

13 Days of

# HALLOWEEN

with  
THE ART SHERPA



## PURRR-FECT TWILIGHT

NAME CREDIT TO  
PATRON DONNA  
AKRIDGE

STEPS: 9 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

# TABLE OF CONTENTS

SHERPA FORWARD.....	3
PAINT AND TOOL GUIDE .....	4
VIDEO CHAPTER GUIDE.....	5
THE GOLDILOCKS ZONE .....	5
STEP 1 - COLORED GROUND .....	7
STEP 2 - OMBRE BACKGROUND .....	8
STEP 3 - SOFTEN OMBRE.....	9
STEP 4 - TREES.....	10
STEP 5 - MORE TREES .....	12
STEP 6 - BLOCK IN CAT.....	13
STEP 7 - GLOWING ORBS .....	14
STEP 8 - CAT FACE .....	15
STEP 9 - CAT DETAILS .....	16
TRACING METHOD.....	17
TRACEABLE .....	18
GRIDDING INSTRUCTIONS .....	19
TECHNIQUE REFERENCES.....	20

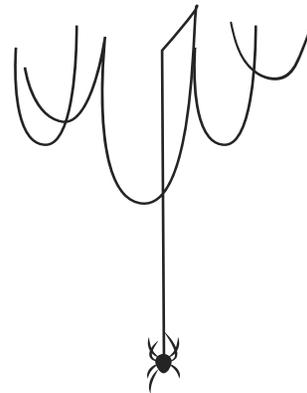
# SHERPA FORWARD:

## SHERPAWEEN:

The 13 days of Halloween acrylic painting challenge is perhaps my favorite time of year. Creating unusual paintings that can cover surprising topics is one of the things I love most about my job. I get to create artwork for people in my community who enjoy the holiday and the spooky ookie as well. This year is particularly special because I want to create a sense of a dark fairy tale. It's magical, mystical, and clearly Halloween with a side of fall, y'all. Since we've been moving I haven't been in my studio to design, so this let me do some digital painting on my tablet. In order to design things that would translate well into acrylic, there were some special challenges. However, it also gave me the chance to change things very easily in the design concept. The palette this year is rich and lush, and I really tried to focus on atmosphere and effect. The classes are two to three hoot but we're really going

to dive deep and break it down so I think that they're going to be fun for everyone. Every year I look forward to seeing your version of our challenge. You guys should have the best results ever with the mini books this year.

WISHING YOU A SPOOK-TACULAR,  
BOO-TIFUL, WOOO-NDERFUL, AND  
FANG-TASTIC HALLOWEEN!



You can join the The Art Sherpa Official group at and please post your paintings there: <https://www.facebook.com/groups/TheArtSherpa>,

GRAB YOUR PAINT, GET YOUR  
BRUSHES AND LET'S GO!



# PAINT AND TOOL GUIDE:

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

## PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Yellow Ochre = YO
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

## BRUSHES:

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

## TOOLS:

- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette
- Watercolor Pencil Or Chalk

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

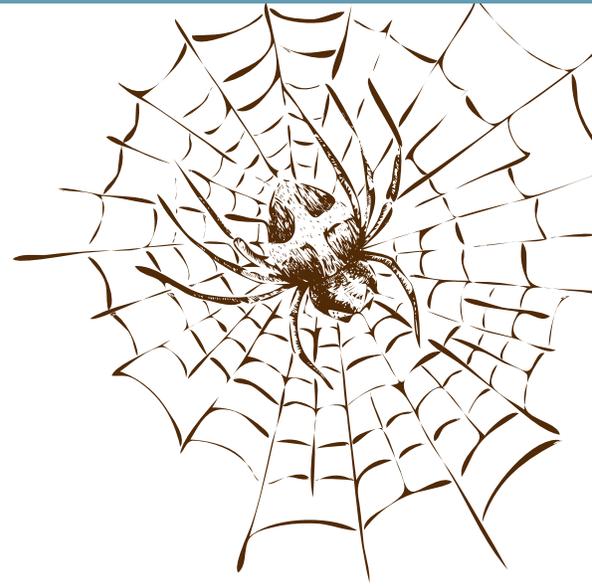
- Painting a Silhouette Landscape
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Fur



## 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. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	02:57	COLORED GROUND
STEP 2	04:47	OMBRE BACKGROUND
STEP 3	18:44	SOFTEN OMBRE
STEP 4	25:00	TREES
STEP 5	32:13	MORE TREES
STEP 6	41:22	BLOCK IN CAT
STEP 7	50:23	GLOWING ORBS
STEP 8	57:49	CAT FACE
STEP 9	1:08:41	CAT DETAILS
	1:13:25	SIGN



## THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a “Goldilocks Zone”. As an artist, you will be constantly seeking this space to achieve maximum results from any project you’re doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you’re loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you

will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I’d like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



# WATERCOLOR

## WEDNESDAYS

**FREE**  
weekly watercolor  
live stream virtual art class!  
**7:00 PM 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 - COLORED GROUND

## “LET’S GET RID OF THE WHITE”

### PAINT:

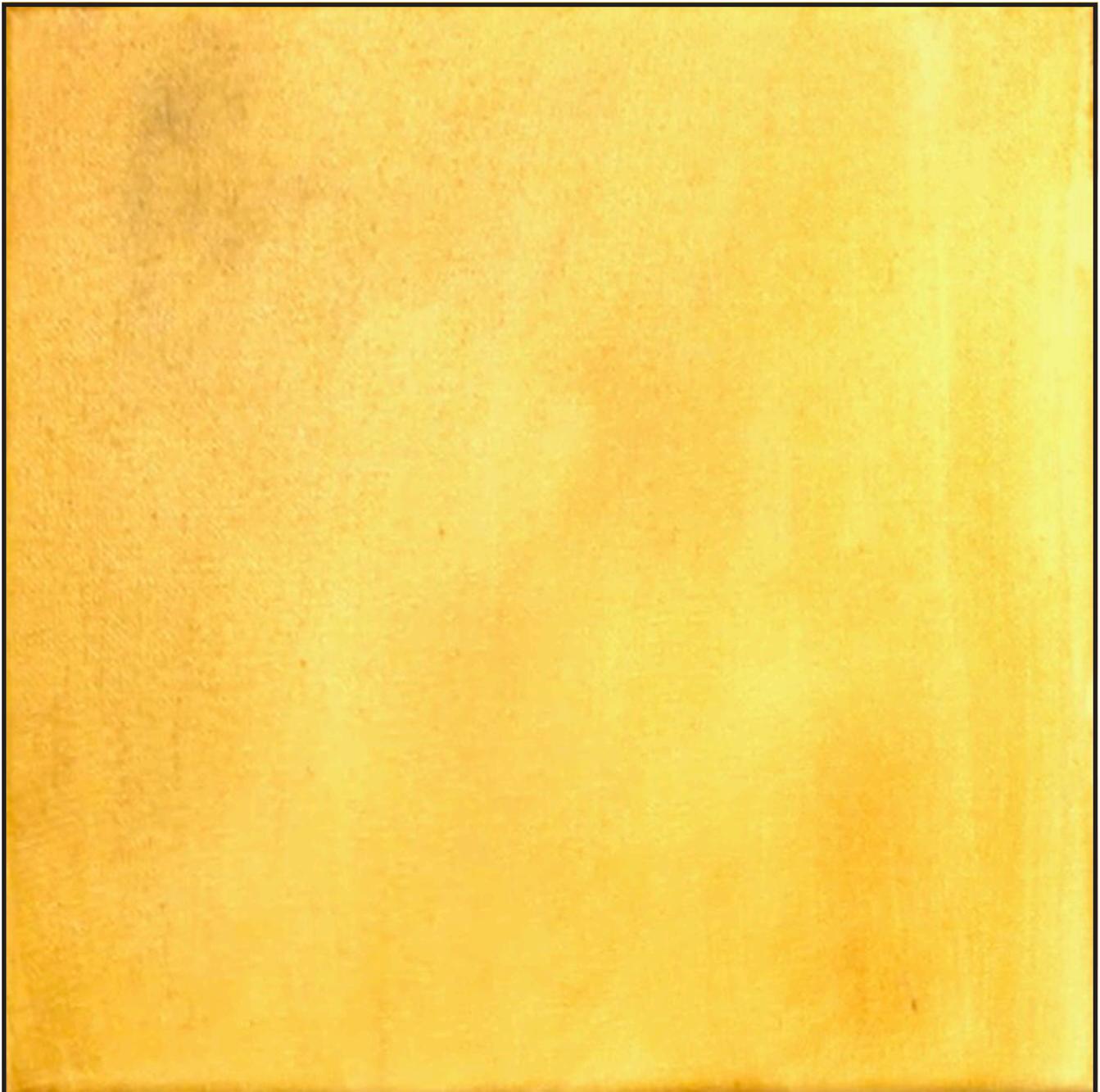
Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Synthetic Angle

### STEP DISCUSSION:

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



# STEP 2 - OMBRE BACKGROUND



“USE A SOFT TOUCH AND A SWIFT BRUSH”

## PAINT:

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

## BRUSHES & TOOLS:

Medium Hog Bright

## COLOR MIXES:

Burnt Orange =  
CRM > CYM > BS  
Warm Yellow =  
CYM + TW > CRM > BS  
Olive Green = PG > BS  
Light Green = PG + TW  
Autumn Yellow =  
CYM + YO + TW  
Misty Grey = MB + PG + UB

## STEP DISCUSSION:

- Create an ombre background using a lot of short brushy, brush strokes. Scruffily paint the bottom right quadrant using the **Burnt Orange mix** to add a little bit of a background. Blend in some **Warm Yellow mix**, wet into wet, along the edges of the orange you just added. Alternate between the two mixes, to create a soft blend that is continually moving outward from the corner.
- Using the dirty brush, mix a small amount of the **Olive Green mix** into the

**Light Green mix** and blend it, wet into wet, around the outer edges of the previous color. Without rinsing the brush, add some of the **Warm Yellow mix** and blend that in. Mix a little **Autumn Yellow mix** into the **Olive Green mix** and blend it in the green area. Alternate between these mixes to create a soft blend that is continually moving outward from the corner. Your canvas should be almost completely covered now, except at the very top. Rinse as needed to reset your brush.

- Create a misty effect between the green and orange layers using a blend of the **Burnt Orange mix**, the **Olive Green mix** and Titanium White. Blend wet into wet while using light pressure. Alternate between these mixes to create a warm glow.
- Add the **Misty Grey mix** along all the outer edges of the canvas to create a keyhole effect. Use the toe of the brush to softly blend in some of the **Olive Green mix**, wet into wet. Darken the outer corners with more Mars Black. Rinse.
- Dry the surface before continuing to the next step.



# STEP 3 - SOFTEN OMBRE

“LIGHTLY TICKLE THE CANVAS TO GET THE BLEND”

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW

## BRUSHES & TOOLS:

Medium Hog Bright

## COLOR MIXES:

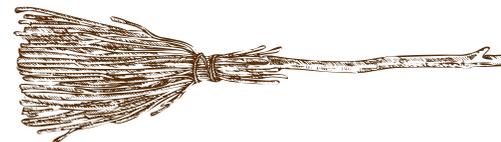
Olive Green = PG > BS  
Misty Grey = MB + PG + UB  
Burnt Orange =  
CRM > CYM > BS  
Deep Red = CRM + BS

## STEP DISCUSSION:

- Mix a little of the **Olive Green mix** to the **Misty Grey mix** and transition between the misty green layer and the darker outer layer at the top of the keyhole. Wipe the brush on a paper towel, and use the toe of the brush to lightly feather blend between the two layers. Then add more Mars Black into the **Misty Grey mix** to transition between the darker outer layer. To keep the corners very dark, add more Mars Black as needed. Blend some more of the **Olive Green mix** into this layer. Add Titanium White onto the dirty brush and blend it into the area that the moon will be.
- Load a little of the **Burnt**

**Orange mix** onto the dirty brush. Use this WEIRD color to blend the bottom darkness into the brighter background. Rinse and dry the brush on a towel.

- Add some Cadmium Yellow Medium into that WEIRD color we just made, and combine it into the **Olive Green mix**, and finally add a bit of Titanium White to it. Softly blend this into the area where the moon will be. Add the **Misty Grey mix** to the brush as you move further out into the darker areas. Continue alternating between these mixes to create a soft ombre. Rinse.
- Paint a layer of the **Deep Red Mix** between the dark layer at the bottom and the orange area. Add Cadmium Yellow Medium on the dirty brush and blend further. Continue alternating between the mixes until you are happy. Rinse.



# STEP 4 - TREES



## “SOFTER, LIGHTER, INDISTINCT TREES IN THE MIST”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW

### BRUSHES & TOOLS:

Small Hog Round  
Chalk Pencil or Watercolor Pencil

### COLOR MIXES:

Dark Bark = MB + TW + BS  
Olive Green = PG > BS  
Burnt Orange =  
CRM > CYM > BS

### 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. 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 should use a Chalk Pencil or Watercolor Pencil. The traceable can be used in two stages if you like. You

can use it on this step for the trees only, and then again in an upcoming step for the cat.

- While putting in the distant trees you will need to allow enough space for the cat. With that in mind start painting the first tree at the bottom of the canvas, just to the left of center, using the **Dark Bark mix**. To paint this crooked tree, wiggle back and forth on the tip of the brush, applying light pressure and using an almost dry brush technique. This method will give it an out of focus effect. Bring a little branch out to the right at the top of the tree.
- Load the **Olive Green mix** and the **Burnt Orange mix** on the dirty brush. Painting trees with this color will push them further into the background. Add a little Cadmium Yellow Medium onto the brush, in a few places make parts of the tree almost disappear into the mist. Continue painting the trees and branches, alternating between these mixes to make some appear a little closer and some further back. Sometimes overlapping the branches across each other. Vary the mixes, and the colors within them, to create that distant misty feeling until you are happy. Rinse.



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# STEP 5 - MORE TREES



“MOVING FORWARD, ALL TREES ARE WEIRD”

## PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

## BRUSHES & TOOLS:

Small Hog Round

## COLOR MIXES:

Dark Brown = BS + MB

Blue Grey = UB + TW + MB

## STEP DISCUSSION:

- Load the **Dark Brown mix** onto a damp brush. Paint a more forward tree that starts about 3 inches from the bottom left. Wander this crooked tree at an angle towards the upper left. Paint this tree like you did the others in the previous step. Wiggle the tip of the brush back and forth, applying light pressure and using an almost dry brush technique. Add more Mars black, as needed, to darken it which will bring it more forward. Then give it some crooked branches. Remember: branches get thinner as they get further away from the thick trunk.
- Paint a second forward tree on the right side of the canvas in the same manner. This tree is more upright than the one on the left.
- Use the dirty brush to stir the **Blue Grey mix**. On the

left tree, apply little bitty brush strokes to create some texture and light using the dry brush technique. Then add a smidge to the right tree. Rinse.



# STEP 6 - BLOCK IN CAT

## “HERE KITTY, KITTY”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Burnt Sienna = BS  
Mars Black = MB

### BRUSHES & TOOLS:

Small Hog Round  
Chalk Pencil or Watercolor Pencil

### COLOR MIXES:

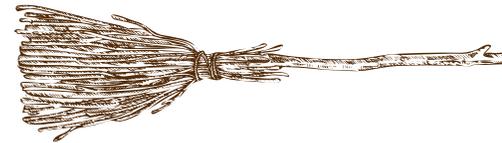
Burnt Orange =  
CRM > CYM > BS

### 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. 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 should use a Chalk Pencil or Watercolor Pencil. This is the second stage where you can use the traceable, if you like.
- I used Mars Black to sketch the cat, as follows. In the open area between the trees, make a horizontal

line about ½ inch across just a little below the halfway point. Then sketch a vertical line coming down to the bottom of the canvas. Add a second horizontal line about an inch below the top one, and join the sides to make the head. Paint two triangular ears evenly on either side of the head.

- At the bottom of the head, draw a neck just to the right of the vertical line. Bring the shoulder out a bit, then carry the line downward for the side of the body. Repeat for the left side of the body in mirror image. Now you can fill in the cat with Mars Black. Flick the brush outward from the edges of the cat body to fluff the fur. Rinse the brush as needed to reset it.
- If you need to modify the cat in any way, just rinse the brush and use the **Burnt Orange mix** from the background to trim the cat. Rinse.



# STEP 7 - GLOWING ORBS



## “LIGHTS IN THE SKY”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Yellow Ochre = YO  
Titanium White = TW

### BRUSHES & TOOLS:

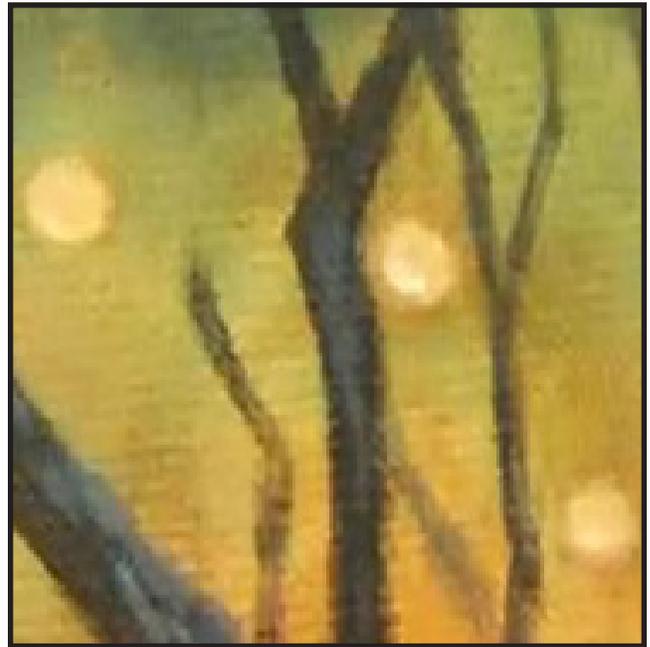
Small Hog Round

### COLOR MIXES:

Pumpkin = CYM > CRM + YO  
Light Yellow = CYM + TW

### STEP DISCUSSION:

- Paint a medium sized circle above the cat using the **Pumpkin mix**. Then add more light orbs in the background. Paint them various sizes and place them throughout the scene.
- Add just a little of the **Burnt Orange mix** to the **Light Yellow mix** and paint the center of the circles. Use the dry brush technique leaving a thin outer edge of the color below.
- Highlight the orbs with a dry brush and Titanium White. Rinse.



# STEP 8 - CAT FACE

## “PUTTING IN THE PEEPERS”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Mars Black = MB  
Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Hog Round

### COLOR MIXES:

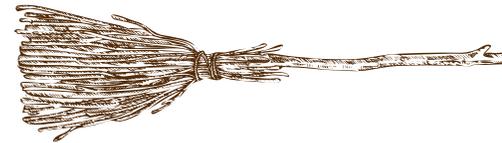
Blue Grey = UB + TW + MB  
Orange = CRM + CYM  
Light Yellow = CYM + TW  
Light Green = CYM > PG

### STEP DISCUSSION:

- Use the X-Small Round and the **Blue Grey mix** to carefully and evenly paint two almond shaped eyes on the face of the cat. Then, in between and a little below the eyes, paint a “V” shaped nose.
- Fill in the eyes with the **Orange mix**. Rinse. Then trim and tidy them using Mars Black. Rinse.
- Adjust the **Orange mix** by adding more Cadmium Yellow Medium to it, and brighten the eyes. Then touch some to the nose. Use pure Cadmium Yellow Medium on the dirty brush and lighten the bottom of the eyes even further. Rinse.
- Switch to the Hog Round brush and add another

layer of Mars Black on the fur, feathering out the edges. Rinse.

- Switch back to the X-Small Round and paint little, downward, candy corn shaped pupils using Mars Black. Trim around the eyes again if you feel it is necessary. Rinse.
- Lighten the right corners of the eyes with the **Light Yellow mix**. Then add a little to the nose. Blend in the **Orange mix** on the left side of the eyes. Rinse.
- Combine a bit of the **Light Green mix** to the **Orange mix** and paint touches of this color in the eye. Rinse.
- Lighten the **Blue Grey mix** with Titanium White and line the bottom edge of the eyes. Rinse.
- Dry the surface before continuing to the next step.



# STEP 9 - CAT DETAILS



## “TIME FOR THE SECRET SAUCE”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Mars Black = MB  
Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Hog Round

### COLOR MIXES:

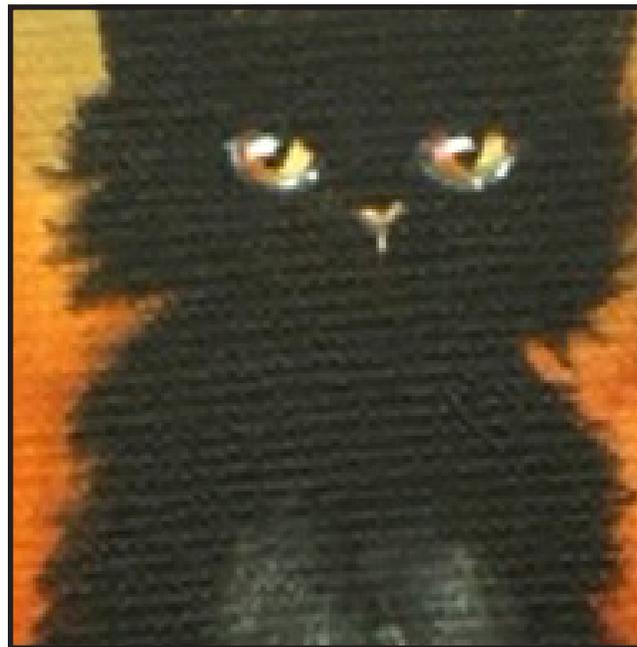
Blue Grey = UB + TW + MB  
Light Yellow = CYM + TW  
Orange = CRM + CYM

### STEP DISCUSSION:

- Begin with the Hog Round brush and combine the **Blue Grey mix** with a little bit of the **Light Yellow mix**. Dry brush just a hint on the chest for a hint of reflection.
- Switch to the Synthetic Round and lighten the **Blue Grey mix** with Titanium White. Apply a reflection in the eyes that swipes across the left side of the pupil and iris. Rinse. Add a dot of highlight on the reflection with pure Titanium White. Then add a couple small dots of wet reflection along the bottom right side of each lower lid. Rinse.
- Use the hog brush and combine the **Blue Grey mix** into a little of the **Orange mix** and paint the tiniest bit more reflection

on the fur of the chest. Rinse.

- Sign.



## THE TRACING METHOD

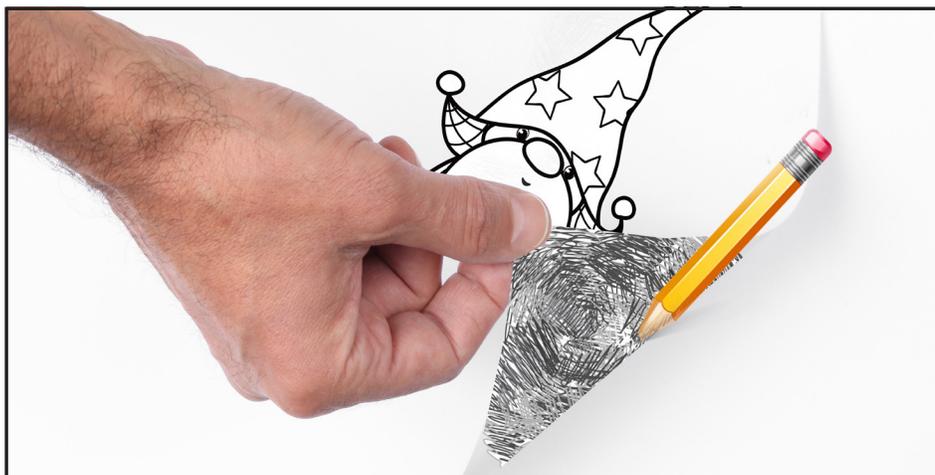
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



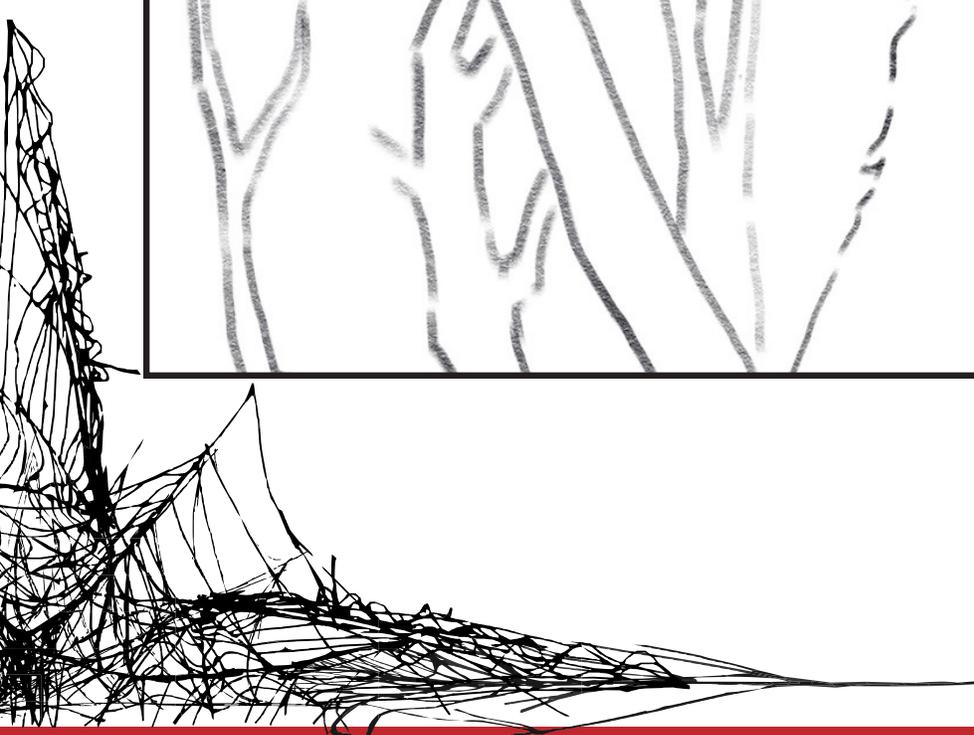
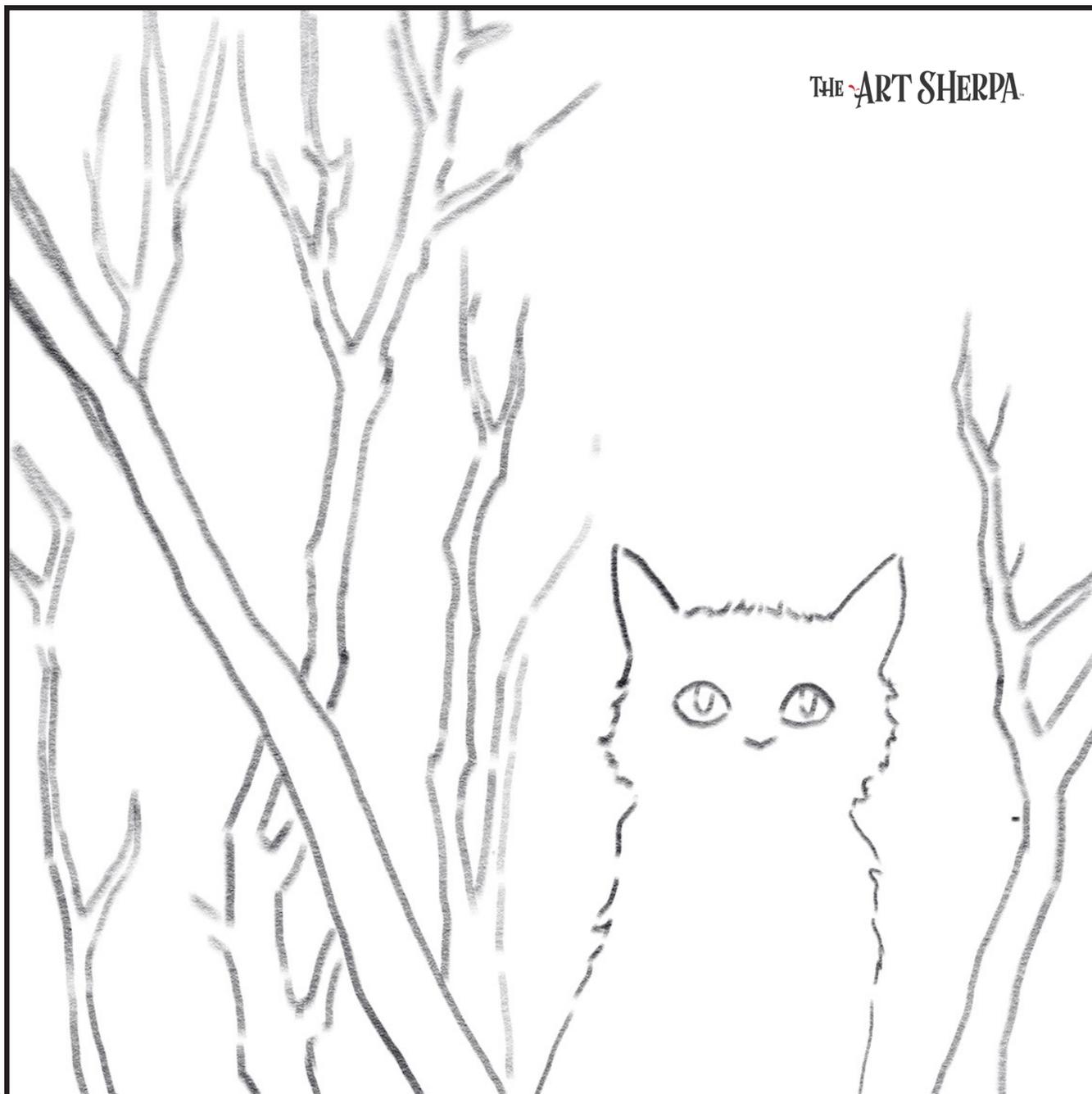
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



TRACEABLE:



## 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.

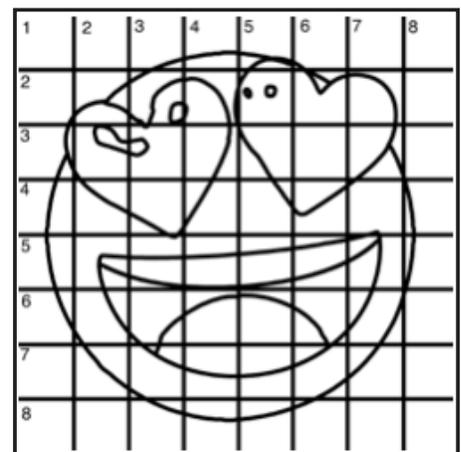
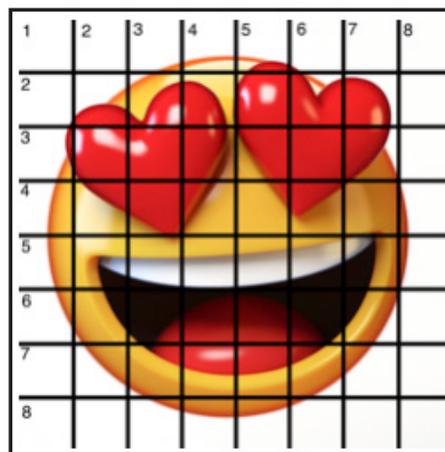
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 pigmentated it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

### LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

### LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

### LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

### PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

### S STROKES

Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

## SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

## SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

## THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

## TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

## UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

## WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

## RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

## WHAT TO DO WITH YOUR FINISH PIECE

*As an artist, there's still a lot to think about.*

*Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.*

*Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.*

*When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.*

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