

THE ART  
SHERPA



*EASY BEGINNER COURSE*  
PRESENTED BY THE ART SHERPA

# *Journey to Discovery*

NAME CREDIT TO PATRON: EILEEN SWERDYLIAK

*16 Steps // 2 Hoots*  
*Intermediate 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

## BRUSHES:

- Large Synthetic Angle
- Medium Synthetic Angle
- Small Synthetic Angle
- X-Small Synthetic Liner

## TOOLS:

- 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.)
- 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
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- Color Mixing
- Painting a Silhouette Landscape

# 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:	STEP 8	38:15	LONG GRASS
INTRO	00:00	INTRO	STEP 9	42:56	PAINTING IN THE FIGURE
STEP 1	3:38	LIGHT BRIGHT SKY	STEP 10	51:03	REFINING SKIN
STEP 2	5:56	MORE SKY DEPTH	STEP 11	1:00:20	HAIR
STEP 3	10:29	DISTANT FOLIAGE	STEP 12	1:04:39	STRAW HAT
STEP 4	12:05	DARK BACKGROUND	STEP 13	1:08:34	FINAL HIGHLIGHTS GIRL AND DRESS
STEP 5	16:11	DIMENSION AND DEPTH	STEP 14	1:14:38	SHADOWS
STEP 6	22:01	SKETCH IMAGE	STEP 15	1:18:14	RED FLOWERS
STEP 7	31:06	MORE DEPTH	STEP 16	1:25:38	WHITE FLOWERS
				1:28:25	SIGN

# WATERCOLOR WEDNESDAYS

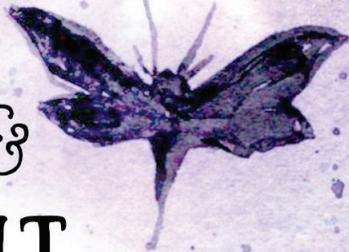
**FREE** weekly watercolor  
live stream virtual art class!

**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 - Light Bright Sky

"Bright White"

Timestamp 3:38

## PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

## BRUSHES & TOOLS:

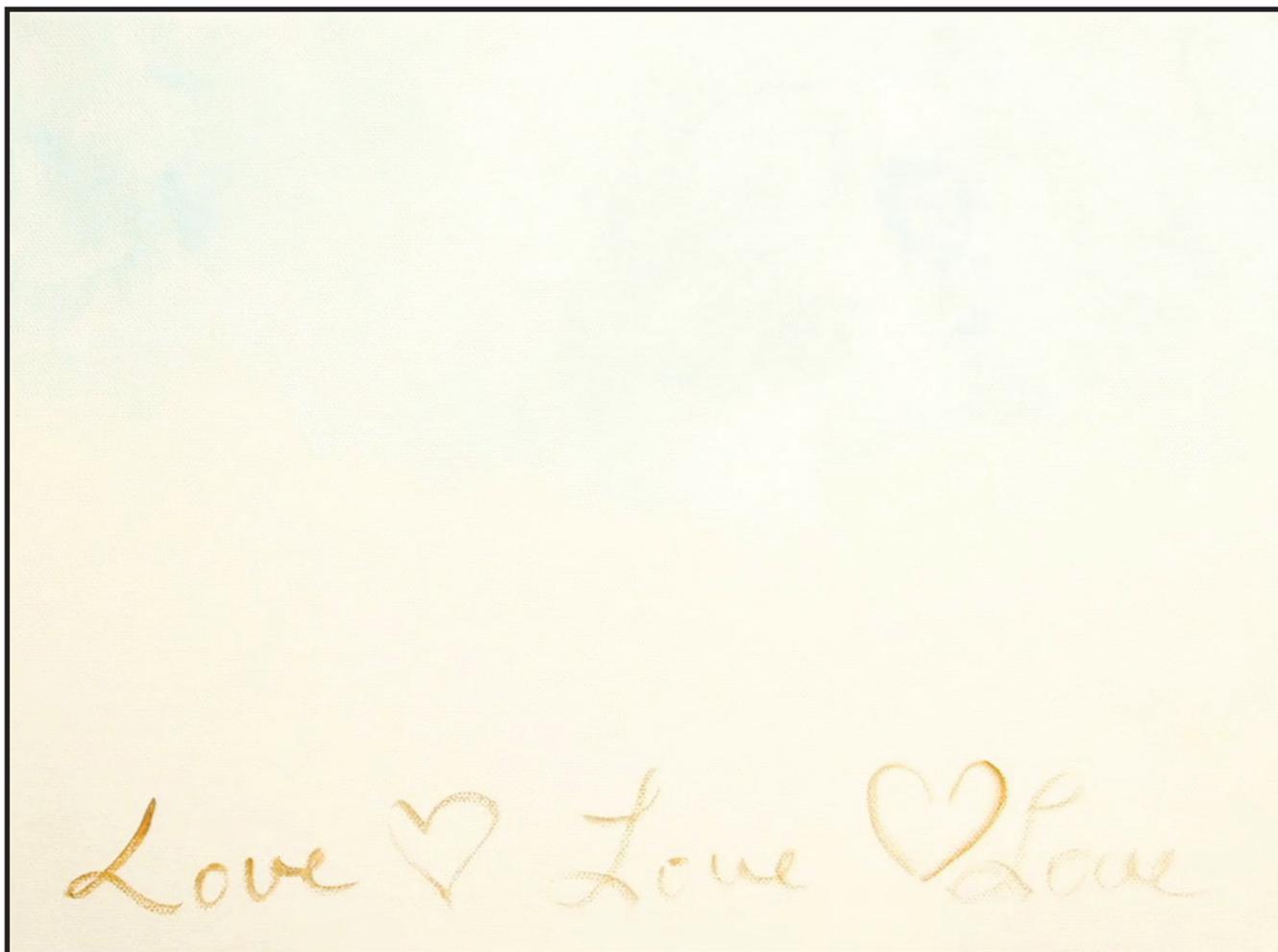
Large Synthetic Angle

## COLOR MIXES:

Antique Sky = TW > PB + CYM

## STEP DISCUSSION:

- Begin painting a little bit past the top third of the canvas with the Large Angle brush and **Antique Sky mix**. Go back and forth with loose brush strokes. Make sure the canvas is covered well as you move towards the middle. Wipe the brush off on a towel.
- There is no need to dry the canvas before moving to the next step.



## Step 2 - More Sky Depth

“Putting Personality into the Sky”

Timestamp 5:56

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Synthetic Angle

### COLOR MIXES:

Vintage Green =

TW + PB + CYM

Light Gold = TW + YO

### STEP DISCUSSION:

- Load the brush with **Vintage Green mix** and loosely paint the top of the canvas to form the sky. Add more Titanium White as you cover the sky and weave the layers together. You want a complex sky, but not something that is complex to paint. Wipe the brush off on a towel.
- Take pure Titanium White and make little marks in the sky, giving it some expression. Keep most of the marks around the center. Load the brush with **Light Gold mix** and add gold highlights around the sky as well. Use very light brush pressure, and make these markings irregular, giving them an atmospheric feel. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 3 - Distant Foliage

“Bushing it Up”

Timestamp 10:29

## PAINT:

Burnt Sienna = BS

Mars Black = MB

## BRUSHES & TOOLS:

Large Synthetic Angle

## COLOR MIXES:

Dark Brown = MB + BS

## STEP DISCUSSION:

- Load the brush with **Dark Brown mix** and begin to block in some foliage starting at the top right. This bush-like shape slants down from the corner going to about midway down the canvas. On the left side, about halfway up the canvas, create another bushy pattern.
- There is no need to dry the canvas before continuing to the next step.



# Step 4 - Dark Background

“Dance of Autumnal Colors”

Timestamp 12:05

## PAINT:

Burnt Sienna = BS

Yellow Ochre = YO

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

Large Synthetic Angle

## COLOR MIXES:

Vignette = MB > BS

Mustard = MB + BS + YO

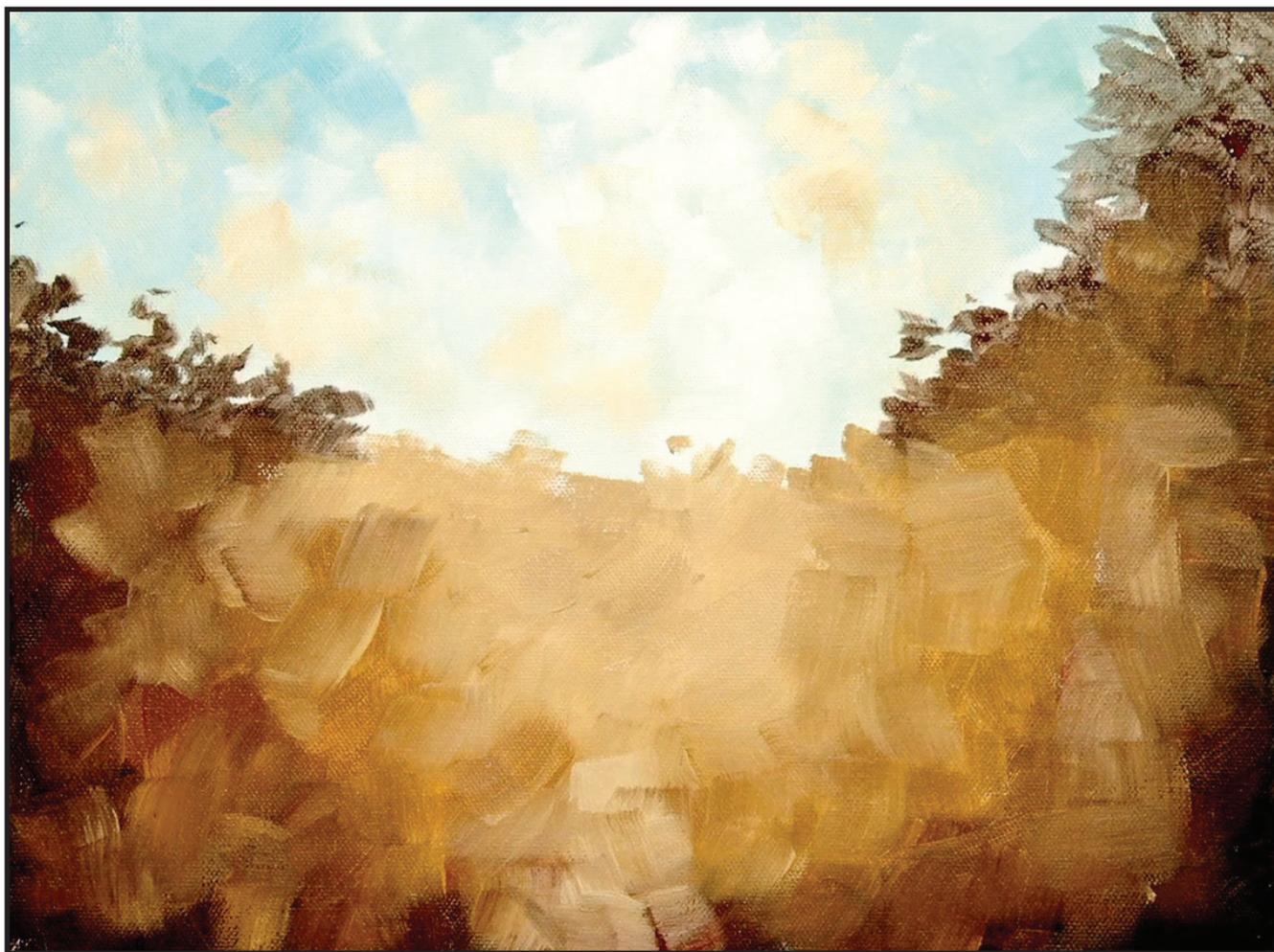
Gold = YO + BS > MB

Root Beer = MB + BS

Sand = YO + BS + TW

## STEP DISCUSSION:

- Load the brush with **Vignette mix** and begin painting in the corners, bottoms and sides of the canvas, up to the foliage painted previously. Next, load the brush with the **Root Beer mix** and continue the same weave like painting patterns, overlapping the previous strokes, going towards the center. You are simply layering over each stroke. Continue this process with the **Mustard mix**. Wipe off the brush on a towel.
- Use the **Gold mix** to move even closer to the center, finishing off with the **Sand mix** in the center. You can overlap these colors as you please, creating a very loose field for you to work with. Rinse the brush thoroughly.
- There is no need to dry the canvas before continuing to the next step.



# Step 5 - Dimension and Depth

“Interesting Foliage”

Timestamp 16:11

## PAINT:

Burnt Sienna = BS

Yellow Ochre = YO

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

Medium Synthetic Angle

## COLOR MIXES:

Chocolate = BS + MB + TW + YO

Light Coffee = YO > TW

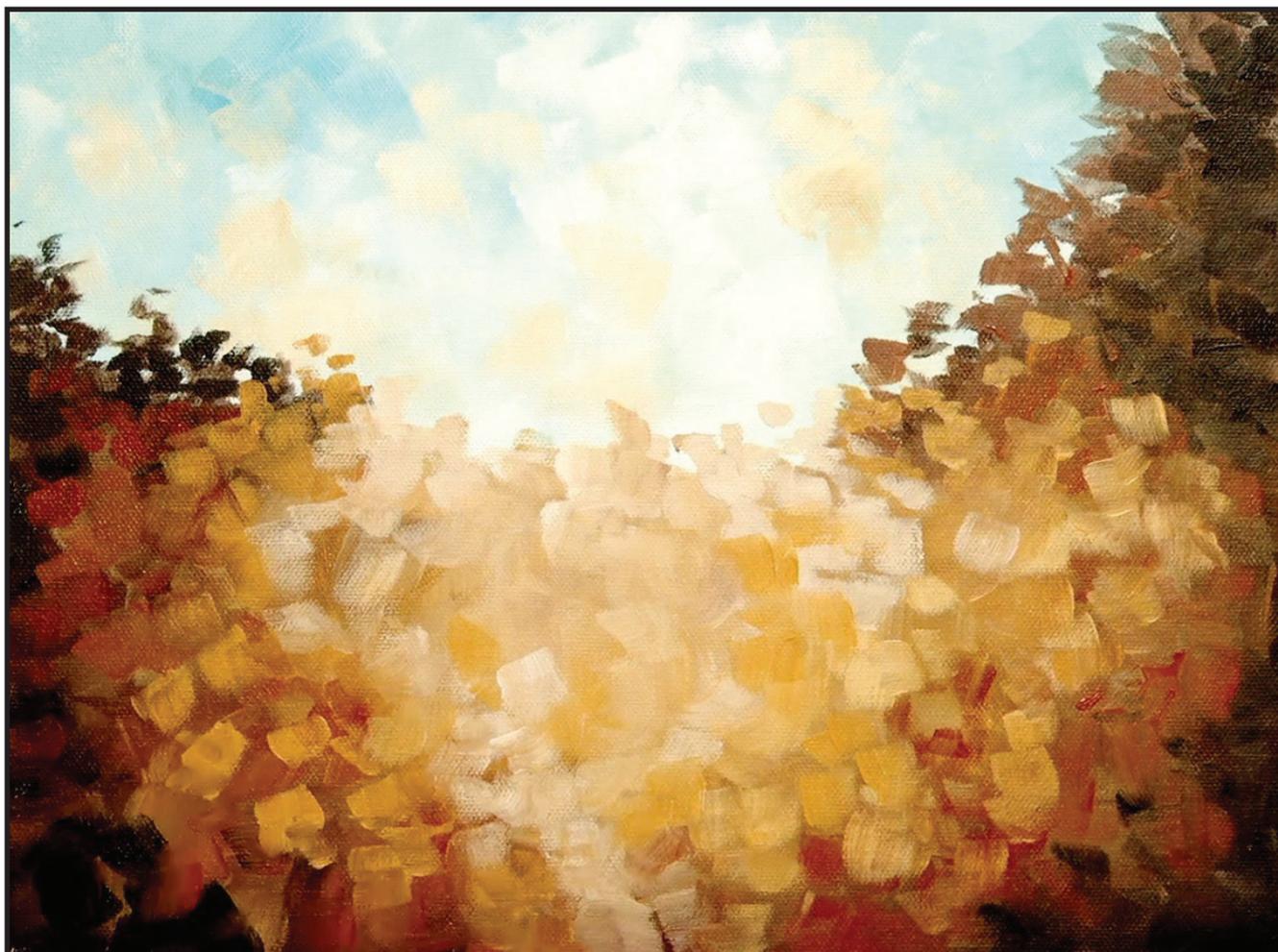
Brownie = BS + YO

Late Summer = YO > BS

Beige = TW > YO

## STEP DISCUSSION:

- Load the brush with **Chocolate mix** and give further dimensionality to the bushes and foliage. Add Mars Black to the mix near the edges of the canvas. Also add smaller black marks to the corner. Rinse the brush.
- Add further interest with the **Brownie mix** and work the colors around, being very painterly and loose. Be organic and free flowing with your brush strokes. Work the **Light Coffee mix** into the field as well. Finish off with the **Late Summer mix**.
- Before moving on, add **Beige mix** to the field where it starts connecting with the sky. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 6 - Sketch Image

“Walking into the Sun”

Timestamp 22:01

## PAINT:

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

T-Square Ruler

Chalk Pencil or Watercolor Pencil

Small Synthetic Angle

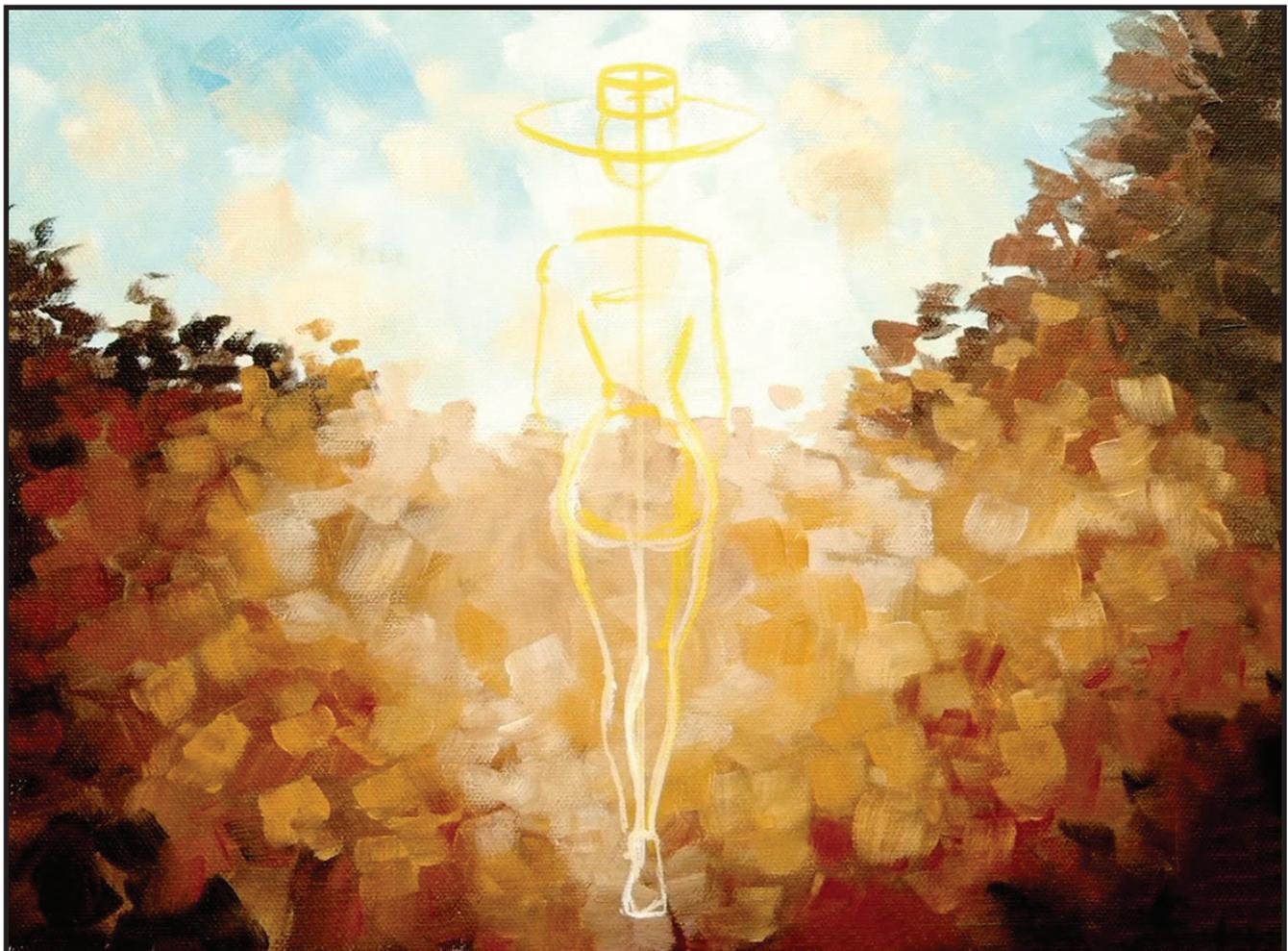
X-Small Synthetic Liner

## 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 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 can use a Chalk Pencil or Watercolor Pencil.

- Place the T-Square Ruler in the middle of the canvas, and create a mark from the 1st inch to the 10th. This is the space our figure will take up in the painting. Create a saucer-shaped hat at the top of the reference line that is about half an inch long. The head sits inside of that hat, with about a fourth of the head peeking out from the bottom. The shoulder line is just below the head, and the waistline is about 2 inches below that.
- Continue to shape the figure as you go down the line. The figure ends at the feet, one of which is facing the viewing point. The second leg is in front of the first one, the shape of this person is overall slender.



# Step 7 - More Depth

“End of Summer Colors”

Timestamp 31:06

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

## BRUSHES & TOOLS:

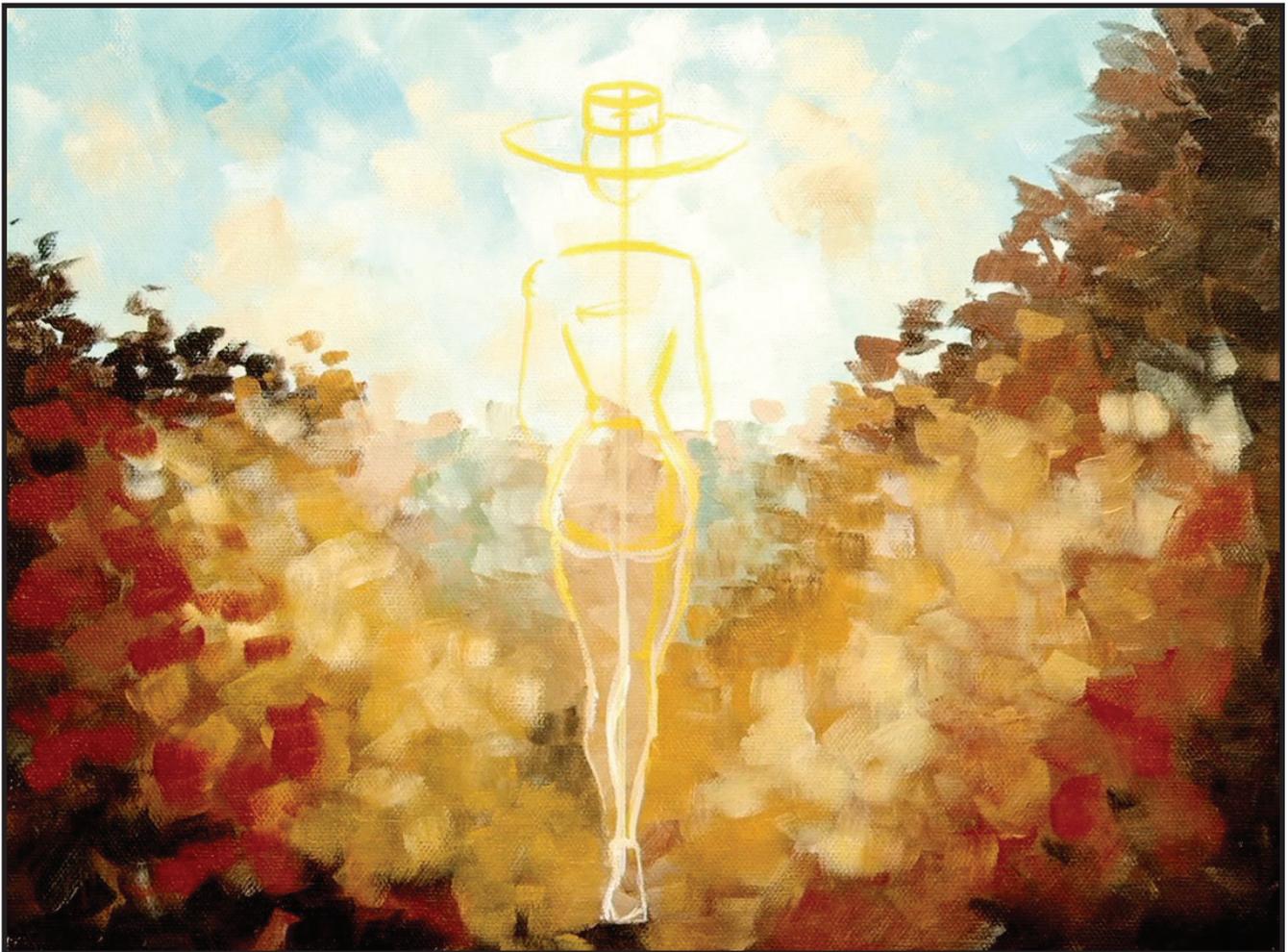
Medium Synthetic Angle

## COLOR MIXES:

Muted Green = PB + YO > TW  
Beige = TW > YO  
Mocha = YO > MB

## STEP DISCUSSION:

- Load the brush with **Muted Green mix** and begin to add floral colors around and in front of the figure. Cover and crisscross this mix with the **Mocha mix** to give a subtle effect of color. Add **Beige mix** as you move down the figure, playing between this variety of color. Sneak in a touch of Mars Black every so often, to give that natural difference. Wipe the brush off on a towel.
- Next, load the brush with Burnt Sienna and give a bit of personality and balance to the showroom of color. Add a bit of Yellow Ochre to the still-dirty brush and make any final changes you wish. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 8 - Long Grass

“Late Summer Grass”

Timestamp 38:15

## PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

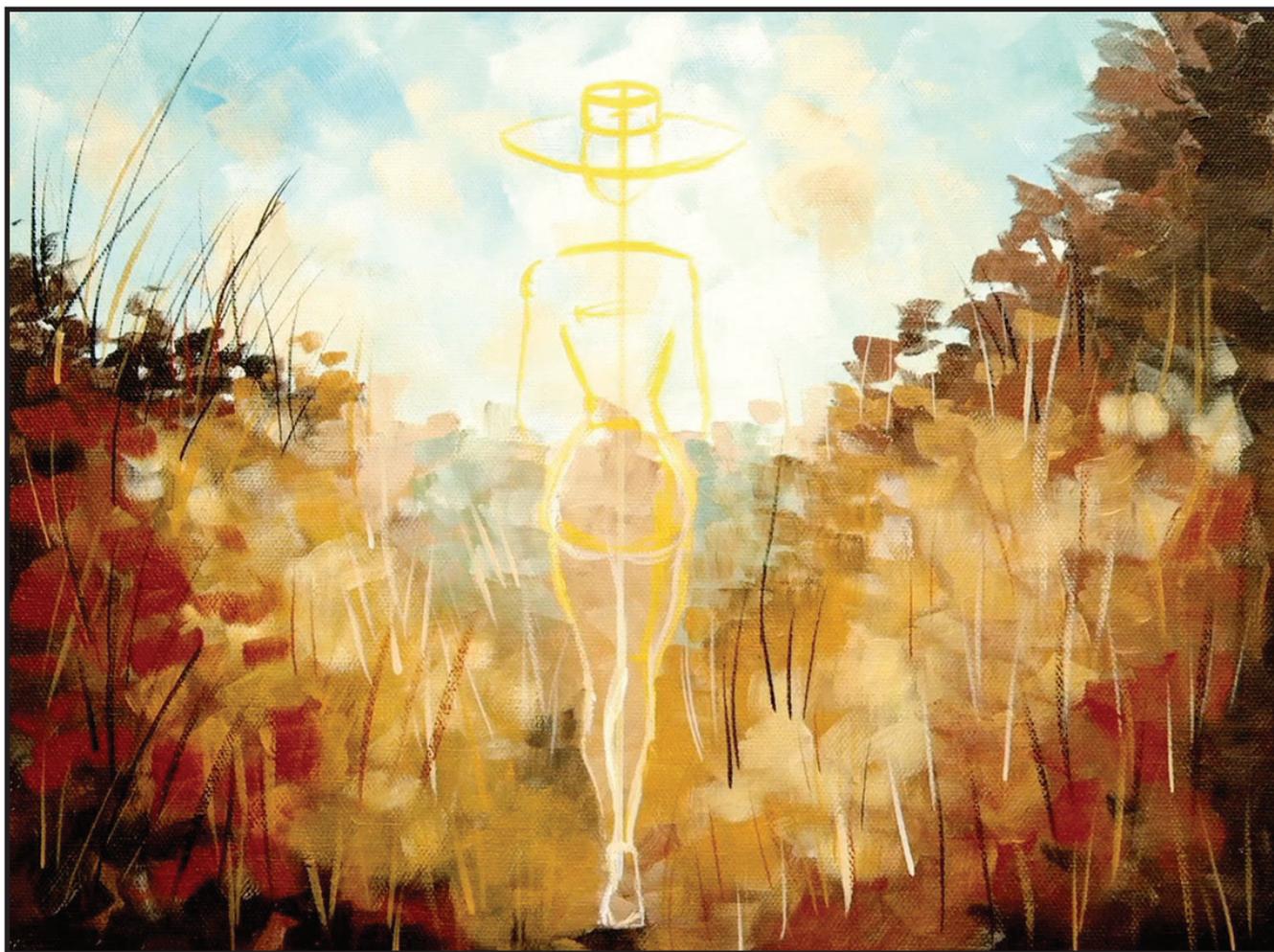
X-Small Synthetic Liner

## COLOR MIXES:

Light Grass = TW > YO

## STEP DISCUSSION:

- Load the brush with Yellow Ochre and add little lines of grass springing up. Add these blades of grass with multidirectional strokes around the canvas, placing them around here or there. Rinse the brush.
- Take Mars Black thinned with water and continue the process of adding little lines. All of these lines are concentrated around the sides mostly, but a few do work their way towards the center where our figure is. Rinse the brush.
- Next, add **Light Grass mix** to your brush and continue your upward strokes around the canvas, giving depth and value wherever you feel it is needed. Rinse the brush.
- Finally, use Burnt Sienna to create more upward stems dotted around the canvas. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 9 - Painting in the Figure

*"Here She Comes, There She Goes"*

Timestamp 42:56

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

## BRUSHES & TOOLS:

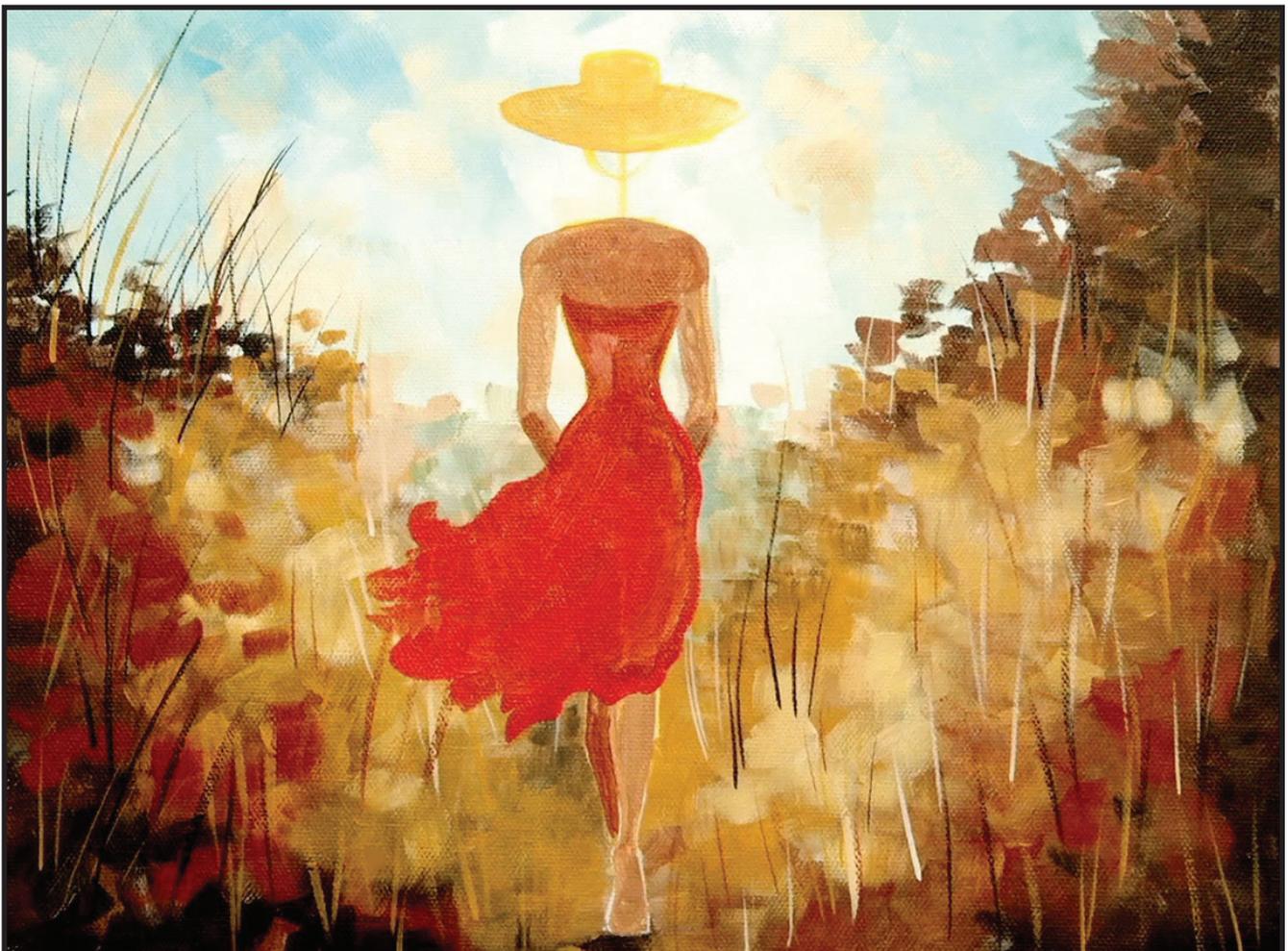
Small Synthetic Angle

## COLOR MIXES:

Tan = BS + YO > TW  
Straw = YO + CYM  
Shaded Brown = BS > YO  
Dark Cherry = CRM > MB

## STEP DISCUSSION:

- Begin to fill in the figure, starting with the legs, using the **Tan mix**. Fill in the upper part of the chest and back. Then, the shoulders and arms. The arms of the figure rest in front of the body. Moving to the left, front leg, use the **Shaded Brown mix** to fill it in. Also add this pigment to the forearms, and a bit to the back. Rinse the brush.
- Next is the hat, which we will fill in with the **Straw mix**. Paint in a basic layer from which we will develop off of. Rinse the brush.
- Finally, fill in the dress that surrounds the torso. The dress flows and blows in the wind, so have it come off of the figure and weave to the left. Give the dress ruffles and curves. Once you are satisfied with the shape and color of the dress. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 10 – Refining Skin

## “Skincare Routine”

Timestamp 51:03

### PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Angle

X-Small Synthetic Liner

### COLOR MIXES:

Light Tan = YO > BS > TW

Tan Highlight = YO + TW

Medium Tan = YO + BS > TW

Dark Tan = BS + MB

### STEP DISCUSSION:

- Take the Liner brush, and begin painting in the left side of the right calf using the **Light Tan mix**. We are simply doing fundamental lining and highlighting. Highlight the elbows, sides of the arms, and on the back where the arms and torso meet.
- Next, even out the skin with the **Medium Tan mix**, adding it to the calf, arms, and back. Take the Angle brush using the very same mix to create more coverage of the figure. Also add a bit more Burnt Sienna to this mix as you go to the left calf and feet, as well as the lower and inside arms. Rinse the brush.
- Use the **Tan Highlight mix** to make the edges of the legs pop. Also add this mix to the elbows. Return to

the **Medium Tan mix** and level out the tones of the skin once again, making sure not to erase the highlights and deeper tones we have just created. Add a smidge of Mars Black to the mix to create the deepest shadows of the skin, creating depth between the legs, under the dress, and on the forearms. Rinse the brush.

- Return to the Liner and work the **Dark Tan mix** into the edges of the figure, on the elbow, between the dress and arms, and where the upper back and dress meet. Also use this mix around the legs and feet to really make them pop.
- Dry the canvas before continuing to the next step.



# Step 11 - Hair

“Flying in the Wind”

Timestamp 1:00:20

## PAINT:

Mars Black = MB

## BRUSHES & TOOLS:

X-Small Synthetic Liner

Small Synthetic Angle

## STEP DISCUSSION:

- Take Mars black thinned with water to start filling in hair in the space between the hat and upper body. The hair sweeps down and to the left, some resting on the back, some free flowing in the wind. You may also use a small Angle brush to fill in the hair in the middle to save some time. Keep your strokes painterly and loose as you pull the hairs blowing off into the wind. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 12 - Straw Hat

“Sun Hat”

Timestamp 1:04:39

## PAINT:

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

X-Small Synthetic Liner

## COLOR MIXES:

Light Straw = YO + CYM + TW

Dark Straw = MB > YO + CYM

Deep Straw = YO > CYM

## STEP DISCUSSION:

- Load the brush with the **Light Straw mix** and begin to highlight the hat, on the left of the top of the hat, as well as across its back. Use pure Titanium White near the top and add just a smidge of it to give a sense of very bright light. There is also a very small bit on the left side of the hat.
- Use the **Deep Straw mix** on the right side of the hat, both on the top and on the edges, to create more dimensionality for our figure. Then, near the center going right, add **Dark Straw mix** to finish off the shading. Rinse the brush. Finally, add a curved line of Mars Black where the top of the hat connects with the brim. Rinse the brush.
- Dry the canvas before continuing to the next step.

*Sherpa Tip: I added a touch too much of the white, so in order to counteract it, I simply painted over it with deeper tones. Do not be afraid to experiment, as it is easy to go over it if you feel you have made a mistake.*



# Step 13 - Final Highlights

“Girl and Dress”

Timestamp 1:08:34

## PAINT:

Cad Red Medium = CRM

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Angle

X-Small Synthetic Liner

## COLOR MIXES:

Light Tan = YO + TW

Red = CRM > MB

Lipstick = CRM + MB

Peach = CRM > CYM > MB

## STEP DISCUSSION:

- With the Liner and **Light Tan mix**, add bright lights around the figure where the sun might be shining off of the body. Rinse the brush.
- Switch to the Angle brush and use **Lipstick mix** to give shape to our figure below the dress. The dress will be a little darker on the right side. Utilize the angle of the brush to give somewhat of an outline on the right side of the brush. Also bring the shadow sweeping across to the left near the bottom of the dress.
- Without rinsing, add the **Red mix** to the brush and finish filling out the dress anywhere it needs vibrance. After that, dabble **Peach mix** around the left side and lower center of the dress. Add a bit of Titanium White to this mix and continue dabbling this color around the left side of the dress. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 14 - Shadows

“Blended Shadow”

Timestamp 1:14:38

## PAINT:

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Angle

## COLOR MIXES:

Dark Brown = MB + BS

Dark Green = PG + BS

Medium Green =

CYM + PG + BS

Light Green = CYM + PG + TW

## STEP DISCUSSION:

- Use the **Dark Brown mix** to create a shadow of the figure leaning into the grassy terrain. Blend in Yellow Ochre amongst the shadow, and soften or deepen the shadow where it is needed. This will be up to your own perception. Also add **Dark Brown mix** to the back of the leg at the top, below the dress. Also add a bit of this depth to the right side of the figure at the top.
- Dry the canvas before continuing to the next step.



# Step 15 - Red Flowers

“Light and Roses”

Timestamp 1:18:14

## PAINT:

Cad Red Medium = CRM

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Angle

## COLOR MIXES:

Light Ochre = YO + TW

Beige = YO > MB + TW

Rose Red = CRM + MB

Pink = CRM + TW

## STEP DISCUSSION:

- Dot in **Light Ochre mix** around the grassy field, adding more Titanium White as you near the skyline. Rinse the brush. Next, use the **Rose Red mix** to add floral marks around the field. Be loose and open with their placement, clumping them together, or spacing them apart. Rinse the brush.
- Take the **Beige mix** and make grass marks over some of the previous red, and around the canvas, as well as at the feet of our figure. Rinse the brush. Next, use pure Cadmium Red Medium and make even more floral patterns dotted around the canvas. After that, load Pink mix onto the brush and continue the process of flowering the field we have created. Remember to be open and expressive. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 16 - White Flowers

"Breathe"

Timestamp 1:25:38

## PAINT:

Phthalo Blue = PB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW

## BRUSHES & TOOLS:

Small Synthetic Angle

## COLOR MIXES:

Even White = TW > PB  
Dark Green = PG + BS  
Beige = YO > MB + TW  
Light Green = CYM + PG + TW

## STEP DISCUSSION:

- Load **Even White mix** onto the brush and finish dotting floral shapes around the canvas. Keep in mind that we are not concerning ourselves with petals, stems, or anything other than simple marks. Rinse the brush.
- Next, load the **Beige mix** onto the brush and finalize the painting with a few more grass strokes, centered mainly near the bottom.
- Sign.



## THE TRACING METHOD

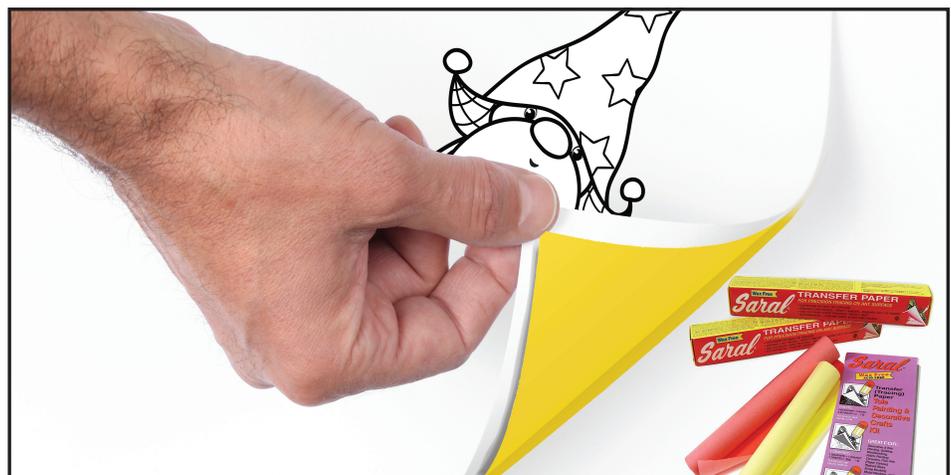
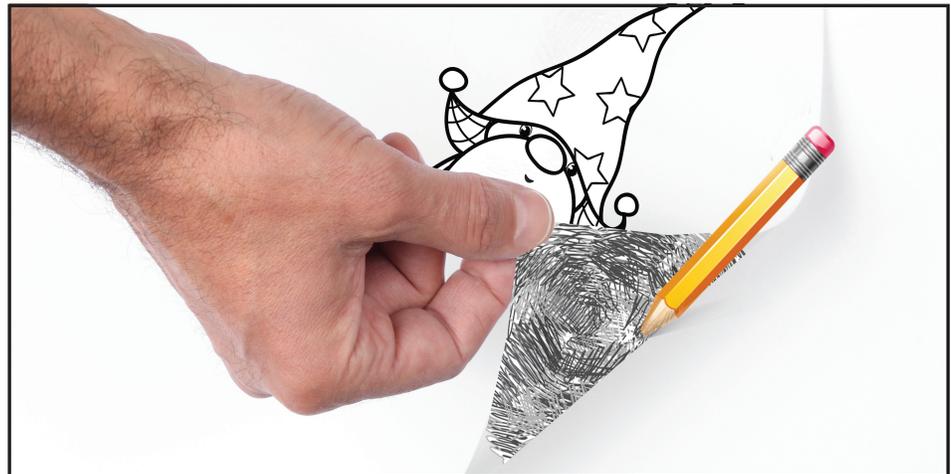
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

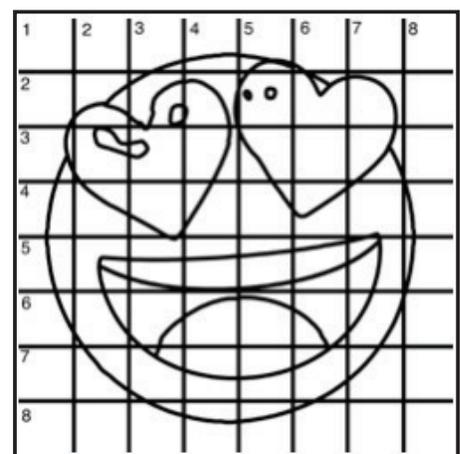
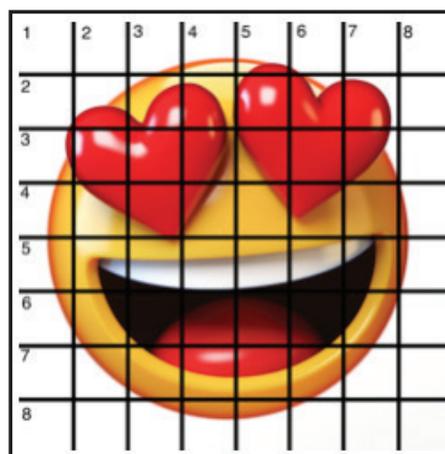
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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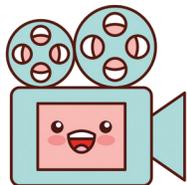
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