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THE ART SHERPA™



*Acrylic
April*

SUNSET ABSTRACT LANDSCAPE:
IMPRESSIONISTIC INFLUENCE
FIRE IN THE SKY

BY THE ART SHERPA

Name credit to Patron: Sandra Kelly

Steps: 12 | 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.

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 16: 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
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

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

TOOLS:

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

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water

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 7 | 20:37 | Atmospheric Treeline |
| Step 1 | 02:02 | Colored Ground | Step 8 | 22:13 | Groundwork |
| Step 2 | 03:40 | Light In The Sky | Step 9 | 26:30 | Center Light |
| Step 3 | 05:57 | Dark Vignette | Step 10 | 32:20 | Purple Touches |
| Step 4 | 08:37 | Warm Underbelly | Step 11 | 38:56 | Final Details |
| Step 5 | 09:57 | Orange Cloud | Step 12 | 41:37 | Sign |
| Step 6 | 17:20 | Diffused Horizon Trees' Base | | 44:44 | |

Step 1 - Colored Ground

Timestamp 2:02

START FROM A VERY DARK PLACE



PAINT:

- Mars Black = MB

BRUSHES:

- Large Synthetic Angle

STEP DISCUSSION:

Load the brush with Mars Black, then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is covered. Smooth the paint by sweeping long strokes across the canvas, both vertically and horizontally. Paint the edges now if you are not framing it. Rinse the brush.

Dry the surface before continuing to the next step.

Step 2 - Light In The Sky

Timestamp 3:40

A DIFFUSE HALO OF BRIGHTNESS



PAINT:

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

BRUSHES:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Large Hog Round

COLOR MIXES:

- Cream = TW + CYM > BS

STEP DISCUSSION:

Use the T square ruler and a Chalk pencil to mark the location of the bottom third of the canvas. Paint across this horizon line with the Cream mix using the toe of the brush. Add a little more Burnt Sienna to the mix as you go up the edges, stopping about 2 inches up from the horizon.

With the **Cream mix**, use the brush from the belly to the toe to scumble a diffused halo of light in the middle of the upper canvas. Rinse and dry the brush.

Do not allow the paint to dry before continuing to the next step, because we will be blending wet into wet.



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Step 3 - Dark Vignette

A SMOKY SKY

Timestamp 5:57



PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM • Burnt Sienna = BS
- Dioxazine Purple = DP • Titanium White = TW

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Deep Purple = DP + BS • Light Pink = TW + QM
- Plum = QM + DP + BS + TW • Cream = TW + CYM > BS

STEP DISCUSSION:

Scumble the **Deep Purple mix** onto the right side of the upper canvas. This dark color will create drama against the black background. It creates a really nice effect as it mixes, wet into wet, along the edges of the lighter color.

Lighten the lower right side of the horizon slightly, by using the dirty brush to blend in the **Light Pink mix**.

Then, scumble the **Deep Purple mix** onto the upper left side of the canvas. At the top of the canvas, bring this color down a bit into the center of the light cloud.

Scumble the **Plum Mix** in from mid sky to the horizon on the lower left side of the canvas.

Get a grayed out, mid tone value by adding the **Cream mix** to the dirty brush. Scumble this color along the left horizon towards the light center, creating a nice smoky effect. Dance a little of this color on the right side as well. Rinse and dry the brush.

Do not let the paint dry before continuing to the next step.

Step 4 - Warm Underbelly

A SPLASH OF BRIGHT COLOR

Timestamp 8:37



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Light Orange = TW + CRM + CYM

STEP DISCUSSION:

Blend the **Light Orange mix**, wet into wet, onto the underside of the diffuse halo. Bring a little of this color up the sides of the cloud. Tap and wiggle the brush as you go. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 5 - Orange Cloud

Timestamp 9:57

CREATE DRAMA, CONTRAST AND VALUE



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Light Yellow = TW + CYM
- Light Orange = TW + CRM + CYM
- Plum = QM + DP + BS + TW
- Dark Magenta = QM + BS
- Dark Orange = CRM + CYM + BS
- Orange = CRM + CYM

STEP DISCUSSION:

Brighten the very center of the horizon line with the **Light Yellow mix**. As you move out towards the

sides, start blending in some of the **Light Orange mix**. Without rinsing the brush, add a little Titanium White Cadmium Yellow Medium to the center of the horizon. Then, layer Cadmium Yellow Medium over top, extending it towards a bit to the right.

Highlight the bottom of the purple clouds on the right with the **Plum mix**. Occasionally add more Titanium White to lighten the value a bit further, here and there.

Brighten some of the cloud bottoms on the left side with Quinacridone Magenta, then layer the **Dark Magenta mix** on top. Rinse and dry the brush.

Use the **Dark Orange mix** on the bottom of the orange cloud. Then, blend in some Cadmium Red

Medium at the very bottom of this cloud, from the center over to the left of this cloud. Rinse and dry the brush.

Add a bit more Titanium White to the **Light Orange mix** to highlight the top of these clouds. Blend this in, wet into wet, as you come down.

Without rinsing, add Burnt Sienna on the brush to blend into the clouds at the top right of the canvas. Rinse and dry the brush.

Add a bit more Titanium White to the **Light Yellow mix**, and tap it onto some of the previous highlights.

Without rinsing, add Cadmium Red Medium, blend this color in to transition between the lighter and darker values in the clouds on the lower right side.

Tap in some of the **Orange mix**, here and there, through the bottom of this cloud. Play with these mixes until you are happy. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 6 - Diffused Horizon

ROCKS AND HILLS

Timestamp 17:20



other, across the horizon. Create a mountain type shape on the left edge of the horizon, and fill it in solidly. Then, add a much smaller hill on the right edge of the horizon line.

Combine some of the **Orange mix** with some of the **Deep Purple mix**. Use this color with the edge of the brush to blend it down $\frac{1}{2}$ an inch from the underside of the horizon line.

Add more Cadmium Yellow Medium to the mix, and use the tip of the brush to tap it into the mountain shape on the left.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Large Synthetic Angle

COLOR MIXES:

- Deep Purple = DP + BS
- Orange = CRM + CYM
- Deep Red = CRM + DP

STEP DISCUSSION:

Use the edge of the brush with the **Deep Purple mix** to paint a line, from one side of the canvas to the

Then, add more Titanium White to the mix to pull it through the bottom of the paint at the horizon line using the edge of the brush. Rinse the brush.

Just below the horizon line on the right, add a few horizontal strokes of the **Deep Red mix**. Use the Dioxazine Purple to create a rock shape on the right side of the canvas. The top of the shape is above the horizon line with the base of it planted in the deep red area. Rinse the brush.

Step 7 - Trees' Base

Timestamp 20:37

TREE-LINING



PAINT:

- Mars Black = MB

BRUSHES:

- X-Small Synthetic Round

STEP DISCUSSION:

Thin Mars Black with water. Load the paint on the tip of the brush to create delicate branch-like shapes overlapping the rock you painted in the previous step. Rinse the brush.

Dry the surface before continuing to the next step.

Step 8 - Atmospheric Treeline

Timestamp 22:13

CREEPING TREES



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM • Dioxazine Purple = DP
- Mars Black = MB • Titanium White = TW

BRUSHES:

- X-Small Synthetic Round • Small Hog Round

COLOR MIXES:

- Orange = CRM + CYM • Deep Red = CRM + DP
- Apple Red = CRM + DP + QM

STEP DISCUSSION:

Use the Hog brush to begin taping the **Orange mix** up and down at the top of the branches, then layer over this with more Cadmium Yellow Medium on the dirty brush. Moving to the right, begin adding the **Deep Red mix** with the dirty brush. Allow some of the branches to show through these leaves. Then, tap in some Dioxazine Purple to create deeper shadows on the right side of this tree. Rinse the brush.

Tap in a highlight along the left side of the canopy of leaves with the **Light Yellow mix**.

Create some separation and contrast between the leaves and the background by tapping in some of the **Apple Red mix** onto the cloud in the background. Add a little Titanium White to the mix to blend this color into the cloud. Rinse the brush.

Switch to the X-Small round, and load the tip with some thinned Mars Black. Paint a few branches tucked into the leafy area, here and there. Rinse the brush.

Dry the surface before continuing to the next step.

Step 9 – Groundwork

Timestamp 26:30

GETTING THE LAY OF THE LAND



PAINT:

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

BRUSHES:

- Large Synthetic Angle

COLOR MIXES:

- Warm Brown = BS + CRM + CYM > TW
- Orange = CRM + CYM • Deep Red = CRM + DP
- Light Yellow = TW + CYM • Cream = TW + CYM > BS

STEP DISCUSSION:

Use the edge of the brush with the **Warm Brown mix** to pull a couple of horizontal strokes of color below the previously painted foreground, on both sides. Add a little more Cadmium Red Medium to the mix to brighten this up. Grab some of the Dioxazine Purple on the dirty brush for the next few horizontal strokes

below this. Wipe off the brush on a towel.

Combine the **Orange mix** and a little of the **Deep Red mix**, then add some Titanium White to get a nice, light color. Paint this color horizontally through the center of the foreground. Initially use the edge of the brush as you come across the center of the canvas, then switch to the flat of the brush to take this color off the bottom of the canvas. Keep using the flat of the brush as you blend up a slightly lighter version of this color. Using very light brush pressure, pull a few vertical strokes down on either side of this light area. This will pull down a hint of the reddish brown colors from above.

Swipe horizontal strokes of the **Orange mix** just below

the rock on the right side, and mirror this mark on the left side. Then, use very light brush pressure to pull this color down vertically. Rinse the brush.

Use the tip of the brush to tap in some of the **Light Yellow mix** with a kiss of Dioxazine Purple in a narrow strip through the center of the canvas, then blend this down with the flat of the brush. Take some Cadmium Yellow Medium on the edge of the brush down the center of this light area, and then use the flat of the brush to drag this color horizontally to the right. Paint both sides of the lower canvas with the **Deep Red mix**.

On the right side, add a couple horizontal strokes of Dioxazine Purple, then using the flat of the brush, lightly pull some of this dark color down vertically.

Add a horizontal stroke of Cadmium Red Medium near the bottom right, and pull this down vertically.

Repeat this process on the left side using the same method and colors mixes. Rinse the brush.

Dry the surface before continuing to the next step.

Step 10 - Center Light

Timestamp 32:20

REFLECTIONS



PAINT:

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

BRUSHES:

- Medium Synthetic Angle
- T-Square Ruler

COLOR MIXES:

- Cream = TW + CYM > BS
- Deep Red = CRM + DP
- Dark Orange = CRM + CYM > BS
- Greyed Yellow = CYM > DP + TW

STEP DISCUSSION:

Place the T-Square ruler vertically in the center of the canvas. Barely tint the **Cream mix** with just a touch of the **Deep Red mix**, then add more Titanium White to the mix. Paint a vertical line down the center of the

light. Move the ruler over slightly to thicken this line while keeping it straight. Paint a few horizontal strokes across this line, from the top of the line to the middle, pulling the paint down vertically as you go. Add a bit of water on the brush to improve flow if necessary. Paint a wide horizontal band across the center of this line, pull the paint down vertically.

Use Cadmium Yellow Medium on the flat of the brush to dry brush a vertical stripe down the centerline of the light area. Then, add some Titanium white on the edge of the brush to pull down a slightly heavier line of bright yellow down the center. Just below the top of the centerline, create a hotspot using Titanium

White, and pull that down vertically.

Without rinsing the brush, grab the **Dark Orange mix** to add a wide band across the top of the light centerline by employing the same horizontal line then vertical drag method without painting over the hot spot. Begin another band of orange beside the hot spot, then add some of the **Deep Red mix** to finish it. Create a narrower band on the left side after adding a little more Cadmium Yellow Medium to the dirty brush.

Dip the brush in water for better flow, then with the **Greyed Yellow mix** at the bottom, right side of the corridor of the light using vertical strokes. Follow with the **Cream mix** on the left side of the corridor, near the bottom, using upwards vertical strokes.

Add Titanium White to the **Cream mix** to reinforce the center corridor of light. Carefully blend a bit of this color at the top of this corridor into the upper orange area. Rinse the brush.

Add the hotspot back using touches of the Titanium White with the tip of the brush. Rinse the brush.

Step 11 - Purple Touches

Timestamp 38:56

ADDING DARK BACK INTO THE LIGHT



PAINT:

- Cadmium Red Medium = CRM
- Dioxazine Purple = DP

BRUSHES:

- Medium Synthetic Angle

COLOR MIXES:

- Deep Red = CRM + DP

STEP DISCUSSION:

Carefully use the edge of the brush to tap in dark, horizontal little marks using the **Deep Red mix**, then delicately pull down their reflections using a dry brush technique. These marks are scattered across both sides of the center corridor of light. Add texture to some of the marks using short up and down strokes. Rinse the brush.

Step 12 - Final Details

Timestamp 41:37

POP THE RED AND ORANGE AGAINST THE PURPLE



PAINT:

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

BRUSHES:

- Medium Synthetic Angle
- X-Small Synthetic Round

COLOR MIXES:

- Deep Red = CRM + DP
- Cream = TW + CYM > BS

STEP DISCUSSION:

Use the Angle brush with the Deep Red mix to pop some color in the lower right side of the canvas. Employ short up and down strokes to create some horizontal marks here.

Tap in pops of the Orange mix by painting horizontal lines along the edges of the corridor of light. Then, pull down vertical reflections from these lines. Rinse the brush.

Switch to the X-Small round with Titanium White to create a sliver of horizontal heat across the top of the light area. Blend the outer edges of this white line with the Cream mix. Rinse the brush.

Sign.

WATERCOLOR WEDNESDAYS

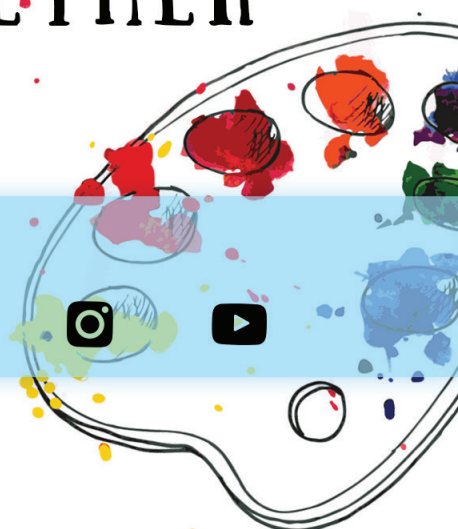
FREE weekly watercolor
live stream
virtual art class!
7:00PM EST

Watch directly from
TAS Facebook
page each week.

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

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THE ART
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THE TRACING METHOD

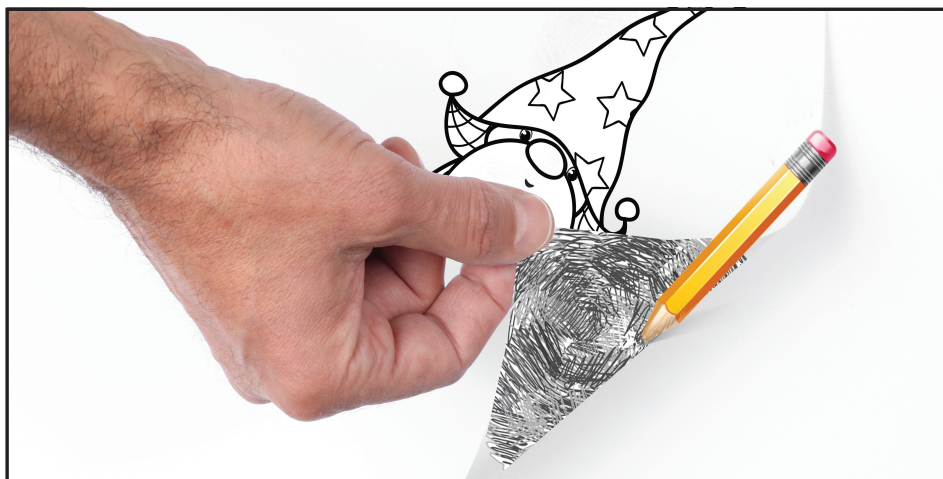
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

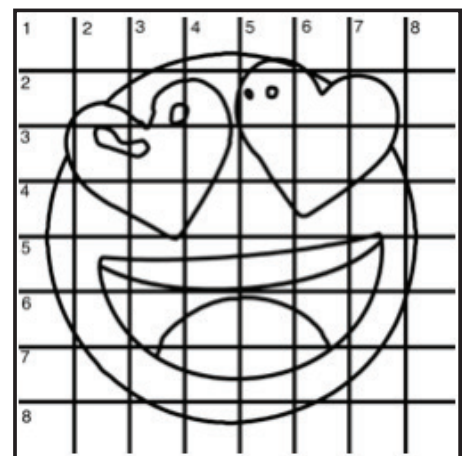
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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