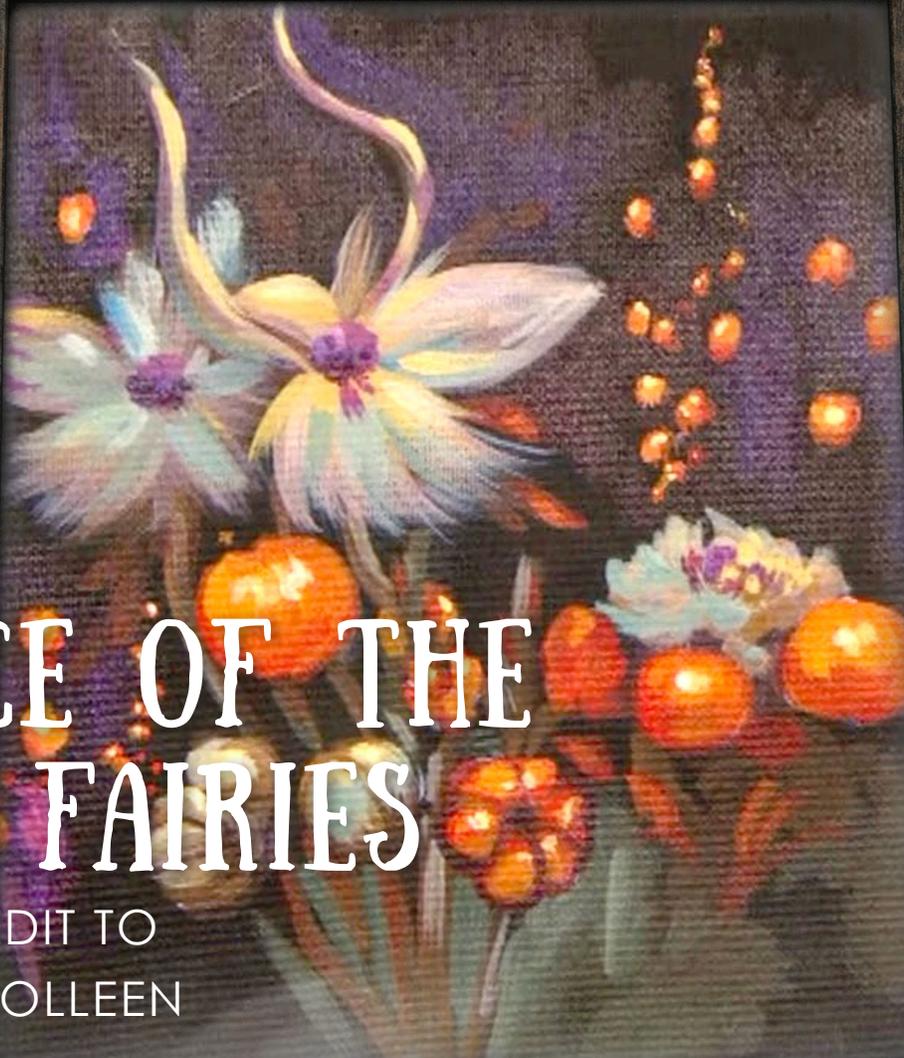


13 Days of

HALLOWEEN

with
THE ART SHERPA



DANCE OF THE FALL FAIRIES

NAME CREDIT TO
PATRON COLLEEN
MARIE

STEPS: 10 | DIFFICULTY: CHALLENGING | 3 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 - SKY | 8 |
| STEP 3 - SKY AND DISTANT TREES..... | 9 |
| STEP 4 - DEFINING THE TREES | 10 |
| STEP 5 - GRASS | 12 |
| STEP 6 - GRASS HIGHLIGHTS | 13 |
| STEP 7 - FOREGROUND | 14 |
| STEP 8 - SKETCH IN THE IMAGE | 15 |
| STEP 9 - BLOCKING IN RED | 16 |
| STEP 10 - RED HOOD AND COAT | 17 |
| TRACING METHOD..... | 18 |
| TRACEABLE | 19 |
| GRIDDING INSTRUCTIONS | 20 |
| TECHNIQUE REFERENCES..... | 21 |



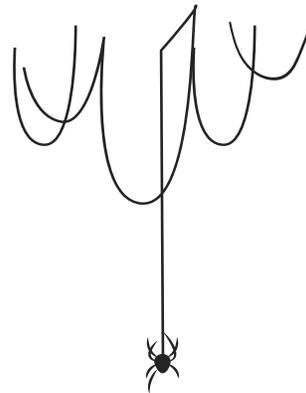
SHERPA FORWARD:

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

BRUSHES:

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

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:

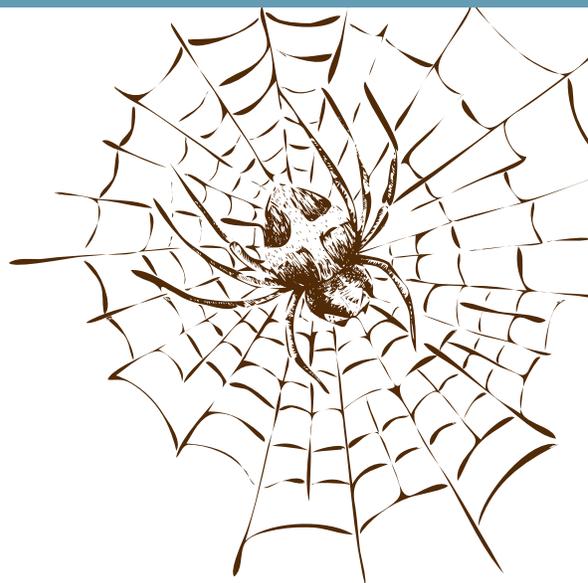
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



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 | 03:11 | COLORED GROUND |
| STEP 2 | 07:53 | PAINT STRUCTURE |
| STEP 3 | 16:22 | BACKGROUND GLOW |
| STEP 4 | 22:46 | STEMS AND LEAVES |
| STEP 5 | 29:50 | PETALS |
| STEP 6 | 35:42 | NEXT LAYER PETALS |
| STEP 7 | 44:35 | FINISH FOCAL FLOWERS |
| STEP 8 | 48:10 | BUDS AND SMALL FLOWERS |
| STEP 9 | 53:47 | RED AND ORANGE HIGHLIGHTS |
| STEP 10 | 1:01:01 | FINISHING GLOWS |
| | 1:09:12 | 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

“EVERYTHING IS BLACK TO START THIS DARK PAINTING”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the dampened brush with Mars Black,

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 both vertically and horizontally. Rinse.

- Dry the surface before continuing to the next step.



STEP 2 - PAINT STRUCTURE



“USE WHITE ON THE DARK BACKGROUND SO THE BRIGHT COLORS SHOW UP”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

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.

- Even if you use the traceable you will want to paint the flowers Titanium White first, so the lighter colors will be vibrant. Load the Titanium White onto the brush, then slightly to the left of center but in the upper quadrant, make two little marks where the focal flowers will be placed. Use the corner of the brush and add a little curve stroke for a small petal that is going upward. For the second

petal paint opposing curved strokes going towards the right, and fill it out with a dry brush effect. Paint another petal facing downward and another one to the left with flicks of the brush. See how these strokes give the essence of the flower. Paint the second flower in a similar fashion. Then, paint two long stamens that wiggle upward. Rinse out occasionally to reset the brush.

- Just below those flowers, paint a round lantern-type plant. In the bottom right quadrant, paint curvy comma strokes and create a messy little mum style flower. Then, add two round shapes below that. There is a third shape partially showing to the left of them.
- Below those, and directed on an angle to the left, paint three more circular shapes in a row and a small one just above them.
- Follow the reference to paint small dots in a variety of sizes and locations to imply glowing embers.
- Dry the surface before continuing to the next step.

Sherpa Tip: Value is how light or dark something is. Hue is what color something is.



STEP 3 - BACKGROUND GLOW

“CREATING THE MAGICAL BACKLIGHTING”

PAINT:

Quinacridone Magenta = QM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Purple Magenta = QM + DP

Deep Magenta =

QM > DP > TW

STEP DISCUSSION:

- Wipe the damp brush off on a paper towel, and then start dry brushing the **Purple Magenta mix** in the background. Paint around the glowing embers with this transparent dark color. It does not need to be everywhere, mostly where the embers and larger flowers are, leaving the bottom stem area dark.
- Add halos around the embers and stamens with the **Deep Magenta mix**.
- Dry the surface before continuing to the next step.



STEP 4 - STEMS AND LEAVES



“THE GREENERY OF THIS BOUQUET”

PAINT:

Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Filbert
Small Synthetic Round

COLOR MIXES:

Light Brown = YO + BS
Medium Brown = YO + BS + TW
Dark Chocolate = YO + BS + MB
Muddy Brown =
YO + BS + MB + TW
Muted Green = BS > PG > YO

STEP DISCUSSION:

- With the Filbert brush, begin adding the stems of the larger flowers using the **Light Brown mix**. Alternate between the **Medium Brown mix** and the **Dark Chocolate mix** as you continue adding stems in this area. Add more Mars Black to the mix for the stems on the right, so they will recede into the background a bit more. Use downward strokes for the stems and curve in some leaf-like shapes. Rinse.
- Add a bit of Titanium White to the **Muted Green mix**. Loosely paint some distant foliage in the background between the stems. As you get to the right side of the canvas, use light pressure and a dry brush technique to send them further in the background. Add a bit more Titanium white to the mix and lighten the leaves at the center of the canvas. Pop a little of the **Muted Green mix** onto the stems. Using the dirty brush add some of the **Dark Chocolate mix** and paint a bit of faded leaves on the right side again. Rinse.
- Switch to the Round brush and add highlights here and there on the stems using the **Muddy Brown mix**. Add some petal strokes around the larger flowers using the touch pull stroke and the Burnt Sienna. Also, define some of the stems with this color.
- Bring the **Muted Green mix** back into the stems where needed.
- Dry the surface before continuing to the next step.



WATERCOLOR

WEDNESDAYS

FREE
weekly watercolor
live stream virtual art class!
7:00 PM EST

Watch directly from TAS Facebook
page each week.

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

RELAX & CHILL OUT TOGETHER

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STEP 5 - PETALS



“UNDERPAINTING THE FLOWERS”

PAINT:

Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Filbert
Small Synthetic Round

COLOR MIXES:

Muted Yellow = YO + DP
Shadow = DP > YO
Almond = TW > YO > DP
Muddy Brown =
YO + BS + MB + TW

- Paint little comma strokes on the mum, using the **Muted Yellow mix**.
- Use the **Muddy Brown mix** alternating with the **Muted Yellow mix** to paint the two flowers at the bottom left of the canvas.
- Dry the surface before continuing to the next step.



STEP DISCUSSION:

- Load the **Muted Yellow mix** onto the filbert brush, and add it to the focal flower petals as a deep base. Allow the strokes to feather out at the ends of the petals.
- Add the **Shadow mix** in the dark areas of the mum-like flower and the lantern plants, reserving the white in the lighter areas. Rinse.
- Switch to the Round brush and paint the stamens in using the **Muted Yellow mix**. Then, paint the petals of the large flowers and the stamens with the **Almond mix** very loosely mixed. Allow some of the dark color below to show through.



STEP 6 - NEXT LAYER PETALS

“DANCING THROUGH THE COLORS, BUILDING UP THE PETALS”

PAINT:

Cad 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 & TOOLS:

Medium Synthetic Filbert

Small Synthetic Round

COLOR MIXES:

Beige = CYM + YO > DP

Muddy Brown =

YO + BS + MB + TW

Mid Yellow = CYM + TW

Turquoise = PB + PG + TW

Dark Brown = BS + MB

STEP DISCUSSION:

- Add a lot of Titanium White to the **Beige mix**. Use the Filbert brush to paint the petals of the main flower. Allow quite a bit of what is underneath to show through.
- Add the **Muddy Brown mix** to the **Beige mix**, and paint the flower to the left. Because this is a darker half tone it will make that flower appear slightly behind the first flower.
- Use a light touch and the **Mid Yellow mix** on the petals at the center of the main flower. Touch hints of this color on the back flower to pull them together. Rinse.

- Paint some of the **Beige mix** onto the bottom left flower. Add Titanium White to the mix and highlight this flower.
- Continue using the dirty brush and add dry brushed strokes of the **Mid Yellow mix** to the top of the next flower in this row.
- Add a bit more Titanium White to the mix and paint comma strokes to highlight the top of the mum-like flower. Rinse.
- Switch to the Round brush and lightly highlight the stamens using the **Beige mix**. With the **Beige mix** still on the brush add the **Turquoise mix**. Swipe this color through the petals of the focal flowers using the side of the brush and a light touch. Use combinations of the colors within these two mixes to pop in color variations in these main flowers. Add this color to the center lower flower and the left side of the mum-like flower, deepening the mix as needed. Rinse.
- With Cadmium Yellow Medium and the **Turquoise mix** add tiny curls to the left side of the mum-like flower.
- Using the **Mid Yellow mix** and the dirty brush, add a broken line of highlight to the stamens. Add highlights on the bottom left flower as well.
- Paint the segment shadows of the bottom left flower with the **Dark Brown mix**. Blend it back in and shape it with touches of the **Beige mix**, the **Mid Yellow mix** and **Turquoise mix**.
- Paint the bottom of the center pod with the **Dark Brown mix**. Wipe off on a paper towel, and use just the Yellow Ochre to separate and shape the petals of this pod.
- On the right side of the mum-like flower paint a few curled strokes with just Yellow Ochre. Rinse.



STEP 7 - FINISH FOCAL FLOWERS



“LITTLE POPS OF PINK”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Purple Magenta = QM + DP
Warm Pink = QM > CYM < TW

STEP DISCUSSION:

- Paint the center of the main focal flowers with the **Deep Magenta mix**. Tap the brush up and down to make a rough, textured center. Add a couple curled strokes on the center of the mum-like flower. Add a lot of Titanium White to the mix and highlight one side of the centers of these flowers. Then, dry brush little touches of this pink here and there on the petals. Rinse.
- Pop in some of the **Warm Pink** into the background in the lower left side of the canvas. Add a few kisses of this mix on the main flowers and stamen. Lighten the mix with more Titanium White for a couple of spots here and there.



STEP 8 - BUDS AND SMALL FLOWERS

“BRINGING IN THE CONTRAST”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Deep Red = CRM > DP
Orange = CRM + CYM

STEP DISCUSSION:

- Add a few pops of the **Deep Red mix** on the stems and leaves in the background. Paint the last flowers at the bottom of the canvas with this color as well. Darken the mix a little on the bottom flower by adding more Dioxazine Purple. Paint the center of this flower with just Dioxazine Purple on the dirty brush, and begin shaping the segments.
- Load more of the **Deep Red mix** on the brush and paint the darker areas of the three circular flowers on the right. Add a few pops of this color in the leafy background in this bottom corner. Rinse.
- Apply the **Orange mix** on the embers throughout the background. Add a few extra dots here and there for a bit more interest. Then paint the tops of the circular flowers with this same mix. Use this

mix to highlight the leaves behind the main flower, and on the segments in the bottom red flowers.

- Use the **Orange mix** to paint the last circular flower under the main flowers. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - RED AND ORANGE HIGHLIGHTS



“BRIGHT ZINGS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

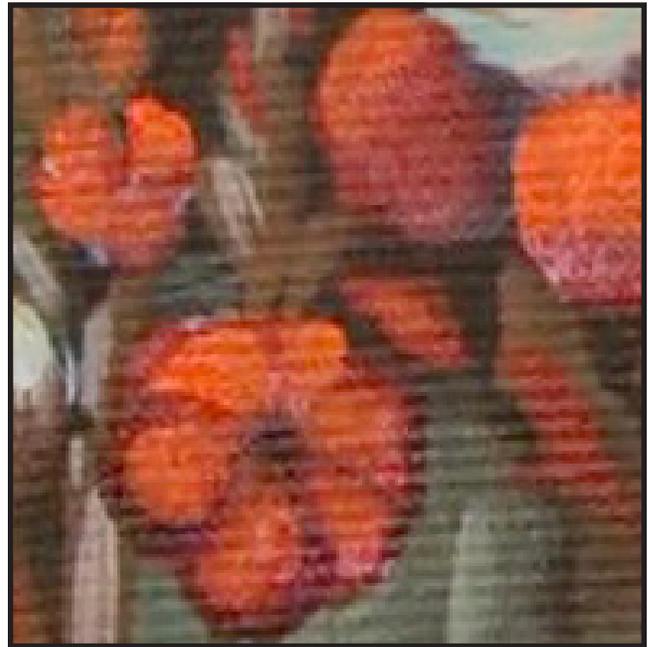
Light Orange = CYM > CRM
Orange = CRM + CYM
Muted Orange =
CYM > CRM + YO

STEP DISCUSSION:

- Use the **Light Orange mix** to highlight the middle of the flower that is under the main flowers. Blend it in from the bottom with the **Orange mix**. Continue adding highlights to the flowers on the right with the **Light Orange mix**.
- Use the **Light Orange mix** to highlight the embers in the background.
- Lightly add Cadmium Red Medium on the shaded bottom of the lantern flowers, and blend it in using a bit of the **Light Orange mix**.
- Also add a few small embers around the canvas using the Cadmium Red Medium.
- Mix in a lot more of the Cadmium Yellow Medium to the **Light Orange mix** and pop a brighter highlight onto

the middle of the lantern flowers. Then highlight the bigger embers with this mix.

- Add another layer of color on these flowers using the **Muted Orange mix**, and blending it in with the **Orange mix**.
- Dry the surface before continuing to the next step.



STEP 10 – FINISHING GLOWS

“BRINGING THE HEAT OF INTENSE LIGHT”

PAINT:

Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Mid Yellow = CYM + TW
Pale Yellow = TW > CYM

STEP DISCUSSION:

- Use the **Mid Yellow mix** to add bright glows to a few spots in all of the lantern flowers, including the pods in the lower center area. There are also a few surprise pops of this color on the mum-like flower, and a bit on the stamen and main flower. Wipe the brush but do not rinse.
- Tap in the hottest highlights on the embers using the **Pale Yellow mix**. Take care not to cover all the layers below. Pop in small hot highlights on the flowers, as well. Rinse.
- Sign.



THE TRACING METHOD

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



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



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



TRACEABLE:



GRIDDING INSTRUCTIONS:

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

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

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

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

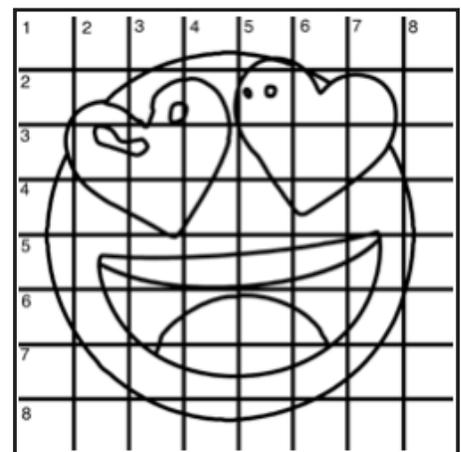
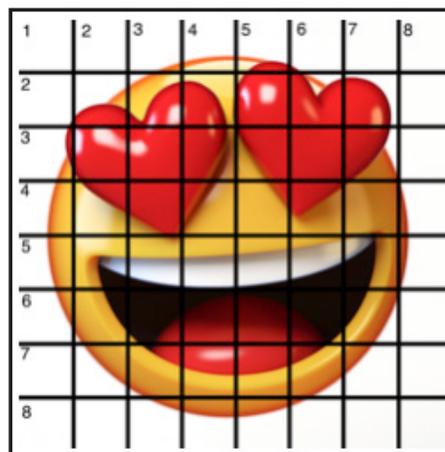
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

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

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

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

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

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

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

COOL COLOR

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

CONTOUR PAINTING

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

FEATHERED BLENDING

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

FINE LINE WORK

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

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentated it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

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

LOOSE, EXPRESSIVE AND PAINTERLY

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

LOOSELY MIXED

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

PAINTERLY

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

S STROKES

Being able to create compound curves as strokes is

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

SCUMBLING

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

SMOOTHLY BLENDED OR TIGHT PAINTING

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

THOROUGHLY MIXED

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

TRANSITIONAL MIXING

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

UNDERPAINTING

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

WARM COLOR

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

RESOURCES

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

WHAT TO DO WITH YOUR FINISH PIECE

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

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

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

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



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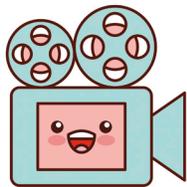
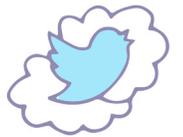
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