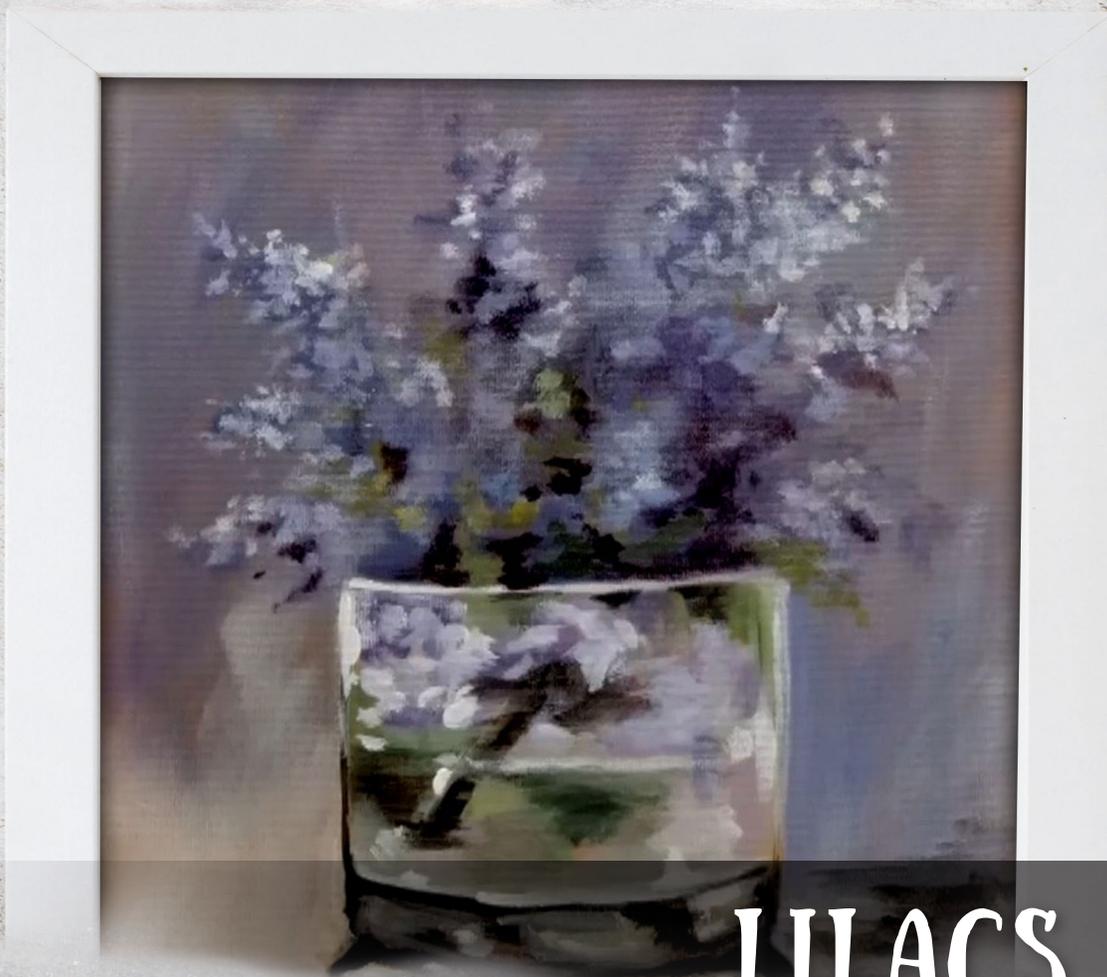


THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## LILACS IN GLASS

BY: MANET

INTERPRETED BY: THE ART SHERPA

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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# SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial can be found at [theartsherpa.com](https://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.

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

You can join the The Art Sherpa Official group at and please post your paintings there: <https://www.facebook.com/groups/TheArtSherpa>

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



# PAINT AND TOOL GUIDE:

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

## PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

## BRUSHES:

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

## TOOLS:

- 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.)
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Optional: StayWet Palette

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing



# VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:46	COLORED GROUND
STEP 2	07:58	SKETCH IMAGE
STEP 3	10:39	MESSY BACKGROUND
STEP 4	23:07	VASE BASE
STEP 5	27:37	BACKGROUND IN VASE
STEP 6	30:51	MORE BACKGROUND
STEP 7	36:08	FLOWERS IN GLASS
STEP 8	47:01	SHADOWS AND REFLECTIONS
STEP 9	55:02	FIRST FLOWER LAYER
STEP 10	58:23	LEAVES AND MORE FLOWERS
	1:09:40	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.



# 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**

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SHERPA



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# STEP 1 - COLORED GROUND

Timestamp 3:46

## “EASY UNDERCOAT”

### PAINT:

Yellow Ochre = YO

### BRUSHES & TOOLS:

X-Large Synthetic Bright

### STEP DISCUSSION:

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

*Sherpa Note: In doing a reproduction, the most important thing is to observe how the painting was constructed, and how paintings are built while painting it in your modern media.*



# STEP 2 - SKETCH IMAGE

Timestamp 7:58

## “GETTING A LITTLE SKETCHY”

### BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

- Roughly sketch in a guideline for the amount of space the flowers will take up.

### 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 using a Chalk Pencil or Watercolor Pencil.
- Sketch a slightly downward curved horizontal line, about 6 inches long, across the middle of the canvas. Next, bring down the sides with two vertical lines, about 3 inches from either side of the canvas. Then curve the bottom of the vase, similar to the top.
- At the bottom of the vase, draw two glass feet that round out just beyond the sides. There is a third foot showing in perspective, behind the left foot.



# STEP 3 – MESSY BACKGROUND

Timestamp 10:39

## “SCRUBBING IN COLOR”

### PAINT:

Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Hog Bright

### COLOR MIXES:

Grey Purple =  
DP + YO > UB + TW  
Light Blue = UB + TW  
Putty = YO > DP + TW

### STEP DISCUSSION:

- Wet and dry the brush so it is only damp. Use the **Grey Purple mix** to roughly paint the background on the upper half of the canvas. Use scruffy, multidirectional strokes to create a very messy texture, scrubbing this layer in a dry brush fashion.
- The bottom half of the canvas will lighten up a bit. So, vary the color slightly by leaning into the **Light Blue mix** at about mid canvas and down the right side.
- Begin adding the **Putty mix** below the vase. Then, continue painting this color around the bottom left corner and up to about mid canvas. Paint into the feet of the vase slightly, so the background feels like it is continuous behind the object.

- Create a definitive line between the blue area and the putty area to delineate a shadow. Then, in the bottom right corner, blend out and soften this transition into shadow with a bit of the **Putty mix**.
- Add another layer of the **Grey Purple mix** to deepen and soften the upper background, using the same dry brush technique. Vary the mix in places to create soft color interest. Play with this background until you are happy.
- Dry the surface before continuing to the next step.

*Sherpa Tip: Ironically, multidirectional brush strokes can kind of hide hide brush strokes.*



# STEP 4 - VASE BASE

Timestamp 23:37

## “LEVEL AND LINE”

### PAINT:

Burnt Sienna = BS

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Bright

T-Square Ruler

Chalk Pencil or Watercolor

Pencil

### COLOR MIXES:

Dark Brown = BS + MB

Grey Purple =

DP + YO > UB + TW

Light Blue = UB + TW

Putty = YO > DP + TW

### STEP DISCUSSION:

- Use the T-Square ruler to ensure the feet are level, and that the sides are straight and parallel. Then, adjust the mouth of the vase and redefine the feet.
- Using the small synthetic bright, sketch the outline of the vase with the **Dark Brown mix** and the edge of the brush. Paint in the shadow at the bottom of the vase with a curved horizontal line about one inch above the bottom. Rinse the brush.
- Tidy up these lines by painting the **Grey Purple mix** in the background along the outer edges of the vase. Where the

background is more blue, use the **Light Blue mix**, and where it is more yellow, use the **Putty mix**. Rinse the brush.

- Paint a bright reflection on the top edge of the vase with Titanium White. Bring it down both sides of the glass about one inch. Rinse the brush.
- Make any adjustments you feel are needed.

*Sherpa Tip: The reason I tell you size relationships in the brushes is because if you do not have the exact brush, you can check your brush bucket and find a similar one.*



# STEP 5 - BACKGROUND IN VASE

Timestamp 27:37

## “COLOR IN GLASS”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Bright

### COLOR MIXES:

Yellow Grey = UB + QM + CYM

Muted Green =

PG + BS > CYM + TW

Dark Brown = BS + MB

### STEP DISCUSSION:

- Use the **Muted Green mix** to paint the greenish color inside the left side of the glass. Make very sketchy brush strokes when applying the paint where the stems of the lilac reflect some green onto the glass. Add more Cadmium Yellow Medium to the mix to paint the upper right side of the vase. Paint another smaller spot just to the left of center at the top of the vase, but add more Titanium White this time. Then, add the various hues of the **Muted Green mix** to the center of the glass. Finally, add a bit of green at the center of the glass base. Alternate between these color variations to finish giving variety to the greens inside the vase.

- Using the **Dark Brown mix** and a side to side stroke, add a dark spot into the center of the glass, near the green. Use this color to curve a dry brushed patch coming across the left side of the bottom of the glass. Add three dark spots along the top left rim of the vase. Then, paint a stem, angled from the center down to the left, towards the bottom. Lightly sweep the brush across the stem to make it look out of focus, like it is in water. Rinse the brush.



# STEP 6 - MORE BACKGROUND

Timestamp 30:51

## “PIECING THE PUZZLE OF COLOR IN THE GLASS”

### PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Bright

### COLOR MIXES:

Grey Purple =

DP + YO > UB + TW

Putty = YO > DP + TW

Dark Brown = BS + MB

Muted Green = PG + BS >

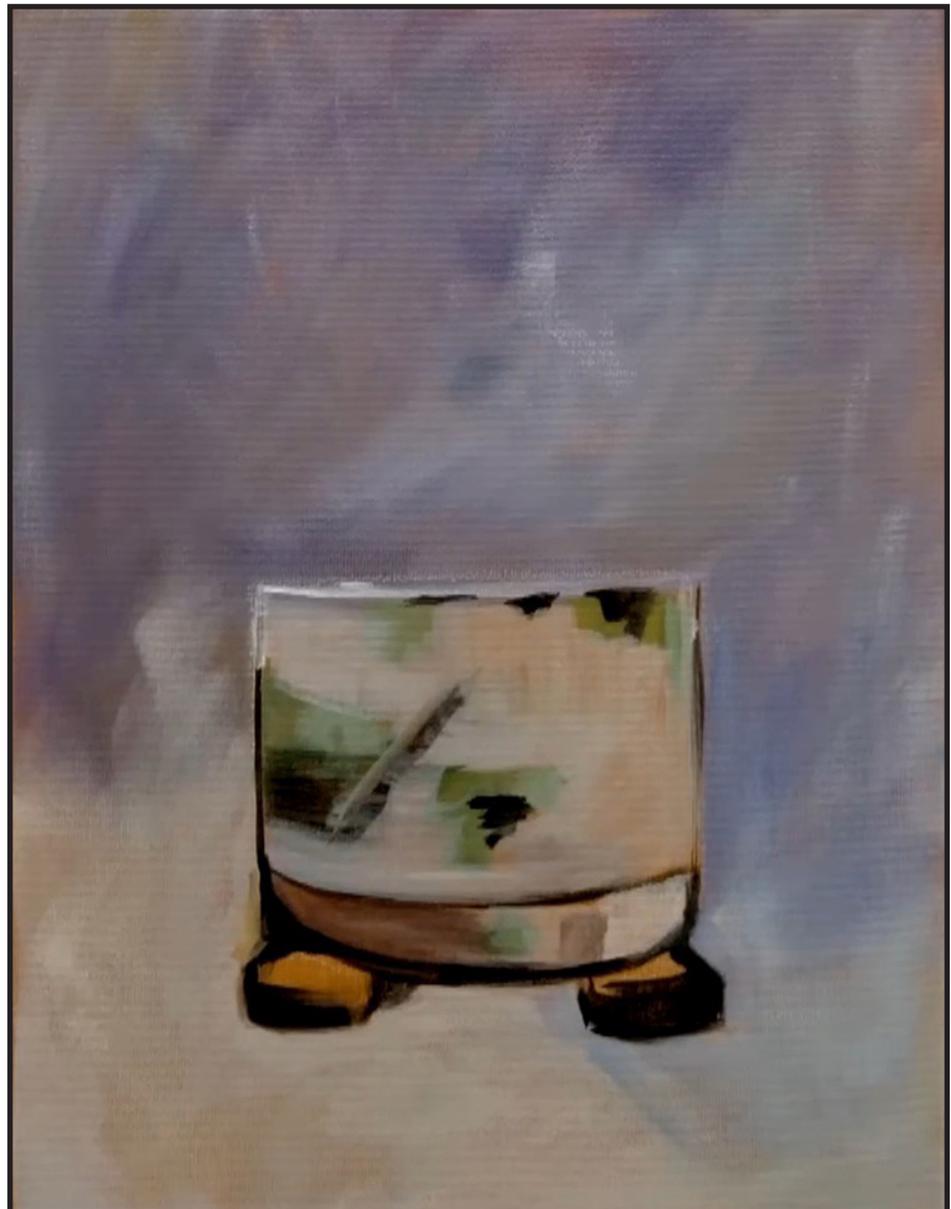
CYM + TW

### STEP DISCUSSION:

- Paint the background spaces in the vase using a slightly lighter version of the **Grey Purple mix**. Apply vertical, horizontal, and diagonal strokes as you fill in the spaces. Gently brush over the stem with horizontal strokes. Break up the Dark Brown spot on the left with some lightened **Muted Green mix**. Then exaggerate the line by highlighting along the top to help the stem stand out. Finish the light background of the glass.
- Fill in the bottom side of the base with the lighter mixes then, grab some Burnt Sienna on the dirty

brush, and paint it from left to the center of the base, using the edge of the brush. Add a vertical stroke of this color on the right, as well.

- Create deep shadows on the feet of the vase using the **Dark Brown mix**. Use the corner of the brush for the smaller back foot so you have more control. Run this color across the very bottom line of the vase, and deepen the shadows on the left a bit, where the foot and the bottom of the vase meet. Rinse the brush.
- Use the background colors to trim any place that is needed. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 7 – FLOWERS IN GLASS

Timestamp 36:08

## “PURPLE POP AND REFLECTIONS”

### PAINT:

Cad Yellow Medium = CYM  
Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Hog Round  
Small Synthetic Bright

### COLOR MIXES:

Grey Purple =  
DP + YO > UB + TW  
Lilac = UB + QM > TW  
Putty = YO > DP + TW  
Light Green = CYM + PG + TW  
Dark Brown = BS + MB  
Light Yellow = CYM + TW

### STEP DISCUSSION:

- Using the **Purple Grey mix** on the Bright brush, adjust and trim any place around the vase that needs it. Then, paint the top of the feet with this color. Rinse the brush.
- Switch to the Round brush, and use the **Lilac mix** to loosely add messy marks throughout the inside of the glass, but focused at the top. Vary the mix by adding more Titanium White in a few places, and more Ultramarine Blue in other places, as you work through the vase.

- Use the **Putty mix** to create a water line in the bottom half of the vase along the right side. Scrub it in using slightly curved horizontal strokes. Without rinsing the brush, add some of the **Light Green mix**, softly brushing it out into the water. Then, work some of that green up amongst the purple in the top of the vase, weaving it in and blending it out.
- Loosely add bits of the **Lilac mix** back in. Use it to deepen the area at the top of the stem. Then, add a vertical stroke of this lilac color just inside the right edge of the vase.
- Wipe the brush, but do not rinse it. Add a touch of the **Lilac mix** to a lot of Titanium White to paint light, little floral type marks and implied petals. Carry these little flowers through the top of the glass, down to the water line.
- Add much more Titanium White to the mix, and paint a little triangular reflection at the bottom right of the vase. Add a tiny reflection on the bottom left, then a long, and a short, vertical stroke along the right side. Finally, imply the water in the glass, and the reflection on the top rim of the glass, using the toe of the brush and this very light color.
- Add a touch of the **Light Green mix** to the brush, and apply it to the reflection coming down from the top right of the glass. Rinse the brush.
- Deepen the shadows on the base of the vase, and on the feet, using the **Dark Brown mix**. Mix in some Titanium White onto the dirty brush to make a gray. Add this on the base of the vase, and to the feet. Rinse the brush.
- Add a touch of the **Light Yellow mix** into the **Putty mix** on the dirty brush, and paint a reflected light that is shining through the vase onto the tabletop by the left foot. Then, place some of this yellowish color on the reflections on the feet and at the bottom of the vase, as well.
- Consult the reference photo that follows this step to get accurate placement of any of the marks described above.
- Dry the surface before continuing to the next step.





24

*Brushillies*  
**CRETACOLOR**

**Artist Studio**  
**watercolor**  
**pencils**  
**included!**

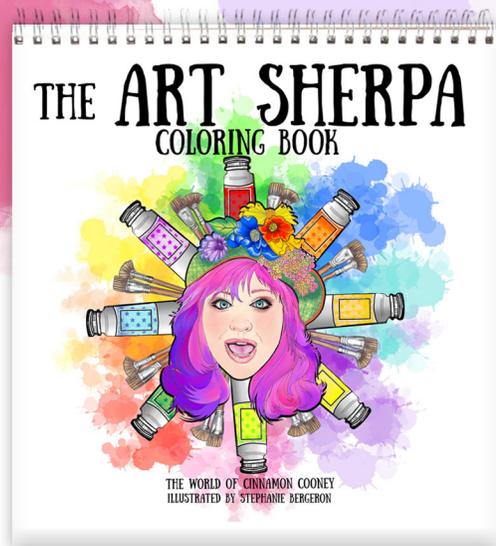


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## “STICKING YOUR FOOT IN IT”

### PAINT:

Cad Yellow Medium = CYM  
Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Filbert

### COLOR MIXES:

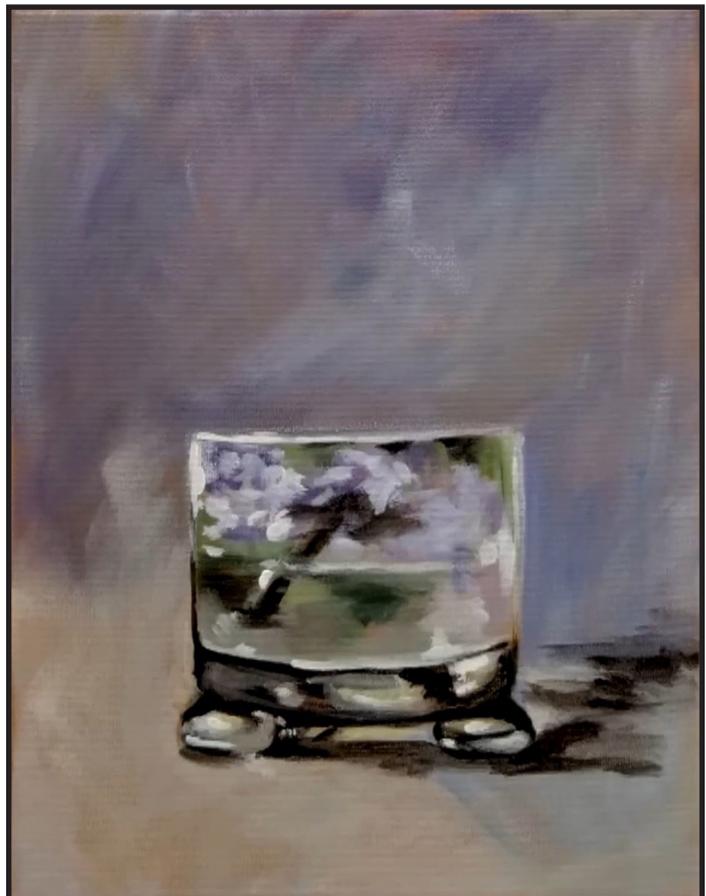
Putty = YO > DP + TW  
Dark Brown = BS + MB  
Light Yellow = CYM + TW  
Light Green = CYM + PG + TW  
Dark Green = PG + BS  
Lilac = UB + QM > TW

### STEP DISCUSSION:

- Tidy up the edges of the vase on the left side using the **Putty mix**. Add a little bit of Titanium White to paint a light reflection on the surface behind the right foot. Then, imply light filtering through the flowers onto the surface by wiggling some of this color on the right side of the surface as well. Play with the reflections on the right foot of the vase. Then, bring back any dark areas you may have painted out using the **Dark Brown mix**. Rinse the brush.
- Paint touches of the **Light Yellow mix** underneath the vase, on the left

foot, and a couple spots in the base of the vase. Rinse the brush. The back foot has a bit of a Yellow Ochre reflection. Trim and adjust the deep shadows in the bottom of the glass, and on the feet, using the **Dark Brown mix**, again.

- Use the **Dark Brown mix** to paint a shadow under both feet, brush them both towards the right. Then, apply this color in a very thin layer to create a shadow that is wiggled through the dappled light on the right side of the glass. Paint a thicker application of this mix in a few spots in the vase, and in the shadows on the tabletop where they are deeper. Paint more shadows in the glass near the stem.
- Wiggle in some of the **Light Green mix**, under the water line, around the middle of the vase. Follow with the **Dark Green mix** layered on top. Add some of these colors around the top of the glass. Rinse the brush.
- Load pure Titanium White on the brush to paint the high reflections at the top of the glass, along both of the upper sides, in the water area, above the base of the glass, and a few spots on the feet.
- Grab some of the **Dark Brown mix** onto the dirty brush to give the bottom left side of the base a muted reflection. Brush it out using a dry brush technique. Rinse the brush.
- Take more Titanium White to the **Lilac mix** to add touches of that color to imply more petals in the glass using the edge of the brush. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 9 – FIRST FLOWER LAYER

Timestamp 55:02

## “FLOWERS, THE DARK SIDE”

### PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

### BRUSHES & TOOLS:

Large Hog Bright

### COLOR MIXES:

Dark Lilac = UB > QM + BS

### STEP DISCUSSION:

- Start adding the **Dark Lilac mix** to the canvas above the vase. Use the corner of the brush to start tapping in little clusters of flowers in the classic lilac cone shape. Allow the background to show through between these spikes in some places.
- Vary the mix as you continue to create these spiked clusters, by adding more Burnt Sienna where they need to be a bit darker color, or more Quinacridone Magenta where you want a different color hue. Be careful not to over do this base layer. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 10 – LEAVES AND MORE FLOWERS

Timestamp 58:23

## “VOILA, LILACS!”

### PAINT:

Cad Yellow Medium = CYM  
Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Muted Green =  
PG + BS > CYM + TW  
Dark Green = PG + BS  
Dark Purple = DP + BS  
Light Lilac = UB > QM < TW

### STEP DISCUSSION:

- Alternate between the **Muted Green mix**, and the **Dark Green mix** to paint implied leaf shapes peeking through the flowers. Add a bit more Cadmium Yellow Medium to a few leaves for a pop of color. With the **Muted Green mix**, hang an implied leaf off the right of the vase, drooping over the edge. Rinse the brush.
- Use the **Dark Purple mix** to create depth by painting the darkest values on the lilacs first. Rinse the brush.
- Use the **Light Lilac mix** to very lightly touch the brush up and down making light flowers, but be mindful not to cover everything underneath it. Add a bit of the **Dark Purple mix** to the dirty brush. This will add variety to the flowers you make, it works well for muted colored flowers in the shadows. Continue alternating and varying these colors as you paint these flower clusters.
- Tap in a little bit of the Burnt Sienna and even more of the **Muted Green mix** if you feel you need more leaves. There is no need to rinse the brush in between.
- Add more Titanium White to the purples to tap in the light values on these flowers. As you continue building these flowers, add a bit more Ultramarine Blue in a couple places for a powerful pop of color.
- Warm the highlights in the flowers using the Titanium White tinted with a tiny bit of Cadmium Yellow Medium. Keep the right side of the flowers a little brighter.
- Sign.



## THE TRACING METHOD

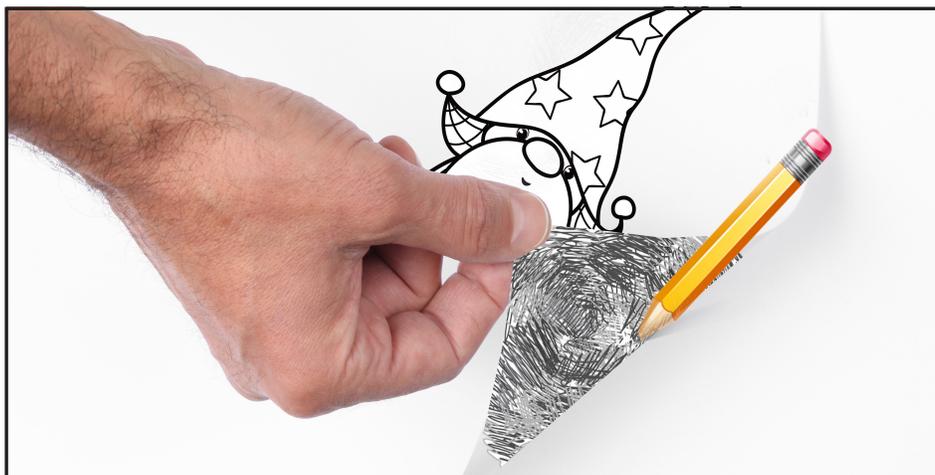
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



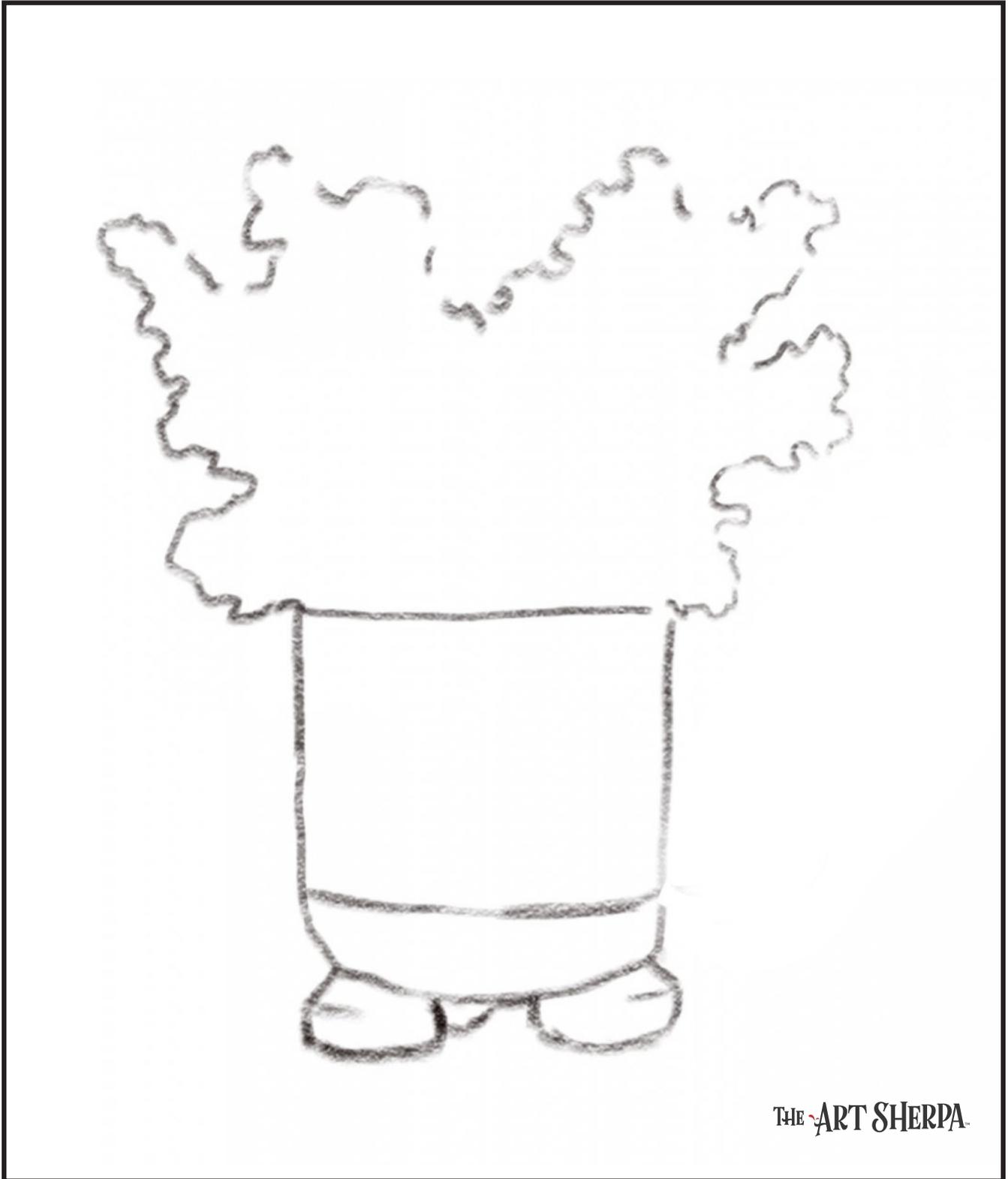
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

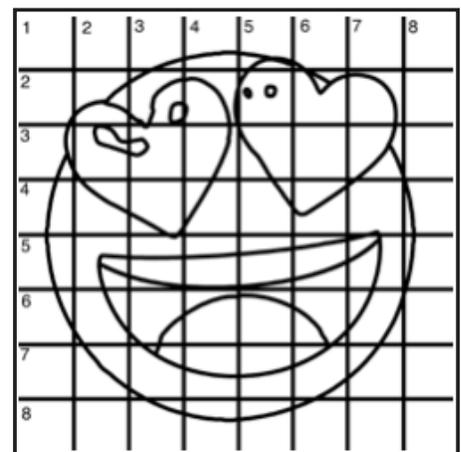
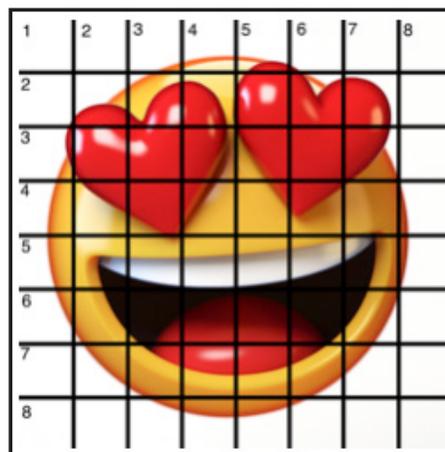
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 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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