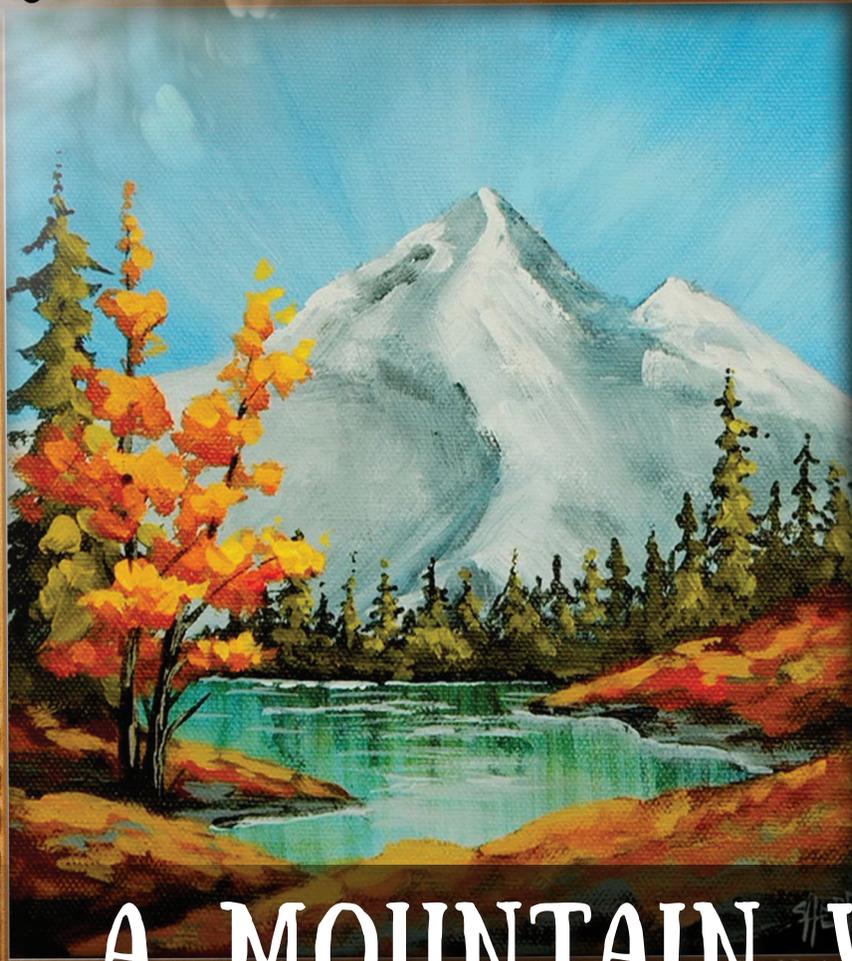


THE ART SHERPA™
presents

Winter WONDER '23



A MOUNTAIN VIEW

BY: THE ART SHERPA

NAME CREDIT TO PATRON: REOHAD RANDALL

STEPS: 14 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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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
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- X-Large Bright
- Large Synthetic Angle
- Medium Synthetic Round

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 8x8 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.)
- Optional: Sta-Wet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water

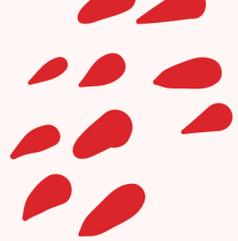
Video Chapter Guide:

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 9	32:04	HILLS
STEP 1	02:10	COLORED GROUND	STEP 10	35:48	HILLS AND TREES
STEP 2	04:15	SKETCH IMAGE	STEP 11	42:33	FORWARD LARGE TREES
STEP 3	06:26	VIBRANT SKY	STEP 12	47:25	COLORFUL HILLS
STEP 4	09:15	BLOCK IN MOUNTAINS	STEP 13	54:00	ORANGE LEAVES
STEP 5	11:40	MOUNTAINS	STEP 14	58:48	WATER REFLECTIONS
STEP 6	21:06	WATER		101:57	SIGN
STEP 7	22:39	REFLECTION			
STEP 8	25:23	FARAWAY LANDSCAPE TREES			

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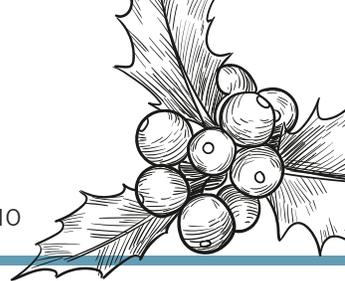
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Step 1 - Colored Ground

“Toning The Canvas”

Timestamp 2:10



PAINT:

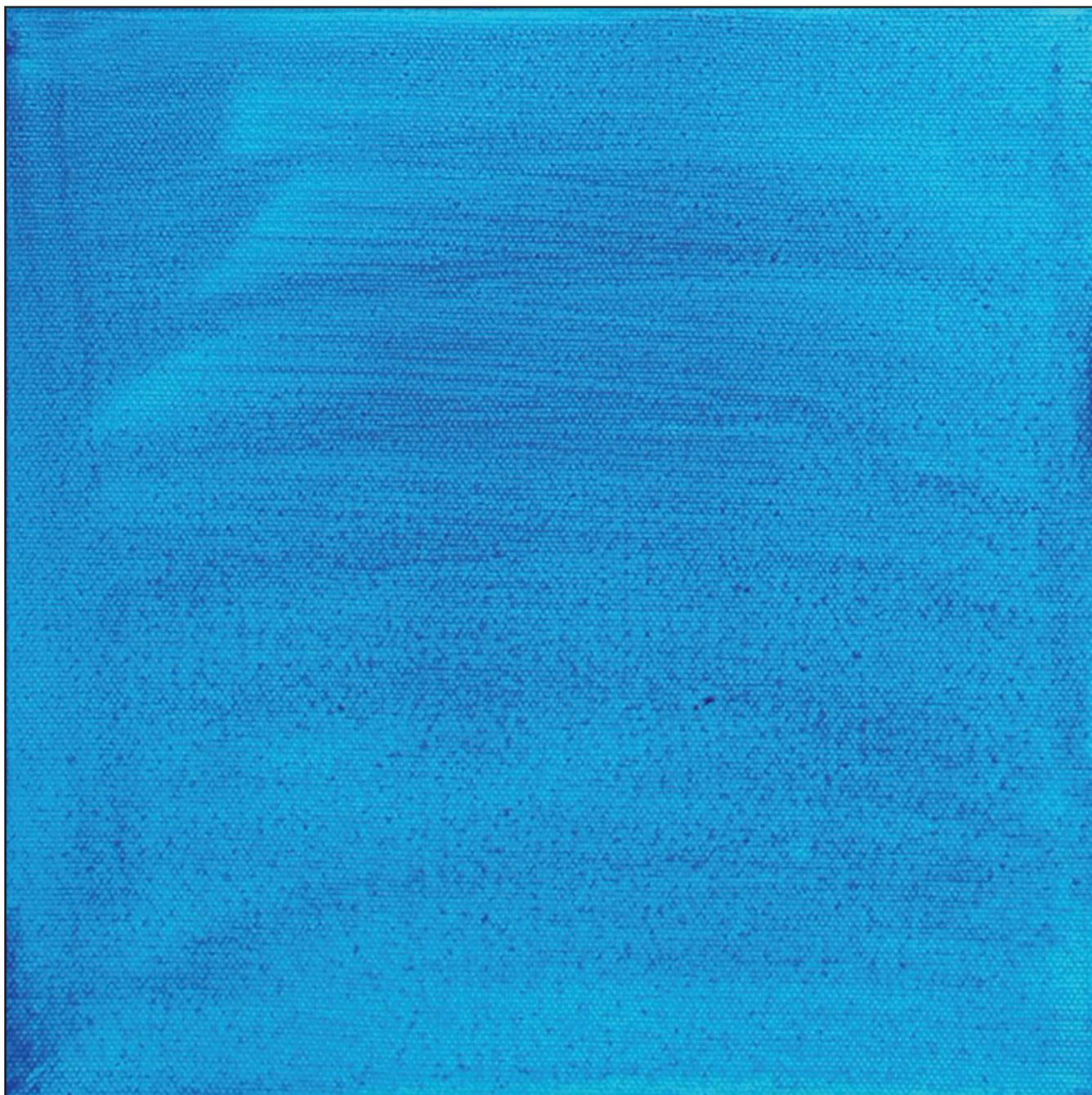
Phthalo Blue = PB

BRUSHES & TOOLS:

X- Large Bright

STEP DISCUSSION:

- Load the brush with Phthalo Blue, and then roughly paint the entire canvas until it is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. This helps to ensure that the canvas is completely covered. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 2 - Sketch Image

“General Guide”

Timestamp 4:15

PAINT:

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

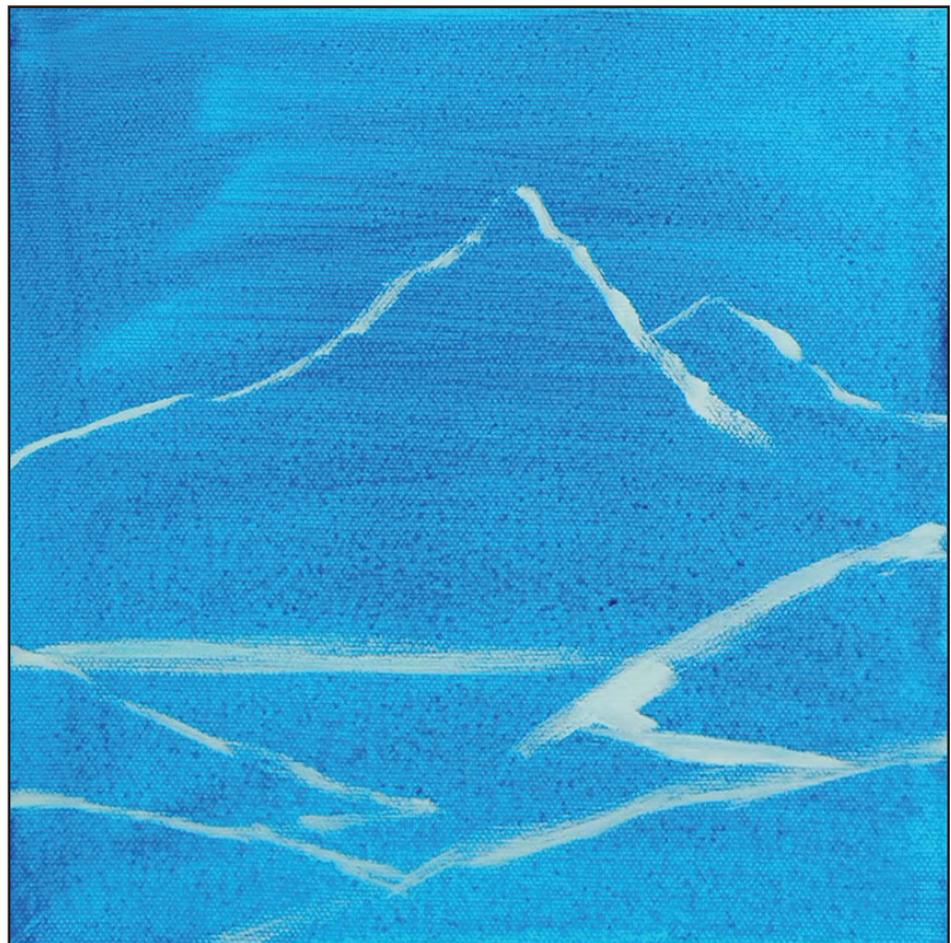
COLOR MIXES:

Light Blue = TW > PB

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 the picture that follows this step, and the traceable, to assist you. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Start with a horizontal line across the lower third of the canvas using the **Light Blue mix**. Then, sketch a loose mountain. Start on the left side, a couple inches above the horizontal line. Angle this line up towards the center to create a peak, then come back down on an angle to the right. Draw a smaller mountain peak on the right, behind the first one.

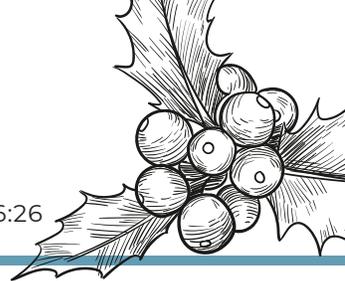
- Next, loosely sketch the hilly land masses that jut into the water from either side of the canvas. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 3 - Vibrant Sky

“Interesting Radial Light”

Timestamp 6:26



PAINT:

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Light Blue = TW > PB

STEP DISCUSSION:

- Apply the **Light Blue mix** to the sky. Use long brush strokes that fan out to the edges of the canvas. These strokes should be streaky and radiate outward from behind the mountain.
- Next, add a bit more Phthalo Blue to the brush and slightly darken the outer edges of the sky. These brush strokes should start along the edges of the canvas and angle in towards the mountain. Blending, directly on the canvas, wet into wet.
- Wipe the brush somewhat, on a paper towel. Load more Titanium White onto the brush and create a light coming from behind the mountains, again radiating the strokes outward from behind the mountain. Rinse the brush.



Step 4 - Block in Mountains

“Confident Mountain Vibe”

Timestamp 9:15

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Blue Black = PB + MB

STEP DISCUSSION:

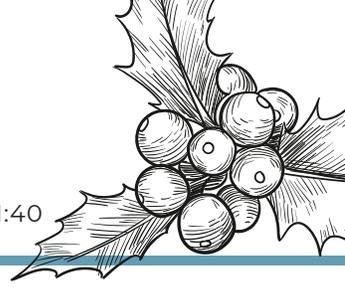
- Load the **Blue Black mix** onto the brush then loosely add some Titanium White. While creating the sharp angles along the top edges of the mountain, the streaky mix should naturally blend on the canvas and create the ruggedness of the mountain, and produce some shadows and highlights. Vary the mix sometimes, and use sweeping directional strokes to fill in the remaining mountain area. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - Mountains

“Light And Shadow”

Timestamp 11:40



PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

Dritz Chalk Tool

COLOR MIXES:

Blue Black = PB + MB

STEP DISCUSSION:

- Use a chalk or watercolor pencil to roughly sketch in guidelines where you want your ridges to live within the mountains. You can also take this opportunity to improve ridge lines along the top of the mountain.
- Load the **Blue Black mix** onto the brush then loosely add a small amount of Titanium White. Use the edge of the brush to create shape angles and this darker value to add shadows to the mountain. Loosely pulling the strokes downward, directionally. Wipe the brush on a towel. Add more Titanium White to the dirty brush and again pull the strokes downward, directionally to create lighter values. Rinse the brush.
- Load Titanium White onto the brush and paint the highlighted snowy areas onto the mountain ridges. Use the corner of the brush whenever needed. Rinse the brush.

- Continue to adjust values using varying shades of the **Blue Black mix** and some Titanium White until you are happy with your mountain.
- Use pure Titanium White to add the brightest snow, especially near the top of the mountain ridges.
- Rinse the brush.
- Dry the surface before continuing to the next step.



Step 6 - Water

"Keeping It Vertical"

Timestamp 21:06

PAINT:

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Light Blue = TW > PB

STEP DISCUSSION:

- Paint the water using the **Light Blue mix** and streaky vertical brushstrokes. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 7 - Reflection

"Reflective Surface"

Timestamp 22:39



PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Deep Green = PB + CYM > CRM
Yellow Green = CYM > PB
Light Blue = TW > PB

STEP DISCUSSION:

- Along the top edge of the water, pull short strokes of the **Deep Green mix** downward as vertically as possible. Allow it to be streaky and have some on the blue peaking through. Wipe the brush on a towel.
- Then, apply the **Yellow Green mix** in the same manner. Rinse the brush.
- Next, apply a small amount of Mars Black in the same manner while allowing the previous colors to peek through. Rinse the brush. Blend this somewhat using upward vertical strokes.
- Pull short upward strokes from the bottom of the water, using the **Light Blue mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 8 - Faraway Landscape Trees

“Individual Personality”

Timestamp 25:23

PAINT:

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

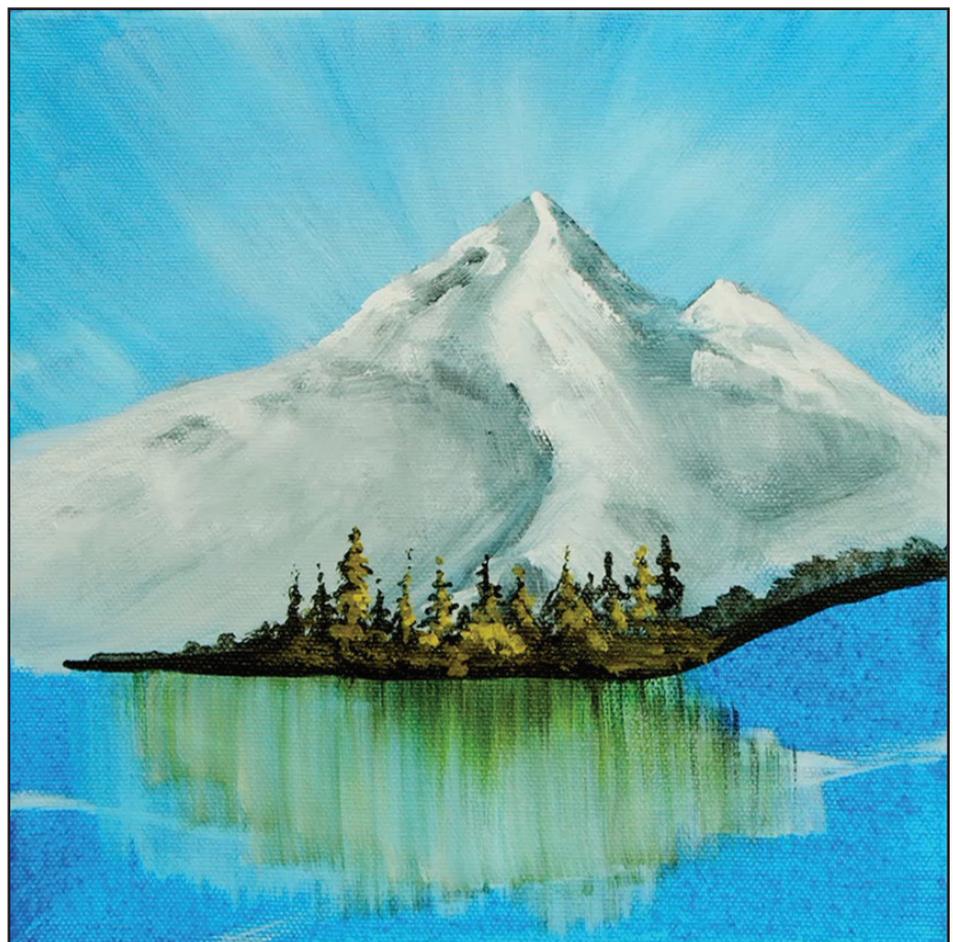
COLOR MIXES:

Blue Black = PB + MB

Olive Green = CYM > MB

STEP DISCUSSION:

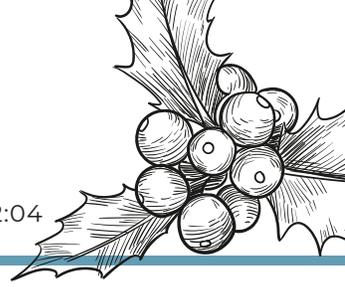
- Paint a dark solid base for the distant trees along the far shoreline, using Mars Black. Then, near the middle of the mountain, make some short upward strokes in a few different sizes and directions for the trunks of the trees. Next tap on some branches. These will start small at the top and increase as they go down. Vary them so they differ from each other. As you move over to the right some trees will be a little bigger and have a little more detail. You will also tap in an irregular bushy line on the right.
 - Use the **Olive Green mix** to tap a lighter value that is focused more on the right side of the tree. Vary the mix here and there, sometimes adding some Titanium White for an even lighter value. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Hills

“Pulling The Hills Forward”

Timestamp 32:04



PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Brown = CYM + CRM > MB

STEP DISCUSSION:

- Use the **Brown mix** to fill in the upper landmass on the right. Create a bit of shadowing to the shoreline of that area by adding a touch more Mars Black to the mix and blending it upward into the wet paint. Then, paint the two land masses on the left using the darker shade of the **Brown mix**. Finally paint the landmass at the bottom of the canvas with a slightly darker Brown value by adding in a little more Mars Black to the mix.
- Begin to lighten and brighten that original **Brown mix** by adding varying amounts of Cadmium Red Medium and Cadmium Yellow Medium. Then apply it to the tops of the hills using short strokes to create some highlights. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 10 - Hills and Trees

“Building Out Landscape Objects”

Timestamp 35:48

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Olive Green = CYM > MB
Orange = CYM + CRM
Brown = CYM + CRM > MB
Dark Blue = PB > MB

STEP DISCUSSION:

- Create the slightly larger midground trees coming from the upper landmass on the right, using the same method as you did for the smaller distant trees. First use Mars Black as a base then, use the **Olive Green mix** to tap a lighter value that is focused more on the right side of the tree. Vary the mix here and there, sometimes adding some Titanium White for an even lighter value. Rinse the brush.
- Combine a small amount of the **Brown mix** into some of the **Orange mix**. Use this color to tap in more rough highlights onto the hills. Rinse the brush.

Thin some **Dark Blue mix** with water and glaze it horizontally onto the water, just below the distant

shoreline. Then, use Mars Black thinned with water to wiggle in some tree shadows that are reflected in the water. Rinse the brush.



Step 11 - Forward Large Trees

“Paint It Forward”

Timestamp 42:33



PAINT:

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Olive Green = CYM > MB

STEP DISCUSSION:

- Create the larger forward trees on the left by first painting the trunks using Mars Black. Some of these trunks come from the upper hill and some come from the lower hill.
- Use Mars Black to add the branches of the two pine trees using a little more detail. Then, tap a mid tone value onto those branches with the **Olive Green mix**, again focusing mostly on the right side of the tree. Follow that with a lighter value by adding more Cadmium Yellow Medium. Finally add a little Titanium White to the mix for the lightest highlight. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 12 - Colorful Hills

“Loose Details”

Timestamp 47:25

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Brown = CYM + CRM > MB
Grey = PB + MB + TW
Ochre = CYM + CRM > MB + TW

STEP DISCUSSION:

- Refine the trunk of the focal trees and add a few branches, using Mars Black. Rinse the brush.
- Then, tap some of the **Brown mix** into the hills. Vary this mix to create the rise and fall of the land. Sometimes add more Cadmium Red Medium and other times add more Cadmium Yellow Medium to generate a colorful mix of value and hue. Deepen the mix with more Mars Black where you want to add more shadow.
- Then wiggle some rocks along the shore line of the upper land masses, using the **Grey mix**. Add a bit of this color on top of the forward hills as well. Then apply shadows below the shorelines with Mars Black and work some of it back into the landscape. Rinse the brush.

- Tap some of the **Ochre mix** to highlight a few places on the hills. Vary the mix again to create more leaves and debris on the ground. Rinse the brush.



Step 13 - Orange Leaves

"The Focal Tree"

Timestamp 53:56



PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Light Blue = TW > PB
Brown = CYM + CRM > MB
Burnt Orange = CRM + CYM + BS

STEP DISCUSSION:

- Combine the **Light Blue mix** with some of the **Brown mix** and wiggle some light bark onto the right side of the focal tree trunks. Rinse the brush.
- Loosely tap leaves onto and around the branches of the focal trees using the **Burnt Orange mix**. Vary the mix here and there by adding more Cadmium Yellow Medium and more Cadmium Red Medium and allow it to mix, wet into wet, on the canvas. Keeping the lighter values closer to the tops of the leaf clusters.
- Lighten the mix further by adding even more Cadmium Yellow Medium. Tap this on a few places where you see the light is hitting the leaves. Rinse the brush.
- Refine the trunks and branches where needed

using Mars Black. Rinse the brush.



Step 14 - Water Reflections

"The Step Title"

Timestamp 58:48

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Grey = PB + MB + TW

STEP DISCUSSION:

- Add a touch of the **Grey mix** to Titanium White and wiggle in the ripples along the shore line and a few spots on the surface of the water. Smudge a bit of this lighter color at the lower part of the water to imply the light mountain reflection. Adjust to your liking.
- Add more shadows onto the land and clean up the bank where needed, using Mars Black. Rinse the brush.
- Then, further highlight the leaves on the focal trees using Cadmium Yellow Medium here and there. Rinse the brush. Sign.



THE TRACING METHOD

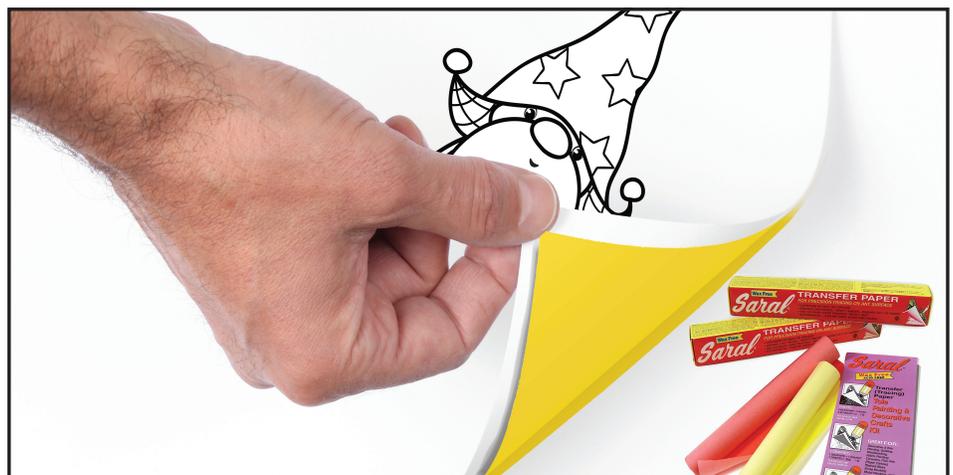
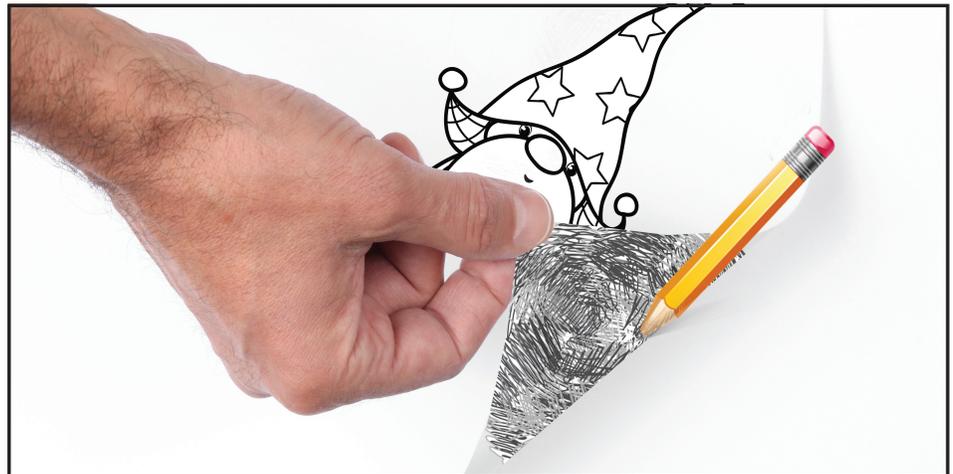
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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.

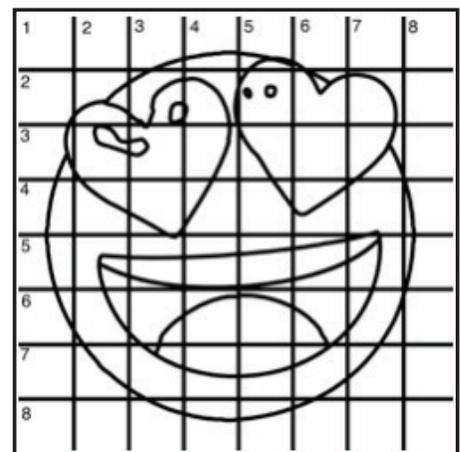
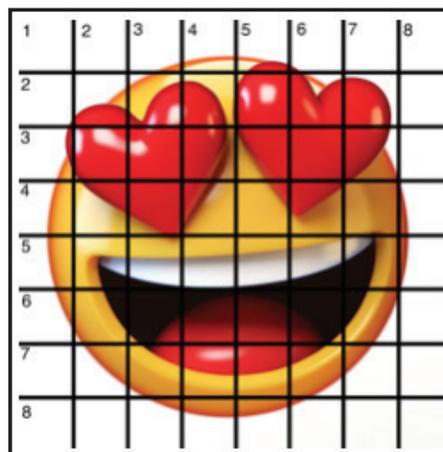
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 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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