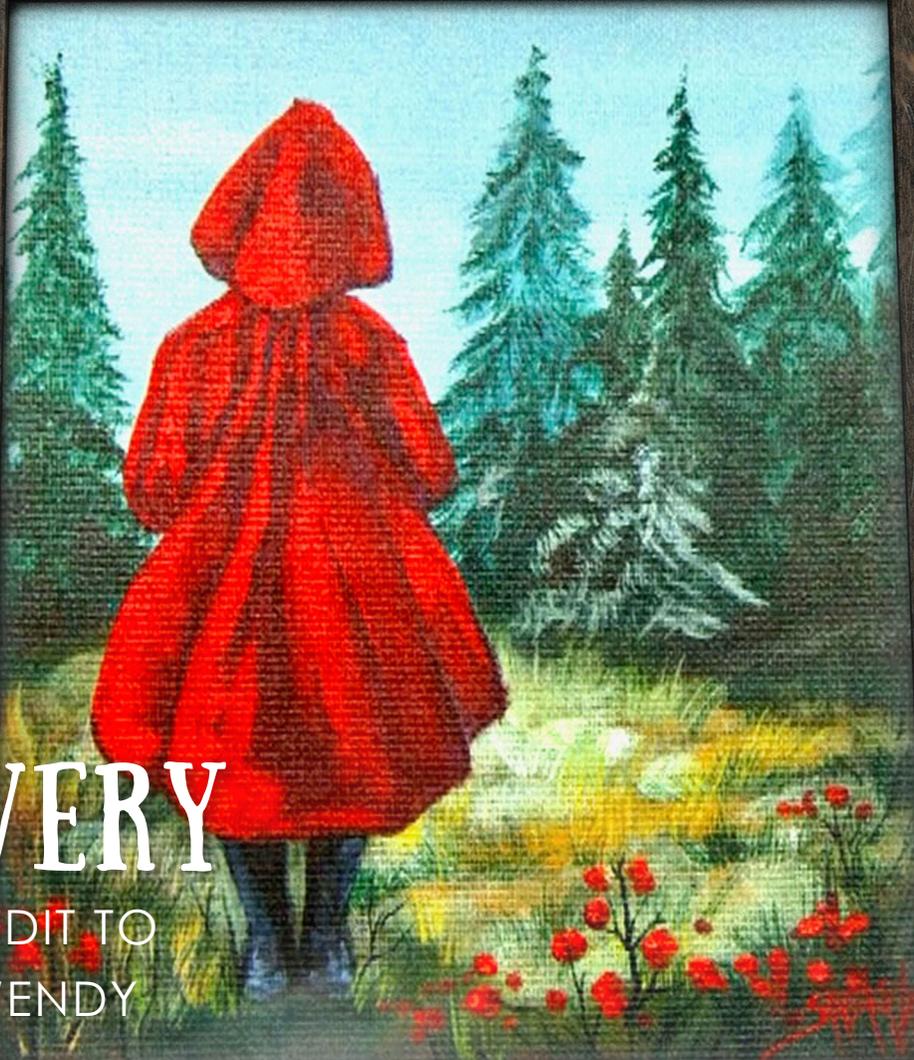


13 Days of

HALLOWEEN

with
THE ART SHERPA



THE DELIVERY

NAME CREDIT TO
PATRON WENDY
ERICKSON

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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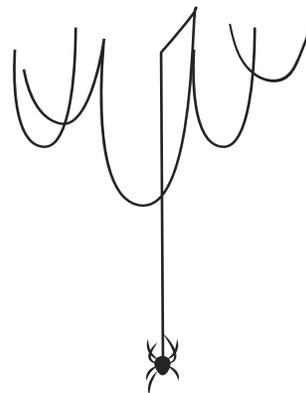
SHERPA FORWARD:

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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

- X-Large Synthetic Bright
- Large Hog Bright
- Large Synthetic Oval Mop
- Medium Hog Bright
- Small Synthetic Grass Grainer
- Small Synthetic Round
- X-Small Synthetic Round
- Medium Synthetic Filbert
- Small Synthetic Filbert

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:

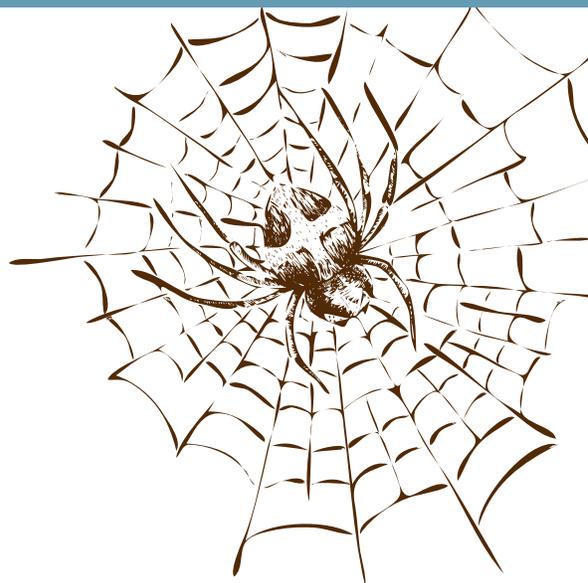
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing
- Implying Motion



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	01:17	COLORED GROUND
STEP 2	03:51	SKY
STEP 3	10:08	SHY AND DISTANT TREES
STEP 4	21:19	DEFINING THE TREES
STEP 5	38:13	GRASS
STEP 6	43:12	GRASS HIGHLIGHTS
STEP 7	50:39	FOREGROUND
STEP 8	57:27	SKETCH IN THE IMAGE
STEP 9	1:03:49	BLOCKING IN RED
STEP 10	1:10:49	RED HOOD AND COAT
STEP 11	1:20:49	RED FLOWERS
	1:27:25	SIGN



THE GOLDILOCKS ZONE

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

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



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THE ART
SHERPA



STEP 1 - COLORED GROUND

“LAYING IN THE GROUNDWORK”

PAINT:

Phthalo Blue = PB

Burnt Sienna = BS

BRUSHES & TOOLS:

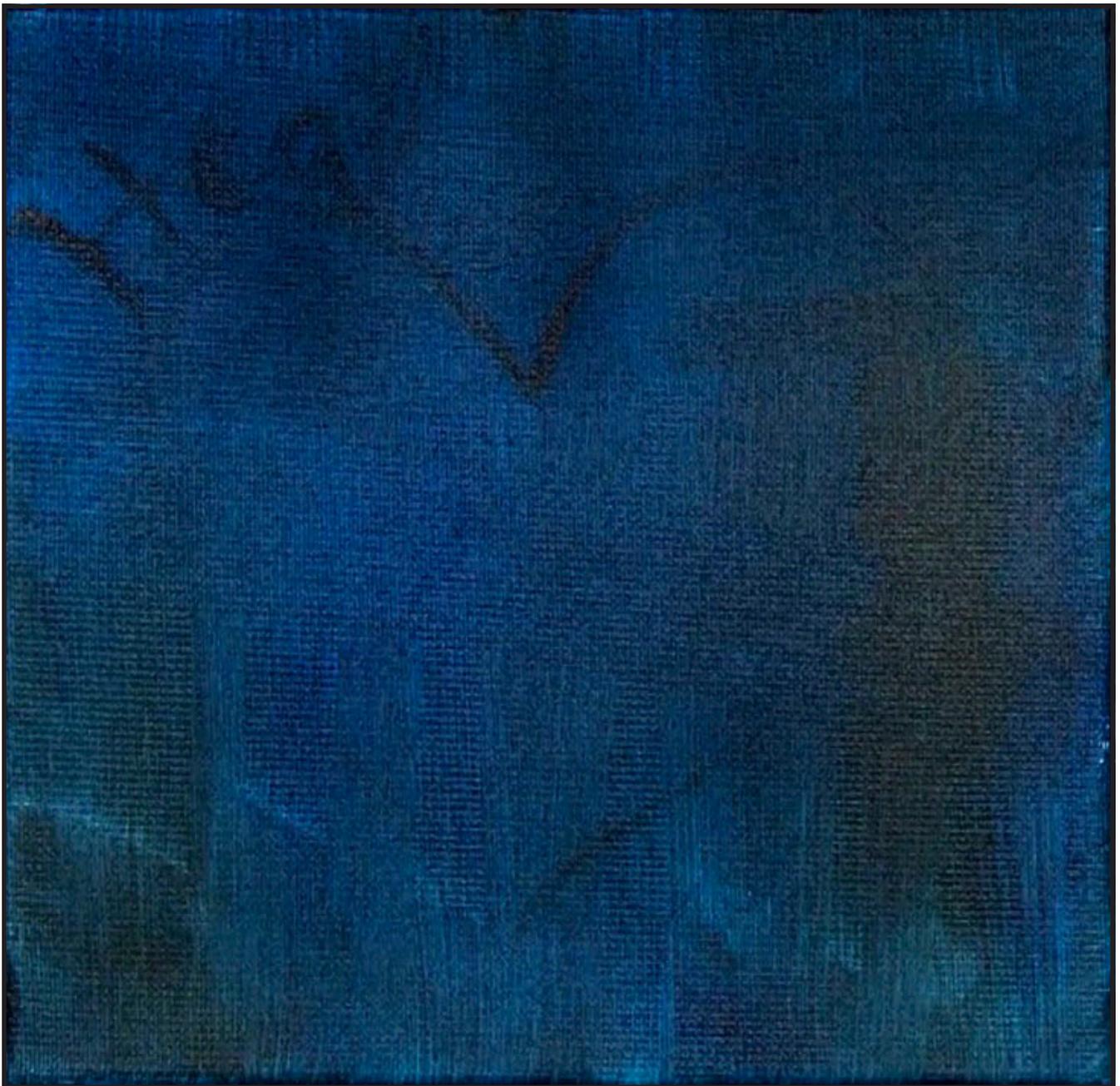
X-Large Synthetic Bright

COLOR MIXES:

Deep Blue = PB + BS

STEP DISCUSSION:

- Load the dampened brush with **Deep Blue mix**, 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 - SKY



“LAYING IN THE SKYWORK”

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Aqua = PG + BS + TW

STEP DISCUSSION:

- Visually divide the canvas in half using your mind's eye. Everything in the halfway part above is going to be trees and sky, and halfway down will be landscape. Roughly paint the top sky area, using the **Aqua mix**. Once it has a layer of paint on it, smooth the sky surface with horizontal strokes that go from one side of the canvas to the other side. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 - SKY AND DISTANT TREES

“TREES IN THE MIST”

PAINT:

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

BRUSHES & TOOLS:

Large Hog Bright
Large Synthetic Oval Mop
Medium Hog Bright

COLOR MIXES:

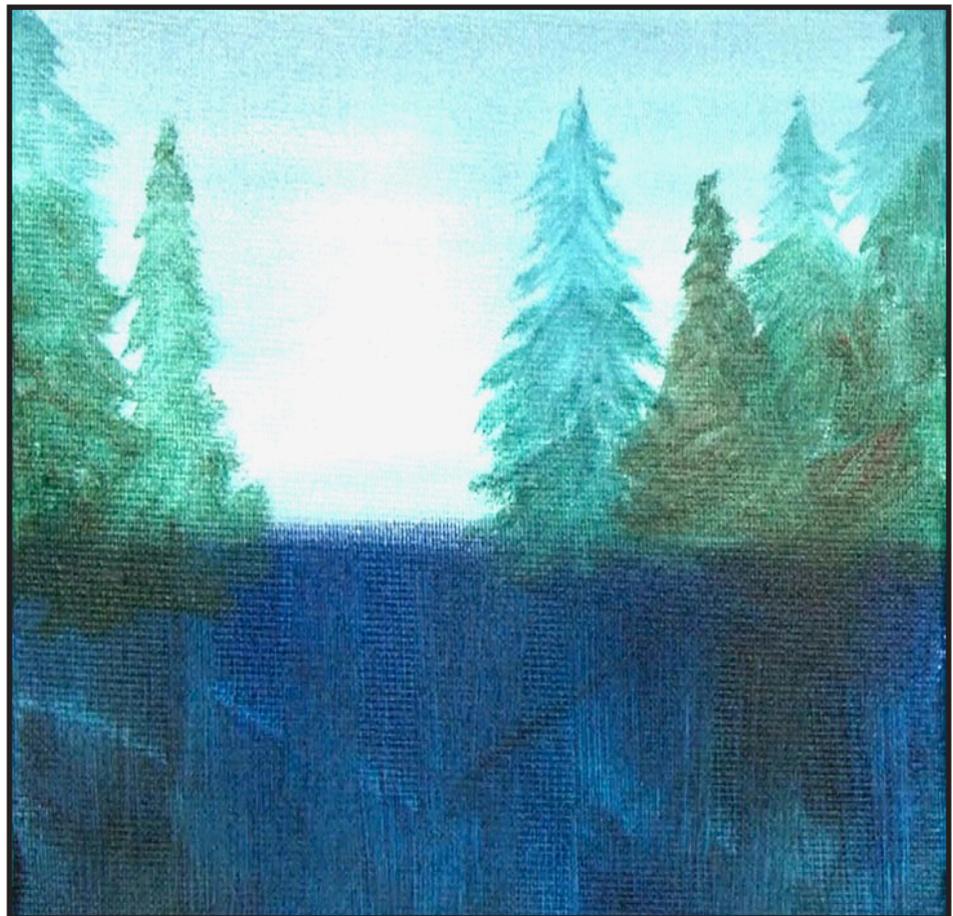
Aqua = PG + BS + TW
Mint = PG + BS + CYM
Light Turquoise =
PB + PG + BS + TW
Turquoise = PB + PG + BS
Dark Green = PG + BS

STEP DISCUSSION:

- Add a lot of Titanium White to the **Mint mix** and paint a second layer on the sky using horizontal strokes, and the Large Hog Bright brush. Rinse.
- Switch to the Oval Mop Brush and use light, horizontal strokes to soften the blend in the sky. Rinse.
- Switch to the Medium Hog brush. While the sky is still damp, tap in a tree trunk that is a little to the right of center using **Light Turquoise mix**. Use the edge of the brush to sweep the branches downward. The trees get a little bit darker as they proceed down the canvas, so add the **Turquoise mix**,

and continue just past the horizon line. Next, use the **Light Turquoise mix** to go back up again. It will be a bit lighter so it feels like it is in the mist. Rinse.

- On the upper right side of the canvas, very lightly paint an implied shape of the distant tree using the **Light Turquoise mix**. This is a light color value but it is still just a bit darker than the background. Paint this misty tree only about halfway to the ground. Then, add a little friend just to the left. Use the **Dark Green mix** to begin transitioning into the darker value at the bottom of the trees, blending wet into wet. Add a little more Burnt Sienna to the mix as you near the ground. Fill the space between the trees with yet another tree. Rinse
- The tree on the left edge will be a little bit misty at the top, and then darker further down. Use the **Light Turquoise mix** at the top and the **Dark Green mix** at the bottom, similar to what was done on the right side. Start at the top, and flick the branches out towards the right. Let the roughness of this brush make those tree-like branches.
- Then add another tree next to it. This tree is in the darker range entirely because it is closer to us and less in the mist. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - DEFINING THE TREES



“PAINTING THE DEEP, DARK, MISTY FOREST”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Grainer

COLOR MIXES:

Dark Green = PG + BS

Mint = PG + BS + CYM

STEP DISCUSSION:

- Begin defining the branches of the first tree on the right with the **Dark Green mix**. Thin it with a little water to get better flow. Allow the shape of the brush to help create the little bits of pine needles. Add a little Titanium White at the top so the tree stays misty with blurred edges.
- While painting these trees be sure to add some forward branches because it helps the tree feel a little more dimensional. Use the **Dark Green mix** and little flicking brush stroke. Paint the lower part of the tree a little heavier with more strokes to keep it quite dark. Continue painting the lower parts of the trees that are under the mist in the same manner using the **Dark Green mix**. Rinse the brush occasionally to reset it.

- On the right side, imply a little tree that is a bit more forward using the **Mint mix** and a bit of Titanium White. Rinse.



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



STEP 5 - GRASS



“LAYING IN THE FOREGROUND”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Medium Green = PG + BS >
CYM

Dark Green = PG + BS

STEP DISCUSSION:

- Use upward strokes and the **Medium Green mix** to create the distant grasses. Then paint a lighter area of the grass and field that is centralized by adding more Cadmium Yellow Medium, and a little Yellow Ochre to the mix. Roughly filling in the foreground. Add more Burnt Sienna to the mix as you move down the canvas. The dark ground layer we first painted keeps it very dark. Rinse.
- Create a darker vignette around the outer edges of the canvas using the **Dark Green mix**. Rinse.



STEP 6 - GRASS HIGHLIGHTS

“MULTIPLE HUES OF GREENS MAKE A COLORFUL FIELD”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Muted Green = PG + BS + YO

Light Olive = PG + YO + TW

Aqua = PG + BS + TW

Light Mint =

PG + BS + CYM + TW

Dark Green = PG + BS

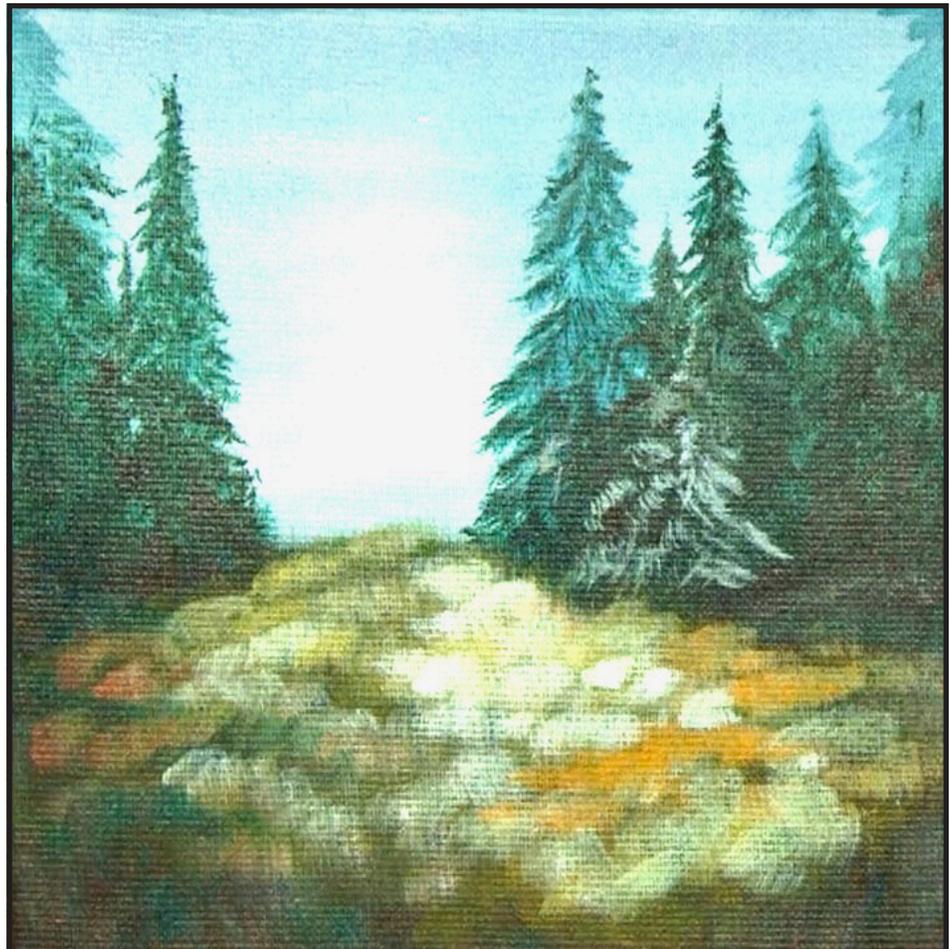
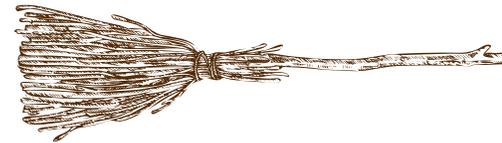
STEP DISCUSSION:

- Start making short little grass-like strokes to lighten up the center area using the **Muted Green mix**. Bring a little bit of this over towards the right edge. These strokes are about 1/4 of an inch long. Take care not to lose the vignette around the center of the grass. Add a little more Phthalo Green on the downward edges, leaving it a little bit darker in the corners.
- Apply small downward strokes while lightening the grass with **Light Olive mix**. Start in the center of the distant grass and bring it over to the right on an angle. Add a little Yellow Ochre to the mix and create little patches of grass on the right. Then,

on the left side add a little Burnt Sienna in the mix. Allow some of the color underneath to show through while weaving this mix in. Rinse out the brush occasionally.

- Paint some lighter areas with the **Aqua mix**, adding some Yellow Ochre in a few spots. Warm the mix with some Cadmium Yellow Medium in some places. Lighten it in a few other places by adding Titanium White. On the dirty brush, use the **Dark Green mix** to deepen the vignette and to add a few shadows in the lighter grass. Rinse.
- Lighten the grass further using the **Light Mint mix**. Rinse.

***Sherpa Tip:** I paint the whole grassy area even though the figure will take up some of that space, added bonus is that it is a nice place for me to practice.*



STEP 7 - FOREGROUND



“ADDING WILD CLUMPS OF GRASSES”

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Grainer

COLOR MIXES:

Dark Green = PG + BS
Light Mint = PG + BS + CYM
+ TW
Muted Yellow = CYM + YO

STEP DISCUSSION:

- Use the **Dark Green mix** to add some interesting long grasses in the foreground, allowing the shape of the brush to create the individual blades. Keep in mind that the blades closer to you are longer and more defined, and the ones that are further away are less defined. Paint these grasses in a variety of directions, starting at the left side and continuing toward the right. Rinse.
- Add some pieced out clumps of long grasses along the tree line on the right using the **Light Mint mix**.
- Switch to the **Muted Yellow mix** and continue applying these upward strokes on the right side of the canvas. Add a bit

of Titanium White to the mix as you paint some grasses in the darker corner of the left side. Mix in some Burnt Sienna to create a golden color on some of the grass here as well. Rinse

- Dry the surface before continuing to the next step.



STEP 8 - SKETCH IN THE IMAGE

“LAYING IN THE INITIAL SILHOUETTE”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Dioxazine Purple = DP

Mars Black = MB

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

Small Synthetic Round

X-Small Synthetic Round

COLOR MIXES:

Warm Purple = DP + CRM

Deep Blue = PB + MB

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.
- The important thing is just remember to place the traceable where the bottom of the feet are about an inch up from the

bottom of the canvas, and the head is almost up to the top of the tree. She takes up a good amount of space on the surface. I used chalk to sketch the figure first because it allowed me to work out any decision about scale and to create some guidelines before adding paint.

- Start with the **Warm Purple mix** and the Small Round brush. Outline the triangular shape of the hood, including the fold on the left side. Angle the shoulders down and outward. Paint a slightly curvy line that bends at the waist, on either side, to imply the long sleeves of the cloak. Curve the beginning of the cloak drape, starting a little inside of the arms on the upper back. Then create the bigger, triangular cloak fold almost centrally, from the back of the waist down to about mid calf area. Paint the outer edges of the cloak, flowing outward from the waist and attaching on a slight angle to the bigger fold. On the right side add an additional fold in between. Rinse.
- Switch to the X-Small round brush and use the **Deep Blue mix** to sketch in the feet and legs. Start about an inch from the bottom of the canvas and paint two lines for the soles of the feet. Paint a “V” shape as the inside of the legs that starts at the bottom of the cloak and ends at the ankles. The outside of the legs angle inward from the bottom of the cloak to the ankles, then outward for the curve of the foot.



STEP 9 - BLOCKING IN RED



“LAYING IN THE RED WORK”

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:

Medium Synthetic Filbert
Small Synthetic Angle

COLOR MIXES:

Deep Red = CRM > DP
Deep Blue = PB + MB
Warm Purple = DP + CRM
Cool Grey = PB + MB + TW
Light Mint =
PG + BS + CYM + TW

STEP DISCUSSION:

- Block in the cloak using the **Deep Red mix**, and the Filbert brush. Avoid the purple guidelines if you will need them to find the folds. Alternatively you can use the **Warm Purple mix** to add the shadows back in the folds and the hood. Rinse.
- Switch to the Angle brush and block in the feet and legs with Mars Black. Highlight the heels and the outside of the legs with the **Cool Grey mix**. Rinse.
- Add a dark highlight on the legs with the **Deep Blue mix**. Rinse.

- Make any adjustments to the outside of the legs, if needed, using the **Light Mint mix**. Then adjust the highlights on the feet with the **Cool Grey mix**. Rinse.



STEP 10 - RED HOOD AND COAT

“CREATING DRAPES AND FABRIC FOLDS”

PAINT:

Cad Red Medium = CRM
Dioxazine Purple = DP

BRUSHES & TOOLS:

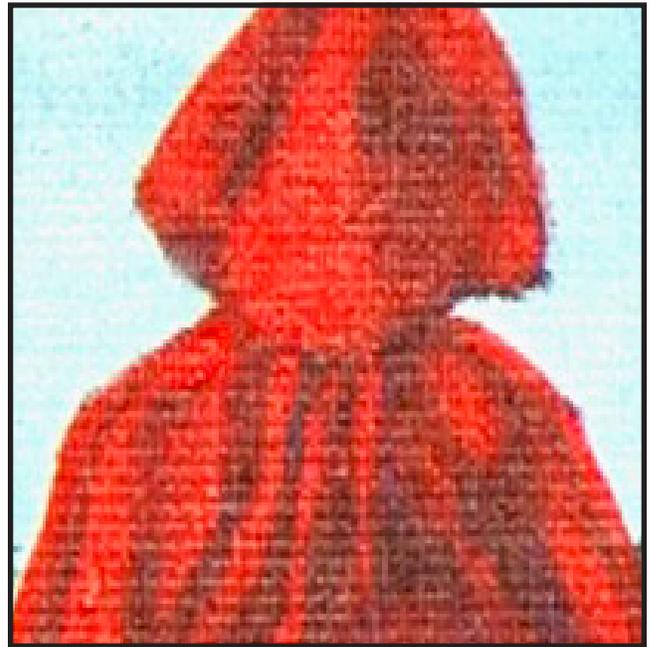
Medium Synthetic Filbert

COLOR MIXES:

Deep Red = CRM > DP

STEP DISCUSSION:

- Add just a bit more Cadmium Red Medium to the **Deep Red mix** and begin highlighting the highest points of the drapes on the hood. Then, add this value to the folds on the cloak. Use a dry brush technique where you want to retain the shadows. Continue to add Cadmium Red Medium to brighten the mix as you move upward in the highlight layers, while still leaving shadow areas. Add almost a pure Cadmium Red Medium for the brightest highlights. Bring in a little of the **Deep Red mix** on a dry brush to push back some of the shadows in the folds. Play with the lights and darks until you are happy. Rinse.



STEP 9 - RED FLOWERS



“ANOTHER POP OF RED TO COMPLETE OUR SCENE”

PAINT:

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

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round
Small Synthetic Grainer

COLOR MIXES:

Dark Green = PG + BS
Medium Green =
PG + BS > CYM
Deep Red = CRM > DP
Bright Red = CRM > CYM
Deep Green = PG + BS + MB
Warm Purple = DP + CRM

STEP DISCUSSION:

- Use the Grainer brush and alternate between the **Dark Green mix** and the **Medium Green mix** to layer a little of the foreground grass over her feet. Rinse.
- Switch to the Small Round brush and use the **Deep Red mix** and paint little flower shapes. These flowers will vary in size slightly and live at the bottom of the canvas. Rinse. Highlight the right side of the flowers with the **Bright Red mix**. Rinse.
- Switch to the X-Small Round and thin the **Deep Green mix** with some

water for better flow. Paint thin stems that branch out in a few directions, using light pressure. Place a few throughout the flower area and around the feet of the figure. Rinse.

- Clean up the lines of the coat a bit using the **Warm Purple mix**. Rinse.
- Sign.

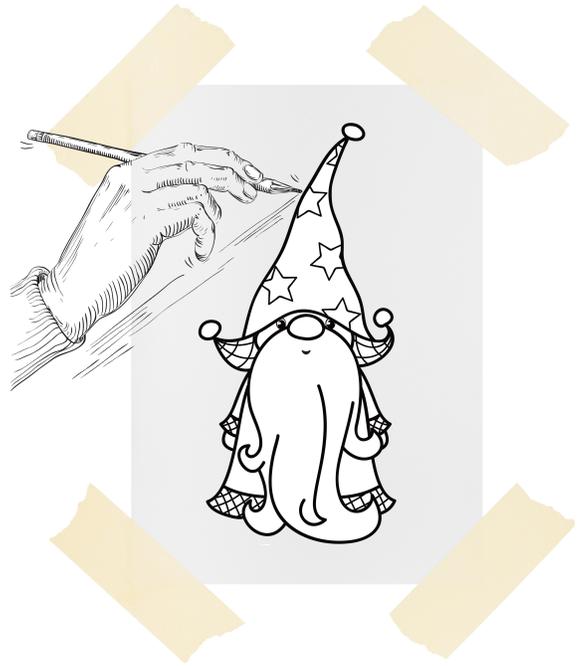


THE TRACING METHOD

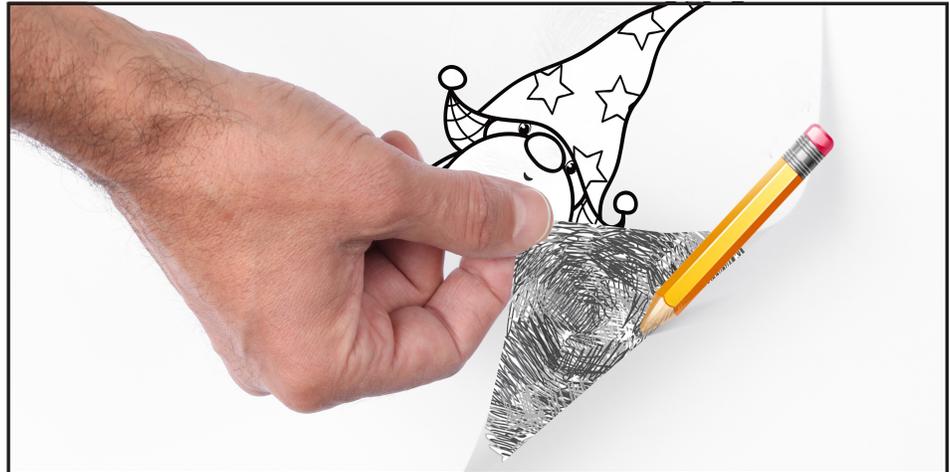
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



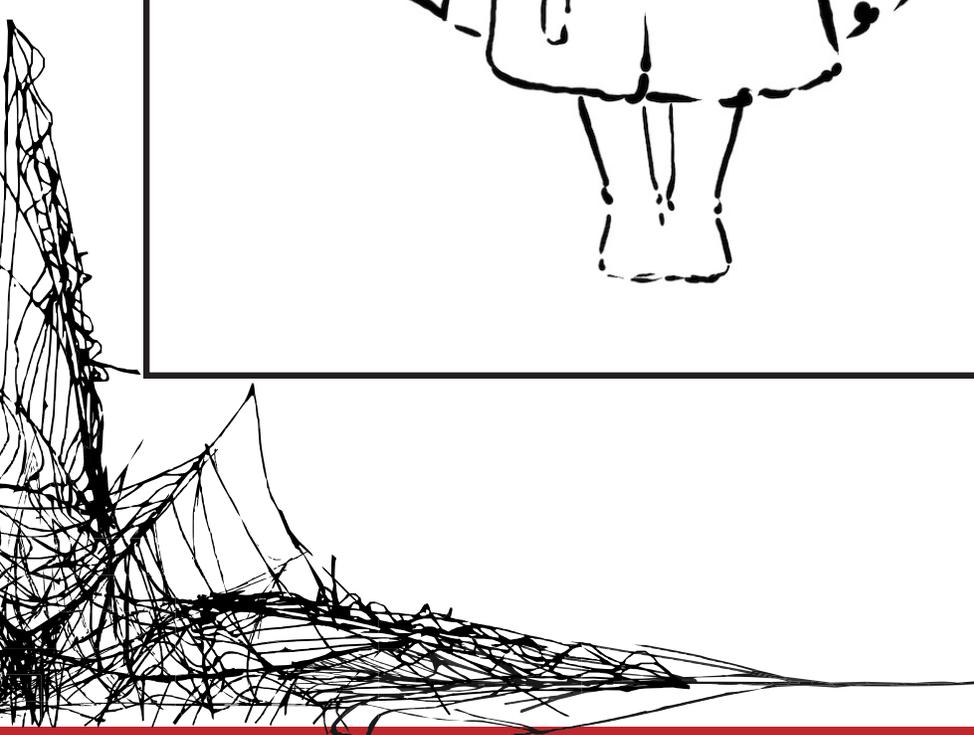
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 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.

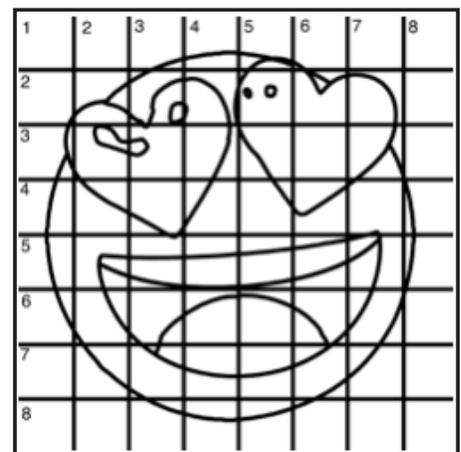
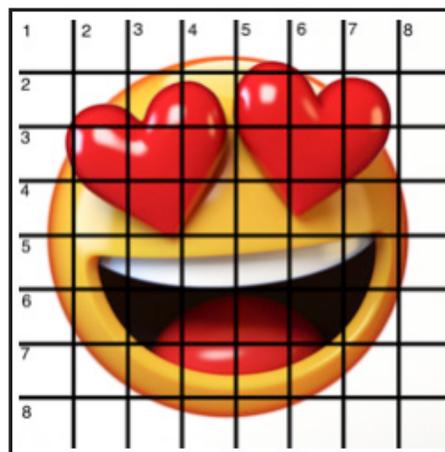
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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