

THE ART SHERPA™  
presents

# Winter WONDER

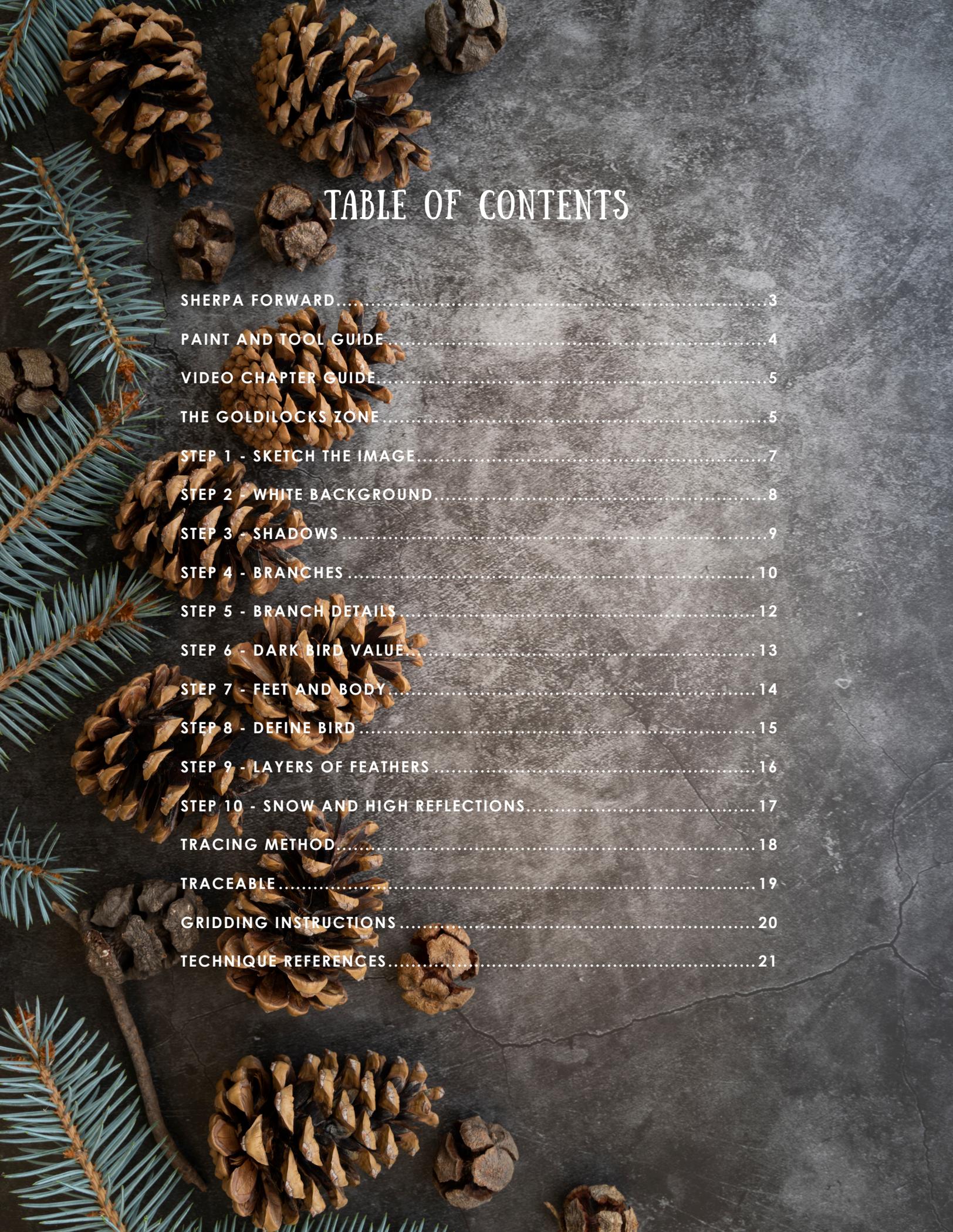


## MY LITTLE CHICKADEE

BY: THE ART SHERPA

NAME CREDIT TO PATRONS: MARK BERGERON & HEATHER CAMPBELL

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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# The Art 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](http://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.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

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](mailto: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
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

## BRUSHES:

- Small Synthetic Round
- X-Small Synthetic Round
- Small Synthetic Angle
- Medium Synthetic Bright
- Medium Synthetic Filbert

## 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:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



## VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	02:47	SKETCH THE IMAGE
STEP 2	08:22	WHITE BACKGROUND
STEP 3	13:29	SHADOWS
STEP 4	17:41	BRANCHES
STEP 5	23:49	BRANCH DETAILS
STEP 6	29:59	DARK BIRD VALUES
STEP 7	34:25	FEET AND BODY
STEP 8	43:14	DEFINE BIRD
STEP 9	53:49	LAYERS OF FEATHERS
STEP 10	59:47	SNOW AND HIGH REFLECTIONS
	1:02:30	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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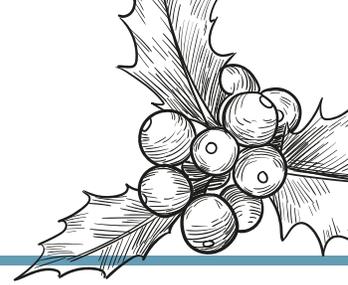
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# STEP 1 - SKETCH THE IMAGE Timestamp 2:47



## “DRAWING FIRST”

### PAINT:

Ultramarine Blue = UB

### BRUSHES & TOOLS:

Small Synthetic Round

### 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.
- Rinse the brush out and form a point at the tip. Use Ultramarine Blue to loosely sketch the belly of the bird. To get the scale of the body, start in the lower middle of the canvas with the chest, and round the belly towards the left. As you draw the back you will notice that the main body is almost egg shaped.

- Add a tail that angles down towards the bottom left corner. Bring the head up in an upward position, then add the point of the beak. Adjust the plump belly to round it out nicely with the chest and head.
- Sweep a nice curved line for the wing. The legs angle to the right from under the belly. Then, add the clawed feet that curl into a “C” shape. Make adjustments as desired. Place the eyeball in line with, but behind the top of the beak. Rinse.



# STEP 2 - WHITE BACKGROUND

Timestamp 8:22

## “WHITE OUT”

### PAINT:

Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Bright

### STEP DISCUSSION:

- Load the brush with Titanium White, then

roughly paint the canvas around the bird. We are just ensuring that all the white of the canvas is loosely covered. Rinse.

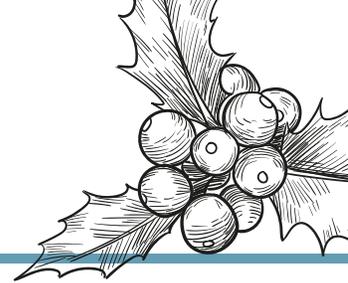
- Dry the surface before continuing to the next step.

***Sherpa Tip:** The traceable is easier to apply on the fresh canvas than one that is painted because the acrylic surface is quite plastic and some transfer methods are more difficult to adhere to that type of surface.*



# STEP 3 - SHADOWS

Timestamp 13:29



## “PUTTING IN THE SHADOWS BEFORE THE OBJECTS”

### PAINT:

Mars Black = MB  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Bright

### COLOR MIXES:

Pale Grey = TW > MB

### STEP DISCUSSION:

- Use the **Pale Grey mix** to add a light shadow under the bird. The shadows arc in small mounds that are very light and subtle. Paint a shadow behind the tail, where there will be future brambles. Use Titanium White to soften and diffuse these shadows.
- Dry the surface before continuing to the next step.



# STEP 4 - BRANCHES Timestamp 17:41

## “STICKLE BURRS AND TWIGLY BITS”

### PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Angle

### COLOR MIXES:

Tan = YO + BS + TW

Dark Brown = BS + MB

Sepia = BS + MB + YO

### STEP DISCUSSION:

- Begin painting some short branches behind the bird using the **Tan mix**. Blur the lines slightly to make them soft and out of focus. These are the twigs behind the taller branches.
- Use the edge of the brush to paint several more twigs behind the bird with the **Dark Brown mix**. Add an irregular oval shape to imply one of the seed pods.
- Add a soft stick on the ground down in front of the bird using the **Tan mix**. Then, paint a long branch upward on the left side. Break the line, and branch it out in spots, giving it an irregular shape that helps it feel more natural. Add a little more Mars Black to darken the mix. Continue adding long twigs and branches on the left side

using this mix. Wander the branches upward, and add little lines with twigs going off in different directions. Carry one of the branches down behind the tail, so that when the tail is painted it will layer over it nicely.

- Shape out some little round seed pods on the left side of the canvas using the **Sepia mix**. Attach them to the branches here and there.
- Use the **Sepia mix** to add a branch on the right side arcing towards the right edge of the canvas. Paint a couple of burrs under the feet of the bird, then branch out a few more twigs and seed pods on this side. Rinse.
- Dry the surface before continuing to the next step.



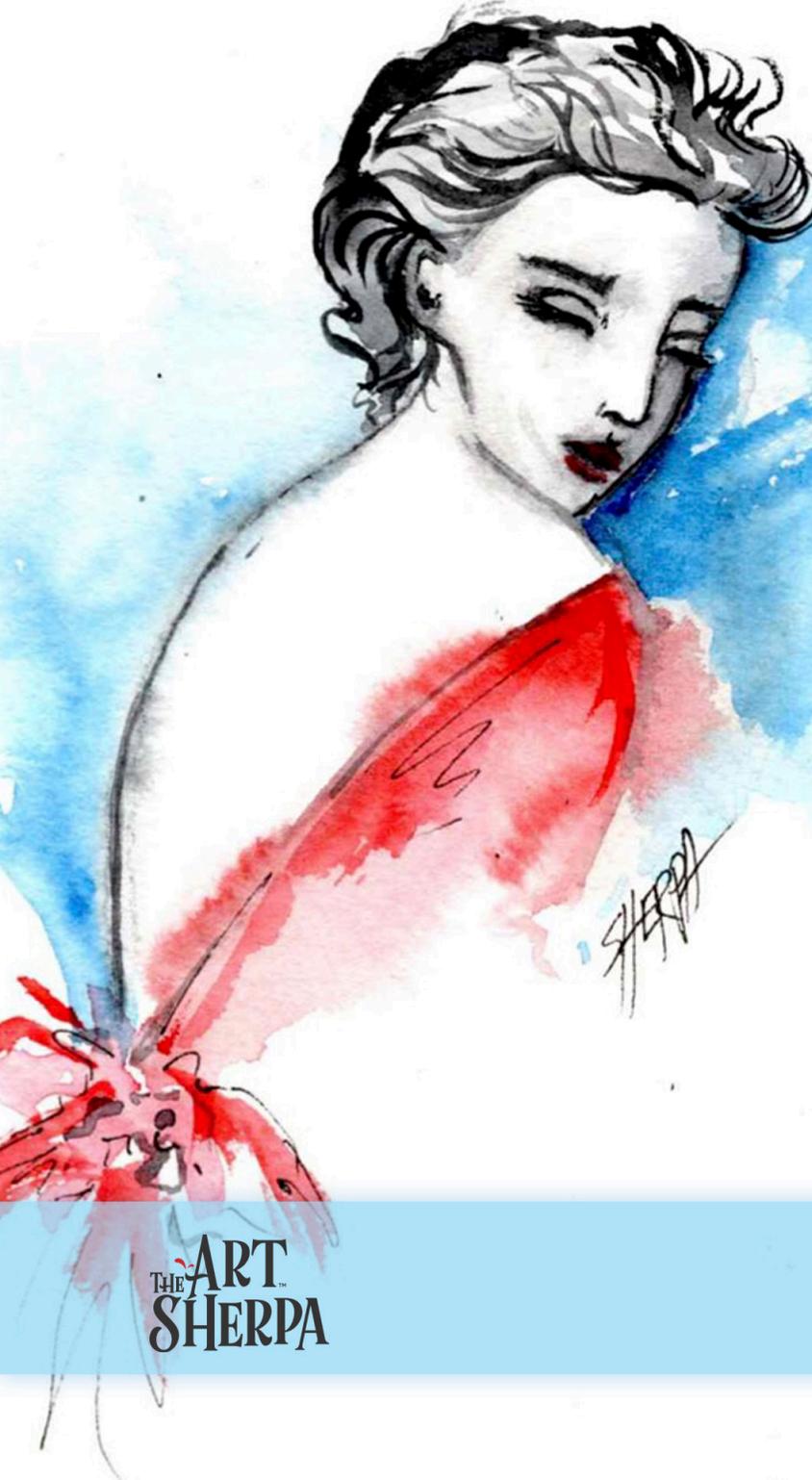
# WATERCOLOR WEDNESDAYS

**FREE** weekly watercolor  
live stream  
virtual art class!  
**7:00PM** EST

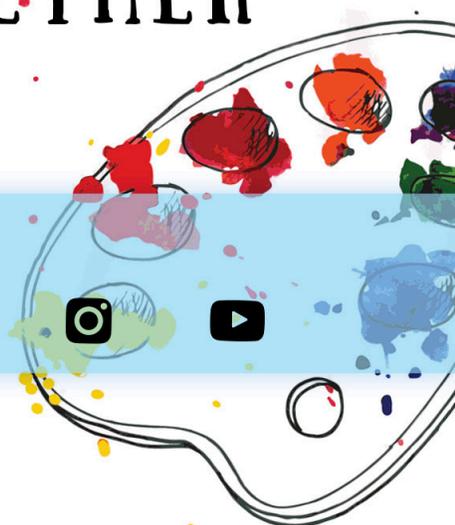
Watch directly from  
TAS Facebook  
page each week.

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

**RELAX &  
CHILL OUT  
TOGETHER**



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# STEP 5 - BRANCH DETAILS

Timestamp 23:49

## “ADDING DIMENSION WITH DETAILS”

### PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Angle

### COLOR MIXES:

Tan = YO + BS + TW

Dark Brown = BS + MB

Light Ochre = YO + TW

### STEP DISCUSSION:

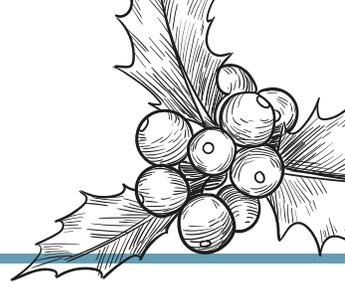
- Start with the Angle brush, and add a highlight to the seedpods using the **Tan mix**. Then use the **Dark Brown mix** and the toe of the brush to shade the face of the seed pods with a bit of a dark value. Paint some of this darker color on the sides of the branches here and there. Break the line of the shadows and highlights in spots, bending and turning the lines along the branch. Rinse.
- Switch to the X-Small round brush, and add tiny, thin twigs coming off of the branches with the Dark Brown mix. They are fine lines that are slightly out of focus. The lightness of the line diminishes their weight.
- Use the **Light Ochre mix** to add highlights to the seed pods. Highlight some of the branches as well. Rinse.

- Dry the surface before continuing to the next step.



# STEP 6 - DARK BIRD VALUE

Timestamp 29:59



## “BEGINNING TO CREATE THE DARK MARKINGS”

### PAINT:

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

Medium Synthetic Filbert

### COLOR MIXES:

Deep Brown = MB > BS

Dark Brown = BS + MB

### STEP DISCUSSION:

- Start with the **Deep Brown mix** to begin painting the feathers on the cap of the chickadee. Carefully pull little raggedy flicks along the back of the head for the feathers.
- Use this same color to add the fluffy feathers under the beak. Bring them down the chest a little bit, and into the throat area not quite as far back as the beginning of the wing.
- Paint the curved wing feathers with the **Dark Brown mix**, using the edge of the brush to get sharper lines. Add a few feathers at the top of the wing to start creating the wing markings. Then, paint an angled line down toward the left bottom corner for the tail. Rinse.



# STEP 7 - FEET AND BODY Timestamp 34:25

## “WORKING THE MID VALUES”

### PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round

Medium Synthetic Filbert

### COLOR MIXES:

Dark Grey = MB + UB

Blue Grey = TW + MB + UB

Pale Blue = TW > UB > MB

### STEP DISCUSSION:

- Use the X- Small Round with the **Dark Grey mix** to carefully paint the legs and feet. Pay attention to the bend of the joints in the feet. Highlight the legs and feet with the Blue Grey mix. Rinse out.
- Switch to the Filbert Brush and the **Pale Blue mix** to paint the front and bottom of the belly. Paint the cheek, and the light part of the head with this color as well. Carefully flick some raggedy feathers into the cap. Rinse.
- Add a bit more Mars Black to the **Pale Blue mix** to paint more tail feathers under the dark tail marking painted earlier. Then, flick in some feathers in shadow under the belly. Rinse.
- Switch to the X-Small

round to carefully paint the beak with the **Blue Grey mix**. Rinse.

- Use the **Pale Blue mix** to delicately weave some of the lighter feathers along the darker edges of the face and throat to break up the harsh line. Add more Titanium White to that mix to paint over the dividing line between the upper and lower beak. Adjust the beak using the different Grey values on the palette. Rinse.
- Dry the surface before continuing to the next step.



# STEP 8 - DEFINE BIRD

Timestamp 43:14



“RAGGEDY EDGES AND BLENDED TRANSITIONS MAKE THE BIRD LOOK MORE NATURAL”

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

## BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Synthetic Round  
Medium Synthetic Filbert

## COLOR MIXES:

Tawny =  
CRM + CYM + YO + TW + BS  
Green Grey =  
CYM + YO + MB  
Pale Blue = TW > UB > MB  
Dark Brown = BS + MB  
Cream =  
TW > CRM > CYM + YO

## STEP DISCUSSION:

- Use the Filbert brush to paint the side of the bird with the **Tawny mix**. Add more Titanium White to the mix to layer these feathers over the grey underbelly. Bring a little of this color under the cheek. Rinse.
- Paint the feathers on the top of the wing using the **Green Grey mix**. Rinse.
- Dry the surface before proceeding.
- Load some of the **Pale Blue mix** onto the X-Small Round brush. Create the

long, thin markings on the wings. Also add the small curved feathers on the front of the wing. Rinse.

- Switch to the Small Round brush and the **Dark Brown mix** to deepen some of the feathers at the front of the wing. Add a few of those pin feathers in this same area using the **Tawny mix**. Rinse.
- Tint some Titanium White with just a little of the **Pale Blue mix**. Use short little strokes to paint the chest and belly feathers. Highlight the cheek like this as well.
- Paint the lighter feathers on the side of the bird with the **Cream mix**. Then, add a little Mars Black on the dirty brush to gently paint a few shadows at the bottom of the belly and under the wing. Rinse.
- Add some Titanium White to the **Green Grey mix** to layer some short strokes on the top of the wing, flicking them out over the back to create a raggedy edge. Rinse.
- With some Titanium White pop a few more highlights on the cheeks. Layer some short strokes over the wing feathers to break up this harsh line.
- Blend some Cadmium Yellow Medium into the feathers into the top yellow belly making sure that there are no harsh transitions to the neck or the wing colors
- Detail the tail feathers with some of the **Pale Blue mix**, stroking some lines tapering up from the bottom. Rinse.

- Dry the surface before continuing to the next step.



# STEP 9 - LAYERS OF FEATHERS Timestamp 53:49

## “THESE LITTLE STROKES IMPLY FEATHER DIRECTIONALITY”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Synthetic Round

### COLOR MIXES:

Pale Blue = TW > UB > MB  
Light Yellow = CYM + YO + TW  
Green Grey = CYM + YO + MB  
Cream =  
TW > CRM > CYM + YO

### STEP DISCUSSION:

- Use the X-Small Round brush and the **Pale Blue mix** to very carefully outline the tiny seed shape of the eye. Then, imply the first bit of reflection in that eye with this color as well. Rinse.
- Tap in a bit of the Mars Black at the bottom of the cap to weave the feathers in a bit. Rinse. Weave more tiny feathers along the throat patch and define the beak. Rinse.
- Use Titanium White to create a little highlight on top of the beak, and clean up the lines around the beak. Add a couple of long strokes under the tail feathers as well. Rinse
- Switch to the Small Round

brush and the **Light Yellow mix**. Very lightly dry brush this color on the side of the bird to create the illusion of individual feathers. As you come down to the bottom of this area begin blending in some of the **Cream mix**. Rinse.

- Pop in a bright highlight on the cheek, and chest with Titanium White. Add More Titanium White to the **Green Grey mix**, then feather another lighter layer onto the top of the wing suggesting the feather pattern.
- Touch up the cap with more of the Mars Black to create a raggedy, fluffy edge on top of the head. Rinse.
- Dry the surface before continuing to the next step.



# STEP 10 - SNOW AND HIGH REFLECTIONS

Timestamp 59:47



## “FINISHING TEXTURE DETAILS FOR THIS CUTE CHICKADEE”

### PAINT:

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

### COLOR MIXES:

Pale Grey = TW > MB

Light Yellow = CYM + YO + TW

### STEP DISCUSSION:

- Pile snow over the tail feathers a little with Titanium White. Shape out some snow texture at the bottom of the canvas as well.
- Break up some of the shadows with the **Pale Grey mix** so that there are no smooth, harsh lined. Rinse.
- Highlight some of the feathers on the side of the body with the **Light Yellow mix**. Rinse.
- Switch to the X-Small Round and add the final reflections on the legs and feet. Rinse.
- Sign.



## THE TRACING METHOD

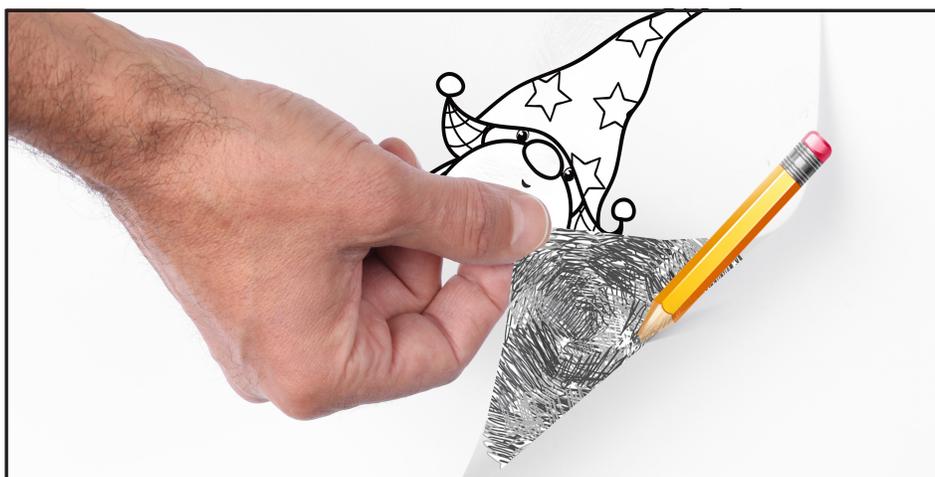
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

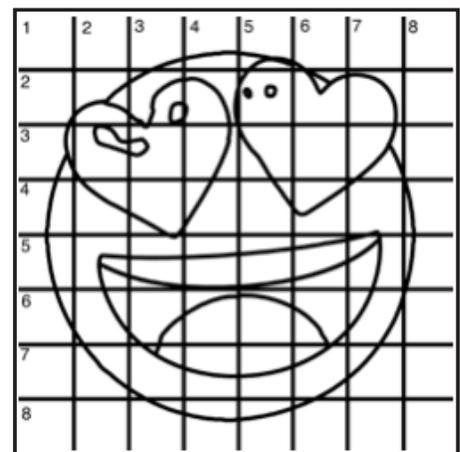
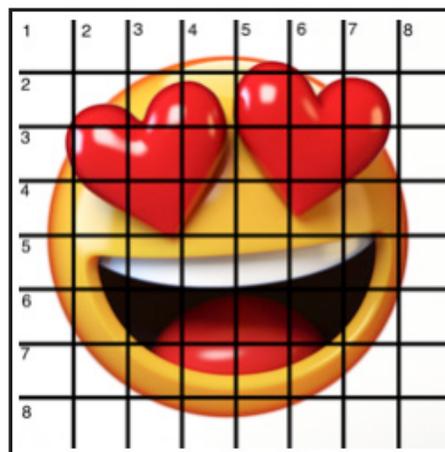
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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