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THE ART SHERPA™



*Acrylic
April*

ABSTRACT LANDSCAPE:
PALETTE KNIFE TECHNIQUE
HIDDEN FALLS

BY THE ART SHERPA

Name credit to Patrons: Marilou Tognarelli / Marla Driver

Steps: 15 | Difficulty: Challenging | 3 Hoots

2023

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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.

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 abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

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.

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



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

Day 26: 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
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Medium Synthetic Angle
- Large Hog Bright
- Small Hog Round
- X-Small Synthetic Round
- Small Synthetic Round

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Optional: StayWet Palette
- Large Diamond Palette Knife
- 3mm Posca Pen - White

- 8x8 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 it dry before you proceed.)
- Small Diamond Palette Knife

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
- Color Mixing
- Dynamic Light on Water
- Implying Motion

Video Chapter Guide

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

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 9	25:45	Waterfall
Step 1	02:36	Sketch In	Step 10	30:55	Water Marks
Step 2	04:06	The Far Horizon	Step 11	34:39	Rock Face
Step 3	08:07	Deep Values	Step 12	37:00	Rock Highlights
Step 4	10:27	Finish Underpainting	Step 13	40:39	Foliage
Step 5	13:16	Knife Work	Step 14	44:00	Vibrant Leaves
Step 6	16:42	Smaller Knife Work	Step 15	47:28	Vines
Step 7	22:00	Blending With The Knife			Sign
Step 8	23:29	Knife Transitions			

Step 1 - Sketch In

MOUNTAIN LANDSCAPE

Timestamp 2:36



PAINT:

- *Burnt Sienna* = BS

BRUSHES:

- *Medium Synthetic Angle*

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. 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.

This step consists of sketching in guide lines and

finding where the different zones are. There is a waterfall in the center, so starting at the 1 inch mark from the top and sides of either side of the canvas, angle lines downward. Level these lines off on each side for a bit. Then, dip them down to join in the center, where the water could be coming down and falling out. It should almost resemble a clavicle bone.

Sketch an embankment starting about 2 ½ inches from the top right and coming on a jagged angle. It should end about 3 ½ inches

from the right side and 1 ½ inches from the bottom. Create a similar, but slightly smaller line on the left.

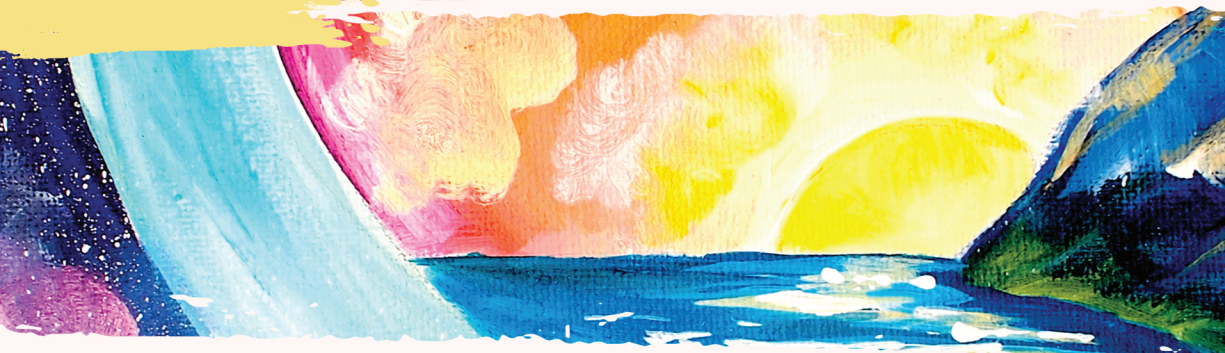
From this point, wander land lines that flow off the canvas on either side. Then, imply a couple rocks on either side as well. Rinse the brush.

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Step 2 - The Far Horizon

Timestamp 4:06

MISTY MOUNTAIN FOG



surfaces in the far off misty distance. Then, use small comma strokes and the **Dark Beige mix** on the corner of the brush, to create a misty implication of bushes on the left side of the “V” shape. Rinse and dry the brush.

Lightly brush pure Titanium White into the center of that area.

Use the **Dark Beige mix** to tap in bushes on the right side of this space as well. Then, deepen the value a bit by adding more Mars Black to the mix and tap in a few smaller darker bushes on

the left side. Rinse and dry the brush.

Dry the surface before continuing to the next step.

PAINT:

- *Burnt Sienna* = BS
- *Mars Black* = MB
- *Titanium White* = TW

BRUSHES:

- *Large Hog Bright*

COLOR MIXES:

- *Beige* = TW > BS + MB
- *Mid Beige* = TW + BS + MB
- *Dark Beige* = BS + MB < TW

STEP DISCUSSION:

Load the brush with **Beige mix**, and then roughly paint the “V” shaped area in the upper center of the canvas. Next, use the corner of the brush and lightly add the **Mid Beige mix** along the right side of this area to imply that there might be some rock

Step 3 - Deep Values

Timestamp 8:07

UNDERPAINTING



PAINT:

- Mars Black = MB

BRUSHES:

- Large Hog Bright

STEP DISCUSSION:

Use Mars Black to block in the dark shadows in the falls, and on the rock faces along either side of the canvas. Start about 1 inch from the upper right side of where the falls will be, and bring this color all the way over to the left side. Then, carry a bit of this color down through the center, creating almost a “Y” shape.

Paint in the dark shadows in the pool area using the Mars Black and short, horizontal, back and forth strokes along the shoreline on either side.

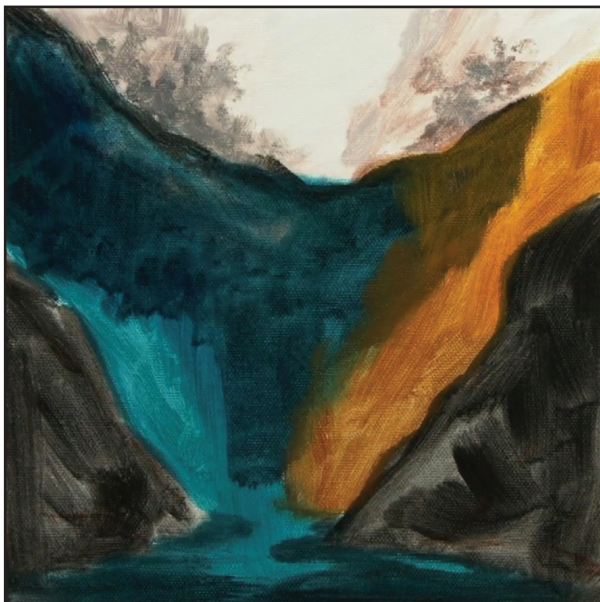
Then, roughly fill in the embankments on either side of the canvas. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 4 - Finish Underpainting

Timestamp 10:27

AQUA AND SIENNA



PAINT:

- Cadmium Red/Yellow Medium = CRM, CYM
- Phthalo Blue = PB • Phthalo Green = PG
- Burnt Sienna = BS • Hansa Yellow Light = HYL

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Aqua = PB + PG + HYL > TW • Dark Aqua = PB + PG > HYL
- Light Brown = CRM + CYM > BS > MB
- Sienna = CRM + CYM + BS + MB

STEP DISCUSSION:

Starting on the left side, use the **Aqua mix** to block in the unpainted area. Also, paint in the white area of the pool of water, carrying it right over the dark shadow color.

Glaze the **Dark Aqua mix** over the black in the upper canvas. Then, bring it down to the bottom pool area and glaze it in there as well. Rinse and dry the brush.

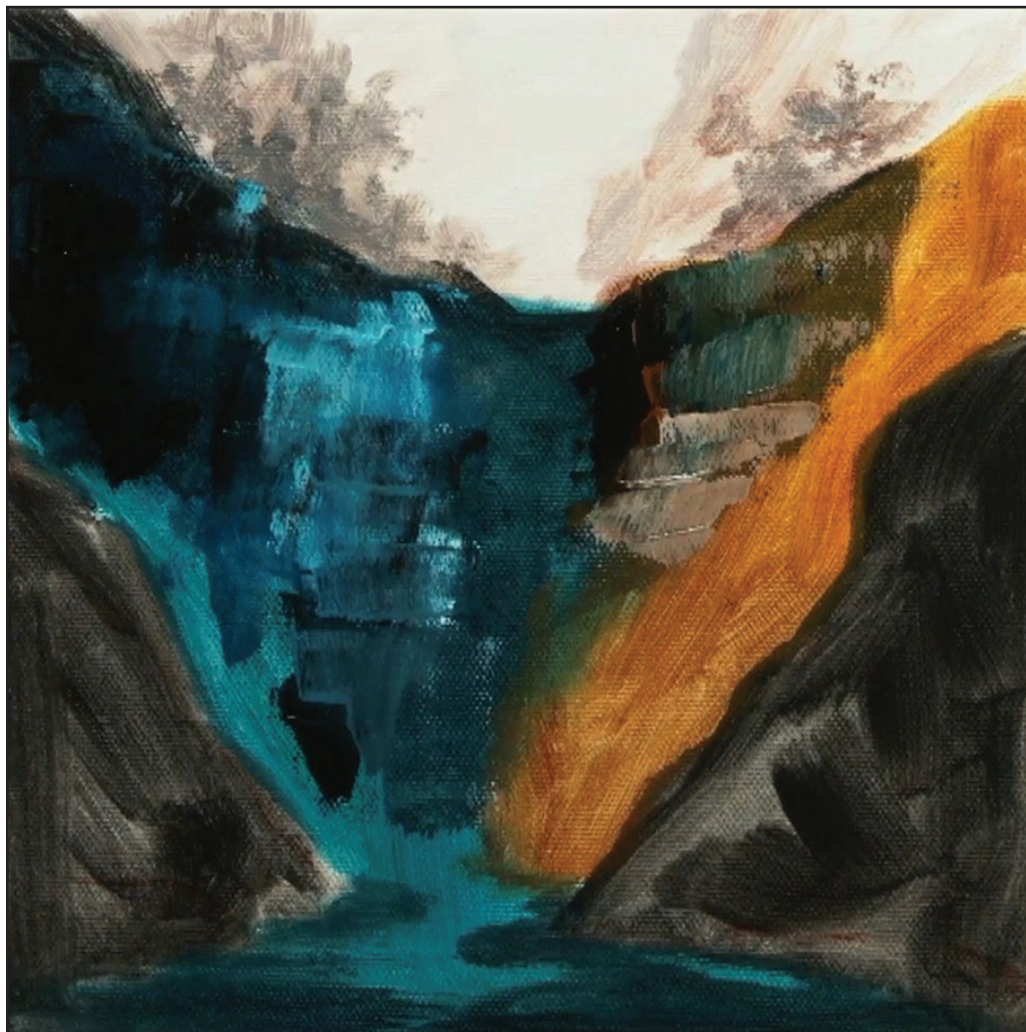
Block in the remaining unpainted canvas on the right. Starting at the top of this area, use the **Light Brown mix** and scumble the color on, going over a bit of the black in the upper falls. As you come down, begin adding in the **Sienna mix**. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 5 - Knife Work

Timestamp 13:16

SCRAPE ON THE PAINT



Begin adding the **Turquoise mix** on the upper left side of the canvas. Use a right load and position the knife at a bit of an angle, and pull it down. At the top of this rock face, begin to straighten them out as they come in closer to the center. Then, get a little Mars Black and work it in to create that rocky texture that the knife gives us.

Use the **Light Turquoise mix** close to where the falls might start, and pull down a little bit.

Scrape a curved stroke of **Deep Turquoise mix** at

the top of this rock face, just right of center.

Combine the **Sienna mix** and the **Turquoise mix**. Tap in some of this color onto the upper rock face on the right side of center, allowing it to skip across the canvas. Work some Titanium White into that mix and add another rock value on the side. Clean and wipe the knife.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Large Diamond Palette Knife

COLOR MIXES:

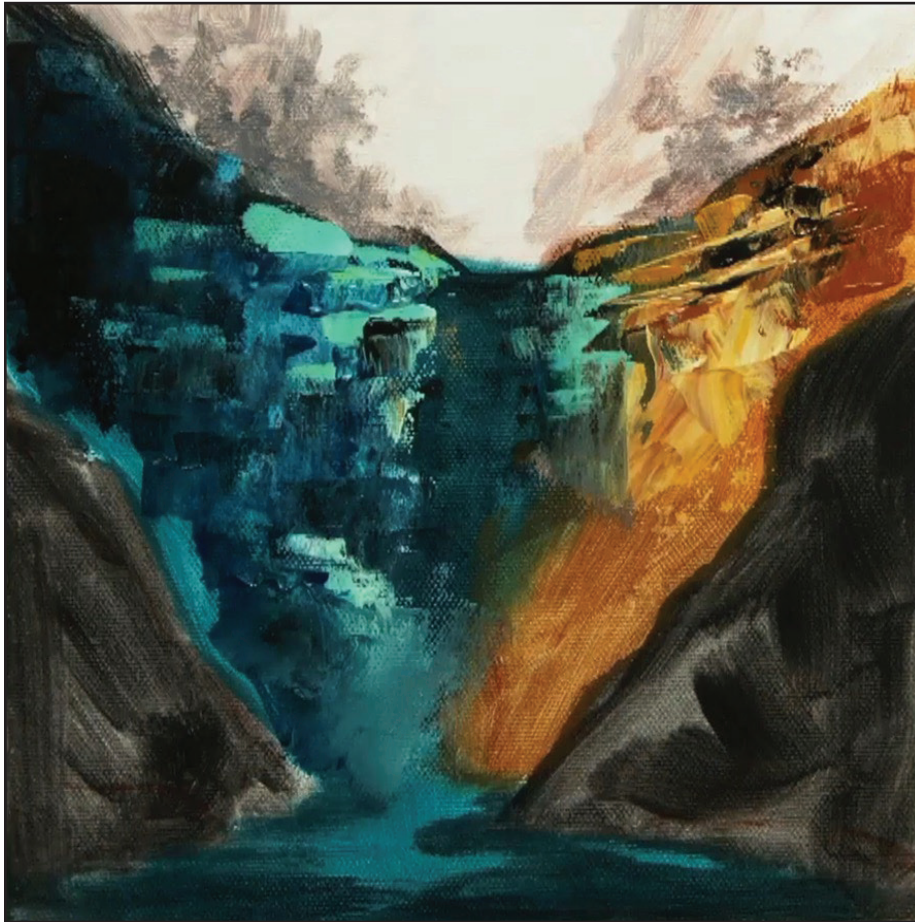
- Sienna = CRM + CYM + BS + MB
- Turquoise = PB + PG + TW
- Light Turquoise = PB + PG + TW
- Deep Turquoise = PB + PG + MB

STEP DISCUSSION:

Step 6 – Smaller Knife Work

Timestamp 16:42

MORE DETAIL



STEP DISCUSSION:

Load a right bead of the **Dark Sienna mix** on the knife, and begin to scratch down short strokes, on the right side of the upper rock face. Wipe the knife on a towel. Next, tap in small marks of the **Mid Sienna mix**, while moving a little closer to the center of the rock face.

At the top of the last color, use the edge of the knife and the **Light Sienna mix**, to scrape a highlight downward on an angle. Then, come back with some Mars Black and edge in some dark shadows. Loosely combine the **Light Sienna mix** and **Mid Sienna mix** and pull that down, then slightly in towards the center. Wipe the knife.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Small Diamond Palette Knife

COLOR MIXES:

- Turquoise = PB + PG > TW
- Light Sienna = CYM > CRM + BS > TW
- Mid Sienna = CYM + CRM > BS
- Dark Sienna = BS > CRM > CYM
- Luminous Aqua = PB + PG + HYL > TW
- Dark Turquoise = PB + PG

Pull down small strokes of the **Luminous Aqua mix** at the top of the upper rock face, just left of center. Then, tap in bits of the **Dark Turquoise mix**. Add touches of the **Turquoise mix** just right of center. Then, use Mars Black to add shadows here, as well.

Use the **Luminous Aqua mix** in the center of the canvas, just above the pool. Then, shade that out as you move towards the left, with the **Dark Turquoise mix**. Alternate between these two mixes on the left side, highlighting with the **Luminous Aqua mix** and shading with the **Dark Turquoise mix**.

Then, blend these colors together, just above the pool area, by pushing the knife in a circular motion.

Step 7 - Blending With The Knife

Timestamp 22:00

SCRAPEY SCRAPE, SMOOSHY SMOOSH



PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Titanium White = TW

BRUSHES:

- Small Diamond Palette Knife

COLOR MIXES:

- Light Turquoise = PB + PG + TW

STEP DISCUSSION:

Add the **Light Turquoise mix** along the edge of the left embankment. Then, work it in towards the right, by positioning the knife flat to the canvas and pushing it with a back and forth motion.

Add Titanium White to the knife and work that in, just above the pool area using the same motion, and moving up towards the left.

Step 8 - Knife Transitions

Timestamp 23:29

SMOOTH SCRAPING



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Small Diamond Palette Knife

COLOR MIXES:

- Pale Sienna = TW > CYM + CRM + BS

STEP DISCUSSION:

Apply the **Pale Sienna mix** along the embankment on the right, and push it out towards the center. Then, just above the pool of water, push the knife back and forth, to blend it into the turquoise area for a nice smooth transition.

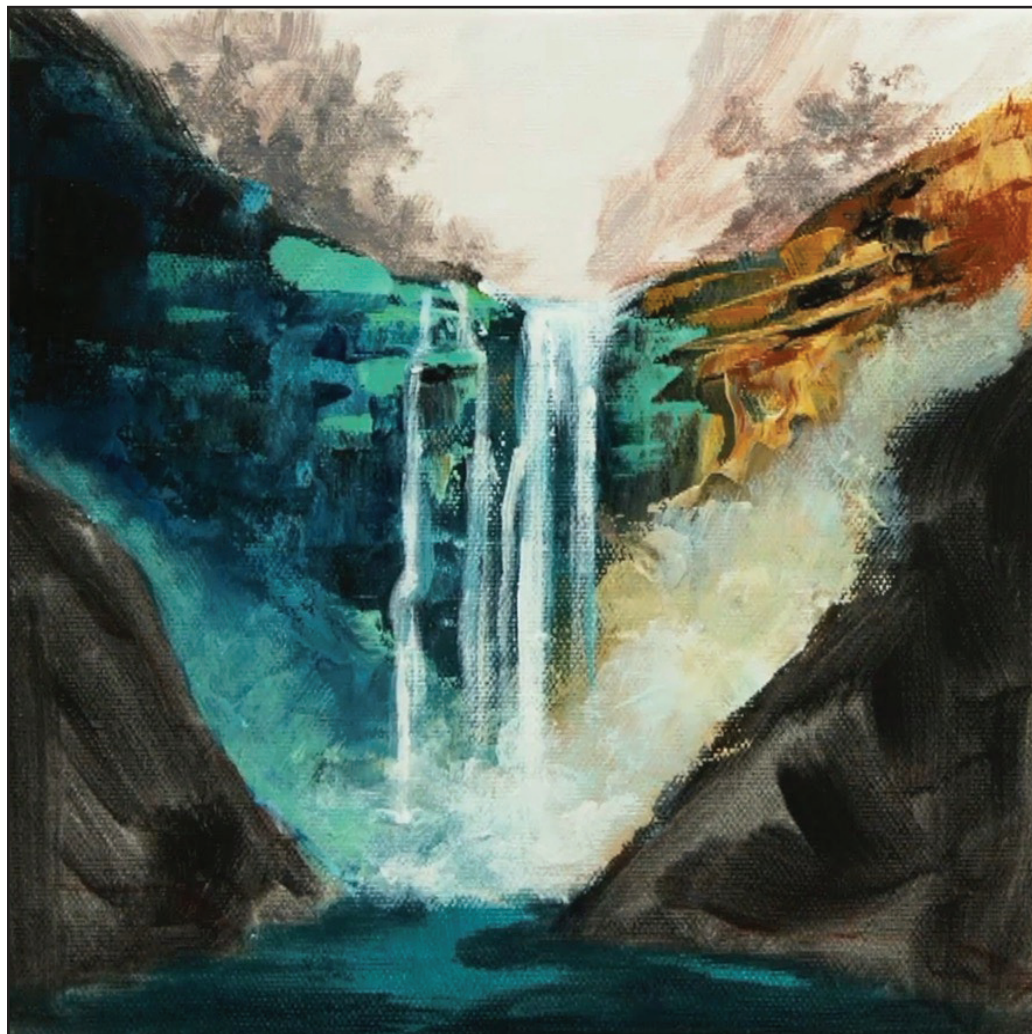
As you move up the embankment, add some Mars Black to the mix, and blend it in closer to the top of this misty area.

Left load Titanium White and, using the same flat knife position, use the same back and forth motion to smoothly transition a lighter misty value into this side of the canvas.

Step 9 - Waterfall

Timestamp 25:45

VERTICAL FALLS



PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- 3mm Posca Pen - White
- Small Synthetic Round
- T-Square Ruler

COLOR MIXES:

- Light Turquoise = PB + PG + TW
- Luminous Aqua = PB + PG + HYL > TW

STEP DISCUSSION:

Position the T-Square ruler on the canvas where you want the center of the waterfall to be. Then, use a White Posca Pen to draw a vertical line down the canvas.

Tint some Titanium White with some of the **Light Turquoise mix**. At the top of the rock face, paint a flat horizontal line where the water would be falling off the edge.

Then, begin to pull it down using fairly light pressure and the toe of the brush. Allow the paint to feather out as you move downward. Rocks can disrupt the path that the water takes when it falls, so be sure to paint those deviations in.

Begin adding in a bit of the **Luminous Aqua mix** into some of the falling water.

Wipe the brush a little bit on a towel, but do not rinse it.

Load pure Titanium White on the dirty brush, and lightly dry brush a highlight on the water, starting from the top and pulling down. Use this color at the bottom of the falls while wiggling and scumbling in a misty effect. Add more Titanium White to create the color variations that would be naturally happening. Then, pull a couple of streams of water cascading into the bottom of the mist with pure Titanium White. Use this color to add another lighter value to the mist along the right side of the canvas.

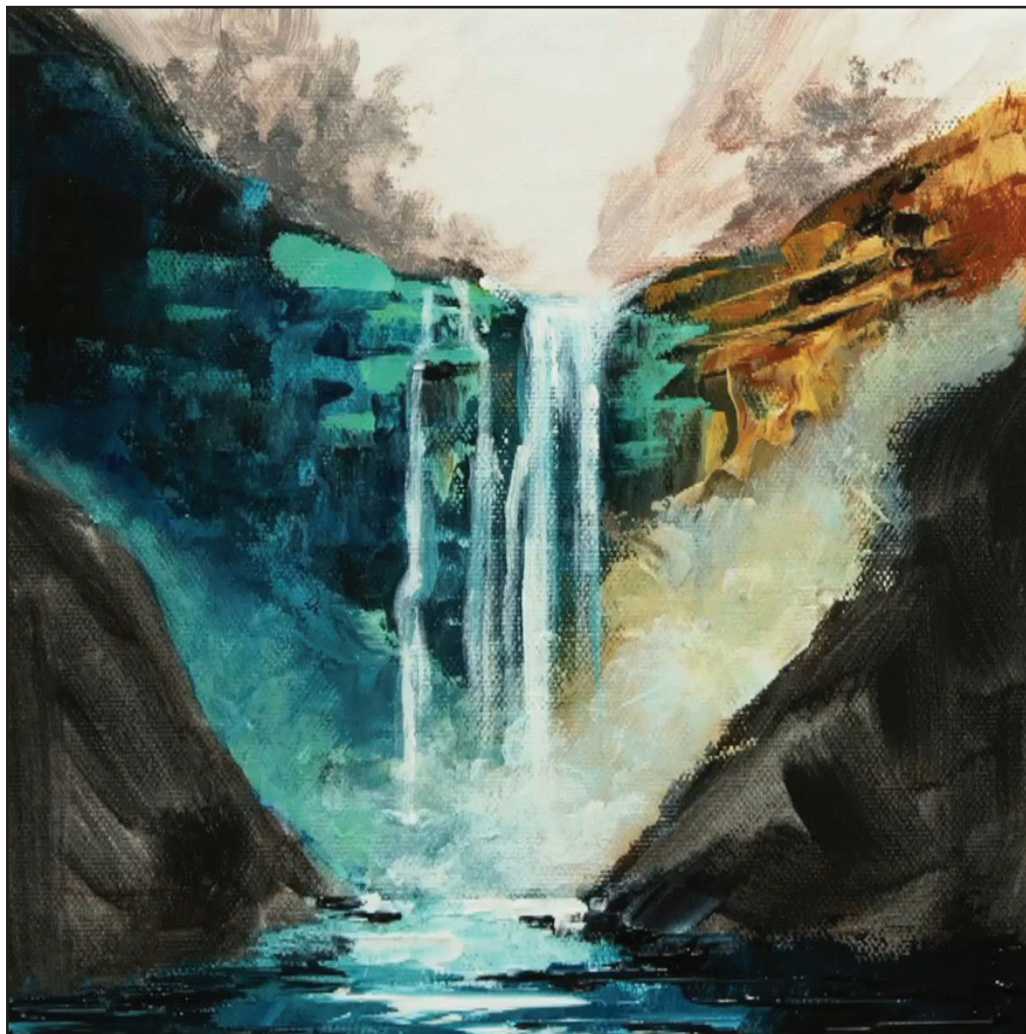
Use the **Luminous Aqua mix** and light pressure to scumble more mist on the left side of the falls. Rinse the brush.

Dry the surface before continuing to the next step.

Step 10 – Water Marks

Timestamp 30:55

HORIZONTAL POOL



PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Small Diamond Palette Knife

COLOR MIXES:

- Luminous Aqua = PB + PG + HYL + TW
- Dark Turquoise = PB + PG

STEP DISCUSSION:

Add a little bit of Titanium White into the **Luminous Aqua mix**. Position the knife horizontally at the top of the pool, and then pull downward slightly. Repeat this process, creating horizontal layers at the top

of the pool. Add more Titanium White and layer that over top.

Work in the **Dark Turquoise mix** as you move down to the bottom of the canvas. Add this color right across the entire bottom of the canvas to imply there is water coming forward in perspective, and to ensure the canvas is thoroughly covered.

Load more Titanium White and wiggle the edge of the knife back and forth near the bottom, to give that feeling of water in motion. Wipe off the knife very

well.

Then, load some Mars Black on the knife and tap in some small rocks near the top of the pool of water. Then, create shadows and larger dark areas along the pool edges using the edge of the knife and a back and forth motion.

Step 11 - Rock Face

Timestamp 34:39

ROUGH EDGES



PAINT:

- Mars Black = MB

BRUSHES:

- Small Diamond Palette Knife

STEP DISCUSSION:

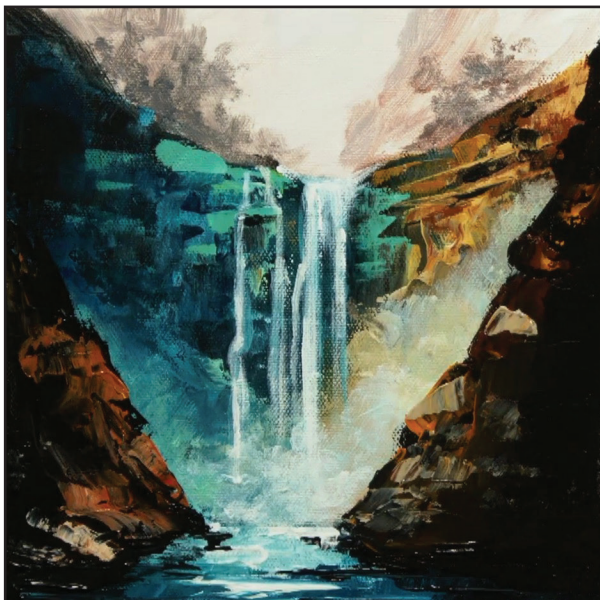
Use the Mars Black to exaggerate the rough angles of the forward rock shape on the right side of the canvas. This rock face comes up further to almost the top of the canvas. The knife really helps it feel like rocky ledges when the position is switched sharply.

Work the Mars Black into the forward rock structure on the left side. Then, with the knife pointing up on an angle, push it upward and make shaley rough shapes along the upper edges.

Step 12 - Rock Highlights

Timestamp 37:00

ROCKY TEXTURE



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES:

- Small Diamond Palette Knife

COLOR MIXES:

- Light Sienna = CYM > CRM + BS > TW
- Dark Sienna = BS > CRM > CYM

STEP DISCUSSION:

While the dark paint is still wet below, begin on the right side and sweep the **Dark Sienna mix** in a downward motion. Add more Mars Black if needed, and blend it back in using an upward motion. Highlight some of the rock ledges with the **Light Sienna mix**.

Move to the left side of the canvas and repeat that process.

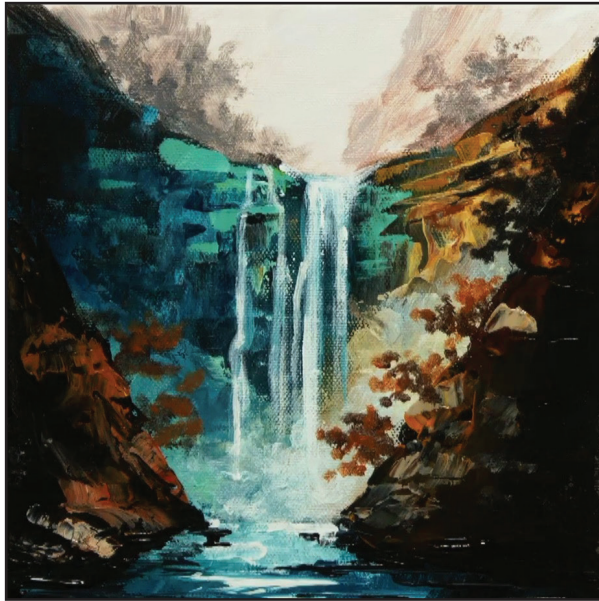
Apply more Mars Black at the bottom of the structure to ensure you have a deep shadow. Clean and wipe the knife.

Thoroughly dry the canvas before the next step.

Step 13 - Foliage

Timestamp 40:39

HARDY PLANTS



PAINT:

- *Burnt Sienna* = BS • *Mars Black* = MB

BRUSHES:

- *Small Hog Round*

COLOR MIXES:

- *Light Brown* = CRM + CYM > BS > MB
- *Dark Brown* = MB + BS

STEP DISCUSSION:

Tap some Mars Black up and down, along the upper edge of the right forward rock structure, to imply small trees and foliage in deep shadow. Use the **Dark Brown mix**, and tap slightly lighter foliage on the lower edge of this structure. Then, create some tree-like foliage on the left rocks as well.

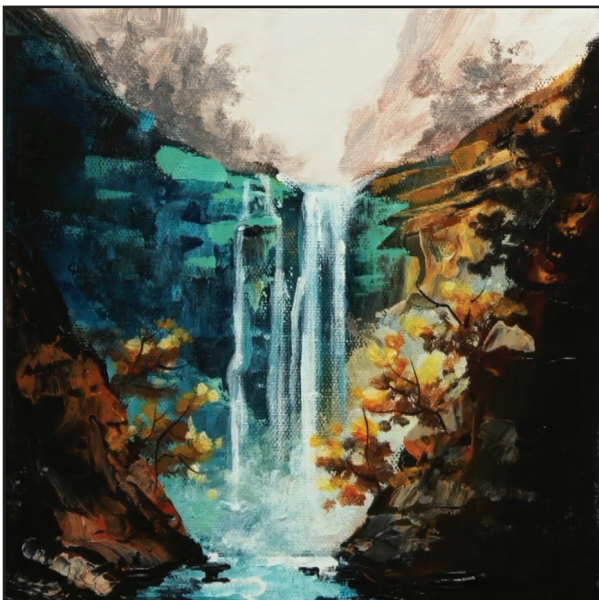
Use the **Light Brown mix** as a slightly lighter value on these plants. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 14 - Vibrant Leaves

Timestamp 44:00

CATCHING SUNLIGHT



PAINT:

- *Cadmium Red Medium* = CRM
- *Cadmium Yellow Medium* = CYM
- *Burnt Sienna* = BS
- *Mars Black* = MB
- *Titanium White* = TW

- *Hansa Yellow Light* = HYL

BRUSHES:

- *X-Small Synthetic Round*
- *Small Hog Round*

COLOR MIXES:

- *Dark Brown* = MB + BS
- *Bright Orange* = CYM > CRM
- *Lemon Yellow* = HYL + TW
- *Bright Yellow* = HYL + TW + CYM

STEP DISCUSSION:

Using the Hog brush and the **Bright Orange mix**, begin touching some sunlight on the ends of the plants. Apply the **Lemon Yellow mix** as another bright value, followed by the **Bright Yellow mix**. Rinse the brush.

Switch to the X-Small round and thin the **Dark Brown mix** with water. Use the toe of the brush to add some twig implications throughout the plants. Rinse the brush.

Dry the surface before continuing to the next step.

Step 15 - Vines

Timestamp 47:28

THE VIEW PEEKING THROUGH



PAINT:

- Cadmium Red Medium = CRM
- Dioxazine Purple = DP
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Small Hog Round
- Medium Synthetic Angle

COLOR MIXES:

- Violet = DP > CRM
- Fuschia = DP + CRM > TW
- Lavender = DP + TW
- Lilac = TW > DP + HYL

STEP DISCUSSION:

Starting in the upper right corner, use the edge of the Angle brush and the **Violet mix** to pull down

various lengths of strokes in order to imply hanging vines. Repeat this process on the upper left side.

Moving forward, begin blending in the **Fuschia mix** on these vines, still using the edge of the brush. Deepen any areas you need to with Dioxazine Purple. Rinse the brush.

Switch to the Hog brush and the **Lavender mix**, and tap a highlight in along the vines. Adjust the mix by adding a little more Titanium White in some areas. Rinse and dry the brush.

Add bright pops of highlight along the edges of these vines using the **Lilac mix**. Make any adjustments needed using the above mixes. Rinse and dry the brush.

Load Titanium White on the toe of the brush, and highlight the reflection through the center of the pool of water. Rinse and dry the brush.

Sign.

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



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.

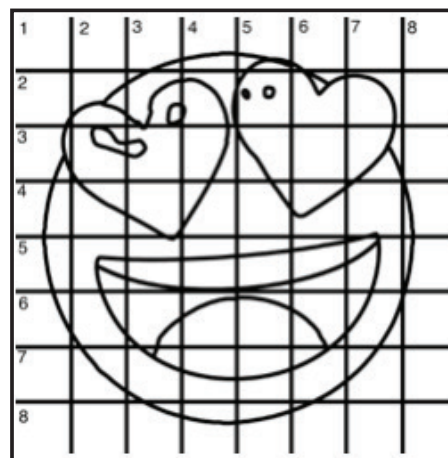
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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