

THE ART SHERPA™
presents

Winter WONDER



FESTIVAL OF LIGHTS

BY: THE ART SHERPA

NAME CREDIT TO: MICHELLE FLORY BRANDT & LINDA AMERICA SWEENEY

STEPS: 12 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

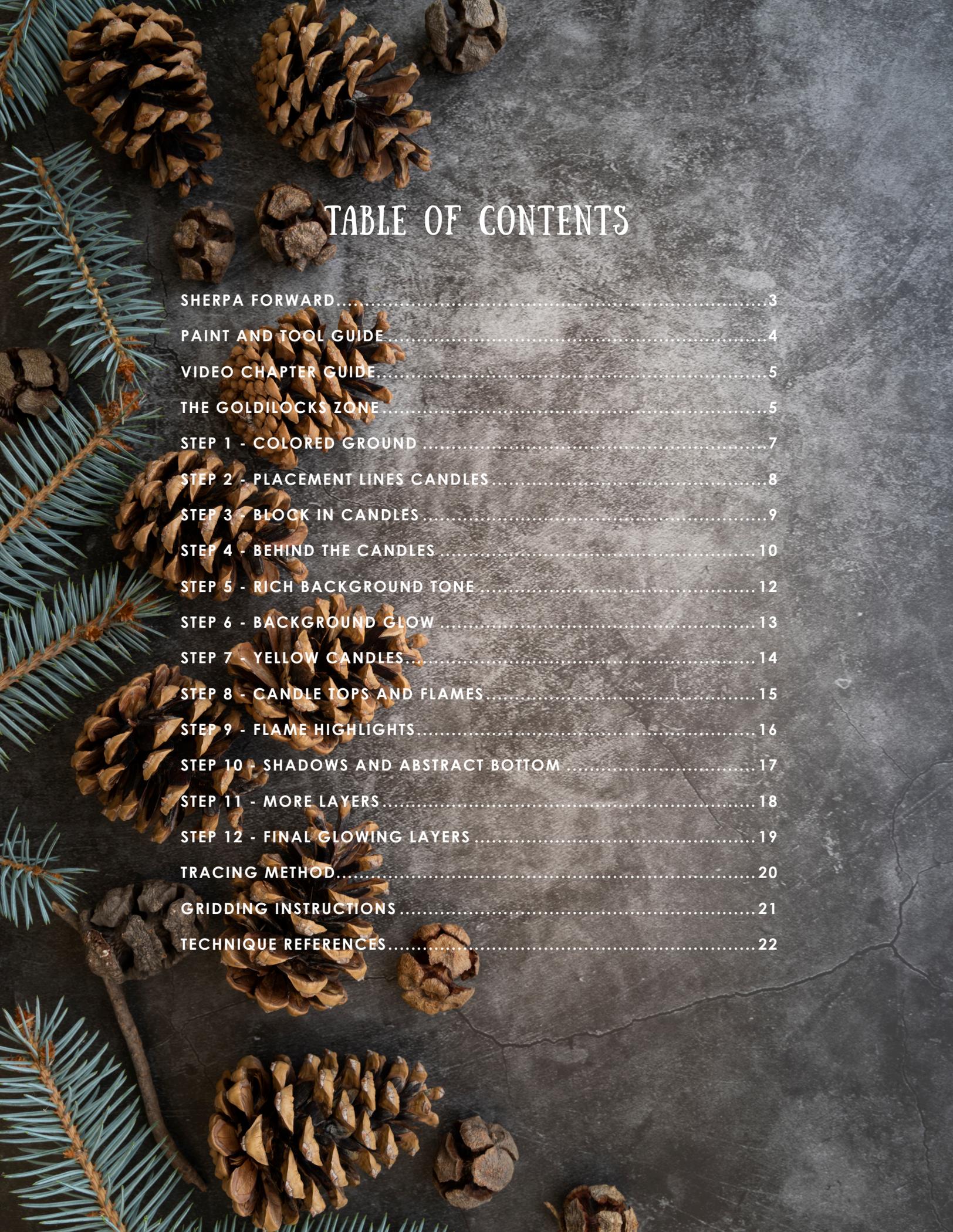
The background of the page is a dark, textured surface, possibly stone or concrete, with several pinecones and pine branches scattered across it. The pinecones are in various sizes and orientations, some showing their characteristic scales. The pine branches have blue-green needles. The overall aesthetic is rustic and natural.

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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

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.

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
- Phthalo Green = PG
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

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

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
- Artist Knife

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- 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	02:49	COLORED GROUND
STEP 2	07:28	PLACEMENT LINES CANDLES
STEP 3	11:39	BLOCK IN THE CANDLES
STEP 4	18:33	BEHIND THE CANDLES
STEP 5	23:32	RICH BACKGROUND TONE
STEP 6	29:07	BACKGROUND GLOW
STEP 7	34:37	YELLOW CANDLES
STEP 8	43:19	CANDLE TOPS AND FLAMES
STEP 9	50:03	FLAME HIGHLIGHTS
STEP 10	53:46	SHADOWS AND ABSTRACT BOTTOM
STEP 11	57:37	MORE LAYERS
STEP 12	1:02:11	FINAL GLOWING LAYERS
	1:09:15	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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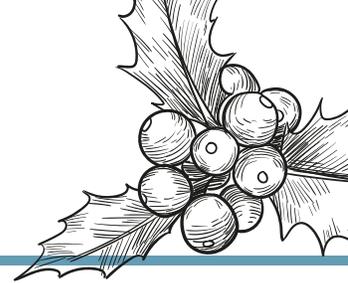


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STEP 1 - COLORED GROUND

Timestamp 2:49



“ARTFULLY PURPLE”

PAINT:

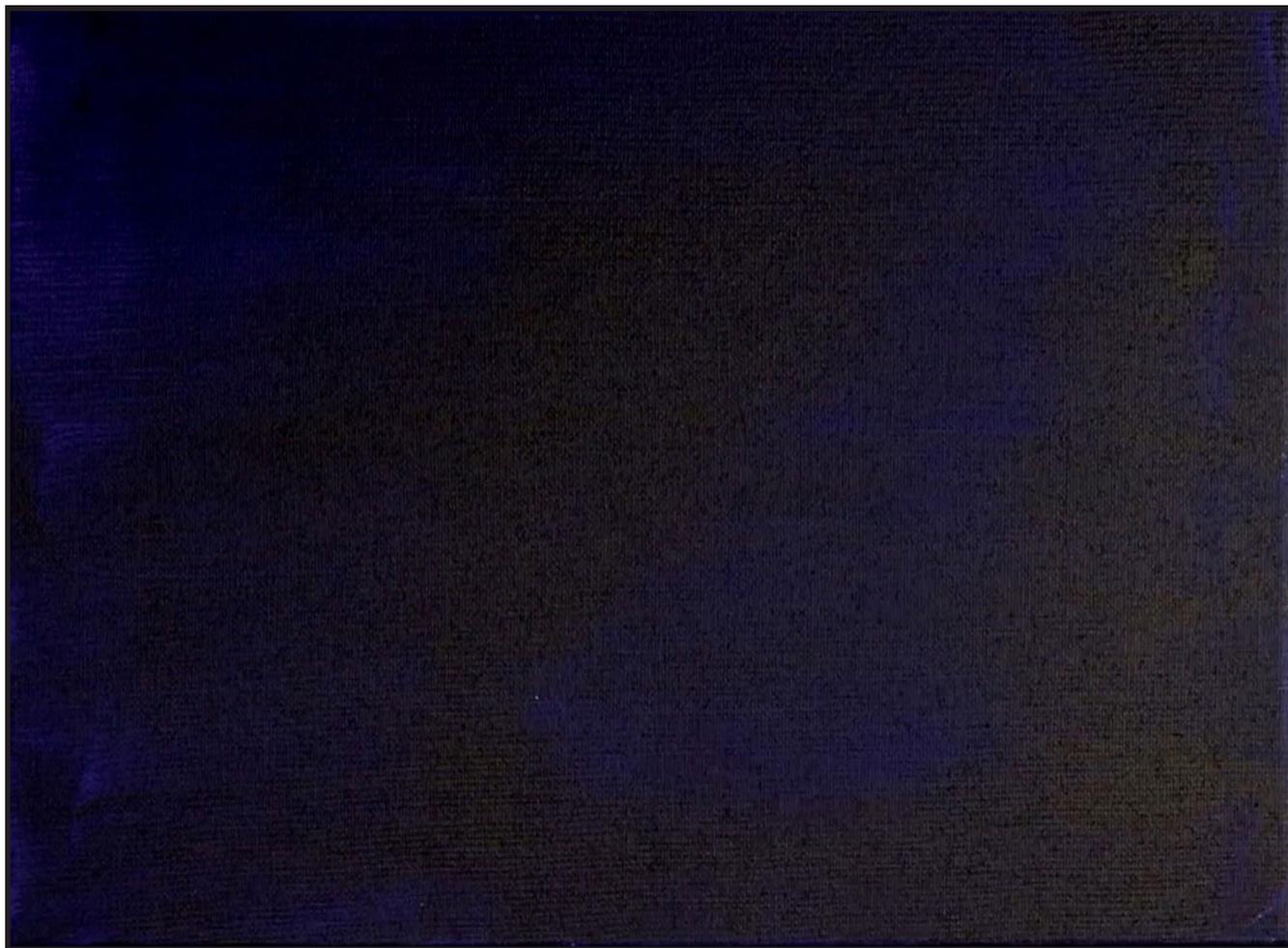
Dioxazine Purple = DP

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Dioxazine Purple to 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 - PLACEMENT LINES CANDLES

Timestamp 7:28

“ONE CANDLE IN THE CENTER, HIGHER THAN THE FOUR TO THE RIGHT & LEFT”

BRUSHES & TOOLS:

T-Square Ruler
Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

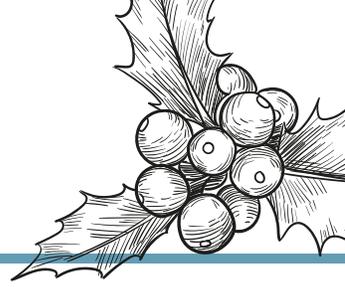
- There is not a traceable provided for this tutorial. I felt it would make the process more difficult. I chose to use a T-square ruler and Chalk.
- Place the ruler vertically and make a mark 3 inches from the top, and another mark at 2 inches from the top.
- Turn the ruler so it is horizontal and in line with the 3 inch mark, and make a line straight across the entire canvas. Make a mark at 6 inches to place the center candle up to the 2 inch mark, it is higher than the others because it is the lighting candle. Then, add a mark about $\frac{1}{2}$ inch from either side of the canvas for the first and last candles.
- Turn the ruler again and draw a straight, vertical line, down in the center of the canvas, from the 2 inch mark. Then, starting from the 3 inch mark, draw the vertical lines for the two candles on either side of the canvas.
- There are three more

candles between the side candle and the center candle, on either side, for a total of nine candles. Divide the space as equally as possible. It does not have to be perfect so you can eyeball them in. Math is not my forte, so my closest estimation for these candles are: $\frac{1}{2}$ ", $1 \frac{3}{4}$ ", $3 \frac{1}{4}$ ", $4 \frac{3}{4}$ ", 6 ", $7 \frac{1}{4}$ ", $8 \frac{3}{4}$ " $10 \frac{1}{4}$ " and $11 \frac{1}{2}$ ". This is just going to help guide my brush stroke, because the candles are just a vertical brush stroke. The important thing is that the center candle is higher and the rest are at the same height.



STEP 3 - BLOCK IN CANDLES

Timestamp 11:39



“THESE CANDLES ARE HANDMADE, NOT PERFECT”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

Small Synthetic Round

STEP DISCUSSION:

- Start with a damp Bright brush that is about ½" in width, and Titanium White. Paint vertical lines straight down using the flat edge of the brush. Paint these lines far enough down so the abstract technique we use in the foreground will layer over them.

Continue doing this for all nine candles.

- Switch to the Round brush and paint little triangles at the top of all the candles. Again, you do not have to be perfect, it is nice to taper the tops. Rinse.
- Begin painting the flames a little bit above the candles. Press out and up towards the left and then out to the right, allowing the flames to taper at the top. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: We are painting the candle white first, so when we layer on the yellow and orange, it glows and shows.



STEP 4 - BEHIND THE CANDLES

Timestamp 18:33

“THE BEGINNING OF A WARM GLOW”

PAINT:

Dioxazine Purple = DP

Yellow Ochre = YO

BRUSHES & TOOLS:

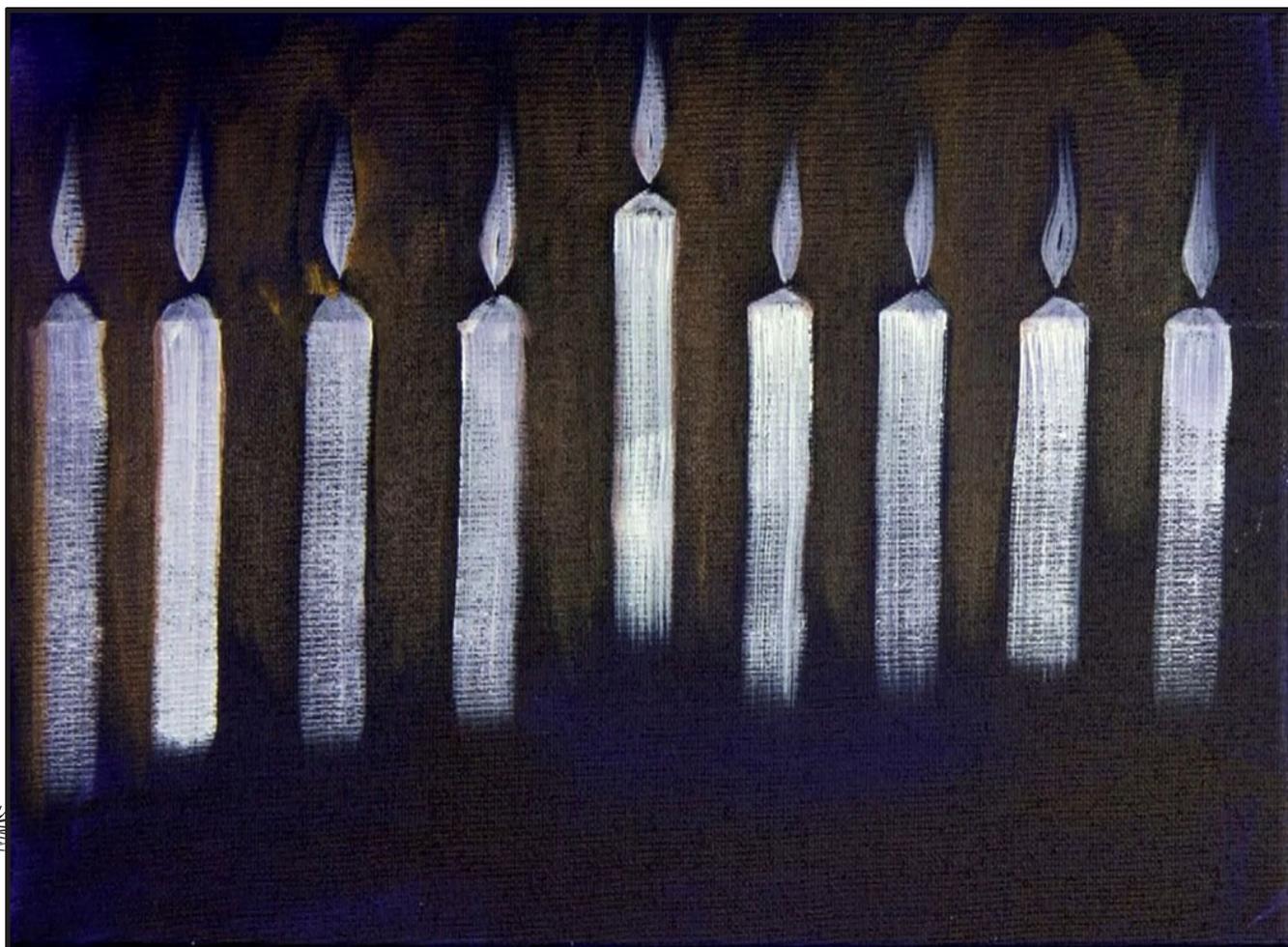
Medium Hog Bright

COLOR MIXES:

Taupe = YO + DP

STEP DISCUSSION:

- Dry off the damp brush on a paper towel. Then, paint the background of the upper canvas with the **Taupe mix**. Paint around all of the candles using the edge of the brush. Apply loose, expressive brush strokes. Move the brush around, changing direction in the stroke so that it sort of hides what it is. Rinse.



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CHILL OUT
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STEP 5 - RICH BACKGROUND TONE

Timestamp 23:32

“BLENDED WARM BACKGROUND”

PAINT:

Cad Red Medium = CRM
Dioxazine Purple = DP

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Warm Purple = DP + CRM
Deep Red = CRM > DP

STEP DISCUSSION:

- While the paint from the previous step is still wet, blend in the **Warm Purple mix**, at the corners and edges of the canvas. This color is distinctly

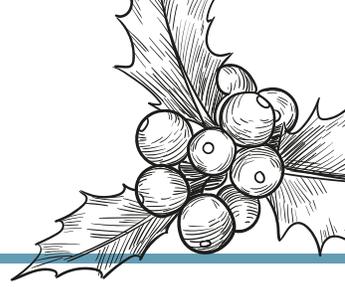
purple, but there is a warmth that the red adds that gives the piece a deep glow. Blending right over the previous color, around the flame area creates a nice halftone. Do not take it all the way down to the bottom of the candles though. Continuing to blend this color between all the flames and give the top of the canvas a nice finish. Take this color further down on either side of the canvas.

- Lightly brush the **Deep Red mix** around each of the flames, giving the background slightly redder effect. Use the edge of the brush to create a feathering blend around the flames giving them a nice glow. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - BACKGROUND GLOW

Timestamp 29:07



“DUSTING ON A GOLDEN GLOW”

PAINT:

Cad Yellow Medium = CYM

Yellow Ochre = YO

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Gold = CYM + YO + TW

STEP DISCUSSION:

- Use the **Gold mix** to begin painting in between the candles. Brush down between the candles, and as you near the

flames vary the brush strokes. Sometimes across, sometimes angled, applying a soft pressure technique creating a kind of dry brush blend. Vary the mix by sometimes adding more Titanium White or more Yellow Ochre in between the candles. Brushing downward and using the edge of the brush makes firm lines along the edge of the candles.

- Apply soft pressure and lightly dust the canvas to create a nice little glow around the flames.
- Come back through with variations of the Gold mix adding pops of deeper color here and there, creating some richness of color. It is a bit thicker application between the candles where is more abstract, and much lighter dusting around the flames where it is more blended. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 - YELLOW CANDLES

Timestamp 34:37

“THE CANDLES GLOW FROM WITHIN”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Yellow Orange = CYM > CRM
Orange = CYM + CRM

STEP DISCUSSION:

- Paint the center candle with the **Yellow Orange mix**. Use the edge of the brush to paint either side of the candle. Then, use the flat of the brush to paint the center of the candle. Near the bottom of the candle blend the **Orange mix**, wet into wet.
- For ease of process, paint the remainder of the candles with **Yellow Orange mix** first. Then, come back and blend in the **Orange mix**. Do not paint the little taper part yet, we will do that in the next step with a smaller brush. Paint the candles down the canvas a good amount because we will layer the blue foreground over top of them.
- Again use the edge of the brush to get a clean line on either side of the candle, and the flat of the brush to paint the middle, wetting the brush as needed for ease of flow. Once the candles are all painted yellow then use the **Orange mix** as the darker value. Use this color to paint the edges of the candle then add a little to the middle, closer to the bottom. While the orange is still wet, roughly blend in some Cadmium Yellow Medium right over the top. Rinse.
- Dry the surface before continuing to the next step.



STEP 8 - CANDLE TOPS AND FLAMES

Timestamp 43:19



“LIGHT UP THE NIGHT”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

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

STEP DISCUSSION:

- Apply the **Light Yellow mix** on the top triangles of the candles using the toe of the

brush. Start at the left candle and work towards the right so you don't drag your arm through wet paint. Do the opposite if you are left handed.

- Roughly blend a little of the **Mid Yellow mix** at the top center of the candle sticks, to imply a glow created by the flames. Rinse.
- Paint the outer boundaries of the flame with the **Yellow Orange mix** using the edge of the brush. Allow them to feather out at the top. Then, add the wick glow with this same color
- Add a hint of the **Orange mix** around the edge of the belly of the flame. Rinse.
- Highlight the taper at the top of the candles with another layer of the **Light Yellow mix**. Tap a bright highlight using Titanium White and the toe of the brush. Adding just a little bit of white can really make them pop.
- Paint the center glow of the flames with the **Light Yellow mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - FLAME HIGHLIGHTS

Timestamp 50:03

“BURN BRIGHTLY”

PAINT:

Cad Yellow Medium = CYM

Yellow Ochre = YO

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Hog Round

COLOR MIXES:

Light Yellow = TW > CYM

Beige = TW + YO

STEP DISCUSSION:

- Load a little Mars Black on the X-Small Round

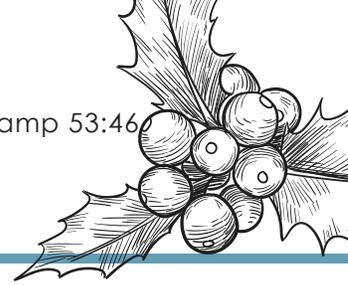
brush. Add the short, blackened part of the wick inside the bottom part of the flame. Rinse.

- Switch to the Small Hog round brush. Dry brush some of the **Light Yellow mix** to create a soft glow in the center of the flames.
- Tap some Titanium White in the bottom center of the flames to imply a very hot center.
- Roughly add some glow in the background, between the candles using the **Beige mix**. Create another layer of glow, and give the background a rough effect. Rinse.
- Dry the surface before continuing to the next step.



STEP 10 - SHADOWS & ABSTRACT BOTTOM

Timestamp 53:46



“BEGINNING THE BLUE BASE”

PAINT:

Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Bright

COLOR MIXES:

Turquoise =
PB + PG > CYM > TW
Rich Blue = UB + PB
Mid Blue = UB + TW

STEP DISCUSSION:

- Paint a line very lightly, on either side of the center candle using the **Turquoise mix**. Move to the right two candles and add another line there.
- Without rinsing add some Ultramarine Blue on the brush. Paint lines up, on either side of the two left candles. Use this color to make random scratchy marks, starting on the right side, about mid canvas. As you move to the left, begin adding marks using the **Rich Blue mix**. Continue making these rough marks and alternating between these two colors until you get the left side.
- Add a little more Titanium White to the **Turquoise mix**, and paint a layer of rough strokes of this color over some of the marks on the right.
- Use the **Mid Blue mix** on the left side to create some interesting effects there.
- Add more Titanium White on the dirty brush to paint some more lines going up the sides of some of the candles. Disperse some of this color throughout this band of color. Rinse.



STEP 11 - MORE LAYERS Timestamp 57:37

“THIS LAYER ADDS TEXTURE”

PAINT:

Ultramarine Blue = UB
Dioxazine Purple = DP

BRUSHES & TOOLS:

Artist Knife

COLOR MIXES:

Dark Blue = UB + DP

STEP DISCUSSION:

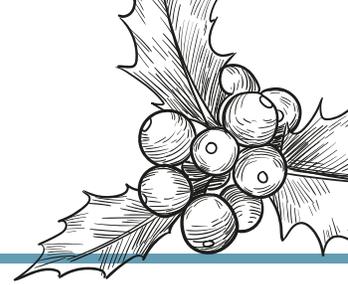
- Apply the dark color at the bottom using the **Dark Blue mix**. Changing the angle, and loading of the knife on the different edges allows the movement needed to fill the area. Add more of the Ultramarine Blue at the top of this dark area. By not engaging the edge of the knife on the surface, it will skip over the top and offload just a little bit of wet paint over a wet layer. Continue adding these two values to fill in the bottom of the canvas.
- Even though this will not get totally dry, use the hair dryer to dry it as much as possible, so we can lay color on top. Rinse the knife and wipe it off clean with a towel.

***Sherpa Tip:** How to load an artist Knife: Use the edge of the knife to scrape a bead of paint from the palette. If the knife is loaded on the right edge, you need to apply it towards the left on the surface. The opposite applies if it is loaded on the left edge. This technique creates a thick impasto effect.*



STEP 12 – FINAL GLOWING LAYERS

Timestamp 1:02:11



“IMPASTO FUN ADDING LUMINOSITY”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Artist Knife

COLOR MIXES:

Turquoise =

PB + PG > CYM > TW

Mid Blue = UB + TW

Pale Turquoise =

TW > PG > PB > CYM

STEP DISCUSSION:

- When adding paint, do so delicately so as not to flatten the peaks of thick paint that are already built up. Add the **Mid Blue mix** through the dark area, permitting the knife to skip over the paint below while allowing it to show through. Sometimes use the toe of the knife for an interesting shape. Continue moving to the left with this color, and skipping over the top using light pressure. Wipe off the knife.
- Lightly add Phthalo Blue over the top. This dark color will read very well against the blue below. There are some fun effects when it picks up any of the paint below. Add little bits here and there, angling the knife this way or that. Wipe the knife.

- Very carefully add the **Turquoise mix** to a spot or two a little more centrally. Add a lot more Titanium White to the mix and just touch this color to the top of the blue paint in the center canvas.
- Add the **Pale Turquoise mix**. Disperse this around for some bright pops of color, changing the direction of the knife periodically. Keep the warmer colors (turquoises and Phthalo blue) centered, and the cooler colors (Ultramarine Blue and Dioxazine Purple) towards the edges and bottom. Vary the **Pale Turquoise mix** slightly by adding more Cadmium Yellow Medium, then touch a few bits of that color in as well. Rinse and dry the knife.
- Sign.

Sherpa Tip: Wait more than a week if you are varnishing.



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



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.

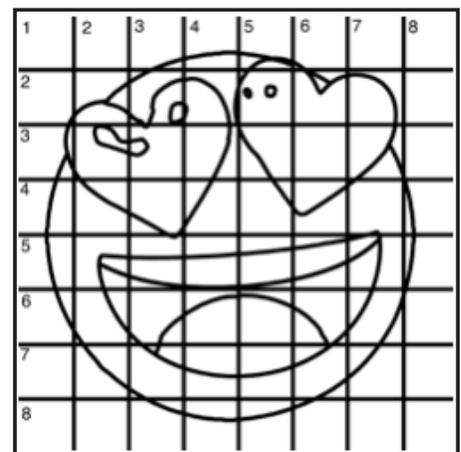
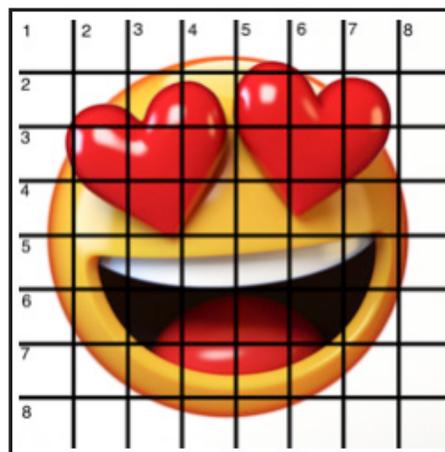
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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