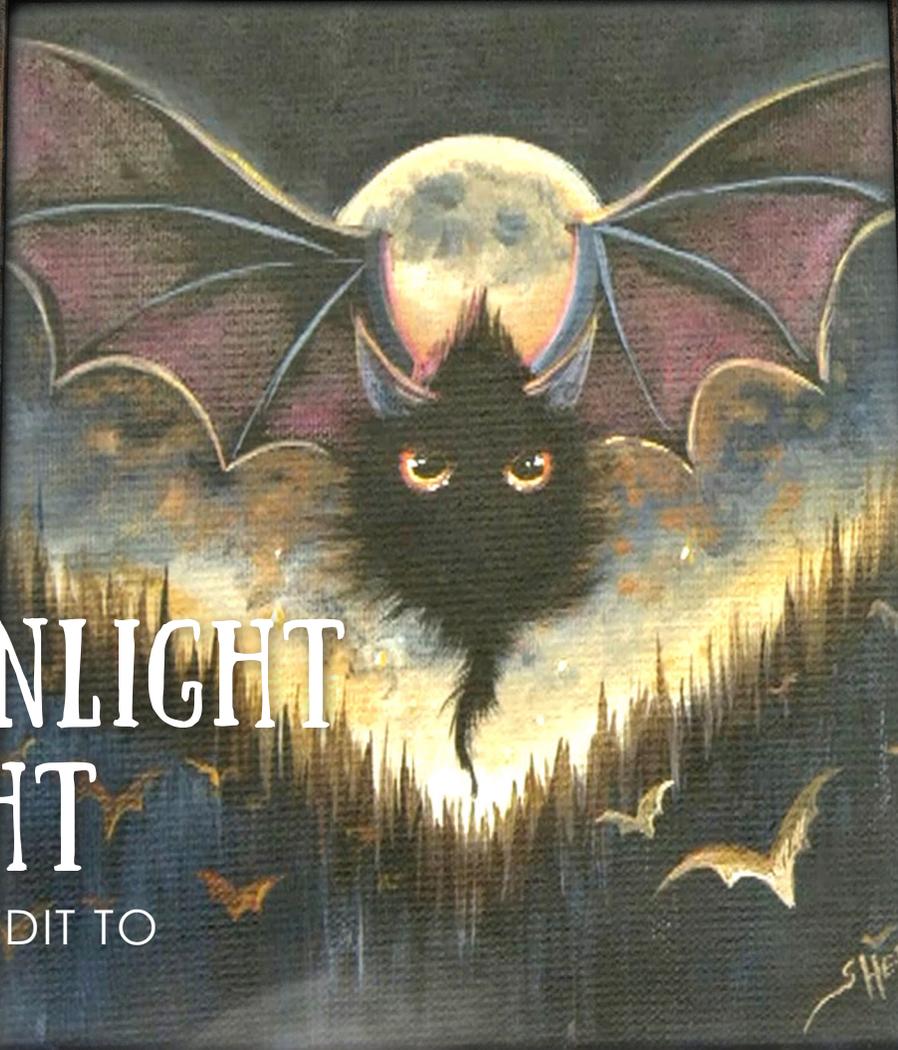


13 Days of

# HALLOWEEN

with  
THE ART SHERPA



## MOONLIGHT FLIGHT

NAME CREDIT TO  
PATRON  
ASHLEY WELCH

STEPS: 12 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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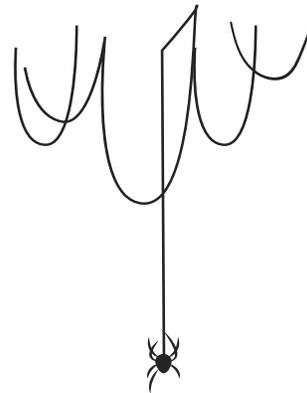
# SHERPA FORWARD:

## 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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP

## BRUSHES:

- Large Hog Round
- Medium Synthetic Bright
- Small Synthetic Angle
- X-Small Synthetic Round
- 1" Oval Mop
- Large Hog Cutter
- #8 TAS Cats Tongue
- Grass Comb/Grainer

## 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
- T-Square Ruler
- Watercolor Pencil Or Chalk

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

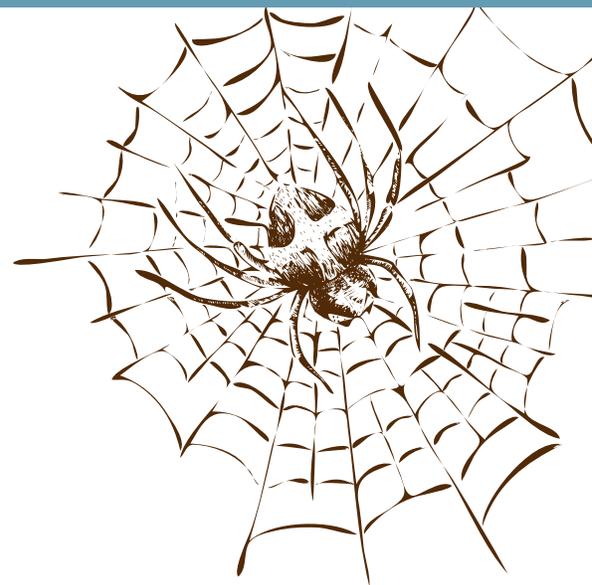
- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing
- Fur
- Implying Motion



## VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. 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	02:15	COLORED
STEP 2	05:40	SKETCH IMAGE
STEP 3	08:05	BLOCK IN SUNSET GLOW
STEP 4	11:52	NIGHT SKY
STEP 5	22:44	MOON
STEP 6	30:00	SKETCH IN BAT
STEP 7	33:19	PAINT THE BAT
STEP 8	41:00	BAT WINGS
STEP 9	54:07	DARK DARK FOREST
STEP 10	1:03:15	BAT GLOW
STEP 11	1:08:32	EYES
STEP 12	1:17:38	LITTLE GLOW BATS
	1:27:20	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.



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# STEP 1 - COLORED GROUND

## “SLAP ON A LAYER OF PAINT”

### PAINT:

Ultramarine Blue = UB  
Burnt Sienna = BS

### BRUSHES & TOOLS:

X-Large Synthetic Bright

### COLOR MIXES:

Olive Green = PG > BS

### STEP DISCUSSION:

- Load the dampened brush with the **Blue Grey mix**, and 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 - SKETCH IMAGE



## “PLACING THE BAT IN THE SKY”

### BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

### STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way, 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.
- Sketch a “V” horizon line that begins two inches from the center bottom of the canvas and angles up on either side to just below the halfway point. It does not have to be perfectly even or symmetrical, because hills rarely are.
- Next draw a little half circle at the top middle of the canvas for the moon. A bit below that, sketch a full circle to indicate the

bat. Curve two lines up from either side of the bat to join the half circle of the moon. From those two points, angle the wings up to both top corners of the canvas. At the bottom of the bat circle, rough in an elongated “V” to imply the tail.



# STEP 3 - BLOCK IN SUNSET GLOW

## “GET YOUR GLOW ON”

### PAINT:

Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Hog Round

### COLOR MIXES:

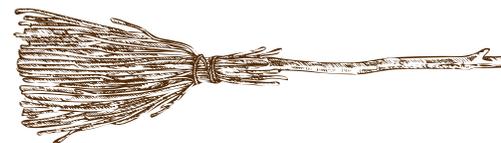
Beige = TW + YO

### STEP DISCUSSION:

- Create a misty atmosphere along the “V” horizon line. Load the **Beige Mix** on a damp brush. Scumble the brush strokes starting at the base of the “V” and moving outward. Make little comma strokes, pushing the brush using light pressure while wiggling back and forth. Be aware that the stroke is not always the same direction, and are like little “C” strokes.
- Notice that the canvas is dry underneath, and the paint is transparent, causing some of the gray to come through. This all helps create the atmosphere. Add a little bit more Titanium White to the brush, and focus the brightest color at the base of the “V” to imply the last remnants of daylight. Build on the misty twilight by adding a little more Yellow Ochre to the mix as you spread out from the center of the hills. The

sky should be lighter at the center and darker as it comes out.

- Continue onto the next step quickly, so the paint is still wet.



# STEP 4 - NIGHT SKY



## “BLENDING TO CREATE AN OMBRE OF DEEP, DARK NIGHT”

### PAINT:

Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Hog Round

### COLOR MIXES:

Blue Grey = UB + BS  
Beige = TW + YO  
Dark Blue = UB + MB

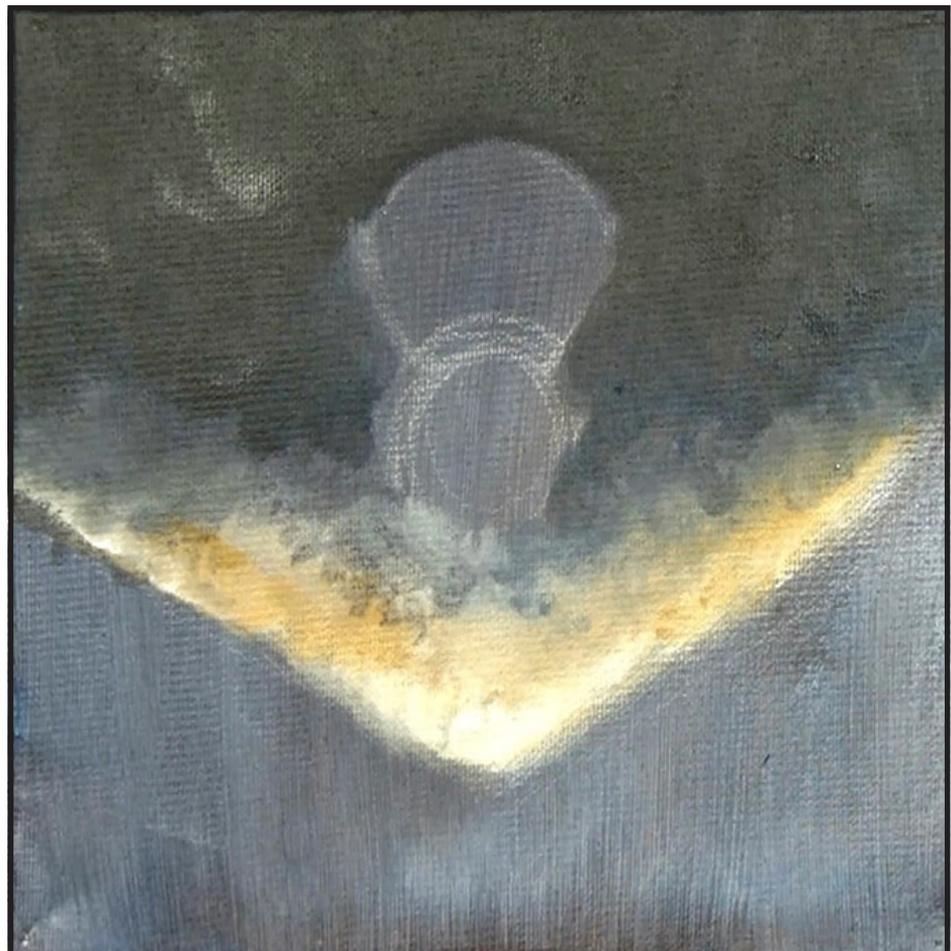
### STEP DISCUSSION:

- Combine some of the **Blue Grey Mix** with the **Beige mix** creating a half value. Start to blend it into the top of the lighter area of the glow from the previous step, wet into wet. Try to avoid too much water. Add a bit more of the Titanium White to some areas and a bit more Yellow Ochre in other areas. Continue building on the misty sky as you blend the glow into the sky upward. Keep the center of the hills lighter.
- Blend the **Blue Grey mix** pretty far up around the bat. Then add some Yellow Ochre to the **Blue Grey mix** and use just the toe of the brush to give the sky a green haze.
- Scumble on the **Dark Blue mix** from the top of the

canvas down into the misty sky, avoiding the moon and the bat circle. Add more Ultramarine Blue as you get closer to the lighter sky. Rinse.

- Use Yellow Ochre sometimes and Titanium White other times to make adjustments in the sky. Then blend it back up with the **Blue Grey mix**. Rinse.

**Sherpa Tip:** *Wipe the brush out on the paper towel between painting on the canvas and grabbing paint to control the water on the brush.*



# WATERCOLOR WEDNESDAYS

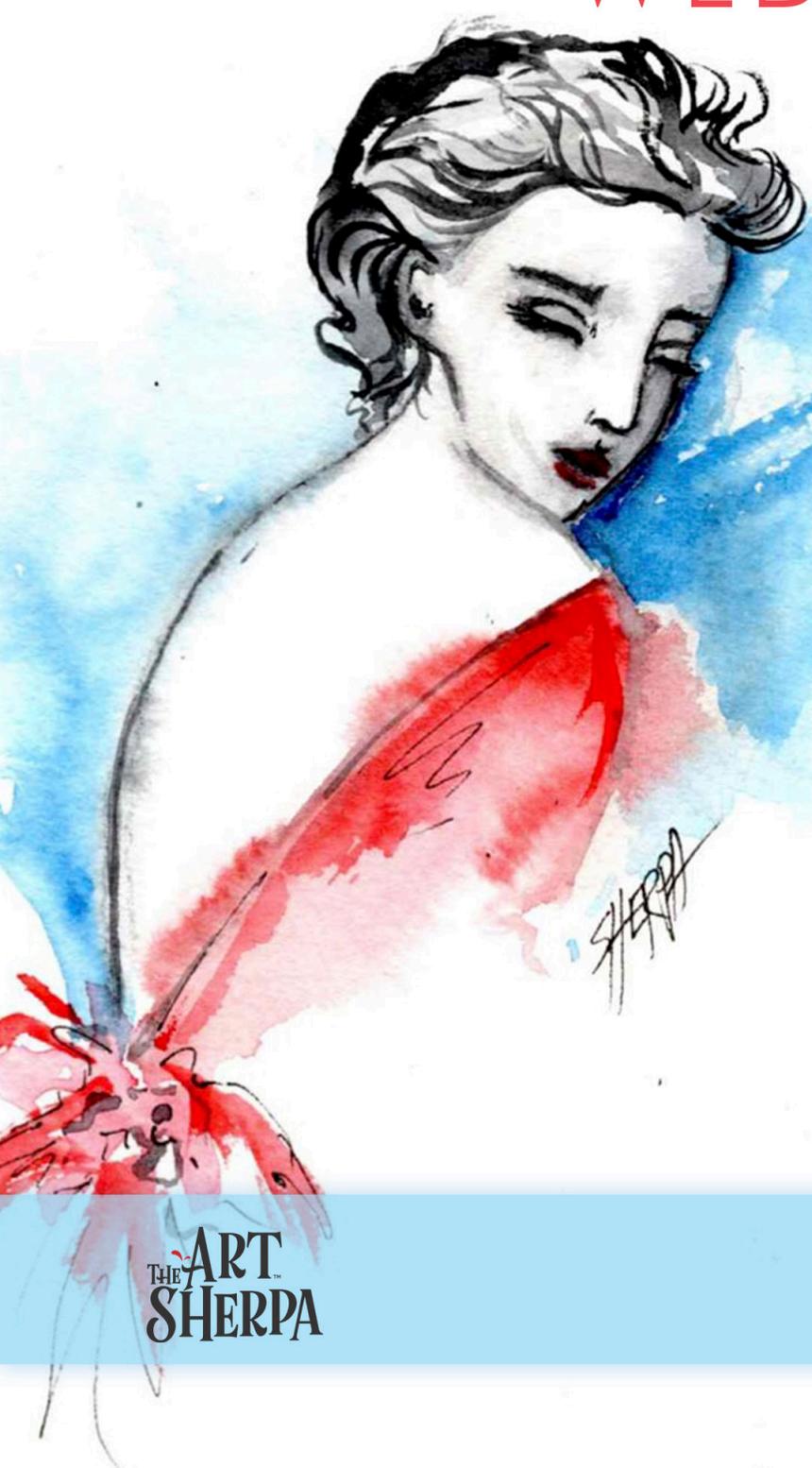
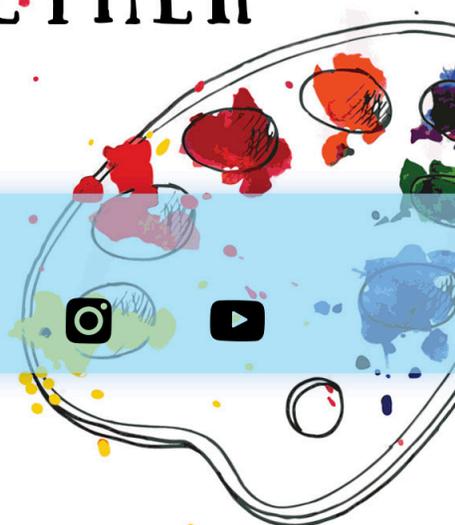
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**RELAX &  
CHILL OUT  
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# STEP 5 - MOON



## “MORE BLENDING TO GET A MOODY MOON”

### PAINT:

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

### BRUSHES & TOOLS:

Small Hog Round  
Medium Synthetic Dome  
Blender

### COLOR MIXES:

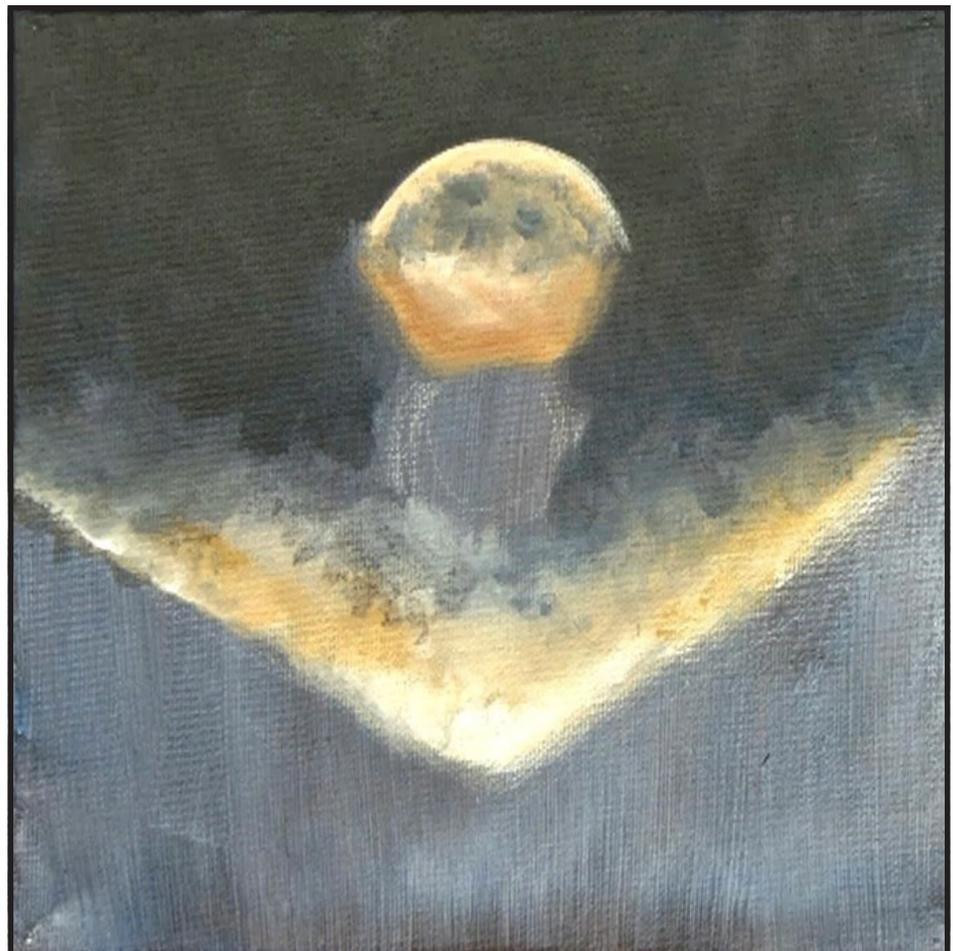
Beige = TW + YO  
Blue Grey = UB + BS  
Burnt Orange =  
BS + YO > CRM  
Orange = CRM + CYM

### STEP DISCUSSION:

- Use the Dome Blender and the **Beige mix** to paint the moon. Blend in more Yellow Ochre at the top of the moon and more Titanium White at the bottom of the moon.
- Add Mars Black to the **Blue Grey mix**. While the paint is still wet, softly blend in some shadows onto the moon.
- Blend the **Burnt Orange mix** into the very bottom of the moon. Then, add a bright reflection in the center of the moon with just Titanium White.
- Load some **Orange mix** onto the dirty brush to add another layer of glow at the bottom of the

moon. Adjust as needed using any of the mixes in this step. Rinse.

- Switch to the Hog Round brush and use the **Beige mix** to line the top of the moon. Add more Titanium white to brighten it as needed and blend it in. Use the **Blue Grey mix** to adjust the shadows. Rinse.
- Dry the surface before continuing to the next step.



# STEP 6 - SKETCH IN BAT

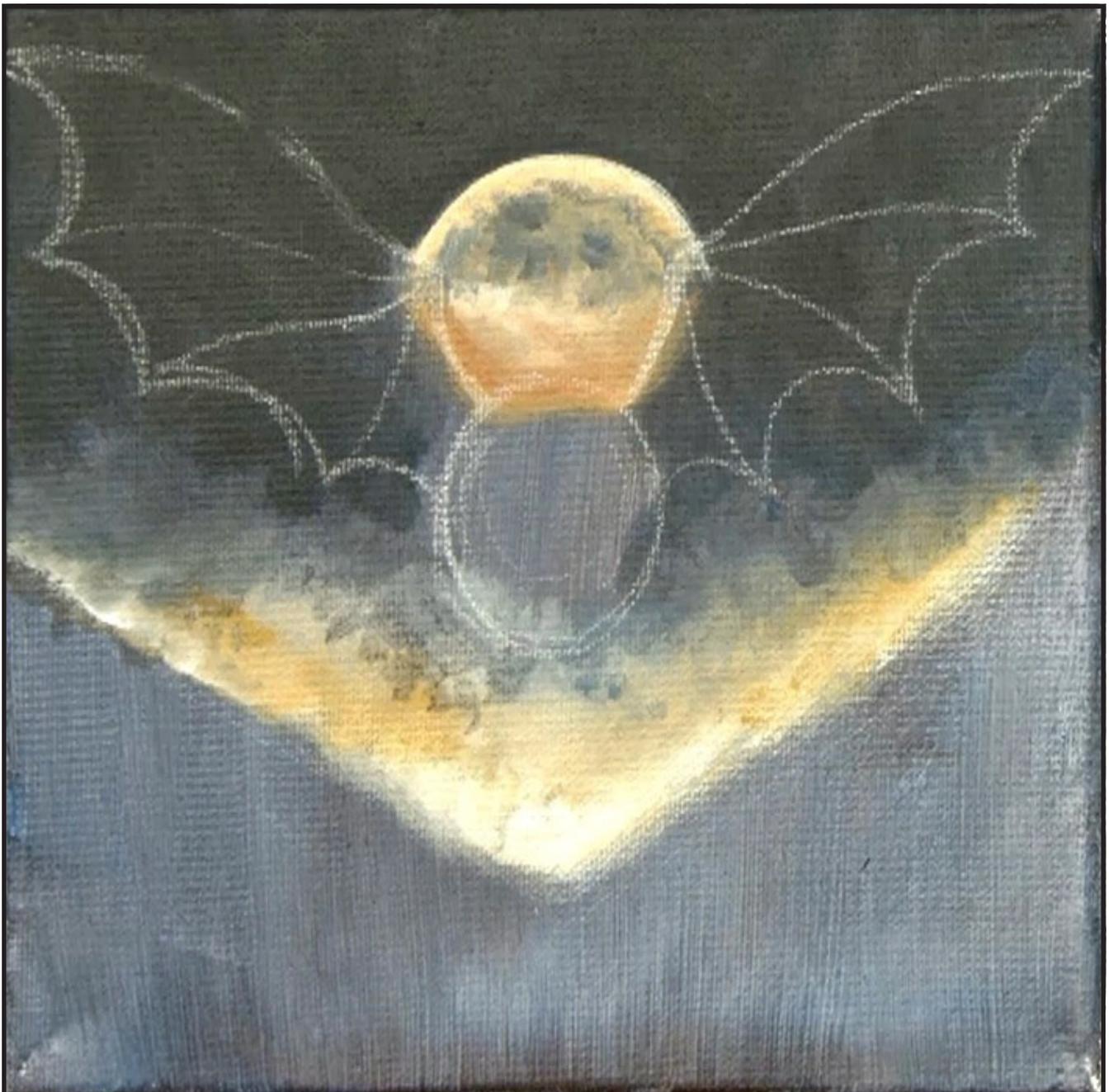
“HOLY BAT WINGS, BATMAN”

## BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

## STEP DISCUSSION:

- Draw or trace the bat and top of wings back in for better visibility. Following the curve on the top of the wing, add two curved veins to each wing. Then, add another vein close to the body curving up toward the other veins. Join each ridge with arched lines.



# STEP 7 - PAINT THE BAT



## “FLUFF UP THE BAT”

### PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Filbert

### COLOR MIXES:

Dark Blue = UB + MB

### STEP DISCUSSION:

- Get the brush a little wet and use the Mars Black to outline the wings of the bat. Combine the **Dark Blue mix** with a smidge of Titanium White, and paint a little glow above the wings to add contrast. Blend the glow into the sky, softening the edges to avoid making a stripe.
- Block in the bat and the wings with Mars Black. Rinse.
- Flick the brush to create a little bit of hair that comes to a point at the top center of the head. These little brush strokes will kind of curve towards the center. The flicking out causes the bristles of the brush to open up, allowing all the filaments to create the hair.
- Paint the curved tail using the edge of the brush, and short “S” strokes. Continue adding the fluffy hair on the body. Rinse.



# STEP 8 - BAT WINGS

## “MAKE THE WINGS AND EARS OUTSTANDING”

### PAINT:

Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Synthetic Filbert

### COLOR MIXES:

Pink Glow = QM + YO > TW  
Burnt Orange =  
BS + YO > CRM  
Magenta Glow = QM + YO  
Purple Grey = UB + TW > QM  
Pink Blush =  
CYM + YO + QM + TW  
Deep Pink = QM + BS  
Mauve = QM + UB  
Tangerine = CYM + QM + TW

### STEP DISCUSSION:

- Use the Filbert Brush and the **Pink Glow mix** to paint two little inner curves that will be the ears. Line the inner part of the wings with this mix. If the glow becomes too much, you can always use Yellow Ochre to trim it in.
- Add some Quinacridone Magenta into the **Burnt Orange mix** and then a little bit of Titanium White and little Yellow Ochre to make a highlight value. Create a fine line on the top of the wings with this highlight, switch to a

smaller brush if necessary. You can adjust the amounts of yellow and pink in the mix to line the undersides of the wing.

- Continue using the dirty brush and apply some **Purple Grey mix** to imply the veins back into the wings. Add Mars Black to the brush when needed to darken these colors a little bit creating variance. Rinse.
- Use the **Magenta Glow mix** and lightly brush some of this value into the wing. Add a bit more Yellow Ochre where you want to brighten the glow a bit. Use the side of the brush to blend. Rinse.
- Switch to the X-Small Round Brush and define the veins using the **Purple Grey mix**. Rinse. Then, apply a thin line of the **Pink Blush mix** along the bottom of the wings. Rinse.
- Use the **Deep Pink Mix** to line the ears again so they show up better. Then, use the **Purple Grey mix** on the dirty brush and blend inside of the ears. Rinse. Highlight the top of the ears with the **Pink Glow mix**. Rinse, and then brush the Mars Black back under the ridge of the ears and add a few strands of hair.
- Add some Ultramarine Blue on the dirty brush and apply it to the thicker ridge of the upper wings, and to the bottom of the ears. Then apply a layer of the **Mauve mix** to the inner ridge. Rinse.
- Highlight between the moon and the wing with a thin line of the **Pink Glow mix**.
- Alternate between the **Pink Glow Mix** and the **Mauve mix** to highlight the left side of the hairs on the top of the head. Use Mars Black where needed to blend them in slightly. Rinse.
- Apply another pop of color on the ears and in the hair with the **Tangerine mix**. Rinse.



# STEP 9 - DEEP DARK FOREST



## “TREES, TREES, TREES”

### PAINT:

Ultramarine Blue = UB  
Yellow Ochre = YO  
Burnt Sienna = BS  
Mars Black = MB

### BRUSHES & TOOLS:

Small Synthetic Filbert

### COLOR MIXES:

Dark Brown = BS + MB > YO  
Medium Brown =  
YO + BS > MB  
Dark Blue = UB + MB

### STEP DISCUSSION:

- Use the **Medium Brown mix** on edge of the brush to apply upward strokes, adding a little line of trees. Do this all the way across the “V” horizon line. Vary the height of the trees to make the tree line interesting.
- Using the **Dark Brown mix**, flick up a second line of trees just below the first, not everywhere, just a couple of places. Try not to make patterns while still dispersing hue in the tree line.
- Finish the bottom of the canvas with the **Dark Blue mix**. As you fill in the bigger area, the brush can be on the flat side but, as you get up to the trees, flip the brush to the edge so all the previous work is not painted out. This is important because

it creates that sense of depth.

- Dry the surface before continuing to the next step.



# STEP 10 - BAT GLOW

## “DUSTING A MISTY EFFECT”

### PAINT:

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

### BRUSHES & TOOLS:

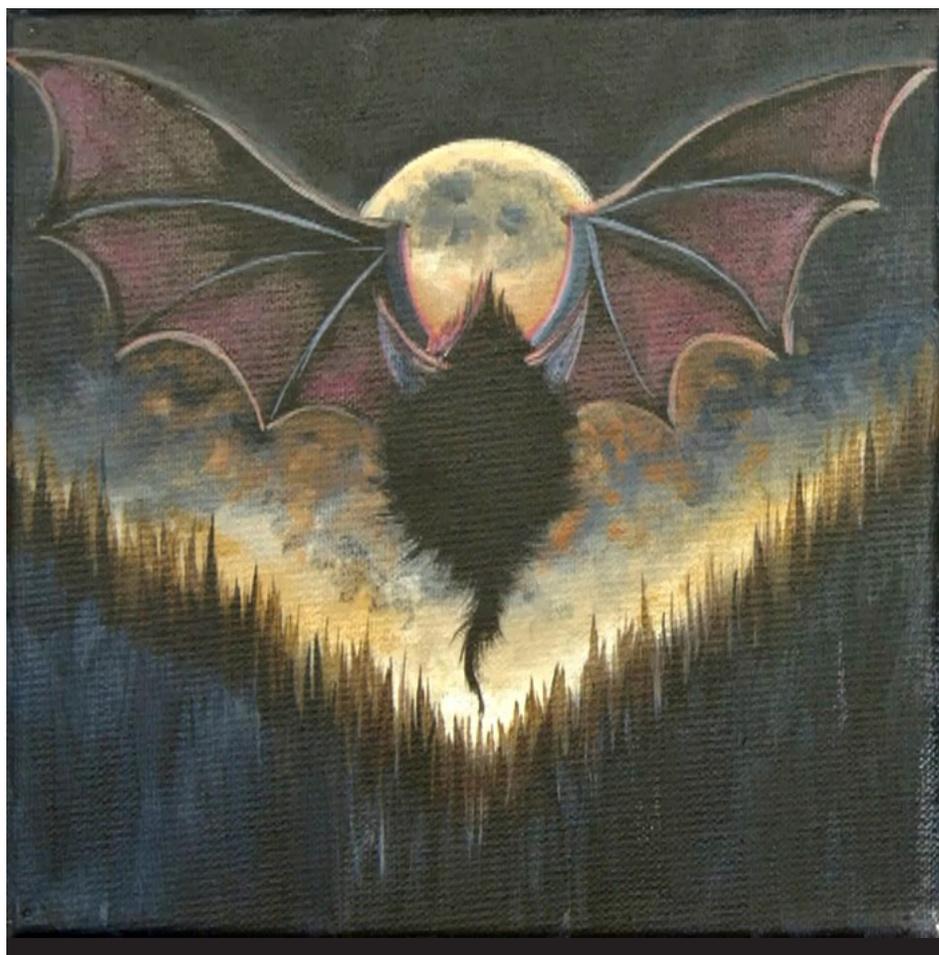
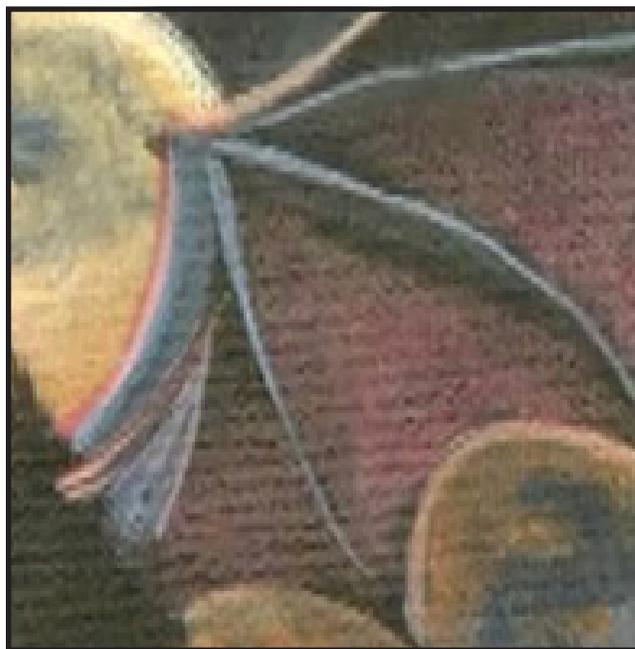
Small Hog Round

### COLOR MIXES:

Dark Orange =  
CYM + CRM + BS

### STEP DISCUSSION:

- Load the **Dark Orange** mix onto the brush and add just a smidge of Titanium White into it. Lightly scumble a little bit of a glow around the bat. As you move down from the bat and into the sky, loosely add a little Yellow Ochre into the mix, in a few places. To get that misty effect keep the brush pressure and the paint load light and keep the space open, which means not covering every inch of the canvas with paint. Carefully add a little Titanium White to the glow. Because it is the most opaque, proceed a little more cautiously. Rinse.



# STEP 11 - EYES



## “SCOWLING BAT EYES”

### PAINT:

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

### BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Synthetic Filbert

### COLOR MIXES:

Light Yellow = TW + CYM  
Orange = CRM + CYM  
Pink Glow = QM + YO > TW

### STEP DISCUSSION:

- Load the **Light Yellow mix** on the damp Round Liner brush. Paint a guideline for the eyes, starting with a slightly curved line just down from the ears. Leave some good distance between the two eyes. Add the bottom of the eyes, rounding them out to look a little grumpy. Add a little moisture on the brush to improve flow as needed. Rinse.
- Use the **Orange mix**, and paint along the bottom edge of the eye to add some color. If you are having problems with coverage you may need to paint the entire eye with Titanium White first, allow it to dry and then paint on the **Orange Mix**. Rinse.

- Switch to the Filbert brush to add and reinforce the fur with the Mars Black. Apply feather strokes making the bat a little wider at the belly and adding some hair in the ears. Rinse.
- Switch to the Liner Brush and load on some of the **Light Yellow mix**. Highlight the top of the ear again just to make sure that they can be seen against that black background.
- Paint the pupils with Mars Black. Thin the paint with water if needed to improve flow. Cover the yellow guideline at the top of the eye. Blend some Burnt Sienna right into the wet black paint we just added. Next, add some Quinacridone Magenta onto the brush and line under the orange of the eye. Apply a line of the **Pink Glow Mix** at the very bottom of the eye as a lid. Rinse.
- Line the iris just below the pupil with the Cadmium Yellow Medium. Add some of the **Orange mix** back into the outer edges of the iris. Then deepen the bottom of the iris just above the lid line with Quinacridone Magenta. Rinse.
- Tap in a little of the **Light Yellow mix** just below the pupil. Rinse. Now pop in the wet reflections with Titanium white. Rinse.



# STEP 12 - LITTLE GLOW BATS

## "THE GLOWING WINGMEN"

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Yellow Ochre = YO  
Fluid White Paint = FWP

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

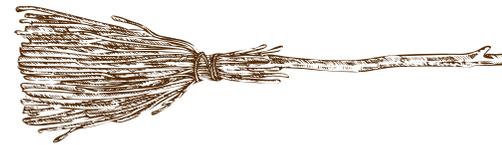
Muted Yellow =  
YO + FWP > BS  
Dark Blue = UB + MB  
Pumpkin = CRM + CYM + YO

### STEP DISCUSSION:

- Mix some Fluid White Paint with some Cadmium Yellow Medium and highlight the edges of the wings to make them glow. Lift the brush in some places to create a broken line because reflections are rarely solid.
- Load the **Muted Yellow mix** to paint the background bats at the bottom of the canvas. Start on the right side and begin adding the "V" shapes as a guide. On the left side add a bit more of Burnt Sienna to the mix. Be sure to vary their directions for interest.
- Once you are done adding these shapes and you are happy with the amount and the

placement, begin painting the bat shaped wings. Fill the little bats in, adding some shape and value by blending in a little Titanium White.

- If you need to adjust any of the bat shapes just use the **Dark Blue mix** and trim them with this background color. Rinse.
- Add a few spots of the **Pumpkin mix** in the sky, not many, just a few here and there. Then rinse the brush, and use Titanium White to add tiny highlights on them. Rinse.
- Sign.



## THE TRACING METHOD

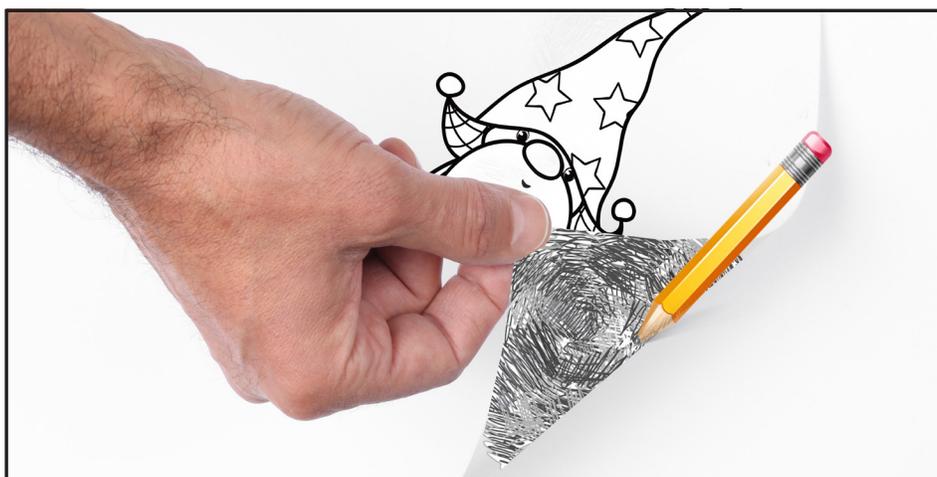
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



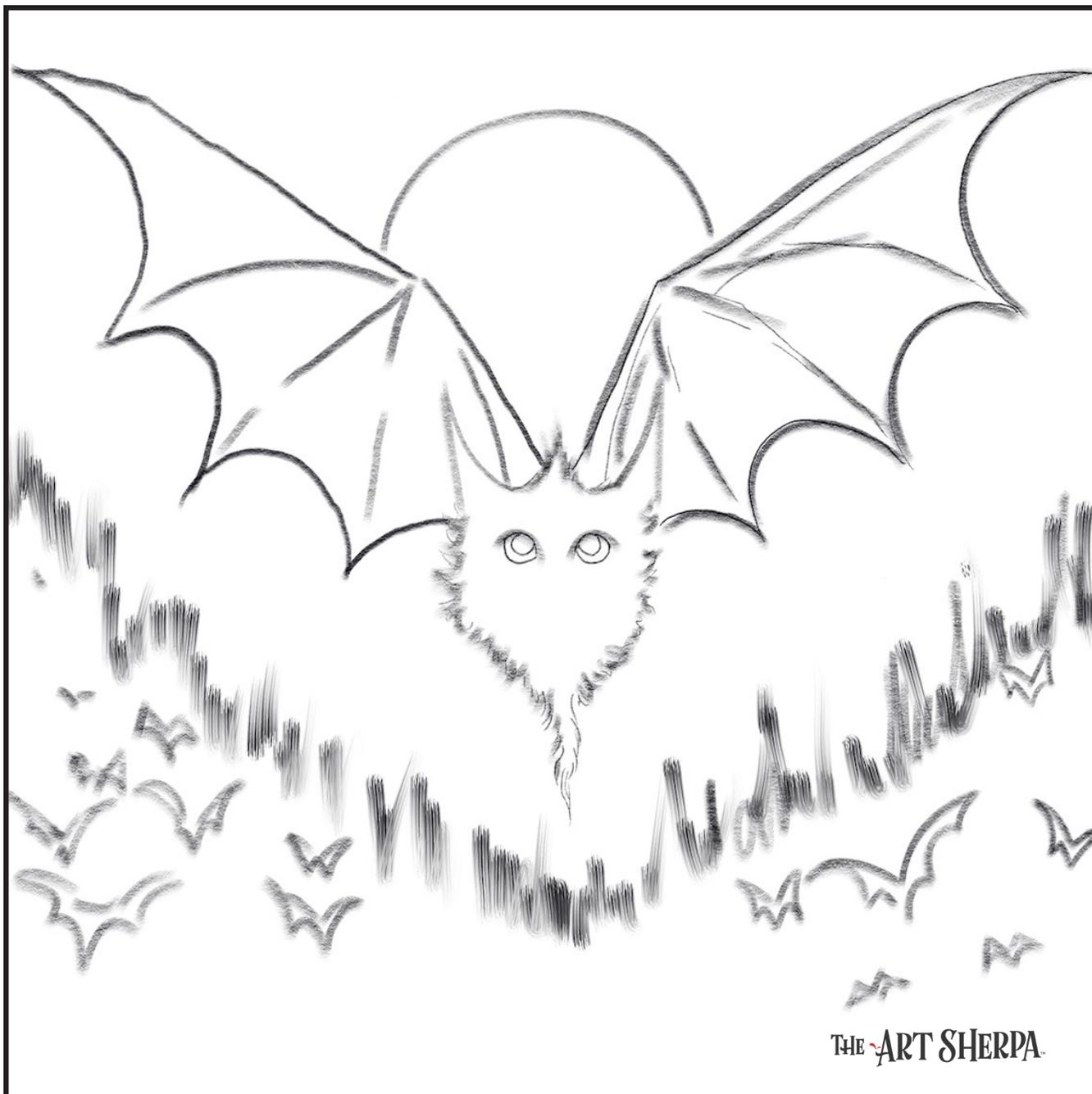
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 Seral 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.

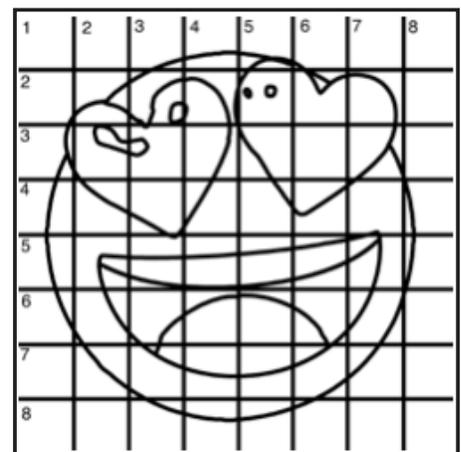
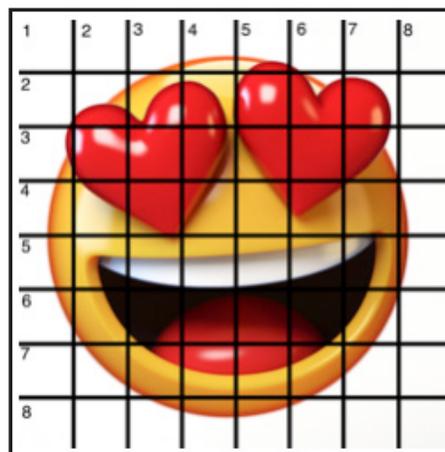
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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