**. Rinse.



STEP 11 – BRIGHTER DETAILS

“IT’S A VALUE JOURNEY UNTIL THE PETALS POP”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Phthalo Green = PG

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

Orange = CYM + CRM

Muted Orange = CYM +
CRM + BS

Yellow Green = CYM + PG

Light Yellow = CYM + TW

STEP DISCUSSION:

- Define some seed pods by blending in some Burnt Sienna. Rinse.
 - Paint a second layer of highlight on the tips of the petals with the **Light Yellow mix**. Rinse.
 - Then add a pop of bright color with pure Cadmium Yellow Medium on some of the petals here and there. Rinse.
 - Sign.
- Refine the shadow at the bottom of the flower centers with the **Dark Brown mix** on the toe of the brush. Rinse.
 - Add some value to the inside of the petals with the **Orange mix**. Rinse.
 - Paint another value on the centers using the **Muted Orange mix**. Rinse.
 - Use the **Yellow Green mix** on the toe of the brush to highlight the green centers. Rinse.
 - Highlight the tips of the petals with the **Light Yellow mix**. Curve the strokes randomly to imply directionality. Vary the mix and sometimes even add a little Cadmium Red Medium.



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



THE TRACING METHOD

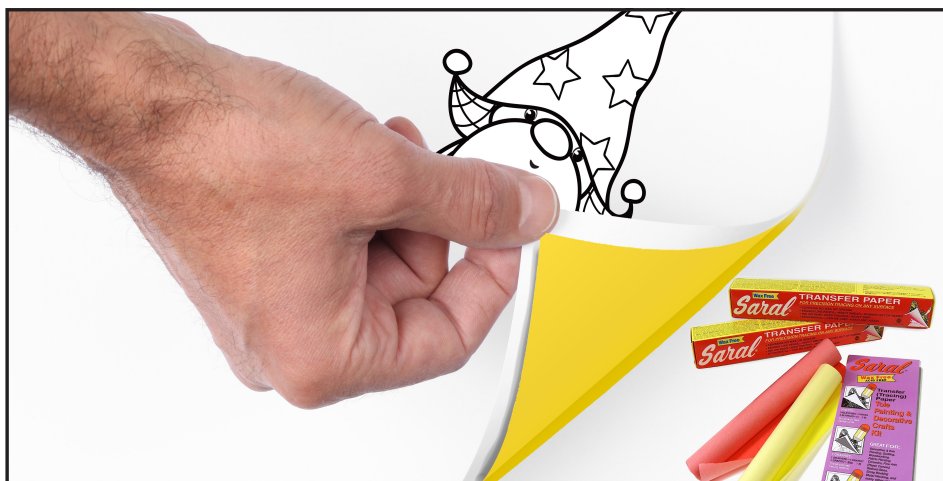
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



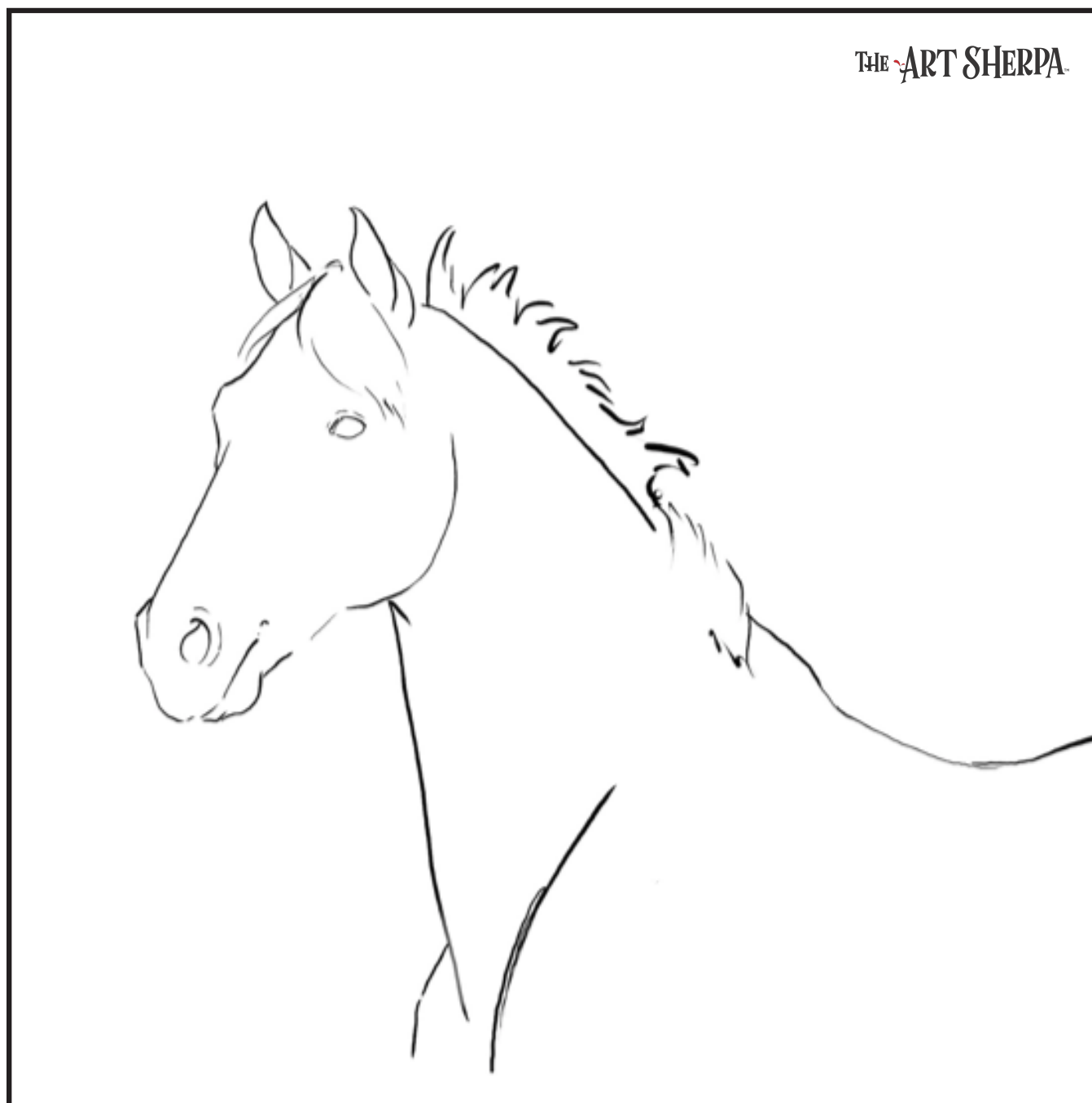
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



TRACEABLE:



GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

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

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

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

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

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

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

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how 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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