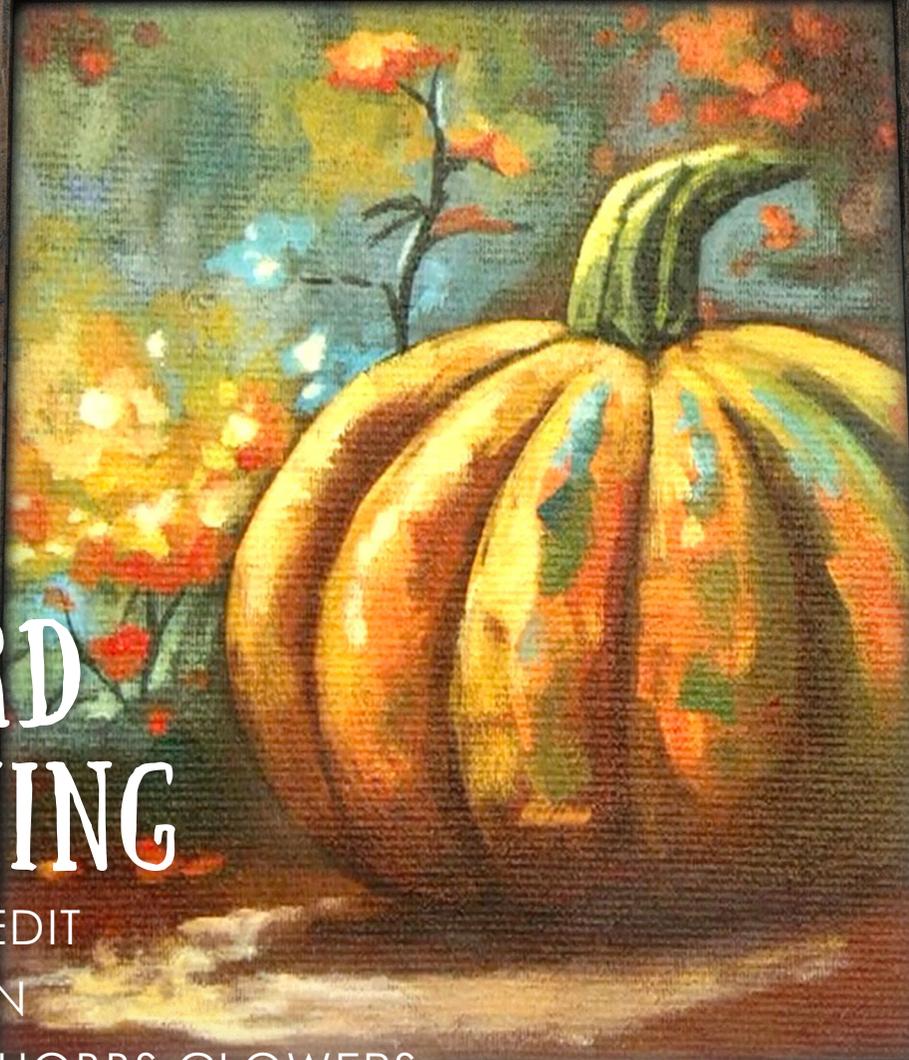


13 Days of

HALLOWEEN

with
THE ART SHERPA



GOURD EVENING

NAME CREDIT
TO PATRON
REBECCA HOBBS CLOWERS

STEPS: 11 | 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 - SKETCH IMAGE.....	8
STEP 3 - DIFFUSED BACKGROUND	9
STEP 4 - MORE BACKGROUND.....	10
STEP 5 - MIDGROUND, BACKGROUND VALUES	12
STEP 6 - BLOCK IN PUMPKIN	13
STEP 7 - PUMPKIN SHAPING	14
STEP 8 - PUMPKIN VALUE LAYER 1	15
STEP 9 - PUMPKIN VALUE LAYER 2	16
STEP 10 - MORE PUMPKIN VALUES	17
STEP 11 - FINISHING HIGHLIGHTS AND DETAILS	18
TRACING METHOD.....	19
TRACEABLE	20
GRIDDING INSTRUCTIONS	21
TECHNIQUE REFERENCES.....	22



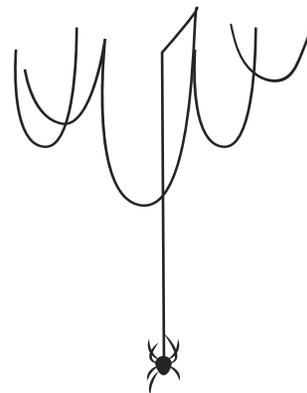
SHERPA FORWARD:

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

BRUSHES:

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

SYMBOL GUIDE:

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

TOOLS:

- 9 x 12 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:

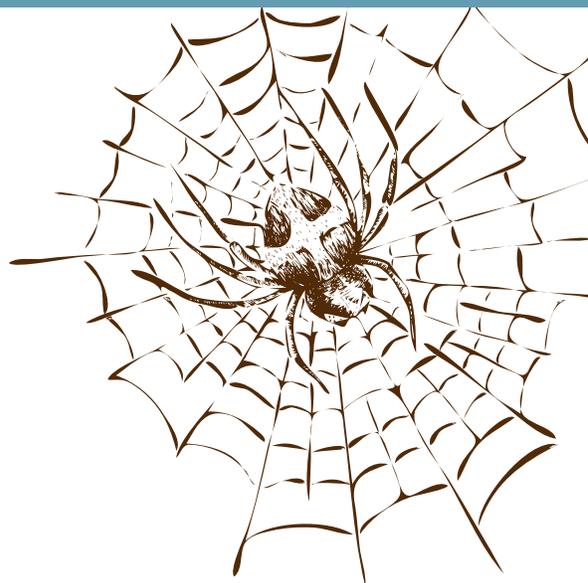
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing



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	01:43	COLORED GROUND
STEP 2	06:21	SKETCH IMAGE
STEP 3	9:22	DIFFUSED BACKGROUND
STEP 4	14:38	MORE BACKGROUND
STEP 5	25:05	MIDGROUND, BACKGROUND VALUES
STEP 6	33:47	BLOCK IN PUMPKIN
STEP 7	41:10	PUMPKIN SHAPING
STEP 8	47:04	PUMPKIN VALUE LAYER 1
STEP 9	53:00	PUMPKIN VALUE LAYER 2
STEP 10	57:47	MORE PUMPKIN VALUES
STEP 11	1:04:08	FINISHING HIGHLIGHTS AND DETAILS
	1:15:53	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

“A PRETTY, MUDDLED BACKGROUND”

PAINT:

Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

X-Large Synthetic Bright

BRUSHES & TOOLS:

Dark Brown = BS + MB

STEP DISCUSSION:

- Load the dampened brush with **Dark Brown mix**, and then roughly paint the entire canvas. Vary the mix slightly here and there by adding more of any of the colors within the mix. We are just ensuring that all the white of the canvas is loosely covered. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 - SKETCH IMAGE



“A PUMPKIN IS A ‘SQUASHED’ OVAL”

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 to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Place a large, squashed oval that is about 4 inches from the left side, 3 1/2 inches from the top and an inch from the right and bottom sides of the canvas. Place a dot in the center, at the top of the oval. Starting at that dot, bow a line to the left and another one to the right. Then, add a vertical line to divide them in the middle. From here, all the remaining ribs of the

pumpkin will be going either left or right of that centerline. Draw a half circle at the top of the pumpkin for the bottom of the stem. On the left side of that draw a line straight up, then bend it to the right on a slight angle. Draw the right side the same way, and join them at the top with a horizontal line. Finally, round the bottom of each section of the pumpkin.



STEP 3 - DIFFUSED BACKGROUND

“SCUFFY, SCUFFY, SCUFFY”

PAINT:

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

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

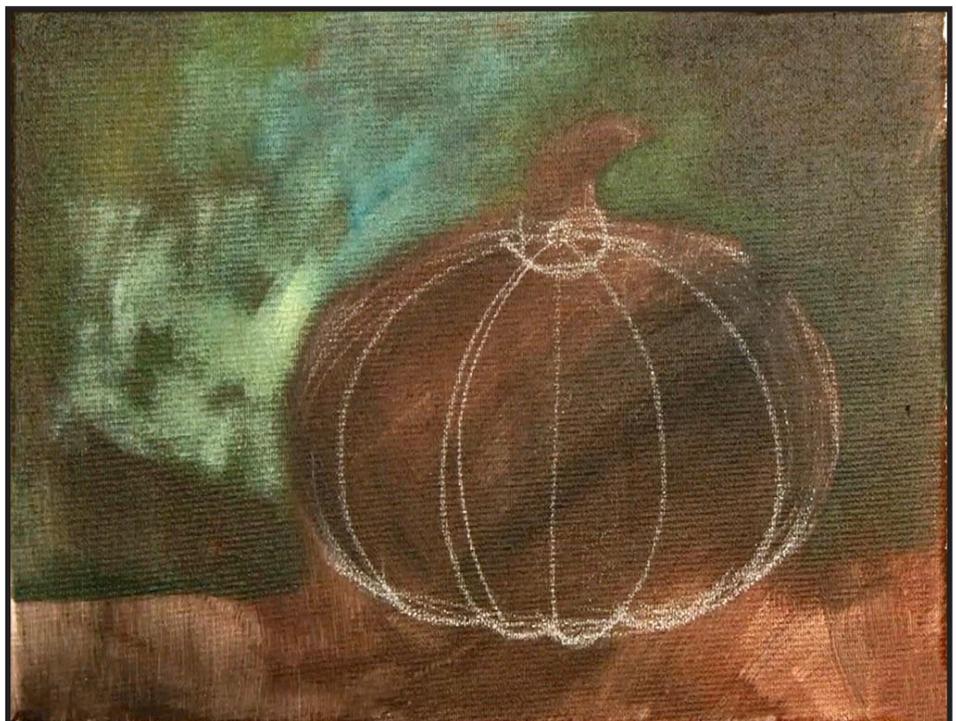
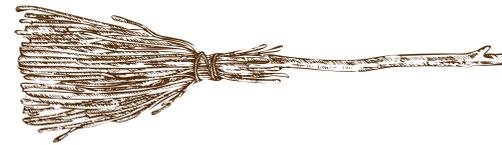
Dark Green = PG + BS
Dark Brown = BS + MB
Medium Green =
CYM + PG + BS
Light Green =
CYM + PG + TW
Turquoise =
PB + PG + CYM + TW

STEP DISCUSSION:

- Start on the right side of the canvas, and scruff in some color in the background with the **Dark Green mix**. Use the side of the brush and randomly wiggle the bristles around, using light pressure. Begin almost the same level as the bottom of the pumpkin, and add that color around the top, and to the left side of the stem. Blend in some of the **Dark Brown mix** along with the **Dark Green mix** in the upper right corner.
- There is more of the **Dark Green mix** on the left side, as well. Again, start at the same level as the bottom of the pumpkin, but do

not hug the pumpkin on this side. Instead, bring the color all the way up the left side of the canvas, and around the top corner slightly.

- Fill in the rest of the upper background with the **Medium Green mix**. Blend it into the edges of the darker background. Dry brush some of the **Light Green mix** into this lighter area, starting at the edge of the pumpkin and working outward. Add the **Turquoise mix** closer to the top of the lighter area. Rinse.



STEP 4 - MORE BACKGROUND



“DANCING IN THE GLOW”

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Olive Green =

CYM + PG + BS > CRM

Turquoise =

PB + PG + CYM + TW

Autumn Brown =

CYM + BS > CYM

Dark Green = PG + BS

Muted Green =

CYM > CRM > PG

Sapphire = TW > PB > PG

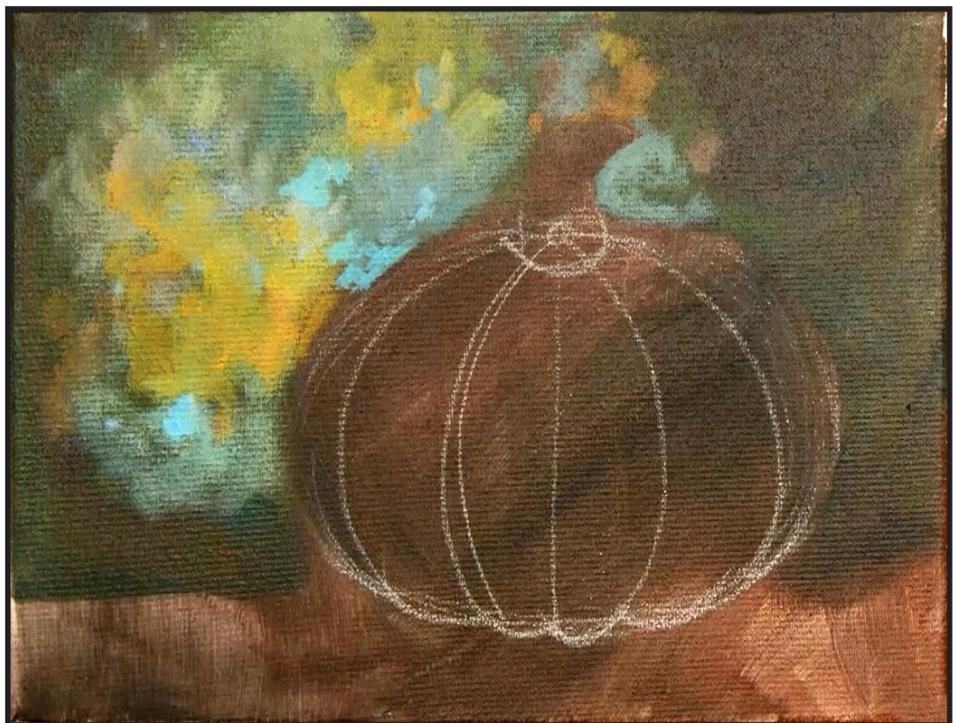
Brown mix in a few places above the stem and into the keyhole of light.

Add some Titanium White to the mix, creating a second value of brown in this area. Mix some of the **Olive Green mix** on the dirty brush, to create a unique value that will unify the colors in this area.

- Add the Dark Green to the shadowy areas in the background. A touch of Dioxazine Purple will deepen the shadows even further. Then, without rinsing the brush, add a lot more Titanium White to the **Dark Green mix** and lighten the area around the stem. Create another value by adding some of the **Autumn Brown mix** on the brush, and applying it to the lighter background on the left. Rinse. Use the **Muted Green mix** to add the glow on the left, just where the top of the pumpkin begins to round out. Rinse.
- Apply pops of light with the **Sapphire mix** in a few spots along the left edge of the pumpkin and into the lighter background. Then, add some Burnt Sienna on the brush and apply this desaturated value to a few places here, as well. Blend it in around the pops of blue lights.
- Dry the surface before continuing to the next step.

STEP DISCUSSION:

- Start to add some glow to the background on the left side of the pumpkin. Begin developing a keyhole of light by scumbling in the **Olive Green mix**, using the side of the brush. Apply the Turquoise mix as you proceed down the left side, close to the edge of the pumpkin. Add Dioxazine Purple on the dirty brush, and work it into a few places in the lighter background. Rinse.
- Work a little bit of the Burnt Sienna into the background just above the stem. Then, scumble in the **Autumn**



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STEP 5 – MIDGROUND, BACKGROUND VALUES



“LIGHTING UP THE SHADOWS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Deep Red = CRM + DP
Light Yellow = TW + CYM

STEP DISCUSSION:

- Use very light pressure on the toe of the brush, and apply the **Deep Red mix** to the shadowy area in the upper right side of the background. Add more Cadmium Red Medium to the brush and paint a few brighter pops of color here. Move to the left side of the canvas, and apply the same colors to the top corner, and to the shadow area at the bottom of the background.
- Loosely paint the ground at the bottom of the canvas with pure Burnt Sienna. Then, using the **Deep Red mix**, curve some brush strokes in the bottom right corner. Deepen the shadows in the very corners of the ground on both sides by adding Dioxazine Purple to the brush. Apply more of the curved strokes

using the **Deep Red mix** on the left side. The placement of these strokes will create the arched area that will become the highlighted foreground. Add Cadmium Yellow Medium to the brush, and paint the lighter ground that arcs out from the bottom of the pumpkin.

- Add some shadow to the area immediately under the pumpkin with the **Deep Red mix**. Deepen it further with more Dioxazine Purple. Add the **Light Yellow mix** to the dirty brush, and highlight the foreground. Adjust the mix by adding more Titanium White and lighten the foreground further, softly wiggling the brush back and forth. Rinse.



STEP 6 - BLOCK IN PUMPKIN

“STARTING TO SHAPE OUR SQUASHED OVAL”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Burnt Orange =
CYM + CRM + BS
Deep Red = CRM + DP
Avocado = MB + BS + PG

STEP DISCUSSION:

- Begin to roughly paint in the orange segments of the pumpkin using the **Burnt Orange mix**. Curve the brush at the bottom of the pumpkin segments to imply their shape.
- With the **Deep Red mix** and using directional strokes, paint the shadows on the bottom of the pumpkin. Then, carry them up between the ribs of each section. These shadows will lighten up slightly on the left side where the pumpkin is more in light. To achieve this, add some of the **Burnt Orange mix** on the dirty brush.
- Paint a base coat on the stem using the **Avocado mix**. Then fill in or make adjustments to the pumpkin using the **Burnt Orange mix**. Rinse.



STEP 7 - PUMPKIN SHAPING



“PUTTING COLOR AND PIZZAZZ ON THE PUMPKIN”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Dioxazine Purple = DP

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Bright Orange = CYM > CRM
Deep Red = CRM + DP
Orange = CRM + CYM

STEP DISCUSSION:

- Paint the top half of the outer left edge of the

pumpkin with the **Bright Orange mix**. Continue adding this value along each rib. As you move towards the right, the position and color of this lighter value will change to the outer right edge. Add a little of the **Deep Red mix** to the dirty brush for the top of the ribs on the right side. Rinse.

- Apply the **Orange mix** using a Criss cross brush stroke to the mid area of the ribs at the center of the pumpkin. Adjust it with more Cadmium Yellow Medium as needed.
- Add the **Deep Red mix** to the **Bright Orange mix** and paint the shadow areas, between the ribs, and at the bottom of the pumpkin on the left side. Add more Dioxazine Purple any place the shadows need to be deeper.
- As you get to the right side of the pumpkin, shade the ribs and bottom with a slightly deeper value of this mix. Rinse.

Sherpa Tip: We added Value to create the form.



STEP 8 - PUMPKIN VALUE LAYER 1

“MAKE THE PUMPKIN VANISH INTO THE SHADOWS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Medium Green =
CYM + PG + BS
Orange = CRM + CYM
Bright Orange = CYM > CRM
Dark Green = PG + BS

STEP DISCUSSION:

- Blend the **Medium Green mix** and the **Orange mix** together. Add this green value to the top of the pumpkin ribs on the right, and just a little to the midsection of the forward facing ribs. Add more Cadmium Yellow Medium to the mix and add a bit of this to the top of the sections on the right. Then, blend them downward by adding some of the **Orange mix** to the dirty brush. Rinse.
- Apply the **Bright Orange mix** to the top of each section, right below the stem. Carry this downward somewhat, paying attention to the location of this brighter color in relationship to the light source.
- Add the **Dark Green mix** onto the dirty brush, and paint another layer on the section on the right. Deepen the shadows of the pumpkin on the right side by adding more Dioxazine Purple. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - PUMPKIN VALUE LAYER 2



“THE LIGHT SOURCE IS ON THE LEFT”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Yellow Orange =
CYM > CRM > TW
Medium Green = CYM + PG
+ BS

Red Orange = CRM > CYM
Turquoise = PB + PG + CYM + TW

STEP DISCUSSION:

- Apply loose, painterly strokes with the **Yellow Orange mix** onto the top left edges of the pumpkin. As you get to the right side of the pumpkin, add a little of the **Medium Green mix** to the brush for the highlight there. Rinse.
- Using a dry brush and the **Red Orange mix** apply loose, painterly strokes in rough patches of color to the mid belly area of the pumpkin. Blend in a little of the **Medium Green mix** on the far right edge. Rinse.
- Use the **Medium Green mix** to highlight the ribs on the twisted stem. Then add a bit of this color and layer it onto the pumpkin, in a few places.
- Also add a few loose little pops of color at the top of the pumpkin with the **Turquoise mix**. Rinse.



STEP 10 – MORE PUMPKIN VALUES

“TWISTY STEMS AND BRACKEN”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Round
Large Hog Round

COLOR MIXES:

Avocado = MB + BS + PG
Medium Green = CYM + PG + BS
Light Green = CYM + PG + TW

Red Orange = CRM > CYM
Bright Orange = CYM > CRM

STEP DISCUSSION:

- Starting with the Small Synthetic Round brush and the **Avocado mix**, paint the shadows back into the stem. Rinse.
- Lighten the tops of the stem ribs with the **Medium Green mix**. Then highlight them on the left side, with the **Light Green mix**. Rinse.
- Imply broken stems in the background to the left of the pumpkin with the **Avocado mix**. Rinse.
- Switch to the Large Hog Round and use the **Red Orange mix** to pop in the bright glowing leaves in the background. Work on the toe of the brush and alternate with the **Bright Orange mix** here as well. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - FINISHING HIGHLIGHTS AND DETAILS



“MAKE THE LIGHT SHINE”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Light Green = CYM + PG + TW
Bright Orange = CYM > CRM
Yellow Orange = CYM > CRM > TW
Pale Yellow = TW > CYM
Turquoise = PB + PG + CYM + TW
Avocado = MB + BS + PG

STEP DISCUSSION:

- Add more Cadmium Yellow Medium to the **Light Green mix** and roughly paint another highlight value to the top of the stem. Then, add a bit of this color here and there to unify the piece. Rinse.
- Alternate between the **Bright Orange mix** and the **Yellow Orange mix** to brighten the keyhole of light. Use the side of the brush to wiggle in these colors. Also, paint some just Cadmium Yellow Medium in a few spots. Rinse. Add the **Pale Yellow**

mix to imply the glow of a few brighter lights shining through. Mix a lot of Titanium White to the **Turquoise mix** and place a few bright blue lights in this light background. Add a touch of this color on the stem. Rinse.

- Tap some brighter highlights on the ground with a little of the **Pale Yellow mix** and the **Yellow Orange mix**. Rinse.
- Pop in bits of Cadmium Red Medium onto the orange flowers in the background. Then add the **Bright Orange mix** here and there to balance it out. Rinse.
- Adjust the colors on the pumpkin with any of the previous mixes on the palette. Deepen the shadows under the pumpkin with a glaze of Dioxazine Purple. Rinse.
- Paint the brightest highlights on the pumpkin with the **Pale Yellow mix**. Add a bit of that on the top of the stem and in the light background. Lighten the background around some of the stems with the **Light Green mix**. Blend it back if needed by the pumpkin using the **Avocado mix**. 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.



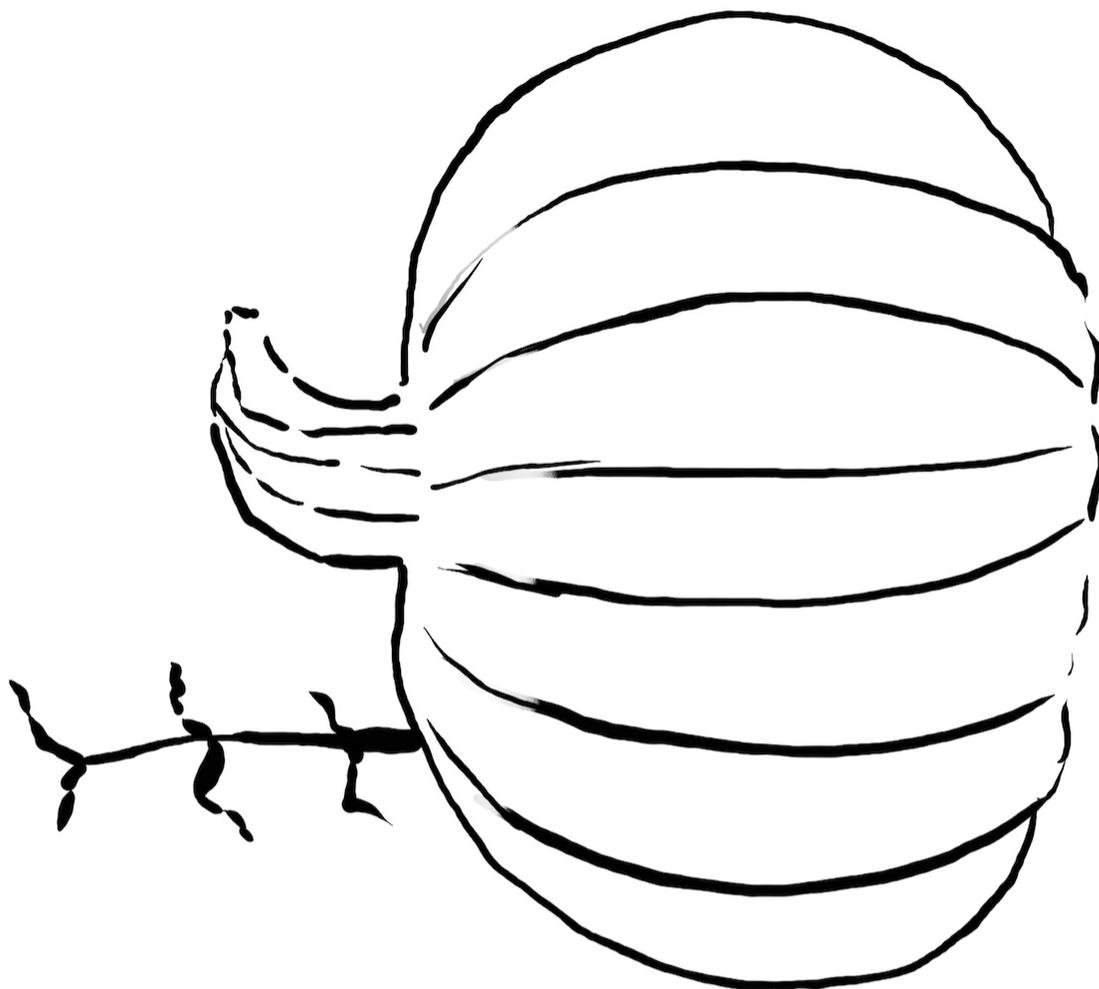
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



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GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself

unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

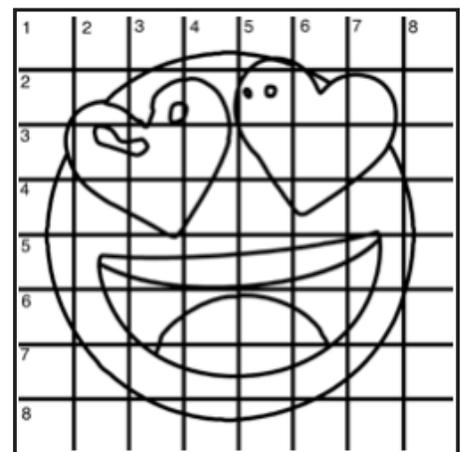
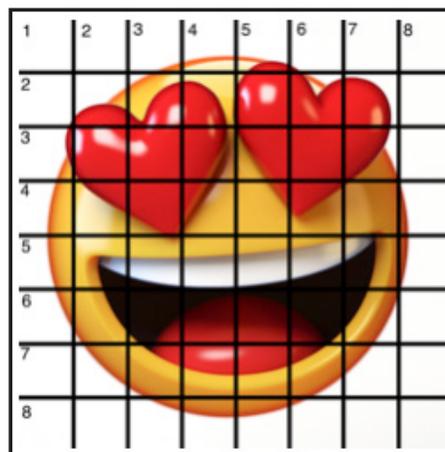
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how 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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