

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



ROOT OF LOVE

BY: THE ART SHERPA


NAME CREDIT TO PATRON: TRISH WELCH

STEPS: 15 | DIFFICULTY: CHALLENGING | 3 HOOTS



TABLE OF CONTENTS

SHERPA FORWARD	3
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	5
THE GOLDBLOCKS ZONE.....	5
STEP 1 - MEASURING AND MARKING	7
STEP 2 - LEFT SIDE GRADIENT.....	8
STEP 3 - RIGHT SIDE GRADIENT	9
STEP 4 - SKETCHING THE HEART	10
STEP 5 - THE SUN	11
STEP 6 - THE MOON	12
STEP 7 - STARTING THE TREE	13
STEP 8 - BEGINNING THE BRANCHES	15
STEP 9 - ROOTS	16
STEP 10 - TWISTED BARK.....	17
STEP 11 - BARK HIGHLIGHTS	18
STEP 12 - GREENERY	19
STEP 13 - LEAVES.....	20
STEP 14 - FLOWERS	21
STEP 15 - FINISHING TOUCHES	22
TRACING METHOD	23
TRACEABLE.....	24
GRIDDING INSTRUCTIONS	25
TECHNIQUE REFERENCES	26





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.

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.

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 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 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
- Fluid White Paint = FWP
- Fluid Black Paint = FBP

BRUSHES:

- Medium Hog Round
- Large Synthetic Oval Mop
- Small Hog Round
- Medium Synthetic Round
- X-Small Synthetic Round

TOOLS:

- 11x14 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
- Optional: StayWet Palette
- Solo Cup 3 ½" in Diameter
- Artist Tape

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing



VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO	STEP 12	1:45:36	LEAVES
STEP 1	06:16	MEASURING AND MARKING	STEP 14	2:01:26	FLOWERS
STEP 2	10:52	LEFT SIDE GRADIENT	STEP 15	2:12:18	FINISHING TOUCHES
STEP 3	20:36	RIGHT SIDE GRADIENT		2:17:08	SIGN
STEP 4	30:48	SKETCHING THE HEART			
STEP 5	32:58	THE SUN			
STEP 6	41:06	THE MOON			
STEP 7	51:49	STARTING THE TREE			
STEP 8	59:29	BEGINNING THE BRANCHES			
	1:01:03	BRANCH DEMO			
STEP 9	1:11:17	ROOTS			
STEP 10	1:17:17	TWISTED BARK			
STEP 11	1:22:58	BARK HIGHLIGHTS			
STEP 12	1:35:14	GREENERY			



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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STEP 1 - MEASURING AND MARKING

Timestamp 6:18

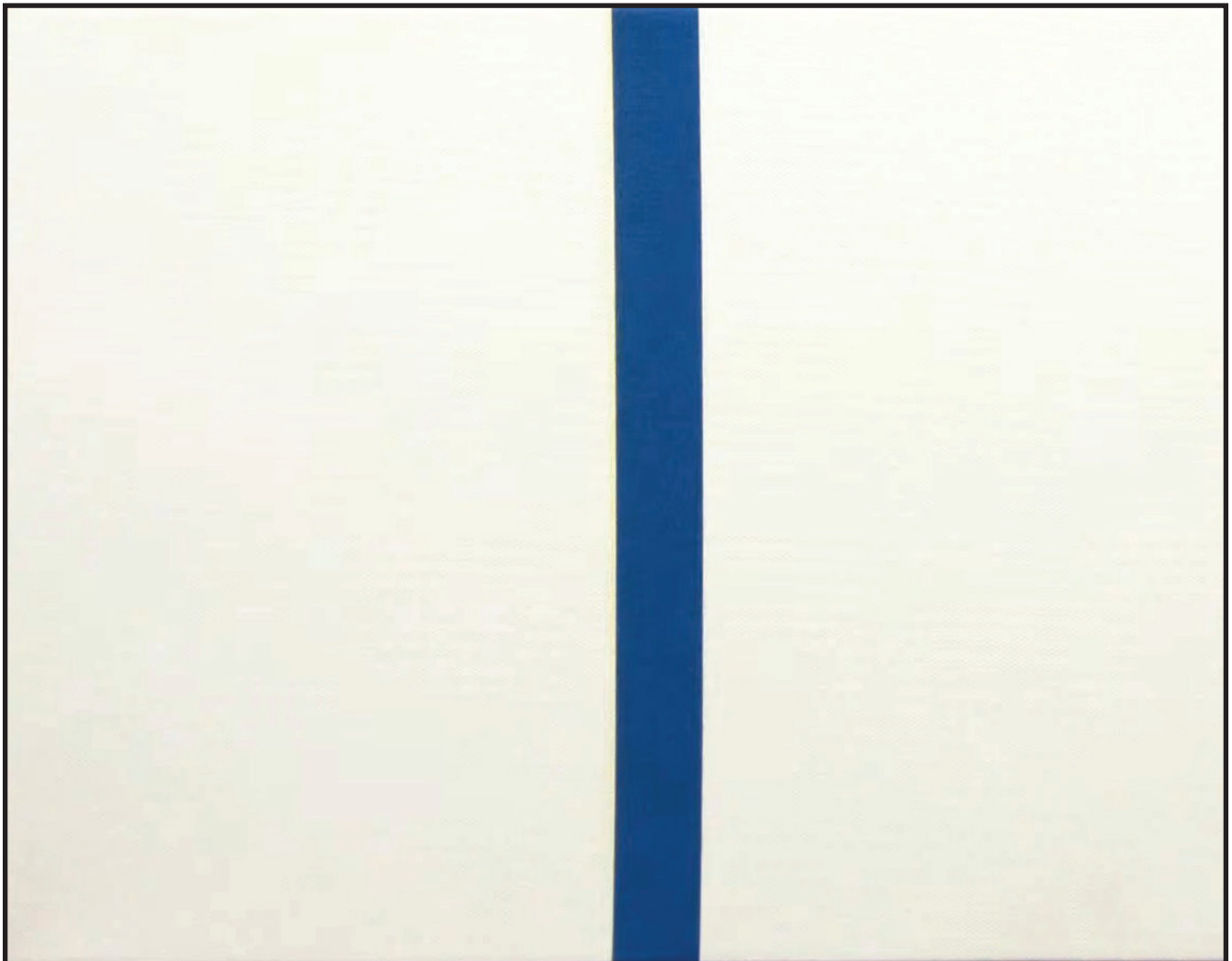
“CENTERING THE TREE”

BRUSHES & TOOLS:

T-Square Ruler
Chalk Pencil or Watercolor
Pencil

STEP DISCUSSION:

- Use the T-square ruler and a Chalk pencil to divide the canvas half vertically. In the case of our 11x14 canvas, which is on its side, divide the length in half by finding the 7 inch mark. Then, using low tack tape, apply tape and burnish it along the right side of that line.



STEP 2 – LEFT SIDE GRADIENT Timestamp 10:58

“MORNING HAS BROKEN”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

BRUSHES & TOOLS:

Large Synthetic Oval Mop

Medium Hog Round

COLOR MIXES:

Purple = DP > CRM

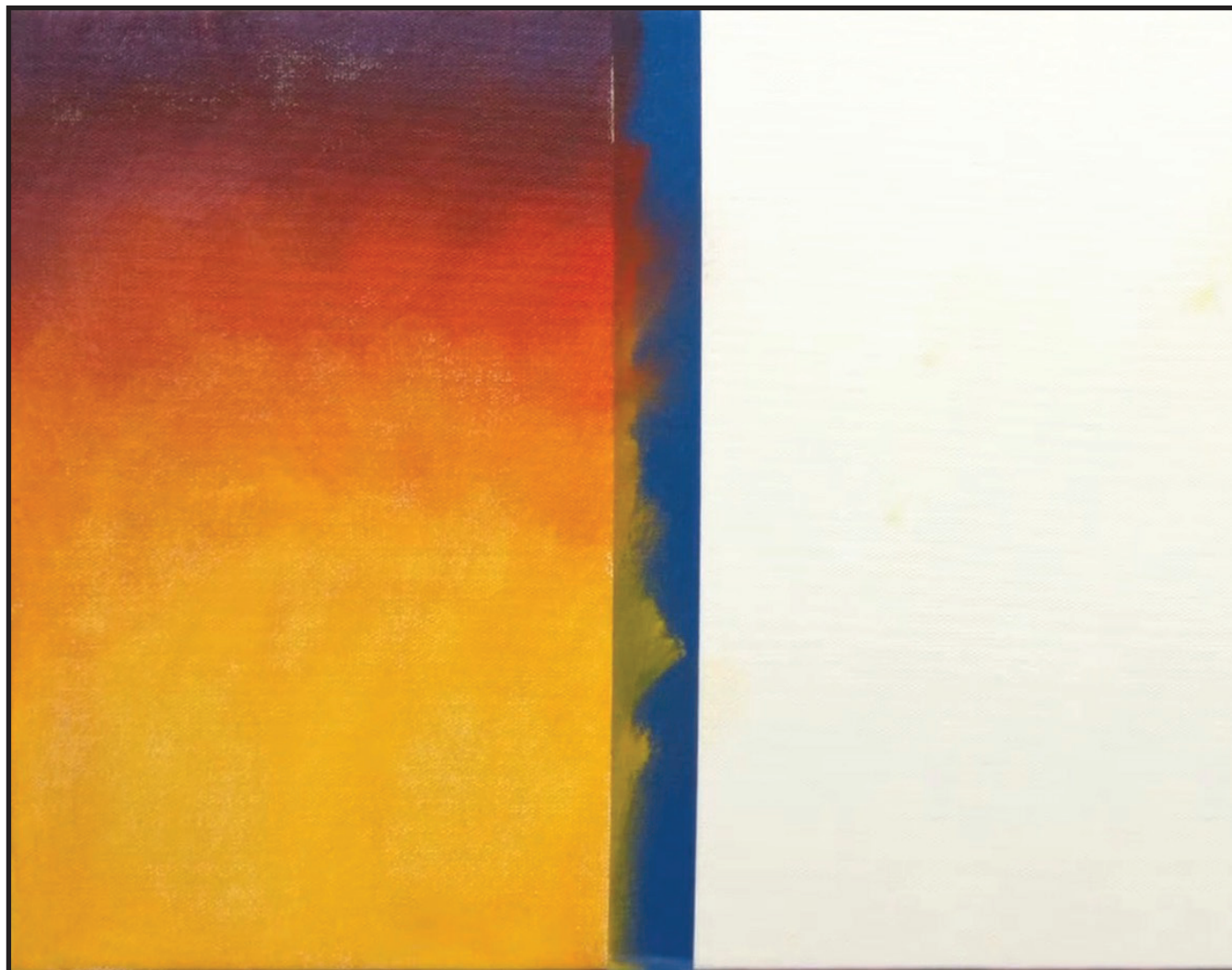
Red Purple = CRM > DP

Orange = CYM + CRM

Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Begin with your Hog brush by wetting slightly, and taking off extra moisture on a towel. Scumble the **Purple mix** onto the top left side of the canvas, roughly working it in. Blend in the **Red Purple mix** next, followed by a bit of Cadmium Red Medium to start a nice gradient. Use the Oval Mop to gently blend together the previous colors, and soften the transitions from one color to the next. Then, use the **Orange mix**, blending it up into the red, followed by the **Yellow Orange mix**. In order for the yellow to be its brightest, rinse the brush and dry it before progressing to the pure Cadmium Yellow Medium at the bottom. It is fine if a bit of orange gets into it. Blend it upward while the paint is still wet in order to get a good blend. You want to blend up from the light color to the dark to keep the gradient. If you blended from dark to light you would drag down the dark color into the light colors and not have the same result. Use the Mop brush to soften the blend, and then rinse both brushes.
- Dry the surface before continuing to the next step.



STEP 3 – RIGHT SIDE GRADIENT

Timestamp 20:36

“INTO THE GLOAMING”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

Large Synthetic Oval Mop

Painter's Tape

COLOR MIXES:

Lavender = QM + UB

Pink = QM + TW

Medium Blue = UB + TW

STEP DISCUSSION:

- Pull the Painter's tape off of the right side. Move it to the left side of the centerline, and burnish it down. Take care that you line it up with the center as close as possible, so there will not be any white showing once the right side is painted.
- Rinse the Hog brush to ensure it is clean, then dry it with a towel. Load the **Medium Blue mix** onto the brush, and scumble it at the top right side of the canvas. About a third of the way down the canvas, start adding more Titanium White, and blend it upward.
- Close to the halfway mark, begin blending in the **Lavender mix**. As you move up into the blue area, begin softening the pressure on the brush to

create a nice transition. Add more Titanium White as needed, for interest. Rinse the brush thoroughly and dry it.

- At the bottom third of the canvas, begin adding the **Pink mix**. Scumble it on and again, adding more Titanium White as needed for interest. Rinse the brush.
- Dry the surface before continuing to the next step, and pull off the tape.



STEP 4 - SKETCHING THE HEART

Timestamp 30:50

"SIDE BY SIDE ORBS"

BRUSHES & TOOLS:

Solo Cup 3 ½ " Diameter
Chalk Pencil or Watercolor
Pencil

COLOR MIXES:

Violet = QM + DP > TW
Indigo = PB > DP
Plum = QM + CYM > TW

STEP DISCUSSION:

- I chose to freehand this image, but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Use a chalk tool to draw a large basic heart shape on the upper center of the canvas. Use this as a guide for where to trace the circles for the sun and the moon. Use a solo cup, or something round, to trace a circle into both upper parts of the heart.



STEP 5 – THE SUN

Timestamp 32:55

“HERE COMES THE SUN”

PAINT:

Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

STEP DISCUSSION:

- Paint pure Cadmium Yellow Medium around the outer edge of the sun with a dry brush. Without rinsing your brush blend the Titanium White inward towards the center of the sun. Use a touch of water if needed to improve blendability.
- Alternate between these two colors, and take the time to work out and build up the sun with warm outer edges and a brighter center. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 6 - THE MOON

Timestamp 41:00

“FULL MOON RISING”

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

Medium Synthetic Round

COLOR MIXES:

Blue Grey = PB + MB > TW

Grey = MB + TW

STEP DISCUSSION:

- Begin painting the left bottom quadrant of the moon with the hog round brush and the **Blue Grey mix**. Wipe some of the pigment off the brush onto a paper towel. Add Titanium White and wiggle that into the center of the moon. Add even more Titanium White as you come up over the top and around the right side of the moon. Dance the brush around in all directions while blending the colors together. Rinse and dry the brush.
- Add more Titanium White to the brush and lightly blend it into the upper right side. The upper right side should be lighter, and the bottom left side should be darker. Rinse the brush.
- Dry the surface before continuing.
- Lighten up the moon by adding more Titanium White to the brush, and blending it into the center of the moon.
- Darken the bottom left edge with the **Grey mix**. Create a crater-like effect by dry brushing this color around. Add more Titanium White and wiggle it in, using a dry brush technique. Continue adding Titanium White, layering it up to lighten the upper right side. Use irregular brushstrokes and wiggle it in various directions, giving the moon its dappled look.
- Add more of the **Grey mix** to create darker areas on the right side. Alternate with Titanium White to brighten the right side. Layer and build up the moon. Rinse the brush.
- Switch to the Synthetic round brush, and use Titanium White to paint a crisp edge along the outer right side of the moon where there will be no branches. Then, use a thick load of Titanium White to tap in some bright, irregular bright areas over the surface of the moon. Again, the upper right side should be bright, and the lower left side should be darker. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 7 – STARTING THE TREE Timestamp 51:45

“HOLDING THE SUN AND THE MOON IN ITS BRANCHES”

PAINT:

Fluid Black Paint = FBP

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

Medium Synthetic Round

STEP DISCUSSION:

- Reset your traceable now or use a chalk tool to draw the trunk of the tree over the center of the canvas, ending at about 2 inches from the bottom to leave room for the roots. Give the trunk a bit of a bend to the left for interest, and draw the lower branches that support the Sun and Moon. The shape of these branches attaching to the trunk should help imply an overall heart shape.
- Load the Fluid Black Paint onto the brush to begin painting the main area of the trunk. Curve the brush strokes to imply the twists and bends in the trunk.
- Carefully begin painting the gnarled branches to the left that are supporting the sun. Then, paint the center branch going between the moon and the sun. Next, paint the twisty branch that supports the moon on the right. At this point you are only painting the thicker branches and the trunk.

Remember, branches are thickest where they attach to the trunk, and they taper and narrow as they grow away from the trunk.

- Paint down an outline of outer roots on both sides at the bottom of the trunk. Continue adding gnarly, twisty branches that form the main support of the Sun and Moon. Rinse the brush.
- Dry the surface before continuing to the next step, so that you don't smear the tree and branches as you add more limbs.



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STEP 8 – BEGINNING THE BRANCHES

Timestamp 59:30

“BRANCHING OUT”

PAINT:

Fluid Black Paint = FBP

BRUSHES & TOOLS:

X-Small Synthetic Round

STEP DISCUSSION:

- Rest your hand on the canvas to get good control of your fine lines. Although, some shakiness adds character to the branches. Starting at the top of the sun, use very light brush pressure to make tiny, little, twisty

branches. Take your time to create the branches that weave together to hug the sun. Move to the center branch and then the bottom of the moon, to create the same tiny, bendy branches. When making branches, some are tiny, some are a bit thicker, some are short, some are long. Continue adding detailed branches until you are happy. Rinse the brush.

Tree branch demo: (1:01:03) Paint a crooked branch that bends in different directions. Then join a smaller crooked branch coming off of one of the bends. Continue adding off shoot branches to get the expanding reach of the tree branches. Do not create forks as in the top example below, do stagger where the limbs branch off to make it look more natural.



STEP 9 – ROOTS

Timestamp 1:11:10

“SETTING DOWN ROOTS”

PAINT:

Fluid Black Paint = FBP

BRUSHES & TOOLS:

X-Small Synthetic Round

Medium Synthetic Round

STEP DISCUSSION:

- Rinse and reload the X-Small Round brush with the Fluid Black Paint, and begin painting the roots using the same techniques as when making branches. Rinse the brush.
- Switch to the Small Round brush to expedite the painting of the roots. The details will be painted with the liner at the end of the step. Start by painting a tap root going down from the center of the trunk. Then, paint the basic, slightly thicker roots on both sides. They are gnarly and bendy, similar to the branches. The pressure of the stroke lightens as you near the ends of the roots, so they thin and taper off. Rinse the brush.
- Switch to the X-Small Round brush to paint the more delicate offshoot roots, using the same technique as the bendy branches. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 10 – TWISTED BARK

Timestamp 1:17:08

“TOTALLY GNARLY”

PAINT:

Fluid Black Paint = FBP
Fluid White Paint = FWP
Phthalo Blue = PB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Dark Fluid Grey =
FBP > PB > FWP

STEP DISCUSSION:

- Outline a couple of knot holes in the trunk using the **Dark Fluid Grey mix**, and light pressure on the toe of the brush. Then, start curving strokes around the knots implying the twists in the bark. Use this dark highlight color along the edges of the twisting wood to give it shape and form.
- Bring this color through the branches and roots as well. Carry the highlight a little further out onto some of the thicker branches to create their twisty shapes. Once you have the shape and twist of the gnarly bark, rinse the brush.
- Dry the surface before continuing to the next step.



STEP 11 – BARK HIGHLIGHTS

Timestamp 1:22:48

“BARKING UP THE LOVE TREE”

PAINT:

Fluid Black Paint = FBP
Fluid White Paint = FWP
Phthalo Blue = PB

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Mid Fluid Grey =
FWP + FBP > PB
Dark Fluid Grey =
FBP > PB > FWP
Light Fluid Grey =
FWP > PB > FBP

STEP DISCUSSION:

- Use the **Mid Fluid Grey mix** to further twist up the bark from the roots up into the branches. Line the knots as well. These twists help define and shape the bark to show the age and character of the gnarled tree. Take your time and enjoy this relaxing process.
- Use the **Dark Fluid Grey mix**, or the Fluid Black Paint, if you need to shade or trim back any highlights.
- Use the **Light Fluid Grey mix** to detail some of the bark with the brightest highlights. Use shorter strokes and the toe of the brush to create texture and drama. Most of the highlights are concentrated on the interior of the tree where there are no leaves. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 12 – GREENERY

Timestamp 1:35:02

“I SEE TREES OF GREEN”

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Dark Green = PG + BS

STEP DISCUSSION:

- Using the **Dark Green mix**, start at the top of the canvas painting in the dark base of the leaves on the branches

using small touch pull strokes. At the ends of the branches make little tiny leaves with dots, and slightly larger leaves as you move along the branch towards the trunk. Turn your canvas, as needed, to make painting easier on your shoulder. Carry the leaves through the branches over the moon, and all around and through the branches around the sun. There are no green leaves below the top branch on the moon side. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: To apply a Touch Pull Stroke, start on the toe of your brush, apply pressure while pulling the stroke and then lift it off the surface to get the sharp point.



STEP 13 – LEAVES

Timestamp 1:45:20

“TURNING OVER A NEW LEAF”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Bright Green =

CYM + PG + TW

STEP DISCUSSION:

- Tap some of the **Bright Green mix** onto the leaves without covering all the dark green below. This creates contrast and dimensionality. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 14 – FLOWERS

Timestamp 2:01:05

“SPOTS OF BRIGHTNESS BRING THE LOVE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Viva Magenta = QM + CRM

STEP DISCUSSION:

- Dot on small flowers using the toe of the brush and the **Viva Magenta mix**. Sometimes use one dot for a flower and sometimes use 2 dots. Paint these flowers mostly on the sun side of the tree, and around the top of the moon side.
- Then, deepen the mix by adding more Quinacridone Magenta to tap in the flowers on the lower branches on the moon side where there are no leaves. Rinse the brush.



STEP 15 – FINISHING TOUCHES

Timestamp 2:12:12

“LIVE AND LET LOVE”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

STEP DISCUSSION:

- Dot the centers of the flowers using the Fluid White Paint. Rinse the brush. Turning the canvas will help ease the stress on your shoulders. Rinse the brush.
- Sign.



THE TRACING METHOD

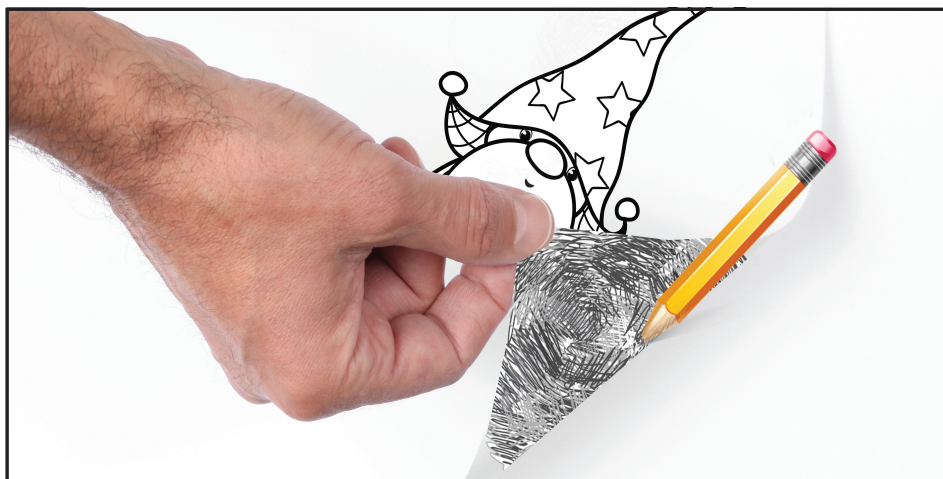
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



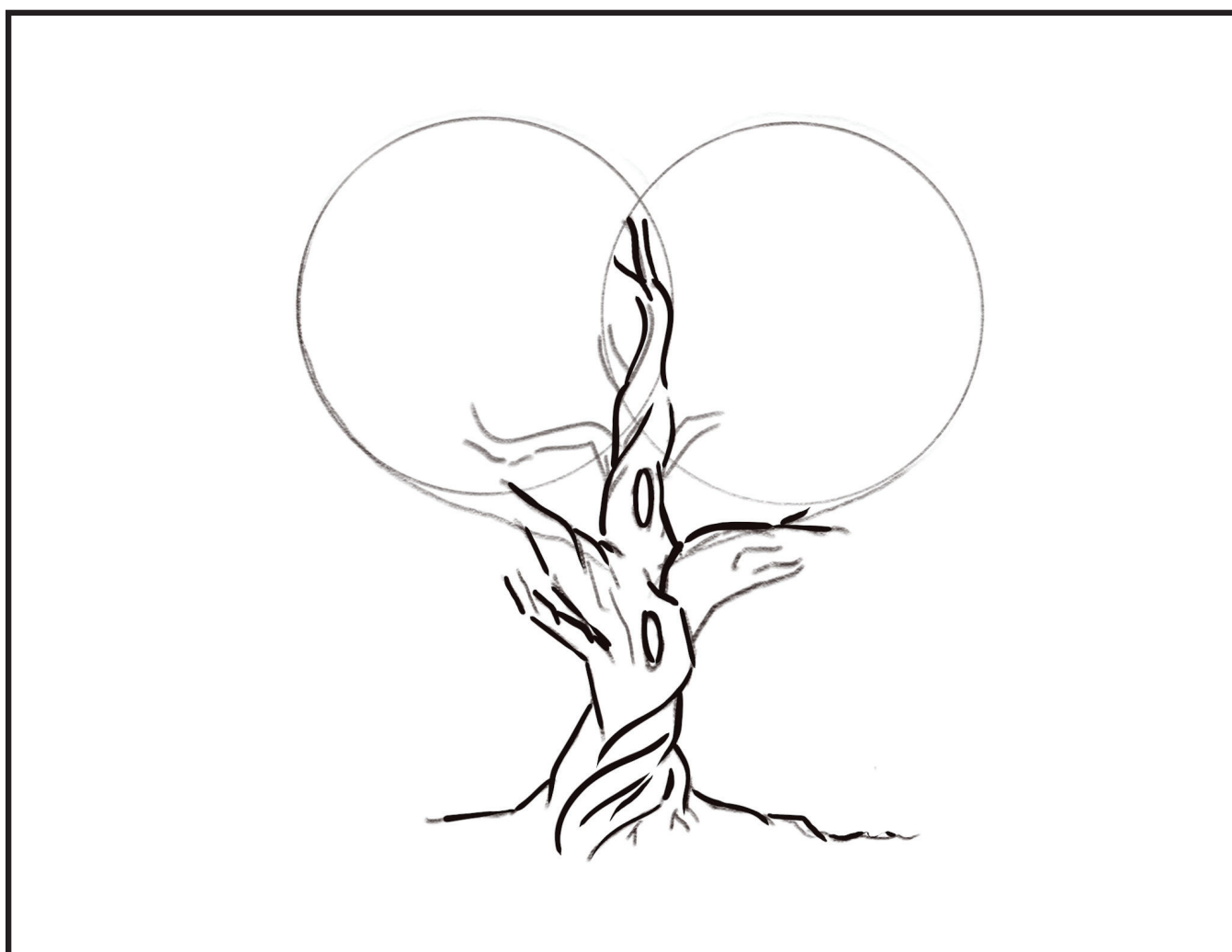
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

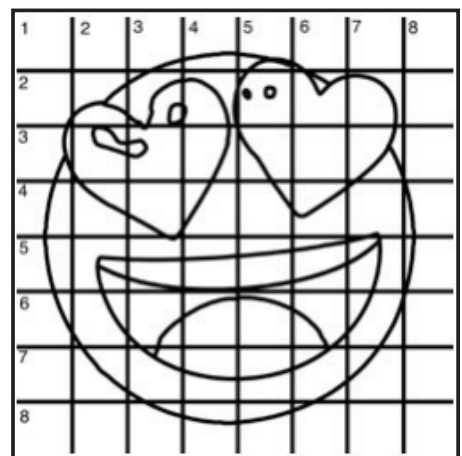
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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