

THE ART SHERPA™

FALL *Y'all*



MISTY
BLUES

BY: THE ART SHERPA
NAME CREDIT TO PATRON: LINDA MOORE

STEPS: 12 | 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 are included and more can be found at: [theartsherpa.com](https://www.theartsherpa.com)

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.

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It is abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

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
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

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

TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 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

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- 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. 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	03:13	COLORED GROUND
STEP 2	07:51	BLOCKING IN ZONES
STEP 3	17:12	BLENDED SKY
STEP 4	21:48	CLOUDS
STEP 5	28:22	CLOUD HIGHLIGHTS
STEP 6	31:03	DISTANT MISTY TREES
STEP 7	40:07	MIDGROUND TREES
STEP 8	44:22	GRASS
STEP 9	50:32	MIDGROUND TRESS HIGHLIGHTS
STEP 10	55:59	BLUE CORNFLOWERS
STEP 11	1:07:06	POPPIES
STEP 12	1:16:53	POPPY HIGHLIGHTS
STEP 13	1:24:16	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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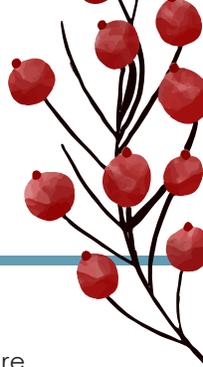
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STEP 1 - COLORED GROUND



“A NICE BLUE TONED WORLD”

PAINT:

Ultramarine Blue = UB

BRUSHES & TOOLS:

Medium Synthetic Angle

STEP DISCUSSION:

- Load the brush with Ultramarine Blue, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 - BLOCKING IN ZONES

“BLUE SKY ABOVE THE HORIZON, ARMY GREEN BELOW FOR DRY, FALL GRASS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

Small Synthetic Angle

T-square Ruler

Chalk Pencil or Watercolor Pencil

COLOR MIXES:

Indigo = PB + DP

Dark Green = CYM + UB + BS

Sky Blue = PB + TW

STEP DISCUSSION:

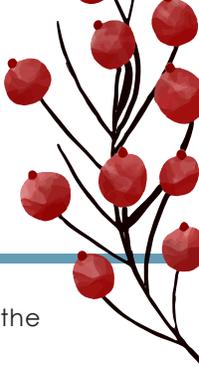
- Use a T-square ruler square and find the center of the canvas. On an 8x8, the center will be 4 inches from the top and 4 inches from the bottom. Load a little of the **Indigo mix** onto the Small Angle brush and make a mark to indicate the center. For design purposes, the horizon line will be just below the center mark. About an inch below center paint the horizon line. The field is going to be below and sky above. The horizon does not have to be level, it's not water.
- Switch to the Hog Bright brush and use the **Dark Green mix** to paint in the field area, applying long,

side to side strokes. Add more Ultramarine Blue to make the mix even darker, and blend it in a few places. Use Phthalo Blue to paint a darker band just above the field. Rinse.

- Paint the sky with the **Sky Blue mix**, again using long, side to side strokes. Create a gradation of color, deepening the blue by adding a bit more Phthalo Blue to the mix as you go up the canvas. The sky is a little lighter at the bottom and darker at the top.
- While everything is still wet, blend some Titanium White over from the left towards the right a little way. This will create a slightly lighter value on the left to imply the light from the sun is off the left side of the canvas. To get this blended effect, keep the pressure light, ensure the brush does not have a lot of water in it, and that the paint is wet. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 - BLENDED SKY



“HEY THERE MR. BLUE SKY, WE’RE SO PLEASED TO BE WITH YOU (ELO)”

PAINT:

Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Light Blue = TW > 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 to get your image on the canvas. 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.
- Load the **Light Blue mix** on the lightly dampened hog brush. Begin to scumble the paint onto the canvas in the upper left corner. Vary the mix by adding a little more Phthalo Blue as you move to the right. Gently blend the blues,

wet into wet, for smooth transitions. Continually change the angle of the brush, and work from mid belly to toe of the brush. Rinse, and dry the brush when you feel the paint is drying in it.

- Darken the upper right corner with pure Phthalo Blue. Continue to softly blend it in, trying to prevent easy to see lines. Add the **Light Blue mix**, and blend that back into the dark right upper corner. Carry on blending until you like the transition of the sky. Rinse.

Sherpa Tip: *I do a program every year called Acrylic April where everybody paints a subject with me - every day. By the end of Acrylic April, whatever we are painting, everybody paints it well. When you paint consistently, and often, you will develop skills.*



STEP 4 - CLOUDS

“DANCING IN THE CLOUDS WITH HUE”

PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

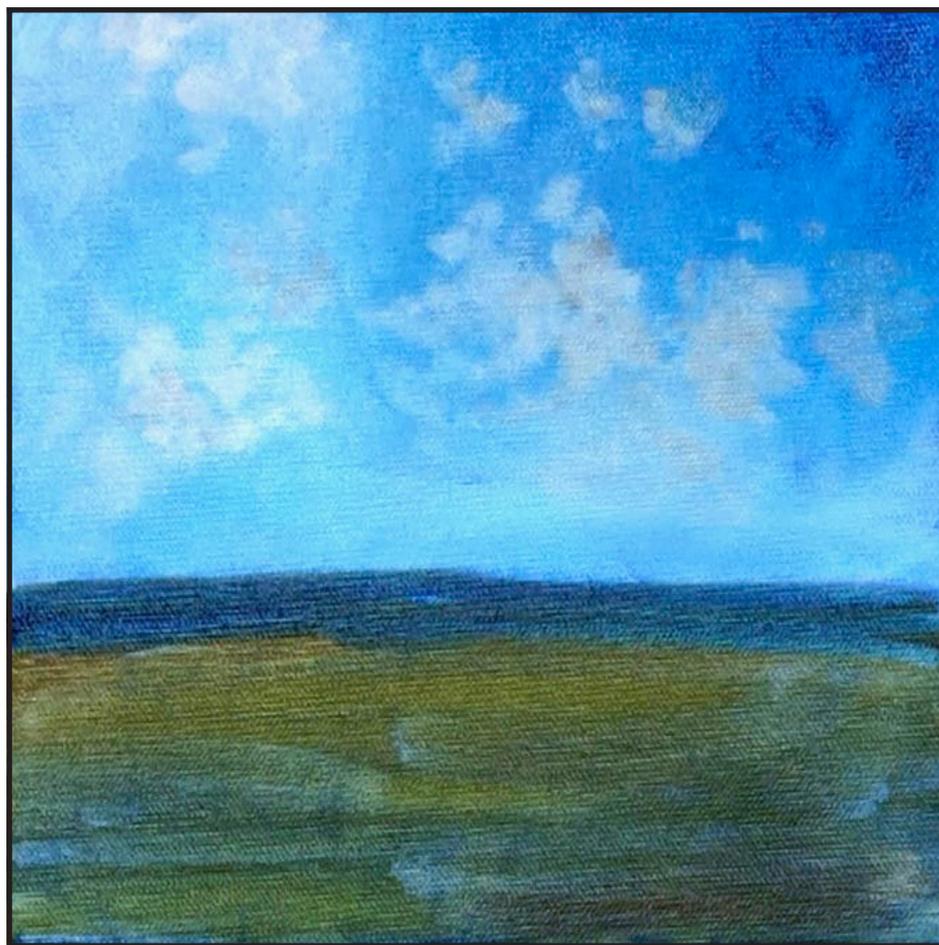
COLOR MIXES:

Blue Grey = BS + UB + PB

STEP DISCUSSION:

- Mix the **Blue Grey mix** with a bias to the Burnt Sienna. Then rinse, and dry the brush on a towel.
- Tone some Titanium White with just a smidge of the **Blue Grey mix**. (Bringing the dark color to the white gives better control over mixing light colors, and uses less paint than trying to lighten a big blob of dark color with white.) Start painting clouds in the upper left corner of the canvas. Use the toe of the brush to very lightly dance out the cloud shapes, using a curved comma stroke that goes different directions. Vary the mix slightly by adding a little more Titanium White. Continue dancing these clouds into the sky.
- Sometimes add a little more Phthalo Blue to help blend the light clouds into the sky. Blend them in by

dancing the strokes, using the toe of the brush. As you paint these clouds, alter the values slightly by adding a little **Blue Grey mix** in a few shadowy places, maybe even a little more Burnt Sienna in other shadows. Add more Titanium White on the dirty brush to give the clouds some interesting temperament. Rinse.



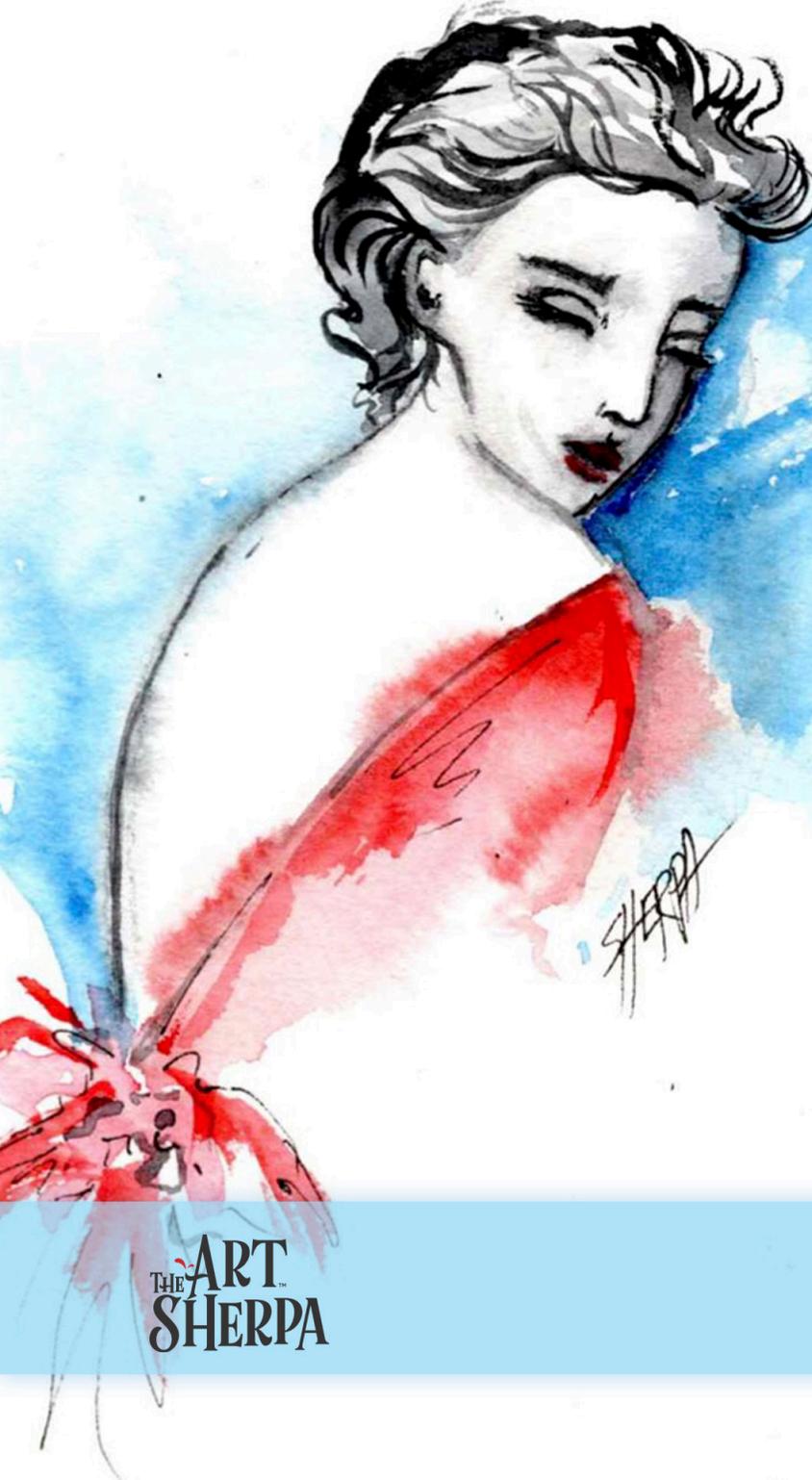
WATERCOLOR WEDNESDAYS

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virtual art class!
7:00PM EST

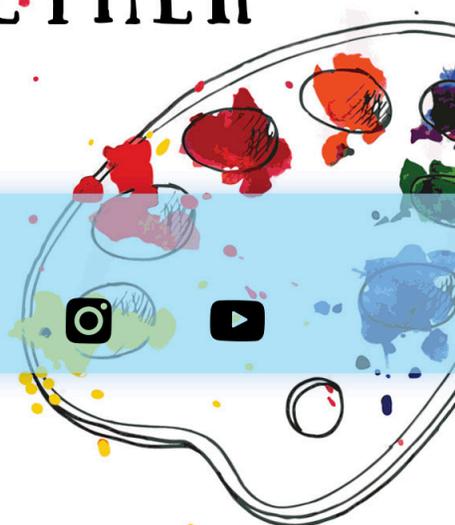
Watch directly from
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page each week.

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

**RELAX &
CHILL OUT
TOGETHER**



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STEP 5 - CLOUD HIGHLIGHTS

“LIGHTING UP THE FLUFFY CLOUDS”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

STEP DISCUSSION:

- Use just Titanium White to very carefully create some tiny highlights on the clouds. Dance this light value on the brighter areas of the clouds, remembering that the sunlight is coming from the upper left. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - DISTANT MISTY TREES



“CREATING DEPTH BY TAKING ADVANTAGE OF TRANSPARENCY AND VALUE”

PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Indigo = PB + DP
Mid Blue = UB > TW

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 to get your image on the canvas. 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.
- On the right side of the canvas, use the Ultramarine Blue to paint some distant trees and bushes. Because Ultramarine Blue is almost transparent it is great for creating these distant, far

away bushes. Use the corner of the brush to paint the smaller areas, and easily turn it to the edge to fill in larger areas. Load more Ultramarine Blue on the brush, and darken some of these trees to give some of value, and distant atmospheric effects that we are hoping to achieve.

- At the center of these trees, blend in a little Titanium White to create a bit of distant mist covering the ground. Rinse.
- On the right side of the canvas, paint a distant rectangular shape that represents a fence or a hedge, using the **Indigo mix**. Bring this down a little lower than the horizon line to give it a bit of depth. The darker color, and placing the bushes below the horizon line make them seem closer than the distant horizon.
- On the left side of the misty area, paint a dark bush using the same **Indigo mix**, and the corner of the brush. Add the beginning of a tree to the left side of the bush. Apply the paint using a curled stroke, allowing the edges to be irregular. Add some Titanium White to the dirty brush to start the misty horizon on the left side.
- Use the **Mid Blue mix** as you paint the distant trees in the background on the left side of the canvas. Mix a half tone of the **Mid Blue mix** the **Indigo mix** to blend in the tree at the edge of the canvas while pulling it forward with the darker color. Rinse, and dry the brush on a towel.
- Use just Ultramarine Blue to adjust and raise the height of the distant bushes, adding in another layer.
- Apply more of the **Indigo mix** to deepen the bush and tree. Add a little Titanium White on the dirty brush to create a little mist below the left background trees, using a flicking brush stroke. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 - MIDGROUND TREES

“FILLING IN THE FORWARD COPSE OF TREES”

PAINT:

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Angle

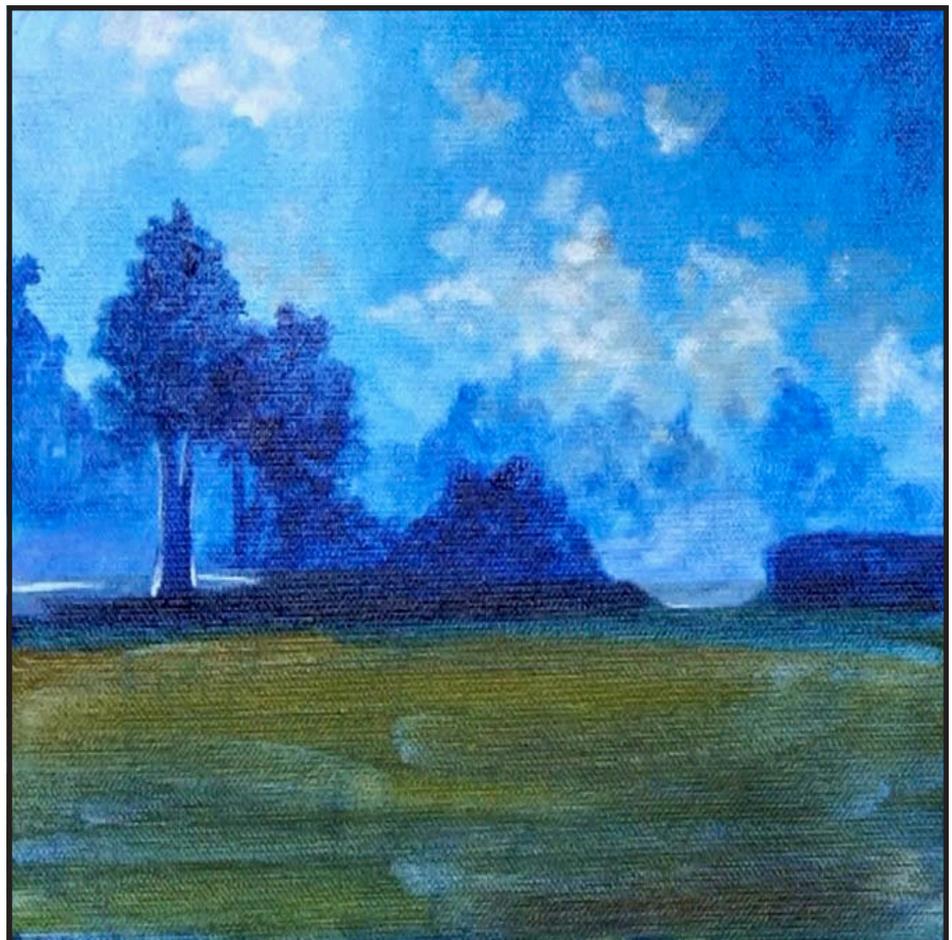
Small Synthetic Round

COLOR MIXES:

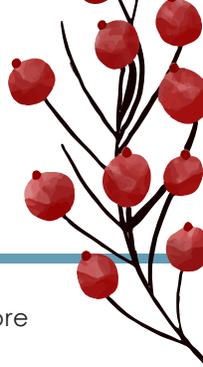
Indigo = PB + DP

STEP DISCUSSION:

- Begin with the Angle brush and the **Indigo mix**. In the lightened area on the left, add the trunk of a tree. Rinse.
- Use Titanium White to highlight the left of that tree and its fork using the tip of the brush. Add some white horizontal lines on the ground on both sides of this tree trunk to talk about some little horizontal highlights on the ground. Wipe the brush on a towel, but don't rinse. Then use the **Indigo mix** to imply some distant trunks between this tree, and the tree just to the right. Rinse.
- Switch to the Hog Round brush, and continue using the **Indigo mix** and that same comma stroke, to add the leaves to the tree trunk on the left. Add a bit to the bush in the center, if needed. Rinse.



STEP 8 - GRASS



“A WOVEN MOSAIC OF TEXTURE”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Green = CYM + UB

Indigo = PB + DP

Dark Brown = BS + MB

STEP DISCUSSION:

- Start painting a band of dark, distant grass just below the horizon line, using the **Dark Green mix**. Use more blue if you want the green to be deeper, and more yellow if you want it to be brighter. Blend in some of the Indigo mix as you get to the right side, where it would be darker. Add a little more Cadmium Yellow Medium on the left, where you want to add a highlight in the distance. Rinse.
- Combine some Burnt Sienna and a little **Dark Green mix**. Then, add even more Cadmium Yellow Medium into it. Use short, up and down strokes, to create a triangular area from mid canvas over to the right side, tapering it to

the bottom of the canvas. Add more Burnt Sienna to darken, and more Cadmium Yellow Medium if you want the mix to be brighter.

- The remainder of the grass is filled in with the Dark Brown mix. Use the tip of the brush, and paint short vertical strokes. This is not a solid color field, think of it like weaving. Leave some of the green below showing through to give it a very textural effect. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - MIDGROUND TREES HIGHLIGHTS

“COLORFUL FALL FOLIAGE”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Dioxazine Purple = DP

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Orange = CRM + CYM
Deep Red = CRM + DP
Indigo = PB + DP

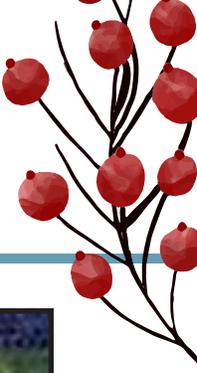
STEP DISCUSSION:

- Tap in a highlight with the **Orange mix** at the top, and along the right side, of these trees and bushes. These highlights where the sunlight has caught are not too deep into the trees or bushes, the sun is just catching the top, outside edges of the foliage. Rinse.
- Use the **Deep Red mix**, and tap that in below the orange and into the middle of the trees. This gives value to the orange highlight. Add a little more Cadmium Red Medium to it, if needed, to brighten it. Knock it back anywhere it is too bright using the Indigo mix.
- Catch another layer of highlights with the **Orange mix**.
- Add a band of the **Deep Red mix** just between the

green grass of the copse of trees and the forward brown grass area. Rinse.



STEP 10 – BLUE CORNFLOWERS



“DO CORNFLOWERS & POPPIES GROW TOGETHER? THEY DO IN THIS ARTIST’S WORLD”

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Coneflower Blue =

UB + PB > TW

Blue Highlight = TW > UB > PB

STEP DISCUSSION:

- Use the **Coneflower Blue mix** to tap out some flowers using little short marks. Leave lots of open spaces between the blue, creating little clumps of color. Map the randomness of the clumps throughout the field, before adding the highlights, while reserving the front center of the field for bright orange poppies. Add some bits of blue up front that will peek through the stems of the poppies.
- Catch the highlights along the tops of the flowers using the **Blue Highlight mix**. Just touch it on, keeping those dark shadows showing. The blue will really pop against the orange poppies so there is no need to go overboard, but you do want to make sure that they have value and depth. Rinse.



STEP 11 - POPPIES

“COMPLEMENTARY COLORS MAKE THIS LANDSCAPE POP”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Red Orange = CRM > CYM

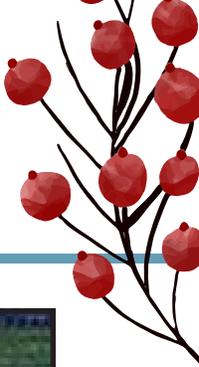
STEP DISCUSSION:

- Start with the **Red Orange mix**, and paint the bigger individual flowers at the bottom of the canvas. Moving up the canvas, begin painting some clumps of smaller flowers that fill in between the blue flowers. Just touch these poppies around, leaving some of the green showing through. Continue dabbing these flowers around the field, breaking them up, making irregular shapes, in various sizes. Rinse.



STEP 12 - POPPY HIGHLIGHTS

“AN ARTIST’S VISION OF A WILDFLOWER MEADOW”



PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Yellow Orange = CYM >
CRM
Light Yellow = CYM > TW

STEP DISCUSSION:

- Add the highlight on the tops of the flowers with the **Yellow Orange mix**. Dance around catching where the sun lights these flowers. Add a little more Cadmium Yellow Medium on the brush to create a few brighter areas. Rinse.
- Use the **Light Yellow mix** for a brighter highlight on the flowers on the right side that would be more in the sunlight coming over the treetops. Rinse.
- Sign.

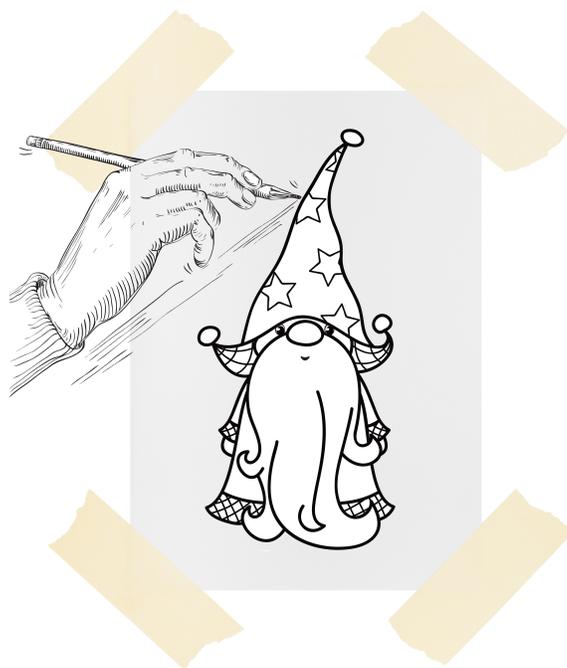


THE TRACING METHOD

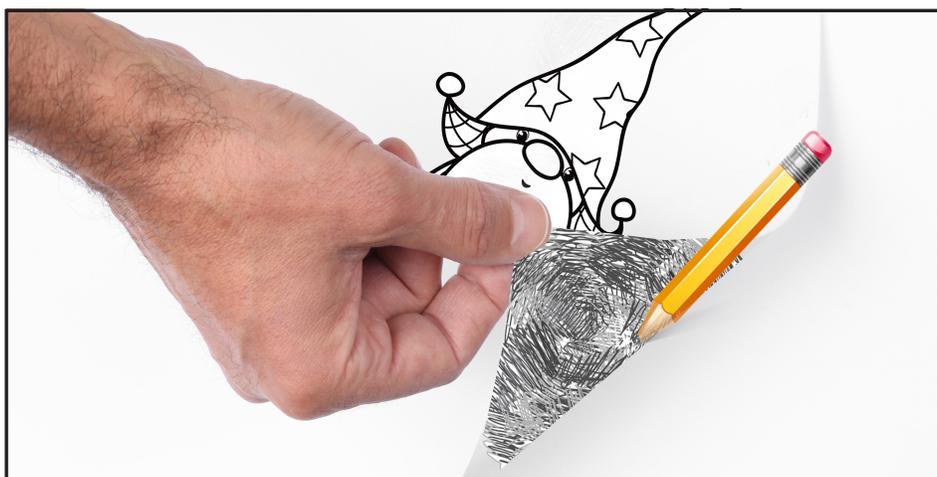
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



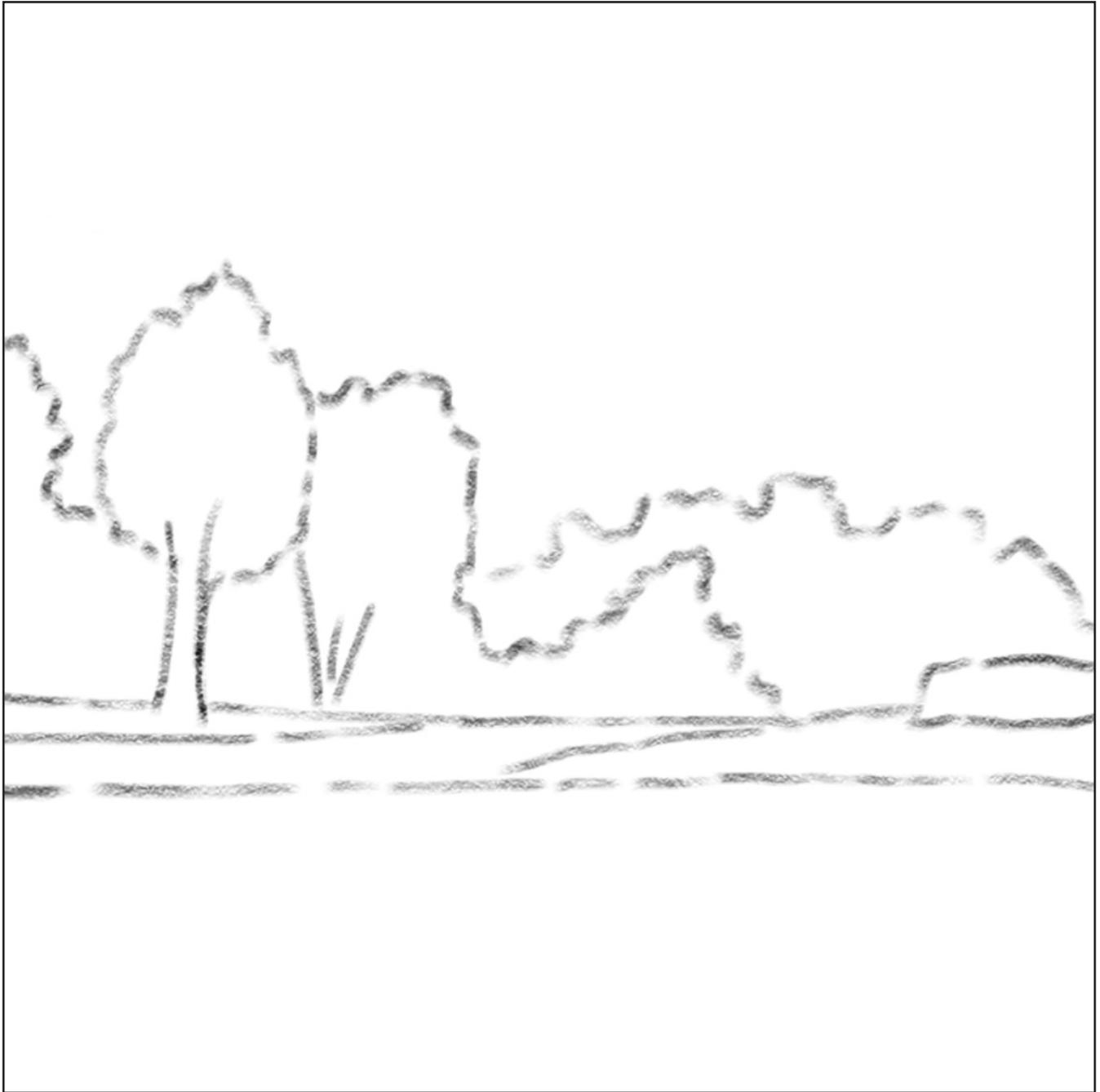
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



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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.

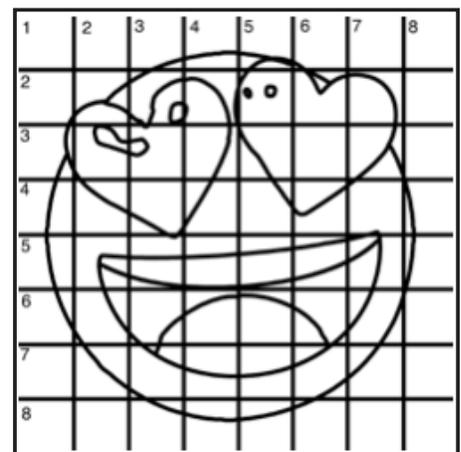
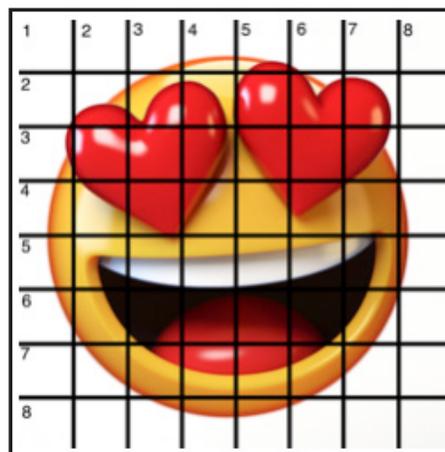
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 pigmentated 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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