# THE ART SHERPA

HOW TO PAINT
IN ACRYLIC

TRANQUILITY

BY: THE ART SHERPA
NAME CREDIT TO PATRON AMY OVARD

STEPS: 16 | DIFFICULTY: CHALLENGING | 3 HOOTS

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 are included and more can be found at: www.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.

This tutorial is a lengthy one, but not an extremely difficult one.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope 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!

PAINT AND TOOL GUIDE:

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

PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Medium Synthetic Round
- Medium Synthetic Angle
- Medium Synthetic Dome Blender
- X-Small Synthetic Round
- Small Hog Round
- Small Synthetic Grainer
- Any Soft Clean Brush

TOOLS:

- 8 x 8 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 dry before you proceed.)
- Optional: StayWet Palette
- Watercolor Pencil Or Chalk

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- 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. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:17	COLORED GROUND
STEP 2	5:51	IMAGE AND SKY
STEP 3	12:49	CLOUDS
STEP 4	59:13	LANDMASS
STEP 5	1:07:36	WATER REFLECTIONS
STEP 6	1:15:58	DISTANT BUSHES
STEP 7	1:22:54	DISTANT BUSH DETAILS
STEP 8	1:31:39	MIDGROUND GRASS
STEP 9	1:39:50	LEFT BANK MOSS
STEP 10	1:44:31	RIGHT BANK
STEP 11	1:50:39	RIGHT BANK DETAILS
STEP 12	2:05:05	RIPPLES
STEP 13	2:11:18	RIGHT BANK MOSS
STEP 14	2:15:04	FOREGROUND
STEP 15	2:24:27	STEMS AND FLOWERS
STEP 16	2:38:13	FINAL TOUCHES
	2:49:35	

THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.

THE ART SHERPA
Patron Exclusive

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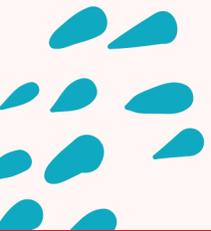
STEP 1 - COLORED GROUND

"WISHING YOU THE EXPERIENCE OF REASON AND HOPE"

PAINT:
Ultramarine Blue = UB

BRUSHES & TOOLS:
Medium Synthetic Angle

STEP DISCUSSION:
• Roughly paint the entire

canvas with Ultramarine Blue. After you finish, slightly smooth the surface by running the brush strokes from side to side. Rinse.

• Dry the surface before continuing to the next step.

Sherpa Tip - I have many free tutorials available at www.theartsherpa.com. I also provide extra content for our Patrons. If you are a Patron and enjoy this tutorial, be sure to check out "Green World" in your Patron extra content.
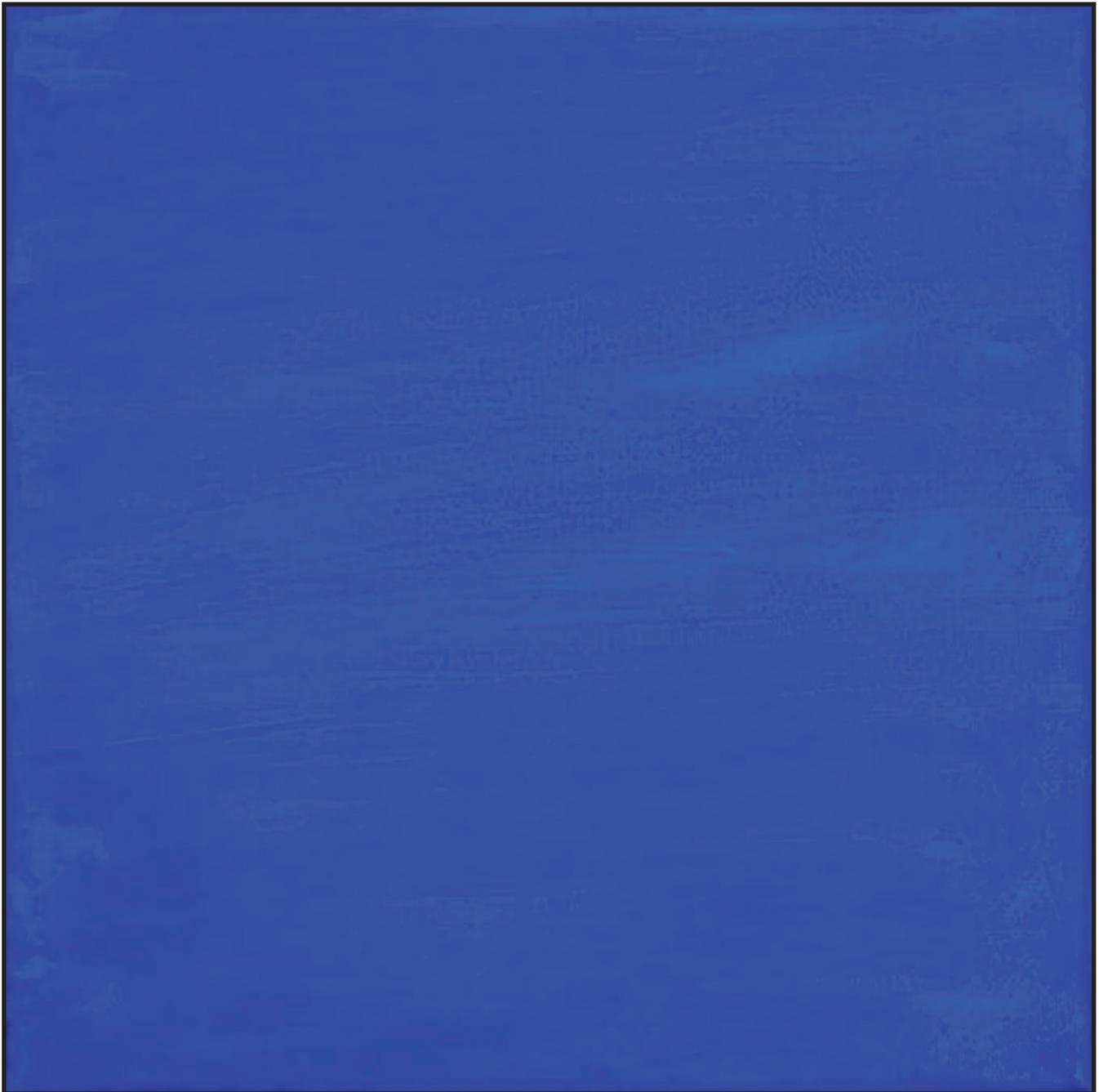
"A LOT OF WORK FOR BLUE ON BLUE"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:
Medium Synthetic Angle
Chalk Pencil or Watercolor
Pencil

COLOR MIXES:
Sky Blue = TW < PB
Deep Blue = UB + PB

STEP DISCUSSION:
• I chose to freehand this
image but I have also
provided a traceable if
you prefer to use that
method. There is no right
or wrong way, you can
grid, transfer, or freehand,
whatever makes you
the most comfortable.
If you are free handing,
you have numerous
references to assist you.
There is the picture that
follows this step, the
traceable, and the grid
reference. I drew in only
the major objects.

• Use the Chalk Pencil or
Watercolor Pencil to make
a horizon line at about
the halfway mark. Then,
starting at the middle of
the horizon line, draw a
bank that bows to the left
and comes off the bottom
of the canvas near the
middle. The opposite
bank begins a bit to the
right, on the horizon line

and curves slightly to the left, then comes off the canvas about 1 inch from the bottom right side.

• Paint the bottom half of the sky with the **Sky Blue mix** and use a long side to side stroke. Wipe the brush on a paper towel.

• Starting at the top of the canvas, paint the sky with Phthalo Blue and blend it back into the lighter sky below. Alternate between these colors until you get the desired ombre in the sky. Wipe the brush on a paper towel.

• Blend the **Deep Blue mix** to the top of the sky and carry it downward. Add a drop of water if necessary to improve the blend. Rinse.

• Mirror the sky in the water starting at the top with horizontal strokes and the **Sky Blue mix.** Blend in some Phthalo blue next. Then blend the **Deep Blue mix** at the bottom of the water.

• Add the **Sky Blue mix** with light vertical strokes and then horizontal strikes again to get a nice blend. Then blend the **Deep Blue mix** in the same way at the bottom of the canvas. Rinse.

STEP 3 - CLOUDS

"A BIG STEP OF SKY FABULOSCITY"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW
Fluid White Paint = FWP
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:
Medium Synthetic Dome Blender
X -Small Synthetic Round

COLOR MIXES:
Sky Blue = TW < PB
Mid Gray = UB + BS + TW

STEP DISCUSSION:
• Load the Blender brush with Titanium White, and it's ok if a titch of the **Sky Blue mix** gets into it. Lightly sweep curved strokes from the horizon into the upper left sky. Paint the lower sky area with the **Sky Blue mix** while continuing to curve the wispy clouds upward. Start adding a couple of the faraway fluffy clouds in the upper right area.

• Beginning in the top left corner, paint the forward cloud shapes with the **Mid Gray mix.** Push down and up on the brush while wiggling in these cloud shapes. Use the area of the brush from the toe to the mid belly. Add a smaller cloud near the middle right but closer to the horizon. Continue adding clouds

throughout the sky in this manner. Deepen the value by adding more Burnt Sienna to the mix in the shadow areas.

• Highlight the edges of the clouds by adding more Titanium White to the mix and using the same brush stroke. Layer the dark and light mixes on the clouds by alternating the various values as we did above.

• Combine some Glazing Liquid and Titanium White to highlight the clouds using tiny circular brush strokes that go left and then go right. Periodically adding shadows back in where needed. Rinse.

• White line the cloud highlights with an X-Small Round brush and Fluid White Paint. Rinse.

• Dry the surface before continuing to the next step.

STEP 4 - LANDMASS

"REMEMBERING WHEN MTV PLAYED MUSIC VIDEOS"

PAINT:
Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:
Medium Synthetic Round

COLOR MIXES:
Dark Green = PG + BS

STEP DISCUSSION:

• Define the shoreline using the toe of the brush and the **Dark Green mix.** Fill in the landmass with this same color.

• At the horizon line on the left and begin pushing the brush upward to create an irregular bush line. Use the toe of the brush to wiggle up a few slightly taller bushes. The bushes on the right side are a bit taller yet.

• Dry the surface before continuing to the next step.

"CHAT EMOJIS MAKE US HAPPY"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Yellow Ochre = YO
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:
Medium Synthetic Dome Blender
Any Soft Clean Brush

COLOR MIXES:
Light Blue = TW + PB + UB
Mid Gray = UB + BS + TW
Dark Green = PG + BS
Medium Green =
CYM + PG > BS
Sky Blue = TW < PB

STEP DISCUSSION:
• Add Glazing Liquid to the **Light Blue mix** and paint vertical strokes on the water. Then blend in some Phthalo Blue. While everything is still wet, use any soft clean brush and softly stroke it horizontally across the reflection you just added.

• Add a stronger layer of the **Light Blue mix** and use the same technique to imply reflected clouds. Rinse.

• Blend in some Phthalo Blue at the bottom of the water, first using vertical strokes then applying horizontal strokes. Blend in a little **Mid Gray mix** here as well.

• Create more cloud reflections in the water in the same manner as above. Rinse.

• Add Glazing Liquid to the **Dark Green mix** and glaze in some land reflections along the right bank. Use the same vertical, horizontal method. Then add some **Medium Green mix** in this area, in the same manner. Paint some of the land reflections along the top of the left bank.

• Apply a bit of reflected Burnt Sienna and Glazing Liquid in a few spots at the bottom of the water. Then blend in some Yellow Ochre along this right bank.

• Blend the **Sky Blue mix** back into the water along the right bank. Rinse. Adjust and refine the reflections using any of the mixes in this step. Rinse.

• Dry the surface before continuing to the next step.

STEP 6 - DISTANT BUSHES

"A RECIPE FOR SUCCESS"

PAINT:
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
Medium Synthetic Dome Blender

COLOR MIXES:
Deep Green = PG + BS + MB
Sky Blue = TW < PB

STEP DISCUSSION:

• Lightly tap the **Deep Green mix** up and down using a fairly dry brush. Create an interesting skyline starting with the bushes on the left side. Then deepen the bushes on the right by adding more Mars Black to the mix.

• Add the bigger forward bush at this time, directionally tapping the rounded shape. Rinse.

• Use the **Sky mix** to paint the holes back into the tree if needed. Rinse.

• Dry the surface before continuing to the next step.

Sherpa Tip: Recipe to not get muddy paint when working wet into wet:

Clean Water
Brush Free of Pigment
Wipe Off Brush When You Need To
Don't Overwork Your Areas.
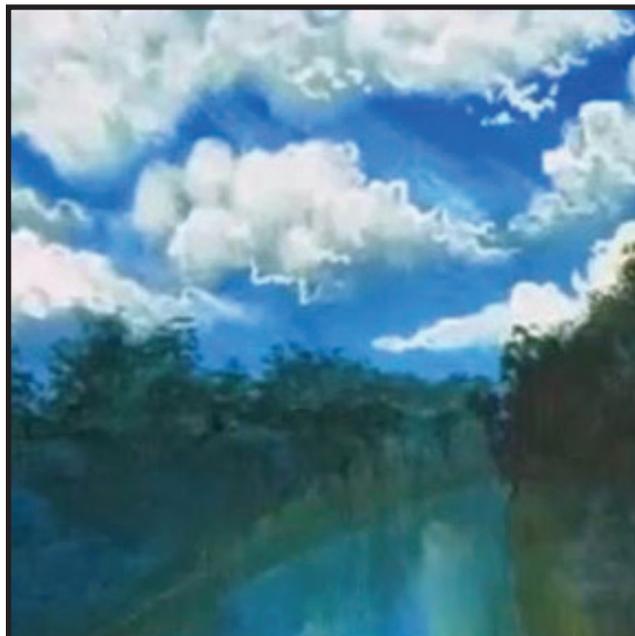
STEP 7 - DISTANT BUSH DETAILS

"LEAVE WANDA ALONE"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
Medium Synthetic Dome Blender

COLOR MIXES:
Medium Green =
CYM + PG > BS
Deep Green = PG + BS + MB
Bright Green = CYM + PG
Light Green = CYM > PG
Dark Green = PG + BS
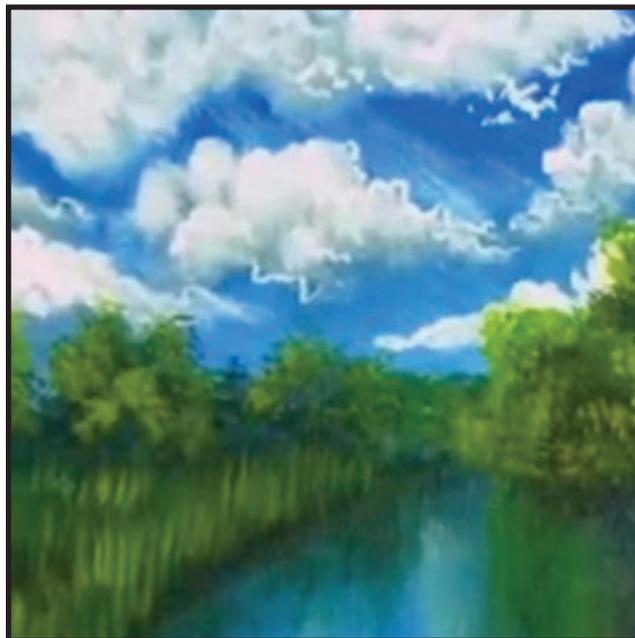
STEP DISCUSSION:
• Tap in the second layer on the bushes with the **Medium Green mix.** Use the toe of the brush and vary the mix by adding more Cadmium Yellow Medium or more Burnt Sienna to create the different values.

• Apply some shadows back in where needed with the **Deep Green mix**. Continue painting in the bushes, including the focal tree in this same manner.

• Paint another layer of green with the **Bright Green mix.** Then highlight the bushes with the **Light Green mix** still using the toe of the brush. Rinse.

• Add another layer of the **Dark Green mix** to the bottoms of the bushes.

Rinse.

STEP 8 – MIDGROUND GRASS

"FEELING EMPOWERED"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:
Medium Synthetic Dome Blender
Small Synthetic Grainer

COLOR MIXES:
Bright Green = CYM + PG
Medium Green =
CYM + PG > BS
Dark Green = PG + BS
Light Green = CYM + PG + TW

STEP DISCUSSION:
• Use the Grainer brush and the **Bright Green mix** to create the midground grasses on the left side of the canvas. Apply short upward strokes starting just below the bushes. Rinse.

• Switch to the Blender brush and the **Medium Green mix** to continue applying upward strokes for this grassy area.

• Use pure Phthalo Green for the shadow along the bank and then add a few reflections in the water with the **Bright Green mix.**

• Continue applying upward strokes for mid ground grass with the **Medium Green mix.** Add pure

Phthalo Green in the grasses for some dark values.

• Add another layer of shadows to the left bank with the **Dark Green mix.** Rinse.

• Switch back to the Grainer brush and the **Bright Green mix** and apply a second layer of grass. The grasses are shorter perspectively, closer to the bushes, because they are further away. Alternate the colors with the **Medium Green mix.** Rinse.

• Use Pure Mars Black to deepen the shadows on the left bank and under the first bush on the right. Rinse.

• Add a little Fluid White Paint to the **Medium Green mix** for another value layer. Alternate with the **Bright Green mix**. Paint the shadows back in where needed with Mars Black.

• Combine Fluid White Paint to the **Light Green mix** as a highlight value here as well. Rinse.

STEP 9 - BANK MOSS

"CAD RED NAILS EVIL BOTS WHILE I ADD MOSS"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Fluid White Paint = FWP

BRUSHES & TOOLS:
Medium Synthetic Dome Blender
Small Synthetic Grainer

COLOR MIXES:
Medium Green =
CYM + PG > BS
Bright Green = CYM + PG

STEP DISCUSSION:

• Begin tapping in some horizontal moss along the left bank using the **Medium Green mix** and the Grainer brush. Add a bit more Phthalo Green where the moss is further into the water then continue with the **Medium Green mix.** Rinse.

• Switch to the Blender brush and continue tapping in the moss.

• Add Fluid White Paint to the **Bright Green mix** and tap in some highlights on the moss. Alternate between the mixes in this step until you are happy.

• Paint a bit of moss at the top of the right bank as well. Rinse.
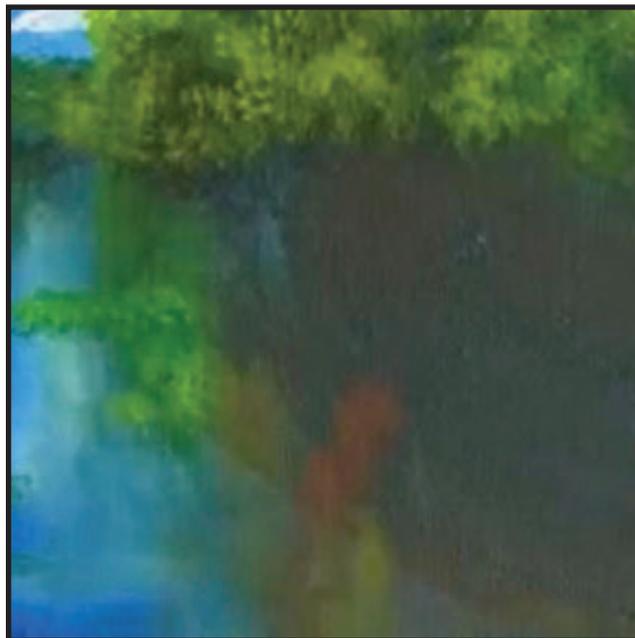
STEP 10 - RIGHT BANK

"CHOSE NOT TO DATE A TOO SMALL BRUSH"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
Small Synthetic Grainer

COLOR MIXES:
Medium Green =
CYM + PG > BS

STEP DISCUSSION:

• Apply upward strokes for the grasses on the right bank using the Burnt Sienna. Then, at the base of the grasses, add a little Mars Black. Continue filling in the space on the right with these grasses using the same method. Rinse.

• Add the **Medium Green mix** in amongst the dried grasses using the same upward flicking stroke. Rinse.
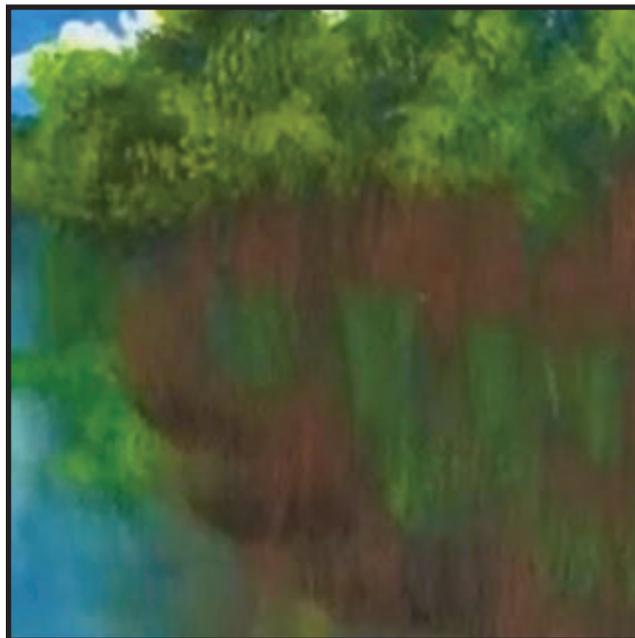
STEP 11 - RIGHT BANK DETAILS

"LITTLE GRASS COMB AND I DON'T CARE"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Yellow Ochre = YO
Fluid White Paint = FWP

BRUSHES & TOOLS:
X-Small Synthetic Round
Small Hog Round
Small Synthetic Grainer

COLOR MIXES:
Sand = YO > BS + FWP
Light Sand = FWP > YO > BS
Med Green = CYM + PG > BS
Light Green = CYM + PG + FWP

STEP DISCUSSION:
• Use the Grainer brush and the **Sand mix.** As you paint this second value on the dried grasses in the upper section of this area, hold the brush perpendicular to the surface with a slight left angle and vary the direction the grass grows.

• Highlight these grasses with **Light Sand mix.** Add the shadows back in with Mars Black. Rinse.

• Switch to the Hog Round and the **Sand mix** to add the hairy puffs at the top of the stalks with a small curved stroke. Delicately apply the **Light Sand mix** as a highlight on the puffs. Rinse.

• Switch back to the Grainer

brush and weave some clumps of Medium Green mix back in amongst the dried grass. Then highlight them with the Light Green mix.

• Continue layering the forward grasses on this bank First using the **Sand mix** then highlighting with the **Light Sand mix.** Add a few shadows back in with Mars Black. Rinse.

• Switch to the Hog Round and the **Sand mix** to add the hairy puffs at the top of these stalks with a small curved stroke. Delicately apply the **Light Sand mix** as a highlight on the puffs. Rinse.

• Switch to the X-Small round and use the **Light Sand mix** to work out some individual detailed blades of grass throughout this area. Add a few individual hairs on top of the grass with the Fluid White Paint. Rinse.

STEP 12 - RIPPLES

"REALISTIC WATER IS IN THE DETAILS"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Fluid White Paint = FWP

BRUSHES & TOOLS:
Small Synthetic Grainer

### COLOR MIXES:
Mid Gray = UB + BS + TW
Deep Blue = UB + PB
Dark Brown = BS + MB
Sand = YO > BS + FWP

STEP DISCUSSION:
- Use the fluid White Paint and tap in some ripples into the water horizontally. Mute the white slightly here and there by adding a bit of the **Mid Gray mix** on the brush. Rinse.

- Apply some shadow ripples under the lighter ripples using the **Deep Blue mix**, tapping the brush horizontally. Rinse.

- Alternate between the **Dark Brown mix** and the **Sand mix** to add the dried grass reflections in the water on the lower right side of the canvas. Rinse.

- Dry the surface before continuing to the next step.
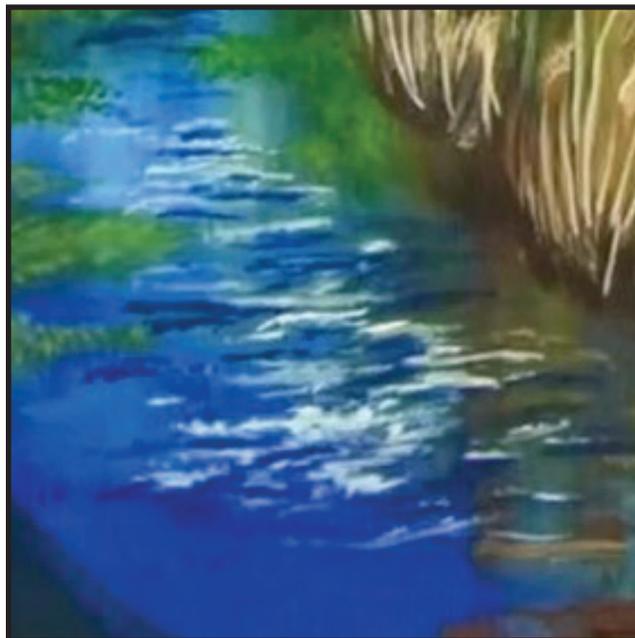
STEP 13 - MORE BANK MOSS

"UGLY PHASES LEAD TO BEAUTIFUL FINISHES"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Fluid White Paint = FWP

BRUSHES & TOOLS:
Medium Synthetic Dome Blender

COLOR MIXES:
Bright Green = CYM + PG
Yellow Green = CYM > PG
Light Green = CYM + PG + FWP

STEP DISCUSSION:
- Paint the moss on the lower part of the right bank. Pounce the **Bright Green mix,** horizontally, up and down using an almost dry brush application.

- Add a second value on the moss with the **Yellow Green mix** and highlight with the **Light Green mix**. Rinse.
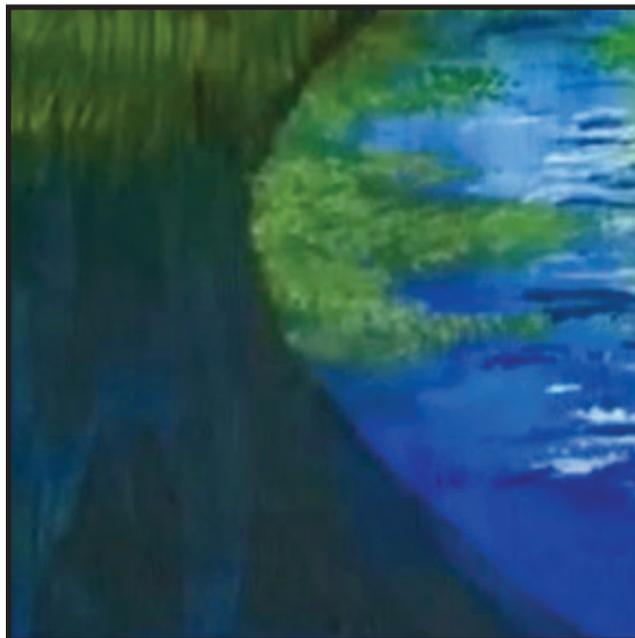
STEP 14 - FOREGROUND

"TRANSPARENT GREEN OVER GREEN OVER WATER"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Yellow Ochre = YO
Fluid White Paint = FWP

BRUSHES & TOOLS:
Medium Synthetic Dome Blender
Small Synthetic Grainer

COLOR MIXES:
Bright Green = CYM + PG
Yellow Green = CYM > PG
Light Green = CYM + PG + FWP

STEP DISCUSSION:
• Use the Blender brush and Phthalo Green to add the upward strokes of the foliage in the foreground, at the bottom left of the canvas.

• Pop in bits of moss along this lower left bank with the **Bright Green mix**. And highlight it with the **Yellow Green mix.** Rinse.

• Paint a second value on the foliage using the **Bright Green mix** and an upward stroke. Create short and long strokes in a variety of directions. Alternate between the **Bright Green mix** and the **Yellow Green mix.** Rinse.

• Switch to the Grainer brush and use the **Yellow Green mix** to create the bent grasses in the foreground.

Paint these grasses in a multitude of directions. Add more Cadmium Yellow Medium to the **Yellow Green mix** and delicately add the highlights to the grass and moss on this lower left side. Apply a brighter highlight on some of the grass with the **Light Green mix.**

• Without rinsing the brush, add some Yellow Ochre to the mix and paint in some dried grass. Rinse.
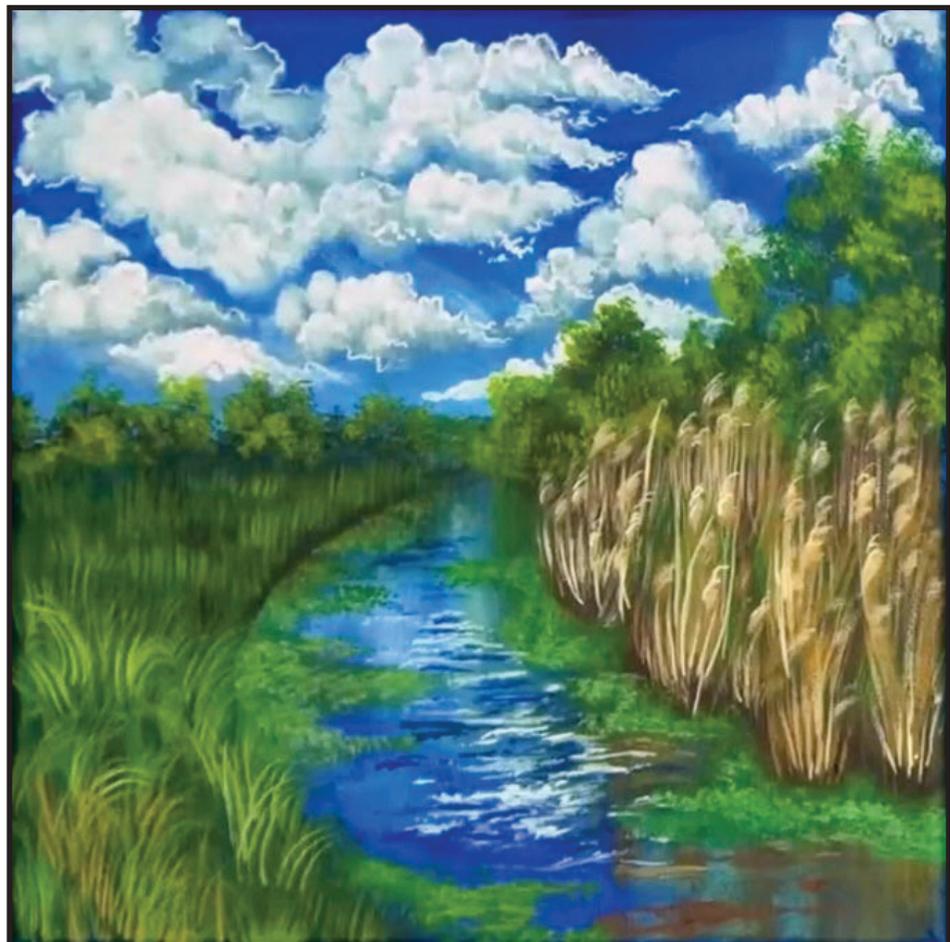
STEP 15 – STEMS AND FLOWERS

"FLOWER FOUNDATION AND DEFINITION"

PAINT:
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Yellow Ochre = YO
Fluid White Paint = FWP

BRUSHES & TOOLS:
X-Small Synthetic Round
Small Hog Round

### COLOR MIXES:
Pale Green = FWP > PG
Light Sand = FWP > YO > BS
Off White = TW > PB > BS

STEP DISCUSSION:
• Use the X-Small Round and thin the **Pale Green mix** with water. Paint in the stems that will hold the flowers. Some are tall and some are short and some have branches. Some stems bend and layer over the water.

• Apply **Light Sand mix** on some of the grass for the hairy fluff at the tops. Rinse.

• Switch to the Hog Round and the **Off White mix** and tap in the flowers on the top of the stems. Use an up and down tapping motion on the toe of the brush as you fill in this foreground area. Tuck a few smaller flowers in between some of the grass blades. Rinse.

• Highlight the flowers with the Fluid White paint. To get the delicate flower effect, the

brush is lightly loaded and very fluffy. Rinse.
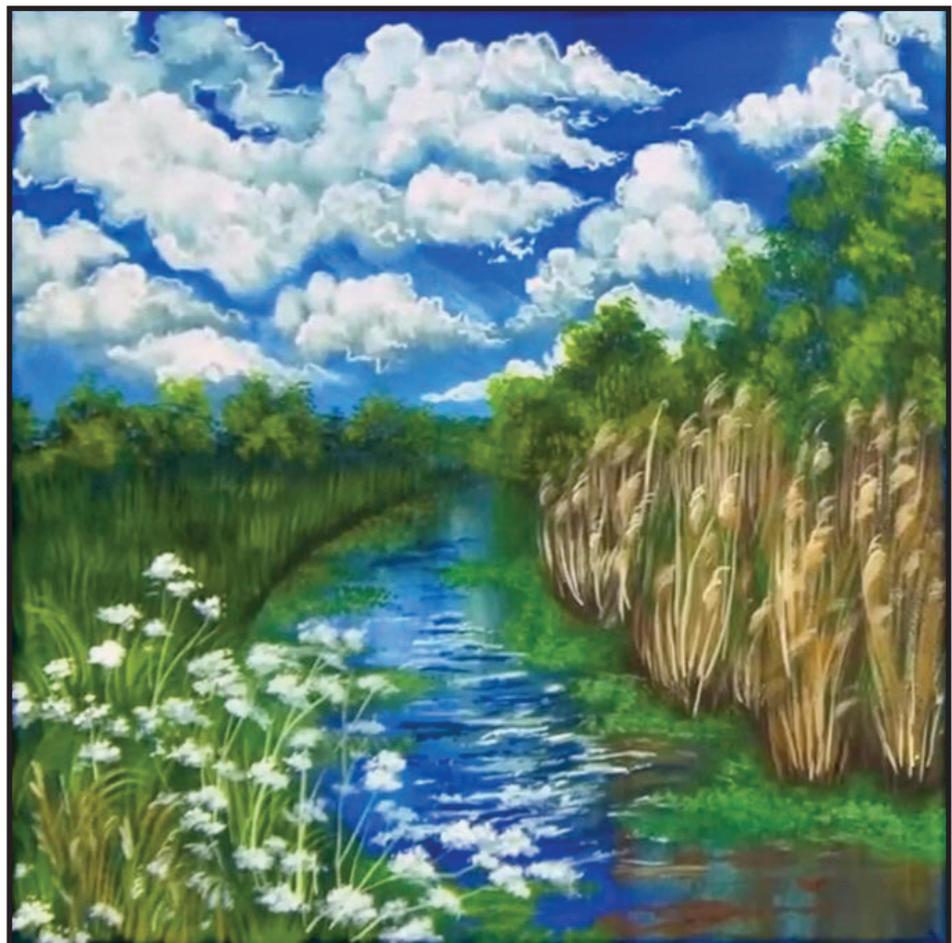
STEP 14 - FINAL TOUCHES

"MAKE YOUR WORLD FEEL HOW YOU WANT IT TO FEEL"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Yellow Ochre = YO
Fluid White Paint = FWP

BRUSHES & TOOLS:
X-Small Synthetic Round

COLOR MIXES:
Light Sand = FWP > YO > BS
Light Green = CYM + PG + FWP
Yellow Green = CYM > PG

STEP DISCUSSION:
• Thin Mars Black with water and apply some long, dark blades amongst the dried grass on the right. Create this grass in a variety of directions; rinse, and then highlight them with the **Light Sand mix**. Rinse.

• Paint the moss with another layer of highlight by dotting in the **Light Green mix.** Rinse.

• Add another layer of highlights to the mid ground grasses using the **Yellow Green mix** on the toe of the brush. Bend some of the grasses here, as well. Use smaller strokes the further back you go. Rinse.

• Tap in another layer of highlight on the forward flowers with the Fluid White Paint. Touch up the ripples

if needed. Rinse. Make any final adjustments that you like. Rinse.

• Sign.
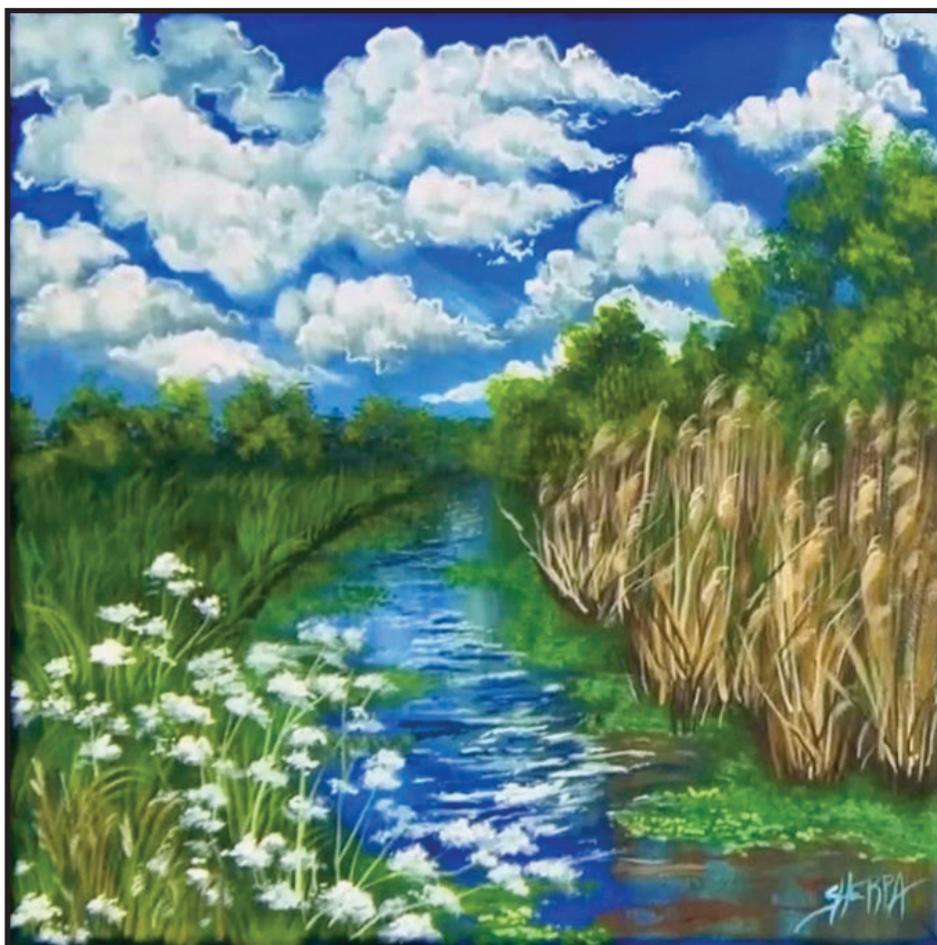
WATERCOLOR
WEDNESDAYS

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

Watch directly from TAS Facebook
page each week.

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

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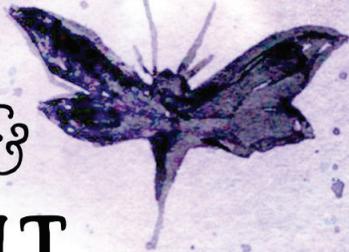
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- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.

- 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.

THE ART SHERPA
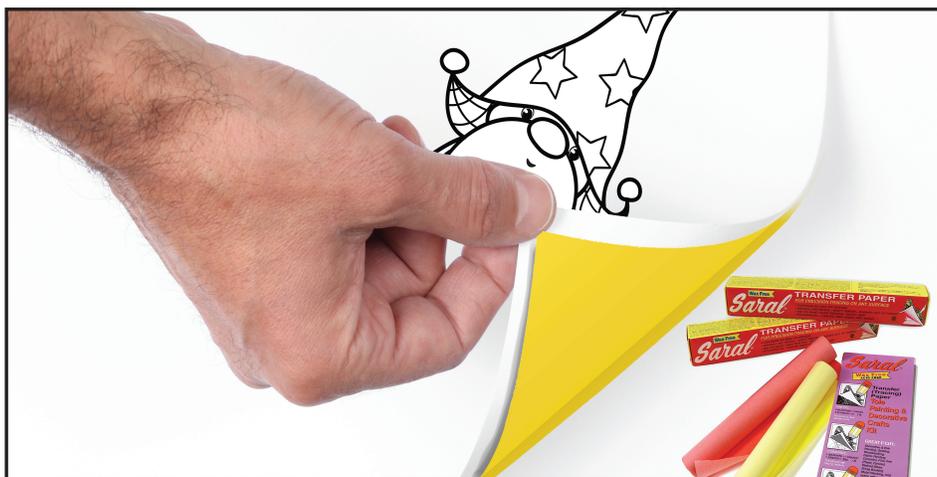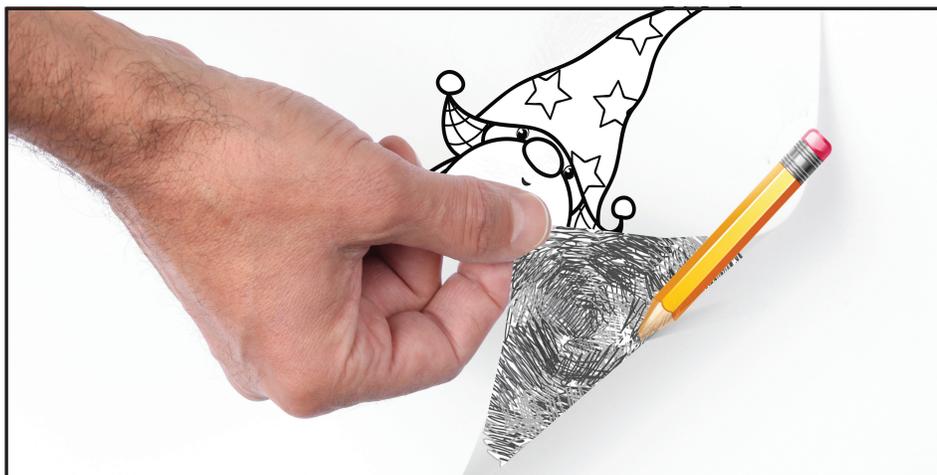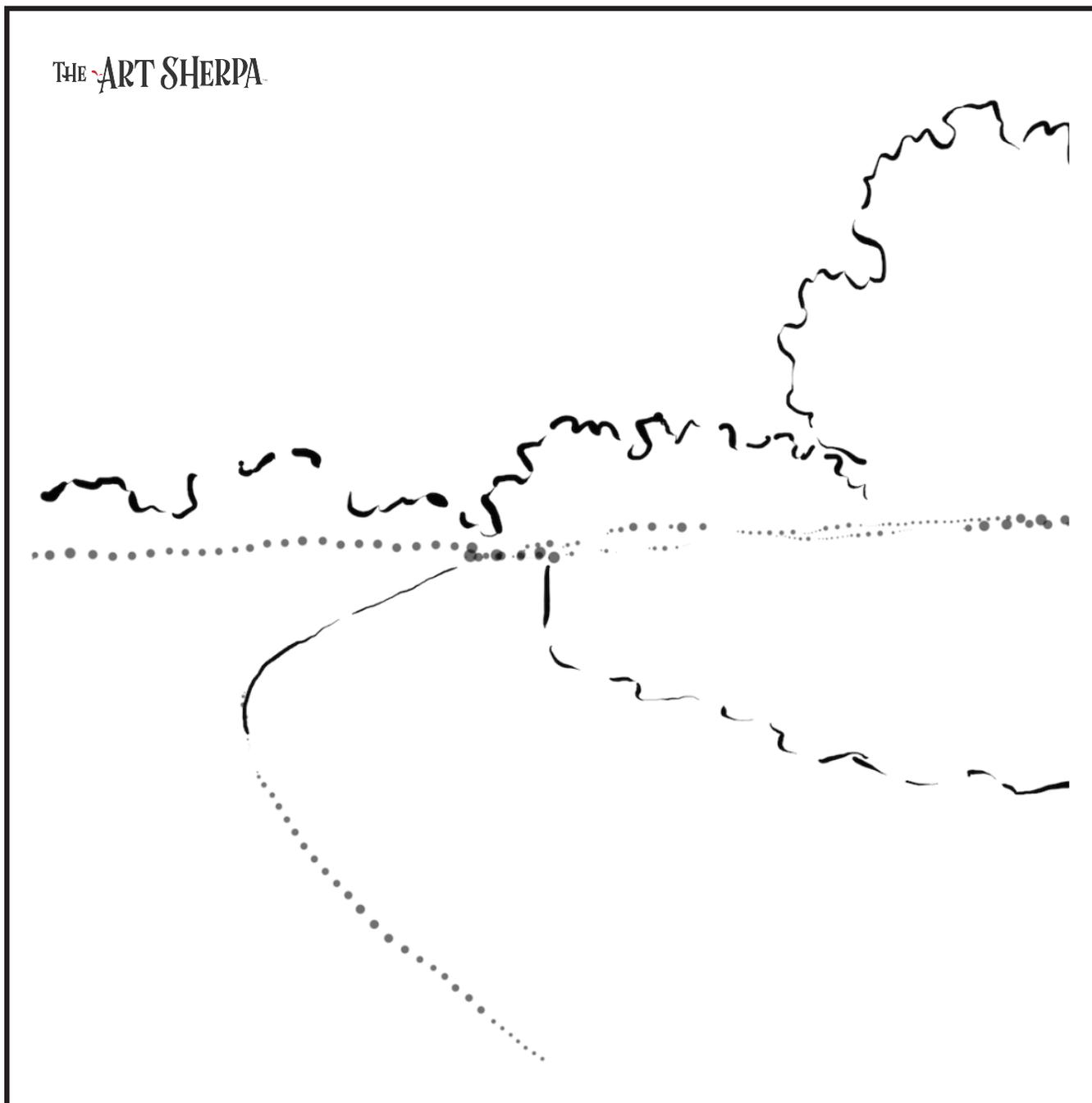
The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal 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.
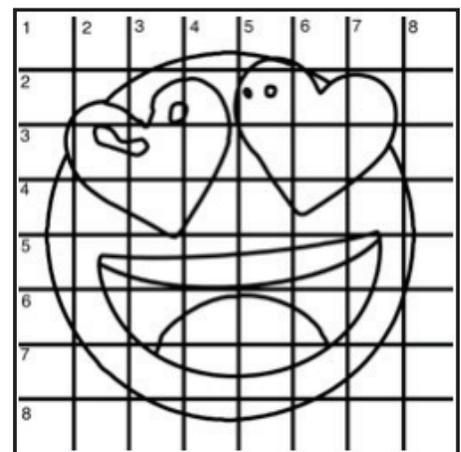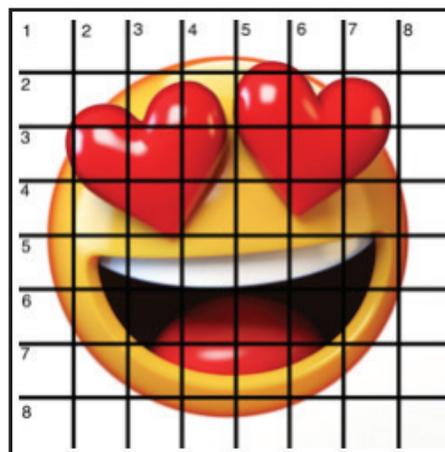
BLENDING WET INTO WET

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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