The ART SHERPA™

presents

Winter
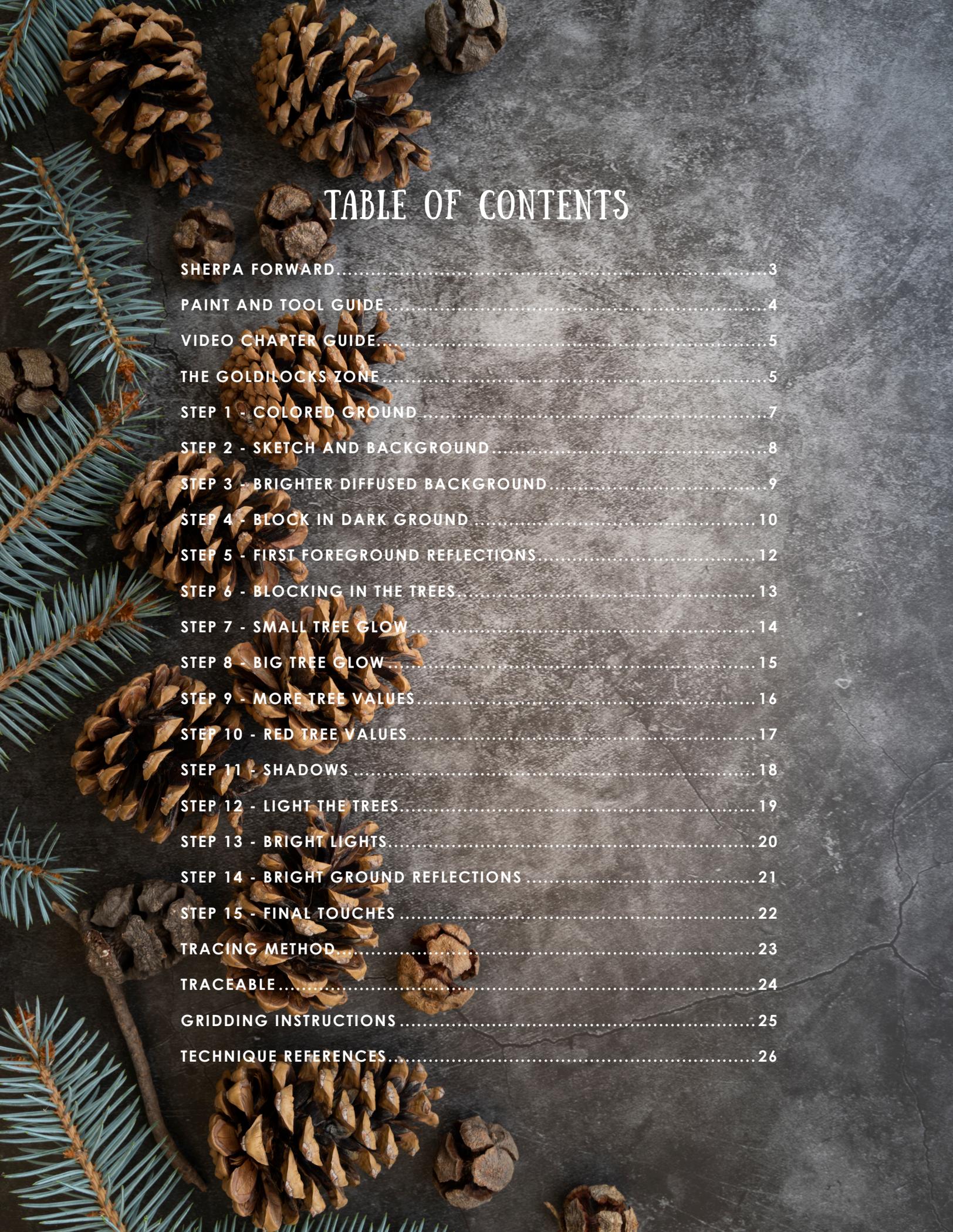## WONDER

CHRISTMAS
BOREALIS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: KIMRA REED

STEPS: 15 | DIFFICULTY: INTERMEDIATE | 2 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: 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.

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

BRUSHES:

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

TOOLS:

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

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- 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	02:42	COLORED GROUND
STEP 2	07:45	SKETCH AND BACKGROUND
STEP 3	19:36	BRIGHTER DIFFUSED BACKGROUND
STEP 4	30:00	BLOCK IN DARK GROUND
STEP 5	33:10	FIRST FOREGROUND REFLECTIONS
STEP 6	39:05	BLOCKING IN THE TREES
STEP 7	45:46	SMALL TREE GLOW
STEP 8	49:07	BIG TREE GLOW
STEP 9	52:26	MORE TREE VALUES
STEP 10	55:00	RED TREE VALUES
STEP 11	59:05	SHADOWS
STEP 12	1:01:39	LIGHT THE TREES
STEP 13	1:08:09	BRIGHT LIGHTS
STEP 14	1:09:56	BRIGHT GROUND REFLECTIONS
STEP 15	1:17:07	FINAL TOUCHES
	1:18:40	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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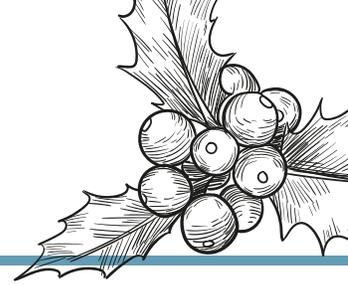
"MESSY WINTER BLUE"

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.

"SCUMBLE AN IRREGULAR CLOUD BANK"

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

BRUSHES & TOOLS:
Large Hog Round
Chalk Pencil or Watercolor
Pencil

COLOR MIXES:
Dark Blue = PB + BS

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, using a Chalk Pencil.

- Use a chalk pencil to mark good positioning for these trees, keeping them nice and fat. The big tree triangle on the right takes up just over half of the canvas. The little tree triangle takes up less area and is on the left tucked behind the big tree.

- Scumble in the **Dark Blue mix** around the top of the big tree. You can paint into the tree slightly because you will be layering the branches over the background. Carry this color over the top of the canvas. Softly blend by applying light brush pressure, and turning the handle to the side (almost parallel to the canvas) to work from the mid belly to the toe, to feather out the color. Then, smooth out the brushwork.

- Combine a little of the Phthalo Green and some Titanium White into the **Dark Blue mix.** Build an irregular little cloud bank, using just the toe of the brush. Push the brush, wet into wet, into the blue you just painted. Add a little more brown into it here and there, and apply up and down brush strokes.

- Add more Titanium White and some Cadmium Yellow Medium into the mix. Continue painting these very loose clouds around the tree tops. Vary the mix by adding more Burnt Sienna or more Titanium White now and then. Applying curled strokes sometimes using the side of the brush, and other times using the toe, to create these irregular shapes.

- Add a little more Titanium White to the mix as you work through the sky, creating a generally soft cloudy blend, using a scumbling technique.

- Darken the sky by adding another layer of the **Dark Blue mix.** Rinse.
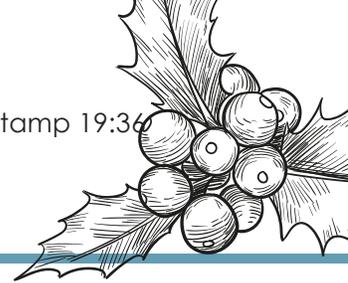
"SCUMBLE LIGHTER, BRIGHTER CLOUDS"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
Large Hog Round

COLOR MIXES:
Light Brown = BS + CYM + TW
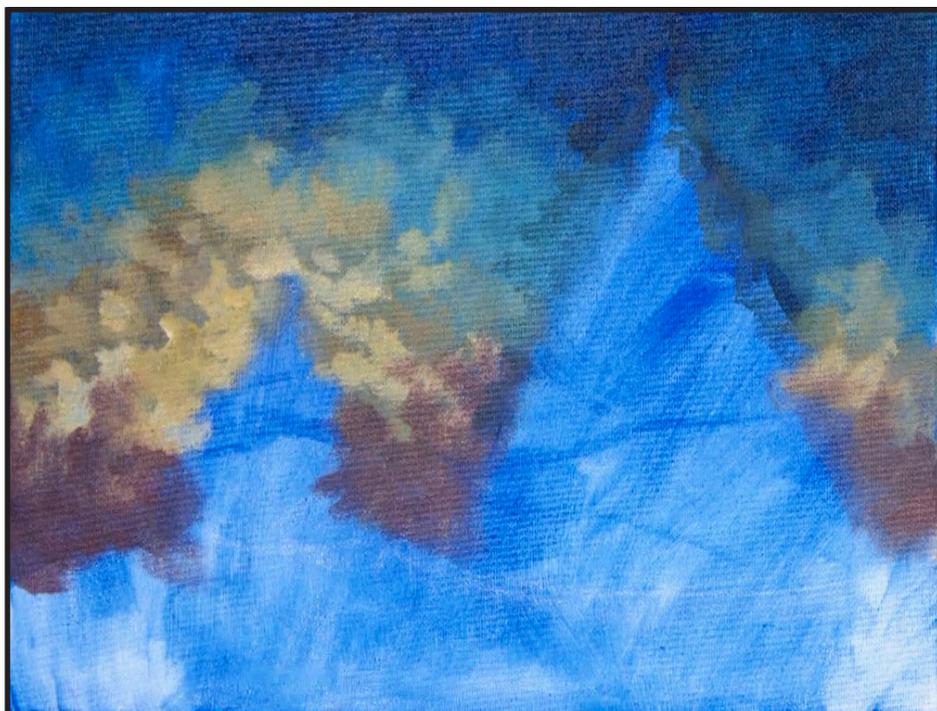Parchment = TW + CYM > BS
Grey Purple =
DP + TW + CYM > BS
Dark Blue = PB + BS

STEP DISCUSSION:

• Use the **Light Brown mix** to add a nice little bank of clouds on the left side of the canvas. If the differences between the two colors seem too obvious, you can mix a 1/2 tone between the **Light Brown mix** and the **Dark Blue mix** from the previous step to make a nice transition between brown and blue clouds.

• Add more Titanium White to the mix to create rises and falls in the cloud bank, flicking the brush and making little half circles with the paint. Paint into your tree slightly, so that you can layer the branches over the sky. Work a little of this color at the bottom of the sky on the right.

• Create lighter cloud banks a little further down the sky, all around the small tree on the left, using the **Parchment mix**. Apply light pressure to create this cloudy effect. Add a little bit of this color on the right. Add a little more Burnt Sienna to create more interest, and because it is still wet it is easy to fluff it in.

• Use the **Grey Purple mix** to paint the darker clouds at the very bottom of the sky. Rinse.

• Make any adjustments to the sky, if needed, with the **Dark Blue mix**. Bring the sky over the edges of the trees for more effective layering when it is time to add the branches. Rinse.

• Dry the surface before continuing to the next step.

"KEEP THIS FOREGROUND UNDERLAYER FAIRLY SMOOTH AND HORIZONTAL"

PAINT:

Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Blue Black = PB + MB
Grey Purple =
DP + TW + CYM > BS

STEP DISCUSSION:

• Paint the foreground using the **Blue Black mix**. It is ok if it is a bit transparent.

• Create a halftone mix of the **Blue Black mix** and the **Grey Purple mix**. Work this through, with loose, short brush strokes, while paying a little attention to brush directionality. Get this depth in now to make this all work.

• Dry the surface before continuing to the next step.

WATERCOLOR
WEDNESDAYS

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"MAKE THE FOREGROUND GLOSSY WITH REFLECTIONS"

PAINT:
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

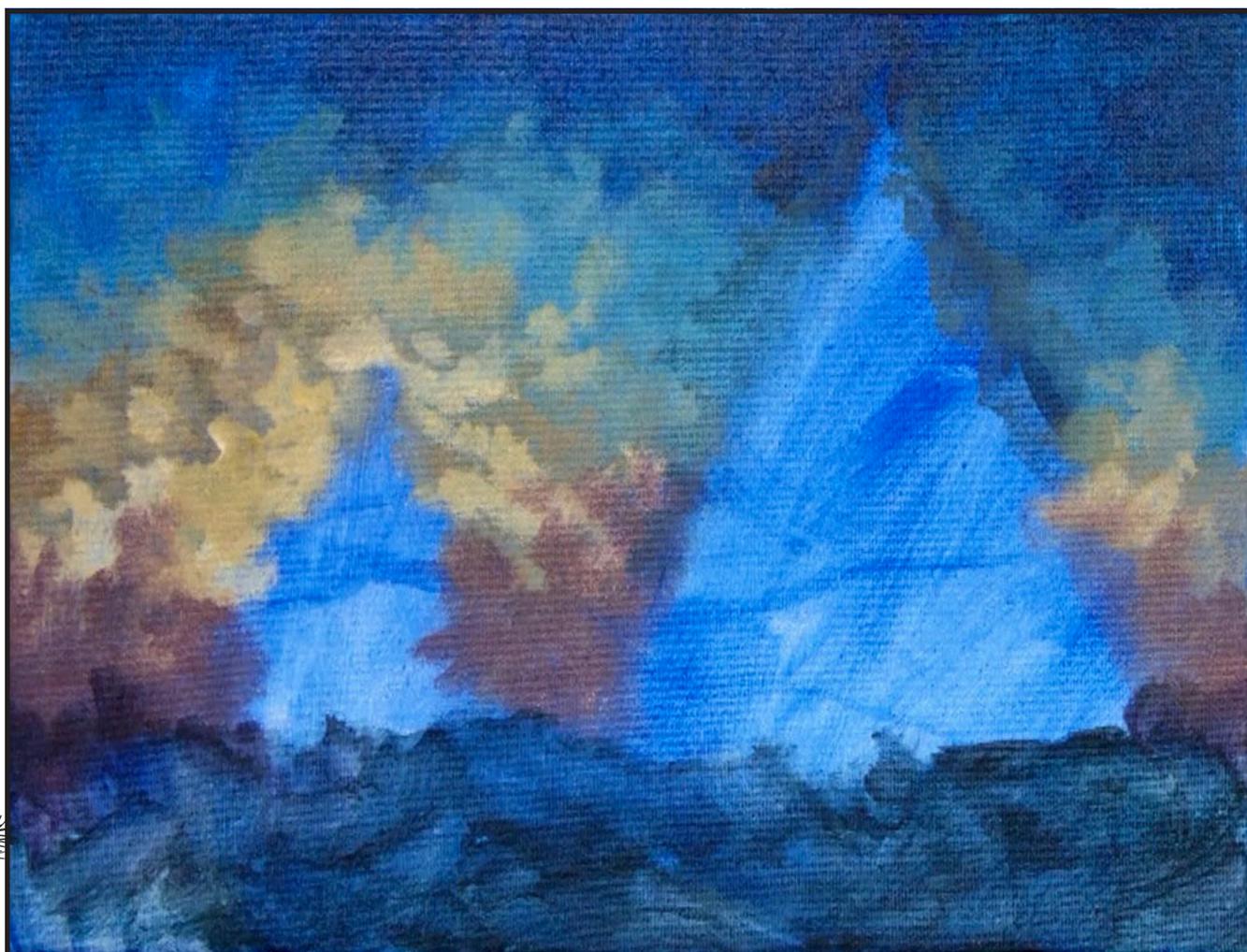### BRUSHES & TOOLS:
Medium Hog Bright

COLOR MIXES:
Grey Purple =
DP + TW + CYM > BS
Blue Black = PB + MB
Dark Blue = PB + BS
Dark Brown = BS + MB
Warm Brown = CYM + BS
Dark Magenta = DP + QM

STEP DISCUSSION:
• Start in the bottom left corner using the **Grey Purple mix** to paint short strokes brushing across horizontally. Then, just below the left edge of the small tree, begin blending in a couple of reflections, wet into wet, using Cadmium Yellow Medium.

• Add more Dioxazine Purple to the mix. You want it to be darker along the left side of the foreground and between the reflections you just added. Apply short horizontal brush strokes.

• Move slightly right, and without rinsing, add the **Blue Black mix**. Paint the remainder of the ground under the small tree.

• Add Titanium White to the **Dark Blue mix.** While the paint on the canvas is still wet, softly blend in more vertical reflections coming down from the small tree. Then, apply counter strokes down the reflections to blur them further.

• Paint the **Dark Brown mix** on the ground between the two trees. Blend in some Phthalo Blue right on the canvas, pull it down a little bit, so there are subtle dark reflections on the ground.

• Without rinsing the brush, load some **Warm Brown mix**. Paint this slightly lighter color under the left side of the large tree.

• Paint the remainder of the foreground over to the right side using the **Dark Magenta mix.**

• Add Titanium White to the **Dark Blue mix** to apply subtle reflections under the big tree. Vary their length somewhat.

• Paint some Burnt Sienna throughout the foreground for more reflections. Rinse.

Sherpa Tip: Throughout the foreground the brush strokes are generally horizontal, but I pull down little vertical lines for the reflection.
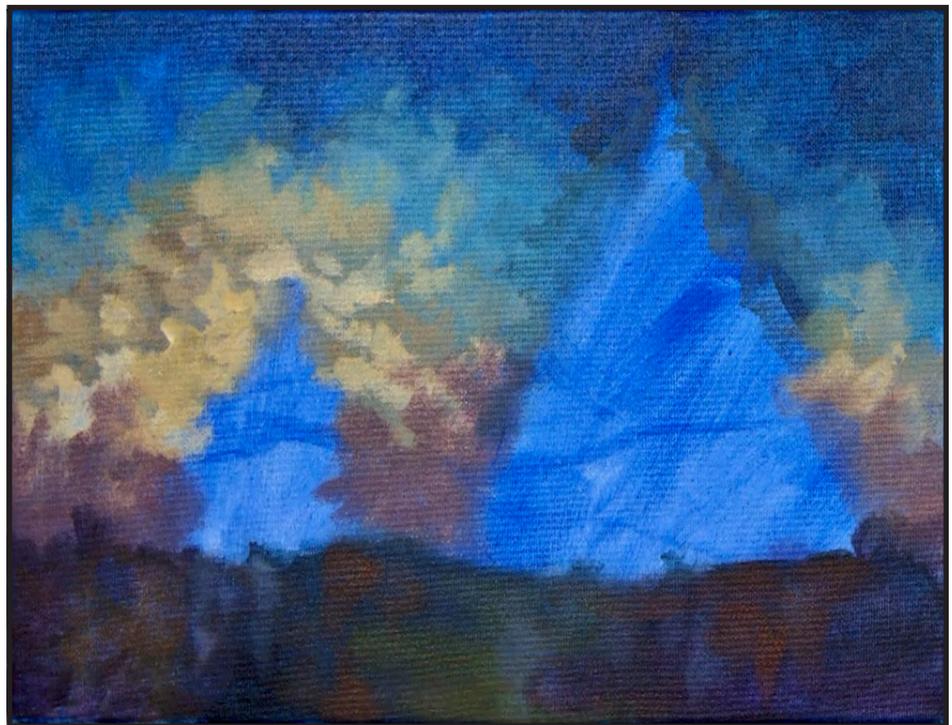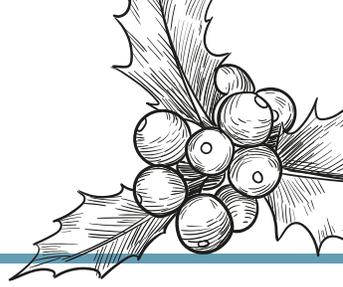
"PAINTING IN THE DEEP, DARK SHADOW VALUES ON PLUMP TREES"

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

BRUSHES & TOOLS:
Medium Hog Round

COLOR MIXES:
Dark Green = PG + BS
Teal = PB + PG

STEP DISCUSSION:
• Paint the trees using the **Dark Green mix** starting with the smaller distant tree. Begin to flick out the brush strokes from the top and move downward. Continue painting depth into the tree, while keeping it rather plump. Keep the strokes random lengths when building the branches. Moving down the tree you want to flick the strokes directionally. Meaning, when you are on the left side of the tree, flick the strokes to the left. As you get towards the center, apply the strokes downward. Then, on the right, start flicking the stroke towards the right.

• Paint the larger, forward tree using the same method that you did for the small tree. In the center, apply longer brush strokes. The bottom of the tree will be much darker because it is more in shadow

• Add Titanium White to the **Teal mix** and paint that between the bottom of the two trees. Rinse.

• Dry the surface before continuing to the next step.

"IT'S GOING TO GET PLAYFUL NOW""

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

BRUSHES & TOOLS:
Medium Hog Round

COLOR MIXES:
Teal = PB + PG
Turquoise = TW + PB + PG
Mid Green = PG > PB > TW
Mid Blue = PB > PG
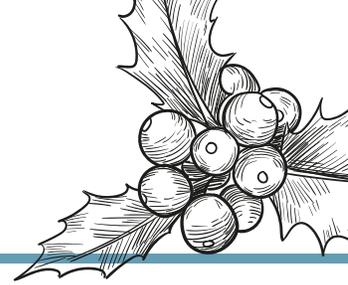Seafoam = PG + CYM + TW
Light Yellow = TW > CYM

STEP DISCUSSION:
- Add a little Titanium White to the **Teal mix** to define some of the branches that lean toward the right on the little tree. Also add a few in the middle and on the left.

- Paint little kisses of the **Turquoise mix** to pop some bright spots on the branches. The strokes are much smaller up at the top. Add a few dots on the bottom left as well.

- Add the **Mid Green mix** on the bottom right side. Then, paint the **Mid Blue mix** in the shadows, of the right side and middle.

- Use the **Seafoam mix** and add a bit of lighter color between the two trees. Then, use the **Light Yellow mix** to pop in the abstracted light in that same area.

- Pop in a few light colors by sometimes adding Cadmium Yellow Medium, and sometimes Titanium White, onto the dirty brush and dancing around the tree. Rinse.

STEP 8 - BIG TREE GLOW Timestamp 49:07

"DANCING THE LIGHT OVER THE BRANCHES"

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

BRUSHES & TOOLS:
Medium Hog Round

COLOR MIXES:
Turquoise = TW + PB + PG
Mid Green = PG > PB > TW
Mid Blue = PB > PG
Seafoam = PG + CYM + TW
Dark Green = PG + BS

STEP DISCUSSION:
- Paint the big tree with the same techniques as you painted the smaller tree in the previous step. Add little kisses of the **Turquoise mix** to pop some bright spots on the branches. The strokes are much smaller up at the top. Carry this color through the tree but mainly in the center and right side.

- Add the **Mid Green mix** in some places, and the **Mid Blue mix** in other places. Add little pops of the **Seafoam mix** in a few places.

- Then, paint the **Dark Green mix** in the shadows, again mostly on the right side and middle. Rinse.

"IT IS REALLY ABOUT THE CONTRAST OF VALUE AND HUE"

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

BRUSHES & TOOLS:
Medium Hog Round

COLOR MIXES:
Muted Green =
PG + BS + CYM
Light Green =
TW + CYM > PG > BS

STEP DISCUSSION:
• On the large tree, paint little pops of the **Muted Green mix.** Then use the **Light Green mix** and touch some areas with this lighter color.

• On the smaller tree, paint little pops of the **Muted Green mix**, although not as much over here. Again, use the **Light Green mix** and touch some areas with this lighter color. Rinse.

"USE THESE WARM COLORS SPARINGLY, LIKE A VERY STRONG SPICE"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Dioxazine Purple = DP

BRUSHES & TOOLS:
Medium Hog Round

COLOR MIXES:
Orange = CRM + CYM
Deep Red = CRM + CYM + QM
Brown Red = CRM + QM + DP

STEP DISCUSSION:
• Starting at the top of the big tree, begin adding in the **Orange mix.** Paint bits of the bright color throughout the tree, but more so on the left side. Play through orange, varying the mix with more Cadmium Red Medium sometimes, or more Cadmium Yellow Medium other times. Do not put these colors everywhere in the trees, but more so on the left side.

• Use the **Deep Red mix** as you move down the tree to get this crazy awesome sunset effect. As the colors get more into the shadows begin adding the **Brown Red mix.**

• Paint the small tree in a similar fashion. Just play around a bit to find your color. You want to use these colors sparingly, like you would use a very strong spice. Rinse.

Sherpa Tip: If your orange paint is not showing up against the dark green, you may have to prepaint your orange spots white - dry them - then the orange will be bright when painted over top.

STEP 11 – SHADOWS Timestamp 59:05

"DEEPEN SHADOWS AGAIN FOR CONTRAST"

PAINT:
Phthalo Blue = PB
Phthalo Green = PG
Dioxazine Purple = DP

BRUSHES & TOOLS:
Medium Hog Round

COLOR MIXES:
Chromatic Black =
 DP + PG + PB

STEP DISCUSSION:
• Deepen the shadows under the large tree, and through the branches of both trees, using this **chromatic black**. This color glazes over top, darkening the shadows, without taking the color underneath away. Rinse.

• Dry the surface before continuing to the next step.

"YOU DON'T HAVE TO UNTANGLE CORDS TO LIGHT UP THESE TREES"

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Orange = CRM + CYM
Yellow Orange = CYM > CRM
Green Tint = TW > PG
Rich Red = CRM + QM

STEP DISCUSSION:

- Start dotting on bright lights using the **Orange mix**. Do not try to make neat, perfect circles, you want the dots to be kind of out of focus and randomly placed. Continue adding dots of lights on both trees.

- Begin to brighten the branches on the left side of both trees, using the **Yellow Orange mix.** These are not the same as the little dots we put in. These are little pops of color that are richer on the branches.

- Add the **Green Tint mix** on the dirty brush. Paint little areas that are very bright and could almost imply snow. Add a touch of the Dioxazine Purple where you want this color more muted.

- Without rinsing the brush, add more Titanium White so it does not read as pure white. Add these little moments to the trees. Rinse.

- Use the **Rich Red mix** and put this in a few places. All this layering makes a big difference. Tuck color in here and there. Rinse, and dry the brush off.

- Add just Cadmium Yellow Medium in a couple places in the branches. Also, add some in the center of those orange lights, taking care to not take away all the orange.

- Dry the surface before continuing to the next step.

Sherpa Tip: If the paint is not covering, paint it white first, dry it, and then paint it the desired color.

"LIGHT IT UP LIKE AT ROCKEFELLER CENTER"

PAINT:
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round

STEP DISCUSSION:
• You could use a dotting tool here or a small liner, you just want something that gives you some control. Load Titanium White onto the brush and add a little pops of white to light the bulbs. Just a little white hot center wherever there is a bulb. Rinse.

"THE COLORS ARE MORE SUBTLE AND DIFFUSE"

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

BRUSHES & TOOLS:
Medium Hog Round

COLOR MIXES:
Orange = CRM + CYM
Grey Purple = DP + TW + CYM > BS
Turquoise = TW + PB + PG
Dark Blue = PB + BS
Deep Blue = PB + DP
Light Yellow = TW > CYM

STEP DISCUSSION:
- Begin painting downward reflections on the ground, below the lights on the trees, using the **Orange mix**. To mute the orange a bit, use a little Dioxazine Purple.

- Add a bit of Cadmium Red Medium on the dirty brush and paint a few more vertical reflections. Then, add some Cadmium Yellow Medium without rinsing the brush. Some of these colors are not as bright as other colors on the tree. Rinse out thoroughly. Dry off your brush. Use the **Grey Purple mix**, and space out more of these subtle verticals. Rinse out.

- Paint more reflections using the **Turquoise mix**, just picking up a little of the tree colors on the surface.

- For the darker reflections, use the **Dark Blue mix**. Then, add a little Phthalo Green and Cadmium Yellow Medium on the dirty brush to paint some muted reflections with that color. Rinse.

- Use the **Deep Blue mix** to make sure that under the tree is dark. Then, use this color to paint dark reflections in between the others. Vary the length of the reflections, so you are not creating a ladder. Rinse.

- Add slightly brighter reflections using the **Orange mix.** Rinse.

- Paint small horizontal lines of the **Light Yellow mix** across the center of some of these orange reflections. Use the toe of the brush to tap in these little bits of brighter reflection. Rinse.

"JUST A LITTLE MORE BRIGHTNESS, AND IT'S MAGIC"

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

BRUSHES & TOOLS:
Medium Hog Round

COLOR MIXES:
Yellow Green = PG + CYM
Orange = CRM + CYM
Turquoise = TW + PB + PG

STEP DISCUSSION:

• Brighten up the green branches by adding a layer of the **Yellow Green mix** on top. Rinse.

• Use the **Orange mix** to brighten up some of the orange branches.

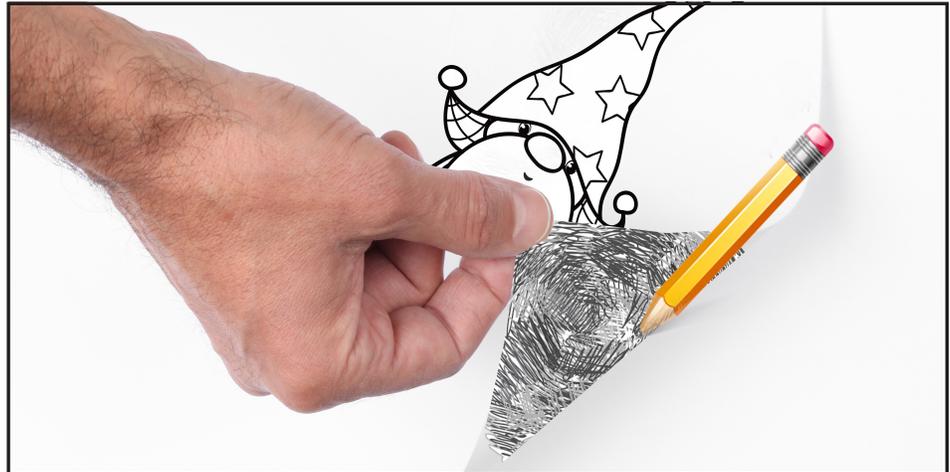• Add a little of the **Turquoise mix** between the two trees. Rinse.

• Sign.

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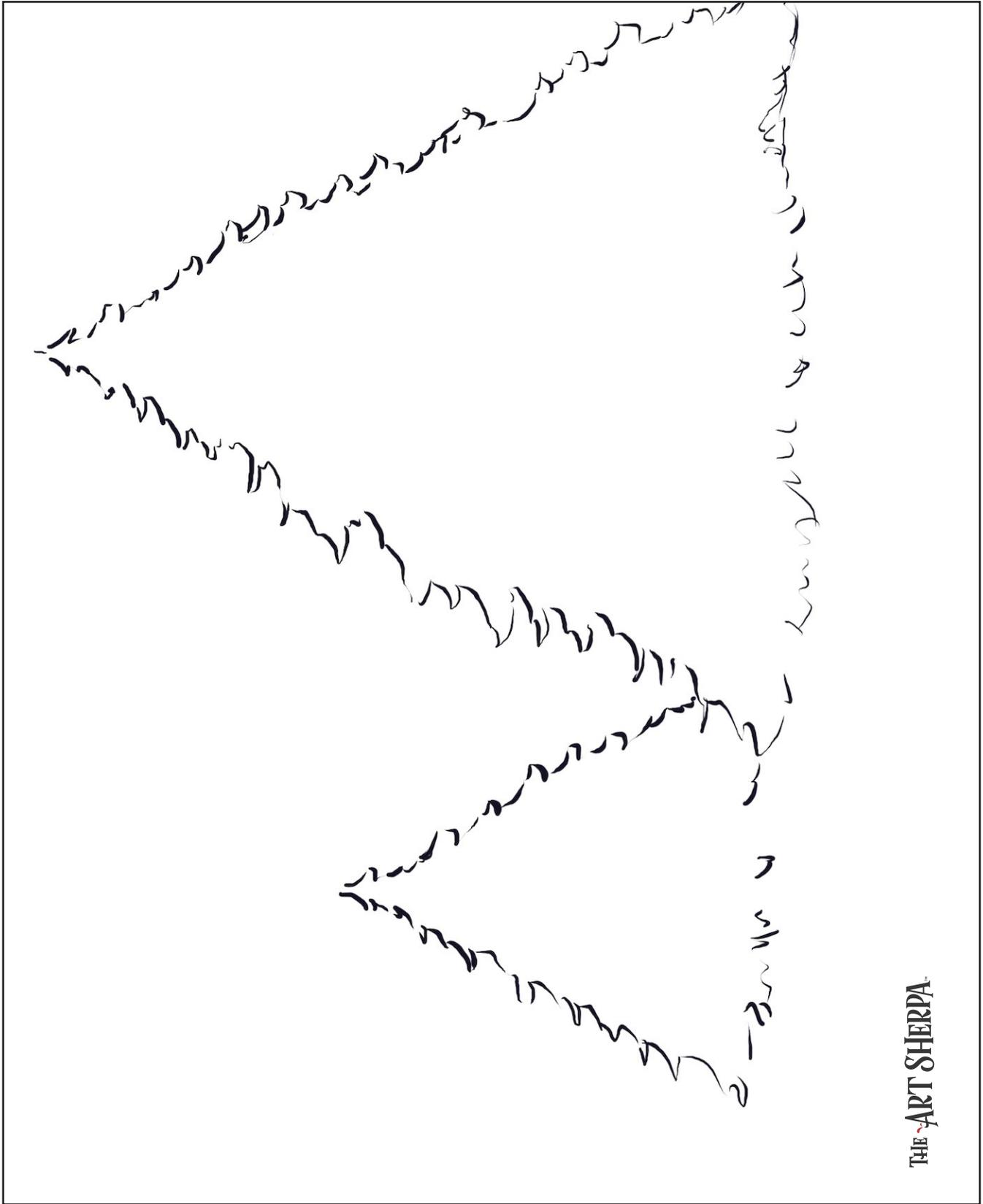
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.

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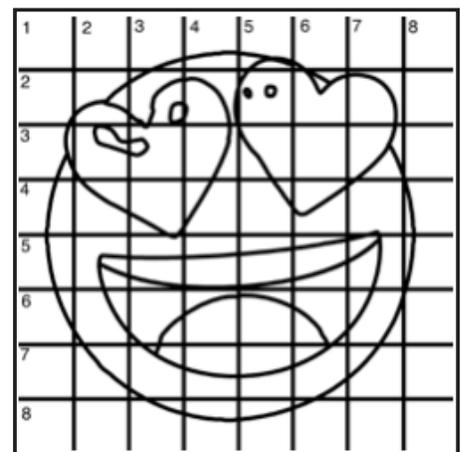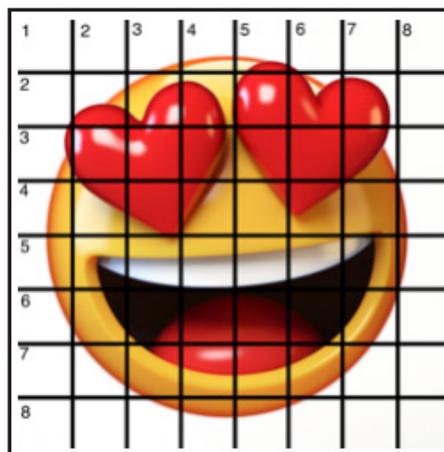
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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