SERENITY STREAM

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SHARON O'BRIEN

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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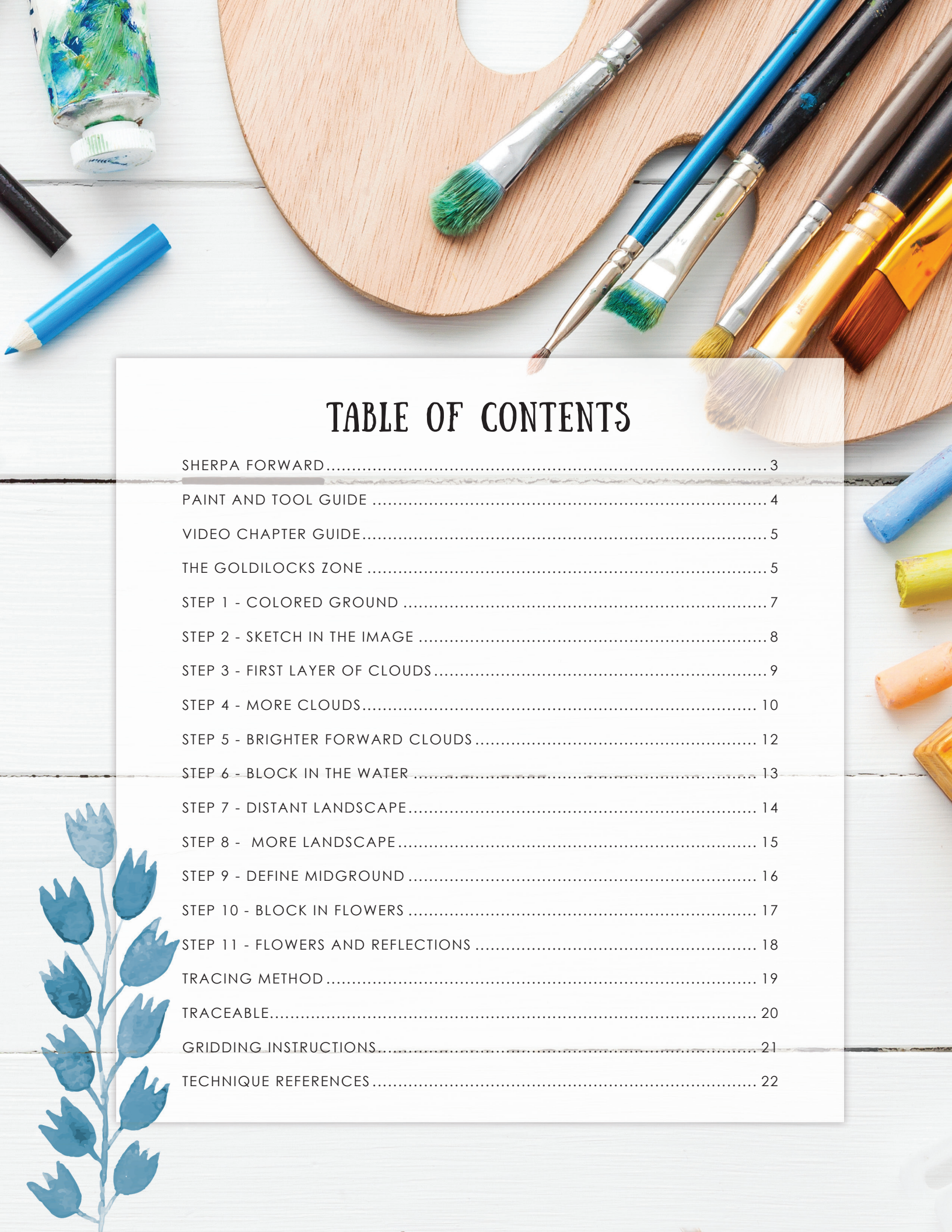# SHERPA FORWARD:

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.

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

It is a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

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

BRUSHES:

- X-Large Synthetic Bright
- Large Hog Round
- Small Hog Round
- Medium Synthetic Filbert
- Small Synthetic Round
- X-Small Synthetic Round

TOOLS:

- 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 dry before you proceed.)
- Optional: StayWet Palette
- T-Square Ruler
- 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
- Implying Motion

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	03:09	COLORED GROUND
STEP 2	05:18	SKETCH IN THE IMAGE
STEP 3	10:21	FIRST LAYER OF CLOUDS
STEP 4	22:14	MORE CLOUDS
STEP 5	32:19	BRIGHTER FORWARD CLOUDS
STEP 6	37:47	BLOCK IN THE WATER
STEP 7	44:58	DISTANT LANDSCAPE
STEP 8	48:06	MORE LANDSCAPE
STEP 9	52:30	DEFINE MIDGROUND
STEP 10	1:02:18	BLOCK IN FLOWERS
STEP 11	1:09:45	FLOWERS AND REFLECTIONS
	1:20:40	SIGN

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.

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THE ART SHERPA

STEP 1 - COLORED GROUND

"LEAPP WITH ME"

PAINT:
Phthalo Blue = PB

BRUSHES & TOOLS:
X-Large Synthetic Bright

STEP DISCUSSION:
- Cover the entire canvas using the Phthalo Blue. Once it is completely covered, smooth the paint out slightly, using long strokes, vertically and horizontally.

- Dry the surface before continuing to the next step.

Sherpa Tip: Listen, learn, be empathetic (be forgiving to yourself), accept (accept today/this painting/where it is), be present in the here and now. Nothing helps you paint more than painting.
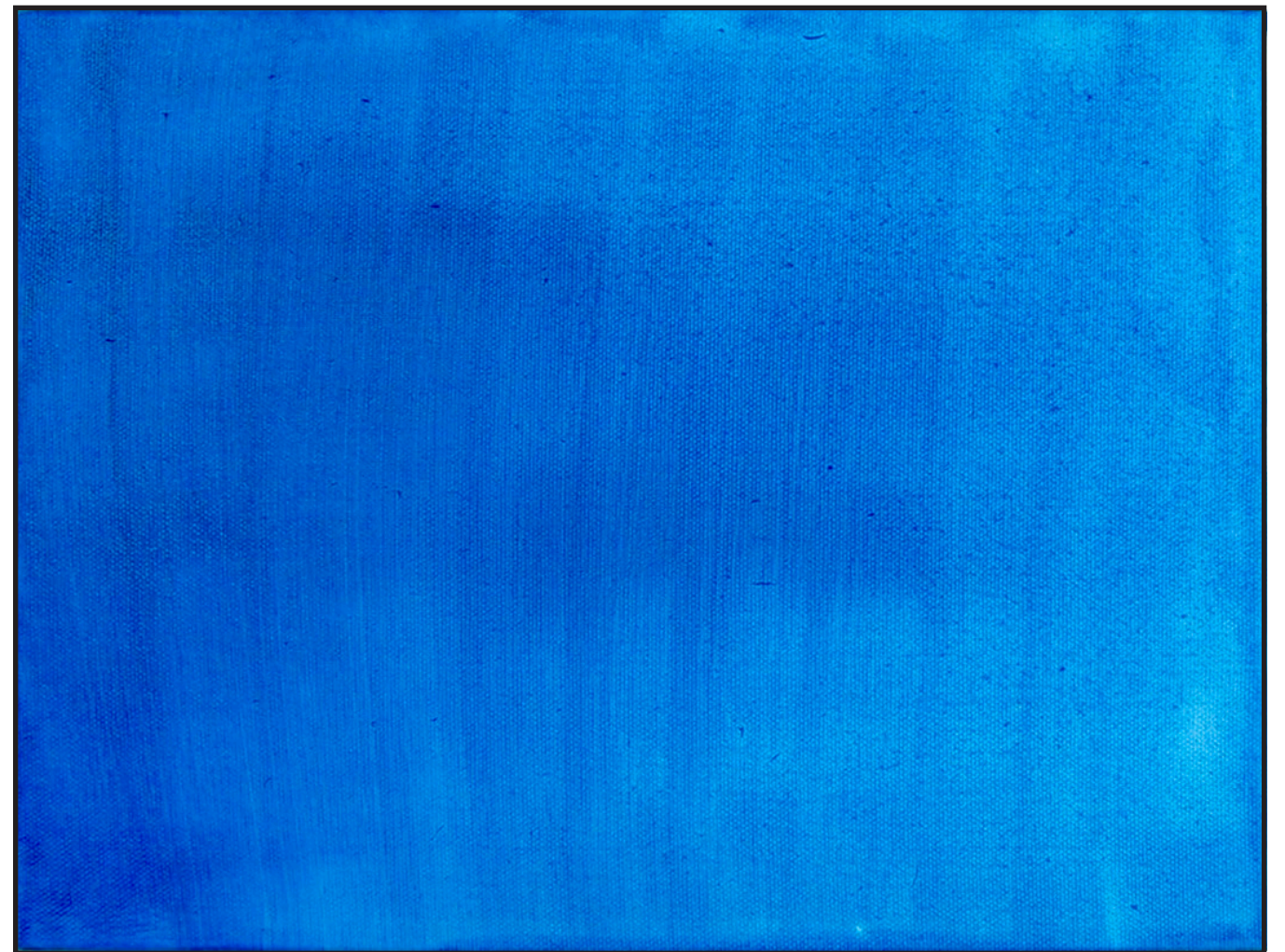
"[Y]OUR CHALK IS A WIGGLING ANT"

BRUSHES & TOOLS:
Chalk Pencil or Watercolor Pencil
T-Square Ruler

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. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.

• Using a T-square ruler, make a horizontal line across the bottom 3 inches of the canvas to become the horizon line. Then to create the landmass on the left side of the canvas, start at the bottom-left 1 inch mark and draw an angled line that is about 4 inches long. It then turns back to the left and ends slightly above the horizon line.

• Add two finger-like land masses on the right. The land that is furthest back is long and slender, and begins about an inch from the land on the right. It is positioned with the horizon line through the center. The shore of the land shape that is the furthest right, sits a little lower on the canvas than the last one, and the top of it is also slightly above the horizon line.

• Starting just slightly left of the centermark, begin wandering a wiggly cloud line down toward the horizon line, on the right side. Going back to the start of your cloud, and wiggle a line upwards and off the canvas. Draw a second and third irregular cloud line to the left.

• Add a few straight reflection lines in the water.
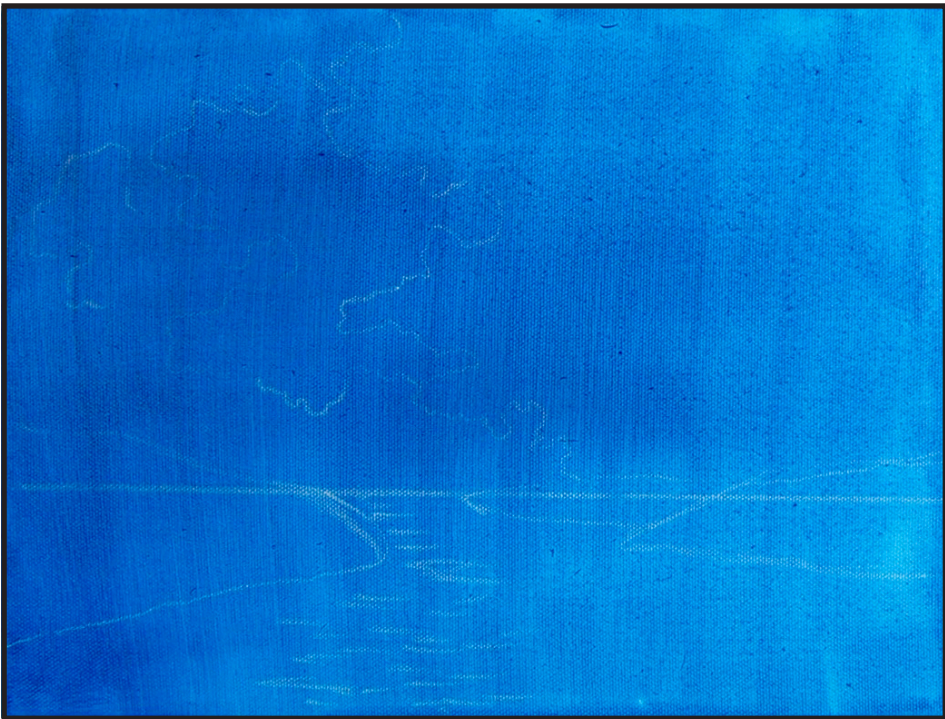
"[I]T ONLY LOOKS COMPLICATED"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Large Hog Round

COLOR MIXES:
Dark Blue = BS + PB
Gray Green =
BS + PB + TW > PG
Medium Blue = PB + TW > PG
Bright Blue =
PB + TW > PG + CYM

STEP DISCUSSION:

• Work from left to right on the canvas for this first layer and start with a dark value with the **Dark Blue mix**, in the top left corner of the sky. Wiggle the brush to create irregular shapes by working the brush from the mid belly to the toe. Use the Gray Green mix to slightly lighten the bottom of this dark cloud. As you paint down the left side of the canvas, lighten the mix a little further by adding more Titanium White. These clouds become increasingly lighter, closer to the keyhole of light.

• Apply the **Medium Blue mix** below the darker cloud, in the upper left corner. Continue wiggling in the clouds, blending wet into wet, and using light pressure. Apply the **Bright Blue mix** for another lighter value. Continue this color downward and allow it to run along the horizon line towards the right. Lighten the mix further by varying the amounts of Titanium White and Cadmium Yellow Medium.

• Moving towards the right side of the canvas, the values become darker again. Begin by blending in the **Medium Blue mix**. Follow that with the **Gray Green mix**, and finally the **Dark Blue mix**, at the right side of the canvas. Add a bit of water if you need the paint to flow a bit better. Rinse.

• Dry the surface before continuing to the next step.

STEP 4 - MORE CLOUDS

""IT'S ALL JUST COLOR, VALUE, AND TECHNIQUE"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Small Hog Round
Large Hog Round

COLOR MIXES:
Light Blue = TW + PB > CYM
Muted Blue =
TW + PB > CYM > BS
Teal = PG + PB
Gray Blue = TW + PB > BS
Dark Blue = BS + PB

STEP DISCUSSION:
• Use the Small Hog brush and Phthalo Blue to glaze in a shadow between the light value cloud, and the medium value cloud on the left.

• Let's add a highlight to the left side of the light cloud, using the **Light Blue mix,** and a multidirectional, slightly circular stroke. Layer a few more banks within that lighter cloud using the same **Light Blue mix** and vary the mix in a few places by adding more Titanium White. Add another range of color using the **Muted Blue mix.** On the right side of the light cloud, glaze in a brighter shadow with some of the **Teal mix.**

Continue creating drama in this cloud by working between these mixes, or a variation of them.

• Define the shadows of the darker cloud on the right using the **Gray Blue mix** in places, and varying with Phthalo Blue in other areas. Rinse.

• Switch to the Large Hog brush and the **Dark Blue mix**, to build up the darker shadow layers in between the banks of clouds, on the right. Rinse.

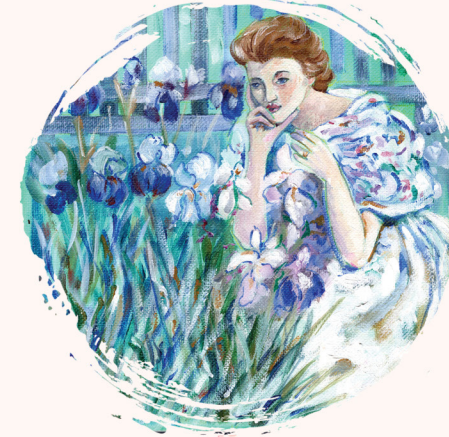• Dry the surface before continuing to the next step.

STEP 5 - BRIGHTER FORWARD CLOUDS

"DISTINCTIVE CLOUD FORMATIONS GET NOTICED"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:
Small Hog Round

COLOR MIXES:
Pale Orange =
 CYM + CRM > BS + TW

STEP DISCUSSION:
• Using the same multidirectional, slightly circular stroke and the **Pale Orange mix**, add in some very distinctive shapes in the lighter cloud. Add a bit more Burnt Sienna to the mix to darken the value as you move to the right. Use a little Phthalo Blue on the dirty brush to help with the blend. Rinse.

• Sparingly, add highlights the right side of these clouds with Titanium White tinted with a little of the **Pale orange mix**. Rinse.

STEP 6 - BLOCK IN THE WATER

"WATER LEVELS SMOOTHLY AND REFLECTIVELY"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

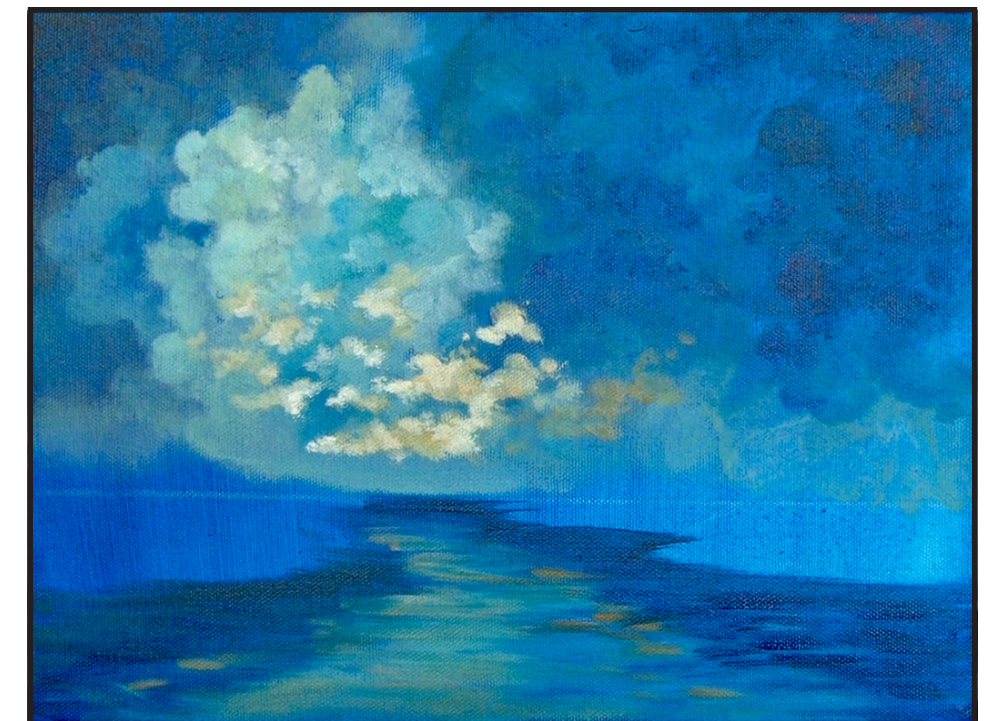**BRUSHES & TOOLS:**
Medium Synthetic Filbert

COLOR MIXES:
Dark Blue = BS + PB
Gray Blue = TW + PB > BS
Turquoise = PB + PG + TW
Gray Green =
BS + PB + TW > PG
Dark Orange =
CYM + CRM + BS

STEP DISCUSSION:
• Block in the water using the **Dark Blue mix**, and keep your strokes as horizontal as possible. Paint the **Gray Blue mix** as a reflection in the water that mimics the curve of the right shore line. Blend it into the darker outer edges.

• Add some of the **Turquoise mix** here and there, through the lighter reflected area in the water, followed by the **Gray Green mix**.

• Keep the left shore dark by blending in the **Dark Blue mix** again. Add another layer of reflections with the **Turquoise mix**. Rinse.

• To reflect the orangish clouds in the sky, paint a

few touches of the **Dark Orange mix** below them in the water. Add some Titanium White to the mix, and begin stroking in a lighter path of reflected light in the water. Blend it in at the bottom using some Phthalo Blue on the dirty brush.

• Then add just pure Phthalo Blue along the right shore line. Rinse.

• Dry the surface before continuing to the next step If needed.

STEP 7 - DISTANT LANDSCAPE

"EASY TO ADD; TOUGH TO TAKE AWAY"

PAINT:
Phthalo Blue = PB
Burnt Sienna = BS

BRUSHES & TOOLS:
Small Hog Round

COLOR MIXES:
Dark Blue = BS + PB

STEP DISCUSSION:
• Starting at the center of the horizon line, paint short upward strokes using the **Dark Blue mix**. Build this distant background up until you are about halfway to the left side. Then starting at the center again, continue adding upward strokes towards the right. Vary the length of the strokes, making some a bit bigger on this right side. Rinse.
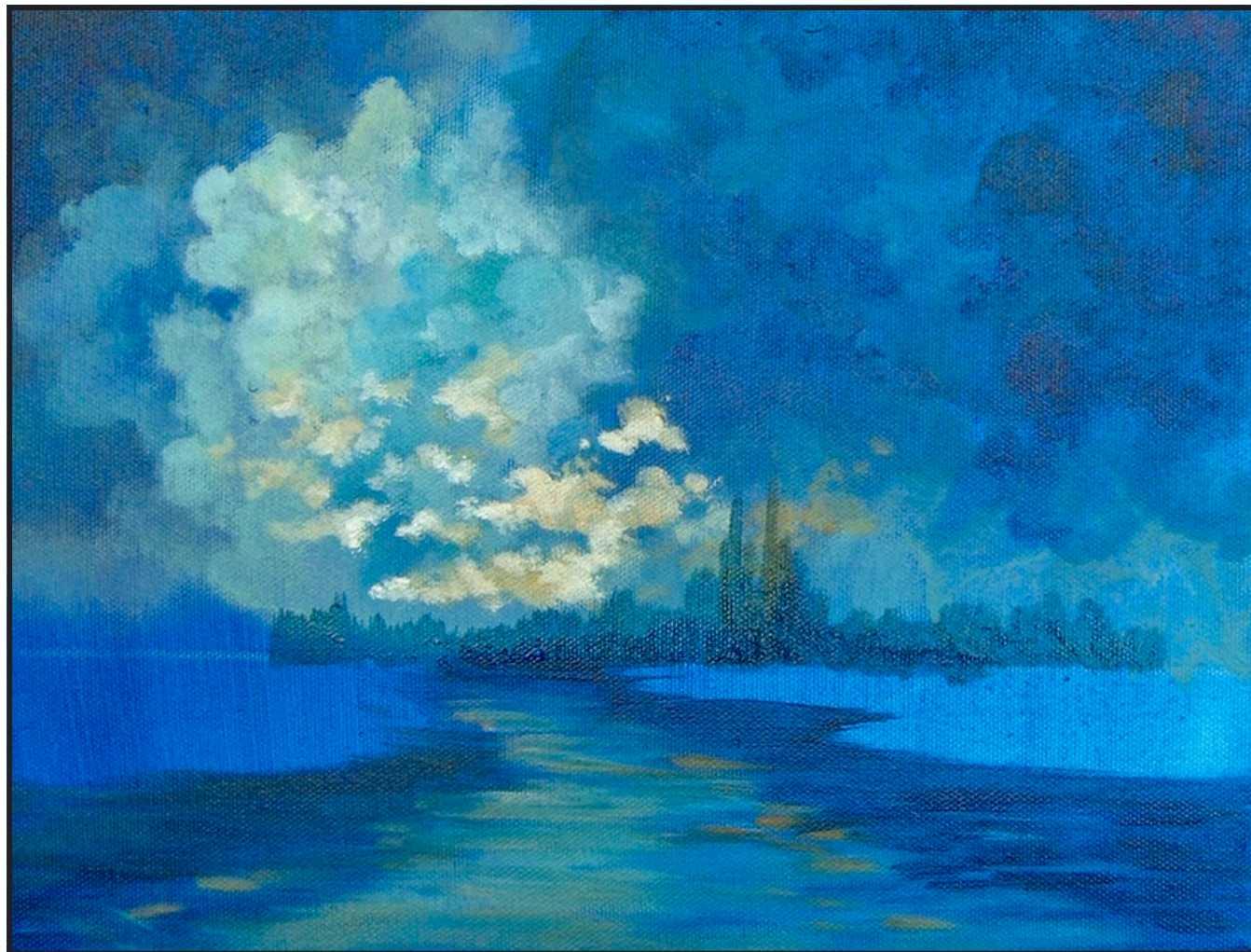
STEP 8 - MORE LANDSCAPE

"FOLIAGE UNITY"

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

BRUSHES & TOOLS:
Small Hog Round

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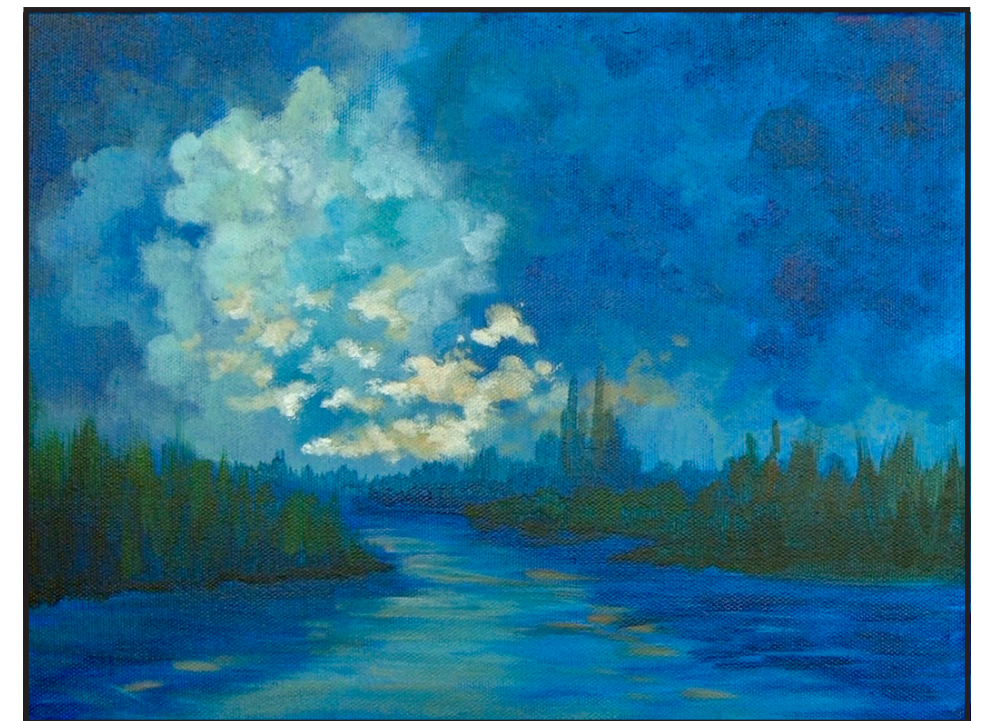Medium Green =
PG + BS > CYM

STEP DISCUSSION:
• Paint the landmass on the right using short vertical strokes and the **Dark Green mix**. Increase the length of the strokes slightly, as you move further right and add more Burnt Sienna in a few spots.

• Add Mars Black on the dirty brush and paint the bottom of the landmass on the right, blending it upward slightly.

• Without rinsing your brush, continue to add Mars Black to the bottom of the land on the left, using the same upward strokes. Rinse and dry the brush on a towel.

• Paint the upper area of the land on the left, using the **Medium Green mix.** Apply random, upward brush strokes, blending it somewhat into the black area below. Vary the mix slightly in a few spots by adding a bit more Cadmium Yellow Medium.

• Add a bit of this color to the top of the land on the right that is nearest to the center of the canvas. Rinse.

• Dry the surface before continuing to the next step.

Sherpa Tip: *Remember that nature is random, so your landscapes should reflect that uniqueness.*

"SEVEN DISTANCE SPACE NEEDS HIGHLIGHTS"

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

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

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

STEP DISCUSSION:
• Use the Small Round brush to tap in the furthest back highlights on the land on the right, with the **Green Yellow mix**. Periodically tap in more Phthalo Green to give it more depth.

• Use upward strokes and the **Medium Green mix** at the top of the more forward land on the right. Without rinsing the brush, add some Mars Black to the bottom of that shoreline in an erratic way, blending it upward.

• Highlight with the **Light Green mix** to define where the banks of the land jut out, on the right.

Tap this light color on the left edges of the trees and bushes that are closest to the shore.

• Highlight the top of land on the left using upward strokes and the **Bright Green mix.** Apply Mars Black at the bottom of the land, for depth, blending it upward slightly.

• Along the shoreline on the right, use Mars Black on the toe of the brush, and wiggle shadows of the taller foliage into the water. Add a few horizontal lines to imply shadows of the ripples.

• Keep using the Mars Black on the left side, using both vertical and horizontal strokes. This dark reflection continues to the bottom of the canvas, at the very left side. As it moves right, it narrows to a point, where the land ends. Rinse.

• Switch to the X-Small Round brush. Paint detailed grass on the left, with the **Yellow Green mix.** Vary the mix as needed. Rinse.

• Use a flicking motion and Mars Black, to add some stems on both sides of the canvas. Rinse.

"IT'S TIME FOR WHIMSICAL SERIOUSNESS"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Dark Red = CRM > PB
Pale Orange =
CYM + CRM > BS + TW
Light Green =
CYM + PG + TW

STEP DISCUSSION:
• Begin tapping in little flower heads with the **Dark Red mix** and paint the most flowers on the left landmass. Then have some flowers in the sky that are being carried by the wind. The center flower in the sky can be loosely shaped like a heart.

• Add some flower reflections in the water that mirror the ones above. Rinse.

• Highlight the flowers using Cadmium Red Medium and use the toe of the brush to tap in this contrasting color.

• Paint a few reflections in the water with the **Pale Orange mix**.

• Continue layering values on the flowers, adding highlights and shadows, by working between the Cadmium Red Medium and the **Dark Red mix**. Rinse.

• Add some foliage reflections in the water, just below the shoreline, with the **Light Green mix**. Rinse.

STEP 11 - FLOWERS AND REFLECTIONS

"IT'S IMPORTANT TO EXPLAIN IDEAS IN ART"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Phthalo Blue = PB
Mars Black = MB
Titanium White = TW

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

COLOR MIXES:
Warm Red = CRM > CYM
Pale Blue = TW > PB
Pale Green = PG + TW
Light Green = CYM + PG + TW

STEP DISCUSSION:
• Paint the stems of the flowers using Mars Black, thinned with water and the X-Small Round brush. Also add these stems to the flowers in the sky, and also a few that are reflected in the water.

• Add another value to the flowers and their reflections, with the **Warm Red mix**. Rinse.

• Use the **Pale Blue mix** to highlight the ripples in the water. Follow the curve on the left landmass, widening it at the bottom of the canvas, to create a corridor of light. Rinse.

• Switch to the Small Round brush and blend in some of those **Pale Blue** highlights at the bottom

of the canvas. Also, add a few on the right side. Rinse.

• Switch back to the X-Small Round brush and use Titanium White, to add highlights on the ripples in the water. Blend some wet into wet. Rinse.

• Highlight the green reflections along the left shore, with the **Pale Green mix.** Also add a few highlights on the flower stems. Rinse.

• Apply another layer on the heart flower with Cadmium Red Medium. Rinse.

• Use Titanium White to add a final highlight to some of the lighter clouds.
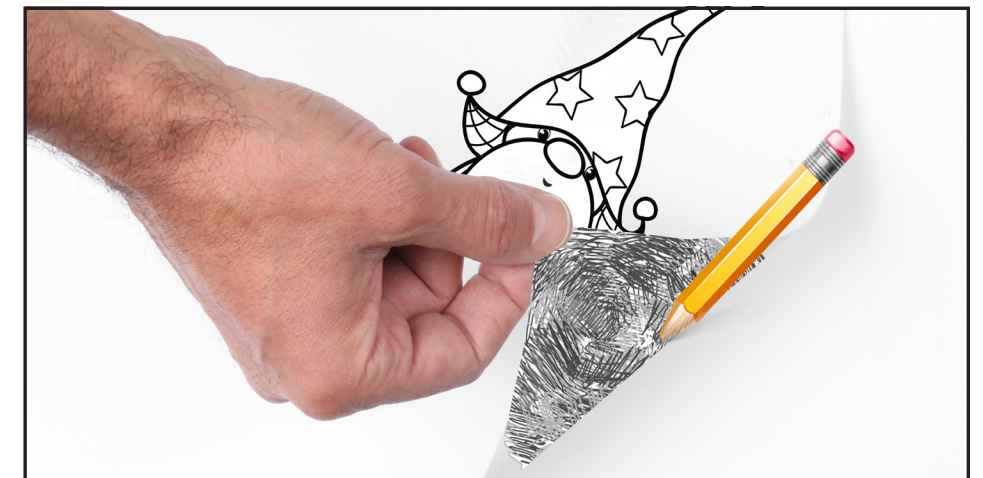
• Sign.
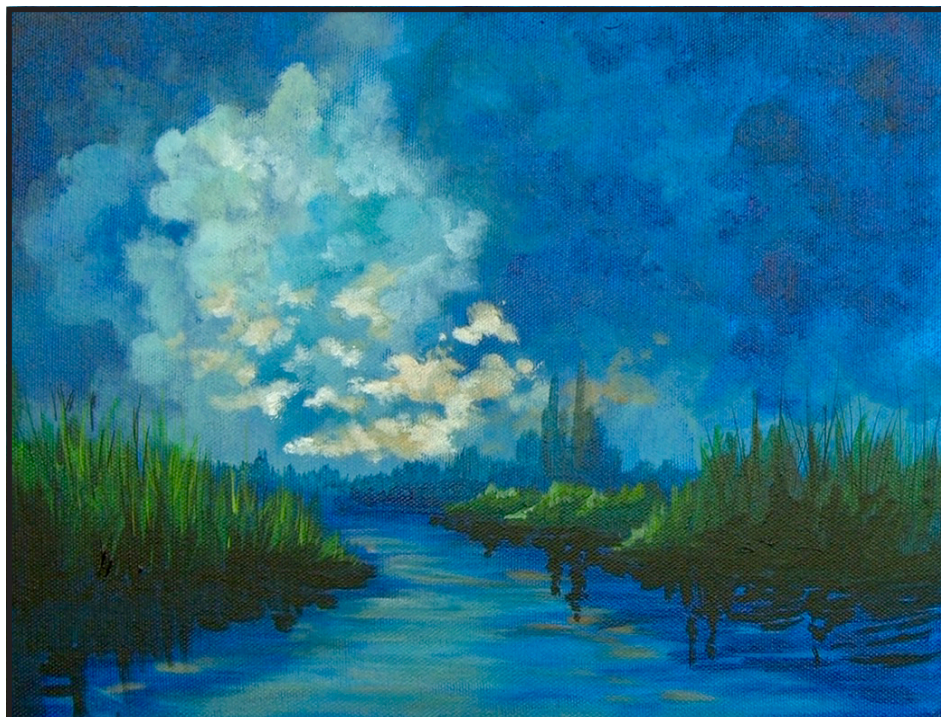
THE TRACING METHOD

• 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.

• 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
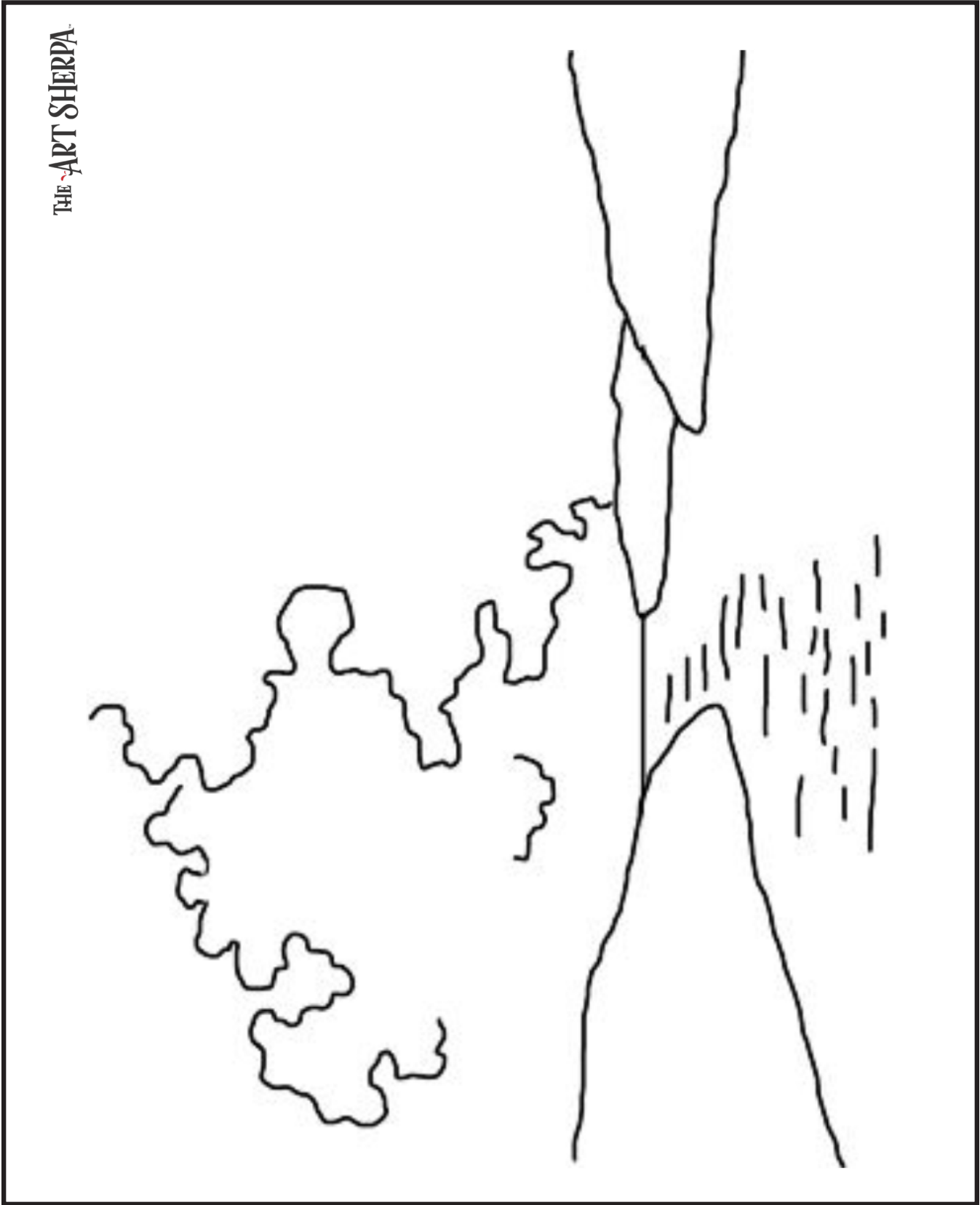
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.

The 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.
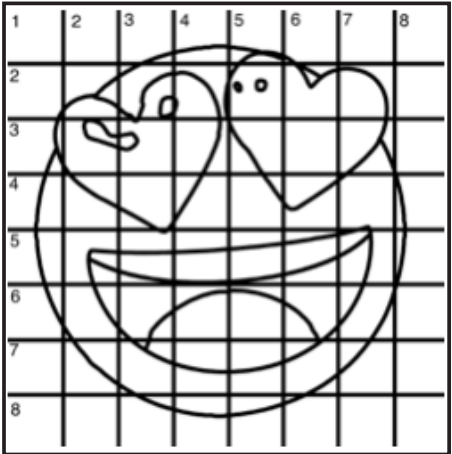
BLENDING WET INTO WET

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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