THE ART SHERPA™

LEARN TO PAINT AN EXPRESSIVE ABSTRACT LANDSCAPE WITH A SURREAL TWIST

BETWEEN TWO WORLDS

Acrylic April

BY THE ART SHERPA

Name credit to Patron: Melodee Monson

Steps: 10 | Difficulty: Challenging | 3 Hoots

2023

Table of Contents

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

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

Day 8: Paint and Tool Guide

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

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Large Hog Bright
- Medium Synthetic Bright
- Large Hog Round
- 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
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring
- Setting a Horizon line
- Color Mixing
- Dynamic Reflective Light
- Implying Motion
- Painting a Silhouette Landscape

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.

Step 1 – Right Side Background
A COOL START
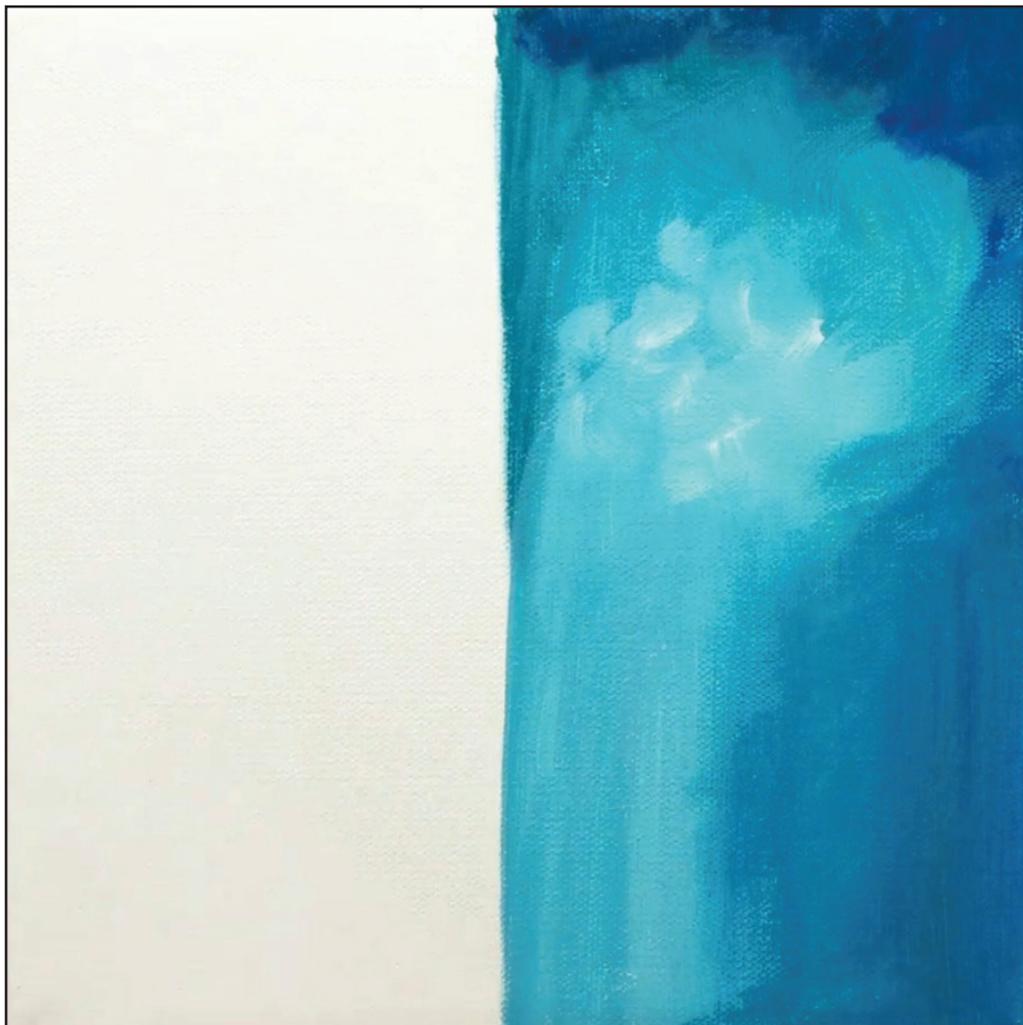
the Hansa Yellow Light to the mix. Use the corner of the brush and "C" strokes to loosely blend this lighter color in, sometimes adding even more Titanium White.

Paint this lighter value in the lower right quadrant, but use long, vertical strokes. Add the **Dark Turquoise mix** back in along the right edge of this quadrant, while still using vertical strokes. Blend it tout with curved strokes where the two hues transition.

Deepen the upper right corner and edges with the **Dark Turquoise mix** and irregular strokes. Then, smooth the bottom out again with vertical strokes. Rinse and dry the brush.

PAINT:

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

BRUSHES:

- *Large Hog Bright*

COLOR MIXES:

- *Dark Turquoise = PB + PG*

STEP DISCUSSION:

Mentally divide the canvas into four equal quadrants. Load the brush with the **Dark Turquoise mix** to then roughly paint the upper right quadrant using loose irregular strokes. At the bottom of this quadrant begin adding a little Titanium White, and a touch of

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Step 2 – Left Side Background
A WARM START

begin adding vertical strokes of the **Viva Magenta mix**. Continue adding the red in the upper quadrant along the left edge using irregular, rough strokes.

Add Dioxazine Purple to the dirty brush to roughly cover about the top 2 inches of the left side of the canvas. Then, lightly blend it down the left side of the canvas with long vertical strokes. Soften the transition with the previous colors. Rinse and dry the brush.

Dry the surface before continuing to the next step.

PAINT:
- *Cadmium Red Medium = CRM*
- *Quinacridone Magenta = QM*
- *Cadmium Yellow Medium = CYM*
- *Dioxazine Purple = DP*

BRUSHES:
- *Large Hog Bright*

COLOR MIXES:
- *Orange = CYM + CRM*
- *Viva Magenta = CRM + QM*

STEP DISCUSSION:
Roughly paint the **Orange mix** to the left of center in the upper left quadrant. Pull this color down into the bottom quadrant with vertical strokes.

As you get to the left side of the bottom quadrant,

Step 3 – Reflected Ground
INTERPLAY OF HORIZONTAL AND VERTICAL LINES

PAINT:
- *Cadmium Red Medium = CRM*
- *Quinacridone Magenta = QM*
- *Cadmium Yellow Medium = CYM*
- *Phthalo Blue = PB · Phthalo Green = PG*
- *Titanium White = TW · Hansa Yellow Light = HYL*

BRUSHES:
- *Medium Synthetic Bright*
- *T-Square Ruler*
- *Chalk Pencil or Watercolor Pencil*

COLOR MIXES:
- *Luminous Green = TW + HYL > PB*
- *Turquoise = PG + PB + TW*
- *Viva Magenta = CRM + QM*

STEP DISCUSSION:

Use a chalk pencil and the T-Square ruler to horizontally mark the lower ⅓ of the canvas. Use the **Luminous Green mix** to paint the horizon line using the edge of the brush, leaving about an inch on both sides of the line unpainted. Bring this color down in overlapping, ever-shortening, horizontal strokes tapering down the center to about 2 inches from the bottom.

On the bottom right edge of this taper, drag down vertical strokes of the **Turquoise mix** using the flat of the brush. You can blend in some more Titanium White into these vertical strokes while the paint is still wet. Then, drag the **Luminous Green mix** in horizontal lines, wet into wet, across the vertical strokes using the edge of the brush.

On the bottom left side, drag horizontal lines of the **Viva Magenta mix** out from the tapered edges of green using the edge of the brush. Space these lines out a bit down the tapered edge.

Using the flat of the brush, sometimes alternating with the edge of the brush, drag vertical lines down through the wet red area using Cadmium Yellow Medium. Finish with a flat stripe of the **Viva Magenta mix**. Then, create more of this effect by going over the wet paint of the horizontal lines with the **Viva Magenta**, and add more of the vertical lines with the Cadmium Yellow Medium. You can blend in a little Titanium White to make the Cadmium Yellow Medium brighter and more solidly yellow in some places. Rinse and dry the brush.

Step 4 – Refining the Sky On The Right
THE IRREGULAR DANCE WITH THE BRUSH

sky in the upper right quadrant. Add just a touch of water to improve flow, but only if needed. Carefully add this color to the right side of the center dividing line, and above the horizon line. Without rinsing, scumble a bit of the Hansa Yellow Light into the bright center of this sky area.

Integrate this yellow-green area into the sky by using the **Turquoise mix** to break up the edges, and the middle of this area. Follow by dabbing a light touch of the **Light Yellow mix** into a few places around this sky area. Without rinsing, scumble the **Dark Green mix** along the edges of the sky in this upper right corner to ensure the edges of this vignette are irregular. Rinse and dry the brush.

Sherpa Tip: When I scumble, everything seems to be dancing. The brush handle is moving in all directions as the random brush strokes lay down paint in an irregular fashion. The handle is at an angle to the canvas, and engaging from the mid belly to the toe.

PAINT:
- *Phthalo Blue = PB*
- *Phthalo Green = PG*
- *Dioxazine Purple = DP*
- *Titanium White = TW*
- *Hansa Yellow Light = HYL*

BRUSHES:
- *Large Hog Round*

COLOR MIXES:
- *Luminous Green = TW + HYL > PB*
- *Turquoise = PG + PB + TW*
- *Light Yellow = HYL + TW*
- *Dark Green = PG + DP*

STEP DISCUSSION:
Add a little more Titanium White to the **Luminous Green mix** to begin scumbling into the center of the

Step 5 – Refining the Sky On The Left
DANCING THE IRREGULAR SCUMBLE AGAIN
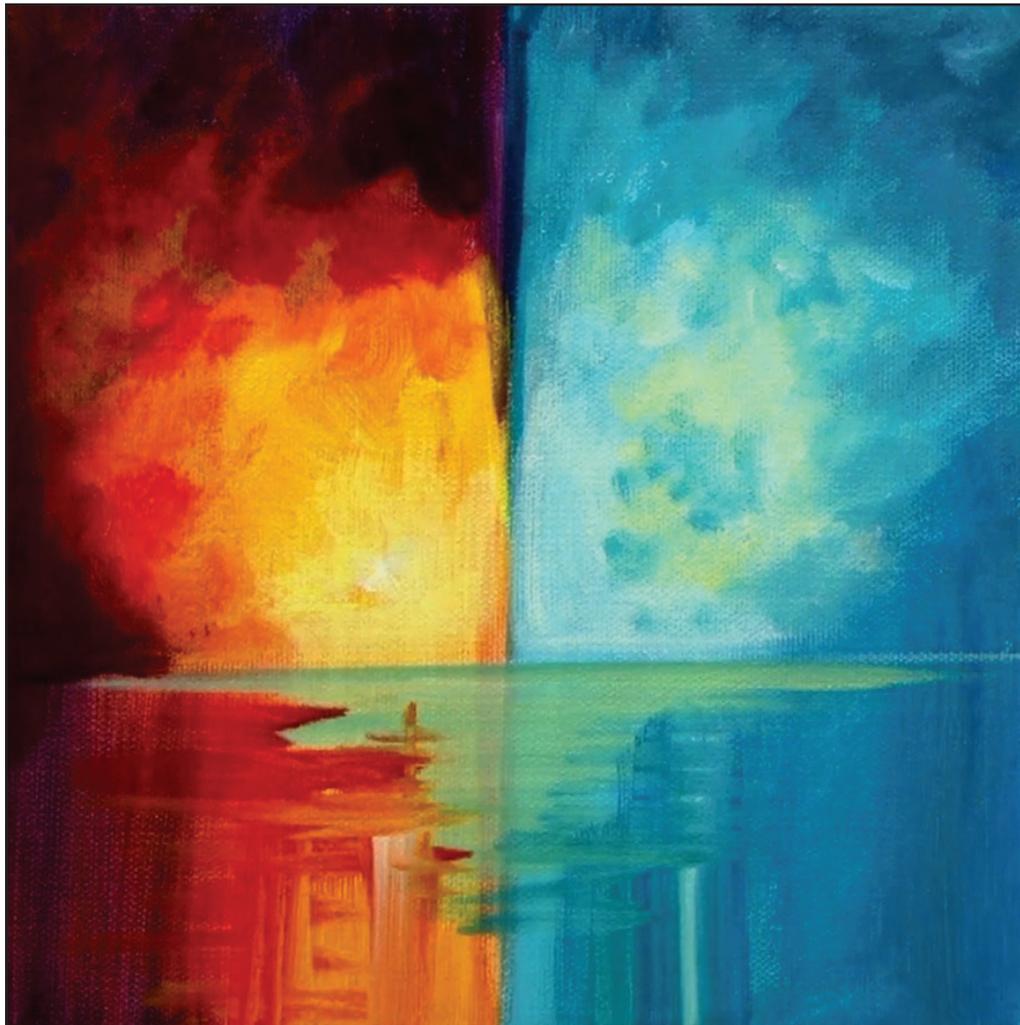
STEP DISCUSSION:

Loosely paint the **Light Yellow mix** out from the corner created by the horizontal and vertical division lines of the left upper quadrant. Begin adding Cadmium Yellow Medium as you transition outward, followed by the **Orange mix.**

Continuing in an outward scumble, start blending in some Cadmium Red Medium, followed by the **Viva Magenta mix**, and ending with the **Dark Magenta mix** on the outer edges. Scumble all the edges in between to soften the transitions. Rinse and dry the brush.

Dry the surface before continuing to the next step.

PAINT:

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

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Light Yellow = HYL + TW
- Orange = CYM + CRM
- Viva Magenta = CRM + QM
- Dark Magenta = QM > DP

Step 6 – Structure On The Right
CREATING A MOUNTAIN RANGE
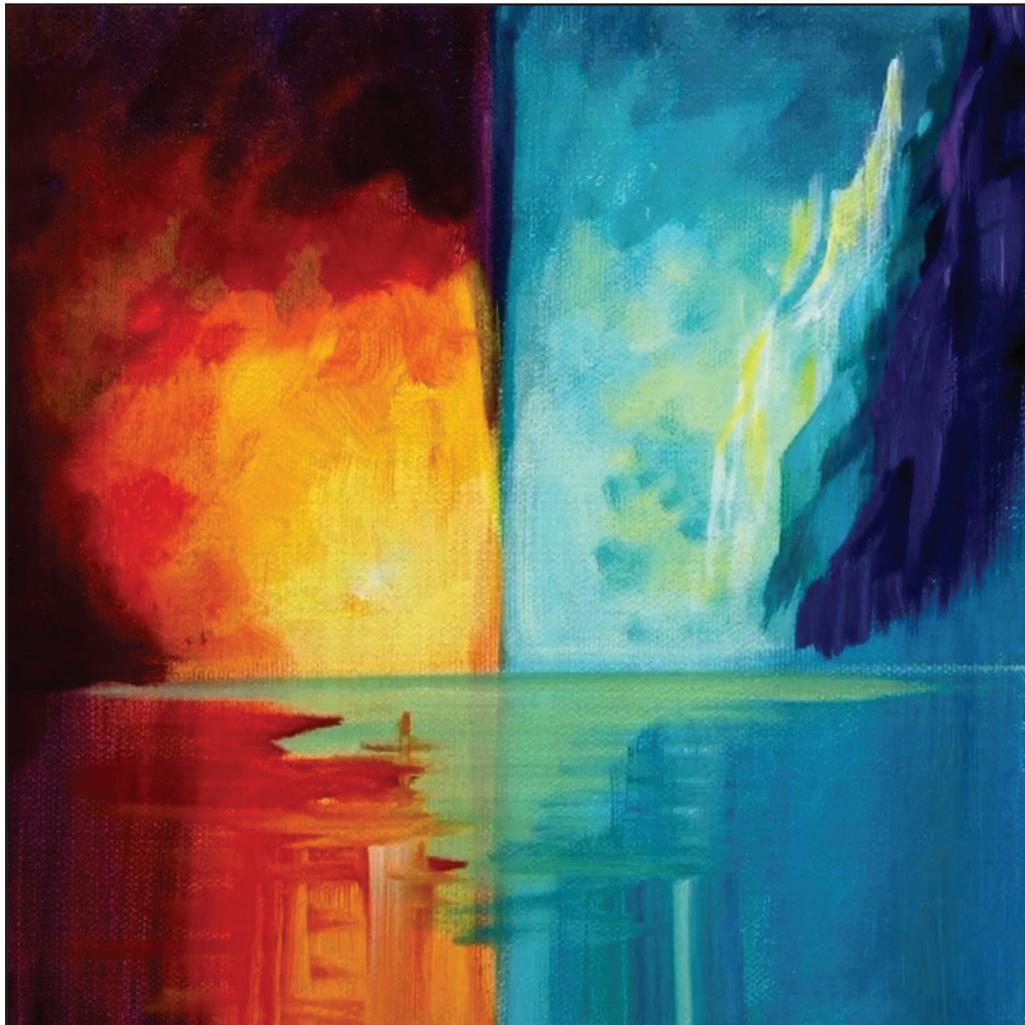
building some mountainous structures in the upper right quadrant of the canvas. Start creating sharply-angled, vertical lines that are coming down the center of this area to make what looks like jagged, irregular peaks. This structure starts near the top right corner, and ends near the horizon line just past the middle of this side of the sky. Once you have your steep mountainside, drag the Titanium White paint down from the line with the flat of the brush to fill in the space under the line. Then, layer a bit of the Hansa Yellow Light over top in some places.

Moving to the right, create a second mountainous structure in the same way, but using the **Dark Turquoise mix** this time. Pull the paint downward under this structure as well. Follow with the **Dark Green mix** to make a final mountainside against the edge of the canvas. Without rinsing, add the final layer on this structure with Dioxazine Purple. Rinse the brush.

Highlight the jagged edge of the turquoise mountain using the **Light Blue mix.** Rinse the brush.

Highlight some of the rock faces on the purple structure using the **Mid Magenta mix**. Rinse the brush.

PAINT:
- *Quinacridone Magenta = QM*
- *Phthalo Blue = PB*
- *Phthalo Green = PG*
- *Dioxazine Purple = DP*
- *Titanium White = TW*
- *Hansa Yellow Light = HYL*

BRUSHES:
- *Medium Synthetic Bright*

COLOR MIXES:
- *Dark Turquoise = PB + PG*
- *Dark Green = PG + DP*
- *Light Blue = PB + TW*
- *Mid Magenta = QM + DP + TW*

STEP DISCUSSION:
Load the brush with Titanium White to begin

Step 7 – More Structures

INTERPLAY BETWEEN WARM AND COOL COLORS
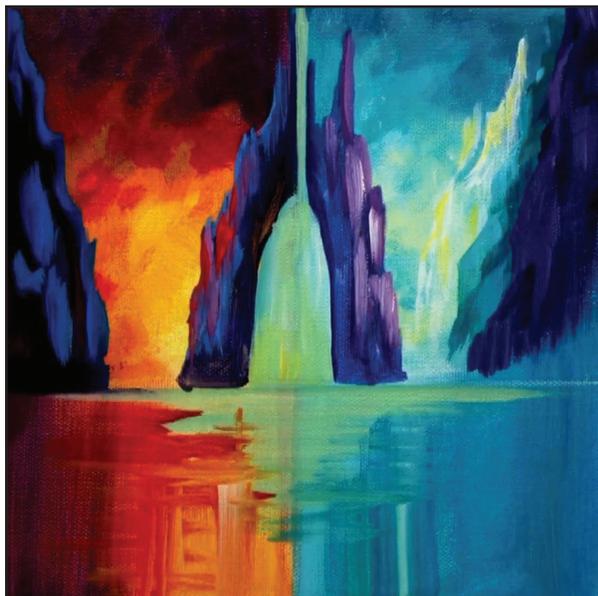
PAINT:

- *Cadmium Red Medium = CRM*
- *Quinacridone Magenta = QM*
- *Phthalo Blue = PB*
- *Ultramarine Blue = UB*
- *Phthalo Green = PG*
- *Dioxazine Purple = DP*
- *Titanium White = TW*
- *Hansa Yellow Light = HYL*

BRUSHES:

- *Medium Synthetic Bright*

COLOR MIXES:

- *Bright Blue = UB + PB + TW*
- *Dark Blue = UB + DP*
- *Light Turquoise = TW > PB > PG > HYL*
- *Dark Magenta = QM > DP*
- *Mid Magenta = QM + DP + TW*
- *Cornflower = UB + TW*
- *Bright Magenta = QM + CRM + TW*

STEP DISCUSSION:

On the left upper quadrant, create a mountainous structure, in a similar fashion as the ones in the previous step. Use Dioxazine Purple along the edge for this mountain that comes down from the upper left corner to just left of center on the horizon line. Highlight the edges of this dark structure using the **Bright Blue mix.** Rinse the brush.

Use the edge of the brush and the **Dark Blue mix**

to paint a vertical line that starts on the center dividing line at the top of the canvas, and comes down halfway to the horizon line. From that point, the line juts out on an angle to the right until its about 3/4 of an inch away from center, and then goes straight down to the horizon line. Mirror this line on the right side of the centerline, but this time starting an inch down from the top and ¼ inch to the right of the centerline. This creates an open archway bridging over the center of the canvas. Thicken these structures using multiple vertical lines of varying lengths along the top edge of the original line to make them look like jagged rock formations. Make the left and right sides of the rock arch different from each other by varying the heights of the peaks, and the placement of the steps down. Rinse the brush.

Paint in the opening of the archway with the **Light Turquoise mix**. Then, use upward strokes to blend in some of the Hansa Yellow Light up from the bottom of this space. Use the paint on the brush to carry the centerline up between these two structures to divide them at the top. Rinse the brush.

Highlight the right side of this structure with the **Dark Magenta mix** using vertical strokes. Add a second brighter layer of highlight with the **Mid Magenta mix.** Rinse the brush.

Still using vertical strokes, highlight the left side of this structure with the **Cornflower mix.** Then, add some of this highlight to the structure along the left edge of the canvas. Rinse the brush.

Paint some vertical highlight strokes on the left edge of the center structure using the warm **Bright Magenta mix.** Follow with a touch of Cadmium Red Medium highlight. Rinse the brush.

Dry the surface before continuing to the next step.

Step 8 – Mist and Highlights
DRAWING IN THE EYE WITH VALUE CONTRASTS
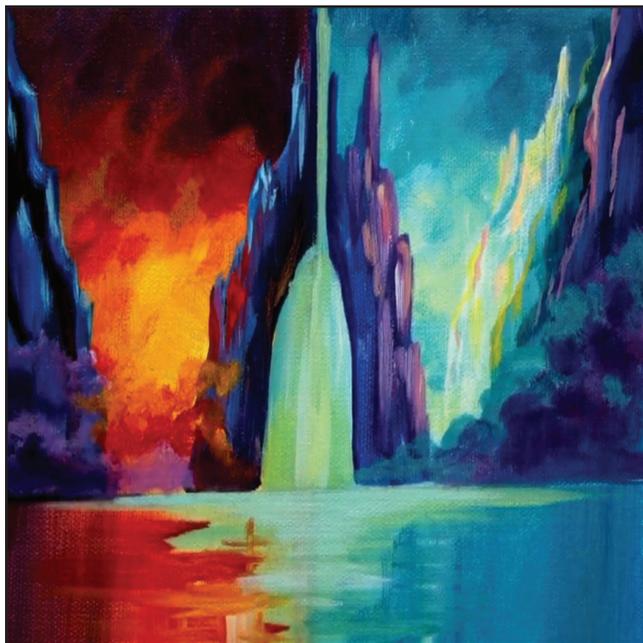
PAINT:
- *Cadmium Red Medium = CRM*
- *Quinacridone Magenta = QM*
- *Cadmium Yellow Medium = CYM*
- *Phthalo Blue = PB*
- *Ultramarine Blue = UB*
- *Phthalo Green = PG*
- *Dioxazine Purple = DP*
- *Titanium White = TW*
- *Hansa Yellow Light = HYL*

BRUSHES:
- *Medium Synthetic Bright · Large Hog Round*

COLOR MIXES:
- *Luminous Green = TW + HYL > PB*
- *Light Yellow = HYL + TW*
- *Violet = QM + UB > TW*
- *Light Turquoise = TW > PB > PG > HYL*
- *Viva Magenta = CRM + QM*
- *Orange = CYM + CRM*
- *Pink = TW > QM > HYL*
- *Light Blue = PB + TW*

STEP DISCUSSION:
Add a bit more Titanium White to the **Luminous Green mix** to get a slightly lighter value. Paint the horizon line using the edge of the Medium Bright brush, and then bring this color down the center of the green area in ever-shortening, horizontal strokes.

Blend in a lighter version of the **Light Yellow mix** using upward brush strokes from the bottom center of the archway. Rinse the brush.

Switch to the Round brush. Use the toe of the brush to lightly scumble some of the **Violet mix** down the right side from halfway up the mountain, and down along the horizon line. Varying the mix will add interest to this misty effect. Deepen it with Ultramarine Blue, change the hue with Quinacridone Magenta, and lighten with Titanium White. Rinse and dry the brush. Add to this mist with the **Light Turquoise mix** along the edge, and layer a little over the Violet mist. Rinse and dry the brush.

Create the misty pattern on the left, beginning with the **Violet mix**. Vary the mix on this side as well. Add a darker value to the mist on this side with a bit of Dioxazine Purple, and then Ultramarine Blue, using short, scumbly strokes. Rinse and dry the brush.

Then, use the **Viva Magenta mix** to add some warm mist above the purple mist, headed across the horizon over the left base of the rock arch. Top it with a lighter value of mist using the **Orange mix,** followed by Cadmium Yellow Medium. Rinse and dry the brush.

Switch back to the Medium Bright brush and the upper right quadrant. Add tiny kisses of the **Pink mix** onto the white mountain edges. Then, add a bit more Titanium White to the mix to add little highlights to the front faces of the darker structures in this quadrant. Follow by highlighting the turquoise structure with Hansa Yellow Light. Rinse the brush.

Add more Titanium White to the **Light Blue mix,** and highlight some of the rock face of both dark structures in the upper left quadrant of the canvas.

Adjust any of your marks if more balance is needed. Rinse the brush.

Step 9 – Foreground

ROCKS, REFLECTIONS, AND RIPPLES

PAINT:

- *Cadmium Red Medium = CRM*
- *Quinacridone Magenta = QM*
- *Cadmium Yellow Medium • CYM • Phthalo Blue = PB*
- *Phthalo Green = PG   • Dioxazine Purple = DP*
- *Titanium White = TW   • Hansa Yellow Light = HYL*

BRUSHES:

- *Medium Synthetic Bright*

COLOR MIXES:

- *Turquoise = PG + PB + TW • Light Yellow = HYL + TW*
- *Light Turquoise = TW > PB > PG > HYL*
- *Mid Magenta = QM + DP + TW • Viva Magenta = CRM + QM*

STEP DISCUSSION:

Paint another tall structure on the right edge of the canvas with Dioxazine Purple. This structure starts about 2 inches from the top, and comes down to around 2 inches from the bottom. It is tall and thin at the top, and steeply comes down, and then jaggedly widens to about 3 inches at the bottom.

Continue using this color to paint a small rock structure about 1 ½ inches from the bottom right corner, that juts out just to the right of center. Lightly drag the purple paint down in vertical reflections from the bottom of both of these structures, adding a bit of Quinacridone Magenta on the dirty brush to brighten some of these reflections.

Add some Titanium White on the dirty brush, and wiggle rippled lines across the bottom of these

structures that angle down and to the right. Rinse the brush. Use the corner of the brush and Dioxazine Purple to add a few interesting shapes at the base of the tall forward structure. Rinse the brush.

Use the **Turquoise mix,** and sometimes dip into the **Light Turquoise mix,** to pull down reflections under the front of the small rock. Without rinsing, layer some of the **Light Yellow mix** over these reflections. Then, wiggle in another ripple that angles down and toward the right. Rinse the brush.

Paint what could be suggestions of darker reflections coming from the right arch using the **Mid Magenta mix.** They begin as horizontal wiggles just below that structure. Then, use light pressure and long vertical strokes to pull down this color over the rock structures below. Then, use Dioxazine Purple to reshape, and bring the lower structures back in front of those reflections. Rinse the brush.

Move over to the left, lower quadrant of the painting. Use Dioxazine Purple to create a rock shape coming out 2 ½ inches from the top edge of the left lower quadrant, and down about an inch. Drag down the purple paint to glaze over the red reflections under the rock. Then use the **Mid Magenta mix** to drag reflections from under the left arch to the bottom of the canvas.

Using the corner of the brush and the **Light Turquoise mix**, tap in a thin bank of mist along the left horizon. Then, use Dioxazine Purple to reshape, and bring the rock shape back in front of the magenta reflections.

With the **Viva Magenta mix**, use light pressure to paint more vertical reflections under the rock. Without rinsing, loosely mix some Cadmium Yellow Medium to the **Viva Magenta mix**, and paint ripples angling down and to the left under the rock. Then, use Cadmium Yellow Medium to drag down vertical reflections from under the front of the rock to the bottom of the canvas. Add in some **Light Turquoise mix** dragged down to layer over top. Use the Cadmium Yellow Medium to finish off these vertical reflections, and to go over the ripples, bringing them horizontally over the yellow reflections, and here and there through the center bottom of the canvas dragging some red with it.

Highlight these ripples with the **Light Yellow mix,** and pull down some short vertical reflections from these highlights . Rinse the brush.

Dry the surface before continuing to the next step.

Step 10 – Finishing Details

BEAN MAN STARES INTO THE GATEWAY

add highlights to the edges of the forward rock structures on both sides of the canvas. Use touch and release strokes to skip the brush over the canvas, creating multifaceted dimensionality. Occasionally add a little more Titanium White to lighten the value, just here and there. Rinse the brush.

Switch to the X-Small round, and thin the Mars black with water. At the bottom center of the archway, paint a small vertical line about ½ inch long. At the base of this line, add a curved line down to imply the right leg is bent. Paint a straight leg on the left. At the top of this figure, paint a dot for a head, and a small horizontal line to imply shoulders. Thicken the body to the width of the shoulders down to where the legs are divided. Add a dark reflection coming down 2 inches from the figure and trailing off. Smudge this reflection with your finger. Rinse the brush.

Use the **Light Turquoise mix** to refine the area between the legs of the figure and the reflected legs, creating better separation. Rinse the brush.

Make any needed adjustments on the figure and shadow using Mars Black. Rinse the brush.

Add some subtle warmth on the left side of the body, both the legs, and the head using the **Viva Magenta mix.** Rinse the brush.

Sign.

PAINT:

- *Cadmium Red Medium = CRM*
- *Quinacridone Magenta = QM*
- *Phthalo Blue = PB*
- *Ultramarine Blue = UB*
- *Phthalo Green = PG*   • *Mars Black = MB*
- *Titanium White = TW*   • *Hansa Yellow Light = HYL*

BRUSHES:

- *X-Small Synthetic Round*
- *Medium Synthetic Bright*

COLOR MIXES:

- *Light Turquoise = TW > PB > PG > HYL*
- *Viva Magenta = CRM + QM*
- *Bright Blue = UB + PB + TW*

STEP DISCUSSION:

Use the Bright brush and the **Bright Blue mix** to

WATERCOLOR
WEDNESDAYS

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live stream virtual art class!
7:00PM EST

Watch directly from
TAS Facebook
page each week.

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

RELAX &
CHILL OUT
TOGETHER

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- 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.

- 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 Seral 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

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.
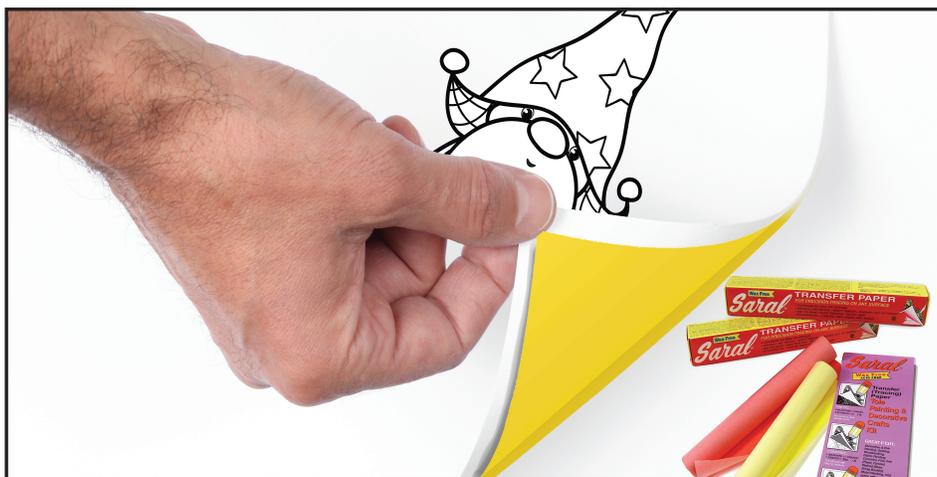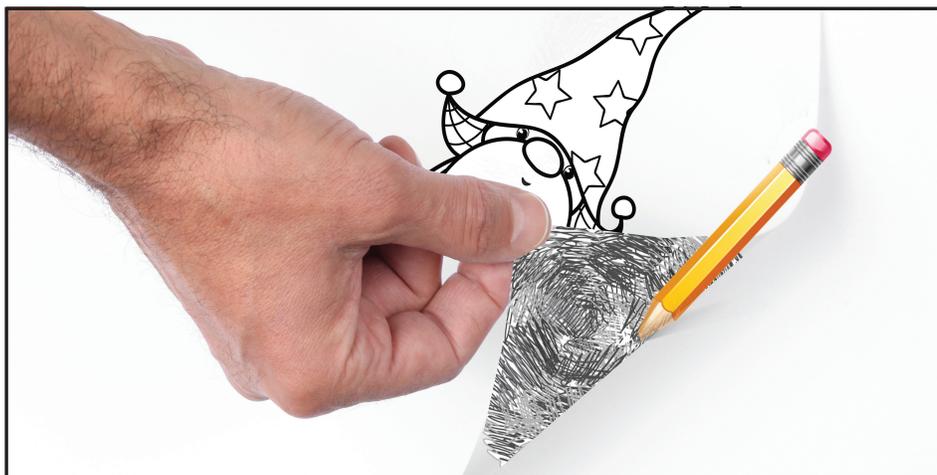
GRIDDING INSTRUCTIONS:

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.
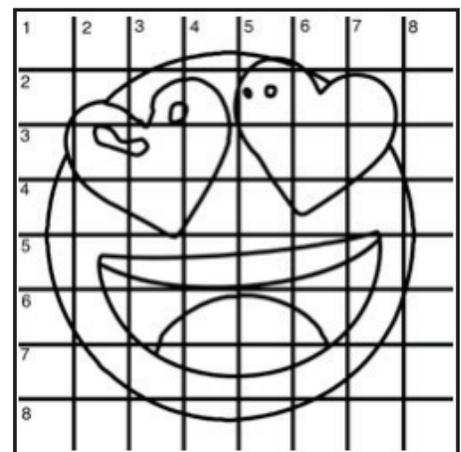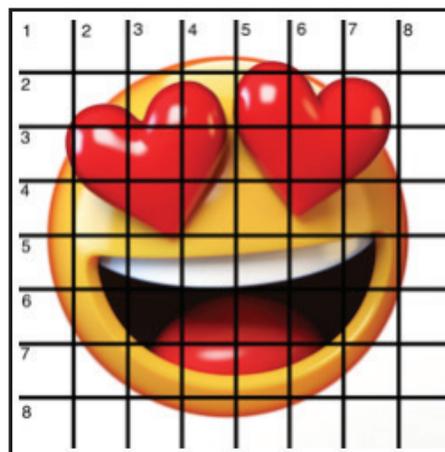
BLENDING WET INTO WET

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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