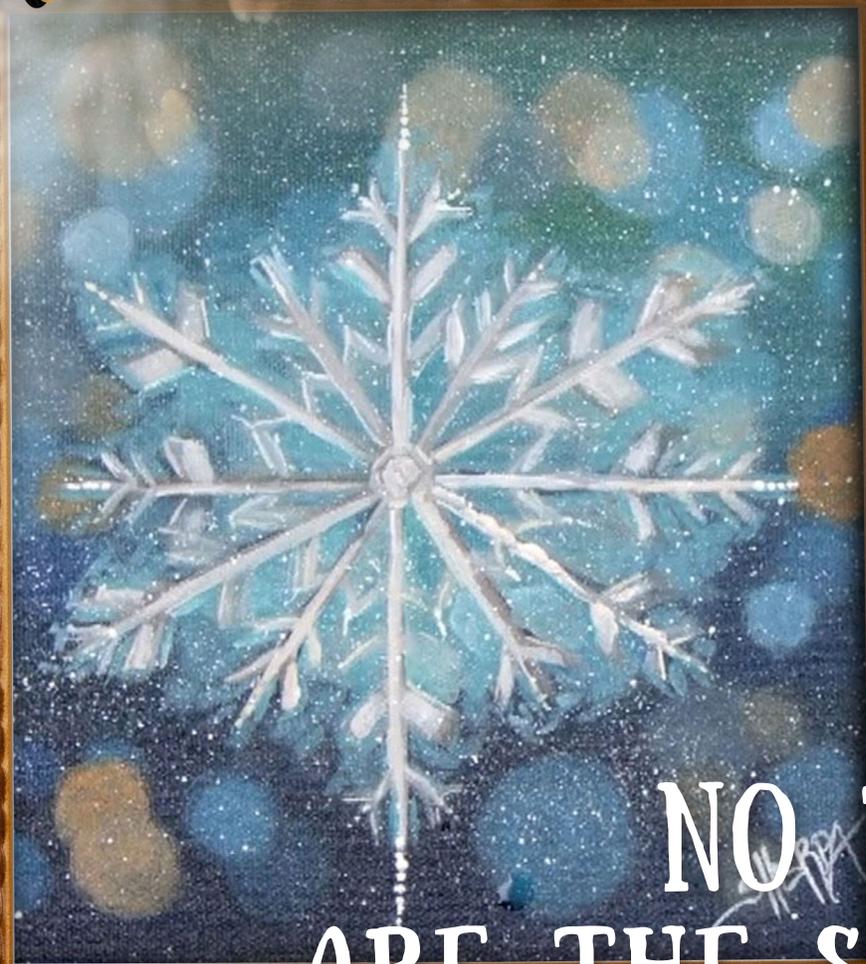


THE ART SHERPA™
presents

Winter

WONDER



NO TWO
ARE THE SAME

BY: THE ART SHERPA

NAME CREDIT TO PATRON JESSICA ARLEDGE

STEPS: 13 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

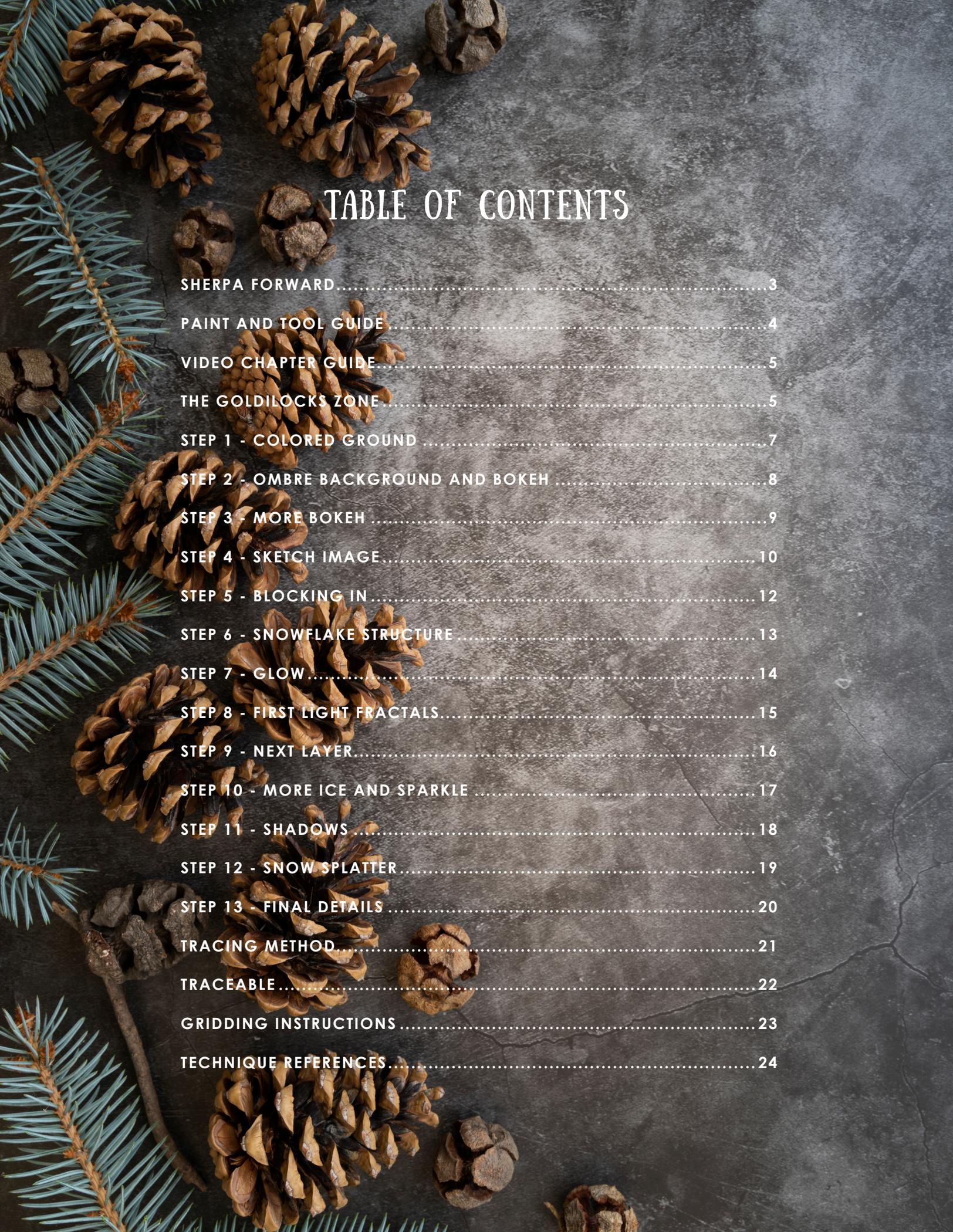
The background of the entire page is a dark, textured grey surface, possibly stone or concrete. Scattered across this background are several pinecones of various sizes and orientations, along with some pine branches with blue-green needles. The pinecones are in shades of brown and tan, some appearing more weathered than others. The overall aesthetic is rustic and natural.

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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

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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP

BRUSHES:

- X-Large Synthetic Bright
- Medium Synthetic Round Blender
- Small Synthetic Angle
- X-Small Synthetic Round
- Large Synthetic Angle
- Large Synthetic Oval Mop

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:

- 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 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	02:41	COLORED GROUND
STEP 2	05:28	OMBRE BACKGROUND AND BOKEH
STEP 3	18:49	MORE BOKEH
STEP 4	23:56	SKETCH IMAGE
STEP 5	27:02	BLOCKING IN
STEP 6	30:48	SNOWFLAKE STRUCTURE
STEP 7	37:18	GLOW
STEP 8	43:25	FIRST LIGHT FRACTALS
STEP 9	48:20	NEXT LAYER
STEP 10	55:38	MORE ICE AND SPARKLE
STEP 11	1:05:05	SHADOWS
STEP 12	1:10:24	SNOW SPLATTER
STEP 13	1:12:13	FINAL DETAILS
	1:13:40	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.





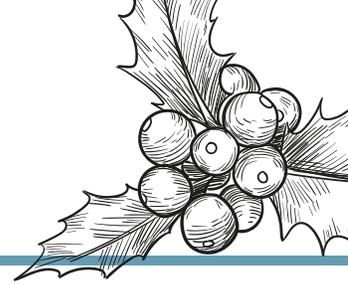
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fabulous perks!

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STEP 1 - COLORED GROUND Timestamp 2:41



“A COAT OF BLUE”

PAINT:

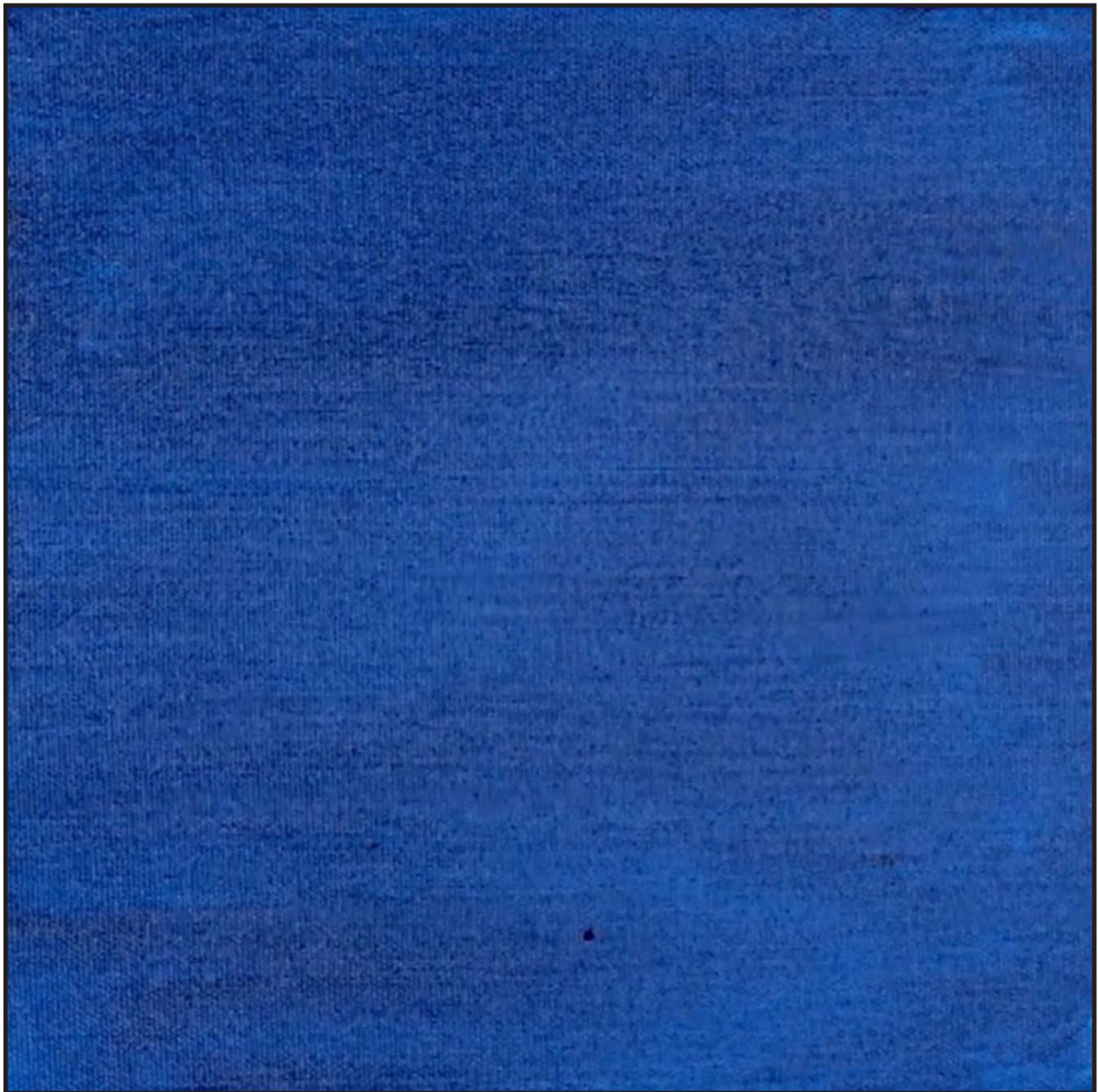
Phthalo Blue = PB

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Phthalo 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 by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 - OMBRE BACKGROUND & BOKEH

Timestamp 5:28

“ANOTHER WAY TO MAKE BOKEH”

PAINT:

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

BRUSHES & TOOLS:

X-Large Synthetic Bright
Large Synthetic Oval Mop
Medium Synthetic Blender

COLOR MIXES:

Turquoise = PB + PG > TW
Teal = PB + PG + UB
Green Blue = PB > BS
Mid Turquoise =
PB + PG + TW > CYM

STEP DISCUSSION:

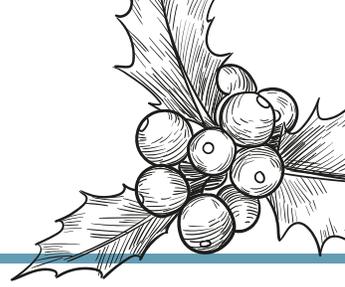
- Use the Bright brush to paint the top third of the gradient with the **Turquoise mix**. Add enough water to keep the mix moist, then blend the **Teal mix** down the next third of the canvas, darkening it. For this transitional phase, brushing back and forth will blend it. Then, use the **Green Blue mix** at the bottom and blend that back up into the color above it. Rinse.
- To smooth the finish even further, use a clean, dry, soft Oval blending mop. Using very light pressure, very gently go over the surface to soften the transition further. Rinse.

- Dry the surface before continuing.
- Continue using the Oval Mop to adjust the upper background, if desired, using the **Mid Turquoise mix**. Then, go right into the Ultramarine Blue and blend it down into the dark area. Add a little more Titanium White and Cadmium Yellow Medium in the upper third to lighten it further. Rinse.
- Dry the surface before continuing.
- Add some Titanium White to the **Green Blue mix**. To make the Bokeh using the Blender brush, begin making soft, diffused circles using light pressure and a circular stroke. Vary the sizes and color value of the bokeh by adding more or less of the colors in the mix. You can also use the **Teal mix** and the **Turquoise mix**. The snowflake will be in the center, so no need to paint a lot of bokeh there. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 – MORE BOKEH

Timestamp 18:49



“COMPLIMENTARY BOKEH”

PAINT:

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

BRUSHES & TOOLS:

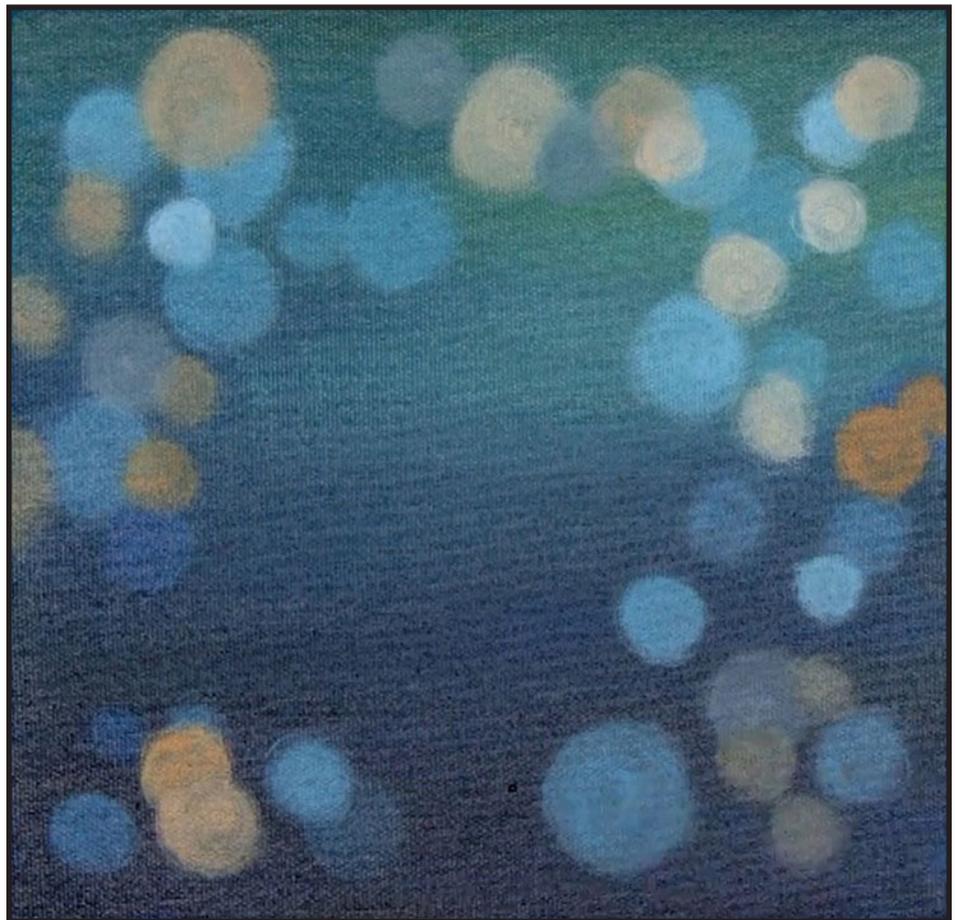
Medium Synthetic Round
Blender

COLOR MIXES:

Tan = YO < CRM < CYM + TW
Beige =
TW + YO < CRM < CYM > UB

STEP DISCUSSION:

- Add just a little Titanium White to the Tan mix. Begin to create a variety of bokeh using the same method as the previous step. Alternate with the Beige mix, using light pressure and a circular stroke. Vary the sizes and color value of the bokeh by adding more or less of the colors in the mix. You can also make a nice big one and imply that it is off the canvas.
- Add Ultramarine Blue on the dirty brush to make a halftone bokeh. This adds a bit more interest. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - SKETCH THE IMAGE Timestamp 23:56

“SKETCHY SYMMETRY”

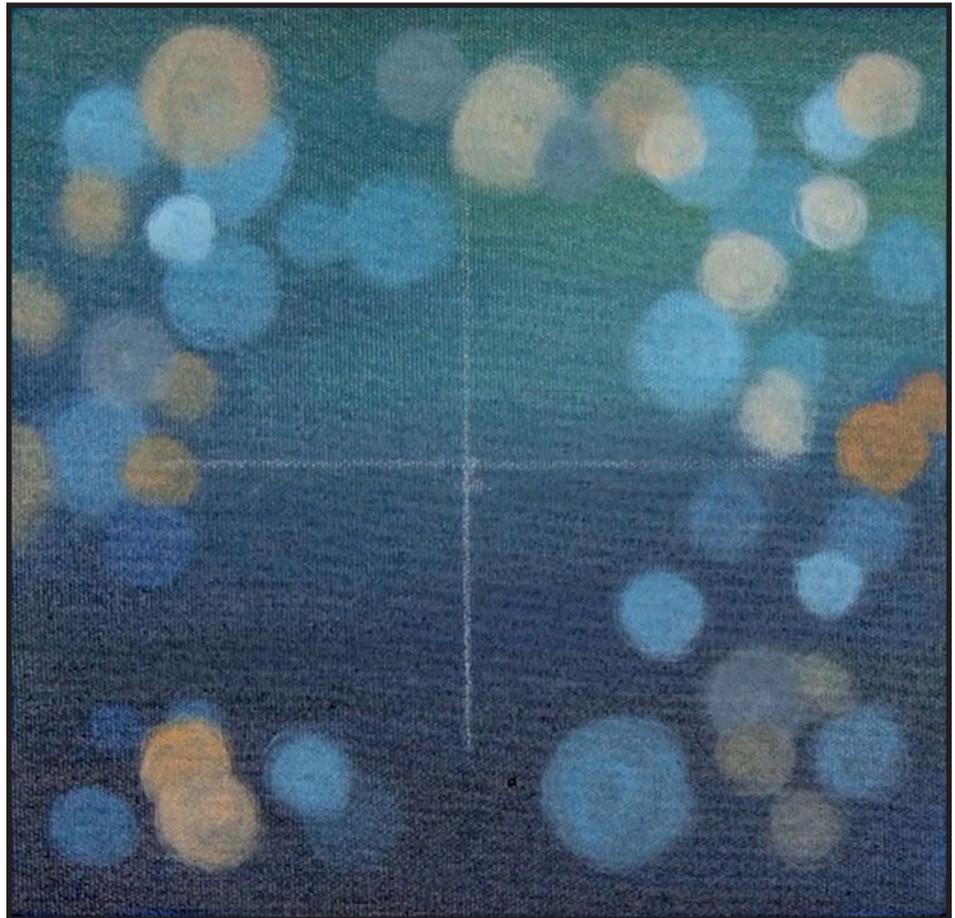
BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

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. Use a Chalk Pencil or Watercolor Pencil.
- To find the center of the canvas at 4 inches both vertically and horizontally, make a mark.
- Use the T-square ruler in the vertical position. Measuring from the top, draw a line that starts at 1 ½ inches and ends at 6 ½ inches. Then, turn the ruler for the horizontal line, and begin at the 1 ½ inch mark and end at the 6 ½ inch mark from the left side.

Sherpa Tip: If you are freehanding, we will be building the snowflake from this foundation, If not, this is the step where you would use the traceable.



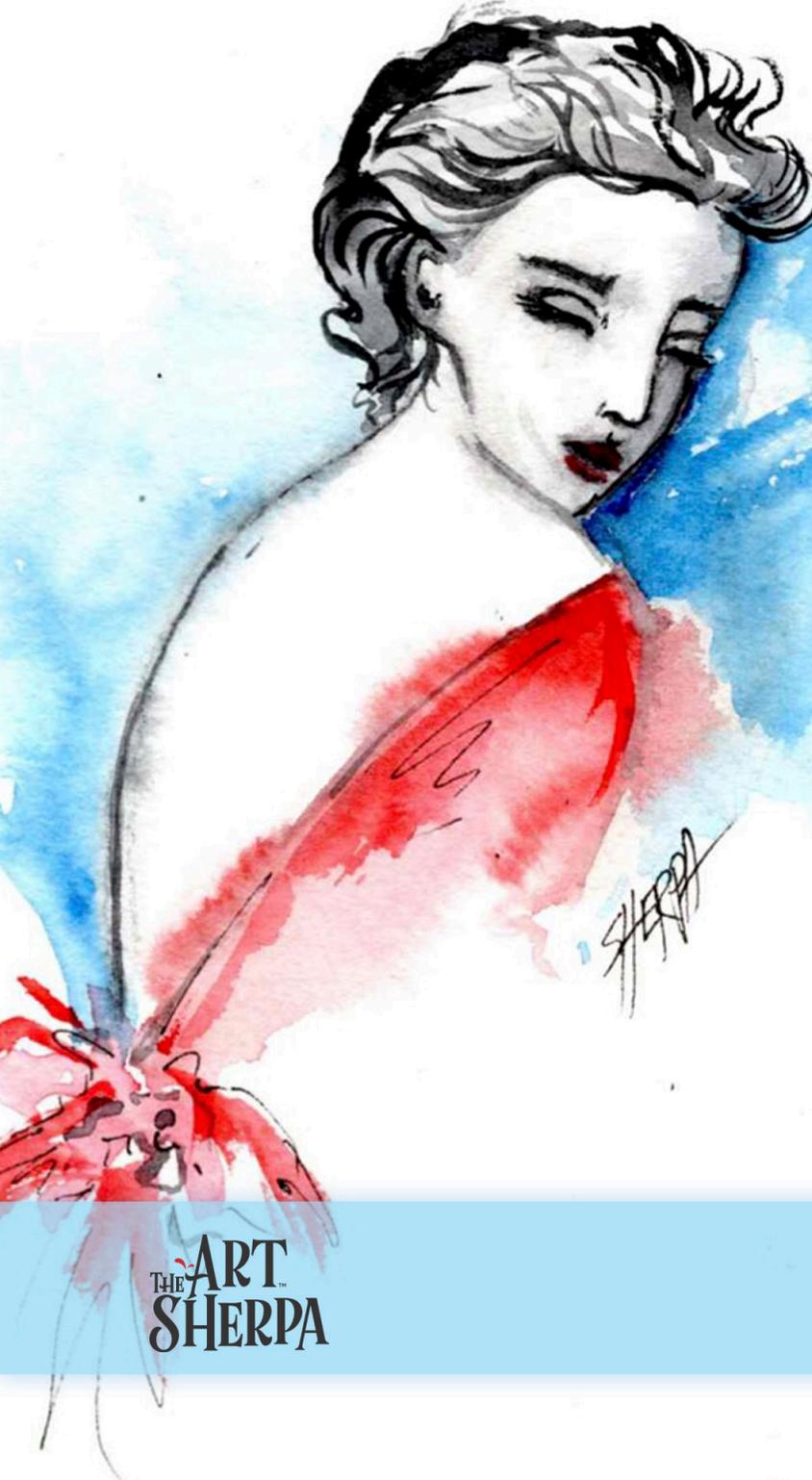
WATERCOLOR WEDNESDAYS

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

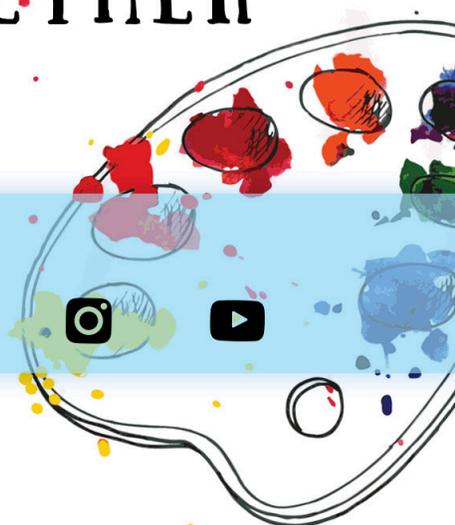
Watch directly from
TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**



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STEP 5 - BLOCKING IN Timestamp 27:02

“CHEVRONS LOOK LIKE THE LETTER V”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

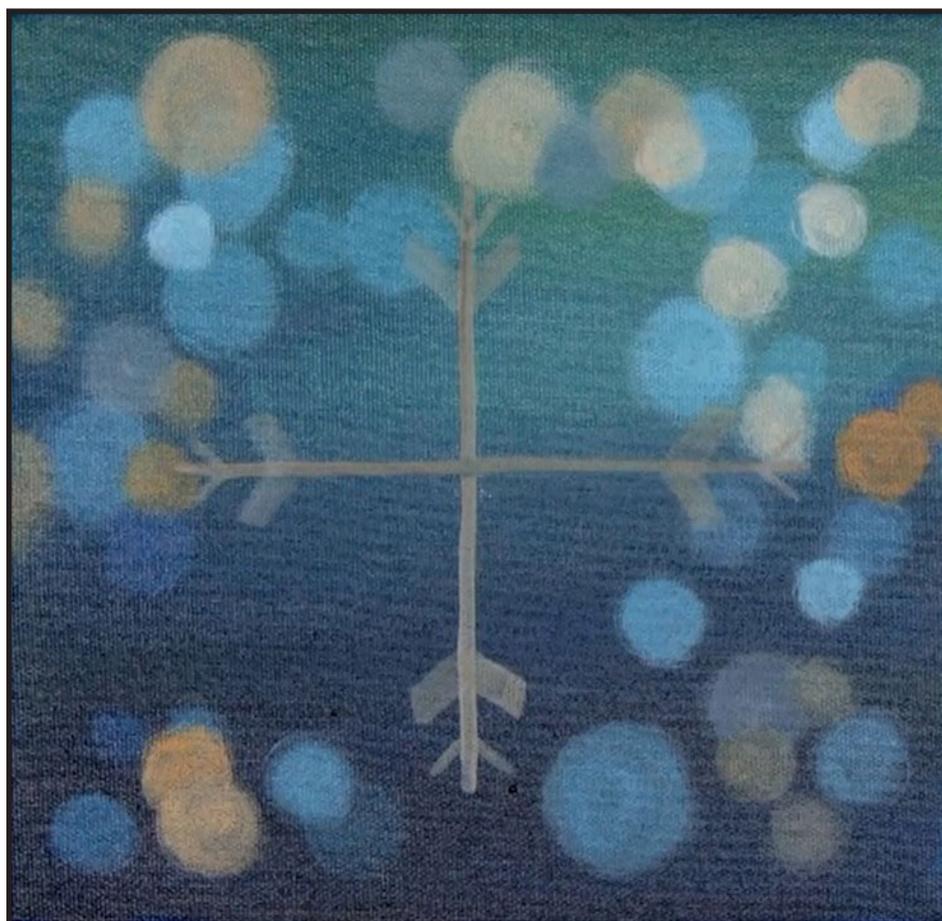
Small Synthetic Angle

COLOR MIXES:

Putty = YO + BS > MB + TW

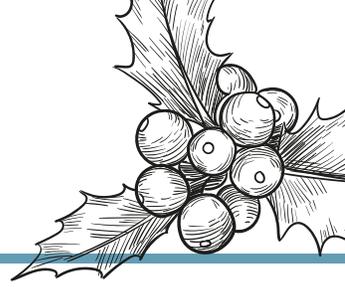
STEP DISCUSSION:

- Using the edge of the brush and the **Putty mix** begin by painting in the cross lines of the snowflake as straight as possible. Starting a bit from the end, paint thin angled chevron lines pointing towards the center of the snowflake, one either side of each arm. Then, move in towards the center a bit and paint thicker chevron lines on each arm using the flat of the brush. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - SNOWFLAKE STRUCTURE

Timestamp 30:48



“A SIX SPOKED SNOWFLAKE”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Angle

T-Square Ruler

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Putty = YO + BS > MB + TW

STEP DISCUSSION:

- The goal is to make two lines that split each quadrant into three equal pieces. The lines intersect in the center of the snowflake creating two “X” shapes through the middle of the snowflake. Use the T-Square ruler to help make straight lines, and use chalk first so it is easy to adjust.
- Using the edge of the brush and the **Putty mix** to paint the “X’s”. One will be longer than the other.
- Paint thin chevron lines on the shorter vertical “X” using the edge of the brush. Then, paint thick chevron lines on the longer horizontal “X” using the flat of the brush. Rinse.
- Rinse.



STEP 7 - GLOW

Timestamp 37:18

“PAINTERLY DIMENSION”

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Turquoise = PB + PG > TW

Mid Turquoise =

PB + PG + TW > CYM

STEP DISCUSSION:

- Paint the Mid Turquoise between the snowflake arms. Fill them in by segments and then outline around the chevrons. When adding this turquoise color in these little areas, it is easy to make adjustments to the spokes and chevrons.
- As you get the ends of the arms, begin roughly dry brushing the color out into the background. It will create a diffused transition into the background.
- Glaze over the center area of the snowflake background with the darker **Turquoise mix**. Adding the darker center will create the dimensionality we want.
- Dry the surface before continuing to the next step.

Sherpa Tip: Using a dry brushing transition means that instead of blending the transition wet on wet, we allow the dry brushing to create our transition without sharp lines.



STEP 8 - FIRST LIGHT FRACTALS

Timestamp 43:25



“FRACTALS ARE IRREGULAR SHAPES THAT ARE SIMILAR AT VARIOUS SIZES”

PAINT:

Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Putty = YO + BS > MB + TW
Turquoise = PB + PG > TW

STEP DISCUSSION:

- Use the **Putty mix** to start working out details. Create some personality and make adjustments, as you feel necessary. For example; I exaggerated the vertical “X” with longer lines.
- Paint a circle in the center as a hub to join all the arms of the snowflake. Then, close to the middle of the snowflake, add more chevron lines. These lines are different in the sense that they join into a point in the center of the empty space of the segments, thus creating fractals.
- Whatever is done to one arm is duplicated on the opposite arm. Add Titanium White occasionally wherever it needs to be a bit lighter.

- Use the **Turquoise mix** to help shape and define. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - NEXT LAYER Timestamp 48:20

“MORE CHEVRONS AND DETAILS”

PAINT:

Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Putty = YO + BS > MB + TW

STEP DISCUSSION:

- Add quite a bit of Titanium white to the **Putty mix**. Start painting icy highlights onto the snowflake without taking out all the darker shadow color below. Use the edge of the brush for thinner lines or the flat of the brush for thicker lines.
- Begin by highlighting the main arm down to the center hub. Add a few extra lines for added little flares on the ends of some of the chevrons. Again, whatever is done one arm is duplicated on the opposite arm. Paint thin lines around the center hub to make a geometrical shape, and add a dot to the center.
- Apply some interesting dimensionality by adding more chevron lines in varying thicknesses, here and there, leaving the darker shadow color to show. Rinse.

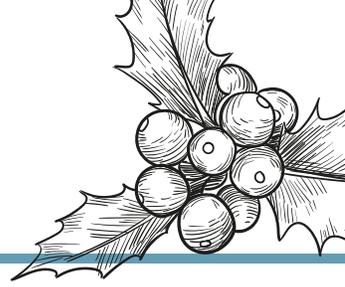
- Dry the surface before continuing to the next step.

Sherpa Tip: It is a good idea to rinse your brush every once in a while to clear out thick paint that is drying on the bristles.



STEP 10 – MORE ICE AND SPARKLE

Timestamp 55:38



“HIGHLIGHTS IN DOTS AND DASHES”

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Yellow Ochre = YO

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Angle

COLOR MIXES:

Pale Yellow = FWP > CYM

Tinted White = TW > YO

Putty = YO + BS > MB + TW

STEP DISCUSSION:

- Use the Round brush and the **Pale Yellow mix** to add the highlights. Add some dashes of highlight down the arms and chevrons, and some dots at the ends of the arms for a bit of sparkle. Continue adding highlights and sparkles here and there. Pick little areas on the inside edges, not everywhere though because we are highlighting, not outlining. Adding little dots creates a delicateness to the snowflake. Apply them mostly to the center area and at the ends of the arms. If you lose too much of the shadow you can always use the Putty mix to trim the highlights back. Continue painting around the radial of the snowflake until you are happy.

- Switch to the Angle brush and the **Tinted White mix** to give the snowflake a bit of a bolder and brighter highlight. This creates that dimensionality that snowflakes have. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - SHADOWS

Timestamp 1:05:05

“MORE CONTRAST”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Mid Turquoise =

PB + PG + TW > CYM

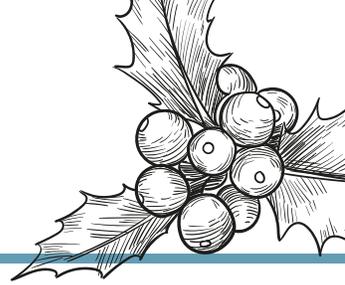
STEP DISCUSSION:

- Create even more dimensionality by painting some dashes around the chevrons and spokes of the snowflake with the **Mid Turquoise mix**. Paint around the shapes to imply the ice crystals, but don't paint out everything we already painted - just create more sparkle and contrast. When you are happy with this layer, rinse the brush.
- Dry the surface before continuing to the next step.



STEP 12 - SNOW SPLATTER

Timestamp 1:10:24



“FLICKING LITTLE SNOW CRYSTALS”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

Large Synthetic Angle

STEP DISCUSSION:

- Tap up and down very lightly in the Fluid White

Paint to load the brush. Then, run your finger down the bristles to “flick” the paint onto the canvas to create snowflake crystals. You should probably test your “flick” on another surface before you apply it to your painting, so you get proper aim and control. Make big dots and small dots for the crystals because flakes come in like that naturally. Rinse.

Sherpa Tip: If you have my splatter tool you have the best tool that you could have for splatter. But, I am going to use the flicking method to show you how to use a different brush. If you do not have any of these tools I have a whole video about different ways to splatter.



STEP 13 - FINAL DETAILS Timestamp 1:12:13

“EXAGGERATION FOR DRAMATIC FOCUS”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

STEP DISCUSSION:

- On the vertical and horizontal arms of this snowflake, add a series of dots that come out the ends and get ever smaller. This will help elongate and make these arms stand out and still feel like snow. Rinse.
- Sign.



THE TRACING METHOD

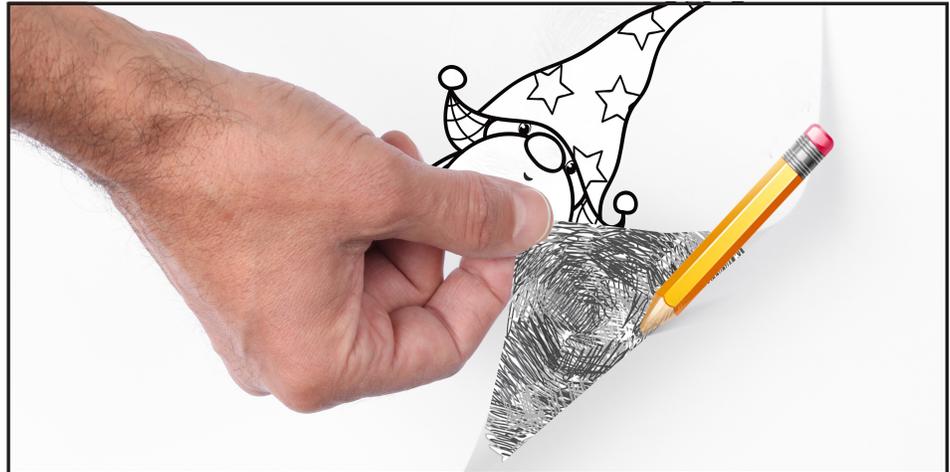
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

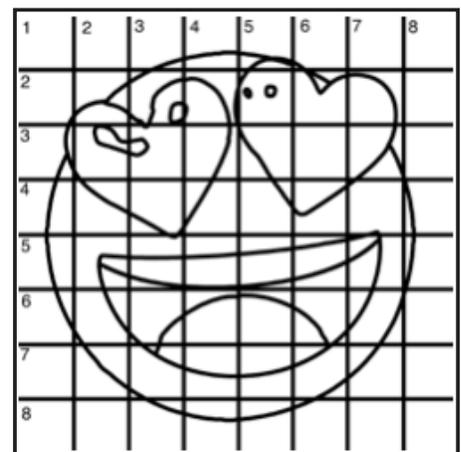
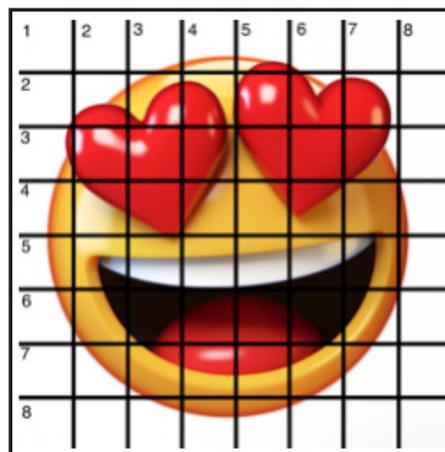
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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