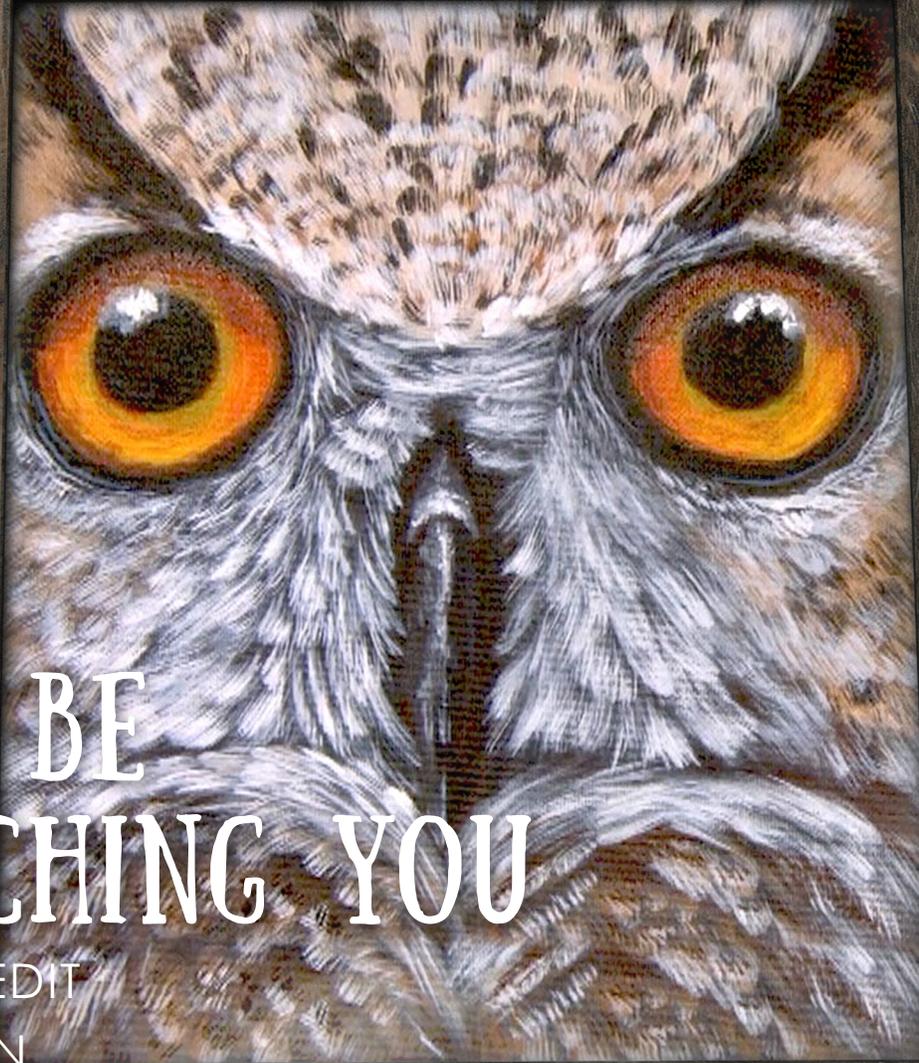


13 Days of

HALLOWEEN

with
THE ART SHERPA



OWL BE WATCHING YOU

NAME CREDIT
TO PATRON
JOY GRANDSIRE-SAWYER

STEPS: 12 | DIFFICULTY: CHALLENGING | 3 HOOTS

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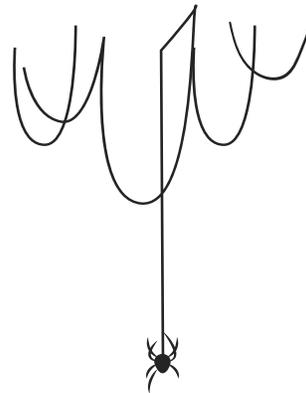
SHERPA FORWARD:

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
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

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

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:

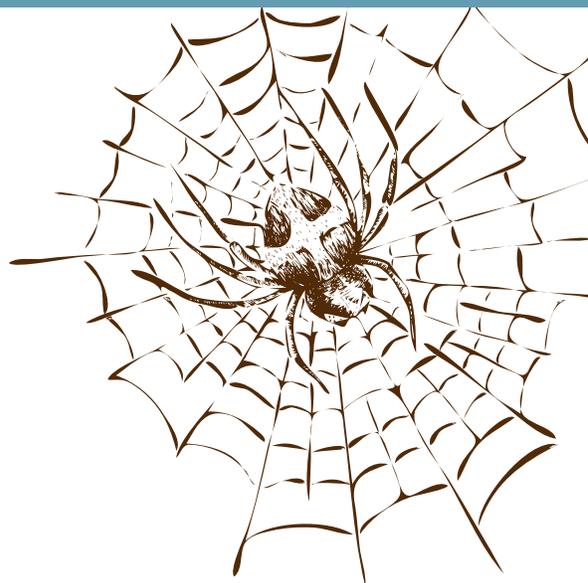
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing



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	02:25	COLORED GROUND
STEP 2	08:04	SKETCH
STEP 3	13:41	UNDER PAINTING
STEP 4	24:05	LAYER 1 FEATHERS
STEP 5	33:40	LAYER 2 FEATHERS
STEP 6	40:51	EYES
STEP 7	59:50	BEAK
STEP 8	1:04:08	CHEST FEATHERS
STEP 9	1:19:27	FACE FEATHERS
STEP 10	1:45:45	MORE FEATHER PATTERNING
STEP 11	1:57:59	LITTLE EYE FEATHERS
STEP 12	2:01:44	FINAL DETAILS
	2:07:39	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 NICE, DARK BASE”

PAINT:

Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

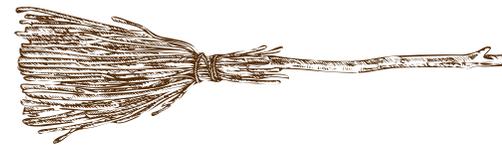
X-Large Synthetic Bright

BRUSHES & TOOLS:

Dark Brown = BS + MB

STEP DISCUSSION:

- Load the dampened brush with **Dark Brown mix**, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 - SKETCH



“DRAW IN THIS HOOTER”

PAINT:

Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Filbert
Small Synthetic Round
Chalk Pencil or Watercolor Pencil

COLOR MIXES:

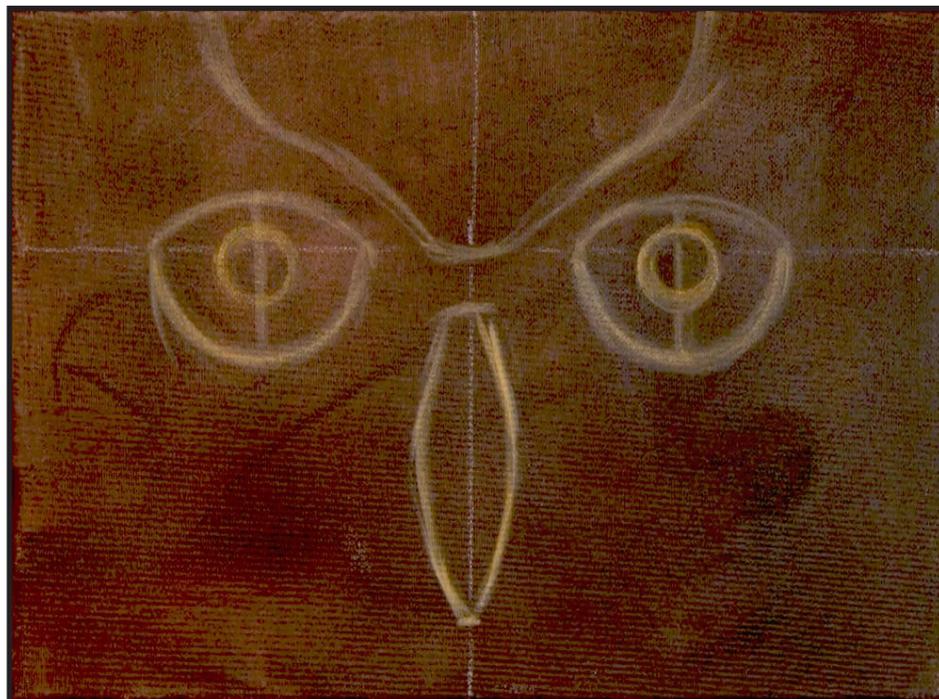
Light Ochre = YO > TW

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.
- Use the T-square ruler and a Chalk Pencil to draw a horizontal line at the upper third of the canvas. Then, divide it in half vertically to help keep

things symmetrical. Load the Filbert brush with the **Light Ochre mix** to sketch the tip of the beak about an inch from the bottom of the canvas. Start there and create a diamond shape that ends just a little bit lower than where the two guide lines cross. No need to be perfect because a lot of it is covered by surrounding feathers and shadows. The beak is mostly shaped through highlights.

- Add a mark where the two guide lines cross to begin making an angry brow. Then, arc the eyebrows up and outward on either side. Curve the feathers from that point all the way off of the canvas.
- Exaggerate the eyes while giving yourself some space between them. Start with your weakest eye first, and arc an upper lid. Create a wide “U” shape for the lower lid. Draw the other eye the same way. Observe them and even them up if needed.
- Use the T-square ruler to divide the eyes in half vertically to help set the pupils. Then, use a Round brush to sketch the circular pupils, centering them on those cross hairs.



STEP 3 - UNDER PAINTING

“ROUGH AND SCRATCHY, BELIEVE IN THE PROCESS”

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Beige = TW < YO < BS

Tan = YO + BS > TW

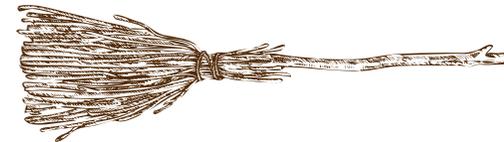
Light Blue = TW > UB

Grey = MB + TW

Dark Brown = BS + MB

STEP DISCUSSION:

- Use the **Beige mix** color to roughly paint a base for the forehead feathers. Pay attention to the directionality of the feathers, even in this underpainting. Help set the eyes by bringing the feathers a bit closer to them. Use short, scratchy strokes while brushing upward.
- Apply the **Tan mix** above both eyes. Bring a lash-like stroke that runs along the upper lid then curves off the edges of the canvas. Continue flicking the stroke outward as you move towards the forehead.
- Load the **Light Blue mix** onto the dirty brush and paint short strokes that arc and line the top of the tan area. Rinse.
- Paint the spaces between and around the eyes with Mars Black. Also use this color to paint under the forehead feathers and around the beak.
- Between the eyes and the beak, on both sides, apply sweeping curved strokes with the **Grey mix**. Add a little around the far sides of the eyes as well. Roughly paint some chest feathers starting at the bottom center of the canvas. Arc the feathers up, then back down and off the bottom of the canvas about an inch and a half before the corners. Do this symmetrically on both sides of the canvas.
- Fill in the remaining canvas along both sides using directional strokes and the **Dark Brown mix**.



STEP 4 - LAYER 1 FEATHERS



“GOLD UNDER FEATHERS TO GIVE A WARM BASE GLOW”

PAINT:

Burnt Sienna = BS
Yellow Ochre = YO
Titanium White = TW

BRUSHES & TOOLS:

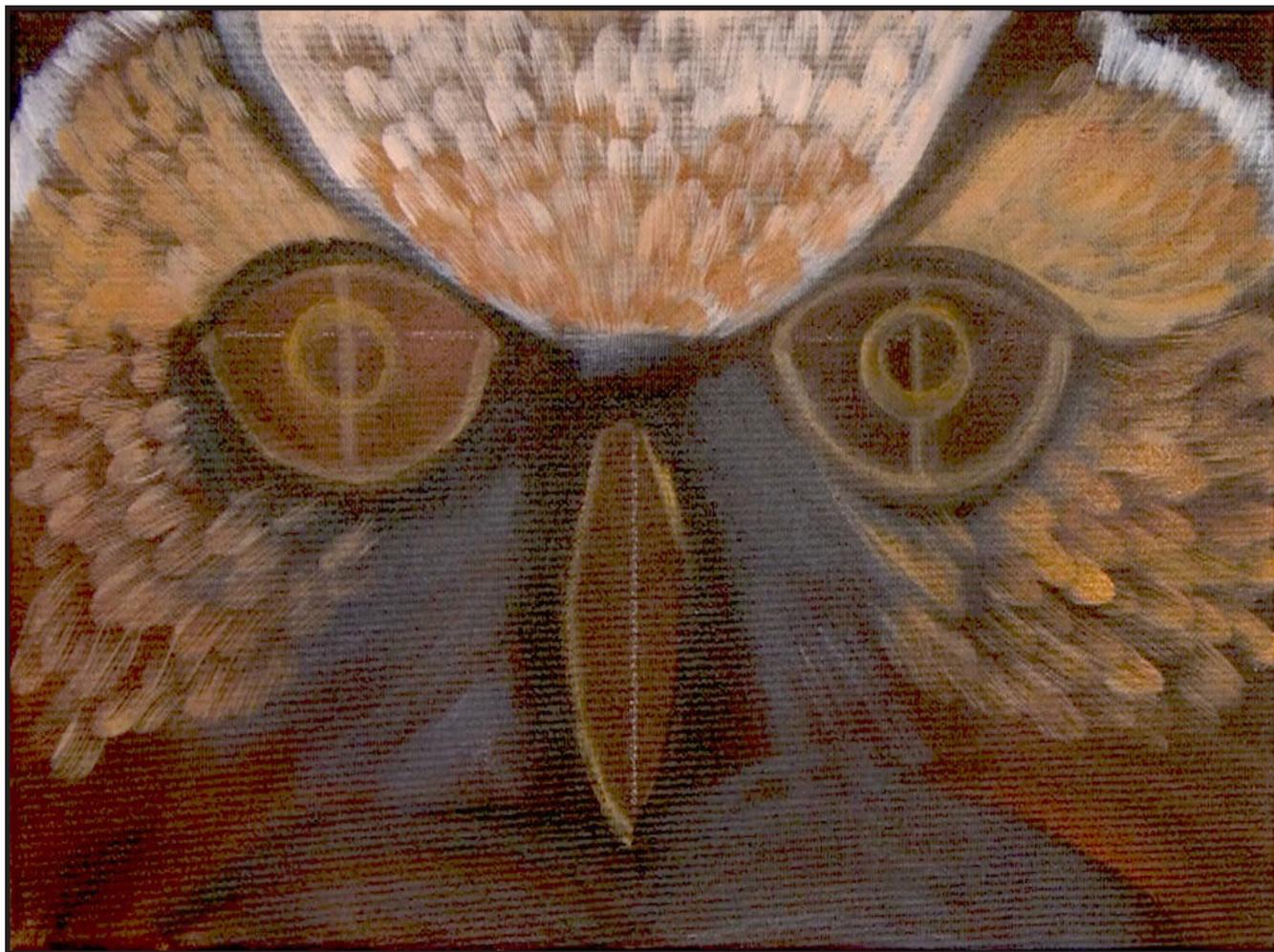
Medium Synthetic Filbert

COLOR MIXES:

Tan = YO + BS > TW
Beige = TW < YO < BS
Dark Brown = BS + MB

STEP DISCUSSION:

- Use the **Tan mix** starting at the bottom of the forehead feathers to begin making short, downward dashed strokes. Continue filling in this area, applying the strokes directionally. Use the **Beige mix** as you get closer to the top of the canvas. Fill in the feathers at the top of the forehead, and then blend some of these lighter feathers into the tan area.
- Start painting the eyebrow feathers using the **Tan mix** and the same directional stroke. Begin blending in some of the **Dark Brown mix** as you come around the side and bottom of the eye. Allow the shape of the brush to create the natural look of the feathers. Apply the feathers around the other eye in the same fashion. Rinse.
- Dry the surface before continuing to the next step.



WATERCOLOR WEDNESDAYS

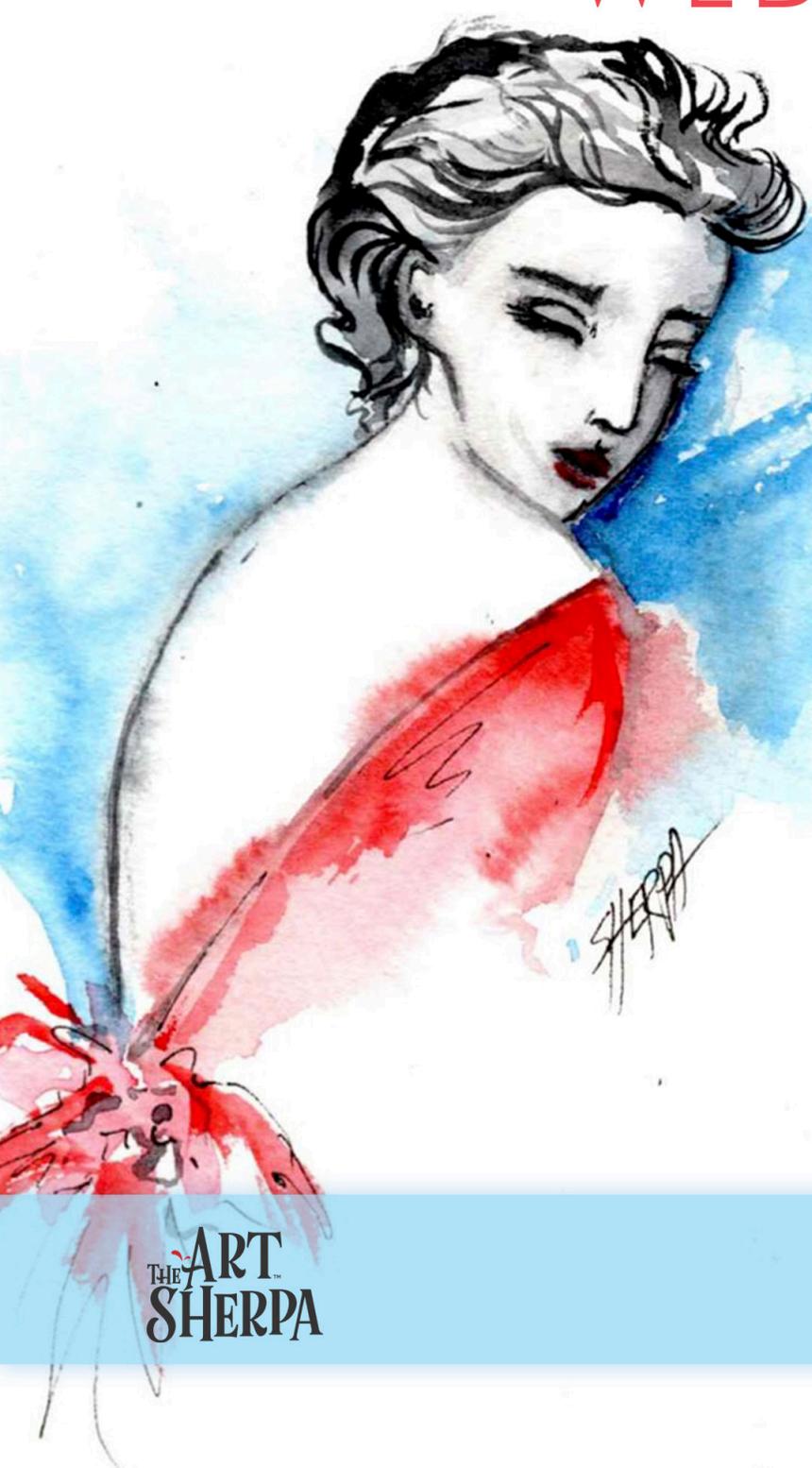
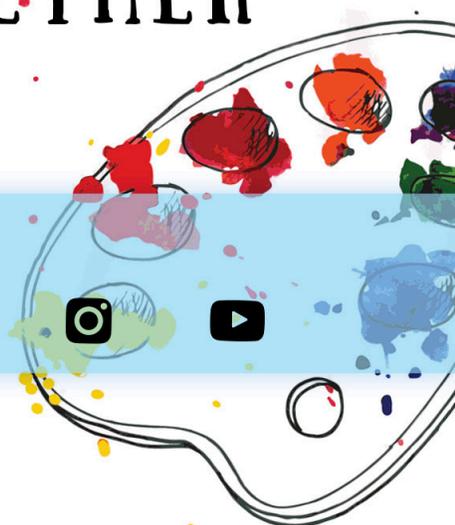
FREE weekly watercolor
live stream
virtual art class!
7:00PM EST

Watch directly from
TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**

THE ART
SHERPA



STEP 5 - LAYER 2 FEATHERS



“USING DIRECTIONALITY TO DEFINE AREAS OF THE FACE & CHEST”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Light Grey = TW > MB

Grey = MB + TW

Dark Brown = BS + MB

STEP DISCUSSION:

- Add the **Dark Brown mix** to the **Grey mix** and paint the darker feathers in the bottom corners of the canvas. Rinse.
 - Use Mars Black and on the edge of the brush add small, dashed pin feathers all along the brow line. Rinse.
- Paint the upper corners of the canvas with Mars Black. Use the **Light Grey mix** to define the lighter feathers in the upper corners. Then, add light, little tiny marks above both eyes.
 - Switch the direction of the handle so it is pointing upward, and begin to add short, sideways feathers between the eyes using the **Grey mix**. Also, paint short feathers along the inside edges of eyes with the edge of the brush. Then the direction of the feathers turns downward along the front of the face. Continue applying little dashed marks on both sides of the face. Then, layer curved feathers towards the beak. Add dashed, arcing feathers on the chest area.



STEP 6 - EYES

“WISE OWL EYES”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Round
Small Synthetic Grainer

COLOR MIXES:

Orange = CRM + CYM
Yellow Orange = CYM > CRM
Muted Green = CYM + UB
Blue Grey = UB + BS + TW
Dark Brown = BS + MB

STEP DISCUSSION:

- Paint in the iris using the Round brush and the **Orange mix**. Rinse. Continuously check for symmetry throughout this step.
- Use Mars Black to line the entire outside of both eyes. Also, use this color to paint the pupils. Rinse.
- Switch to the Grainer brush, and use the **Yellow Orange mix** to add a second value in the eye. Apply tiny criss cross strokes, using light pressure, to achieve the mottled look of these eyes. Use a little Burnt Sienna to imply a bit of a shadow from the lid at the top of the eye. Rinse.
- Paint the rim around the pupil using the same light brush stroke and the **Muted Green mix**. Rinse.
- Switch back to the Round brush to define the pupil with the Mars Black. Check for symmetry, and set a nice, clean edge around the rim. Adjust and define the outer edges of the eyes between the iris and lids. Rinse.
- Switch back to the Grainer brush, and use the **Blue Grey mix** to paint the little feathers around the lids. Use tiny pull strokes, allowing the shape of the brush to create these feathers around the edge of the lids of both eyes. Rinse
- Highlight the outer edges of the iris on both eyes with the **Yellow Orange mix**. Rinse. Combine the **Dark Brown mix** with the **Orange mix** and paint the shaded area at the top of the eyes. Add just a little bit of this color around the outside edge of the entire iris as well. Take care not to cover too much of the lighter layer below. Rinse.



STEP 7 - BEAK



“CERE: A WAXY FLESHY COVERING AT THE BASE OF THE UPPER BEAK”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Blue Grey = UB + BS + TW
Dark Blue = UB + MB
Light Grey = TW > MB

STEP DISCUSSION:

- Line around the outside of the beak using Mars Black,

then paint it in. Use the **Blue Grey mix** to paint the Cere, which is a bit of a curved triangle, at the top of the beak. Blend it in, wet into wet. Bring a highlight down the center of the beak, curving it to the left as it gets closer to the bottom of the beak. Lightly paint in the rest of the beak with the **Dark Blue mix**.

- Without rinsing the brush, load on some **Blue Grey mix** and add a bit more Titanium White. Use this to highlight the curved ridge at the top of the beak, and tap tiny texture dots on the triangular Cere. Tap in some of this texture on the beak as well.
- Wipe the brush, but do not rinse, and paint the brightest highlights in this area with the **Light Grey mix**. Rinse.
- Use Mars Black to cover any remaining Yellow Ochre from the sketching step. Rinse.
- Dry the surface before continuing to the next step.



STEP 8 - CHEST FEATHERS

“FEATHERING FROM THE BOTTOM UP, BECAUSE THAT IS HOW THEY LAYER”

PAINT:

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

BRUSHES & TOOLS:

Medium Synthetic Filbert
Small Synthetic Grainer

COLOR MIXES:

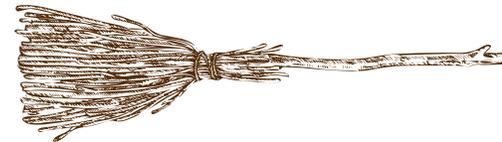
Tan = YO + BS > TW
Light Grey = TW > MB
Dark Brown = BS + MB

STEP DISCUSSION:

- Use the **Tan mix** and the Filbert brush to paint short, directional brush strokes at the bottom of the chest feathers. Turn the brush to use the edge as you get to the upper edge of chest feathers where they arc out. Vary the length of the strokes, some a little longer, closer to the bottom edge. Apply this method to both sides of the chest.
- Paint the feathers on the outer sides of the chest with the **Tan mix**, allowing the contour of the brush to give the feathers their shape. Pay attention to directionality, and allow the feathers to fade into the background.
- Add the **Light Grey mix** on the dirty brush, and paint touches of light color on the edges of the feathers

to create the patterning that they have. Combine a little of the **Tan mix** to the **Light Grey mix** for a color variance on the feathers that border the chest. The strokes in this area are slightly longer, and more on the edge of the brush. Rinse out occasionally to reset the brush.

- Switch to the Grainer brush, and add a lot more Titanium White to the **Light Grey mix**. Use this to add a brighter layer to these chest and border feathers. Rinse.
- Use the **Dark Brown mix** to tap in the dark patterning on the feathers. Thin the mix with a little water to help with the flow, if needed.
- Use any of the colors in this step to make adjustments on these feathers until you are happy with them. Rinse.



STEP 9 - FACE FEATHERS



“USING DIRECTIONALITY TO DEFINE AREAS OF THE FACE”

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Filbert

Small Synthetic Grainer

COLOR MIXES:

Blue Grey = UB + BS + TW

Light Ochre = YO > TW

Tan = YO + BS > TW

Dark Blue = UB + MB

STEP DISCUSSION:

- Begin on the left side of the beak with the Filbert brush and the **Blue Grey mix**. Use the edge of the brush to layer some curved feathers over the beak. Change the direction of the brush, and tap in this lighter color on the edges of the downward facing feathers along this area of the face between the eye and the beak. Curl tiny feathers on the inside corners of the eyes. Then fluff some feathers toward the beak, between the eyes. Continue this same patterning on the right side of the beak. Rinse.
- Switch to the Grainer brush, and add a lot more Titanium White to the **Light Grey mix**. Use this color to add a brighter layer to these feathers around the beak. Use Titanium White to tap a

bit more highlight on the beak. Rinse.

- Switch back to the Filbert brush, and use Mars Black, to deepen the dark brow area. Rinse.
- Use the **Light Ochre mix** to begin layering a couple rows of feathers, near the bottom of the brow, using short downward strokes. Turn them sideways at the very bottom, and blend them into the feathers below. Then, continue layering in the rest of the forehead with the short, downward stroke.
- Paint the feathers in the facial disc area with the **Tan mix**. Apply short strokes, using a dry brush and light pressure. Use even lighter pressure for feathers that are not as defined at the top of the eyes. Adjust the color mix as needed, adding more Titanium White for lighter areas, or more Burnt Sienna for the darker areas. Rinse.
- Use the **Dark Blue mix** to add the dark markings along the edge of the facial disc. Use this color to add an outward circular patterning to the feathers, around the eyes, on the facial disc.



STEP 10 – MORE FEATHER PATTERNING

“CAN YOU SEE THE OWL AGAINST THE TREE BARK? WHO, WHO?”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Dark Blue = UB + MB

Pale Blue = TW > UB > MB

STEP DISCUSSION:

- Use the **Dark Blue mix**, and edge of the brush to paint the larger spots on the forehead. Then, using a dry brush and light pressure, paint the small feather patterning in this area as well. Rinse.
- With the **Pale Blue mix**, apply another layer of color on the light feathers that rim the face. Then, add some small light feathers on the upper eyelid. The patterning around the eye is achieved by applying feather highlights.
- Use this same color to highlight the brow and forehead.
- Continue this patterning around the other eye in the same fashion. Rinse.



STEP 11 - LITTLE EYE FEATHERS



“MAKING THE EYES STAND OUT WITH CONTRAST”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Grainer

COLOR MIXES:

Pale Blue = TW > UB > MB

STEP DISCUSSION:

- Paint the tiny pin feathers around both eyes with the **Pale Blue mix**. These feathers are less concentrated at the inner corners of the eyes because they are in shadow and need to stay a bit darker. This contrast will help these eyes pop. Rinse.
- Dry the surface before continuing to the next step.



STEP 12 - FINAL DETAILS

“THE HIGHLIGHTS GIVE LIFE TO THE OWL”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss Glazing

Liquid = AGL

- Mix a little Glazing Liquid or water to the **Light Blue mix**. Add the milky reflections at the upper part of the eyes. Rinse.
- Switch to the X-Small Round brush and Titanium White. Dance the brush around the milky reflections to give them a bright highlight. Add a bit of this bright highlight in the beak in a couple small places, like the cere and tip of the beak. Rinse.
- Sign.

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

Small Synthetic Grainer

COLOR MIXES:

Dark Blue = UB + MB

Yellow Orange = CYM > CRM

Dark Brown = BS + MB

Light Blue = TW > UB

STEP DISCUSSION:

- Add Titanium White to the **Dark Blue mix** with the X-Small Round brush. Then, apply a broken line at the bottom of the lower lids. Rinse.
- Switch to the Grainer brush, and load it with some **Yellow Orange mix**. Add a bit of a glow to the lower, right sides of the iris in both eyes. Rinse.
- Switch to the Small Round brush, and thin some **Dark Brown mix** with water, or mix it with Glazing Liquid. Then, glaze the shadow across the upper part of the eye that is cast by the brow. Add a bit more Mars Black to the mix and deepen the very upper rim of the iris.



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.

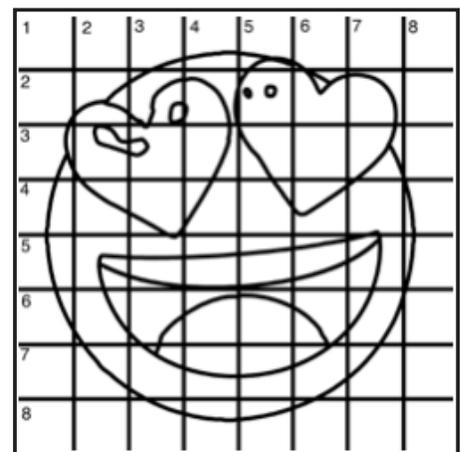
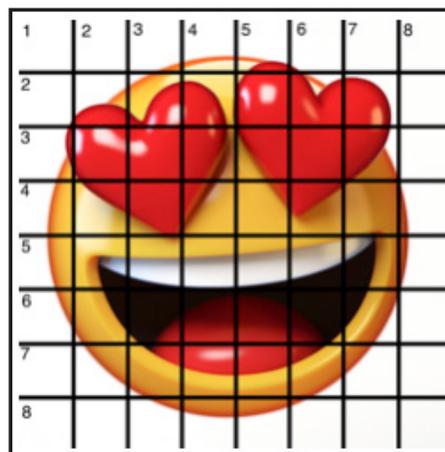
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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