# The ART SHERPA
## presents

# Winter
## WONDER
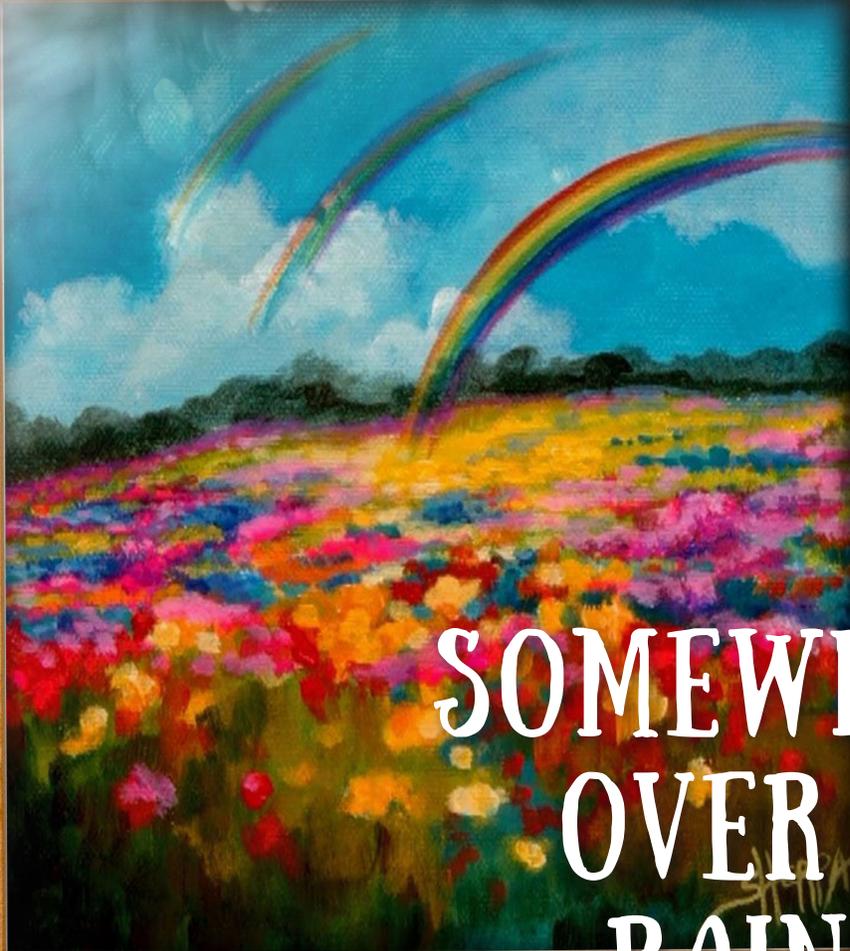
## SOMEWHERE OVER THE RAINBOW

BY: THE ART SHERPA

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 HOOTS
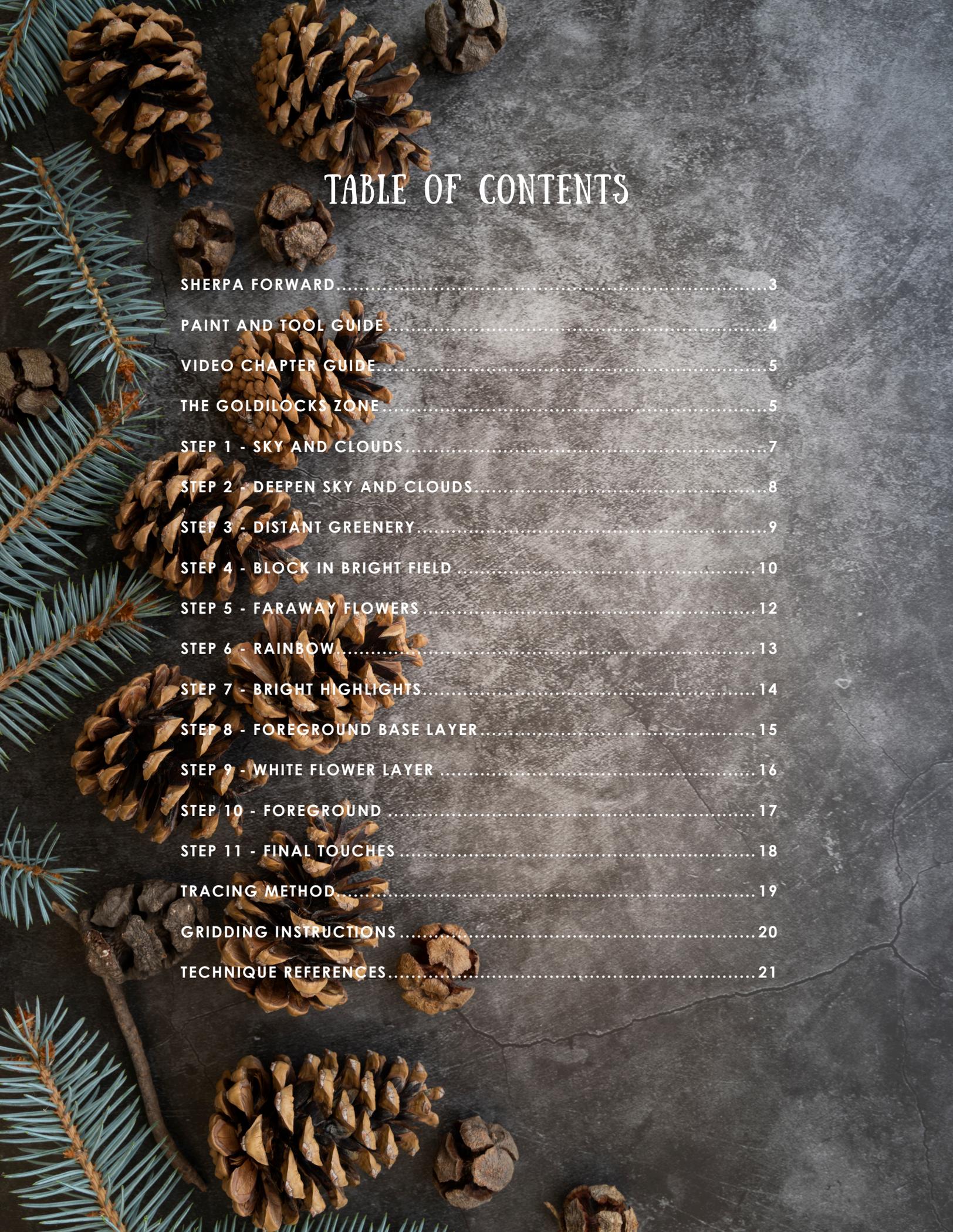
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# Sherpa FORWARD

I am resolved to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial are included and more can be found at: theartsherpa.com

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

It is a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition. .

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 if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there: https://www.facebook.com/groups/TheArtSherpa

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

# PAINT AND TOOL GUIDE:

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

## PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Luminous Opera = LO (optional)
- Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES:

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

## 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
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- 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 | 03:30 | SKY AND CLOUDS |
| STEP 2 | 11:02 | DEEPEN SKY AND CLOUDS |
| STEP 3 | 13:48 | DISTANT GREENERY |
| STEP 4 | 16:32 | BLOCK IN BRIGHT FIELD |
| STEP 5 | 24:14 | FARAWAY FLOWERS |
| STEP 6 | 31:31 | RAINBOW |
| STEP 7 | 38:20 | BRIGHT HIGHLIGHTS |
| STEP 8 | 44:47 | FOREGROUND BASE LAYER |
| STEP 9 | 49:10 | WHITE FLOWER LAYER |
| STEP 10 | 54:15 | FOREGROUND |
| STEP 11 | 1:02:30 | FINAL TOUCHES |
| | 1:16:20 | 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.

# THE ART SHERPA PATRONAGE

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Join the Community Now:
www.TheArtSherpa.com/patron

# STEP 1 – SKY AND CLOUDS <span>Timestamp 3:30</span>
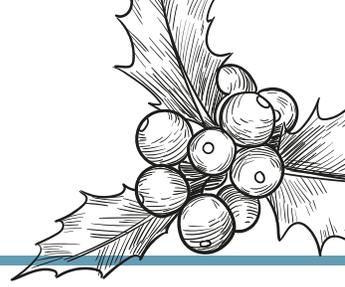
## "NO TRACEABLE NECESSARY"

### PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW

### BRUSHES & TOOLS:
Large Hog Bright
Large Hog Round

### COLOR MIXES:
Sky Blue = UB + PB
Bright Blue = PB + TW

### STEP DISCUSSION:
• Load the brush with **Sky Blue mix** to roughly paint a horizon line that starts on the right side, slightly above the middle of the canvas and wanders to the middle left side, forming a bit of a hill. Then use the **Bright Blue mix** to paint the upper canvas, using a long horizontal stroke.

• Load Titanium White onto the dirty brush to begin painting some clouds. Use the corner of the brush to make curving little comma strokes to create clouds through the middle of the sky. Work wet into wet, and lightly blend this color in to imply clouds. Rinse.

• Dry the surface before continuing to the next step.

## "DON'T MAKE ORDERLY AND PATTERNED CLOUDS"

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

### BRUSHES & TOOLS:
Large Hog Round

### COLOR MIXES:
Bright Blue = PB + TW
Brown Tint = TW > BS

### STEP DISCUSSION:

• Glaze some pure Phthalo Blue over the blue sky in both upper corners to create a deeper sky color. You can carefully dip the brush in some water to improve flow, but not too much water when using hog bristles. Paint along the tops of the implied clouds using the toe of the brush to wiggle the paint on and define the cloud shapes. Use the **Bright Blue mix** to deepen the sky along the horizon line on the right side. Add a bit more Titanium White to the mix to scrub in some haziness in the upper right sky that is nicely blended.

• Use the **Tinted Brown mix** on the dirty brush to apply curves and comma strokes with the toe of the brush, dancing through the clouds. Paint along the cloud banks implying some distant smog in the upper right corner, and add a cloud bank along the horizon on the right side of center.

• Add a lot more Titanium White to the dirty brush to highlight the tops of the clouds, drawing the eye to this area of the painting. Lightly feather it to blend out the highlight, giving it soft edges. Rinse and dry the brush thoroughly.

• Dry the surface before continuing to the next step.

# STEP 3 – DISTANT GREENERY Timestamp 13:48
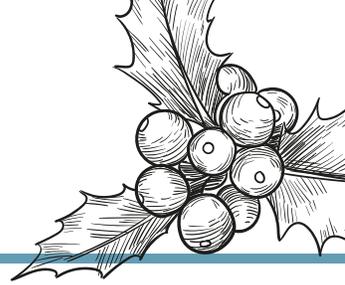
## "CREATE AN IRREGULAR TREE LINE WITH DEPTH AND INTEREST"

**PAINT:**
Phthalo Green = PG
Burnt Sienna = BS

**BRUSHES & TOOLS:**
Large Hog Round

**COLOR MIXES:**
Dark Green = PG + BS

**STEP DISCUSSION:**

- Paint some distant trees using the **Dark Green mix.** Wiggle the toe of the brush to make an irregular tree line. Then, add more Burnt Sienna to the mix to create a deeper value of lower bushes. Rinse.

- Dry the surface before continuing to the next step.
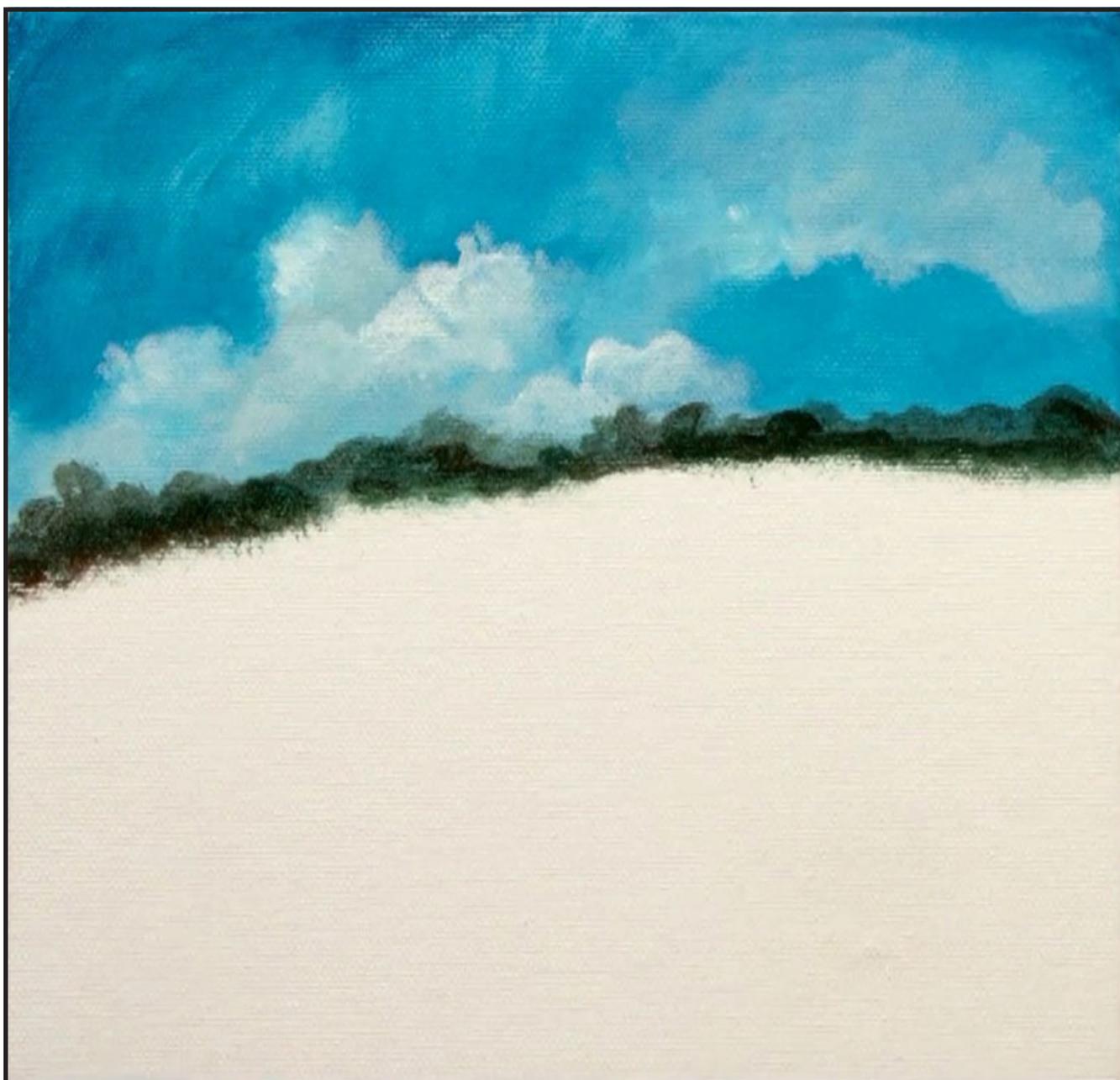
## "A BRIGHT, WOVEN BLANKET OF FLOWERS"

### PAINT:
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

### BRUSHES & TOOLS:
Small Hog Bright

### COLOR MIXES:
Pink = QM > TW > CYM
Yellow Green = CYM > PG
Bright Yellow = CYM > TW
Sapphire Blue = UB > PB > TW

### STEP DISCUSSION:
• Paint some distant flowers using the **Pink mix.** Start at the horizon on the left side using short back and forth strokes on the toe of the brush. As you move towards the center, begin adding more Cadmium Yellow Medium to the mix. Then, add a mound of flowers with the **Pink mix** on the right side, just below the horizon. Continue using the **Pink mix** on the left side of the canvas to begin pulling down short strokes using the edge of the brush. Leave little openings where some blue flowers can be added later. As you paint these out of focus flowers that are angling towards the center, add some Cadmium Yellow Medium to the mix again. Rinse.

• Leave the very middle of this distant background unpainted for the moment. Paint some grass in the remaining center area of the canvas with the **Yellow Green mix**. Use short vertical brush strokes, and occasionally add a touch of Burnt Sienna and little bits of Phthalo Green, weaving it in amongst the pink flowers, still leaving room for other flowers. Rinse.

• Now, at the very center of this area use the **Bright Yellow mix** to create some yellow flowers with the same short strokes as above. Weave some of this into the rest of the bright area. Rinse.

• Use the **Sapphire Blue mix** to paint some distant blue flowers. Start in the open areas on the left side. Add a few of these flowers to the bottom of the painted area, and just a couple touches on the right. Rinse.

• Dry the surface before continuing to the next step.
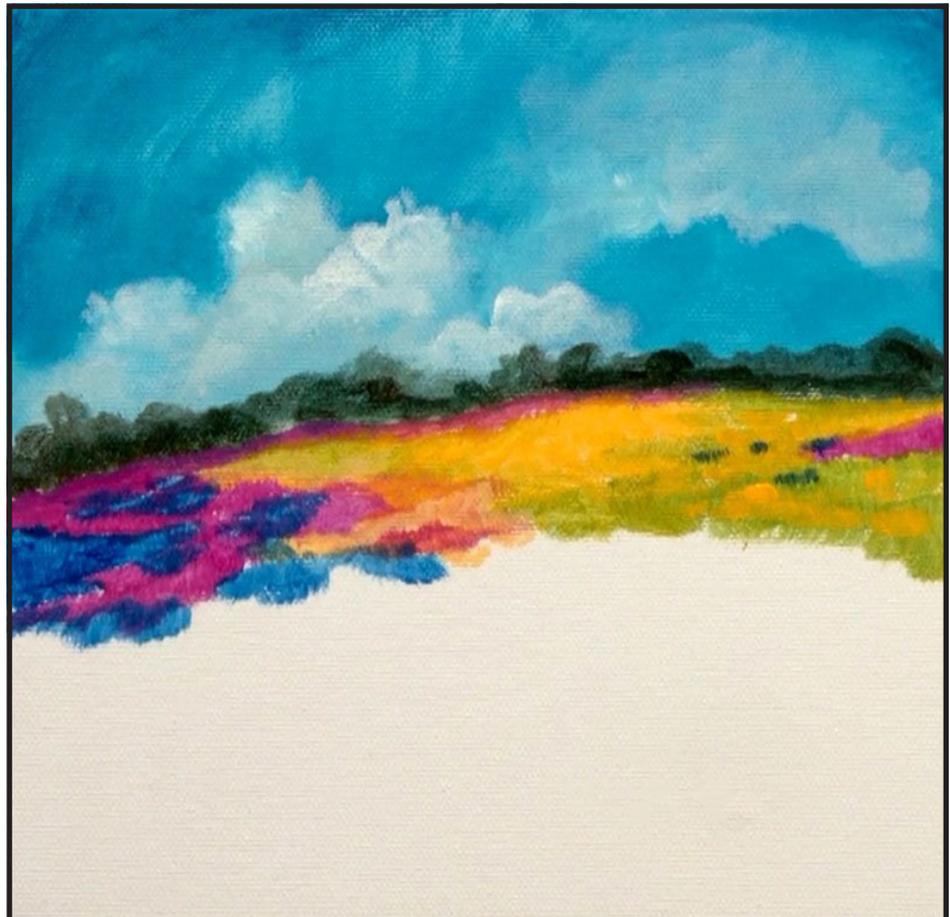
# WATERCOLOR
## WEDNESDAYS

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

Watch directly from TAS Facebook
page each week.

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

## RELAX &
## CHILL OUT
## TOGETHER

The ART SHERPA

### "CREATING DEPTH THROUGH VALUE"

**PAINT:**

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

**BRUSHES & TOOLS:**

Small Hog Bright

**COLOR MIXES:**

Pink = QM > TW > CYM
Mid Green = PG + BS + CYM
Yellow Green = CYM > PG
Bright Yellow = CYM > TW
Sapphire Blue = UB > PB > TW

**STEP DISCUSSION:**

• Add some extra depth to the pink areas by painting another layer of the **Pink mix**. You can also use the corner of the brush to add little pops of color into the yellow green areas that are more distant. Rinse.

• Use the **Mid Green mix** to make short, little marks in the distant yellow green area that could be shadows or darker foliage. Add a little of this color amongst the flowers on the left side, as well. Use the **Bright Yellow mix** to add another value onto the green areas on the left, using the same technique. Add pops of the **Yellow Green mix** throughout the greens. Then, tap the **Bright Yellow mix** through it, as well. Rinse.

• Pop little bits of Cadmium Yellow Medium, here and there, where there is green. Sometimes add Titanium White to the brush to give it a little different value. Rinse.

• Add a lot more Titanium White into the **Sapphire Blue mix** to weave it amongst the blue flowers, creating some dimensionality. Tap in some blue flowers on the left side, and then bring some of this color onto the horizon on the right. Add more blue flowers at the bottom of the painted area, some dark and some light. Rinse.

• Dry the surface before continuing to the next step.
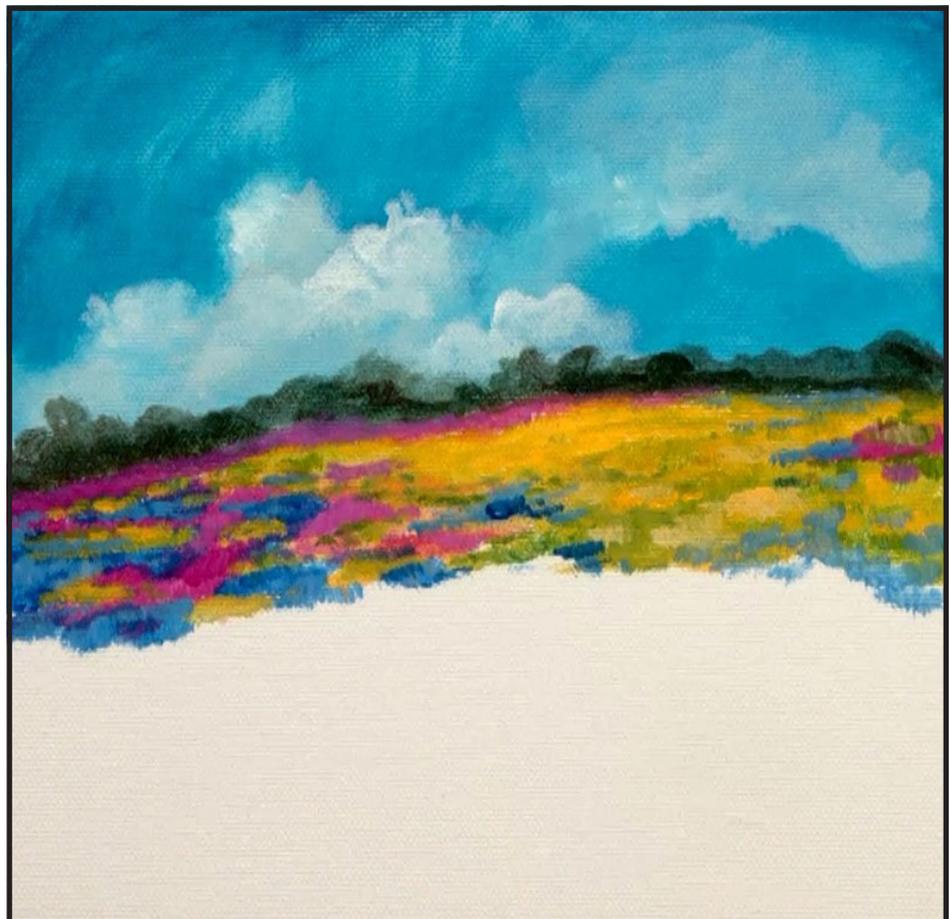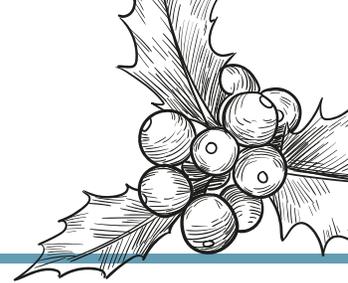
## "CAN ANYONE SEE THE POT OF GOLD"

### PAINT:
Cadmium Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL
Luminous Opera = LO

### BRUSHES & TOOLS:
Small Synthetic Round
Chalk Pencil

### COLOR MIXES:
Orange = CYM + CRM
Yellow Green = CYM > PG
Bright Purple = QM + DP

### STEP DISCUSSION:
• Use the chalk tool to draw the three arches in the sky as guidelines for the rainbows. Remember ROYGBV - red, orange, yellow, green, blue and violet is the order of the colors starting from the top of the rainbow.

• Combine some Cad Red Medium and a little Gloss Glazing Liquid to paint the top of the arch on the right. Add more Gloss Glazing Liquid on either end of the arch to make it transparent, allowing it to vanish into the sky. Add the Gloss Glazing Liquid on the dirty brush. Use it to hint at the two faint rainbows that are arched over the main one.

• Paint a line of the **Orange mix l**ayered below the red and feathered out at the ends. There is no need for glazing liquid since this mix is already transparent. Repeat this on the two rainbows above, making each progressively more transparent. Rinse.

• The next color is Cadmium Yellow Medium. Paint this below the orange on the rainbows. This is also a transparent color, so no need for glazing liquid. Touch up your orange layer so that it is just visible between the red and yellow. Rinse.

• Paint the **Yellow Green mix** below the yellow layer next on the rainbows as you did with the other colors. Rinse.

• Add just a touch of Titanium White to the Phthalo Blue for the next rainbow layer. Just barely touch this color into the reflected bows. Use Gloss Glazing Liquid to make it transparent at the ends. Rinse.

• The last layer on the rainbow is painted with the **Bright Purple mix.** Blend the Luminous Opera on both ends of this layer. Add a bit of the purple to the reflected rainbows as well. Touch up any colors to see all six. Rinse.

• Dry the surface before continuing to the next step.

## "ADD A LITTLE ZHUSH"

**PAINT:**
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Titanium White = TW
Luminus Opera = LO

**BRUSHES & TOOLS:**
Small Synthetic Round

**COLOR MIXES:**
Bright Purple = QM + DP
Yellow Green = CYM > PG
Light Blue = UB + TW
Rich Magenta =
QM + CRM +TW

**STEP DISCUSSION:**

• Make some of the main rainbow colors more vibrant. Use some of the previous colors like Cadmium Red Medium, Cadmium Yellow Medium, Luminous Opera and the **Bright Purple mix.** You do not want to repaint the whole rainbow, just brighten some of the colors in the middle. Rinse.

• Using the **Yellow Green mix** combined with a little Burnt Sienna and the toe of the brush, piece out some of the distant flowers. Rinse.

• Touch up the blue flowers with the **Light Blue mix.** Paint any areas where it feels like it needs to be a bit different. Add some

more Titanium White for a brighter highlight. Rinse.

• Use either the **Rich Magenta mix** or the Luminus Opera color to add saturation and brightness to the pink flowers. Also tap some of this through the distant flowers so they feel like they are woven together. Rinse.

• Dry the surface before continuing to the next step.
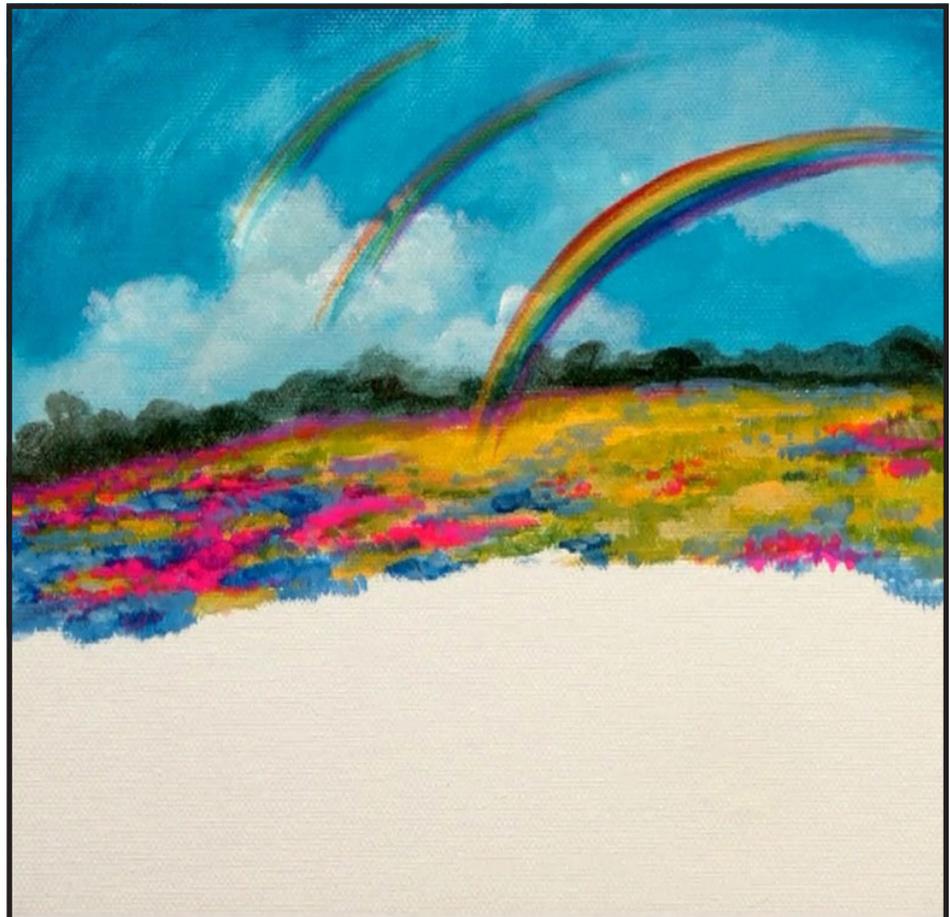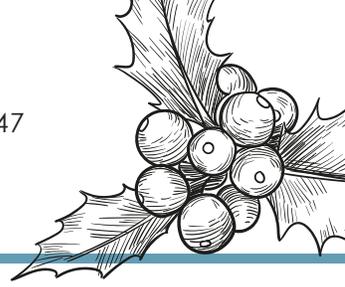
## "UNDERPAINTING THE NEAR FIELD"

**PAINT:**
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS

**BRUSHES & TOOLS:**
Small Hog Bright

**COLOR MIXES:**
Dark Green = PG + BS
Mid Green = PG + BS + CYM
Orange = CYM + CRM

**STEP DISCUSSION:**

- Use the **Dark Green mix** to work in the deep, dark foreground covering the bottom inch of the canvas, angling up on the left side to about the three inch mark. Apply short vertical strokes to imply everything is growing upward. Start to weave in the **Mid Green mix** up the next inch of space, still using short vertical strokes. Rinse

- Use the **Orange mix** on the dirty brush to fill in the remaining blank space, joining into the bottom of the distant background. Use a little more Cadmium Yellow in the mix as you paint towards the left side of this area. Then, blend a little Cadmium Red Medium in a few areas over the orange and into the green below it, mostly on the right, but a little on the left just below the distant flowers. Rinse.

- Dry the surface before continuing to the next step.

## "PREPARATION FOR VIBRANT COLORS"

**PAINT:**
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW

**BRUSHES & TOOLS:**
Small Synthetic Round

**COLOR MIXES:**
Mid Turquoise = PB + PG + TW

**STEP DISCUSSION:**

• Use Titanium White to map out where the bright flowers will be. Make some little shapes that will become the more forward, focal, bright flowers in the next layer. Also tap some spots of white through the distant middle area where you will pop in some bright yellow flowers later. Continue to paint the very loose impression of flower shapes in the foreground where you know you will want to have bright pops of color.

• Paint some **Turquoise mix**, here and there, amongst the blue flowers. Weave it slightly into the foreground.

• Then, continue to shape more of the white flowers in the foreground until you are happy with the arrangement and balance. Rinse.

• Dry the surface before continuing to the next step.
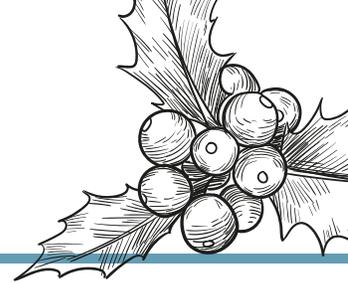
## "PLANTING FLOWERS AND TENDING THE FIELD"

### PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Luminous Opera = LO

### BRUSHES & TOOLS:
Small Hog Bright

### COLOR MIXES:
Vibrant Orange = CYM + LO
Orange = CYM + CRM
Yellow Orange = CYM > CRM
Mid Turquoise = PB + PG + TW
Light Blue = UB + TW
Dark Green = PG + BS
Mid Green = PG + BS + CYM

### STEP DISCUSSION:
• Use Cadmium Yellow Medium to tap in some bright yellow into the distant background. Paint over white spots, and also paint over some of the green a little bit to give it more vibrancy.

• In the midground on the left side, weave in some of the **Vibrant Orange mix** over some of the white spots. If you do not have the Luminous Opera, just make regular orange by mixing Cadmium Red Medium and Cadmium Yellow Medium. Rinse.

• Now, add some Cadmium Red Medium to the midground. Start on the left side, using the corner of the brush. Alternate between the **Orange mix** and the **Yellow Orange mix** as you begin to paint in the white spaces in the foreground, mostly on the left to middle canvas. Rinse.

• Paint some **Turquoise mix**, very carefully between some of the white spots on the right side, about mid canvas. Then, add the **Light Blue mix** as you paint into the foreground on the right side towards the center. Paint around the other flower colors, then fill in the bottom center of the canvas. Keep weaving the blue into the far right below the distant flowers. Rinse.

• Use short up and down strokes to paint the **Dark Green mix** in the left bottom corner. Add a little of this color into the bottom right, weaving it between the blue you just added. Blend the **Mid Green mix** into the dark green, painting around the flowers. Then, use the **Dark Green mix** to blend it back upwards, and to paint around the flowers on the right bottom. Weave in this dark color, and some Burnt Sienna until you are happy. Rinse.

• Dry the surface before continuing to the next step.

## "BAM!"

### PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Luminous Opera = LO

### BRUSHES & TOOLS:
Small Hog Round

### COLOR MIXES:
Orange = CYM + CRM
Dark Magenta = QM + CRM
Neon Purple = LO + UB
Light Yellow = CYM + TW
Dark Green = PG + BS
Yellow Orange = CYM > CRM
Mid Purple = DP + TW
Rich Purple = QM + UB + TW
Bright Pink = LO + TW

### STEP DISCUSSION:
• Paint some of the **Orange mix** into the foreground. Go over things that you have already painted or go into new things adding orange to break up areas of solid color. Vary the mix as you move through, sometimes using more orange, sometimes more red. Get more into the Cad Red Medium down near the bottom right and even over to the left. The red looks much darker on the left because it is over another dark color. Weave the **Dark Magenta** through the foreground. Rinse.

• Use the **Neon Purple** to paint some vibrant flowers around the mid canvas on the right side, covering some of the remaining white spots. Rinse.

• Tap out some Cadmium Yellow Medium flowers. Then, find where the light is and add the **Light Yellow mix** in the distant background and coming forward into the focal area. Add some more vibrancy in a couple of spots with Cadmium Red Medium. Rinse. Weave in more Cadmium Yellow Medium for more vibrancy, making sure all the white spots are covered. Rinse.

• Mix the **Yellow Orange mix** into the **Dark Green mix,** and add to the foreground. It is ok to pick up paint from some of the flowers and work that in. Rinse. Paint the **Dark Green mix** in the bottom to give it that drama coming forward. Rinse.

• Alternate between the **Mid Purple mix** and the **Rich Purple mix** to add some purple here and there. Rinse.

• Weave in pure Luminous Opera, or your favorite pink. Give some of these pink flowers a vibrant highlight with the **Bright Pink.** These added touches of highlights create value contrast and really draw the eye around the painting. Rinse.

• Sign.

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



• Rub the back with graphite or use Saral paper and skip this step.

• Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.

• Hold up to window light to make sure graphite covers all the lines of the subject drawing.

• Test your Seral paper to make sure the color you are using is going to show on the canvas.

• Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to

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

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

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

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

**HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.**
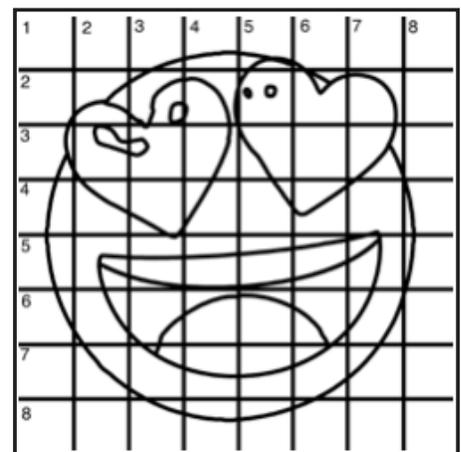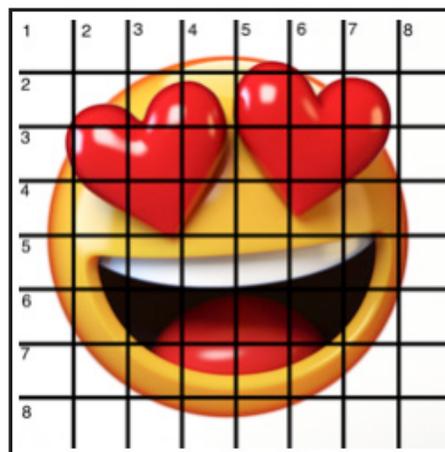
### BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter,your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

### BLOCKING IN

Paint in the shape with a color, without detail.

### CONTOUR

Following the outer lines of an object or subject with your brush or tool.

### COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

### CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

### FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

### FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

### GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

### LAYERING

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

### LOOSE, EXPRESSIVE AND PAINTERLY

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

### LOOSELY MIXED

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

### PAINTERLY

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

### S STROKES

Being able to create compound curves as strokes is

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

## SCUMBLING

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

## SMOOTHLY BLENDED OR TIGHT PAINTING

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

## THOROUGHLY MIXED

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

## TRANSITIONAL MIXING

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

## UNDERPAINTING

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

## WARM COLOR

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

## *RESOURCES*

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.

- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.

- Search for videos on the website.

- Use the traceable - it is NOT cheating.

- Join the Art Sherpa Official Facebook group for support.

- Come to live streams and ask questions.

## *WHAT TO DO WITH YOUR FINISH PIECE*

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

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

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

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

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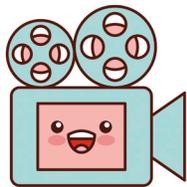
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