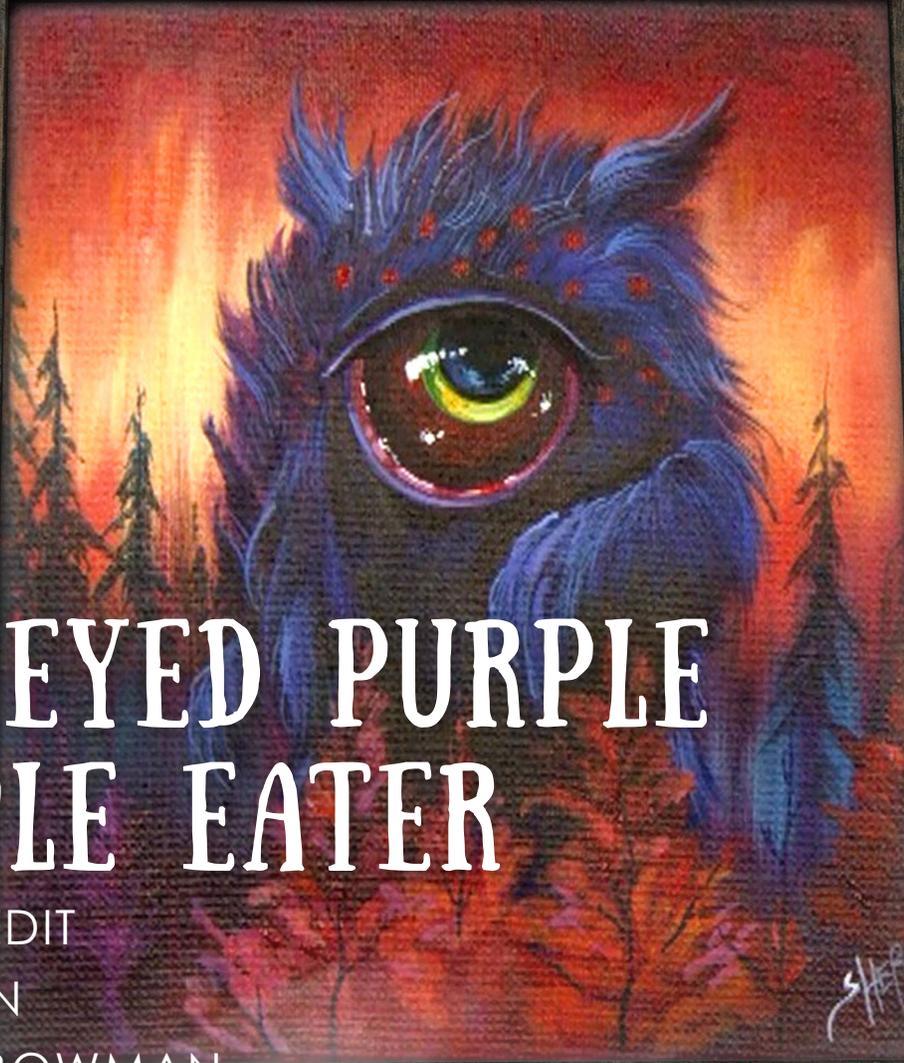


13 Days of

# HALLOWEEN

with  
THE ART SHERPA



## ONE EYED PURPLE PEOPLE EATER

NAME CREDIT  
TO PATRON  
JENNIFER BOWMAN

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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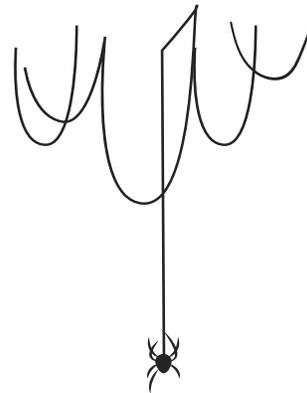
# SHERPA FORWARD:

## 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
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

## BRUSHES:

- X-Large Synthetic Bright
- Medium Hog Bright
- Medium Synthetic Filbert
- X-Small Synthetic Round
- Small Synthetic Round
- Grass Comb/Grainer

## SYMBOL GUIDE:

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

## 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:

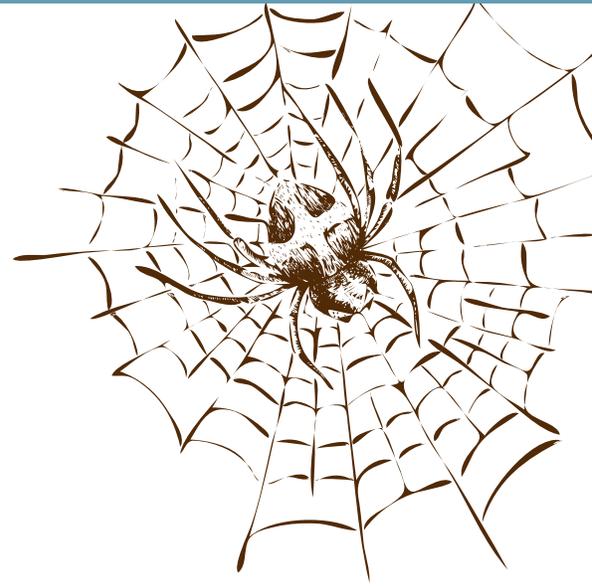
- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing
- Fur
- Implying Motion



# 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	02:47	COLORED GROUND
STEP 2	06:52	BACKGROUND
STEP 3	14:55	LAYER TWO BACKGROUND
STEP 4	22:44	BACKGROUND AND IMAGE
STEP 5	40:26	MONSTER FUR
STEP 6	48:39	MONSTER EYE
STEP 7	57:18	POP THE EYE
STEP 8	1:02:43	MORE MONSTER FUR
STEP 9	1:10:56	MONSTER HORNS
STEP 10	1:13:17	FORWARD TREES
STEP 11	1:23:28	FINISHING TOUCHES
	1:27:55	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

“HOT PINK!”

## PAINT:

Quinacridone Magenta = QM

## BRUSHES & TOOLS:

X-Large Synthetic Bright

## STEP DISCUSSION:

- Load the dampened brush with Quinacridone Magenta, 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 - BACKGROUND



## “GET READY TO BLEND”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Hog Bright  
Chalk Pencil or Watercolor  
Pencil  
T-Square Ruler

### COLOR MIXES:

Deep Magenta = QM > UB  
Fire Red = QM + CRM  
Salmon = QM + CRM + CYM  
Rose = QM + CRM + CYM + TW  
Peach = CYM + QM + TW

### STEP DISCUSSION:

- Make a line three inches from the bottom of the canvas using a Chalk Pencil or Watercolor Pencil, and a T-Square Ruler. This line is a visual representation of the distant horizon.
- Very loosely dry brush irregular vertical lines with the Titanium White through the middle of the sky. Rinse.
- Brush the **Deep Magenta mix** from the top edge of the canvas downward a couple inches while allowing the strokes to feather out. Then paint the area between the top of the canvas and the center white area with

the **Fire Red mix**. Blend these two areas, wet into wet, using an up and down stroke. Add the glow around the white center using the **Salmon mix**. Blend it into our previous mixes, wet into wet.

- Apply up and down strokes to paint from the horizon up to the white center of the sky using the **Rose mix**. Rinse.
- Blend in some of the **Peach mix** just above the white center in the sky. Rinse.
- Add back the Titanium White through the middle of the sky. Rinse.
- Dry the surface before continuing to the next step.



# STEP 3 - LAYER TWO BACKGROUND

## “MORE PRACTICE BLENDING”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Hog Bright

### COLOR MIXES:

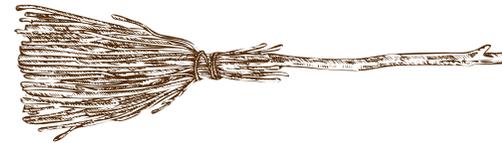
Eggplant = QM + DP  
Fire Red = QM + CRM  
Coral = CRM + CYM + TW  
Peach = CYM + QM + TW

### STEP DISCUSSION:

- Use the toe of the brush to deepen the upper corners of the sky with the **Eggplant mix**. Come down the sides a bit with this color, and work quickly so the paint stays moderately wet. Blend the edges so they stay soft. Rinse.
- Blend the **Fire Red mix** into the darker layer of sky while it is still wet. Follow with the **Coral mix**. Use light pressure and dance the brush around in many directions to get a soft blend. Bring the **Coral mix** around the light center and down to the horizon line. Blend a little of the **Fire Red mix** in a couple places near the horizon. Rinse and dry.
- Use the edge of the brush, light pressure, and an up

and down stroke to unevenly streak lines of the Titanium White through the middle of the sky. Some areas will have stronger white, and some areas are lighter and more dry brushy. Rinse.

- Dry the surface before continuing to the next step.



# STEP 4 - BACKGROUND AND IMAGE



## “MORE BLENDING FOR THE GLOW AND THE TREES”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Hog Bright  
Medium Synthetic Filbert  
Chalk Pencil or Watercolor Pencil

### COLOR MIXES:

Light Yellow = CYM + TW  
Peach = CYM + QM + TW  
Fire Red = QM + CRM  
Deep Forest = PB + BS > DP  
Uniform Grey = TW + PB + BS > DP  
Eggplant = QM + DP

### STEP DISCUSSION:

- Use the edge of the Hog brush, light pressure, and irregular up and down stroke, to streak lines of the **Light Yellow mix** through the middle of the sky. Rinse. Softly blend the hard edges into the background with the **Peach mix**. Use the **Fire Red mix** if you need to take the blend higher in the sky. Add Cadmium Yellow Medium to the dirty brush as another value to use in the blend. Then, use the edge of the brush, light pressure, and an irregular up and down stroke to once again streak lines of the **Light Yellow mix**

through the middle of the sky. Feather some of the **Peach mix** from the edge of the yellow area over to the sides of the canvas. Rinse and dry.

- 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 using a Chalk Pencil or Watercolor Pencil.
- Use a chalk or watercolor pencil to draw the monster. Sketch a large egg shape onto the center of the canvas. Leave about one inch space between the top of the head and the top of the canvas. Make the middle of the body about three and a half inches wide. Imply a bent arm and the legs if you like.
- Use the edge of the Filbert brush and the **Deep Forest mix** to paint three thin lines of various heights on the left side of the monster. Starting with the coniferous tree that is furthest left, begin tapping in the downward branches with the tip of the brush. Make the branches thicker, and a bit heavier near the bottom of the tree. As you get closer to the horizon line, turn your brush on the flat edge and feather the strokes downward to blend into the ground. Also feather some strokes upward to imply distant trees between the tall trees. Continue creating the other two trees using the same method. Flip the brush so it's on its side edge again and carry the feather strokes of distant trees right over to the left side of the monster. While the paint is still wet, blend in some Quinacridone Magenta to add light between the trees. Rinse. Add a fourth taller tree on the left side using the **Deep Forest mix**. Then imply a couple of small trees right beside the monster. Use the **Uniform Grey mix** to feather some strokes down on the flat of the brush to add some reflected light below this moody forest. Rinse.
- Feather some brush strokes under the monster using the **Deep Forest mix**. Carry the implied trees across to the right edge of the canvas. Use the **Uniform Grey mix** to feather some strokes of reflected light on this side of the canvas. Rinse. Add a couple little coniferous trees on the right side using the **Deep Forest mix**. Loosely brush the **Eggplant mix** into the bottom corners of the canvas. Blend more of the Quinacridone Magenta in the center bottom of the canvas. Rinse.
- Dry the surface before continuing to the next step.



# WATERCOLOR WEDNESDAYS

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

**7:00PM** EST

Watch directly from  
TAS Facebook  
page each week.

ALL skill levels welcome.  
Bring your watercolors  
and let's

**RELAX &  
CHILL OUT  
TOGETHER**

THE ART  
SHERPA



SHERPA

# STEP 5 - MONSTER FUR



## “BEGIN THE FLUFFY”

### PAINT:

Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Dioxazine Purple = DP

### BRUSHES & TOOLS:

Medium Synthetic Filbert

### COLOR MIXES:

Eggplant = QM + DP  
Grape = DP + UB

### STEP DISCUSSION:

- Loosely dash a guideline around the shape of the monster using the **Eggplant mix** and the side of the brush. At the top of the head, on the left, make a little “S” curve strokes to feather an ear out. On the right side, the “S” strokes of the ear are slightly larger. Once the ears are in, outline the shape of the head using shorter, curved “S” strokes. Allow the brush to naturally create a fur-like texture by applying the press and release technique. Paint the legs, and fill in the body shape with an up and down stroke. Rinse.
- Use the **Grape mix** and curve the brush strokes to capture the flow of the fur. On the left side, curve the strokes to the left. Apply the same technique on the right side and throughout the body to mimic the unruly

direction the monster fur grows.

- Dry the surface before continuing to the next step.



# STEP 6 - MONSTER EYE

## "IT'S ALL ABOUT THE EYE"

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

Chalk Pencil or Watercolor Pencil

### COLOR MIXES:

Fire Red = QM + CRM

Eggplant = QM + DP

Emerald = PG + CYM

Merlot = CRM + DP

### STEP DISCUSSION:

- I chose to freehand the eye, but I have also provided a traceable if you prefer to use that method. If you choose to free hand, use a chalk or watercolor pencil to draw an arched line for the top of the eye a little way down from the top of the head. Then draw a fairly large, rounded "U" shape as the eyeball. Sketch "U" shapes for the iris and pupil at the top of the eyeball, with each one just a little smaller than the last. Curve two lines on either side of the body as guides for the arms and add an implied upper eyelid.
- Use the X-Small Round brush and add just a smidge of Titanium White to the **Fire**

**Red mix.** Then paint a thin line as the inner, bottom lid. Rinse. Add just a little Titanium White to the **Eggplant mix** and paint the thin, curved line at the top of the eyeball. Also, add a thin line of this color below the pink, \ on the lower lid. Rinse.

- Paint the iris with the Emerald mix. Rinse.
- Switch to the Small Round brush, and paint the area of the eye that would normally be white with the **Merlot mix**. Shade the bottom part of this area with Dioxazine Purple. Adjust the mix as needed. Then, add the shadow that the top lid would cast using the Dioxazine Purple again. Rinse.
- Paint the pupil in with Mars Black and line the upper lid. Rinse.
- Dry the surface before continuing to the next step.



# STEP 7 - POP THE EYE



## “SS-WEET MONSTER EYE”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Phthalo Green = PG  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Bright Green = CYM >PG  
Light Yellow = CYM + TW  
Merlot = CRM + DP  
Rose = QM + CRM + CYM + TW  
Lavender = UB + DP + TW  
Sky Blue = PB + TW  
Eggplant = QM + DP

### STEP DISCUSSION:

- Lighten and middle of the iris using the **Bright Green mix**. Shade the outer edges of the iris with pure Phthalo Green. Then highlight the very center of the iris with the **Light Yellow mix**. Rinse.
- In the big area of the eyeball, add another layer of the **Merlot mix** by applying some dashed lines. Rinse.
- Tap Cadmium Yellow Medium on either side of the highlight in the middle of the iris. Rinse.
- Add dashes of reflection to the inner, bottom lid using the **Rose mix**. Rinse.

- Brush in some reflections at the bottom of the pupil with the **Lavender mix**. Rinse. Add a second reflection value with the **Sky Blue mix**. Rinse.
- Add Titanium White to the **Eggplant mix** and paint a fine line of highlight on the upper and the lower lid. Rinse.
- Use Titanium White to add the wet highlights across the eyeball. Dash a broken line of highlight along the bottom where the eyeball meets the lid as well. Rinse.



# STEP 8 - MORE MONSTER FUR

## “HIGHLIGHT THE FLUFFY”

### PAINT:

Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Filbert  
Small Grass Comb/Grainer

### COLOR MIXES:

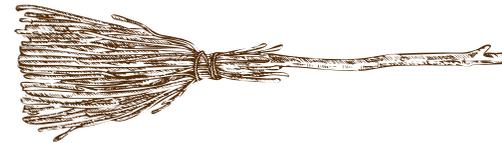
Lavender = UB + DP + TW  
Blue Highlight = UB + TW

### STEP DISCUSSION:

- Use a Grainer brush to thin the **Lavender mix** with little water for better flow on the “S” strokes. Follow the direction of the fur to add the reflections. Lighten the mix, where needed, by adding Titanium White. To darken the mix add more Dioxazine Purple.
- Add the **Blue Highlight mix** at the top of the head, the arms, and along the sides of the body. Rinse.
- Switch to the Filbert brush and deepen the area at the belly and under the eye with Dioxazine Purple. Add a shadow above the eye.
- Use your artist eye to adjust the highlights of the fur with lighter values, as needed, for dimensionality. Rinse.
- Add a lot more Titanium White to the **Blue Highlight**

**mix** to pop in the brightest fur at the highest points. Rinse.

- Dry the surface before continuing to the next step.



# STEP 9 - MONSTER HORNS



## "HIS BEAUTY MARKS"

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

### BRUSHES & TOOLS:

Small Synthetic Round

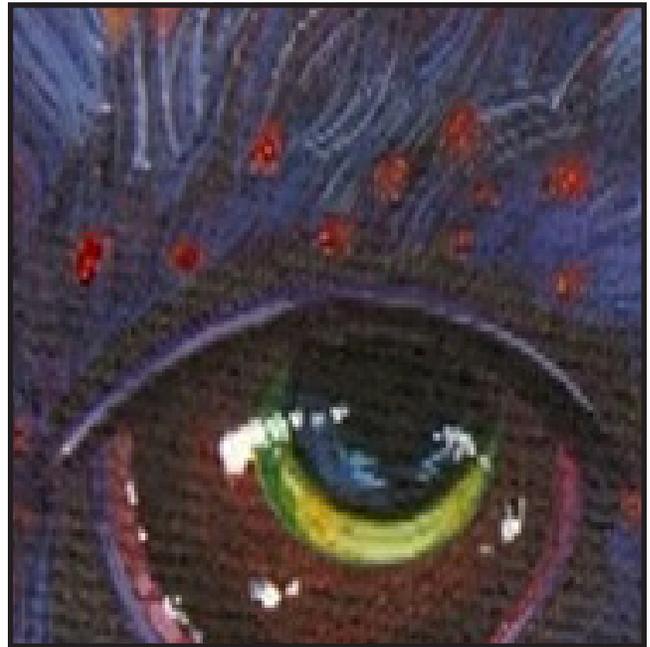
### COLOR MIXES:

Fire Red = QM + CRM

Cherry Red = CRM > QM

### STEP DISCUSSION:

- The horns are created by painting little, irregular dots of boney masses on the head using the **Fire Red mix**. Rinse.
- Touch highlights on the horns using a little of the **Cherry Red mix**. Rinse.



# STEP 10 – FORWARD TREES

## “THESE BRANCHES GROW UPWARDS”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Filbert

### COLOR MIXES:

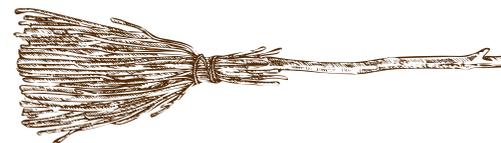
Merlot = CRM + DP  
Fire Red = QM + CRM  
Peach = CYM + QM + TW  
Rose = QM + CRM + CYM + TW

### STEP DISCUSSION:

- Add quite a lot of Quinacridone Magenta to the **Merlot mix**. Start these forward trees in the bottom left side of the canvas. Paint a line for a trunk, and this tree has branches that are growing upward. Darken the bottom of the tree with more Dioxazine Purple on the brush. Tap in more of these darker trees right up to the monster. Mix in a smidge of Titanium White and apply a hint of highlight to these branches. Darken the bottom right side with some Dioxazine Purple brushed upward..
- Paint the trees in the bottom center of the canvas with the **Fire Red mix**. These trees are much brighter, and have upward branches. Create

this forward forest using the same method as the others. Tap in more Quinacridone Magenta at the bottom of this area. Add one of these trees in front of the darker ones on the right side..Rinse.

- Apply the little highlights on these beautiful trees with the **Peach mix**. Push the brush down and allow the shape of the brush to make these wonderful little tree branches.
- Tap some of the **Rose mix** on the branches, here and there, to capture the nice bright glow. Rinse. Mix in some Titanium White to the **Fire Red mix**, and add pops of color near the tips of just a few of the branches. Rinse.
- Dry the surface before continuing to the next step.



# STEP 11 - FINISHING TOUCHES



## “THE ICING ON TOP”

### PAINT:

Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

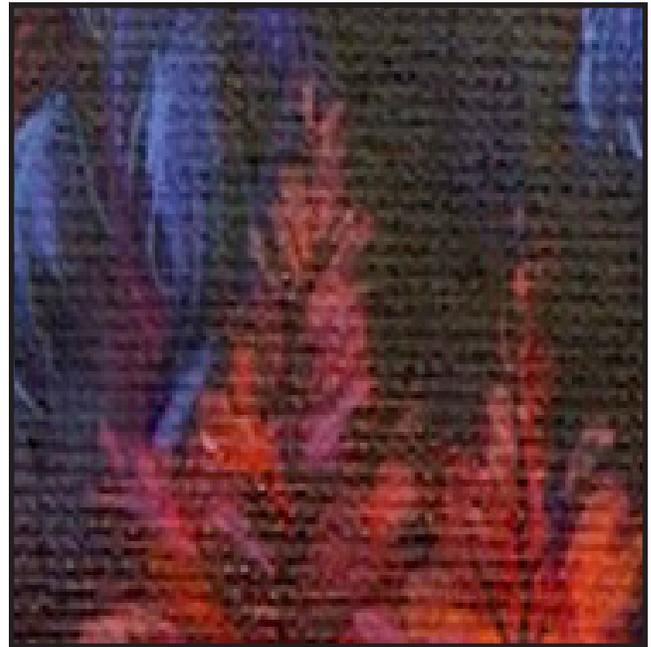
X-Small Synthetic Round

### COLOR MIXES:

Lavender = UB + DP + TW

### STEP DISCUSSION:

- Paint the crooked trunks and twiggly branches on the forward trees using thinned Dioxazine Purple. Rinse.
- Add some fine fur detail on the monster with the **Lavender mix**.
- 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.

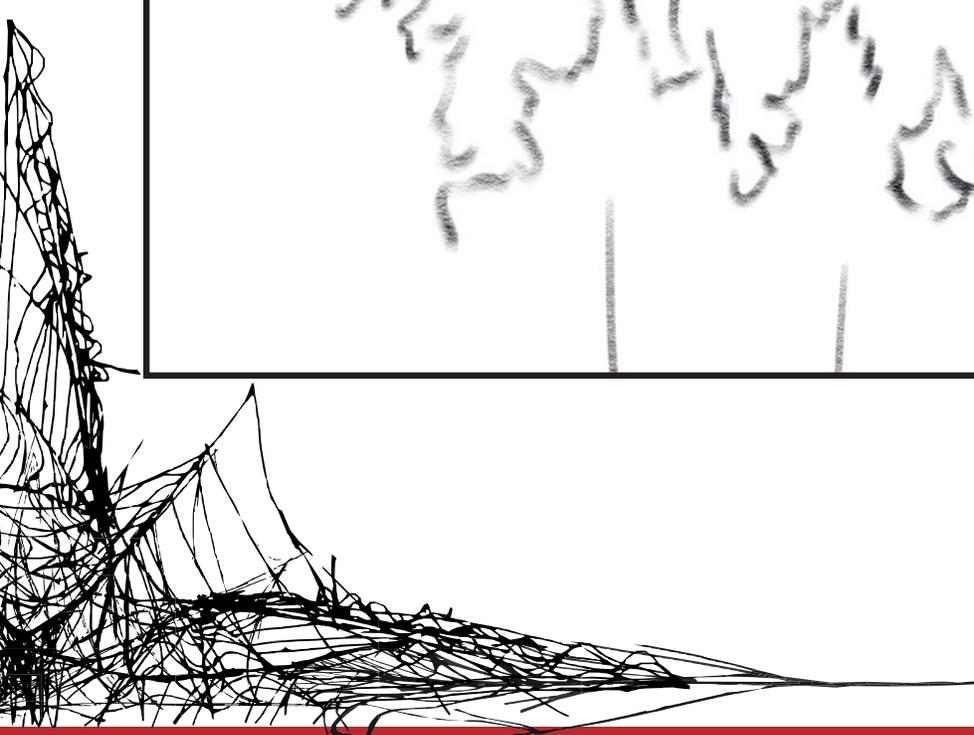


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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:

THE ART SHERPA



## 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.

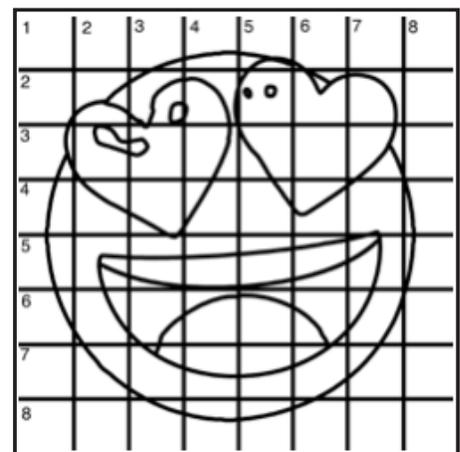
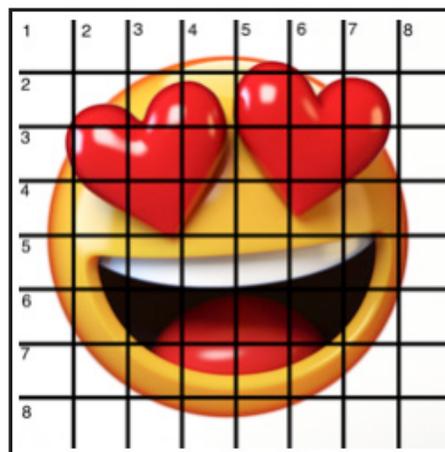
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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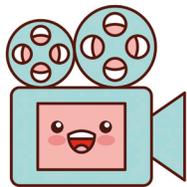
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