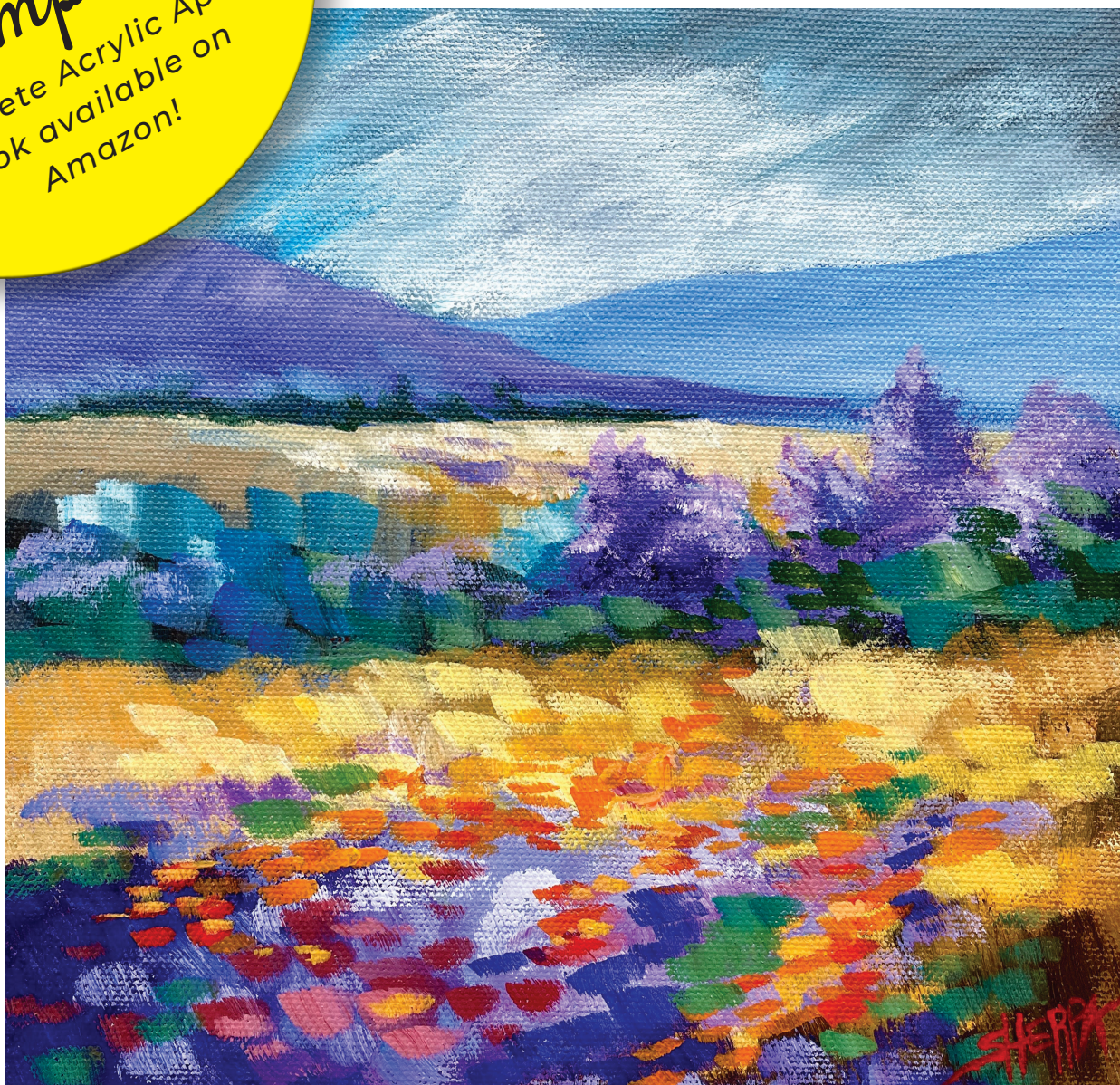


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THE ART SHERPA™



Acrylic
April

MASTER ABSTRACT
LANDSCAPE PAINTING
PURPLE MOUNTAIN MAJESTY

BY THE ART SHERPA

Name credit to Patron: Sandra Fletcher
Steps: 10 | Difficulty: Intermediate | 2 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 2: 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
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Large Hog Bright
- Medium Hog Filbert
(or "D" brush if you have one)
- Small Synthetic Angle

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 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
- Setting a Horizon line
- Color Mixing

Video Chapter Guide

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

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 8	27:31	Yellow Foreground
Step 1	02:07	Colored Ground	Step 9	32:14	Purple Foreground
Step 2	04:35	Sketch The Image	Step 10	36:06	Final Touches
Step 3	06:11	Sky		44:40	Sign
Step 4	10:42	The Hills			
Step 5	12:32	Distant Field			
Step 6	16:30	Midground			
Step 7	21:40	Bushes			

Step 1 - Colored Ground

SMOKY SKIES

Timestamp 2:07



just ensuring that all of the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes both vertically and horizontally. Rinse the brush and dry it with a towel.

Dry the surface before continuing to the next step.

Sherpa Tip:
Paint around the top edge at least. If you are not framing it, paint around the entirety of each side.

PAINT:

- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Salmon Pink = HYL + QM + TW
- Sky Blue = PB + TW > HYL
- Icy Blue = TW > PB
- Pink = QM + TW

STEP DISCUSSION:

Lightly dampen your brush and load it with **Smoky Grey mix**, and then, roughly paint the entire canvas. It does not have to be a single uniform color. We are



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Step 2 - Sketch The Image

SKETCHING THE HORIZON

Timestamp 4:35



a little lower on the right side, and meets the first hill near the middle.

Create a curved, smile-shaped line across the canvas, slightly below the halfway point. Then, lightly paint it in. Rinse and dry the brush.

Dry the surface before continuing to the next step.

PAINT:

- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Blue Grey = UB > TW > MB

STEP DISCUSSION:

Paint a horizon line about 1 inch above the halfway mark using the **Blue Grey mix**. Then, sketch a distant hill that starts on the left side, about 1 ½ inches from the top of the canvas, and slopes down to meet the horizon line, just around the midway point. After that, draw a second hill that starts just

Step 3 - Sky

PAINTING SKY HIGH

Timestamp 6:11



Using the **Misty Blue mix**, start painting diagonally at the halfway point at the top of the canvas, carrying this color the right side, between the hill and the dark sky above.

Dampen the brush slightly and wipe it on a towel. Load Titanium White onto the brush, and paint light in the middle of the sky, still using diagonal strokes. It is alright to paint into the hills slightly. Blend in the transition space using the **Misty Blue mix**.

Combine just a touch of the **Deep Grey mix** to **Misty Blue mix**, and

PAINT:

- Phthalo Blue = PB
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Medium Hog Filbert (or "D" brush if you have one)

COLOR MIXES:

- Dark Grey = MB + TW
- Deep Grey = MB + TW + PB
- Misty Blue = TW > PB > MB
- Sky Blue = TW + PB

STEP DISCUSSION:

Apply diagonal strokes, starting in the upper-right corner heading down towards the left, using the **Dark Grey mix**. While this is still wet, paint the **Deep Grey mix** over top.

paint the left side of the sky. Avoid completely covering the keyhole of light as you blend this slightly darker value in. Wipe the brush off on a towel.

Load a bit of the **Misty Blue mix** onto the still slightly dirty brush, and very lightly soften the dark right corner. Add more Titanium White to the brush, and wiggle it through the middle of the sky to create an implied cloud-like structure. Rinse and dry the brush.

Blend the **Sky Blue mix** into the left side of the sky. Add just a touch of the **Deep Grey mix** onto the dirty brush, lightly blend this mid tone color onto the dark right corner. After that, ensure the keyhole of light is still noticeable along the center of the horizon by adding Titanium White onto the brush and wiggling it in.

Play with these mixes and variations until you are happy with the drama you have created in the sky. Rinse and dry the brush.

Step 4 - The Hills

Timestamp 10:42

VIOLET HILLS



Add Titanium White to the **Violet mix** and highlight the top of the left hill, pulling short strokes down, right to left.

PAINT:

- Ultramarine Blue = UB
- Quinacridone Magenta = QM
- Titanium White = TW

BRUSHES:

- Medium Hog Filbert (or "D" brush if you have one)

COLOR MIXES:

- Light Blue = TW + UB
- Violet = TW + UB + QM
- Purple = UB + QM

STEP DISCUSSION:

Paint the right hill with the **Light Blue mix**. Then, paint the outline of the right hill with the **Violet mix**. Fill this hill in with the **Purple mix**, lightly transitioning these colors together.

Step 5 - Distant Field

Timestamp 12:32

AT THE FOOT OF THE HILL



Below that point, still on the left, paint short up-and-down brush strokes that are slightly angled using the **Grey Green mix**. Deepen this left side further by adding more Ultramarine Blue.

Moving over to the middle of the field, add a bit more Burnt Sienna to the **Grey Green mix**. Rinse the brush.

Use a more upright stroke and begin working in the **Wheat mix**. Bring this color from the center of the field over to the right side. Then, add just a bit of the **Grey Green**

mix on the dirty brush. Blend it onto the canvas, through the bottom of the field, from right to left. Rinse and dry the brush.

Dry the surface before continuing to the next step.

PAINT:

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

BRUSHES:

- Large Synthetic Angle

COLOR MIXES:

- Wheat = CYM + BS + TW
- Gold = CYM + BS + TW
- Grey Green = CYM + BS + TW + UB

STEP DISCUSSION:

Paint the **Wheat mix** along the horizon. Load the **Gold mix** onto the dirty brush and add it just below the previous mix on the left.

Step 6 – Midground

SPRINGING IN LIFE

Timestamp 16:30



through the bottom of the field with the **Stone Blue mix**. Apply these shapes on the left side, then again in the center of the field. Add more Titanium White to the mix and blend it into those shapes. Rinse the brush.

Paint short strokes using the edge of the brush and the **Dark Blue mix**. Carry this contrasting color through the bottom-left side of the field.

Using the corner of the brush, paint a distant tree line along the horizon with the **Deep Green mix**. They grow from the left to just past the center. Use the edge of the brush when you need a crisper line.

Add more Cadmium Yellow Medium to the **Deep Green mix**. Paint short strokes of this color along the bottom of the field, starting from

PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Small Synthetic Angle

COLOR MIXES:

- Stone Blue = PB + BS > TW
- Dark Blue = PB + BS
- Deep Green = PB + BS > CYM
- Dark Green = PB + BS > CYM > MB
- Wheat = CYM > BS + TW
- Gold = CYM + BS > TW
- Light Blue = TW + UB

STEP DISCUSSION:

Use the flat of the brush to paint square shapes

the center and thinning out towards the right. Then, use the **Dark Green mix**, starting a bit thicker on the right side and thinning out towards the middle. Rinse the brush.

Layer some of the **Stone mix** over top, applying square shapes with the flat of the brush. Rinse the brush.

Add short strokes of the **Gold mix** through the center of the field. Blend in the **Wheat mix** at the top of the previous color and towards the right slightly. Then, add a touch of the **Dark Green mix** on the dirty brush, and gray out some of the lighter wheat on the right side. Rinse the brush.

Add some mist behind the distant tree line using the **Light Blue mix** on the toe of the brush. Blend that into the hill lightly, and then, tap some of this color through the center of the field. Rinse the brush.

Dry the surface before continuing to the next step.

Step 7 - Bushes

Timestamp 21:40

PLAYING DARK AGAINST LIGHT



STEP DISCUSSION:

Use the Hog brush and the **Medium Purple mix** to imply the shadows of a bushy figure in the midground area, somewhere at the bottom right of the field. Next, add a mid-tone value on the bushes with the **Violet mix**. Alternate between these two mixes to create texture and mid-tones on the bushes. Then, highlight the front edges by adding more Titanium White and Quinacridone Magenta to the **Violet mix** and tapping it on. Allow the

scruffiness of the brush to work to your advantage.

Apply another value onto these bushes by adding a bit more Ultramarine Blue into the **Violet mix** and tapping it in. Continue tinting the mix with Titanium White to add an even brighter highlight onto the front faces of these bushes. Rinse the brush.

Switch to the Angle brush and the **Muted Green mix**. Tap this color in front of the bushes using the tip of the brush. Add some small strokes of the **Green mix** from the bottom center of this area over to the right.

Add Phthalo Blue to the **Green mix** and bring it through the center and over to the left side of the canvas. Then, add a bit of the **Violet mix** to the dirty brush and continue to play this side up. Rinse the brush.

Dry the surface before continuing to the next step.

PAINT:

- Cadmium Yellow Medium = CYM
- Quinacridone Magenta = QM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Medium Hog Filbert (or "D" brush if you have one)
- Small Synthetic Angle

COLOR MIXES:

- Medium Purple = DP > TW
- Violet = TW + UB + QM
- Muted Green = CYM + MB > PB
- Green = CYM + TW > MB > PB

Step 8 - Yellow Foreground Grass

Timestamp 2:07

WHEAT, VIOLETS, AND GRASS



foreground grass with the **Mid Orange mix** using short, rough brush strokes. As you move down the canvas, use the **Medium Red mix**.

In the bottom-right corner, add a bit of Mars Black onto the dirty brush and blend it in.

Paint more of the **Mid Orange mix** as you move towards the upper center of this foreground area. Add more Titanium White to that mix and paint this color over to the left side.

Brighten the mix slightly with more Cadmium Yellow

PAINT:

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

BRUSHES:

- Medium Hog Filbert (or "D" brush if you have one)

COLOR MIXES:

- Mid Orange = CYM + CRM > BS
- Medium Red = CRM + BS
- Green = CYM + TW > MB > PB
- Dark Brown = BS + MB

STEP DISCUSSION:

On the right side of the canvas, start painting the

Medium and a touch of the **Green mix**, blending that in around the edges of the unpainted area. The bottom-left corner should still only have the ground layer with no grass.

Vary the mix further by adding more Cadmium Yellow Medium and some Titanium White, then paint that through the yellow grass. Allow the paint below to show through.

After that, blend more of the **Mid Orange mix** back in here and there throughout the grass.

Deepen the bottom right corner with a little **Dark Brown mix** blended in. Then, add this color here and there throughout the grass to imply shadows. Rinse the brush.

Dry the surface before continuing to the next step.

Step 9 - Purple Foreground

Timestamp 32:14

COVER YOUR CORNERS



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Medium Hog Filbert (or "D" brush if you have one)

COLOR MIXES:

- Indigo = DP + UB > TW
- Violet = TW + UB + QM
- Cornflower = UB + TW > QM

STEP DISCUSSION:

Paint the bottom left corner with the **Indigo mix**, up and down using short strokes. Weave a bit of this color through the bottom right corner as well. Vary this mix slightly by adding extra Ultramarine Blue in

a couple places.

Continue moving to the right in the unpainted area and paint in some of the **Violet mix**. Vary this mix slightly by adding more Quinacridone Magenta in a couple spots. Add Titanium White to the mix and weave a bit of that value into the yellow grass every so often.

Then, fill the remainder of the unpainted area with the **Cornflower mix**. Layer in some of the **Violet mix**, weaving it in to transition between the purple and yellow areas. Vary the

mix somewhat as you weave it back through to the left corner.

Add quite a bit more Titanium White to the **Violet mix** and tap in some light patches. Then, add touches of that color to a couple spots in the midground bushes. Rinse the brush.

Dry the surface before continuing to the next step.

Step 10 - Final Touches

Timestamp 36:06

ADDING DRAMA



STEP DISCUSSION:

Use the flat of the brush and the Light Yellow mix to add short strokes through the center yellow area. Add more Cadmium Yellow Medium as you move to the right. Weave some of this color through a bit of the purple area as well. Rinse the brush.

Weave in small touches of the Crimson mix over the purple area to give contrast. Vary this mix through here, sometimes adding Quinacridone Magenta.

Without rinsing the brush, load

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB • Ultramarine Blue = UB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Small Synthetic Angle

COLOR MIXES:

- Light Yellow = TW + CYM
- Crimson = CRM > DP > TW
- Indigo = DP + UB > TW
- Orange = CYM + CRM
- Light Orange = CYM > CRM + TW
- Deep Green = PB + BS > CYM

some of the Light Yellow mix to add in this area, as well. Rinse the brush.

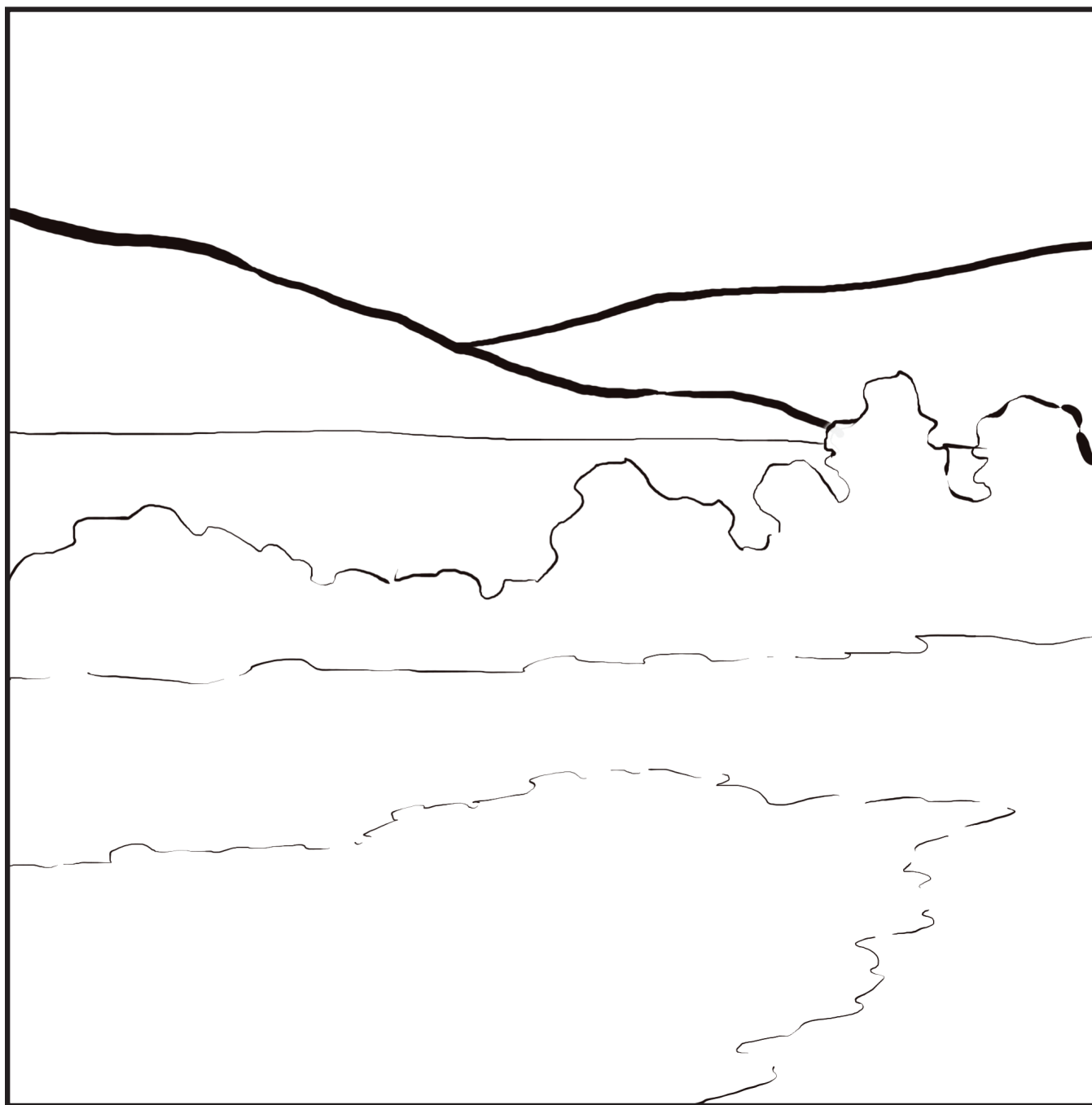
Layer touches of the Indigo mix on top of the lighter purple areas. Rinse the brush.

Use the toe of the brush and the Orange mix to tap little flower-like implications, mostly along the edges of the purple area.

Pop in a bit of the Light Orange mix here and there. Rinse the brush.

Add Titanium White to the Deep Green mix and carry some of this color through the foreground to create balance. Rinse the brush.

Sign.



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THE TRACING METHOD

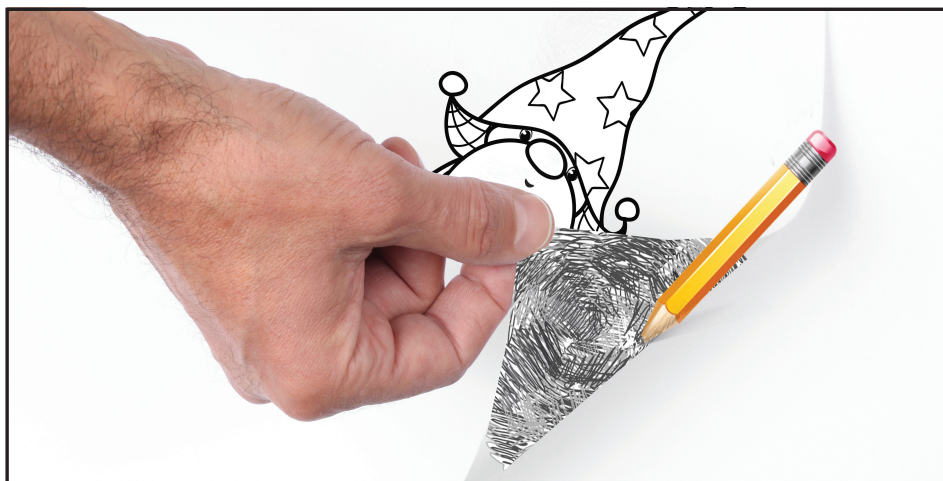
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

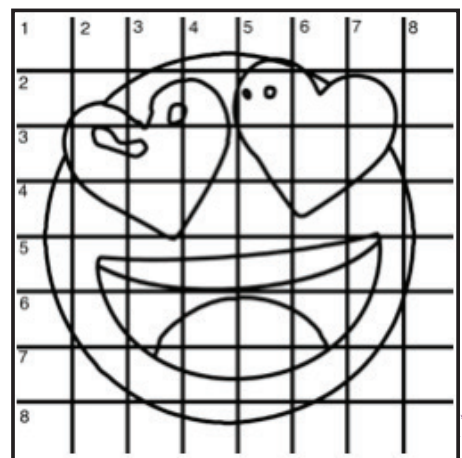
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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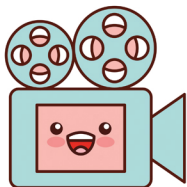
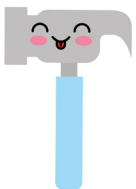
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