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THE ART SHERPA



Acrylic  
April

ABSTRACT HOUSE AND POPPIES:  
NEO-EXPRESSIONISM  
NO PLACE LIKE HOME

BY THE ART SHERPA

Name credit to Patrons: Jessica Arledge/JeriLayne Waxman/Reta Bates

Steps: 18 | Difficulty: Challenging | 3 Hoots

2023



# Table of Contents

SHERPA FORWARD .....	3
PAINT AND TOOL GUIDE .....	4
VIDEO CHAPTER GUIDE .....	4
STEP 1 - SKETCHING IN.....	5
STEP 2 - WORDS .....	7
STEP 3 - ROOF AND DOOR .....	7
STEP 4 - GREY AND WATERY.....	8
STEP 5 - WRITING AND LINES.....	8
STEP 6 - SKY AND GRASS.....	9
STEP 7 - PALETTE KNIFE .....	10
STEP 8 - ROCKS AND GRASSES .....	10
STEP 9 - EMPHASIS .....	11
STEP 10 - IMPASTO .....	11
STEP 11 - MORE IMPASTO.....	12
STEP 12 - IMPASTO OVER WET IMPASTO .....	12
STEP 13 - PLANTS.....	13
STEP 14 - MORE PENS.....	13
STEP 15 - A FIGURE.....	14
STEP 16 - KEEP IT RAW .....	14
STEP 17 - BLOCKS OF COLOR .....	15
STEP 18 - WHITE LINES.....	15
THE TRACING METHOD .....	7
GRIDDING INSTRUCTIONS .....	18
TECHNIQUE REFERENCES .....	19

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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.

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*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](mailto:support@theartsherpa.com) if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:  
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*Grab your paint, get your brushes and let's go!*

---



# Day 19: 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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

## BRUSHES:

- Medium Synthetic Angle
- Large Hog Bright
- Medium Synthetic Angle

## TOOLS:

- 3mm Posca Pen - White
- 1mm Posca Pen - Black
- #4B Graphite Pencil
- Paper Towel
- Diamond Palette Knife
- Optional: StayWet Palette

- 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.)

## 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
- Directionality
- Blending Wet into Wet
- Clouds
- Color Mixing
- Implying Motion

# Video Chapter Guide

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

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 11	30:20	More Impasto
Step 1	03:16	Sketching In	Step 12	32:38	Impasto Over Wet Impasto
Step 2	07:13	Words	Step 13	36:20	Plants
Step 3	09:19	Roof And Door	Step 14	37:34	More Pens
Step 4	10:21	Grey And Watery	Step 15	39:05	A Figure
Step 5	12:57	Writing And Lines	Step 16	40:06	Keep It Raw
Step 6	16:32	Sky And Grass	Step 17	43:48	Blocks Of Color
Step 7	20:12	Palette Knife	Step 18	46:24	White Lines
Step 8	22:56	Rocks And Grasses		48:06	Sign
Step 9	25:07	Emphasis			
Step 10	26:59	Impasto			



# Step 1 - Sketching In

## CREATING OUR WORLD

Timestamp 3:16



### BRUSHES:

- #4B Graphite Pencil

### 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.

In the upper right quadrant of the canvas, sketch an angled line down to the left. Then, at the top of that line, join an opposing angled line to create an open triangle or upside down "V". Next, draw a horizontal line from the peak of the triangle over to the right, with a second parallel line from the bottom of the

triangle. Then, join those parallel lines with another line angled to the right that matches this first one. From the front of the triangle, draw vertical lines down from each side. Then, draw a parallel line down from the other end of the roof.

Sketch a little bit of uneven, grassy land at the base of the house.

Wander a curvy line down to the left from front of the house, then bends right down through the canvas, and off at the bottom right corner. The opposite side of the path also begins at the

front of the house but widens as it comes forward. Add a door on the front face of the house, and a window on the side.

Draw some rocks in the bottom left corner with tall grasses coming from behind. Add a scribbled mark from the base of the rocks, off to the right.

*Sherpa Tip: If you decide to seal it once it is done use a spray varnish or just do not touch it once you paint.*

*Sherpa Note: One of the great things about abstract painting is that rules do not apply. We are told not to use a pencil in paintings because of the structural induced discoloration, in other words, the carbon will come up through the paint. But in an abstract painting we do not worry about that at all. We can use really unexpected materials and break tons of rules.*





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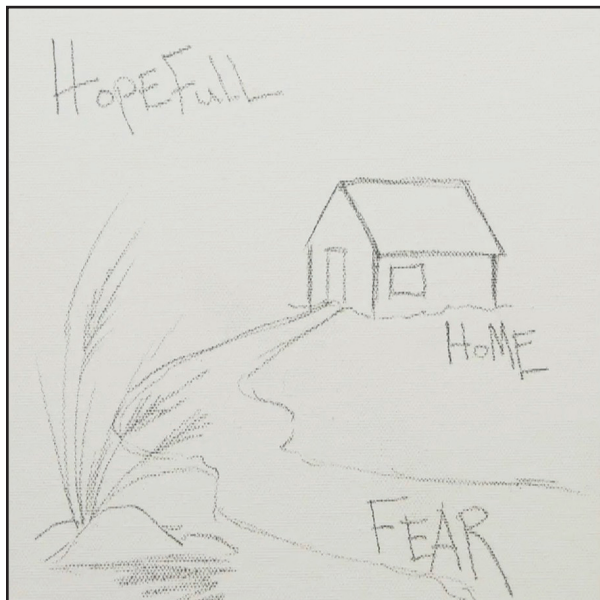




## Step 2 - Words

Timestamp 7:13

### WHAT ARE WORDS WORTH



#### BRUSHES:

- #4B Graphite Pencil

#### STEP DISCUSSION:

The use of words in a piece is pretty storied in modern art. Your words can be different than mine, just pick words that have meaning to you right now. Write them in an unusual and artful way.

I added the word "Home" under the house, the word "Hopeful" across the upper left corner and the word "Fear" at the bottom of the path.

We will lose some lines as we paint, but we will make a point of preserving some pencil and painting over other parts of the pencil. It is really about how we want to express ourselves.

## Step 3 - Roof And Door

Timestamp 9:19

### BUILDING A HOME



#### BRUSHES:

- Cadmium Red Medium = CRM
- Ultramarine Blue = UB

#### COLOR MIXES:

- Medium Synthetic Angle

#### COLOR MIXES:

- Deep Red = CRM + UB

#### STEP DISCUSSION:

Use the **Deep Red mix** and the edge of the brush to paint the roof lines. Then, use the flat of the brush to fill it in with the color.

Paint the outline of the window with this color using the corner of the brush. Then, use this color on the door.

Fill the inside of the window with Ultramarine Blue. Rinse the brush.

## Step 4 - Grey & Watery

Timestamp 10:21

### DRIPS AND SPLATTERS



#### BRUSHES:

- Ultramarine Blue = UB • Burnt Sienna = BS
- Mars Black = MB • Titanium White = TW

#### COLOR MIXES:

- Medium Synthetic Angle

#### COLOR MIXES:

- Light Grey = TW > UB > BS > MB • Dark Grey = BS + UB

#### STEP DISCUSSION:

Use the **Light Grey mix** to paint the walls of the house. You can paint over the door and do not worry if you paint over the window a bit. Rinse the brush.

Thin the **Dark Grey mix** with a lot of water to paint the path with this transparent paint. Paint right over the word on the path. Then, add this watery mix under the house and over the word there, while allowing and even encouraging the paint to drip down.

Load more of this watery mix on the brush to splatter on the canvas using your finger to tap the handle of the brush. Rinse the brush.

Allow the surface to dry naturally to avoid pushing the paint where you do not want it to go, or you can use a hair dryer with a diffuser or from a distance.

## Step 5 - Writing And Lines

Timestamp 12:57

### CONVEYING ENERGY



#### BRUSHES:

- 1mm Posca Pen - Black

#### STEP DISCUSSION:

Use the Black Posca Pen to line the words. Be rough and scratchy on the words that might describe anxiety or stress, and a bit more thoughtful with the words that convey more optimism. You can emphasize some words by underlining them.

Loosely outline the house without worrying about being neat or precious. Make some words stand out even more by adding scribbled lines under them.

Add scratchy lines along the ground under the house and along the edges of the path.

*Sherpa Tip: You can use a detail brush and Mars Black paint if you do not have a Posca Pen.*



## Step 6 - Sky & Grass

Timestamp 16:32

### A SUBTRACTIVE TECHNIQUE



the bottom left corner. Get some paper towels and crumple it up.

Load a small amount of the **Grey Blue mix** onto the brush. Start in the upper right corner and loosely paint directly onto the wet canvas. Bring this color down around the word in the upper right corner, and down the left side to the top of the rocks. Rinse and dry the brush.

Use a crumpled paper towel to tap into some of this wet area, to lighten and pick up some of the pigment around the house and the word.

#### PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS

#### BRUSHES:

- Medium Synthetic Angle
- Large Hog Bright
- Crumpled Paper Towel

#### COLOR MIXES:

- Grey Blue = UB > BS
- Grass Green = PG + BS + UB + CYM

#### STEP DISCUSSION:

Use the Hog brush to apply clean water onto the background of the canvas. Avoid the word in the upper left corner but go over the rocks and grass in

Switch to the Angle brush, and darken the upper right corner a little. Allow it to soften in that area. Rinse the brush.

Switch back to the Hog brush to paint the grass on the right side of the canvas, between the house and the path, using the **Grass Green mix**. Rinse the brush. Then, scribble some Cadmium Yellow Medium across the grass. Rinse and dry the brush.

Allow the surface to dry naturally to avoid pushing the paint where you do not want it to go, or you can use a hair dryer with a diffuser or from a distance.

*Sherpa Tip: It is perfectly fine if the paint runs down over the rocks, or anywhere else unexpected, during this process.*

## Step 7 - Palette Knife

Timestamp 20:12

### THICK PAINT AND SGRAFFITO



#### PAINT:

- Cadmium Red Medium = CRM
- Titanium White = TW

#### BRUSHES:

- Small Diamond Palette Knife

#### STEP DISCUSSION:

Load a bead of pure Cadmium Red Medium on the right hand side of the knife. From the top of the roof, skip the paint down on an angle. Then at the back of the roof apply a bit of color from right to left. Use the edge of the knife to tap this color on the bit of roof showing on the right. Use the toe of the knife to loosely add this color to the door.

Load a bead on the right side of the knife, and use this right edge to slash some lines through the word on the path. Wipe the knife.

Apply Titanium White thickly onto the walls of the house with the knife, resisting the temptation to correct or make the marks perfect.

Scrape away some of the paint along the wall lines using a sgraffito technique. Then, scrape back and forth on an angle across the roof.

Wipe the knife.

## Step 8 - Rocks And Grasses

Timestamp 22:56

### ORGANIC STRUCTURES



#### BRUSHES:

- 1mm Posca Pen - Black

#### STEP DISCUSSION:

Use the Posca Pen to line the rocks in the bottom left corner. Then, curve some expressive lines upward to represent the tall grasses. Add some feathery lines to the tops of some of these lines to imply the grass seeds. Scribble a few expressive lines through the base of the grasses, then scribble under the rocks to add balance and weight to the bottom left corner.

*Sherpa Note: Neo expressionism: It is important as you are taking inspiration from a piece, that you also have to put yourself into your own piece. I think it would be a good idea, while tipping our hat to Jean-Michel Basquiat, that we also recognize that it is not the only way through this, we can put our own twist on it.*



## Step 9 - Emphasis

Timestamp 25:07

### HOPEFUL PAINTING



#### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Mars Black = MB

#### BRUSHES:

- *Small Synthetic Angle*

#### STEP DISCUSSION:

Use Cadmium Yellow Medium to paint inside some of the letters in the word at the top left of the canvas. Without rinsing, add Cadmium Red Medium paint inside of a few other letters of this word. Rinse the brush.

Use Ultramarine Blue inside a few other letters of this word. Then, use this color to paint around this word, very loosely and rustically.

Paint a line along the rooftop using Mars Black on the edge of the brush. Then, scribble a line back and forth through this line. Rinse the brush.

## Step 10 - Impasto

Timestamp 26:59

### IMPRESSIONIST POPPIES



#### PAINT:

- Cadmium Red Medium = CRM
- Mars Black = MB

#### BRUSHES:

- *Small Synthetic Angle*

#### STEP DISCUSSION:

Use the corner of the brush to add Cadmium Red Medium in thick impasto round shapes that imply poppies on the grassy area at the right side of the canvas. Rinse the brush.

Again, use the corner of the brush to tap in the centers of the flowers with Mars Black, without being too precious.

## Step 11 - More Impasto

Timestamp 30:20

### THE FEELING OF GRASS



#### PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS

#### BRUSHES:

- Small Synthetic Angle

#### COLOR MIXES:

- Bright Green = PG + CYM
- Dark Green = PG + BS

#### STEP DISCUSSION:

Use Cadmium Yellow Medium to add thick paint inside some of the scribble lines on the bottom left side of the canvas. Add a touch of the Ultramarine Blue here, as well.

Weave a thick application of the **Bright Green mix** through this yellow area. Rinse the brush.

Then, add a thick layer of the **Dark Green mix** sporadically through this area. Rinse the brush.

## Step 12 - Impasto Over Wet Impasto

Timestamp 32:38

### USE A LIGHT TOUCH



#### PAINT:

- Cadmium Red Medium = CRM
- Ultramarine Blue = UB • Mars Black = MB

#### BRUSHES:

- Small Synthetic Angle

#### COLOR MIXES:

- Deep Red = CRM + UB

#### STEP DISCUSSION:

Spread some larger implied poppy shapes across the bottom left of the canvas using the **Deep Red mix**. Apply this paint thickly, and just tap it onto the surface so as not to disrupt the layer of paint below. Then, layer some pure Cadmium Red Medium on top as a second color value, using a very light touch. Rinse the brush.

Then, use the corner of the brush to tap in a thick layer of the Mars Black onto the centers. Rinse the brush.

Use the corner of the brush to paint a bit of Cadmium Red Medium around the window and a little on the door. Rinse the brush.



## Step 13 - Plants

Timestamp 36:20

### BALANCING GREEN



#### PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS

#### BRUSHES:

- Small Synthetic Angle

#### COLOR MIXES:

- Dark Green = PG + BS
- Yellow Green = CYM + PG + BS

#### STEP DISCUSSION:

Add a few strokes of the **Yellow Green mix** up through the tall grasses. Follow that by adding in more strokes of the **Dark Green mix**. Grab Cadmium Yellow Medium on the dirty brush for another value in the grasses, and along the horizon to the left of the house. Rinse the brush.

## Step 14 - More Pens

Timestamp 37:34

### MORE EMPHASIS



#### BRUSHES:

- 3mm Posca Pen - White
- 1mm Posca Pen - Black

#### STEP DISCUSSION:

Use the White Posca Pen to add some white lining to the tall grasses, and the poppies on the right. Slash and strike through the word in the path.

Switch to the Black Posca Pen to loosely put the lines of the lettering back in at the top of the canvas. Strike through one of the letters to take it away, somewhat.

## Step 15 - A Figure

### UGLY GUY

Timestamp 39:05



#### BRUSHES:

- 1mm Posca Pen - Black

#### STEP DISCUSSION:

Use the Black Posca Pen to draw a symbolic shaped figure in the bottom right corner of the canvas. Draw two half circle eyes with pupils in the center. Below that draw a rectangular mouth with lines for both rows of teeth. Draw an odd squarish shaped head that does not exactly encompass the eyes and mouth. Add a couple dots for the nose and a couple lines at the top to imply hair. Sketch a very rough looking hand with the fingers somewhat splayed out. Dry the surface before continuing to the next step.

## Step 16 - Keep It Raw

### UGLY FEELINGS

Timestamp 40:06



#### PAINT:

- Cadmium Red/Yellow Medium = CRM, CYM
- Ultramarine Blue = UB
- Phthalo Green = PG      • Titanium White = TW

#### BRUSHES:

- 3mm Posca Pen - White
- 1mm Posca Pen - Black
- Small Synthetic Angle

#### COLOR MIXES:

- Light Teal = PG + UB + TW

#### STEP DISCUSSION:

Use the Angle brush to loosely paint the face with the Light Teal mix. Add Titanium White on the dirty brush to roughly paint in the hand. Add a squiggly line in the hair area. Rinse the brush.

Use the White Posca Pen to paint inside the teeth, and the eyeballs around the pupils. Then, line the mouth with Cadmium Red Medium on the corner of the Angle brush. Resist temptations to pretty it up. Rinse the brush.

Add Cadmium Yellow Medium to the outside edges of the face. Then, loosely brush it into the background behind the head. Rinse the brush.

Use the Black Posca Pen to loosely draw an object (in my case a book) on either side of the word "Home" or whatever word you have under your house. Write a word inside each object. To the left of that, write words that translate your feelings about those objects. Then, roughly reinforce the main word with loose scratchy lines.

Dry the surface before continuing to the next step.



## Step 17 - Blocks Of Color

### ROUGH AND DIFFICULT

Timestamp 43:48



#### PAINT:

- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB • Titanium White = TW

#### BRUSHES:

- Small Synthetic Angle
- 3mm Posca Pen - White • 1mm Posca Pen - Black

#### COLOR MIXES:

- Light Blue = TW + UB
- Light Yellow = TW + CYM

#### STEP DISCUSSION:

Use the Angle brush with Cadmium Yellow Medium to paint in the object on either side of the word under the house. Use the edge of the brush with Titanium White to strike through the words to the left of the objects, if they are negative. Rinse the brush.

Use the White Posca Pen to line over the word under the house.

Paint a horizontal mark on the path with the **Light Blue mix**. Then, paint a vertical mark in the path with the same color. Rinse the brush.

Add small square marks around those blue marks using the **Light Yellow mix**. Rinse the brush.

Use the Black Posca Pen to draw "V" shaped birds in the sky on the right. Write the word "Birds" beside them, then box that in. Scribble a line at the bottom of the box.

Dry the surface before continuing to the next step.

## Step 18 - White Lines

### SCRATCHY AND SCRIBBLY ENERGY

Timestamp 46:24



#### BRUSHES:

- 1mm Posca Pen - Black
- 3mm Posca Pen - White

#### STEP DISCUSSION:

Use the White Posca Pen to scribble on the birds, and the word, and around the sky to visually nullify their impact on the piece. Add anchor lines to the roof, then scratch the house out.

Continue using the White Posca Pen to line the word in the upper left corner. Strike through a couple of the letters, then scratch vertical lines through the word in the path to give it a cross hatched effect.

Use the Black Posca Pen to draw circles and lines within the squares and rectangles on the path. Then, scribble a few more lines here and there.

Sign.



# WATERCOLOR WEDNESDAYS

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weekly watercolor  
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Watch directly from TAS Facebook  
page each week.

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

RELAX &  
CHILL OUT  
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## THE TRACING METHOD

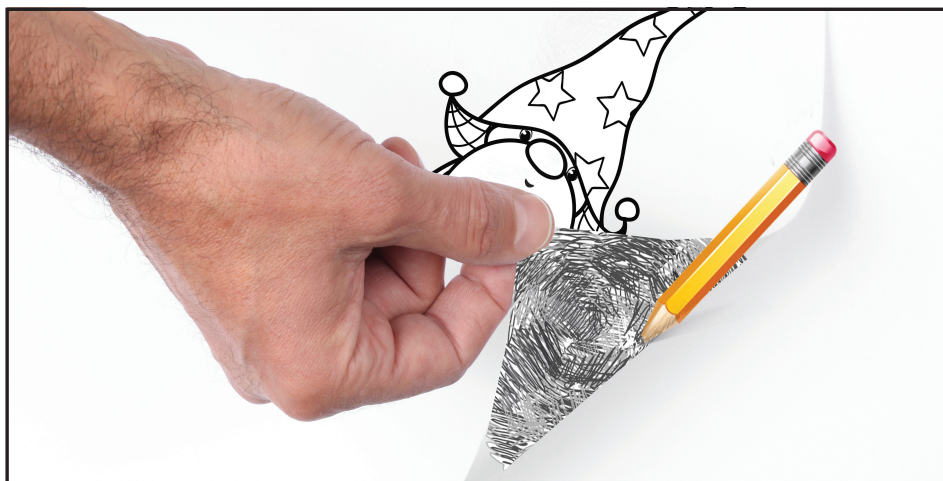
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

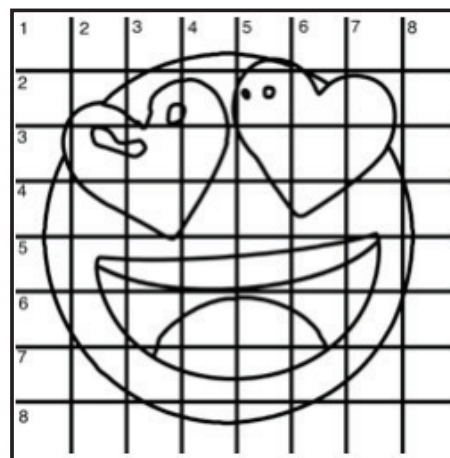
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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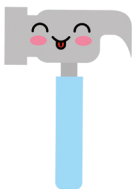
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