

THE ART SHERPA™

PRESENTS

Beautiful Journey

13 STEPS | DIFFICULTY: BEGINNER | 1 HOOT



NAME CREDIT TO PATRON: CRAIG ALLEN



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SHERPA'S FORWARD

THIS PAINTING IS THE SIXTH PAINTING TUTORIAL, AND THE 14TH VIDEO, IN MY ACRYLIC BEGINNER PAINTING COURSE.

This course is taking place during November 2021 and we have already met 8 times to learn about products, supplies, skills and techniques that all beginner artists need to know as they begin an art journey.

All of this program is available on my website and can be watched on YouTube or Facebook. After

each of the first 8 sessions, we conducted live Q&A sessions to answer questions from the community. All of the resources in the program are completely free although you do have to register on my website, www.theartsherpa.org, to be able to download the accompanying mini books, which are also free. Please be sure to post your finished paintings in the Facebook The Art Sherpa Official group.

We do pick up about 20 minutes after the end of the tutorial on Facebook to answer any questions you might have about the course so far.



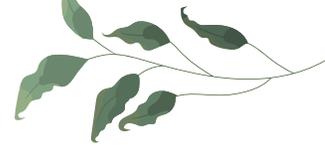
THE GOLDILOCKS ZONE

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.





PAINT AND TOOL GUIDE

USE THIS PAINT LEGEND BELOW TO UNDERSTAND THE SYMBOLS I USE TO GIVE YOU IMPORTANT PAINTING INFORMATION.

PAINT:

- Primary Red
- Primary Yellow
- Primary Blue
- Mars Black
- Titanium White

BRUSHES:

- Synthetic Bright Brush
- #4 TAS Round
- Hog Fan Brush
- Angle Brush

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 9 x 12 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

TECHNIQUES:

- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Perspective of Waves

- Directionality
- Blending Wet into Wet
- Clouds
- Color Mixing
- Dynamic Light Implying Motion



VIDEO CHAPTER GUIDE:

BELOW ARE THE TIMESTAMPS WE INSERTED IN THE TUTORIAL VIDEO SO THAT YOU CAN EASILY COORDINATE USING THE BOOK AND THE TUTORIAL VIDEO SIMULTANEOUSLY.

STEPS:	TIME:	DESCRIPTION:
INTRO	0:00	INTRO
STEP 1	2:22	GRADUATED BACKGROUND
STEP 2	5:42	FIRST LAYER OF CLOUDS
STEP 3	13:20	NEXT LAYER BLUE
STEP 4	16:05	DARKER CLOUDS
STEP 5	22:50	DARKEST FRONT CLOUDS
STEP 6	25:45	WHITE HIGHLIGHTS
STEP 7	33:05	YELLOW/ORANGE HIGHLIGHTS
STEP 8	40:48	FINAL HIGHLIGHTS
STEP 9	44:11	SKETCH IN BALLOON
STEP 10	48:33	DEFINE BALLOON SEGMENT
STEP 11	51:22	FIRST COLOR LAYER
STEP 12	54:43	BRIGHTER HIGHLIGHTS
STEP 13	57:03	SUNBURST AND BIRDS
		SIGN



STEP ONE - GRADATED BACKGROUND

SOFT SKY BACKGROUND

PAINT:

- Primary Blue
- Titanium White

BRUSHES:

- Large Bright Brush

STEP DISCUSSION:

I chose to freehand this image but I have also provided a transfer 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.

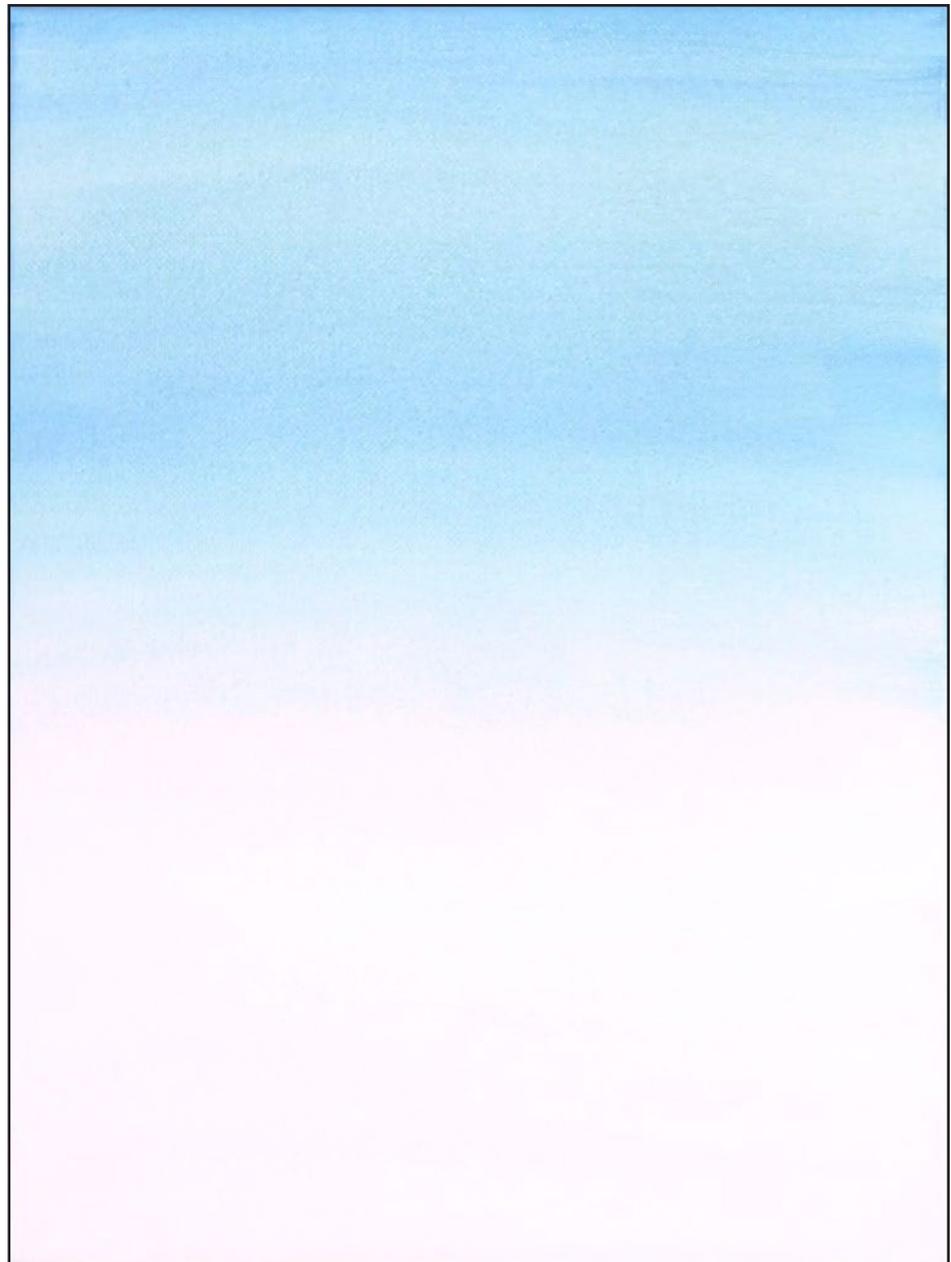
In my world, these are sunset clouds, but you do your world. Don't forget to collect all your resources and materials.

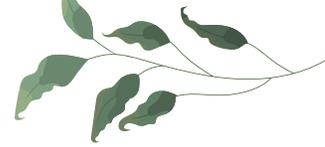
We are going to paint a graduated sky, taking the original color through several different transitions.

Take a tiny bit of blue to the white using a bright brush. With the canvas in portrait mode, apply horizontal strokes across the bottom third of the canvas. Add more blue to the mix and

paint the middle third, transitioning down into the light bottom color. Then add even more blue to the mix and paint the top third of the canvas. The darkest blue will be at the top of the canvas. You do want a soft blend, not three distinct stripes.

Dry.





STEP TWO - FIRST LAYER OF CLOUDS

IRREGULAR CLOUD BANKS

PAINT:

- Primary Blue

BRUSHES:

- Round Brush
- Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

The first layer of clouds will introduce you to the technique of irregular cloud shapes. Get the Round Brush loaded with blue, but you could do this first with chalk if you wanted to. Come down about two fingers from the top, and about a third of the way across the canvas, and make a mark. Starting on the right side of the canvas, draw some loops to indicate the upper part of that little cloud, then paint the outline of the bottom of the cloud and fill it in.

Toward the center, a full hand down, paint or draw in the little cloud that is on the left in the reference photo. You don't have to duplicate my clouds, feel free to paint your cloud world. I also decided to use the angle brush to paint the inside of that cloud as it covered more canvas than the round brush.

Come up to about the middle of the canvas with

the round brush, and outline the top of the big cloud formation that will fill in the bottom of the canvas. You do want to allow space in the center for the hot air balloon between the upper clouds and the lower big cloud area.

Fill in that cloud with blue and the Bright brush. No need to be super precious about directionality.

These types of clouds were pioneered by the travel poster paintings of the 1920's.





STEP THREE - *NEXT LAYER BLUE*

THE BLUES

PAINT:

- Primary Blue
- Titanium White

BRUSHES:

- Bright Brush
- Angle Brush

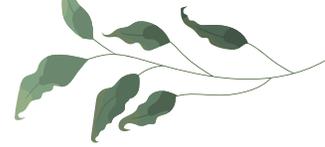
STEP DISCUSSION:

Using a bright brush, repaint blue in that big lower cloud.

Switch to an angle brush and take a little white to the blue, mixing it so it is just a hair lighter than the big cloud, then paint in the two little top clouds.

Dry.





STEP FOUR - DARKER CLOUDS

PUSHING CLOUDS AROUND

PAINT:

- Primary Blue
- Primary Red
- Titanium White

BRUSHES:

- Round Brush
- Angle Brush

STEP DISCUSSION:

The next cloud bank is closer to the viewer and so it is darker. Using the round brush, take red over to blue, and mix it to an almost indigo color.

Paint the outline for this bank of clouds right on top of the big blue cloud from the last step. You can use the photo reference in this document to help you see how I painted mine, or you could draw with chalk first. Switch to the angle brush and fill in this cloud with the same color.

You can also come back with a lighter blue, just around the outside of the dark cloud bank, and blend the color up into the first cloud bank if it needs to be separated or pushed back a bit more.

Dry.





STEP FIVE - *DARKEST FRONT CLOUDS*

THREE IS THE CHARM

PAINT:

- Primary Blue
- Primary Red
- Titanium White

BRUSHES:

- Round Brush
- Bright Brush

STEP DISCUSSION:

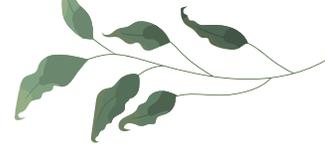
Three layers of clouds will be the charm, but we need a dark purple for this one. With the round brush, take red over to blue and mix more of a red-purple color, then add just a touch of white to it. Again, you can use my photo reference in this step to help you draw it in or you can use the traceable for just that cloud bank, or your chalk pencil.

Use the bright brush to fill in this cloud bank.

Dry.

I'll bet you are over it by now, but definitely dry. Even a paper fan works.





STEP SIX - WHITE HIGHLIGHTS

DO NOT BE CLOUD FRUSTRATED

PAINT:

- Titanium White

BRUSHES:

- Round Brush

STEP DISCUSSION:

To start highlights, we need to add white back on the canvas. With the round brush dampened, get some thinned white paint. If you are using craft paint, you probably don't need to thin. On the very top right cloud, put in some "counter" white images on the cloud. These lines indicate where the sun is showing through the clouds. Do the same thing to the top cloud on the left.

Then outline the lightest blue cloud bank, bringing some of it into the cloud a little. Again, the reference at the end of this step will be an invaluable tool to help you see what I painted white and where.

Use all available resources to assist you. They are all free - take advantage of them.

After you have that cloud bank outlined, outline the mid cloud bank.

Lastly, outline that last dark cloud bank.

Dry.

John - Always keep in mind that you are just a google away from misinformation.





STEP SEVEN - *YELLOW/ORANGE HIGHLIGHTS*

SILVER CLOUD LININGS

PAINT:

- Primary Red
- Primary Yellow
- Titanium White

BRUSHES:

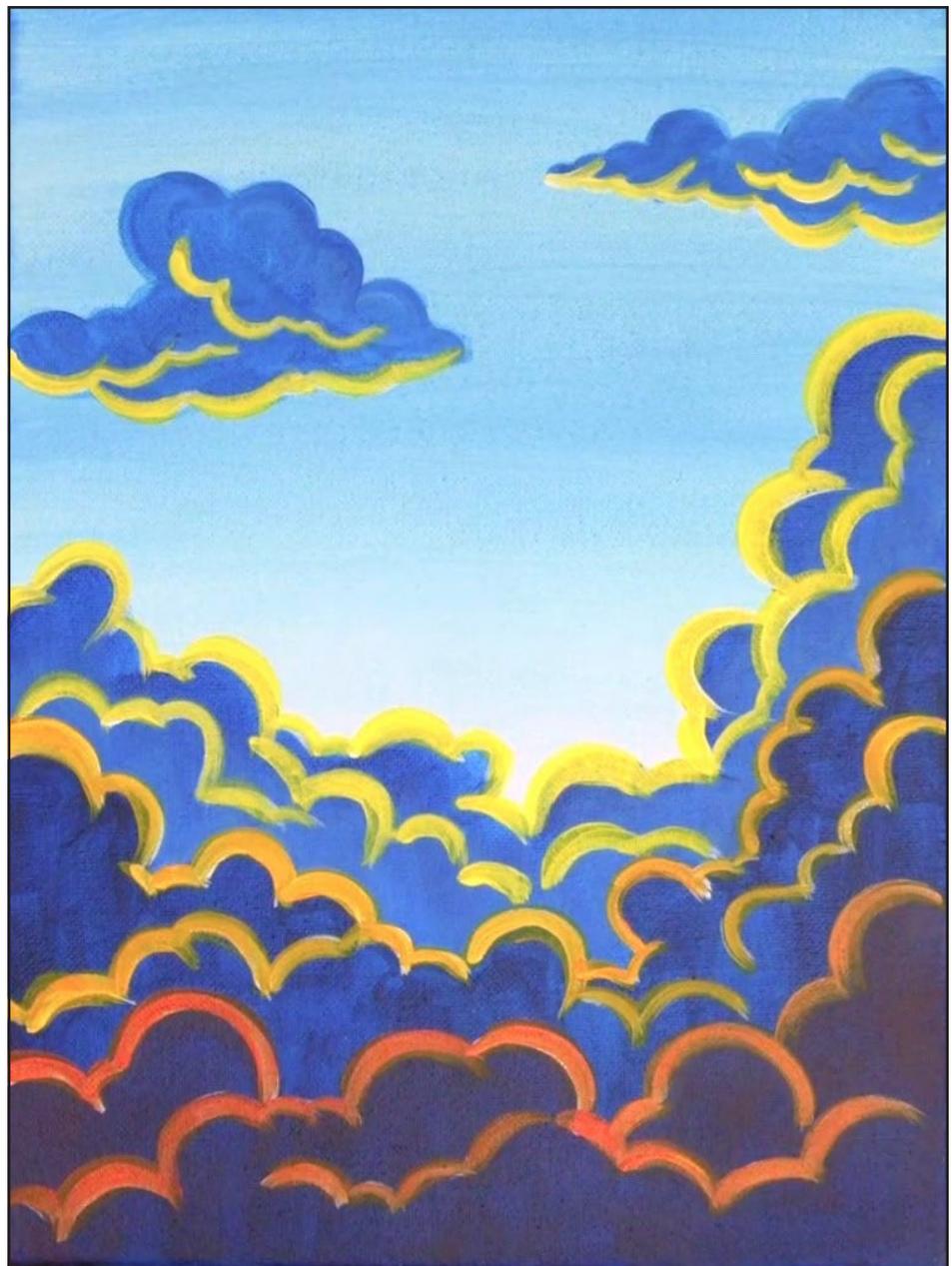
- Round Brush

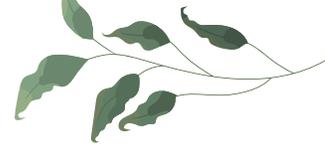
STEP DISCUSSION:

Using the round brush, take white over to the yellow, then paint over the white on the upper clouds. Come to the uppermost of the lower cloud banks, which are the lighter blue ones, and do the same thing.

Take some red over to the yellow and mix to get to an orange, but more yellow than red, and paint over the white in the middle, lower cloud bank.

Make a redder orange and do the same thing to the lowest cloud bank.





STEP EIGHT - FINAL HIGHLIGHTS

TILT A KITTY

PAINT:

- Primary Yellow
- Primary Red
- Titanium White

BRUSHES:

- Round Brush

STEP DISCUSSION:

Take yellow and a lot of white on the round brush. In the lower part of the canvas, randomly highlight some of the yellow areas that are in that top bank of clouds.

Get more yellow into the mix, and come to the orange tipped middle bank, and highlight some of those.

Add a touch of the red and a lot more yellow, and highlight the lower cloud bank.





STEP NINE - SKETCH IN BALLOON

THE PEOPLE'S NEEDS A BASKET

PAINT:

- Mars Black

BRUSHES:

- Round Brush
- Angle Brush
- T-square Ruler
- Chalk Pencil or Watercolor Pencil

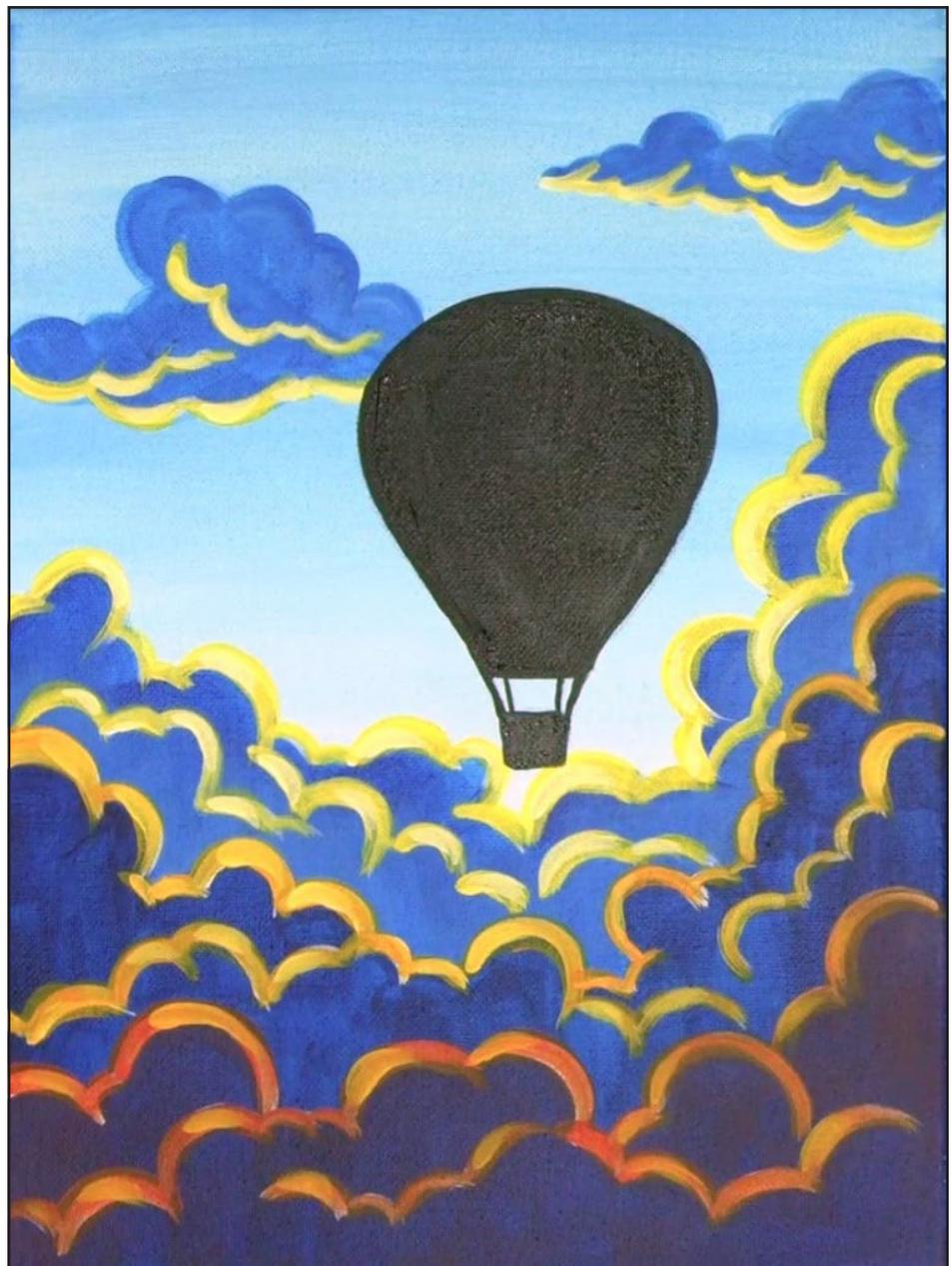
STEP DISCUSSION:

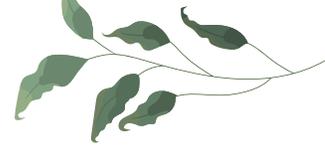
Turn the canvas upside down, and make a line with a T-square ruler to help you keep the hot air balloon level. To make the balloon, draw a smile, then curve it in on both sides to make a teardrop shape. Turn the canvas again and draw in the basket and the strings that connect them.

With the round brush and thinned black paint, outline the balloon, basket and lines.

Use the Angle brush to paint in the basket and the inside of the balloon.

Dry.





STEP TEN - *DEFINE BALLOON SEGMENT*

NOT UNLIKE ORANGE SEGMENTS

PAINT:

- Titanium White

BRUSHES:

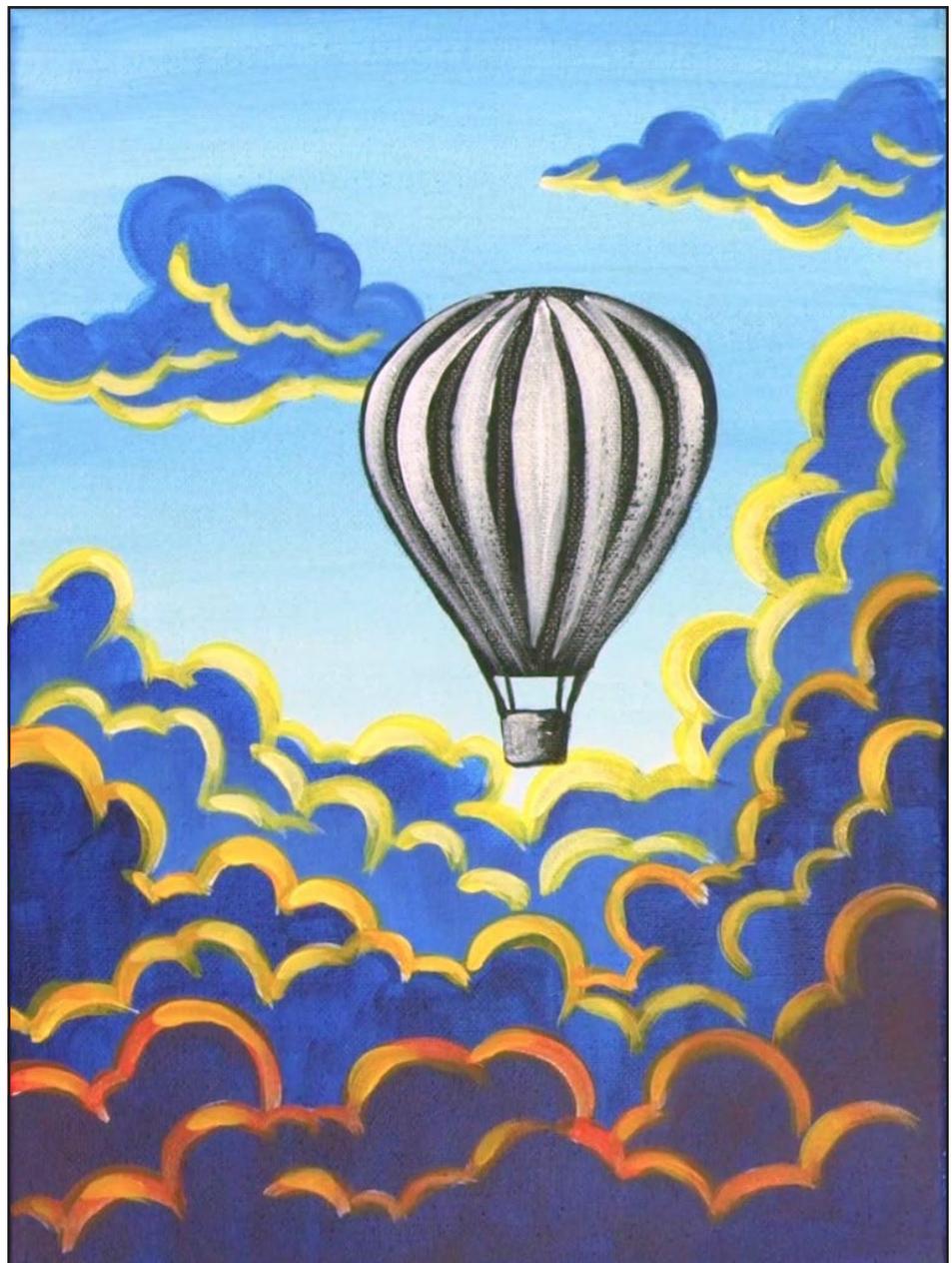
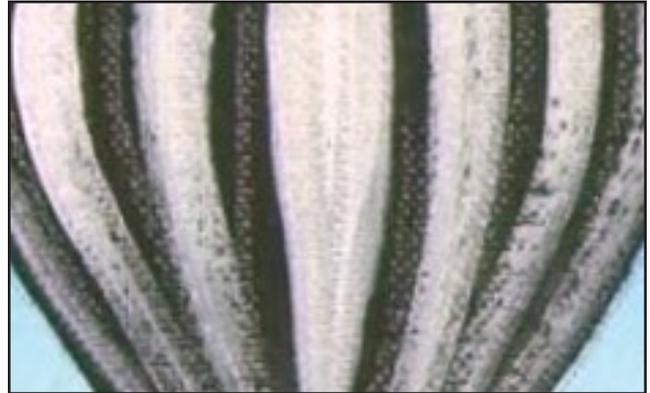
- Round Brush
- Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

With the chalk, draw in the segment lines on the face of the balloon.

Use a round brush and thinned white paint and start adding slightly curved panels, keeping the lines thickest at the middle bend of the balloon and lightest at the top and bottom. Lighten the left side of the basket as a reflection of the sun we will be adding later.

Dry.





STEP ELEVEN - FIRST COLOR LAYER

THE RAINBOW BALLOON

PAINT:

- Primary Yellow
- Primary Red
- Primary Blue

BRUSHES:

- Round Brush

STEP DISCUSSION:

Now for the rainbow balloon. My balloon had 7 segments, so that is how I will paint, but you paint the segments you drew in.

With the round brush and yellow, glaze over the first white and black segments on the left side of the balloon.

Add your orange mix to the yellow and paint the next segment.

Add more red and paint the third section.

Get pure red and paint the middle section.

Take red over to the blue, more red than blue, and paint the next section purple.

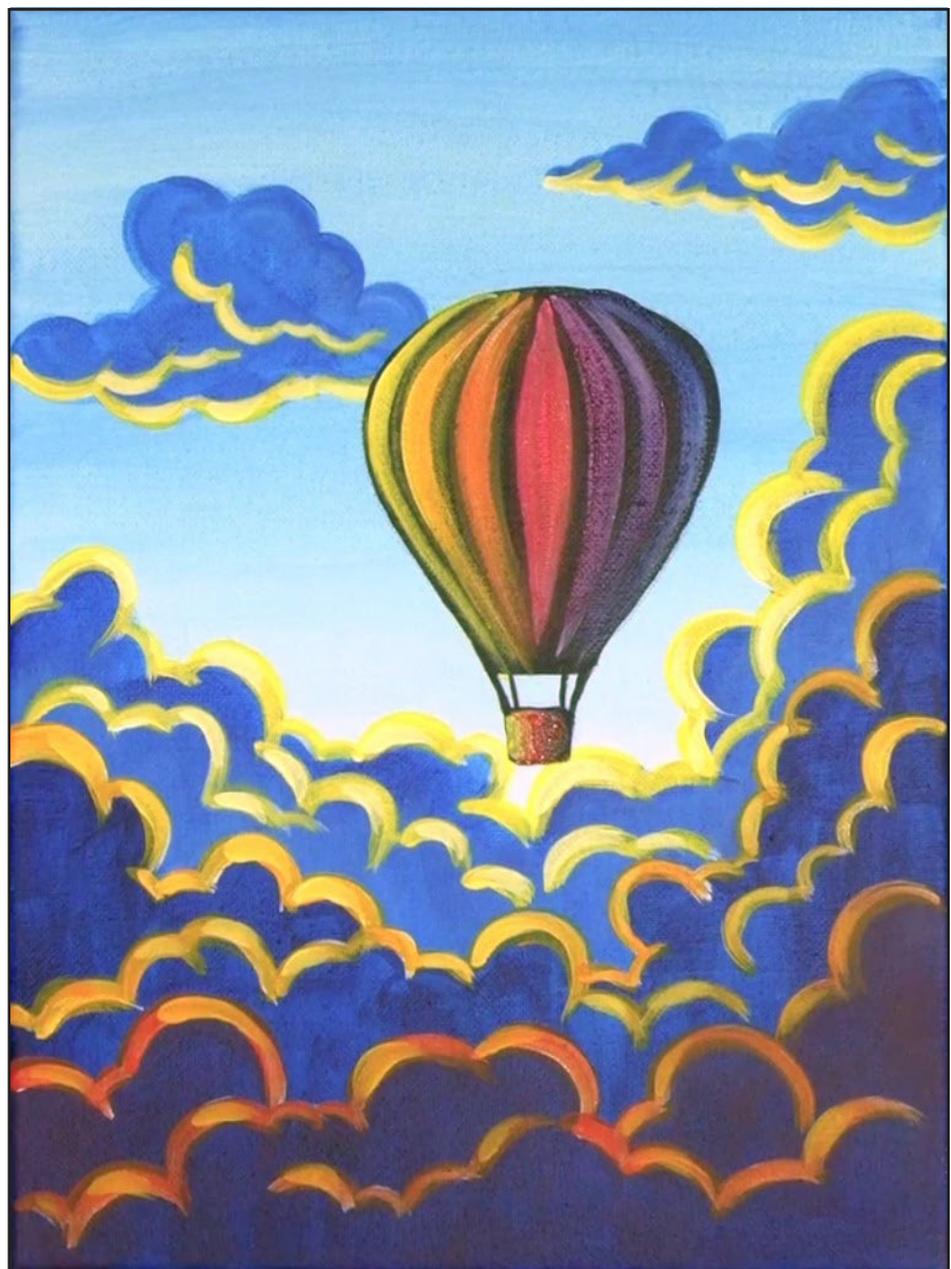
Add more blue for the next section.

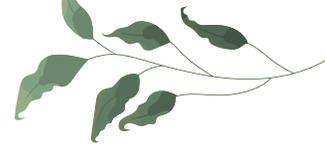
In the last section the paint is just blue.

Paint the left side of the basket with yellow then orange then red toward

the middle, and leave some black for the part that is in shadow.

Dry.





STEP TWELVE - BRIGHTER HIGHLIGHTS

BALLOON HIGHLIGHTS

PAINT:

- Primary Red
- Primary Yellow
- Primary Blue
- Titanium White

BRUSHES:

- Round Brush

STEP DISCUSSION:

Take white over to the yellow using the round brush, and add a highlight to the center bend of the yellow band.

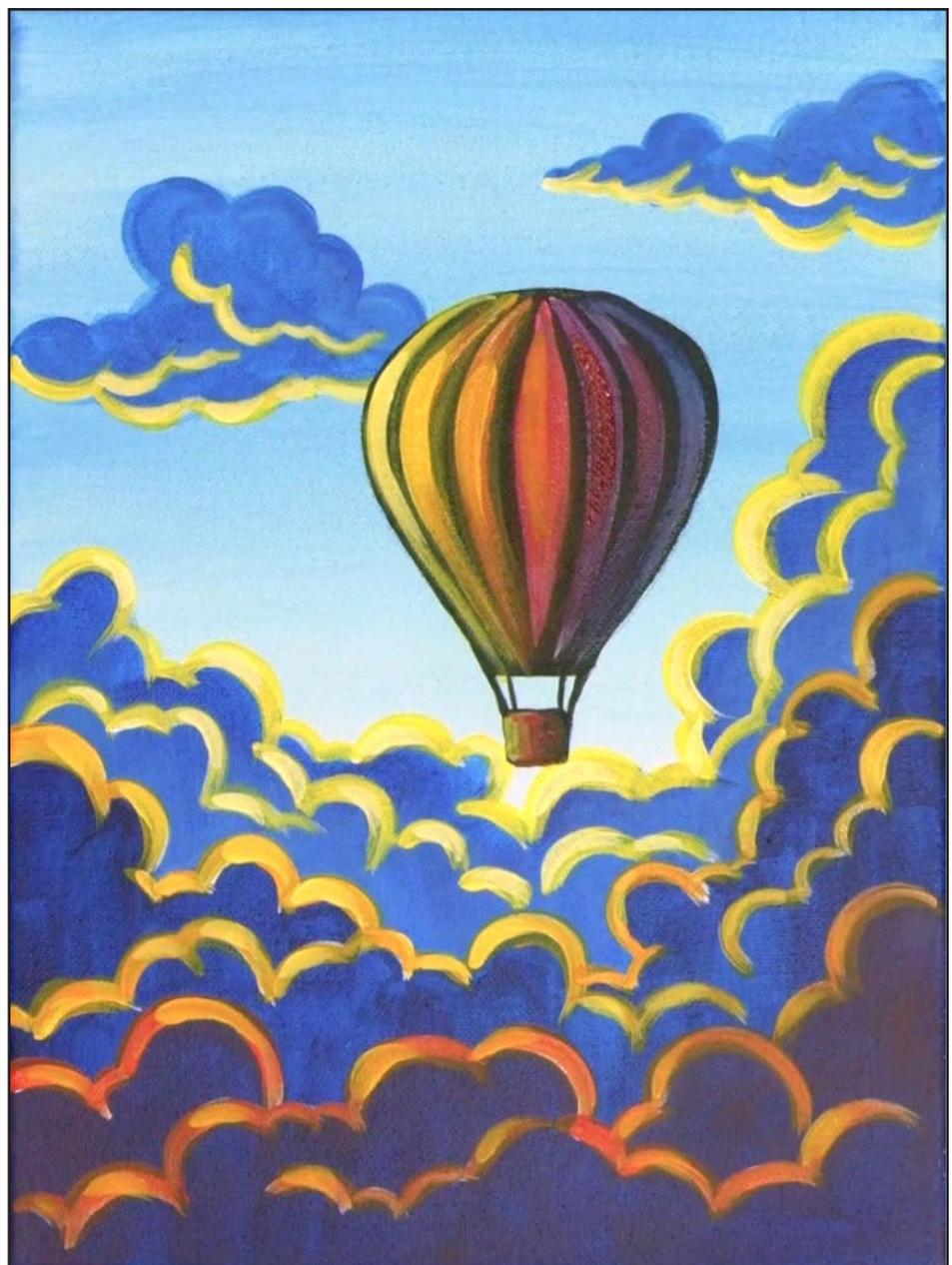
Get pure yellow at the bend in the second section.

Use a yellow-orange for the next highlight.

Highlight with orange on the red section.

Use a red-yellow for the purple section.

Then add a little white to the dirty brush for the last two sections in the back of the balloon.





STEP THIRTEEN - *SUNBURST AND BIRDS*

AIR SAILING

PAINT:

- Primary Yellow
- Mars Black
- Titanium White

BRUSHES:

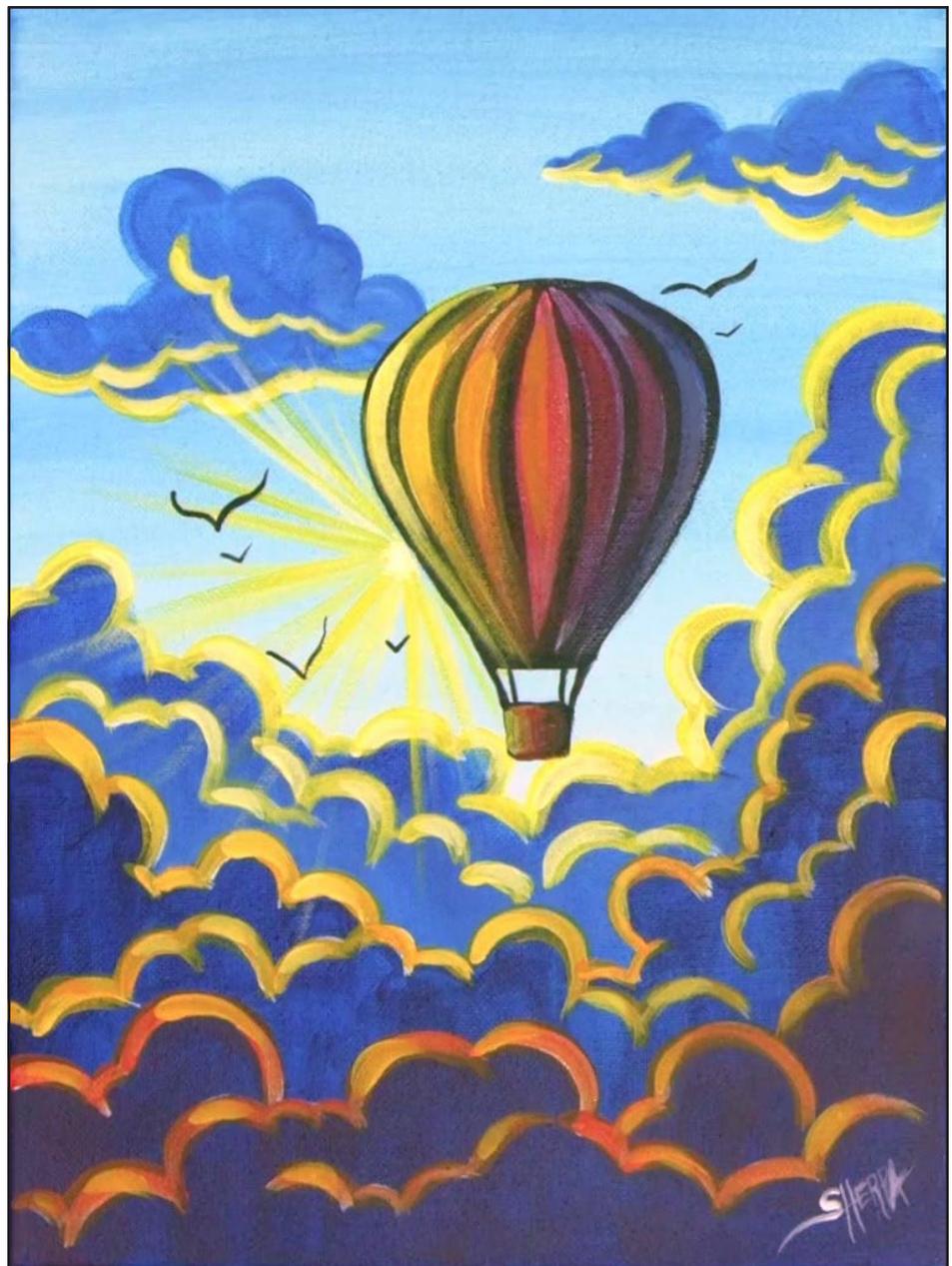
- Round Brush

STEP DISCUSSION:

The sun, the birds and a sunburst come next, but let's start with a sunburst that radiates out from behind the lower half of the balloon. Make a dot just outside the balloon with the round brush and yellow, then paint out light radial strokes. This is a dry brush and the paint gets lighter as it goes to the upper clouds by adding white.

Get thinned black to paint in the shapes of birds in flight.

Sign.



Q & A

ARE BRIGHTS SUPPOSED TO BE SO FIRM?

Yes

DO WE HAVE TO DO THE CLOUDS THIS WAY?

You may do the clouds any way you feel good about, this is just an intro to clouds for beginners

I AM HAVING A PROBLEM WITH MY CANVAS PANELS BEING DRY. SHOULD I GESSO OR JUST PUT ON AN UNDERCOAT WITH PAINT?

Gesso is pretty thirsty on its own so I might do a coat of acrylic to seal.

DID TODAY'S VIDEO GET BUMPED TO ANOTHER DAY AS WELL?

All paintings got bumped back one day; Celebration party will take place as planned.

IS THIS CLOUD TECHNIQUE IS THIS SAME FOR FAR AWAY MOUNTAINS?

Yes, exactly the same.

I KEEP SEEING "DAILY CHATS", WHERE AND WHEN CAN I FIND THEM?

I generally schedule Q&As on Facebook about 20 minutes after all the classes and paintings in this program.

ARE WE STILL HAVING A STUDIO TOUR FOR THE PATRONS?

We will do another one soon. But we have a lot of secret stuff happening that we should be announcing 'soon'.

WHAT IS THE SUNSET RULE?

The warmest colors are closest to the sun and the position of the clouds to the sun determines what side the brightest color is on.

I'M GUESSING YOU USED WARM PRIMARIES AND CRAFT PAINT?

They are actually pretty neutral, its quin red and a phthalo with no bias and the brand is economy priced but actually very good.

DO PAINTINGS USUALLY TAKE THIS SHORT AMOUNT OF TIME?

Studio fairies willing, they are pretty fast.

WHAT SIZE IS YOUR MASTERSON STA-WET PALETTE?

Mine is 11 x 12. You can always ask the moderators to drop the link to mine in any tutorial and they will provide it for you.

THE ART SHERPA

SHARE YOUR PAINTING FROM THIS CLASS WITH ME!
#THEARTSHERPA

YOU CAN JOIN THE THE ART SHERPA OFFICIAL GROUP AND POST YOUR PAINTINGS THERE:

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

WEBSITE: <https://theartsherpa.com/>

FACEBOOK: <https://www.facebook.com/TheArtSherpa/>

INSTAGRAM: <https://www.instagram.com/theartsherpa>

PINTEREST: <https://www.pinterest.com/cinnamoncooney/>
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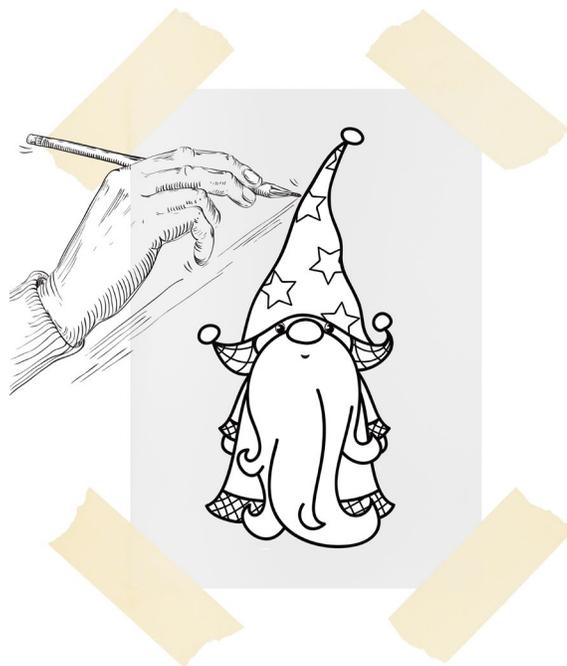


THE TRACING METHOD

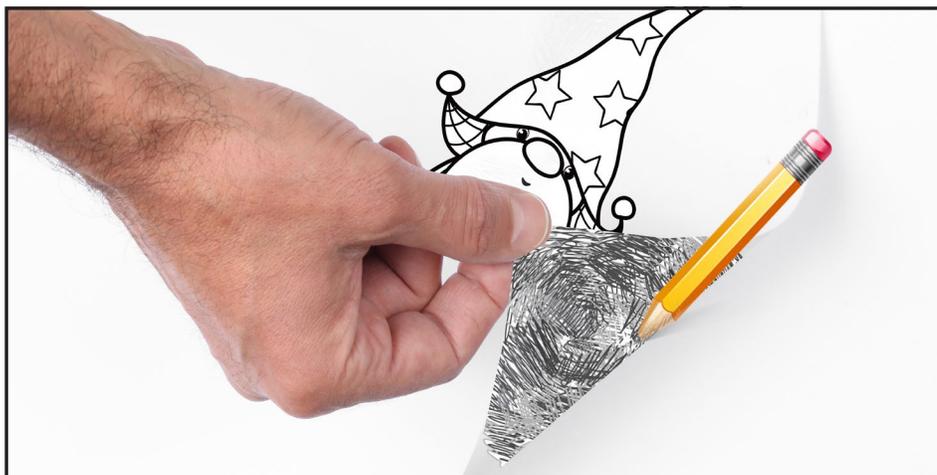
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

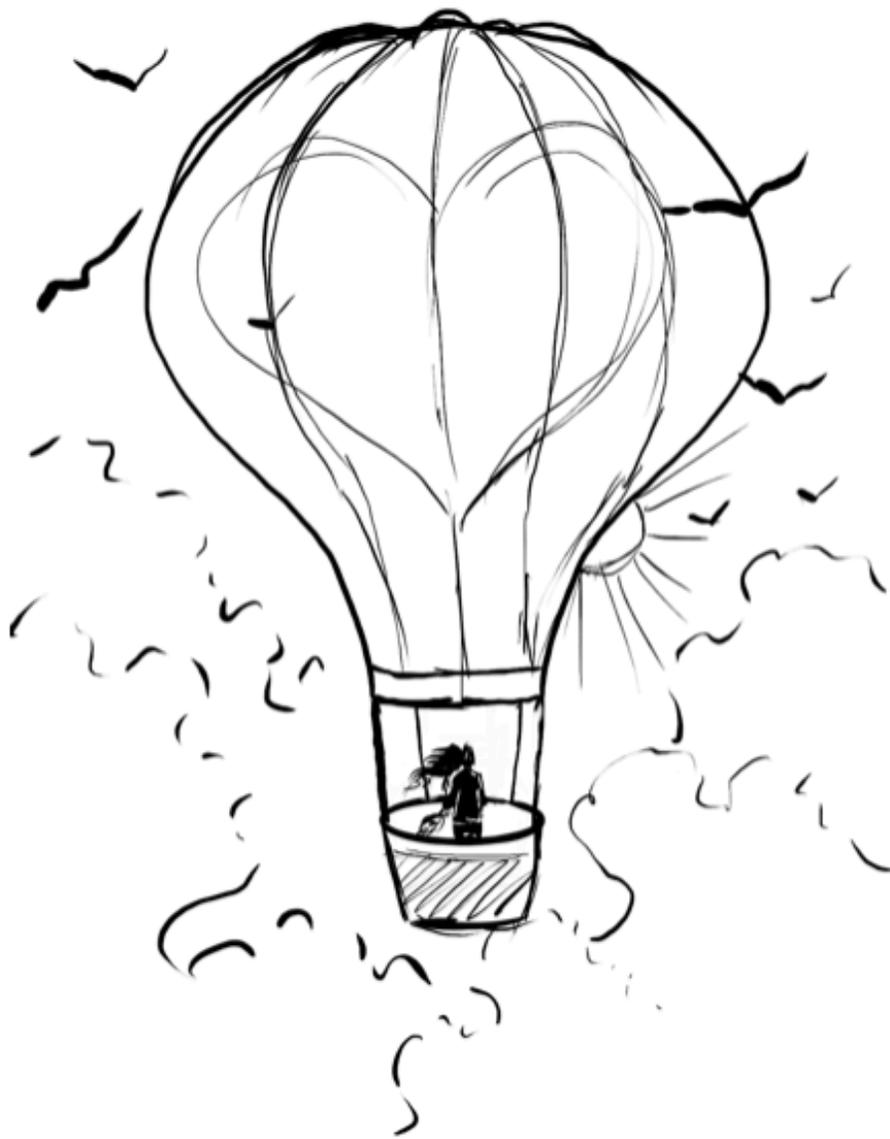


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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



TRACEABLE:

THE ART SHERPA





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