

THE ART SHERPA™
presents

Winter

WONDER



WINTER BLOSSOM

BY: THE ART SHERPA

NAME CREDIT TO PATRON LAURA FAST

STEPS: 12 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



TABLE OF CONTENTS

SHERPA FORWARD.....	3
PAINT AND TOOL GUIDE.....	4
VIDEO CHAPTER GUIDE.....	5
THE GOLDILOCKS ZONE.....	5
STEP 1 - COLORED GROUND	7
STEP 2 - ATMOSPHERIC BACKGROUND	8
STEP 3 - SKETCH THE IMAGE.....	9
STEP 4 - BLOCKING IN.....	10
STEP 5 - JAR REFLECTIONS.....	12
STEP 6 - WHITE FLOWERS.....	13
STEP 7 - MARY'S MINI FLOWER STEP.....	14
STEP 8 - RED ORANGE FLOWERS	15
STEP 9 - STEMS AND STAMENS.....	16
STEP 10 - WHITE FLOWER DETAILS	17
STEP 11 - POPS OF COLOR.....	18
STEP 12 - FINAL TOUCHES	19
TRACING METHOD.....	20
TRACEABLE	21
GRIDDING INSTRUCTIONS	22
TECHNIQUE REFERENCES.....	23



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.

It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

We sincerely hope you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at: support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE:

Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- X-Large Synthetic Bright
- Large Hog Round
- Medium Synthetic Bright
- Small Synthetic Round
- Small Synthetic Filbert
- 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:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- 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	03:29	COLORED GROUND
STEP 2	07:12	ATMOSPHERIC BACKGROUND
STEP 3	15:04	SKETCH THE IMAGE
STEP 4	18:26	BLOCKING IN
STEP 5	21:31	JAR REFLECTIONS
STEP 6	26:03	WHITE FLOWERS
STEP 7	36:19	MARY'S MINI FLOWER STEP
STEP 8	38:30	RED ORANGE FLOWERS
STEP 9	46:29	STEMS AND STAMENS
STEP 10	53:12	WHITE FLOWER DETAILS
STEP 11	57:24	POPS OF COLOR
STEP 12	1:03:13	FINAL TOUCHES
	1:06:20	SIGN



THE GOLDBLOCKS 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.

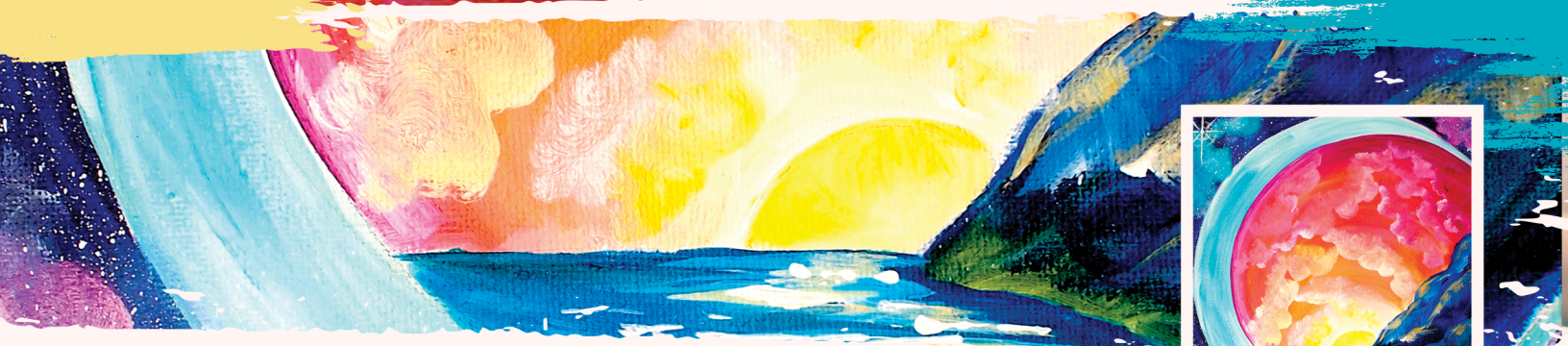


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THE ART
SHERPA



STEP 1 - COLORED GROUND

Timestamp 3:29



"PAINT IT BLACK"

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

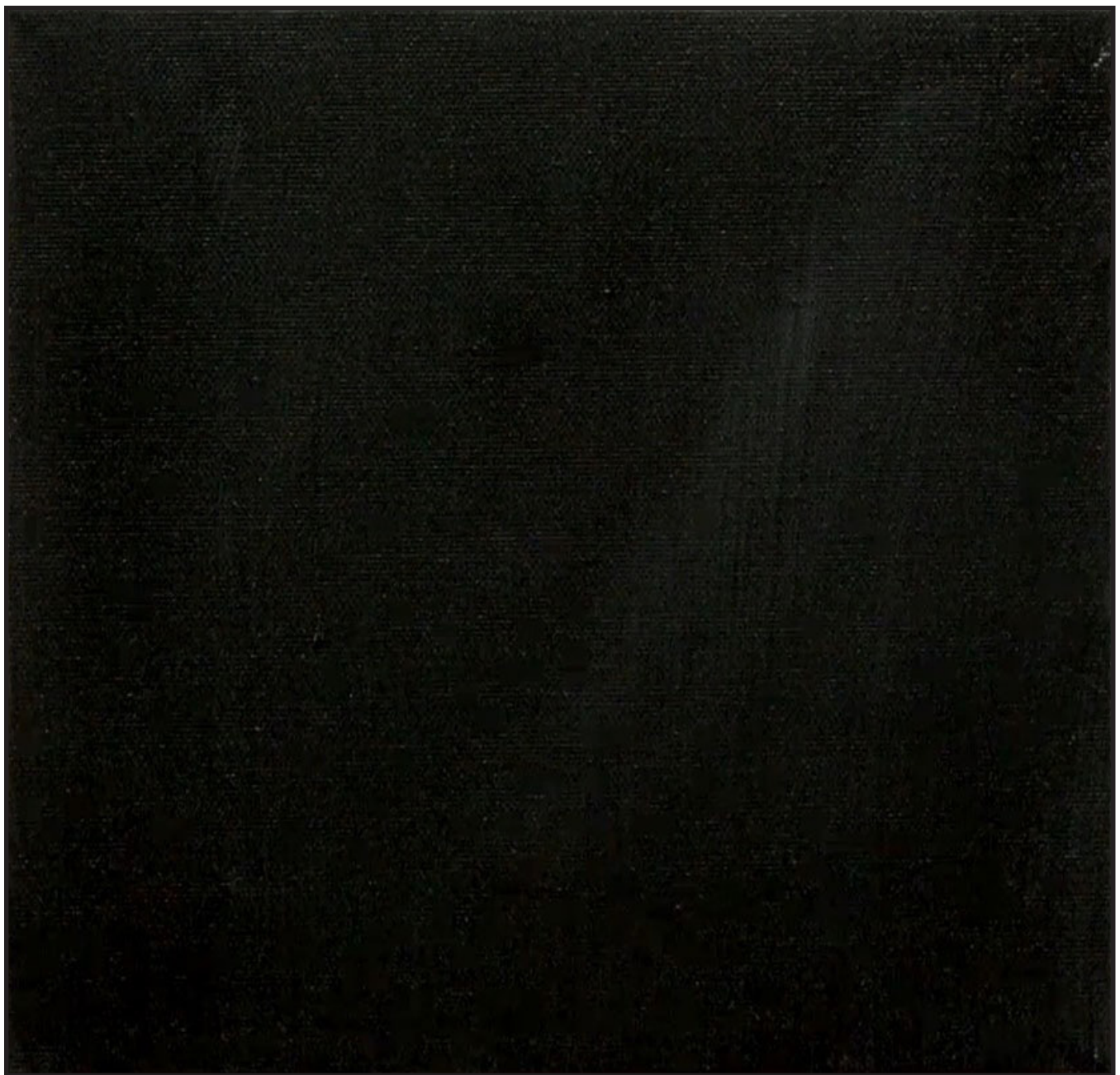
X-Large Synthetic Bright

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Load the brush with Mars Black, 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 the brush.
- Dry the surface before continuing to the next step.



STEP 2 – ATMOSPHERIC BACKGROUND

Timestamp 7:12

“A SMOKY LOOK”

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Cool Grey = PB + MB + TW

Dark Blue = PB + MB

Light Blue = TW > PB

STEP DISCUSSION:

- Dampen the brush and use a towel to remove the excess water. Use the **Cool Grey mix** to wiggle and scumble this color onto the entire surface. Even though this color is a little transparent, this subtle layer will give the background depth.
- Scumble the **Dark Blue mix** in the bottom right corner and across the bottom, still wiggling and feather blending it in. This color is just a shade or two lighter than black.
- Add a little more Titanium White into the mix and blend it, wet into wet, across the center of the canvas. This technique helps soften and create a diffused, atmospheric background. The unevenness of this type of background is desirable.
- Use the **Cool Grey mix** again to lighten up the upper left corner. Lighten the pressure

on the brush whenever you want to soften the blend. Use the **Light Blue mix** to build up the upper right corner a bit more. If you have a hard edge, diffuse and lighten it, using soft pressure on the brush. Thoroughly rinse and dry the brush.

- Dry the surface before continuing to the next step.



STEP 3 - SKETCH THE IMAGE

Timestamp 15:04



"PLACING THE VASE"

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

- Add two rounded beads on the neck of the vase on both sides for a decorative touch. This will add an additional inch to the height of the vase. Then add another curved smile line at the top again.

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. You should use a Chalk Pencil or Watercolor Pencil.
- Understand that you can create a vase to your own personal liking, but if you want to use my design there are instructions below.
- Mark a spot at the bottom of the canvas that is 1 inch from the right side. Add a second mark that is a third of the canvas away from the left side. Bring the sides up in a curve, as symmetrical as possible from these marks, to about 2 inches high, rounding the shoulders at the top. Add a curved smile at the top.



STEP 4 - BLOCKING IN Timestamp 18:26

"BLACKEN THE VASE"

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Bright

STEP DISCUSSION:

- Paint the jar in with Mars Black to make it dark against the background. Use the edge of the brush along the sides of the jar to give you nice crisp lines, then fill it in. Make the sides as symmetrical as possible. 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



STEP 5 – JAR REFLECTIONS

Timestamp 21:31

“MAKE IT SHINY”

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

Medium Synthetic Bright

COLOR MIXES:

Cool Grey = PB + MB + TW

STEP DISCUSSION:

- Remove any remaining chalk lines with a damp brush. Load the Bright brush with a little of the **Cool Grey mix**. On the left side of the jar under the bumps, dry brush a reflection using the flat of the brush. Bring a second stroke down so the entire reflection is basically a small triangular shape. If you need to blend it, you can always come back with Mars Black and adjust it. Rinse.
- Switch to the Round brush and load it with some Titanium White that is barely tinted with the **Cool Grey mix**. On the left side, add just a dot of paint to the bottom bump on the lip of the jar. Then, brush a little curved reflection across the front of this bump. Paint a little dash and then another curved line on the upper bump. If you need to adjust these lines just use Mars Black to thin your reflections.

- Switch back to Bright brush and load it with pure Titanium White. Paint a hotter reflection on the top left corner of the previous reflection. Feather it out with the corner of the brush. Again, If you need to adjust or blend just use Mars Black. Rinse.
- Switch to the Round brush and load it with some Titanium White. Using the toe of the brush add brighter pops of highlights to reflections on the bumps of the jar. Take care not to remove all of the previous gray reflection while adding dots and broken lines of brighter white. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - WHITE FLOWERS

Timestamp 26:03



"LAYING IN THE FLOWERS"

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

Medium Synthetic Filbert

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Tinted White = TW > UB

Cool Grey = PB + MB + TW

STEP DISCUSSION:

- Since these flowers have such specific placement, use a chalk tool to add dots on the surface to lay in their positions. The following measurements are only estimations, therefore they are not exact. Place a mark about 1 ½ inches from the left side and about 3 inches from the top. Add another mark just to the left lip of the jar. A third mark about an inch from the top center of the canvas. The next mark is about 3 inches from the left side and almost level with the other left mark. The mark in the upper right corner is approximately 1 ½ inches from the top and the side. Then the last dot is also about 1 ½ inches from the side, but just above the halfway mark on the canvas.
- The Filbert brush is a great tool for creating petals.
- The first flower in the upper left quadrant will be painted using a two brush method, a medium and a small filbert. Begin with the medium size brush and load it with **Tinted White mix**. The shape of the brush is the same as the shape of the petals, so create a petal using the flat of the brush to press, pull back and release. Then use the edge of the brush on either side of the petal to pull down a tapered line for the side edges of the petal. Rinse.
- Switch to the Small Filbert and load a little bit of the **Cool Gray mix**. Paint the inner area of the petals, blending it slightly. Then, use the Medium Filbert and make sure that the white edges are distinct. Rinse.
- For the remaining flowers we will use only the Small Filbert. The flower to the left of the vase is pointed upward and to the left, so the petals are curved accordingly and the size of the petals differ because some are foreshortened. The right side of this flower layers over the vase a little. Use the **Tinted White mix** to create the outer petals, then fade the **Cool Gray mix** into the inner petals. Finishing by painting a little bit of the **Tinted White mix** on the outer edges to define the petals a bit more.
- Continue painting the remaining flowers using the same method. Some are in shadow so they will have more of the **Cool Gray mix** in them. You also want to vary the shapes and directions of the flowers to keep them interesting. Curve the petals and add more of the **Cool Gray mix** when you want the flower further back in the shadows, and use more of the **Tinted White mix** when they are closer and in light. Rinse as needed to improve flow.
- It is good to add little excitement to the flower grouping by adding some individual background petals of different sizes. Keep them mostly in the **Cool Gray** range but add a little of the **Tinted White** to the mix, here and there for some variety. These individual petals are primarily on the right side with the exception of the two that are on the left. Turn the brush on the side for the smaller petals. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 – MARY’S MINI FLOWER STEP

Timestamp 36:19

“PETAL DEMO”

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Tinted White = TW > UB

Cool Grey = PB + MB + TW

STEP DISCUSSION:

- This mini step is just to reiterate how to create the petals. Use the **Tinted White mix** and a push down and pull stroke to create the tip of the petal. Then, bring down the edges of the petal tapering towards the center of the flower. Next, come back with the background **Cool Grey** to blend in the center of the petal. Adjust as desired. Create the rest of the petals around the center using the same technique. Rinse.
- Dry the surface before continuing to the next step.



STEP 8 - RED ORANGE FLOWERS

Timestamp 38:30



"MULTI HUED FLOWERS"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Yellow Orange = CYM > CRM

Red Orange = CRM > CYM

Burnt Orange =

CRM > CYM + BS

STEP DISCUSSION:

- Use the Chalk tool to lay out the placement of the Orange Red flowers. Refer to the image that follows or the traceable to get more precise positioning, if desired. Ultimately you just want these flowers throughout the center of the arrangement. Add a few that will be peeking out and little hidden ones placed here and there.
- These flowers are two toned, so at first use the **Yellow Orange mix** to place a couple petals on each of the blooms where they are more in the light. Use a press and release stroke, aiming for the marks you made on the canvas. Some petals are thinner and some wider, some are long and some are shorter.

- Then, add the second tone to these flowers using the **Red Orange mix** for some petals. Vary the shape and size. Add some deeper valued petals with the **Burnt Orange mix**. Then add a little Mars Black in the places that the petals need to be more muted.
- Use the reference photo that follows this step for reference to continue adding the petals and filling in the flowers using these mixes. Blend in the colors while they are wet and use the dirty brush to create a variety of halftones. Rinse as needed to improve the flow. Paint these flowers until you are happy with their placement, values and balance.
- Dry the surface before continuing to the next step.



STEP 9 – STEMS AND STAMENS Timestamp 46:29

“DARK ACCENTS”

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Use Mars Black on the toe of the brush with light pressure to paint the stick coming out from the jar to the bottom left corner. Add little stems that branch off of it in a few different directions.
- Use **Dark Brown mix** to start adding the stamens to the centers of the white flowers with a flicking brushstroke. The placement of the stamens depends on the direction the flowers are facing. Forward facing flowers have the stamens radiating around the center, while sideways facing flowers have the stamens flicking to the side. Add dark centers to the orange flowers to give them depth.
- Fill in the spaces between flowers, and create balance, by adding little rough stems of various sizes throughout the bouquet. Create some unopened buds, and turn

the two loose petals into opening buds by painting a dark base attached to a stem. These dark accents are filling in the space and building their own part of the composition. Add a branch or two peeking out of the outer edges between a couple of the flowers. Rinse.

- Dry the surface before continuing to the next step.



STEP 10 – WHITE FLOWER DETAILS

Timestamp 53:12



“ADDING COLORED HIGHLIGHTS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Burnt Orange =

CRM > CYM + BS

Yellow Brown =

CYM > CRM + BS

STEP DISCUSSION:

- Start by using the **Burnt Orange mix** to highlight the stem in the bottom left corner to create a little bit of a glow on it. Then add some of those little pops of color in the stamens of the white flowers, without taking out all of the black.
- Continue adding color to the stems and the stamens of both colors of flowers, alternating using the **Burnt Orange mix** and the **Yellow Brown mix**. Pop some color onto the stems and stamens of all the remaining flowers. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 – POPS OF COLOR

Timestamp 57:24

“A GLOWING CONTRAST”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Orange = CRM + CYM

Bright Yellow = CYM > TW

STEP DISCUSSION:

- Add the super bright **Orange mix** over a couple of the reddish petals. Paint a little bit in the centers of the white flowers, and flick it out along some of the stamens. Just get a feeling for it, and pop some of this color here and there for strong moments in the painting. Create dimensionality and value without painting out entirely everything below these pops. Rinse.
- Use the Cadmium Red Medium to pop in a bit of color in the centers of the white flowers and stamens. Then, add some of this color on the petals of the lower reddish flowers here and there, and wherever you feel needs a pop of this color. Rinse.
- Pops of the **Bright Yellow mix** will create a much stronger value contrast in this floral arrangement. Paint some of this color in

the flower centers, and on some of the petals to exaggerate them. Just a touch here and there will look like the flowers are glowing. Rinse.

- Dry the surface before continuing to the next step.



STEP 12 - FINAL TOUCHES

Timestamp 1:03:13



"THE EXTRA ZHUZH"

PAINT:

Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Bright Yellow = CYM > TW

STEP DISCUSSION:

- Paint the tips of some of the petals with Titanium White to pull them forward. Then, pop in some little bits of the **Bright Yellow mix** in a few spots that need another level of brighter color. Rinse.
- Sign.



THE TRACING METHOD

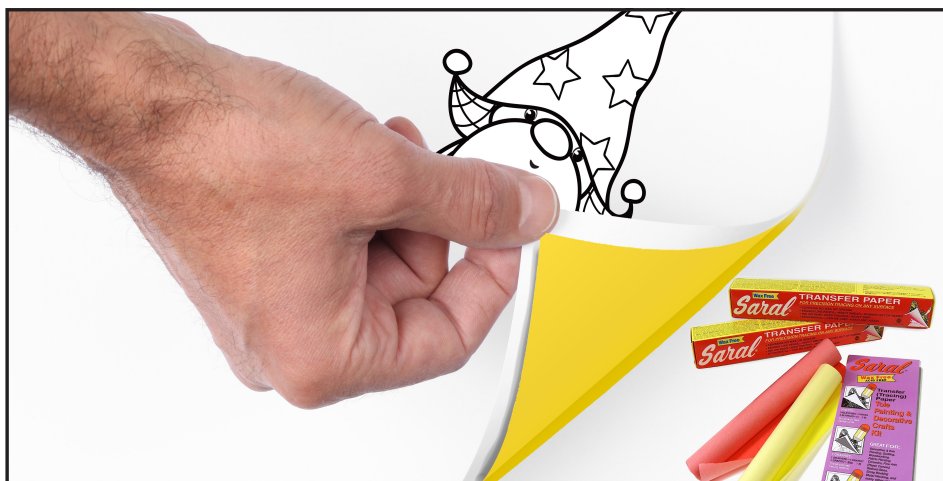
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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 pigmentmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISH PIECE

As an artist, there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.

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