EVENING OF SILENCE

BY: THE ART SHERPA
NAME CREDIT TO PATRON MARY MYERS

STEPS: 11 | DIFFICULTY: CHALLENGING | 3 HOOTS

TABLE OF CONTENTS

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: www.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.

This tutorial is a lengthy one, but not an extremely difficult one.

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.

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
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

- Large Synthetic Bright
- Medium Hog Bright
- Small Synthetic Round
- X-Small Synthetic Round
- Medium Synthetic Bright
- Small Synthetic Dome Blender

TOOLS:

- 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
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Sea Foam
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water
- Implying Motion
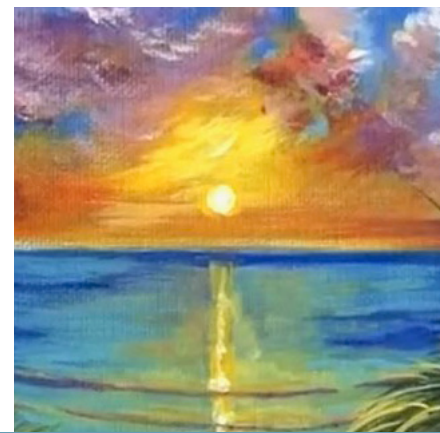
VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	3:35	COLORED GROUND
STEP 2	8:29	GRADATED SKY
STEP 3	14:14	CLOUDS
STEP 4	26:47	SUN AND CLOUDS
STEP 5	35:11	CORRIDOR OF LIGHT
STEP 6	41:50	REFLECTIVE WATER
STEP 7	49:03	BLOCK IN BEACH
STEP 8	58:45	MORE BEACH AND ROCKS
STEP 9	1:05:42	GRASS
STEP 10	1:12:55	LIGHTER GRASS LAYERS
STEP 11	1:28:03	FINISHING DETAILS
	1:35:50	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
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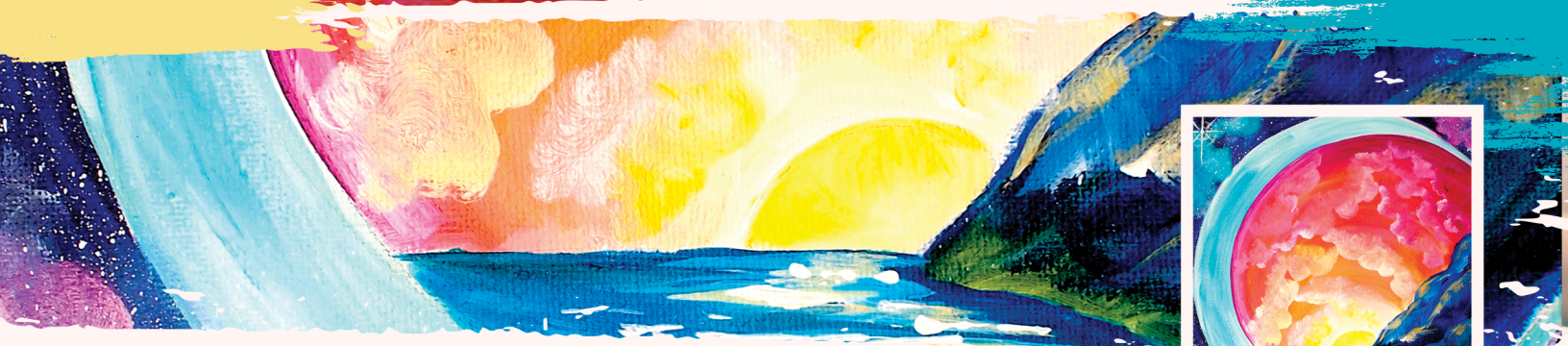### BECOME AN
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THE ART SHERPA

STEP 1 – COLORED GROUND

"WISHES OF COMPASSION AND LACK OF ASSUMPTION"

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

Blue Gray = UB + BS

STEP DISCUSSION:

• Roughly paint the entire canvas with the **Blue Gray mix.** Then slightly smooth the surface by running the brush strokes from side to side. Rinse.

• Dry the surface before continuing to the next step.

STEP 2 – GRADATED SKY

"DRY BRUSHEY PYRAMID OF SUN RELFECTION"

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

BRUSHES & TOOLS:
Medium Hog Bright
T-Square Ruler
Chalk Pencil or Watercolor
Pencil

COLOR MIXES:
Deep Blue = PB + UB
Light Blue = TW + PB + UB

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, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.

• Using Chalk or Watercolor Pencil, make a mark in the center of the canvas that is 4 inches from all sides. Then using a

T-square ruler draw a horizon line just slightly below that mark.

• Paint Titanium White above the horizon line using a side to side stroke. In the center, add a pyramid shaped, halo area for the sun that is approximately 1 ½ inches high. Rinse.

• Darken the top 1 ½ inches of the canvas with the **Deep Blue mix.** Then paint the remainder of the sky using the **Light Blue mix** and a side to side stroke. Blend it up into the darker sky and down into the white area slightly. Rinse.

STEP 3 - CLOUDS

"TRY PAINTING CLOUDS VISUALLY IN YOUR HEAD"

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

BRUSHES & TOOLS:
Small Synthetic Dome Blender

COLOR MIXES:
Off White = TW > UB + BS
Light Blue = TW + PB + UB

STEP DISCUSSION:
• While the paint is still wet, start at the center right and paint wispy curved clouds using the **Off White mix** and a damp brush. Apply the paint very lightly using the side of the brush from the mid-belly to the toe. Painting wet into wet helps create the shading of the clouds. Lighten the clouds closer to the horizon by adding a bit more Titanium White to the mix.

• Continue creating these irregular shaped clouds throughout the sky.

• Highlight the edges of the clouds by adding more Titanium White to the **Light Blue mix**. Use light pressure and add water as needed to improve flow and alternate the highlight values by periodically adding more Titanium White to the **Off White mix**.

• Begin adding the clouds to the light area above the horizon. Next, load Titanium White on the dirty brush and paint a brighter area in the center halo space. Diffuse that area if needed by blending in a little water.

• Continue lightening and highlighting the clouds and varying the mix by adding more Titanium White as desired. Rinse.

STEP 4 - SUN AND CLOUDS

"TELL YOUR ART WORLD CLOUD STORY"

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round
Small Synthetic Dome
Blender

COLOR MIXES:

Orange = CYM + CRM
Burgundy = QM > UB
Off White = TW > UB + BS
Light Yellow = CYM + TW

STEP DISCUSSION:

• Load Cadmium Yellow Medium onto the Dome Blenden and apply a curved up and down stroke, on an angle, and paint the brightest part of the sunset in the middle of the keyhole.

• Lightly paint around this center using the **Orange mix** and the same brush stroke. Glaze over some of the blue in a few spots and lightly add this color at the horizon using a side to side brush stroke. Vary the mix by adding a bit more Cadmium Red Medium to the mix and curve some wispy cloud like shapes along the top of the orange horizon on the left. Rinse the brush and use the damp brush to blend that area in a little.

• Apply another layer of Cadmium Yellow Medium to the center of the keyhole space. Rinse.

• Paint a few clouds on the right side of the keyhole with the **Burgundy mix**. Then use a side to side stroke to add some of this color to the horizon line. Add more clouds of this color on the right side as well, varying the mix slightly. Rinse.

• Add Cadmium Yellow Medium to the **Off White mix** and fill in the sky on the right, just above the colorful horizon. Vary the mix somewhat by adding some of the **Burgundy mix** then create more colorful clouds around the sunny keyhole. Rinse.

• Combine the **Burgundy mix**, **Orange mix,** and some Titanium White and blend it on the underside of the purple clouds, adding more Titanium White as needed. Rinse. Paint some more Burgundy clouds on either side of the horizon. Rinse.

• Use the **Light Yellow mix**, add another layer to the center of the sunny area. Rinse.

• Switch to the Round brush and paint a small circle in the lower part of keyhole space with Cad Yellow Medium and then with Titanium White for the sun. Rinse.

STEP 5 - CORRIDOR OF LIGHT

"WATER IS A MIRROR, BUT A LEVEL ONE"

PAINT:
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:
Medium Synthetic Bright

COLOR MIXES:
Light Yellow = CYM + TW
Turquoise = TW + PG + PB
Peach = TW + QM + CYM

STEP DISCUSSION:
• Paint an even horizon line on the water using the edge of the brush and Phthalo Blue. Then use this same color to apply an even level strokes on either side of the canvas, coming down from the horizon about 2 inches.

• Use the **Light Yellow mix** to paint short level horizontal strokes that start at the horizon line and continue down about 2 inches through the center of the canvas.

• On either side of the yellow reflection, blend the **Turquoise mix** into the Phthalo Blue. Deepen the water using Phthalo Blue or lighten it with Titanium White keeping the strokes horizontal.

• Combine the **Peach mix** with the **Turquoise mix** and blend it out on either side of the yellow to thicken the corridor of light. Use the edge of the brush to create rippled reflections into the water.

• Add Cadmium Yellow Medium to the dirty brush and paint a curved shoreline. Then use the previous mixes to brighten the corridor of light as desired. Rinse.

• Apply ripples in the water with more Phthalo Blue. Rinse.

• Dry the surface before continuing to the next step.

STEP 6 - REFLECTIVE WATER

"COOL, WET, SAND"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Ultramarine Blue = UB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:
Medium Synthetic Bright

COLOR MIXES:
Sand = TW + YO
Burgundy = QM > UB
Turquoise = TW + PG + PB
Yellow Orange = CYM > CRM
Light Yellow = CYM + TW

STEP DISCUSSION:
• Change the shoreline if necessary using the **Sand mix**. Add the **Burgundy mix** to the dirty brush and paint the reflective sand on the beach. In a few areas, blend in a bit more Titanium White to the mix. Rinse.

• Add some of the **Turquoise mix** back into the water. Next, brighten the sun reflection using the **Yellow Orange mix** and add some of this color along the front lip of the water line using the edge of the brush.

• Use the **Light Yellow mix** to brighten the corridor of light. Add more Titanium White to the mix and tap in this lighter value on the front of the shoreline and add a couple more ripples in the center. Rinse.

• Paint a fine shadow along the front of the ripples using the **Burgundy mix** and the edge of the brush. Add more Ultramarine Blue on the dirty brush and continue adding ripples throughout the water and also as a shadow in front of the shoreline lip. Rinse.

• Add Cadmium Yellow Medium to brighten the tops of the ripples in the corridor of light. Rinse. Use the corner of the brush to apply Titanium White as a bright reflection down the center light in the water.

• Add some Cadmium Yellow Medium to the Turquoise mix and tap in more reflections through the corridor of light, using the edge of the brush. Apply touches of Titanium White down the center reflection. Rinse.

• Dry the surface before continuing to the next step.

STEP 7 - BLOCK IN BEACH

"LAND FOR LANDLUBBERS"

PAINT:
Ultramarine Blue = UB
Quinacridone Magenta = QM
Burnt Sienna = BS
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Putty = YO + QM + UB + TW
Medium Blue = UB + TW
Burgundy = QM > UB
Dark Sand = YO + BS + TW

STEP DISCUSSION:
- Create a bottom heavy, hourglass shape for the beach using the **Putty mix**. Then fill it in using the same putty color. Darken the edges by adding more Ultramarine Blue to the mix.

- Apply short reflective strokes along the edge of the beach using the **Medium Blue mix** on the toe of the brush.

- Add a touch of Titanium White to the **Burgundy mix** and work some of this reflected color through the center of the beach. Rinse.

- Use the **Dark Sand mix** to paint irregular short strokes throughout the beach, blending wet into wet. Blend shadows back in with the **Putty mix.** Rinse.

- Dry the surface before continuing to the next step.
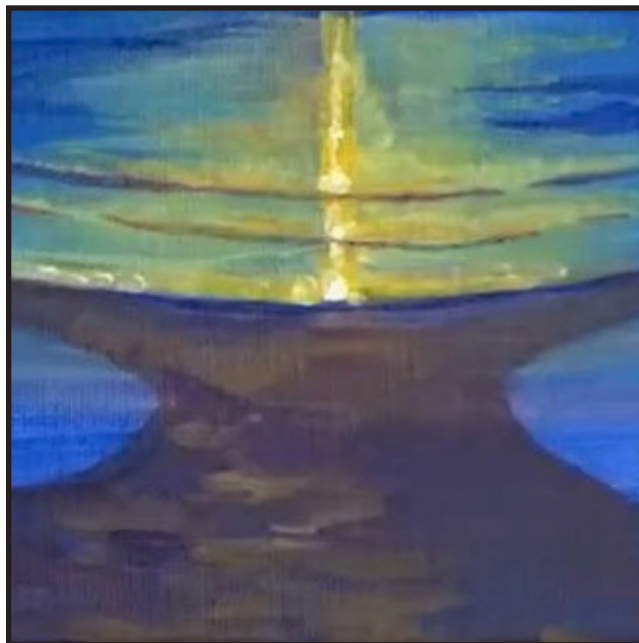
STEP 8 - MORE BEACH AND ROCKS

"BE AS OK AS YOU CAN BE"

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

BRUSHES & TOOLS:
Small Synthetic Round
Small Synthetic Dome
Blender

COLOR MIXES:
Dark Sand = YO + BS + TW
Putty = YO + QM + UB + TW
Blue Black = UB + MB
Yellow Orange = CYM > CRM

STEP DISCUSSION:
• Add more Titanium White to the **Dark Sand mix** and use the toe of the Dome Blender to paint the highlights on the beach.

• Add some Quinacridone Magenta to the mix and continue applying color to the beach using an irregular sideways brush stroke.

• Apply some shadows back in using the **Putty mix.** Alternate between these mixes and vary the values by adding any of the colors within the mixes. Rinse.

• Switch to the round brush and create a couple rock

shapes using the **Blue Black mix.** Then touch and dance the brush around the beach creating small stones. Rinse.

• Combine Cadmium Yellow Medium to the **Dark Sand mix** and paint the bright ray of sunlight reflecting onto the sand. Add a bit more Cadmium Yellow Medium for interest. Rinse.

• Highlight the rocks with Ultramarine Blue adding Titanium White to lighten it a bit further if needed. Rinse.

• Add a little Titanium White to the **Yellow Orange mix** and paint a second highlight on the rocks. Rinse.

STEP 9 - GRASS

"CLUMPEY, HARDY, AND BEACHEY"

PAINT:
Phthalo Blue = PB
Phthalo Green = PG
Cad Yellow Medium = CYM
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round
Medium Synthetic Bright

COLOR MIXES:
Dark Green = PG + MB
Bright Blue = PB + TW > CYM

STEP DISCUSSION:
- Used the Bright brush and paint in the grass area with the **Dark Green mix**. Rinse.

- Switch to the round brush and use the same **Dark Green mix** to add the dark grass shape up into the water on the right. Carry it up to almost the horizon line then, begin flicking blades of grass in an upward motion. Vary their length and direction as you fill in the right side. Have some bend down and in toward the center beach area.

- On the left side, create the shorter grasses first and then the longer grass along the left edge of the canvas. Again use brush directionality to form the grasses. Rinse.

- Detail some of the water ripples with the **Bright Blue mix** using the toe of the brush and choppy strokes. Rinse.

STEP 10 - LIGHTER GRASS LAYERS

"LET'S CREATE LAYERING, IF YOU WILL"

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

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Medium Green =
PG + BS > CYM
Light Green = CYM > PG + BS
Orange = CYM + CRM
Dark Green = PG + MB
Yellow Orange = CYM > CRM

STEP DISCUSSION:
• Use the toe of the brush and the **Medium Green mix** to add another dark value layer to the grasses on the left side of the canvas. Continue flicking the brush multi-directionally and layering the grasses as you go. Rinse.

• Paint another layer of grass with the **Light Green mix**. Then add some grasses along the edge of the path, that are reflecting the sun by using the **Orange mix**.

• Add more Cadmium Yellow Medium to the **Medium Green mix** and also add it in this lighter area.

• Continue using this method and these mixes to the grasses on the right side of the canvas. Tone the mix

with some Burnt Sienna as needed. Paint some interest along the path by adding the **Orange mix** and a little of the **Light Green mix** and even some Cadmium Red Medium to get the dried grass color. Rinse.

• Dry the surface.

• Then, use the **Medium Green mix** and add another layer of grasses along the left side of the canvas using the small round brush. Add more **Dark Green mix** as needed. Repeat this process on the right side of the canvas.

• Apply additional highlights by adding more Cadmium Yellow Medium to the **Medium Green mix**. Layer more of the **Light Green mix** on some of the grass and the **Yellow Orange mix** to other grass. Alternate and vary the mixes until you are happy with the grass. Rinse.

• Dry the surface before continuing.

STEP 11 – FINISHING DETAILS

"FIND THE MOMENTS"

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

BRUSHES & TOOLS:
Small Synthetic Dome Blender
Small Synthetic Round
X-Small Synthetic Round

COLOR MIXES:
Light Green = CYM > PG + BS
Dark Sand = YO + BS + TW
Burgundy = QM > UB
Peach = TW + QM + CYM

STEP DISCUSSION:
• Combine the **Burgundy mix** and the **Dark Sand mix** with some more Titanium White and highlight the sand in the corridor of light on the beach. Rinse.

• Switch to the Dome Blender and add a lot of Titanium White to the **Burgundy mix** then mix in a tiny bit of Cadmium Yellow Medium. Use this color to lightly transition between the colorful area and the light blue area of the clouds. Then apply a bright highlight by adding Titanium White to the dirty brush and softly dry brushing it into the edges of some of the clouds. Rinse.

• Switch to the X- Small Round

and detail some of the grasses using the previous **Light Green mix.** Rinse.

• Paint a few final touches on the beach with the **Peach mix.**

• Sign.

WATERCOLOR
WEDNESDAYS

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page each week.

ALL skill levels welcome.
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RELAX &
CHILL OUT
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THE TRACING METHOD
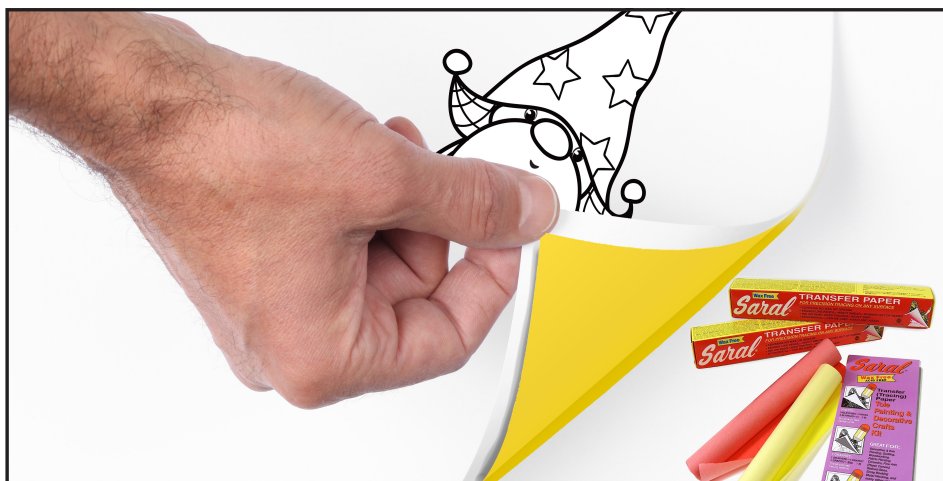
• Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.

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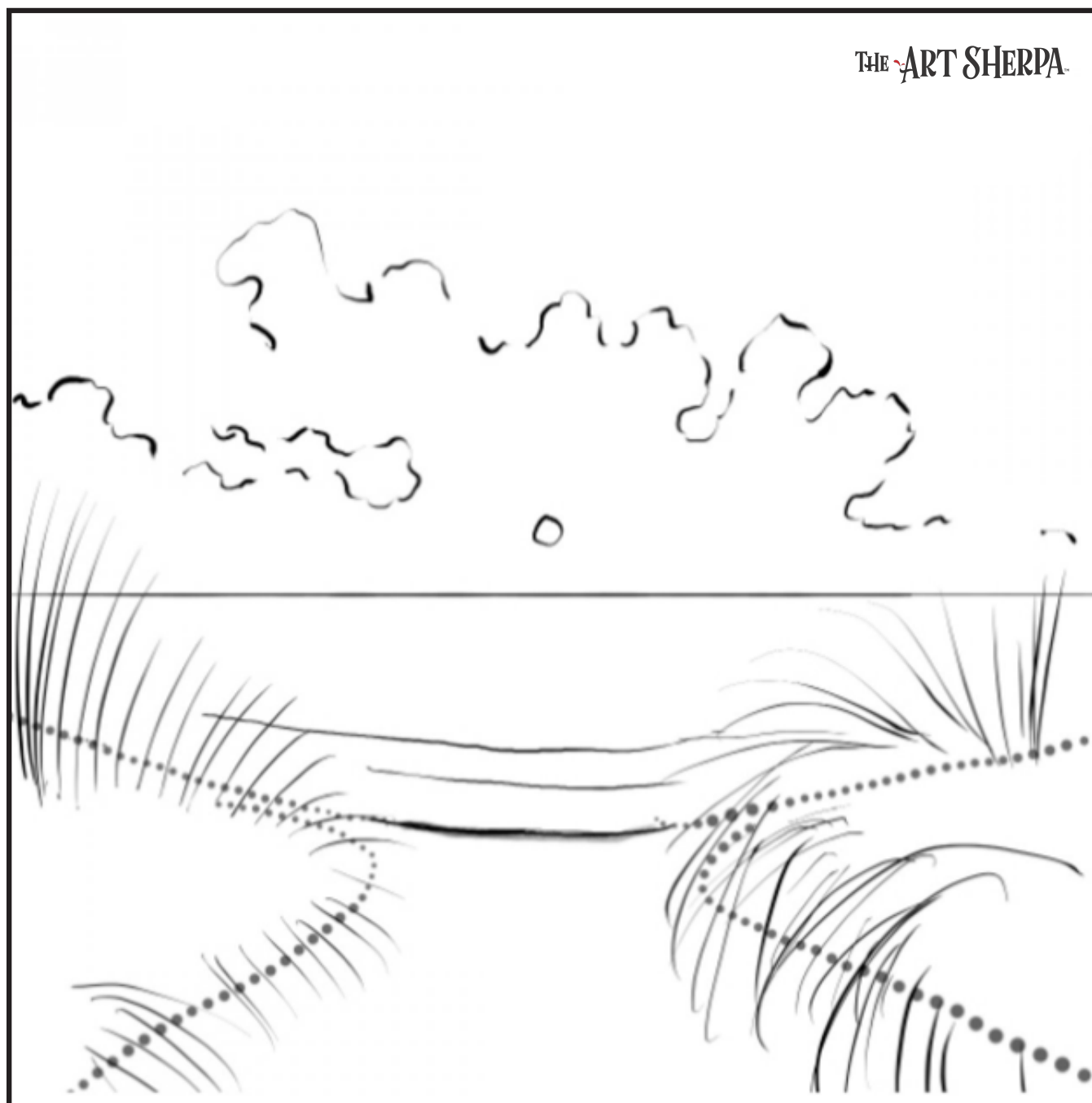
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.

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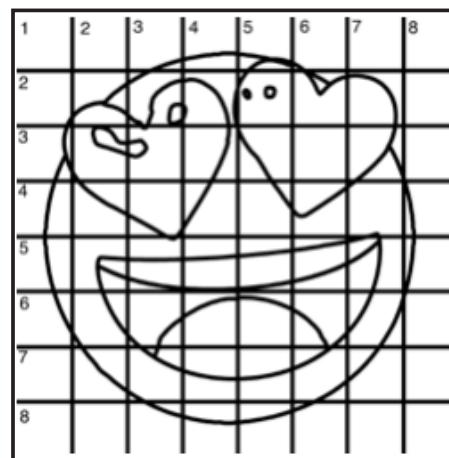
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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