

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



LEGEND OF THE FALLS

BY: THE ART SHERPA


NAME CREDIT TO PATRON: DONNA COX

STEPS: 12 | DIFFICULTY: EGINNER | 1 HOOT



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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 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.

We sincerely hope that 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:

- 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

BRUSHES:

- X-Large Synthetic Bright
- Medium Synthetic Round
- Medium Synthetic Filbert
- Small Hog Bright
- Large Synthetic Angle
- X-Small Synthetic Round
- Chalk Pencil or Watercolor Pencil

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.)
- Sea Sponge
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 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
- Directionality
- Blending Wet into Wet
- Mirroring Sky in Water
- 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.

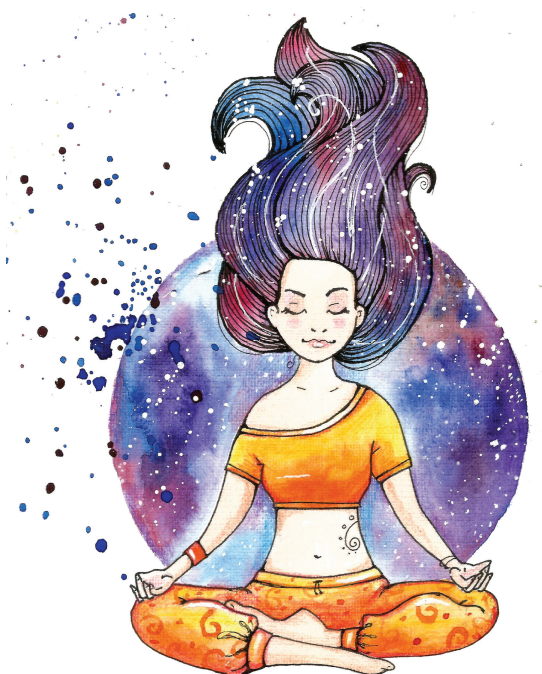
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:49	COLORED GROUND
STEP 2	07:40	SKETCH THE IMAGE
STEP 3	16:25	SKY LIGHTS
STEP 4	20:04	ROCK SHELF
STEP 5	25:54	ROCK HIGHLIGHTS
STEP 6	28:56	POOL OF WATER
STEP 7	32:22	WATERFALL
STEP 8	35:04	REFLECTIONS
STEP 9	43:44	GREENERY
STEP 10	51:15	TREES
STEP 11	55:44	PURPLE TREE
STEP 12	1:01:03	TRUNKS AND BRANCHES
	1:08:22	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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STEP 1 – COLORED GROUND

Timestamp 3:49

“BACK IN BLACK”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Mars Black, and then roughly paint the entire canvas. We are just ensuring that all of the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 – SKETCH THE IMAGE

Timestamp 7:40

“MEASURING ONCE, SKETCHING MANY TIMES”

PAINT:

Titanium White = TW

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Filbert

Medium Synthetic Round

Medium Hog Bright

Chalk Pencil or Watercolor Pencil

T-Square Ruler

STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. You can grid, transfer, or freehand, whatever makes you the most comfortable. I drew in only the major objects using a Chalk Pencil. Alternatively, you could use a Watercolor Pencil.
- Use the T-Square ruler to draw a level, horizontal line across the center of the canvas, about 3 inches from the top. I chose to use a Filbert brush and Titanium White for visibility sake, on camera.
- I switched to a Round brush and Titanium White, again just for better visibility, to draw the upper fall of the water. Start with a curved line in the middle of the canvas, along the horizon line and coming straight down about an inch. Then, step out the next fall of water, towards the left slightly, and then down to about the lower-third of the canvas. Draw the right side of the waterfall, about 2 inches from the stepped side, coming straight down.
- Begin sketching in the rocks on the left side of the falls. These slightly overlap one another and have an overall flattened shape.
- At the bottom of the fall, indicate the edges of the pool of water. The left edge of the pool comes from the bottom of the falls, and flows off the canvas in the bottom-left corner. The opposite edge of the pool of water does the same thing on the right side.
- Sketch the shapes of the rocks along either side of the pool of water. These boulders are rounder and vary in shape and size, overlapping one another as they come forward. Rinse the brush. Dry the surface before moving on in this same step.
- Use a dry Bright Hog brush and load it with Titanium White. Paint curved strokes in the sky above the waterfall. These strokes originate just above the falls and radiate in a curved line outward and up slightly to the left. Allow more of the paint below to show through the further from the falls you get. The brightest area of paint is concentrated just above the falls. By doing this now, when you do paint the sky, it will have better coverage. Rinse the brush.
- Keep in mind that any mistakes made can be removed by using Mars Black. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 3 – SKYLIGHTS

Timestamp 16:25

“AURORA BOREALIS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Turquoise = PB + PG

Vivid Turquoise =

CYM > PB > PG

STEP DISCUSSION:

- Begin painting the sky on the left upper side of the canvas. Use curved up and down strokes with the **Turquoise mix**, allowing it to vanish into the black background. While that color is still wet on the surface, add a little bit of Titanium White on the dirty brush and allow the colors to streak, creating those Aurora borealis type of effects. Repeat this process on the right side of the sky.
- Add the **Turquoise mix** across the top 2 or so inches of the sky. Then streak some Titanium White over top. Notice that it will be a much lighter color in the center of the sky, where there is more white painted below. Vary the mix slightly by adding more Phthalo Green. Brush this down from the top of the

canvas and transition it in with the Titanium White.

- Brush the **Vivid Turquoise mix** upward, from the top of the waterfall, creating a bit of a halo of light. Occasionally use the edge of the brush to imply rays of light coming up. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 4 – ROCK SHELF

Timestamp 20:04

“STEPPING STONES”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Dark Grey = UB + MB > TW

STEP DISCUSSION:

- Begin painting the rocks along the left side of the falls, using the **Dark Grey mix**. These strokes begin on the left side of the rock and feather out before reaching the edge of the falls. Releasing pressure near the end of the stroke helps create deep shadows between.
- Then, moving down to the boulders, begin highlighting the tops, and the fronts of the rocks, down to the edge of the water. To change the shape of the stone, simply use Mars Black where needed. The front of the boulders on either side of the pool water, face inward towards the water. Wipe the brush off on a towel without rinsing it.
- Load Mars Black onto the brush, then begin reinforcing the shadowed areas, and create separation of the stones. Notice that in the places

where the paint is still slightly wet there will be a nice variance of color. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 5 – ROCK HIGHLIGHTS

Timestamp 25:54

“ROCKIN’ OUT”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Light Grey = TW > UB > MB

STEP DISCUSSION:

- Dry brush highlights onto the tops of the shelf rocks using the **Light Grey mix**. This effect is created by using a brush that is only slightly damp and making sure not to press too hard. Apply horizontal strokes to the left, allowing the paint to skip over the surface, while not removing all of the previous color. Wiping the pigment off on a paper towel also helps when dry brushing and creating the rough texture of the stones.
- As you move down to the boulders, begin tapping the highlights onto the top and front of the rocks to imply their rugged texture. Vary the mix occasionally by adding a little more Titanium White. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 6 – POOL OF WATER

Timestamp 28:56

“HELLO DARKNESS, MY OLD FRIEND”

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

Small Hog Bright

COLOR MIXES:

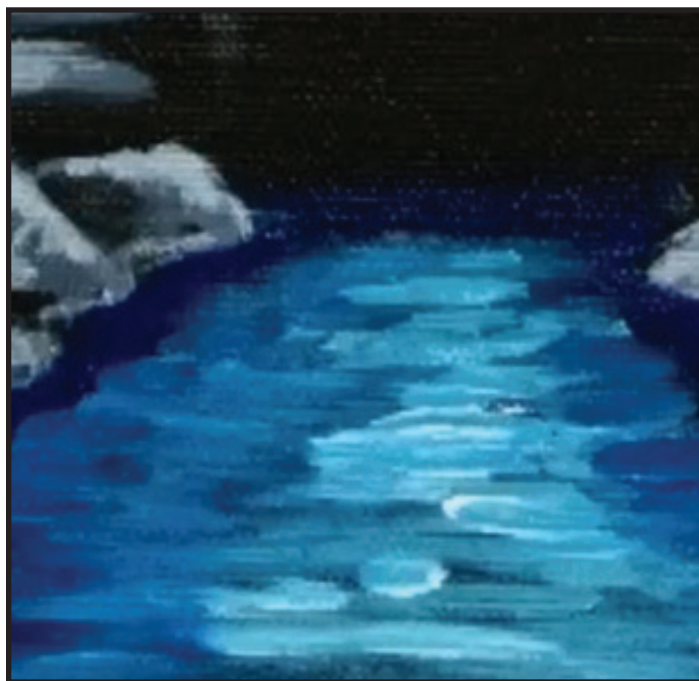
Mid Turquoise = PB + PG > TW

Light Turquoise = TW > PB > PG

STEP DISCUSSION:

- Load pure Phthalo Blue onto the Bright brush, and use the edge of the brush to paint along the water edge, as well as in between the rocks. Use horizontal strokes to fill the water in.
- Apply horizontal strokes back and forth down the center of the water using the **Mid Turquoise mix**. Vary this mix with a little more Titanium White in a few spots, working the paint while it is still wet because it blends nicely on the surface. Rinse the brush.
- Switch to the Round brush and use the **Light Turquoise mix**, then apply it with tiny horizontal highlight marks. Lighten it a bit with a little more with Titanium and work that in as well, wet into wet.
- Wipe the pigment off the

brush and load on the Phthalo Blue. Blend that outward to transition from the light center into the darker edges. Rinse the brush.



STEP 7 - WATERFALL

Timestamp 32:22

"DON'T GO CHASING THEM"

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Bright

STEP DISCUSSION:

- The water of the falls are painted in a similar fashion as that of the water in the previous step. Apply long downward strokes using Phthalo Blue. While the paint is still wet, apply strokes of Titanium White, using light pressure. It is very important that the water is lighter at the top. Then, tap the brush up and down to imply the turbulent water and mist at the base of the falls.
- Lightly add more Titanium White on the brush and lighten the top of the falls further.
- Use Phthalo Blue on the right side of the water to add a bit of a darker value. Then, add an even darker shadow here by blending in some Mars Black. Rinse the brush.
- Dry the surface before continuing to the next step.



WATERCOLOR WEDNESDAYS

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

Watch directly from
TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**

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STEP 8 – REFLECTIONS

Timestamp 35:04

“CRASHING WAVES”

PAINT:

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

X-Small Synthetic Round

Large Synthetic Angle

Small Hog Bright

STEP DISCUSSION:

- Use the X-Small Round brush to thin some Titanium White with a little water. Then, paint a fine white line that wanders along the rocks of the shoreline. These lines can be short, broken strokes to imply that the water is running up against the rocks. Also, add a fine rough highlight along the top and front faces of the boulders using light pressure. Rinse the brush.
- Switch to the Angle brush and load it with Titanium White. Tap a bright reflection at the very top of the falls using the edge of the brush. Then, lightly pull a bit of this color down. Repeat this technique on the smaller cascade of water. Rinse the brush.
- Switch to the Hog brush and Titanium White. Again, use very light pressure to dry brush this color down just a little bit further, and allow it to feather out.
- Tap the brush up and down to load a bit more color onto the bristles, and begin stamping on the highlights of the turbulent water. Place a more concentrated amount of splashes in the middle of this area, because the falling water would be hitting the pooled water more forcefully here. Rinse the brush.
- Switch to the Medium Round brush and deepen the shadows along the edges of the pooled water with Mars Black. Create these shadows that are casted from the rocks, using horizontal strokes in various lengths. Rinse the brush.
- Load Titanium White onto the toe of the brush and paint the bright reflected water down the center of the pooled water. The strokes are short and rough closer to the base of the falls, and get longer and smoother as they move forward. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 9 – GREENERY

Timestamp 43:44

“INVISI – GRASS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Bright

COLOR MIXES:

Dark Green = PG + BS

Med Green = CYM + PG + BS

Light Green = CYM + PG + TW

STEP DISCUSSION:

- Begin painting some grass on the left side of the canvas by using the **Dark Green mix**. Tap the brush up and down to create the dark shadows of the vertical grasses, between the boulders and the shelf rocks. Immediately, tap the **Medium Green mix**, wet into wet. This will create the mid value of the grass. Finally, tap on some of the **Light Green mix** to just a few places to serve as a highlight.
- Continue using this wet on wet technique to add the grass above the boulders on the right, and also the small patches of grass in both bottom corners. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 10 – TREES

Timestamp 51:15

“SPONGE STAMPING”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Sea Sponge

COLOR MIXES:

Mid Green = PG + CYM

Bright Green = CYM > PG

Yellow Green =
CYM + TW > PG

STEP DISCUSSION:

- Use the wet on wet technique and a sea sponge to create the trees on the left. Tap the darkest value on first using Phthalo Green. It is okay if a little Burnt Sienna gets into it but aim for mostly green on the sponge. Apply a bit more of this darker value on the canvas so you can layer colors on top.
- Next, use the **Mid Green mix** and shape tiers of the tree canopies. Use the edge of the sponge while turning it to prevent repetitive shapes. You can even overlap a few of the rocks. Take care not to add too much of this color, less is more.
- Then, tap even less of the **Bright Green mix** onto the trees as a highlight.
- Finally, add a very small

amount of the brightest highlight, using the **Yellow Green mix**. Rinse the sponge.



STEP 11 – PURPLE TREE

Timestamp 55:44

“KISS THE CANVAS”

PAINT:

Quinacridone Magenta = QM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Sea Sponge

COLOR MIXES:

Dark Magenta = DP + QM

Medium Magenta =

QM > DP > TW

Light Pink = TW > QM

STEP DISCUSSION:

- Use the wet on wet technique again in order to paint the purple tree on the right. Tap in the darkest color using the **Dark Magenta mix**, allowing it to overlap the falls a bit.
- Next, add the mid tone values with the **Medium Magenta mix** to create the puffed tops of the canopy.
- Then, highlight this tree with the **Light Pink mix**, remembering that more is less on this side as well. Rinse the sponge and dry it on a towel.
- Load pure Quinacridone Magenta on the sponge and tap on a few spots of this brighter pink onto the tree.
- Finally, swirl the sponge in Titanium White and mix in the tiniest amount of the

Quinacridone Magenta. Tap this brightest highlight here and there. Rinse the sponge well.

- Dry the surface before continuing to the next step.



STEP 12 – TRUNKS AND BRANCHES

Timestamp 1:01:03

“TWIGGLY BITS”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

X-Small Synthetic Round

COLOR MIXES:

Light Grey = TW > UB > MB

STEP DISCUSSION:

- Load the Mars Black onto the Medium Round brush to paint the tree trunks and branches. Start above the boulders on the left side and create a trunk that is thicker at the base and tapers as it comes up. There is a second trunk here that is slightly thinner. Add some branches on these trunks that split in various directions and are varying sizes. They disappear into the canopy and reappear further up. Tuck some between the leaves, as well.
- Move to the Purple tree and paint the trunk coming up from the boulders and into the leaves. This trunk is a bit thicker and curved. Add branches tucked into the canopy of this tree as well. Continue adding branches that support the boughs as you go.

- Use the **Light Grey mix**, loaded onto the X-Small Round brush, to paint the mid tone value of these trees. The highlights are painted on the side of the trunk and branches that face the water.
- Thin some Titanium White with a little water and add a fine highlight on the tree branches. Also add it here and there on the rock shelf. This creates a very reflective, lively sense of space. Rinse the brush.
- Sign.



THE TRACING METHOD

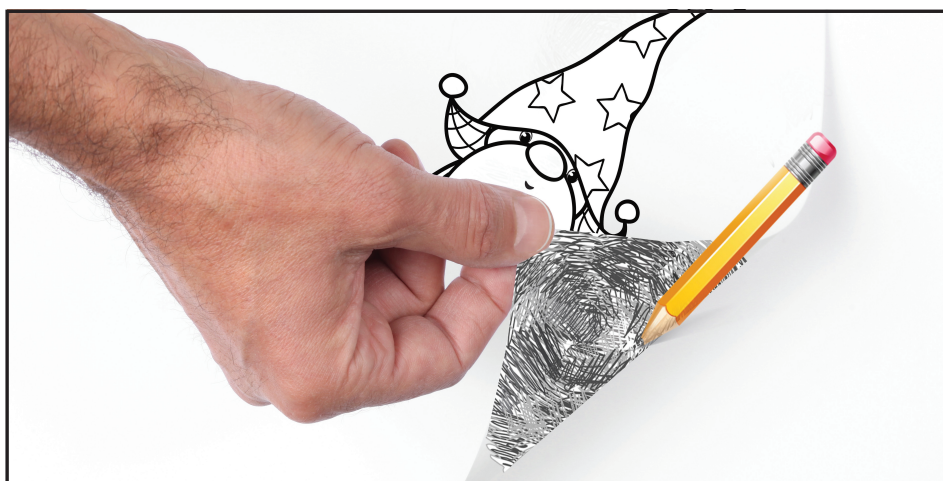
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



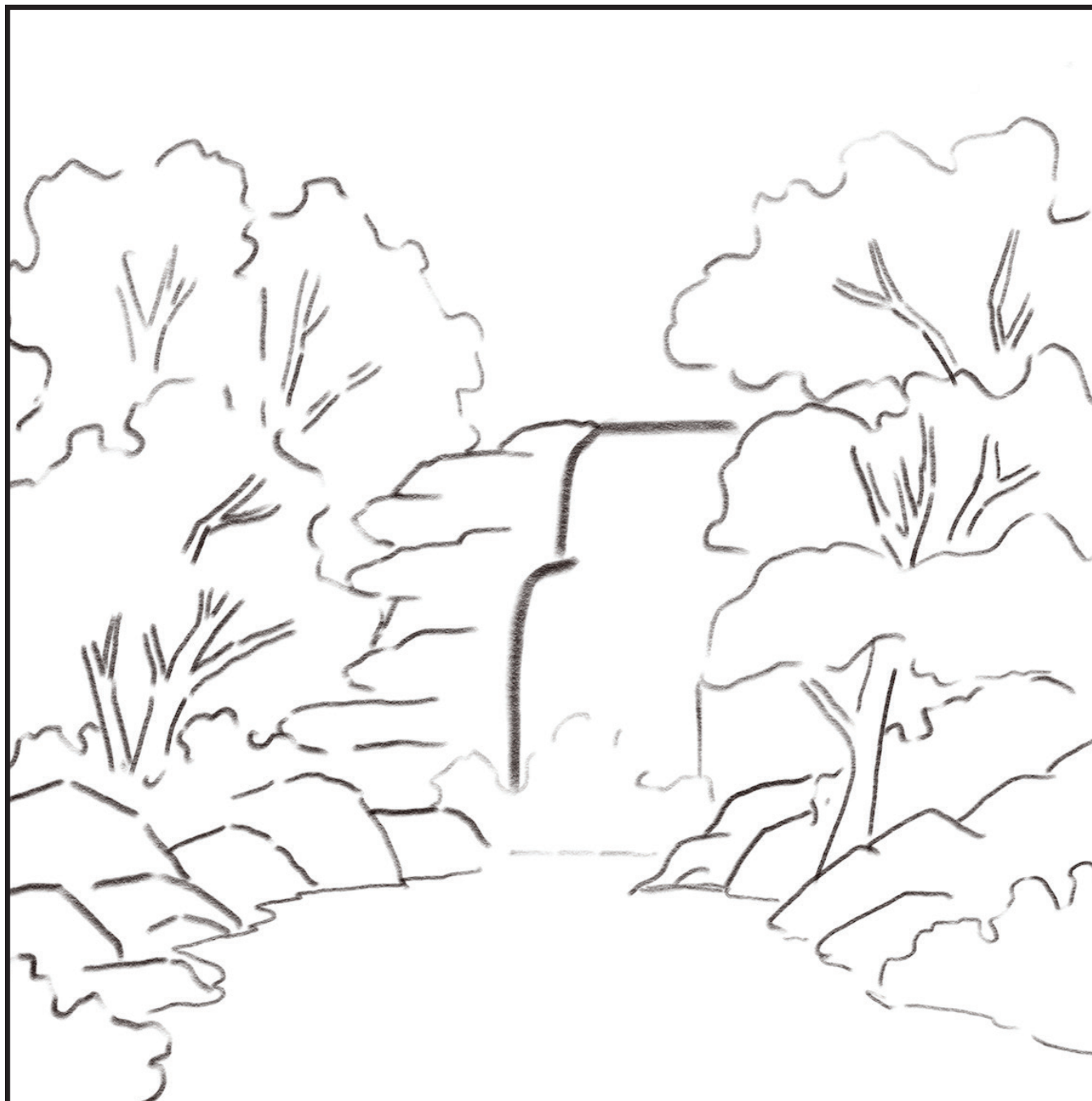
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

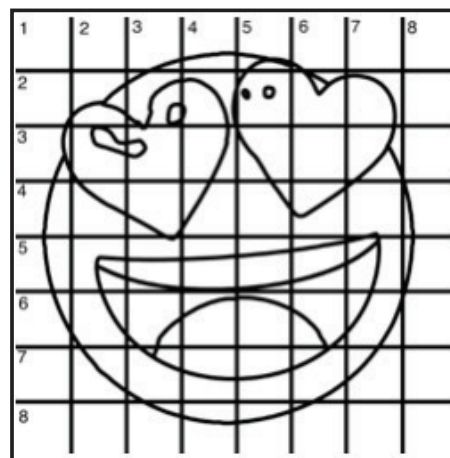
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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