

THE ART
SHERPA



EASY BEGINNER COURSE

PRESENTED BY THE ART SHERPA

Close Encounters of the Sherpa Kind

NAME CREDIT TO PATRON: LAURA FISCHER PATTON

12 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 Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP

BRUSHES:

- X-Small Synthetic Round
- Small Synthetic Angle
- Large Synthetic Angle
- Small Hog Fan
- X-Large Synthetic Bright
- Splatter Tool or old Toothbrush

TOOLS:

- T-Square Ruler
- Optional: StayWet Palette
- Chalk Pencil or Watercolor Pencil

- 11x14 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.)

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet

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:

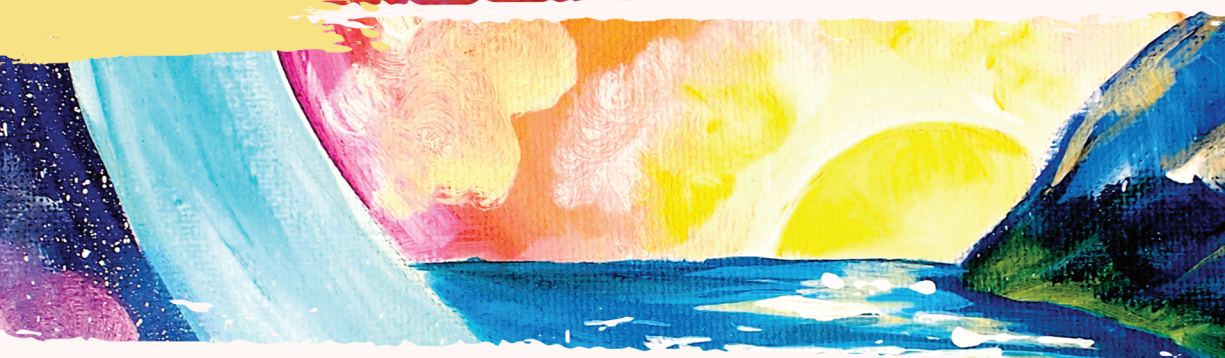
INTRO	00:00	INTRO	STEP 7	19:36	PAINTING UAP
STEP 1	04:00	COLORED GROUND	STEP 8	22:48	TREES
STEP 2	06:34	LIGHTS UP	STEP 9	28:00	CONE OF LIGHT
STEP 3	10:03	BLACKING OUT	STEP 10	29:10	LANDING GROUND
STEP 4	11:12	MORE AURORA	STEP 11	31:41	GLOWING LIGHT
STEP 5	16:08	STARS AND SPLATTER	STEP 12	34:36	INTERSTELLAR PATINA
STEP 6	17:43	SKETCH IN		44:00	SIGN

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Step 1 - Colored Ground

"Deep Space Black"

Timestamp 4:00

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Mars Black, or alternatively, spread some paint from the tube directly onto the canvas in a wiggly wormy shape. Then roughly paint the entire canvas, ensuring that all the white is covered. Add water as needed. Smooth the paint somewhat by applying long strokes, vertically and horizontally. It is ok if it is streaking because there will be more layers added on top. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 2 - Lights Up

“Aurora Effect”

Timestamp 6:34

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

T-Square Ruler

Chalk Pencil or Watercolor

Pencil

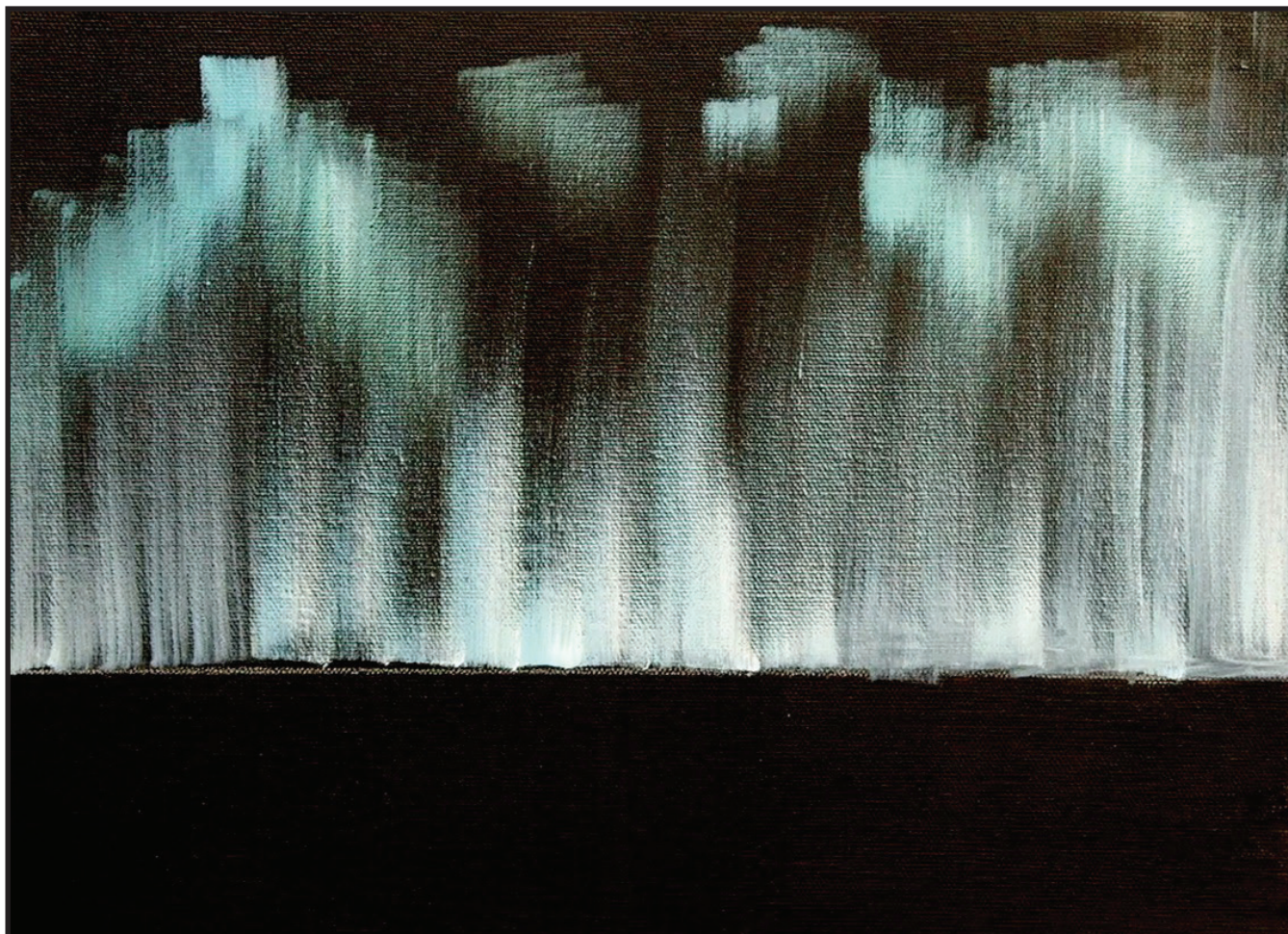
COLOR MIXES:

Icy Blue = TW > PB

Aqua = TW + PB > CYM

STEP DISCUSSION:

- Draw a horizon line in the lower third of the canvas, using a T-square and a Chalk Pencil. Load the damp brush with the **Icy Blue mix**. Add just a smidge of Cadmium Yellow Medium to the mix in a few spots, if desired. Using the flat of the brush, begin painting vertical strokes, upward from the horizon line, to imply lights. These strokes can vary in length and you can also use the edge of the brush, if you like.
- Create upward zig zag lights near the top of the canvas, using the **Aqua mix**. Apply these little up and down strokes traveling across the sky that resemble glowing aurora lights.



Step 3 - Blacking Out

"Separating Upper And Lower Auroras"

Timestamp 10:03

PAINT:

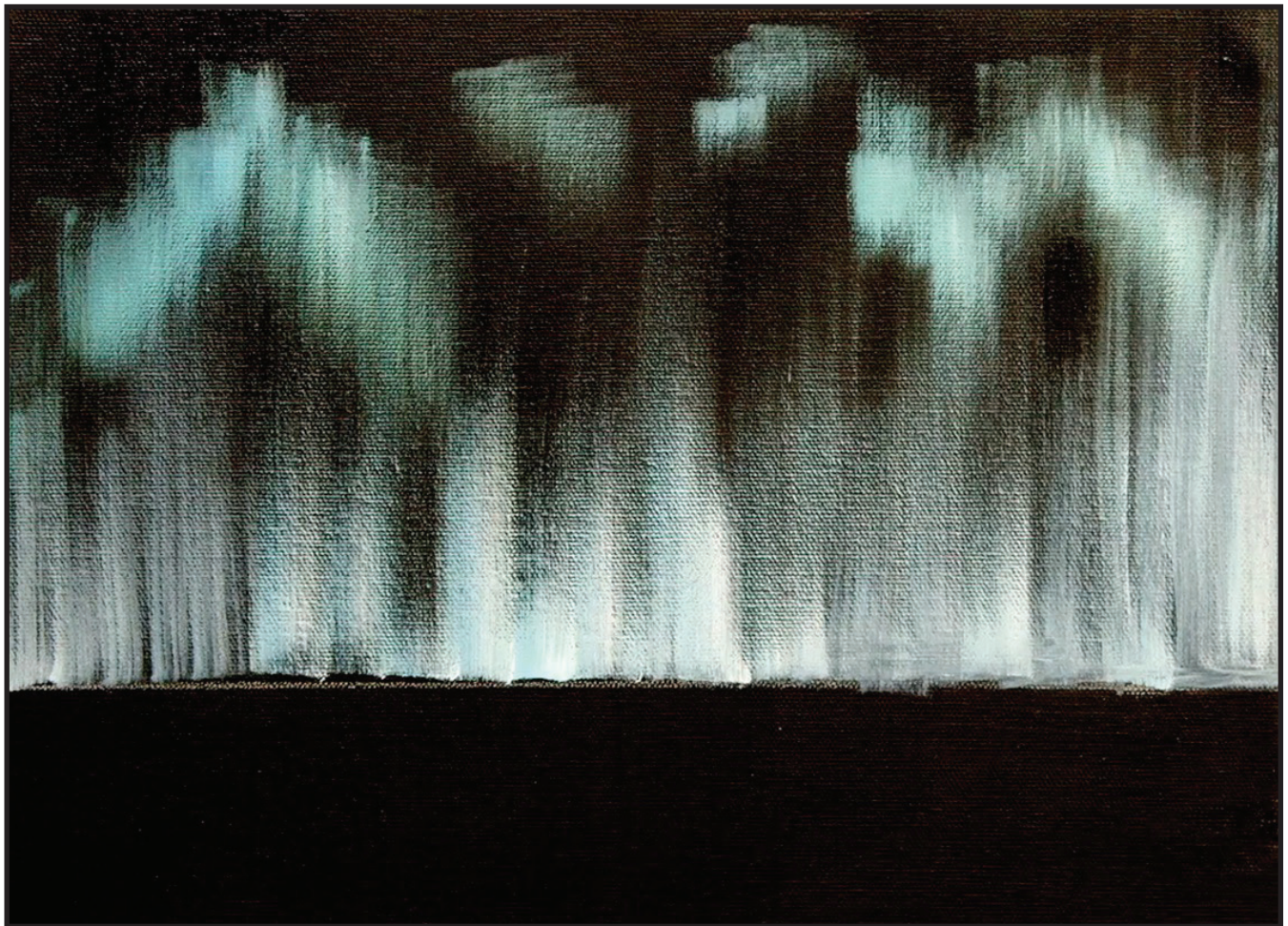
Mars Black = MB

BRUSHES & TOOLS:

Large Synthetic Angle

STEP DISCUSSION:

- Use Mars Black to separate and soften the area around the light of the auroras, somewhat. You can also deepen some of the black of the sky. Brushing downward across the sky to improve it.
- Dry the surface before continuing to the next step.



Step 4 - More Aurora

“Adding More Light and Texture”

Timestamp 11:12

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Fan

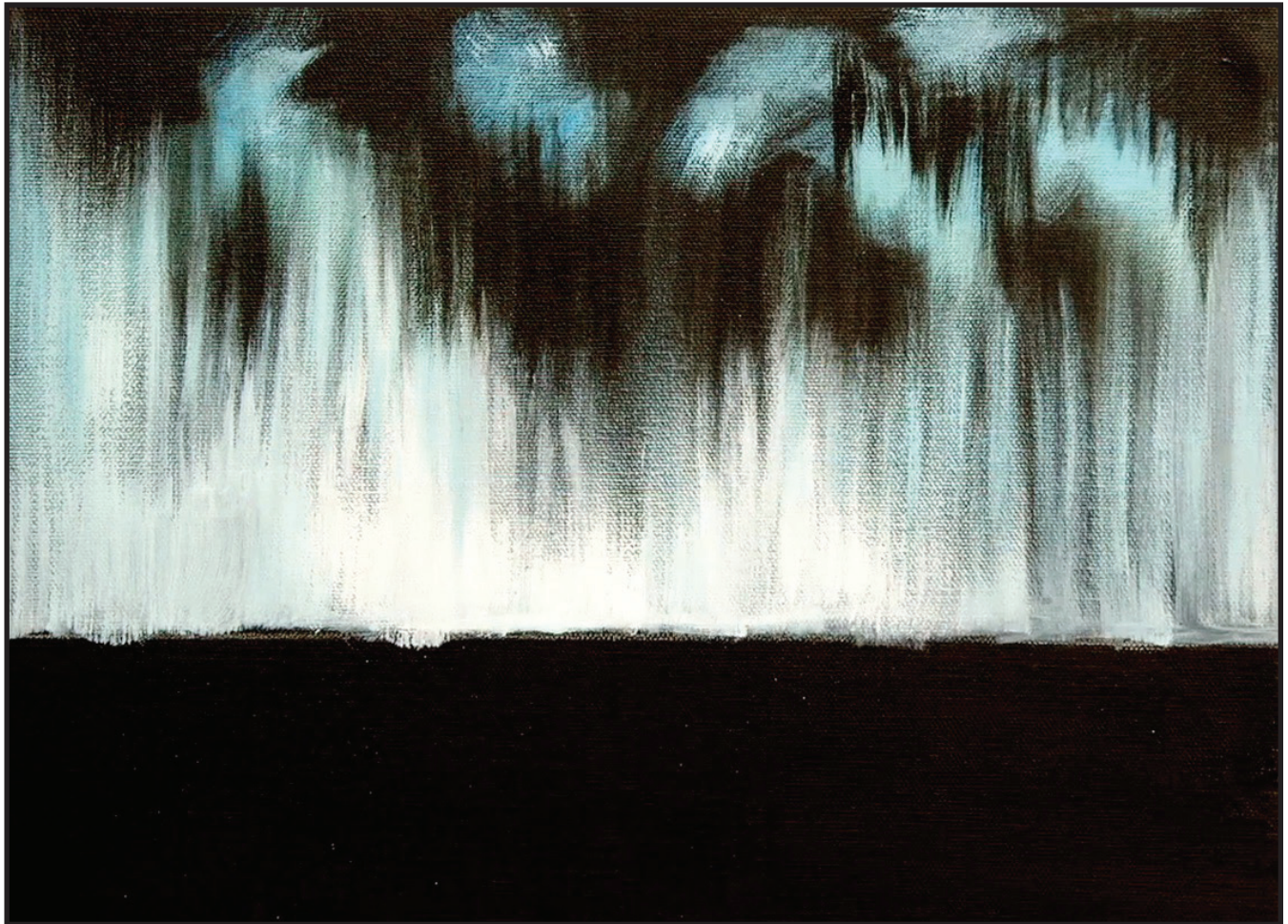
COLOR MIXES:

Icy Blue = TW > PB

Aqua = TW + PB > CYM

STEP DISCUSSION:

- Load the brush with Titanium White. Using the flat of the brush, bring a brighter light coming up from the horizon, over the layer previously painted. Sometimes you can flip the brush and use the edge to make these upward strokes. Using the previous layer as a guide.
- Using the dry brush technique, blend in some of the **Aqua mix** along the outer edges.
- Then, layer on some of the **Icy Blue mix** to give it that little bit of a celestial kick. Still applying up and down vertical strokes.
- Use this color to add a little more to the Aurora using curled strokes, getting a softer look. If you need you can come back with Mars Black at any time, and break any of those lights up by using upward strokes on the edge of the brush. Use Mars Black to make sure that there is a little spot in the center for the ship. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - Stars and Splatter

"Larger Stars and the Milky Way"

Timestamp 16:08

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Splatter Tool or Toothbrush

STEP DISCUSSION:

- Dip the back of the brush handle into the Fluid White Paint. Then place some well focused spots in the sky to indicate bigger stars. You will probably lose a star or two below the tree line, but it is a good idea to add these focused stars before you do a splatter. Also notice that the dots will size out bigger and smaller using this method. Wipe the brush.
- Using a splatter tool or old toothbrush, flick the Fluid White Paint onto the canvas to create a Galaxy of stars. If you want to make sure your stars stay in the sky, cover the bottom part of your canvas with a paper towel.
- Dry the surface completely before continuing to the next step.



Step 6 - Sketch In

“UAP = Unidentified Aerial Phenomena”

Timestamp 17:43

BRUSHES & TOOLS:

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. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you choose to free-hand, you can refer to the picture that follows this step, and draw only the major objects using a Chalk Pencil or Watercolor Pencil.
- Draw a little ellipse in the middle of the canvas as the bottom of the ship. Then, draw small straight vertical lines on either side of that squashed circle. Add another little curve that matches the top of the ellipse.
- Draw a bigger ellipse, centering it around the first one. Slightly angle the sides of the ship outward, and curve another line to create the top of this section of the craft. Then, draw a parallel curve, spaced fairly close to the top of the last curve.
- Then, sketch in an elongated semi circle to imply a viewing deck.
- Finally, draw a few lines radiating out of the bottom of the ship for a bit of tractor beam action.
- Continue onto the next step.



Step 7 - Painting UAP

"Sketchy Spaceship"

Timestamp 19:36

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

STEP DISCUSSION:

- Load some Fluid White Paint onto the brush and paint over the sketch lines of the previous step. You could use a Posca paint pen if you prefer.
- Add some small horizontal lights on the upright walls of the bottom section of the ship. Then, paint some vertical lights on the next section that mimic the shape of that area.
- Next, paint in some triangular lights on the next section to perhaps imply viewing ports.
- Make any adjustments you may want and add a bit of a light spot in the center of the very bottom ellipse. Rinse the brush.



Step 8 - Trees

"Pine Tree Silhouettes"

Timestamp 22:48

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Mars Black = MB

Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Hog Fan

COLOR MIXES:

Light Green = CYM > PB + FWP

STEP DISCUSSION:

- Load the fan brush with Mars Black and begin tapping a vertical line on the right side of the canvas. Start at the horizon and bring it up to about the top third of the canvas. Then, flip the orientation of the brush horizontal, and tap in the slightly angled tree branches. Start small at the top and get larger as you move down the trunk. Because this tree is going off the edge of the canvas, you only need to paint one side.
- Next to your first tree, paint a slightly smaller tree. Use only half of your fan brush to paint the branches on either side of this tree.
- Paint a tree that goes off the left edge of the canvas but matches the one on the far right. Paint a second, smaller tree on the left side.
- At the center of the canvas use short vertical tapped

in lines to indicate some distant trees. As you move to the right these lines will get increasingly taller. Thicken some of these trees with the horizontal tapping motion. Repeat that same process on the left.

- Use the **Light Green mix** to highlight the branches of the trees that face the light of the ship. Rinse the brush.
- Load Mars Black onto the brush and add another layer of paint at the bottom of the canvas to paint out any of the white splatter that got down there. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: I find that if I want the branches to curve up, if I slightly tip the handle of my brush, upward it makes that a much easier process.



Step 9 - Cone Of Light

"Tractor Beam"

Timestamp 28:00

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

STEP DISCUSSION:

- Load the brush with Titanium White. Using the edge of the brush, paint the outer lines of light coming out from the bottom of the ship.
- Then, using the flat of the brush, and a dry brush technique, lightly pull some semi transparent strokes that are radiating downward in the cone of light.
- Using the edge of the brush, add some thinner, brighter lines of light. Allowing a bit of the distant background to show through the light slightly.
- Give the piece a little time for the airbrushing to dry out, but you do not necessarily need to use a hair dryer.



Step 10 - Landing Ground

"Lit Up Dirt"

Timestamp 29:10

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Large Synthetic Angle

COLOR MIXES:

Tan = CRM + CYM + YO

Light Yellow = CYM > TW

Dark Brown = BS + MB

STEP DISCUSSION:

- Using the flat of the Angle brush and the **Tan mix**, paint a slightly curved glow on the ground below the beam of light. Add a bit of Burnt Sienna and blend it into the outer edges of the glow.
- Without rinsing, add some of the **Light Yellow mix** to the center of the glow using a light back and forth motion on the edge of the brush. Rinse the brush.
- On the outer edges of the glow, blend the **Dark Brown mix** back in towards the lighter ground, just a little to create a nice gradient. Rinse the brush and put this to the side.
- Switch to the Round brush and load it with some Fluid White Paint. Then, wiggle a little playful light, back and forth to highlight some of the ground.
- Add some Cadmium Yellow Medium and highlight in the same manner. Rinse the brush.
- Continue onto the next step.



Step 11 - Glowing Light

"Beam Me Up Scotty!"

Timestamp 31:41

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Orange = CYM + CRM

STEP DISCUSSION:

- Load the Angle brush with Cadmium Yellow Medium and paint squares over top, of all the lit up windows on the ship. Add some of this color onto the left side of the observation deck. Then, use Mars and Black to shade the right side of the observation deck. Rinse the brush. Use the edge of the brush and Titanium White to line the bubble. Rinse the brush.
- Radiate light strokes of the **Orange mix** coming out from the top of the tractor beam. Coming downward, dry brush a little Cadmium Yellow Medium over top of that previous color. Then add some of this color to the bottom of the ship where the light is coming from.
- Use the edge of the brush and create more focused light downward beams, using the Fluid White Paint. Then on the tip of the brush, tap a little glittery light onto the ground, directly below the ship. Rinse the brush.
- Continue to the next step.



Step 12 - Interstellar Patina

"Crisping Up the Architecture"

Timestamp 34:36

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Angle

COLOR MIXES:

Rusty Orange =

CRM + CYM > BS

Dark Patina =

CRM + CYM + YO + BS

Orange = CYM + CRM

STEP DISCUSSION:

- In the next section below, trim the top with Mars Black. Then, paint the bottom of this section with the **Dark Patina mix**. Flick this color upward between the light segments. Highlight this area using the **Orange mix**. Rinse the brush. Refine this section with Mars Black. Rinse the brush.
- Switch to the Round brush and load it with some Fluid White Paint. Improve the architectural lines of the ship. Also, add some of this color to the center of those yellow lights on the ship. Create the glass squiggle across the semi circle viewing deck, and add some brightness to the center of where the light is coming out at the bottom of the ship. Paint some thin bright lines in the tractor beam and add some reflective dots to the top of the viewing deck glass. Rinse the brush.
- Refine any structural lines as needed with the Mars black, and add a thin dashed line through the top of the light beam to imply it is actually coming from the center of the ship. Rinse the brush.
- Switch back to the Angle brush and lightly glaze some Cadmium Yellow Medium around some of your stars. Because this yellow is so transparent it makes that glazing process so much easier.
- Create some radiant light around a couple stars by painting concentric curved lines around them. Rinse the brush.
- Sign.
- Using the Round brush and load it with some Mars Black. Refine the structural lines along the ship, inside and outside of the white outer lines. Rinse the brush. Load some Fluid White Paint, and refine the white structural lines, as well. Rinse the brush.
- Switch to the Angle brush and load it with the **Rusty Orange mix**. Paint across the top of the big section of the ship, and then brush this color down a bit between the little light segments. Then, get right into the Mars Black and blend it up into the previous color. Trim the bottom of the big section. This is not a rust bucket, this is just interstellar patina. Rinse the brush.



THE TRACING METHOD

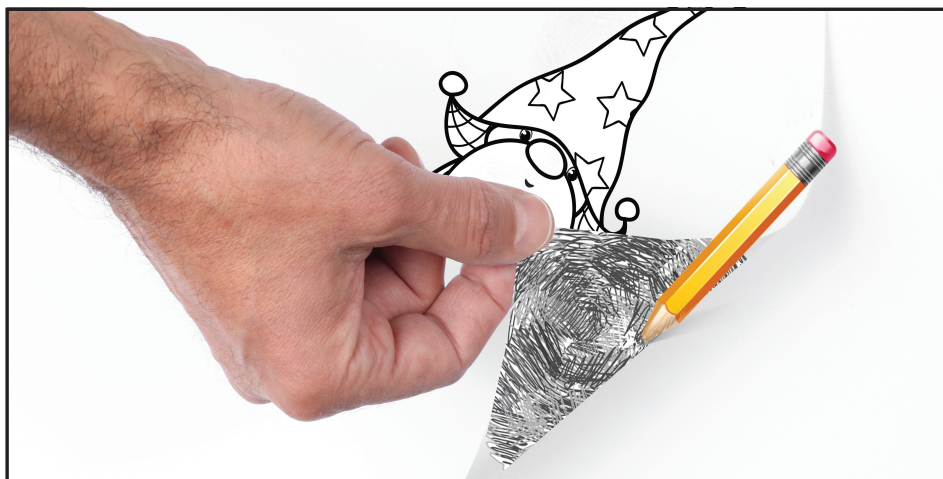
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

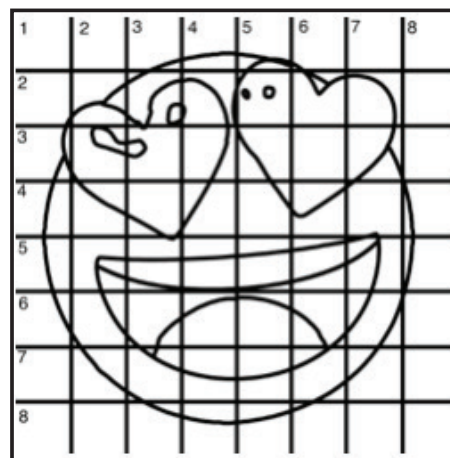
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.

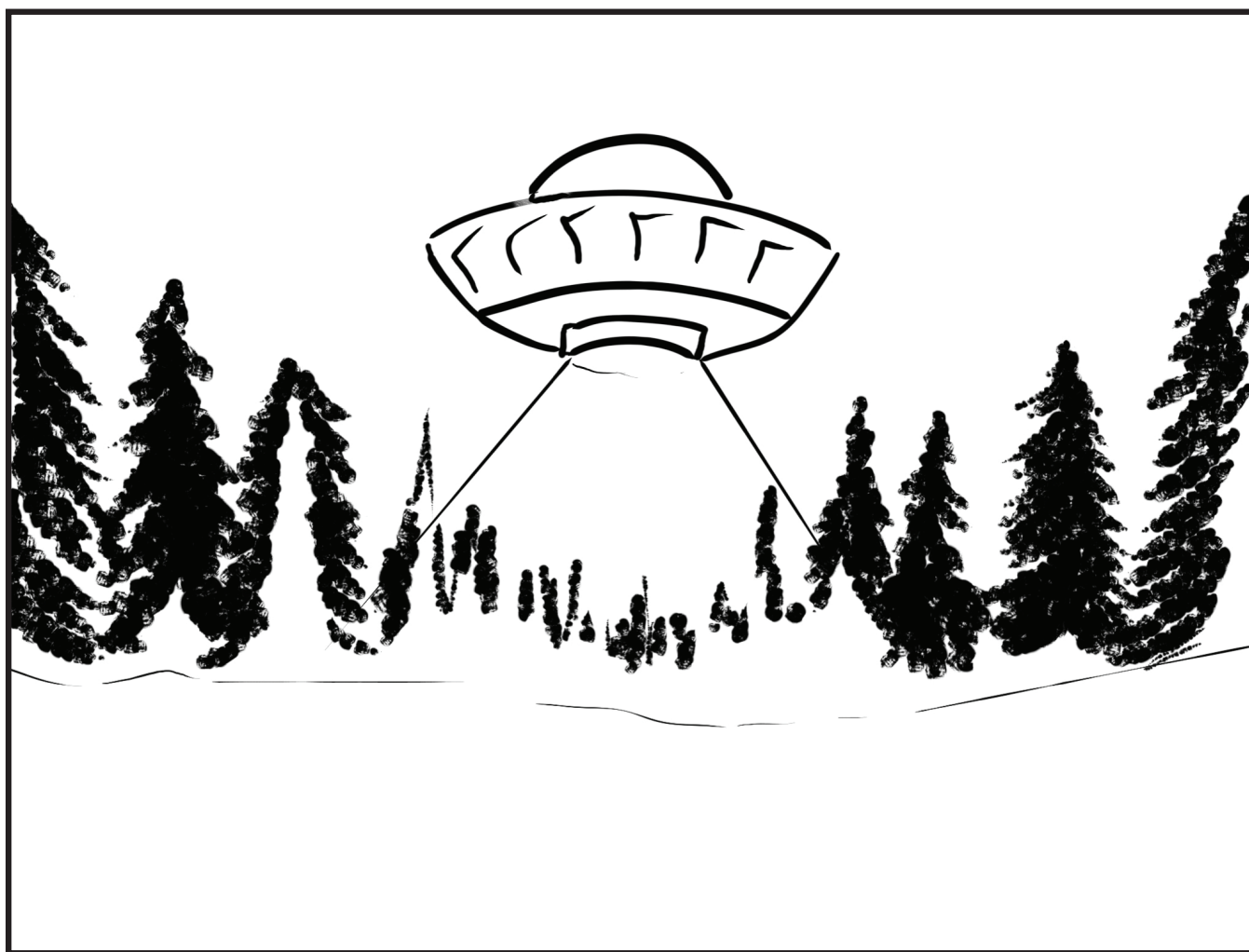
You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

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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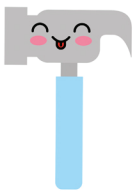
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