

THE ART
SHERPA



EASY BEGINNER COURSE
PRESENTED BY THE ART SHERPA

Jump For Joy

NAME CREDIT TO PATRON: LINDA AMERICA SWEENEY

10 Steps // 1 Hoot
Beginner Level

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Paint and Tool Guide

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

PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- MX-Small Synthetic Round
- Small Synthetic Filbert
- Large Hog Bright
- Small Synthetic Angle

TOOLS:

- 9x12 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 it dry before you proceed.)
- Chalk Pencil or Watercolor Pencil
- Optional: StayWet Palette
- T-Square Ruler

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Sea Foam
- Directionality
- Blending Wet into Wet
- 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 6	23:45	DEFINE ORCA
STEP 1	03:23	SKETCH IMAGE	STEP 7	29:27	EYE
STEP 2	08:31	FIRST LAYER OF WATER	STEP 8	34:32	WHITE SPOT AND SHINE
STEP 3	11:52	DARKER BLUE WATER	STEP 9	38:30	SPLASHES AND ENERGY
STEP 4	13:45	BLOCK IN BLACK	STEP 10	42:50	FINAL SPLASHES
STEP 5	17:05	SPLASHING WATER		47:30	SIGN

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 1 - Sketch Image

“The Motion of the Gesture”

Timestamp 3:23

PAINT:

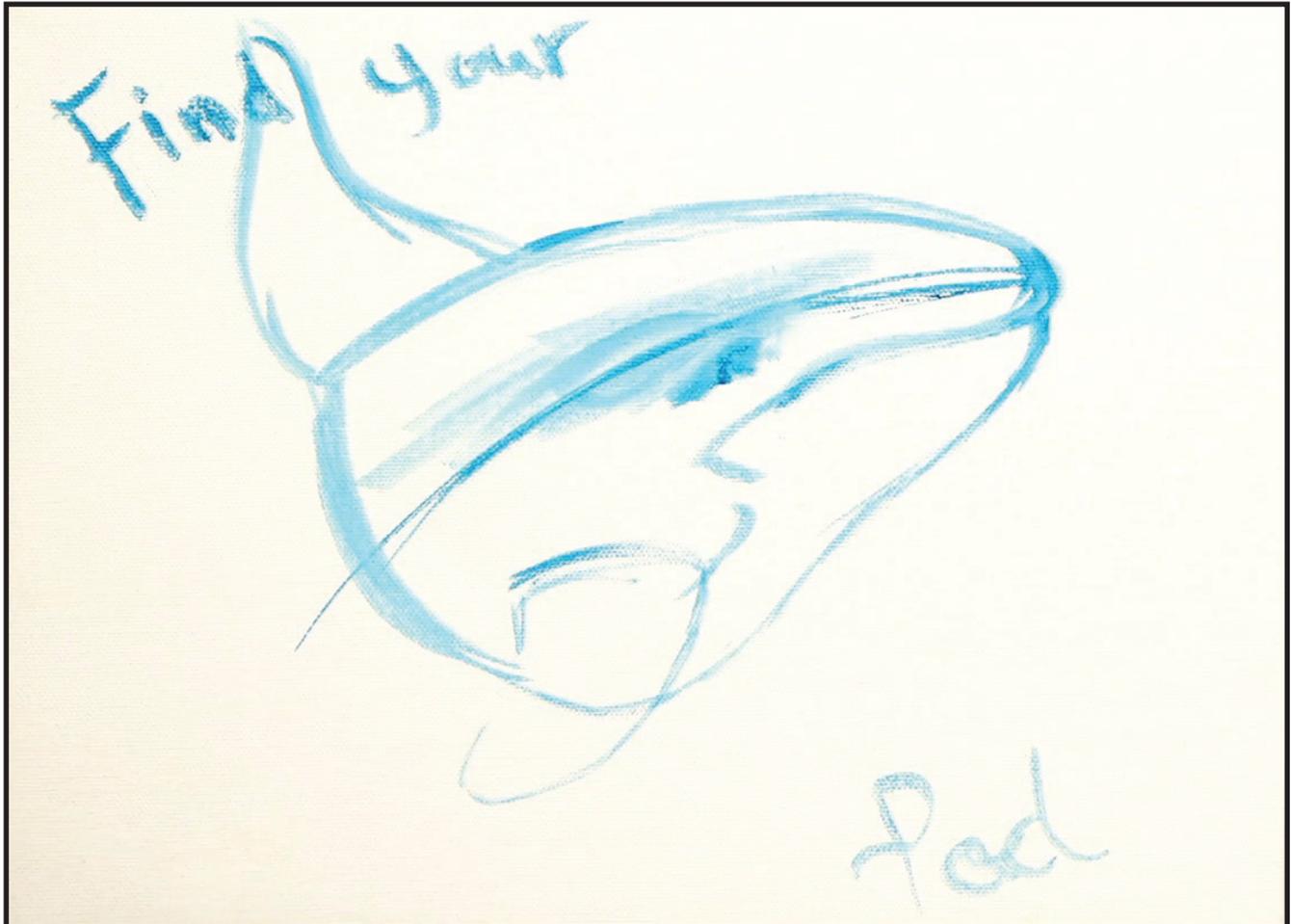
Phthalo Blue = PB

BRUSHES & TOOLS:

Small Synthetic Angle
Chalk Pencil or Watercolor
Pencil

STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. 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.
- Load Phthalo Blue and using the tip of the brush, make a little curved line here in the upper right. From that point create a gesture line curving down and to the left, as a guide for the bend of the body.
- Start creating some scale and space, paint a light curved line to indicate where the whale is coming out of the water, on the backside of the gestural line. From the top of that line, sketch in the back and bring the nose forward slightly. Because it protrudes a bit from the mouth it will also bend a little bit back in. Bring the line down a little for the bottom of the mouth and angle it down and to the left for the belly.
- Near the back of the body, draw a downward facing curved line for the top of the fin. Then, sketch a triangular shape to finish the fin. Next, sketch a curved dorsal fin at the top of the body near the back of the image.
- Draw a curved mouth a bit lower than the gestural line.
- Use the reference to find the eye location, that is below the gestural line. Then, sketch in the white oval, above and behind the eye. Squiggle a light line to separate the white and black on the belly. Rinse the brush. Dry the surface before continuing to the next step.



Step 2 - First Layer Of Water

“Loose And Energetic”

Timestamp 8:31

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Teal = PB + PG

STEP DISCUSSION:

- Load the damp brush with Titanium White and grab just a smidge of Phthalo Blue. Allow the paint to mix on the canvas as you paint along the contours of the front of the whale. Then, apply short outward strokes in the upper right corner.
- Under the whale, apply a little more Phthalo Blue to the Titanium White and loosely mix it on the canvas. This will imply energy and motion of the water being displaced.
- Blend a little of the **Teal mix** and Titanium White to add more color that is slightly darker. Curve the stroke backward, in front and behind the dorsal fin, giving the water splash some energy and movement.
- Alternate between these colors and add Titanium White to blend and lighten them. Apply loose directional strokes, allowing the streaks to show through. Curve these brush strokes a little bit, so there is some energy that implies the splash at the top of the whale. Rinse and dry the brush on a towel.
- Move to the next step without drying.



Step 3 - Darker Blue Water

"Deep Dark Ocean"

Timestamp 11:52

PAINT:

Phthalo Blue = PB
Phthalo Green = PG
Mars Black = MB

BRUSHES & TOOLS:

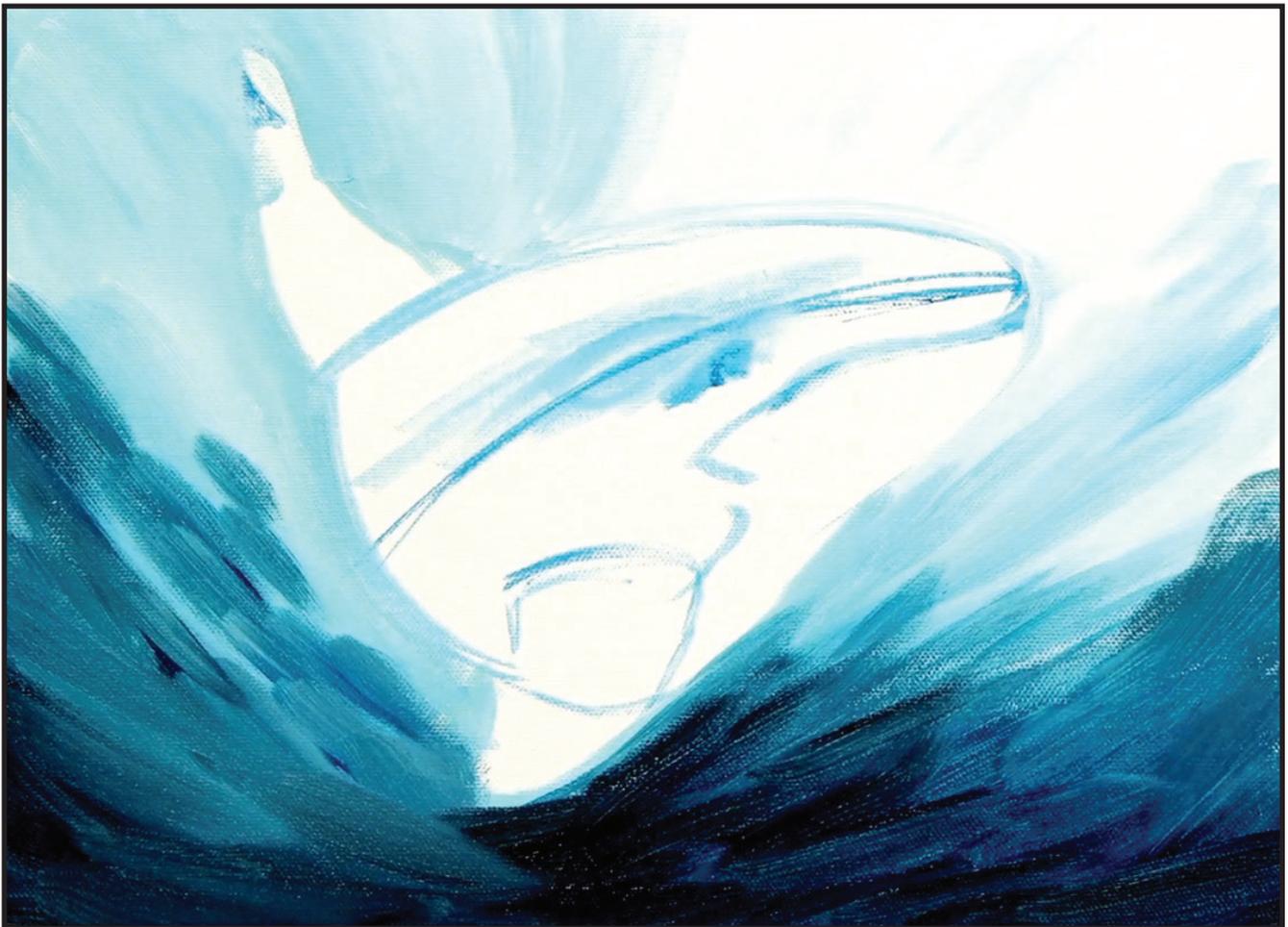
Large Hog Bright

COLOR MIXES:

Deep Teal = PB + PG + MB

STEP DISCUSSION:

- Load the **Deep Teal mix** on the clean brush. Darken the water at the bottom of the canvas using light little brush strokes. These loosely painted strokes will curve upward to the right, in front of the bottom fin, and then they will curve up and to the left, behind the bottom fin. Lightly transition between the dark and the light areas while continuing to loosely paint. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 4 - Block In The Black

“Field of Color”

Timestamp 13:45

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

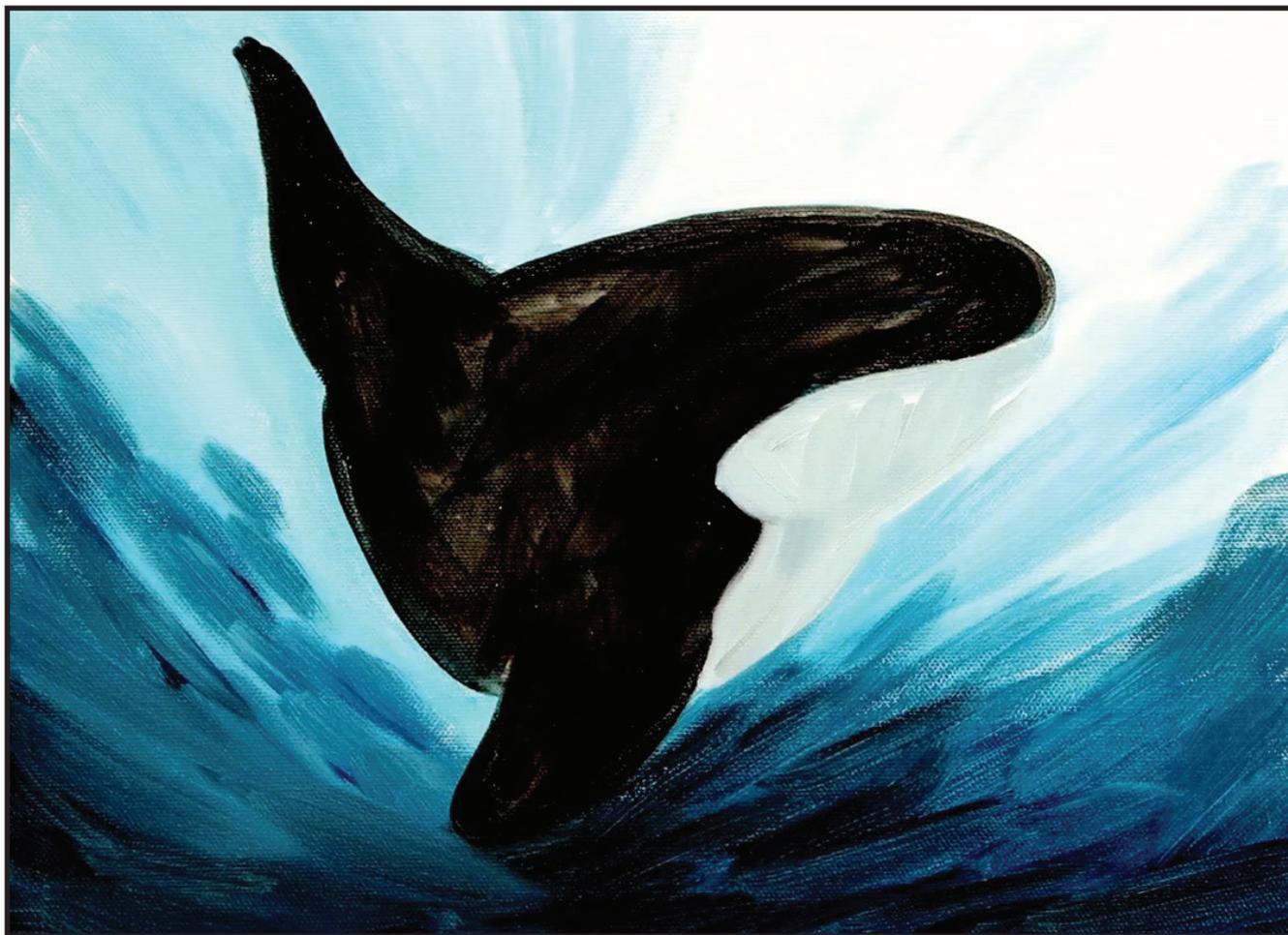
Small Synthetic Filbert

COLOR MIXES:

Dark Grey = PB + MB

STEP DISCUSSION:

- Paint the dark areas of the whale with Mars Black. Use the edge of the brush to outline around the edges of the areas and the flat of the brush to fill in the field of color.
- Load some **Dark Grey mix** onto the brush, and wipe out the extra paint. Add Titanium White to create a light grey and paint the lower area of the whale. Rinse the brush.



Step 5 - Splashing Water

“Dynamic Energy”

Timestamp 17:05

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Teal = PB + PG

Dark Grey = PB + MB

Light Blue = PB + TW

STEP DISCUSSION:

- Load the brush with some Titanium White, it is OK if it picks up a titch grey or blue. In the upper right corner, make little short brush strokes. Add a touch of Phthalo Blue on the brush and blend it in as you move slightly down the right side of the canvas. Rinse the brush. Add a thicker application of Titanium White to create some texture energy.
- Loosely mix a bit of the **Teal mix** together with some Titanium White. Apply little short brush strokes down the right side. Carry these strokes on an angle, down under the whale to the lower fin. Wipe off the brush and come back with a little bit of Titanium White blended in this area. Add a touch of Phthalo Green, loosely mixed along the bottom right edge of this area.
- Again, loosely mix a bit of the **Teal mix** together with some Titanium White. At

the top, in front of the dorsal fin, start splashing water back and to the left. This will make the water feel like it is breaching to allow the whale to break through. Adding more Titanium White to transition it to the right. Add light splashes around the back of the dorsal fin. If you have trouble getting this light color on the fin, just rinse, and use the damp brush to erase it while it is still wet.

- Loosely mix some Titanium White with the **Dark Grey mix**. Continue splashing water back in the upper left canvas, angling down to the back of the lower fin.
- Use the **Dark Grey mix** to deepen the splashes just below the previous area on the left. Alternate them with some pure Phthalo Blue splashes, followed by some splashes of the **Light Blue mix**. Once again, loosely mix a bit of the **Teal mix** together with some Titanium White, and add more very short little brush strokes, just below that.
- Begin bringing in some of the **Light Blue mix** next. Carry these splashes to the right side of the fin, following the directions of the water there.
- Weave some pure Phthalo Blue directionally, into both lower corners.
- Apply directional strokes at the very bottom of the canvas, with a loose mix of the **Dark Grey mix** for the bottom. Then, weave little short marks of Mars Black up into the water. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: Loosely mixed means that the paint is not thoroughly mixed together to uniform color on the brush. It gets mixed as it goes onto the canvas. There are many ways to paint a feeling. Directionality and roughness of stroke allow the energy to be seen.



Step 6 - Define Orca

“Wet Into Wet”

Timestamp 23:45

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Dark Grey = PB + MB

Mid Grey = TW + PB + MB

Light Grey = TW > PB > MB

Blue Grey = TW + PB > MB

STEP DISCUSSION:

- Add a touch of Titanium White to the **Dark Grey mix**. Begin to create the separation between the water and the bottom of the whale. Add a little thickness to this line so this paint will not dry too quickly.
- Wipe the brush out, but do not rinse it. Load the dirty brush with some Titanium White. Then, blend those two colors together, wet into wet while brushing upwards. Keep adding a little bit of Titanium White as you move up. Then blend between these two areas. Occasionally wipe off on a paper towel to help to control how much pigment is on the brush. Continue getting lighter and lighter as you get closer to the black area of the whale. Rinse the brush.
- Deepen the dark part of the whale with a second coat of

Mars Black. Lengthen the back slightly behind the dorsal fin.

- Blend some **Mid Grey mix**, wet into wet, onto the nose area of the whale, creating a soft result.
- Wipe the brush off on the palette. Then, use the **Light Grey mix** to add a highlight across the back. Again, blending wet into wet. Add a little of this color to the midway point on the dorsal fin, implying that a little light is hitting it.
- Dry brush a little of the **Blue Grey mix** onto the lower fin. Wipe off the brush on a paper towel.
- Deepen any areas that need it with Mars Black, using a cross hatch and blend. Creating a visual loose expressive disturbance that matches the energy in the water. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 7 - Eye

“No Yips Allowed”

Timestamp 29:27

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

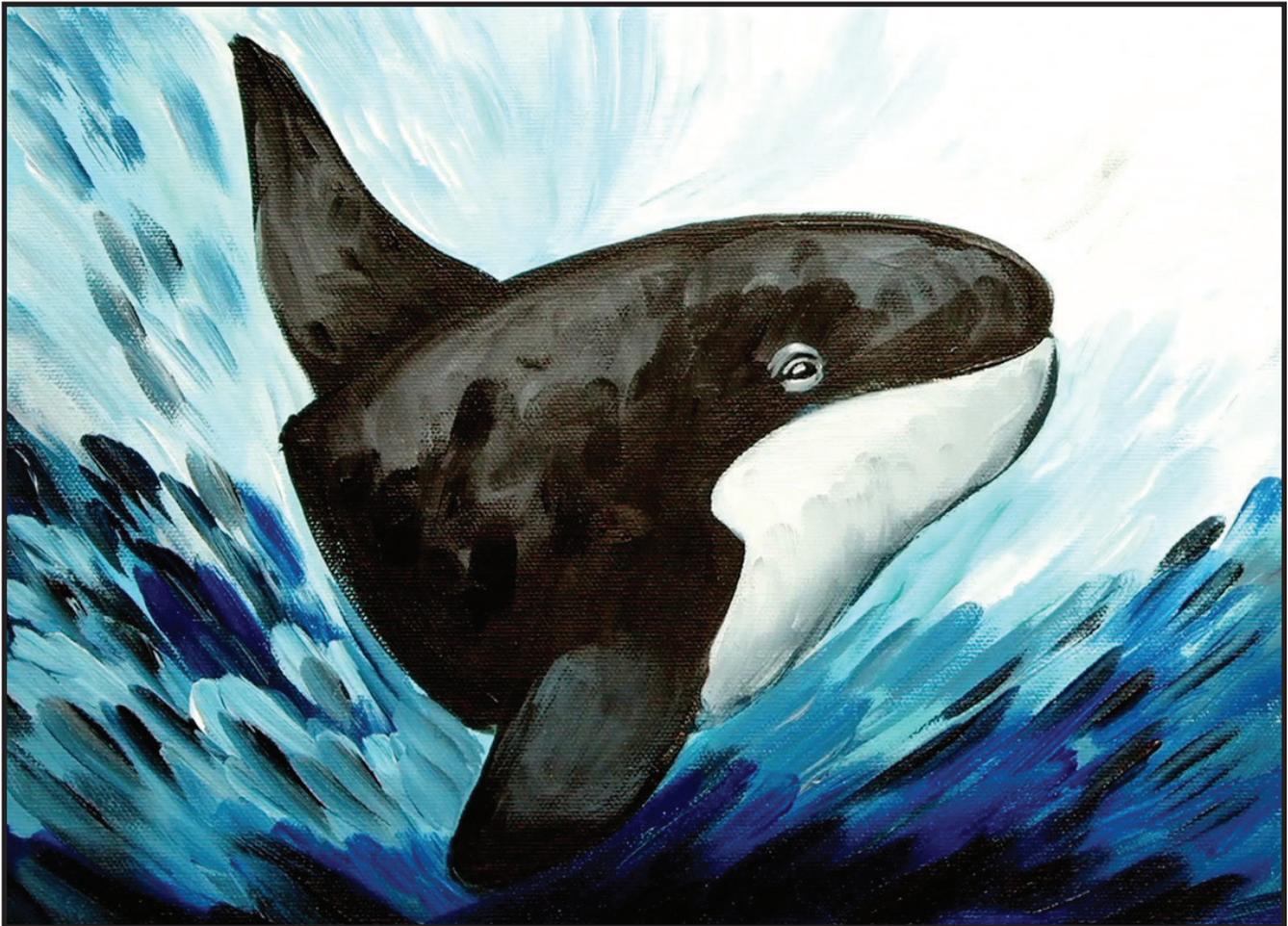
X-Small Synthetic Round

COLOR MIXES:

Mid Grey = TW + PB + MB

STEP DISCUSSION:

- Paint two horizontal commas facing each other, using the **Mid Grey Mix**. Place these commas in the black area of the whale, at least midway back from the tip of the nose, close to the mouth. This creates a little seed-like shape for the interior of the eye. Thicken the outer edges of the commas, leaving the eye inside black. Rinse the brush.
 - Use the Mars Black to define that sesame seed shaped eye in between the commas. Then paint a thin line that divides the upper comma, leaving a slip of grey on either side. After that, thicken the top with a little of the **Mid Grey mix**. Refine that upper dark line with Mars Black, just leaving a little bit there. Then, use Mars Black to divide the lower comma. Rinse the brush.
 - Detail the upper and lower lids, right next to the eye using Titanium White on the very tip of the brush. Also, add a little touch at the front corner of the eye. Then, dot in a little bit of a shiny reflection in the eye.
 - Highlight the very top of the upper grey area of the lid. Then, use Mars Black to blend and shade that in. Continue dancing with these colors to create that little bump out, that is the eye. Rinse the brush.
- Sherpa Tip: If you get frustrated, guess what? You can dry everything, paint it black, dry again and start over. That is OK to a point, anything more than one or two do overs means you have gotten in your own head, and you have developed the yips.*



Step 8 - White Spot and Shine

“Dry Brush Shine”

Timestamp 34:32

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Filbert

COLOR MIXES:

Light Grey = TW > PB > MB

STEP DISCUSSION:

- Load Titanium White on the Round brush and sketch an elongated mark on the head, then fill it in. Rinse the brush.

- Brighten some of the highlights in the eye, still using Titanium White. Rinse the brush.
- Switch to the Filbert brush, and load it with Titanium White. Glaze a highlight onto the top of the light area of the whale, using a dry brush application and allowing the colors below to show through. Wipe off on the towel when you need to control it more.
- Use the **Light Grey mix** and dry brush another layer of highlight to the top of the nose, wipe off on a paper towel if needed. Scumble some of this color onto the back and around the girth of the whale, where it comes out of the water.
- Create some more refined splashy marks on the body just behind the lower fin.
- Scumble a highlight onto the dorsal fin, still using the **Light Grey Mix** and a dry brush technique. Then, add some to the lower fin, as well.
- If anything feels too much, just dry brush a little Mars Black back in. Rinse the brush.

Sherpa Tip: Dry brushing is a good skill to learn as an alternative to blending. To dry brush, load the brush then wipe it on a towel to remove a lot of the pigment and moisture. Then, use a light touch to apply the remaining pigment onto the surface.



Step 9 - Splashes and Energy

“Wild Painterly Texture”

Timestamp 38:30

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Deep Teal = PB + PG + MB

Light Yellow = CYM + TW

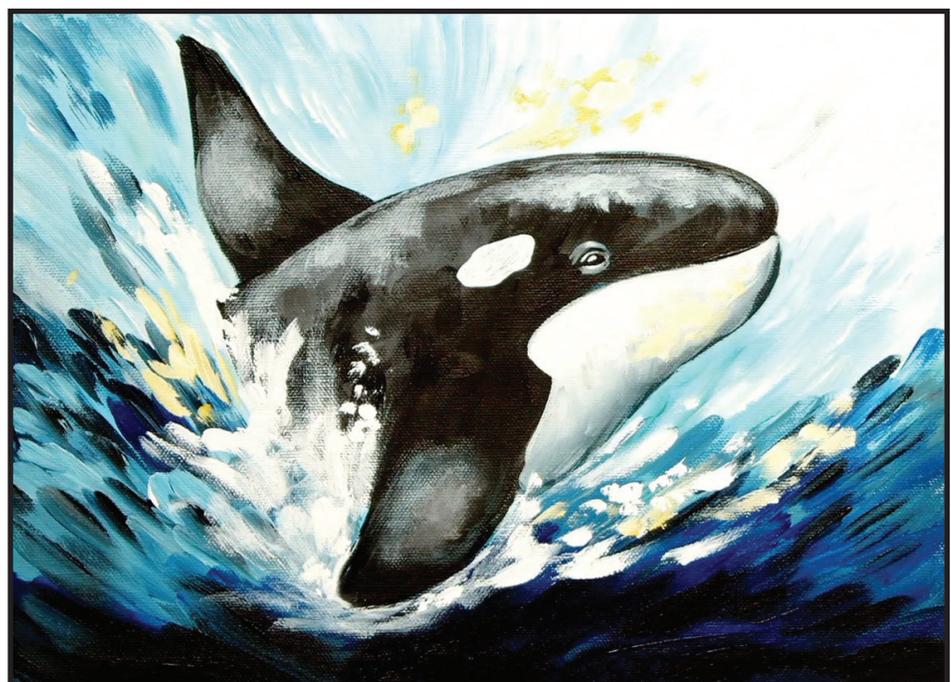
STEP DISCUSSION:

- Load the **Light Yellow mix** onto the brush. Add just a tiny smidge of the **Deep Teal mix**, to grey it out a bit. Paint just a little bit, not too much of this color into the splashes behind the whale. Then, add some messy wiggles of this color above the whale. Alternate these splashes with some messy strokes of Titanium White to sort of imply that there is some light on the water.
- Use the **Light Yellow mix** to paint some loose splashes in the water on the bottom right of the canvas.
- Wipe some of the pigment off of the brush and lightly blend a little of the remaining color onto the chin. Rinse the brush.
- Use Titanium White and a dry brush to roughly paint the splashes at the front of the wave, as the Orca

emerges from the water. Loosely brush where the water separates and breaks onto the back of the whale, and back into the ocean. Apply the tiny splashes with the corner of the brush.

- Add the splashy painterly marks under the whale in an upward curve to the right, indicating a lot of motion in the water. Rinse the brush.

Sherpa Tip: The term “painterly” means that I am not hiding what the medium is. I am leaning into the brush strokes. I am leaning into the texture and embracing it.



Step 10 - Final Splashes

“Expressive Wiggles”

Timestamp 42:50

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

STEP DISCUSSION:

- Load the brush with quite a lot of Titanium White. Paint little splashy lines up and down as well as dots to create a water effect along the back.
- Next, come along the front of the dorsal fan here and make a little line, a dash, and another line to show the wet reflection there. Tap in numerous dots, going up the back of the dorsal fin, and into the water behind, to imply splashy seafoam.
- Also dot some splashes behind the lower fin and up onto the whale a bit.
- Wiggle some squiggly lines onto the top of the lower fin. brush. Then, dance some of these splashes into the water behind that lower fin. Try to touch and release to get a little splash effect without making constant contact to the surface. A stronger touch will create a bigger mark, while a lighter touch gives you a smaller mark.
- Paint a thin line at the bottom of the fin and along the front, as a wet reflection. Add splashes under and on the belly of the whale, as well.
- Move to the top of the whale, add more splashes onto the back and into the water. Paint thin back and forth lines that curve around the whale to imply water is running down the back. Add another layer to brighten the white spot on the head. Rinse.
- Apply touches of wet reflection to the nose. Then, add more splashes here and there, as you desire. Rinse the brush. Sign.



THE TRACING METHOD

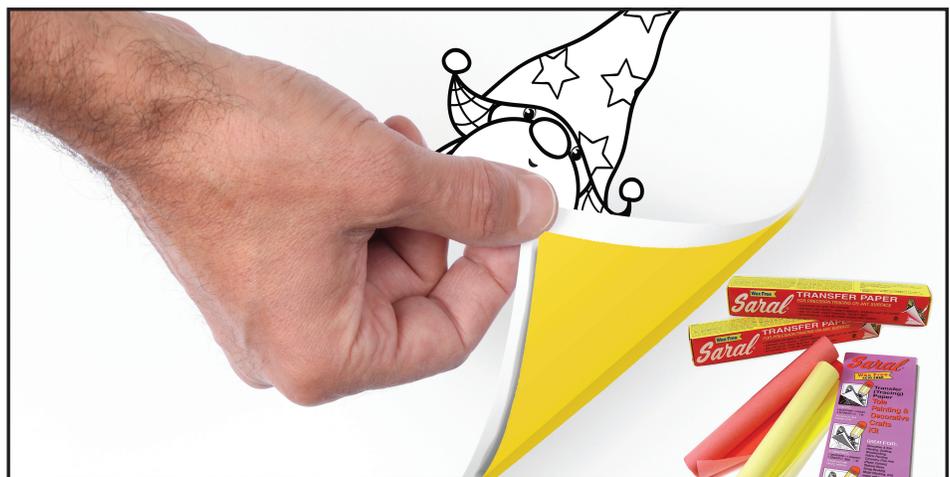
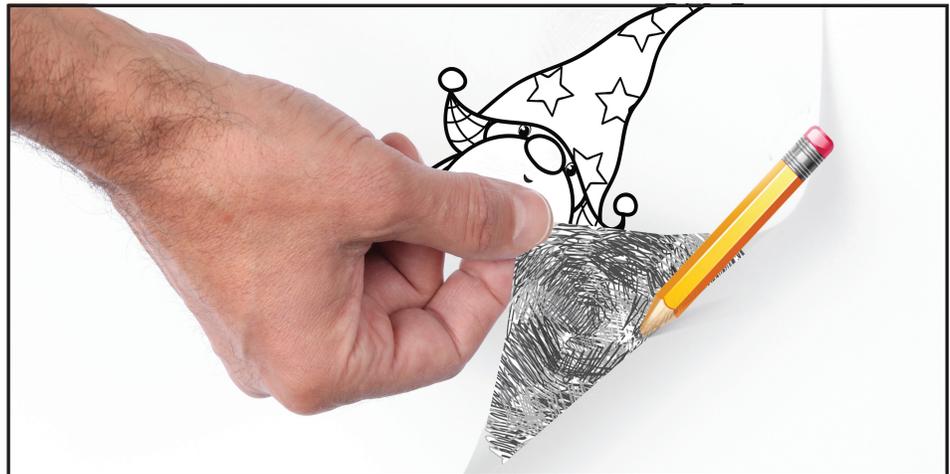
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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 see that your transfer is happening. If not check if



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.

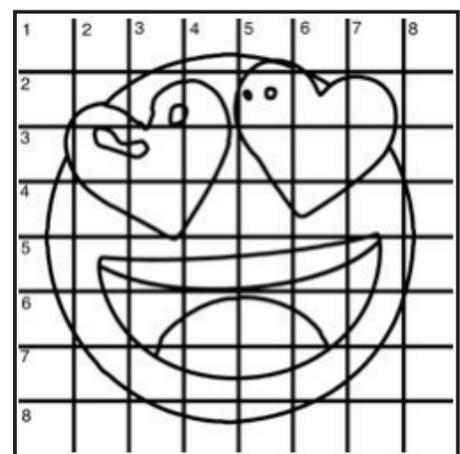
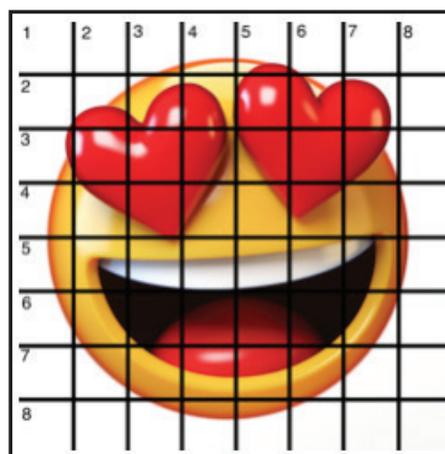
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.

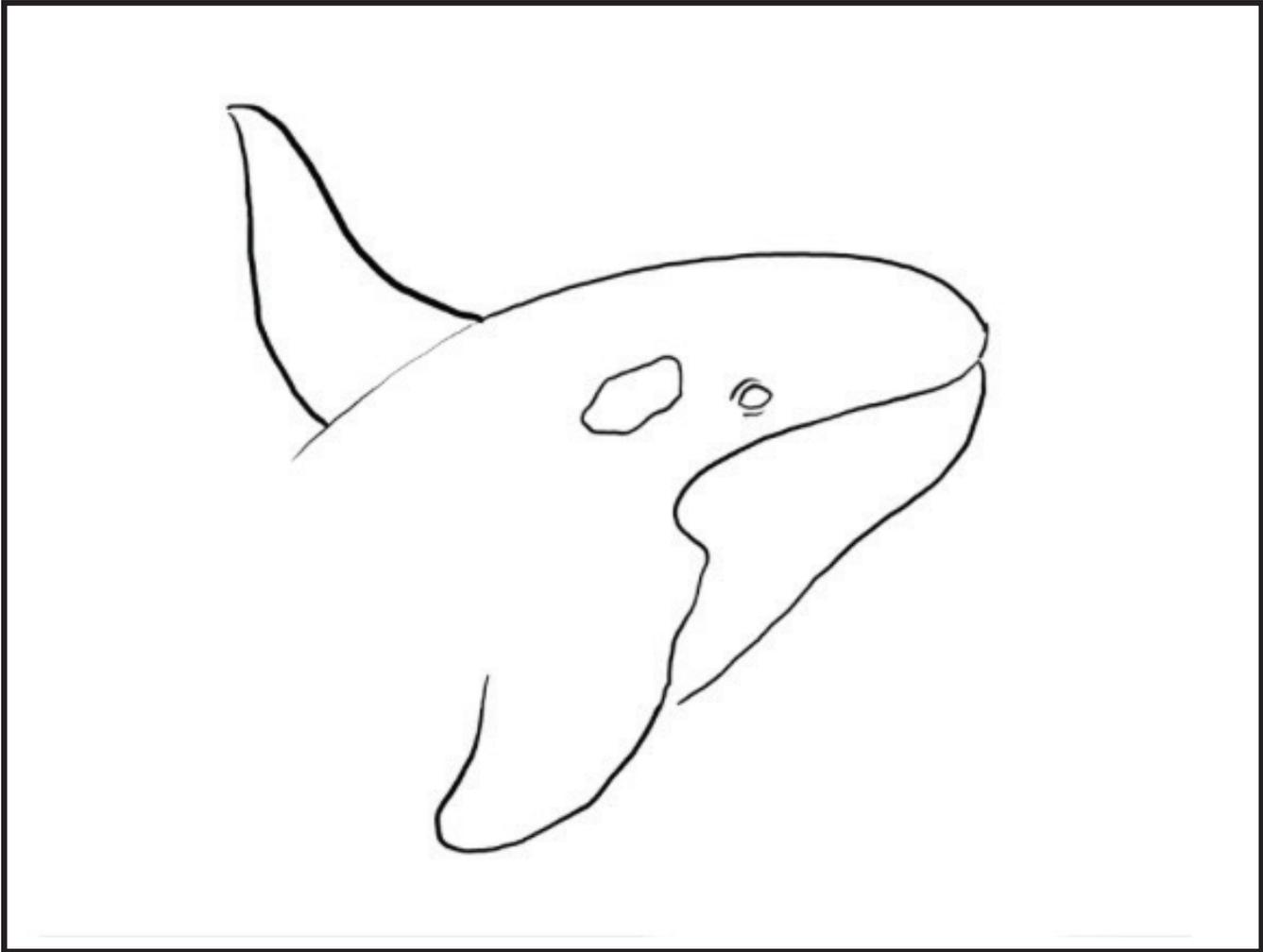
You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

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.



TRACEABLE:



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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 still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow 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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