

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC

SUNSET TWILIGHT GIRL


BY: THE ART SHERPA
NAME CREDIT TO PATRON LOULA HALL

STEPS: 9 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



TABLE OF CONTENTS

SHERPA FORWARD	3
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	5
THE GOLDBLOCKS ZONE.....	5
STEP 1 - COLORED BACKGROUND	7
STEP 2 - SECOND LAYER	8
STEP 3 - KEYHOLE SKY	9
STEP 4 - STARS	10
STEP 5 - DISTANT CLOUDS	12
STEP 6 - FARAWAY CLOUDS	13
STEP 7 - FORWARD CLOUDS.....	14
STEP 8 - IMAGE OF GIRL	15
STEP 9 - DEFINING HIGHLIGHTS	16
TRACING METHOD.....	17
TRACEABLE	18
GRIDDING INSTRUCTIONS	19
TECHNIQUE REFERENCES	20





SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial are included and more can be found at: theartsherpa.com

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial is not extremely difficult and our subject is natural scenery where the sunset sky is included and an element of the composition. We're not sure what our girl is gesturing for, whether she has a wish or is merely grateful; we are sure that we are going to lead you step by step through this process. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at: support@theartsherpa.com if you require assistance.

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
- Dioxazine Purple = DP
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

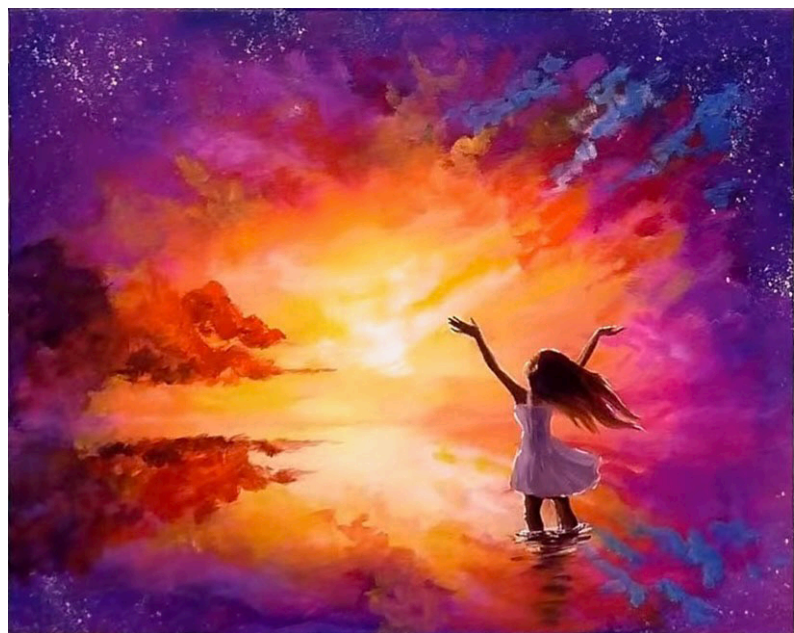
- X-Small Synthetic Round
- Small Synthetic Round
- Large Oval Mop
- Large Hog Cutter
- Large Hog Round

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 16 x 20 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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette Landscape
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water
- Implying Motion



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	02:53	COLORED BACKGROUND
STEP 2	11:59	SECOND LAYER
STEP 3	20:37	KEYHOLE SKY
STEP 4	29:50	STARS
STEP 5	33:47	DISTANT CLOUDS
STEP 6	42:39	FARAWAY CLOUDS
STEP 7	52:40	FORWARD CLOUDS
STEP 8	58:19	IMAGE OF GIRL
STEP 9	1:17:15	DEFINING HIGHLIGHTS
	00:00	SIGN



THE GOLDBLOCKS 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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CHILL OUT
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STEP 1 – COLORED BACKGROUND

“DON'T EAT PAINT”

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Cutter
T-Square Ruler
Chalk Pencil or Watercolor Pencil

COLOR MIXES:

Light Yellow = CYM + TW
Coral = QM + CYM

STEP DISCUSSION:

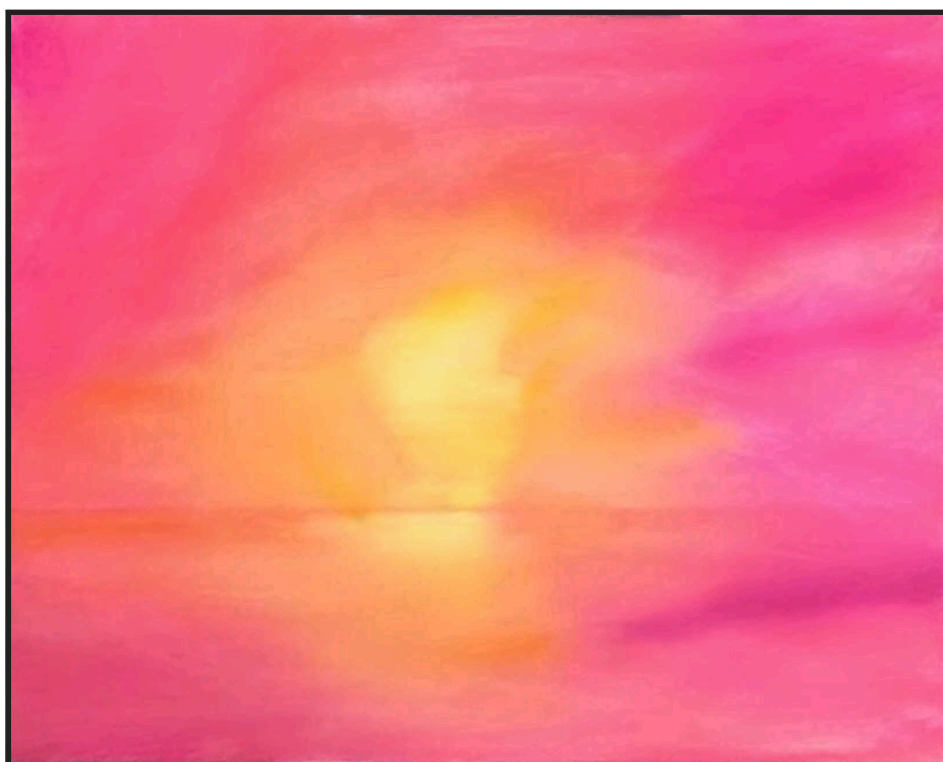
- Draw a horizon line at the bottom third of the canvas using the T-Square ruler and a watercolor pencil. Wet the canvas slightly with water. Use Titanium White to paint the canvas reserving the horizon.
- Add the **Light Yellow mix** to the center of the canvas, for the sun, above the horizon line and also reflecting it below on the water. Soften the area by changing the direction of the brush strokes and using a light touch.
- Apply the **Coral mix** around the sun area and reflect it back onto the water. Rinse and dry the brush as needed to blend these colors.
- Add Quinacridone

Magenta to the brush and paint the outer edges of the canvas. Rinse and dry the brush, again.

- Use the **Light Yellow mix** to reinforce the sun area and reflection, blending it out to create a glow.
- Rinse and dry the brush. And continue blending it has a smooth transition.
- Dry the surface before continuing to the next step.

Sherpa Tips: *Mist canvas or lightly dampen the brush, as needed, to improve flow.*

If you have a second dry brush, you can use that to blend, in place of rinsing and drying the one.



STEP 2 - SECOND LAYER

“DON'T LET THE CANVAS HOLD YOU BACK”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Oval Mop

COLOR MIXES:

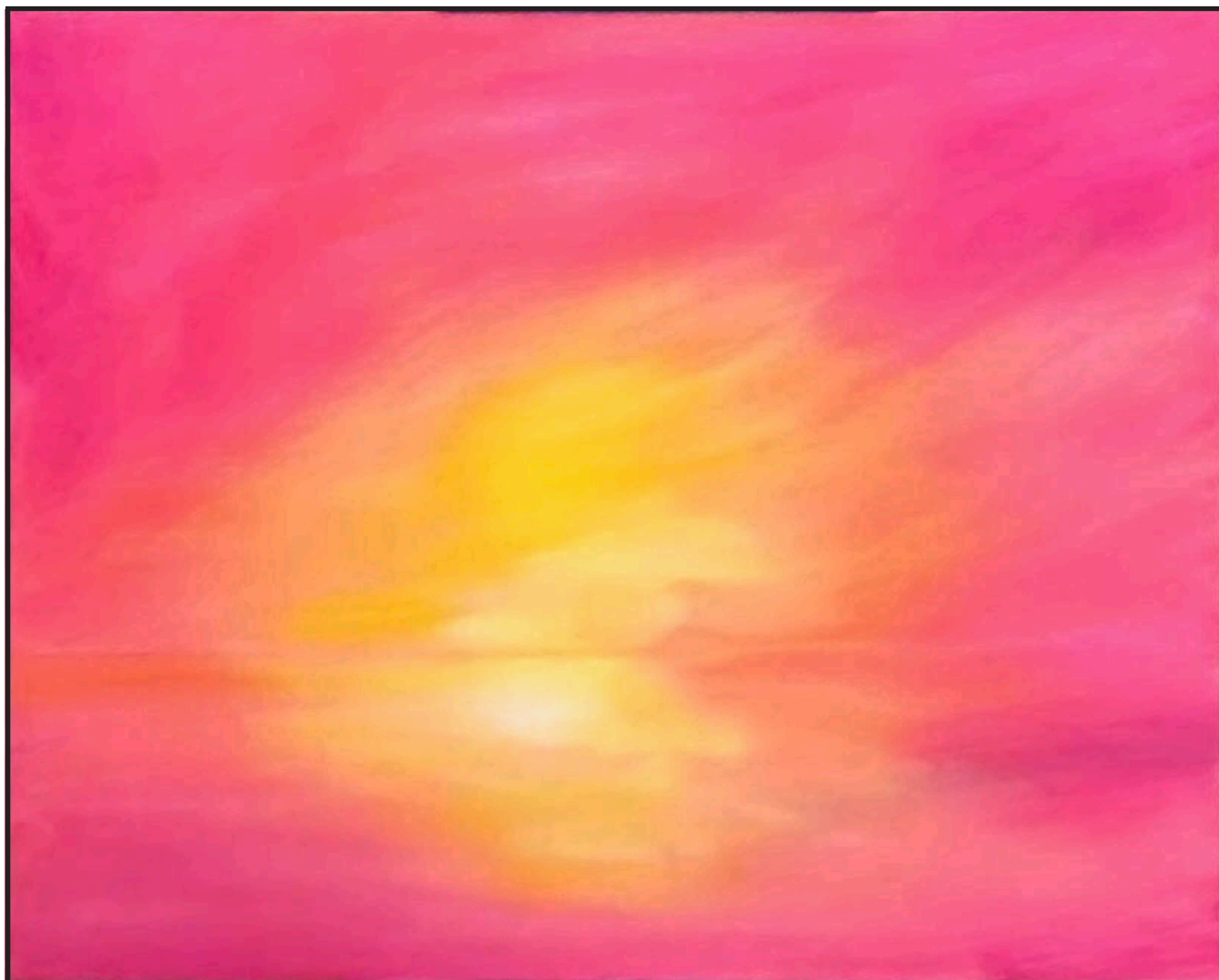
Light Yellow = CYM + TW

Coral = QM + CYM

STEP DISCUSSION:

- Dampen the brush and add more Titanium White to the **Light Yellow mix**. Brush that to the lighten the sun area in the sky and in the water reflection. Vary the mix while blending into the sky.
- Begin blending in the **Coral mix** into the sky starting on the right side of the sun. Add some Gloss Glazing liquid to these mixes and continue blending out on a curve. Mirror it in the water.
- Add Quinacridone Magenta to the brush and paint the outer edges of the canvas. Vary the background as desired, by using combinations of any of the colors in the mixes. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: *Whatever is done in the sky will be mirrored in the reflection on the water.*



STEP 3 - KEYHOLE SKY

“AN ARTIST SERVICE ANNOUNCEMENT”

PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Oval Mop

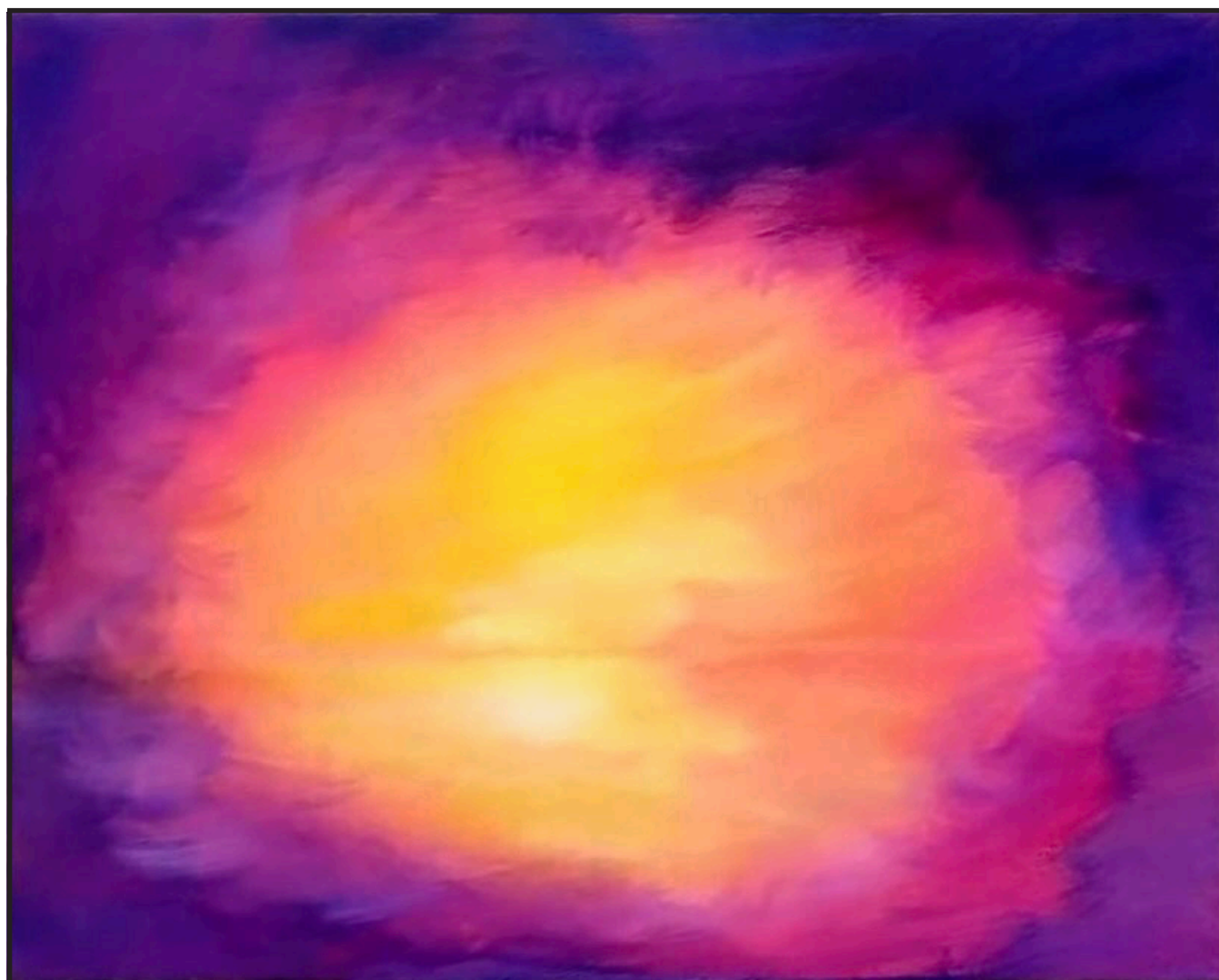
Large Hog Cutter

COLOR MIXES:

Light Pink = TW + QM

STEP DISCUSSION:

- On a slightly damp Hog Cutter brush, add Dioxazine Purple and Glazing liquid. Apply it around the outer edges of the canvas to create depth in the sky.
- Add Phthalo Blue to the dirty brush and apply that, randomly, into the deeper outer areas. Then, along the inner edges of the keyhole brush in some Quinacridone Magenta. Rinse and dry the brush.
- Soften the blend using a clean dry brush and very light pressure.
- Switch to the Mop brush and load it up with Quinacridone Magenta. While the paint is still wet, softly blend it between the darker and lighter zones, using quick curved strokes. Add Glazing liquid and continue using light pressure.
- Add the **Light Pink mix** to soften the keyhole edges even further.
- Dry the surface before continuing to the next step.



STEP 4 - STARS

“THE STARS AT NIGHT ARE BIG AND BRIGHT...”

PAINT:

Fluid White Paint = FWP

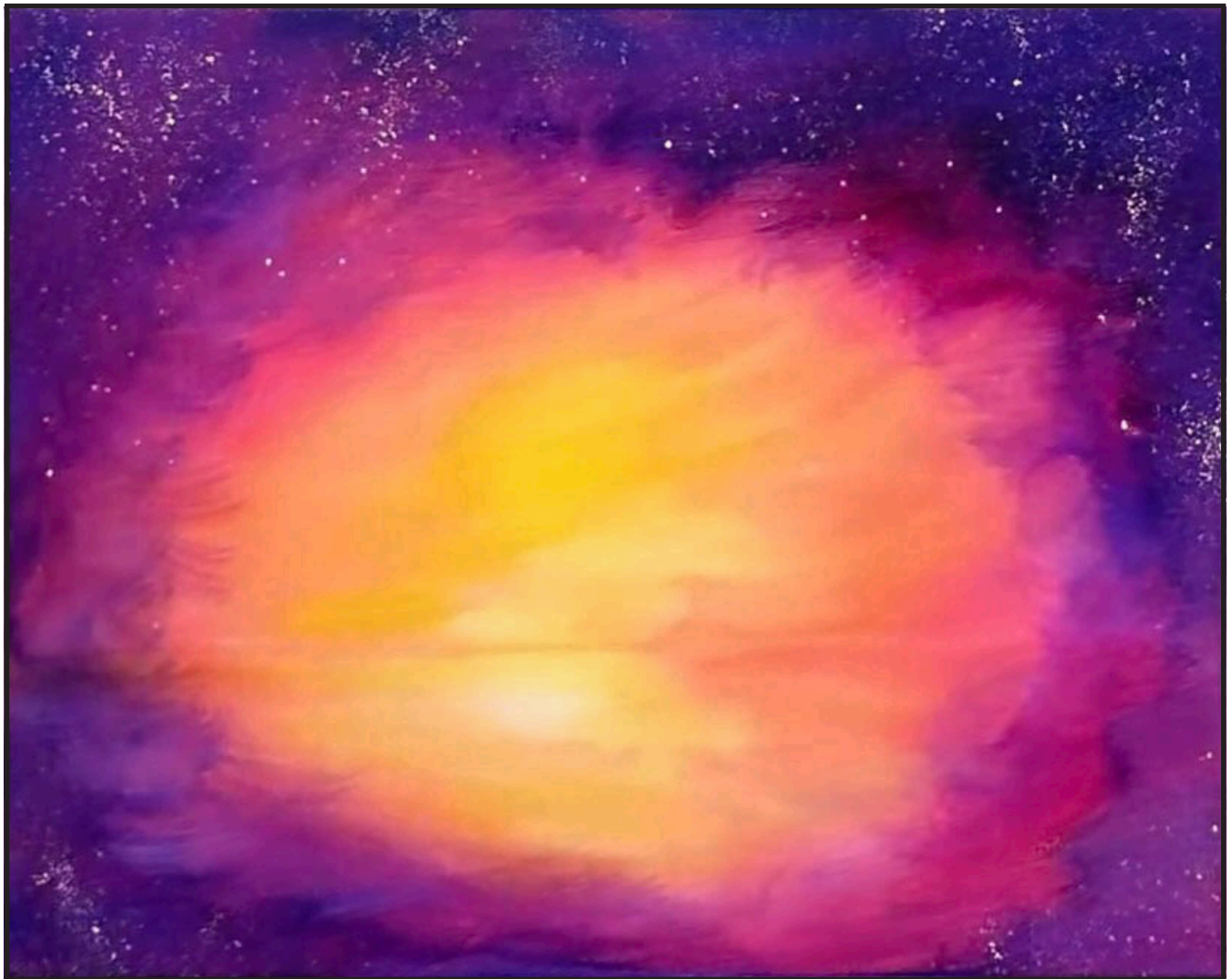
BRUSHES & TOOLS:

Splatter Tool

Large Oval Mop

STEP DISCUSSION:

- Load some Fluid White paint onto a splatter tool or toothbrush. Hold the tool near the canvas and flick the bristles, to create the stars. Rinse.
- If some stars landed in places where they are not wanted, just brush them out using a damp Oval mop, while they are still wet.
- Dry the surface before continuing to the next step.



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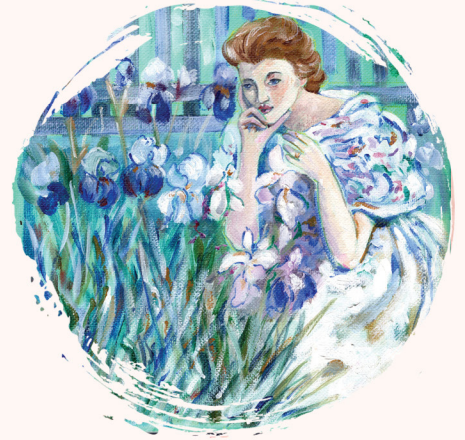
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STEP 5 – DISTANT CLOUDS

“IT MIGHT MEAN SOMETHING ELSE TO SHELDON COOPER”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Orange = CYM + CRM

Pink = QM + TW

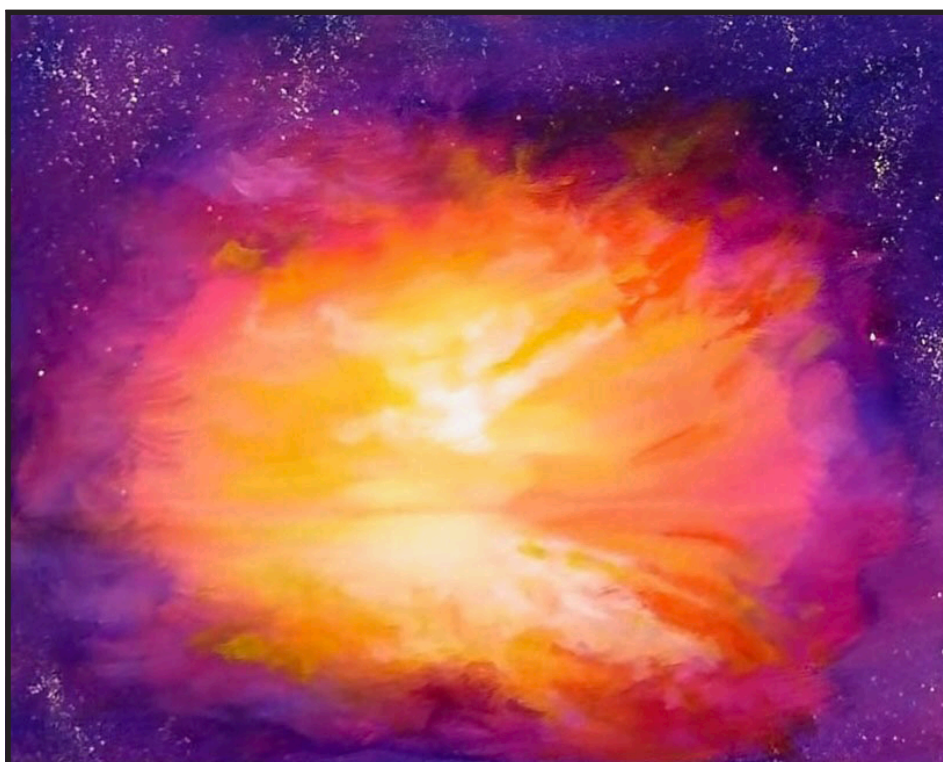
STEP DISCUSSION:

- Begin in the upper bright keyhole area and on the tip of a damp brush, lightly dance the **Orange mix** around, to make some clouds. Vary the mix by blending in a little Quinacridone Magenta, creating clouds that will bridge the area between the light and dark zones. Mirror the clouds in the water. Continue adding these clouds and varying the mix in these distant clouds.
- Add Quinacridone Magenta on the dirty brush and add some deeper values to these clouds. Soften any hard lines by wiping the brush on a towel and blending it out, using the side of the brush.
- Add the **Pink mix** on these clouds that are closer

to the left side. Remembering, when mirroring the effect in the water, objects appear in the opposite direction. Rinse and dry the brush.

- Mix Glazing liquid to Titanium White and wiggle in some brighter light that radiates out from the center sun area.
- Apply more of the **Orange mix** and create more clouds on the left side of the canvas, using a wiggle and curve brush stroke. Vary the mix and add more clouds on the right.

***Sherpa Tip:** Rinse and dry the brush and get clean water, often to keep the colors vibrant.*



STEP 6 - FARAWAY CLOUDS

"COSMIC AND DREAMY"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Pink = QM + TW

Deep Red = QM + CRM

Peach = QM + CYM + TW

Light Blue = PB + TW

Light Yellow = CYM + TW

Coral = QM + CYM

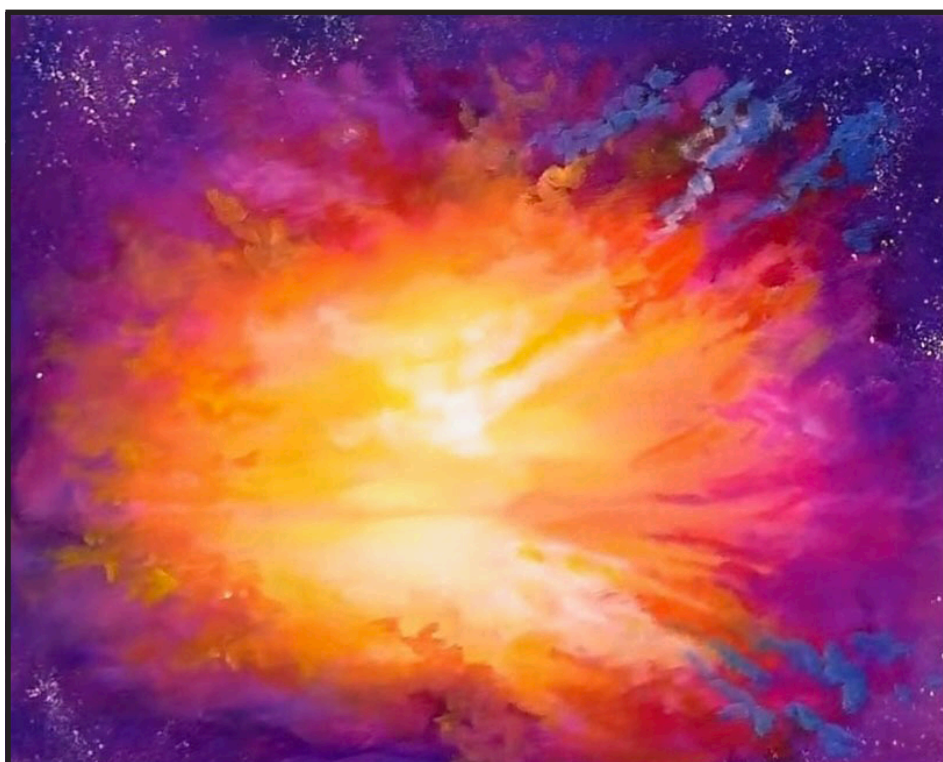
Light Purple = QM + DP + TW

STEP DISCUSSION:

- Starting in the upper right side of the keyhole transition the clouds further, alternating between the **Pink mix** and the **Deep Red mix**. Adding Gloss liquid as needed.
- Apply the **Peach mix** to the clouds on the left side of the canvas. Rinse and dry the brush.
- Use the **Light Blue mix** to create some darker, more dramatic clouds that radiate out, on the right side of the canvas. Remember to mirror all these clouds in the water. Rinse and dry the brush.

- Alternate between the **Light Yellow mix** and the **Coral mix** to add some more dramatic clouds throughout the sky. Mirroring them in the water.
- Use the **Light Purple mix** anywhere that might need a little extra pop of color. Rinse and dry the brush.

***Sherpa Tip:** Just because it's tough today does not mean that it is tough forever. Practice and watch yourself grow.*



STEP 7 - FORWARD CLOUDS

“YOU’VE GOT THIS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

BRUSHES & TOOLS:

Large Hog Round

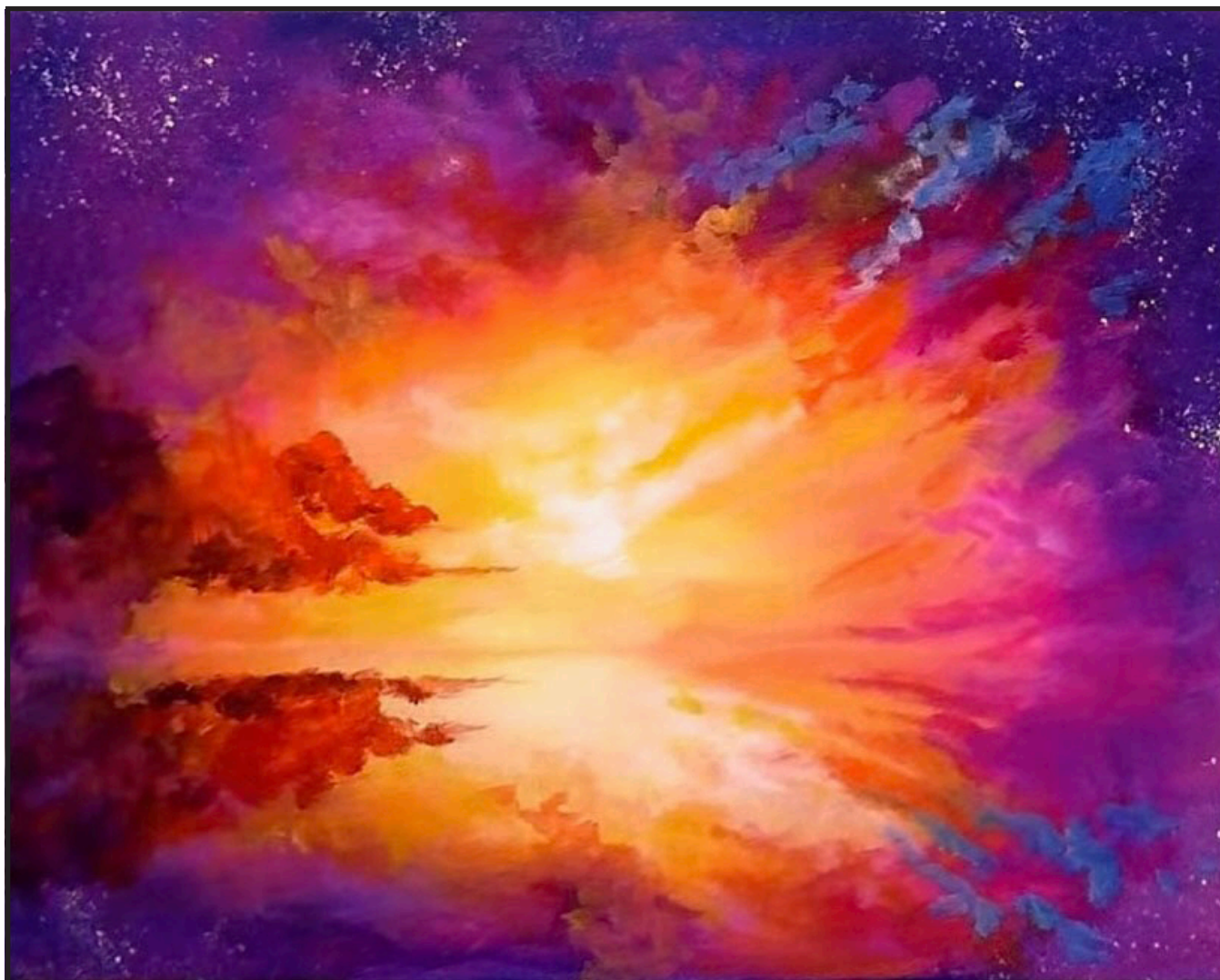
COLOR MIXES:

Dark Red = CRM + DP

Orange = CYM + CRM

STEP DISCUSSION:

- On the left side of the canvas, wiggle in the forward clouds, using the toe of the brush and the **Dark Red mix**. Add more Dioxazine Purple to the mix, in the darker, outer edges and more Cadmium Red Medium, closer to the sun. Rinse and dry the brush.
- Add warm highlights on these clouds that are closer to the light source, using the **Orange mix**.
- Use pure Dioxazine Purple for the darkest shadows. Rinse and dry the brush.



STEP 8 - IMAGE OF GIRL

"LIVING ON THE EDGE OF THE MOMENT"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

COLOR MIXES:

Wine = DP + CRM + CYM

Putty = DP + TW + CYM

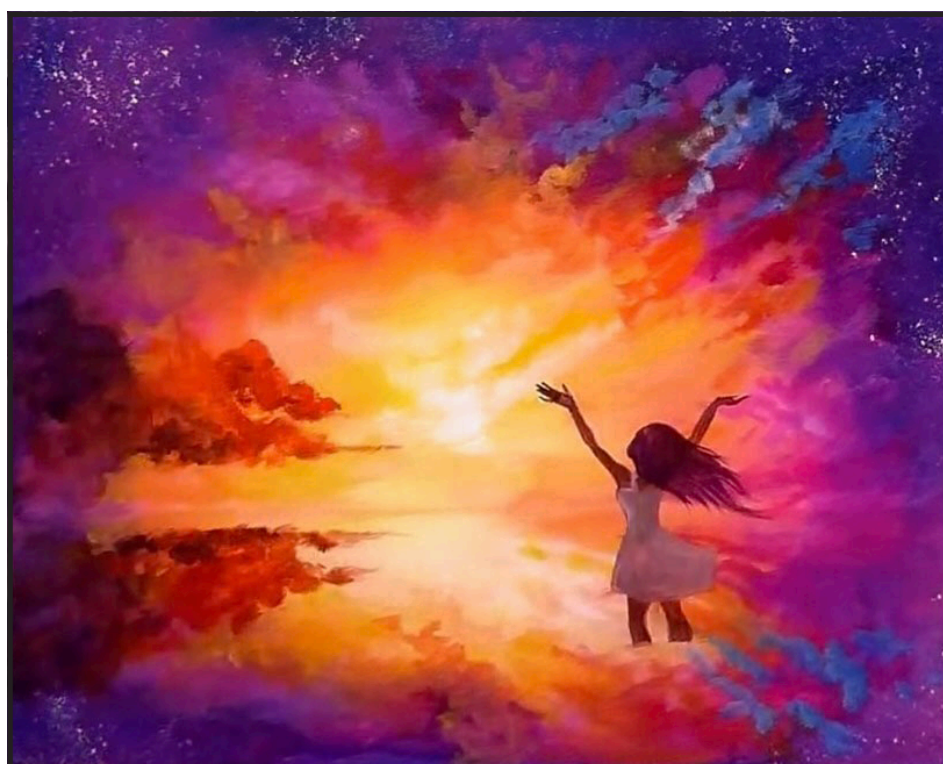
Light Yellow = CYM + TW

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, 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.
- Place the figure in water, in the lower right of the canvas. Use the Small round brush and the **Wine mix** to sketch a curved line about 2 inches long. At the top of that line, draw a curved horizontal line for the shoulders. Then, at the bottom, add another curved line,

for the waist. Angle the arms up and outward. Keeping them similar in length. On the left side of the upright line, draw the bust and taper it down to the waist. On the right side of that line, draw the curving of the back, from the shoulder to the waist. Block it in with the **Wine mix**. Thicken the arm lines, curving them to imply the muscles and adding a paddle at the end, for the palms of the hands.

- Sketch in a few lines, flaring out from the waist, for a skirt. Then bring down two lines that imply the legs. Thicken them to show the muscles of the thigh and calf. She is standing in the water, so the bottom of the legs will be out of view. Rinse. Block in the dress with the **Putty mix**.
- Switch to the X-Small Round brush to add the fingers on the end of the paddles, with the **Wine mix**. Fix any flaws by drying, then use the **Light Yellow mix** to cover it with the background color. Then, dry again and redo it.
- Using the **Wine mix**, draw the head starting just a little above the elbow. Add the forehead and chin. then use an "S" stroke to imply hair blowing in the breeze. Block it in and dry the canvas.



STEP 9 - DEFINING HIGHLIGHTS

"THE STRUGGLE IS NOT NECESSARILY A BAD THING"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Wine = DP + CRM + CYM

Putty = DP + TW + CYM

Muted Orange =

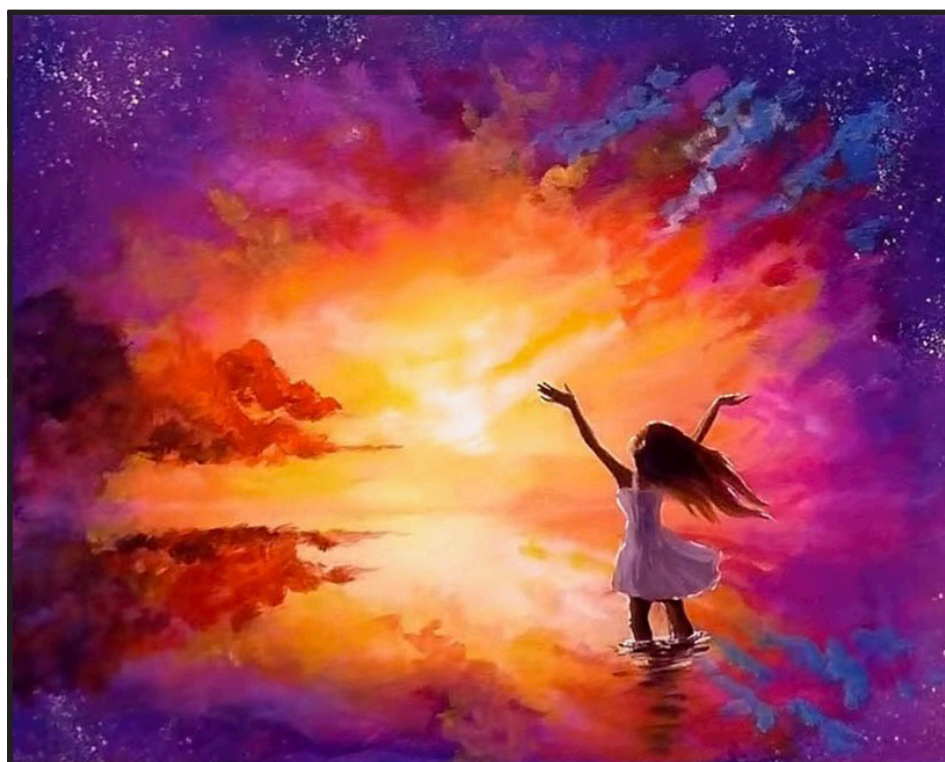
CYM + CRM + DP

STEP DISCUSSION:

- Highlight the front of the face and the ear, using the **Muted Orange mix**. Rinse. Use Fluid White Paint for pops of a bright highlight on the edges of the face and ear. Rinse. Adjust this area until you are happy.
- Apply highlights on the front of the arms and fingers with the **Muted Orange mix**. Use Fluid White Paint for pops of bright highlights, here as well. Rinse.
- Use the **Wine mix** to add the shadows at the back of the arms and legs. Highlight the legs with the **Muted Orange mix**. Rinse.
- Apply the dark ripples in the water with Dioxazine Purple. Highlight the

ripples with the **Muted Orange mix**. Add the brightest highlights on top of the ripples, using the Fluid White Paint.

- Deepen the hair with Dioxazine Purple and elongated "S" strokes. Highlight the front and the tips of the hair with **Muted Orange Mix**.
- Lighten the **Putty mix** with more titanium white and highlight the front of the dress and the folds of the skirt. Add the **Wine mix** on the shadows of the dress. Apply the brightest highlights on the dress, the front of the legs and the hair with Fluid White Paint.
- Refine the shadows with the **Wine mix**. Rinse.
- Sign.



THE TRACING METHOD

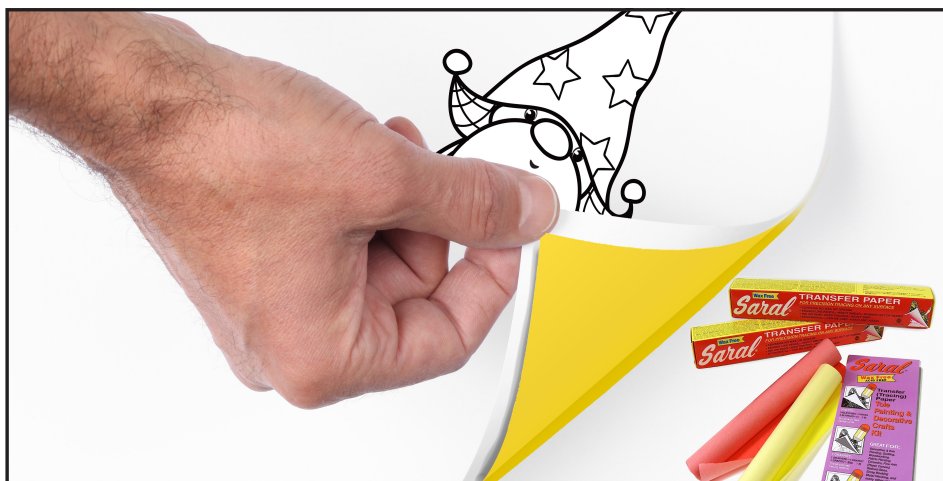
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



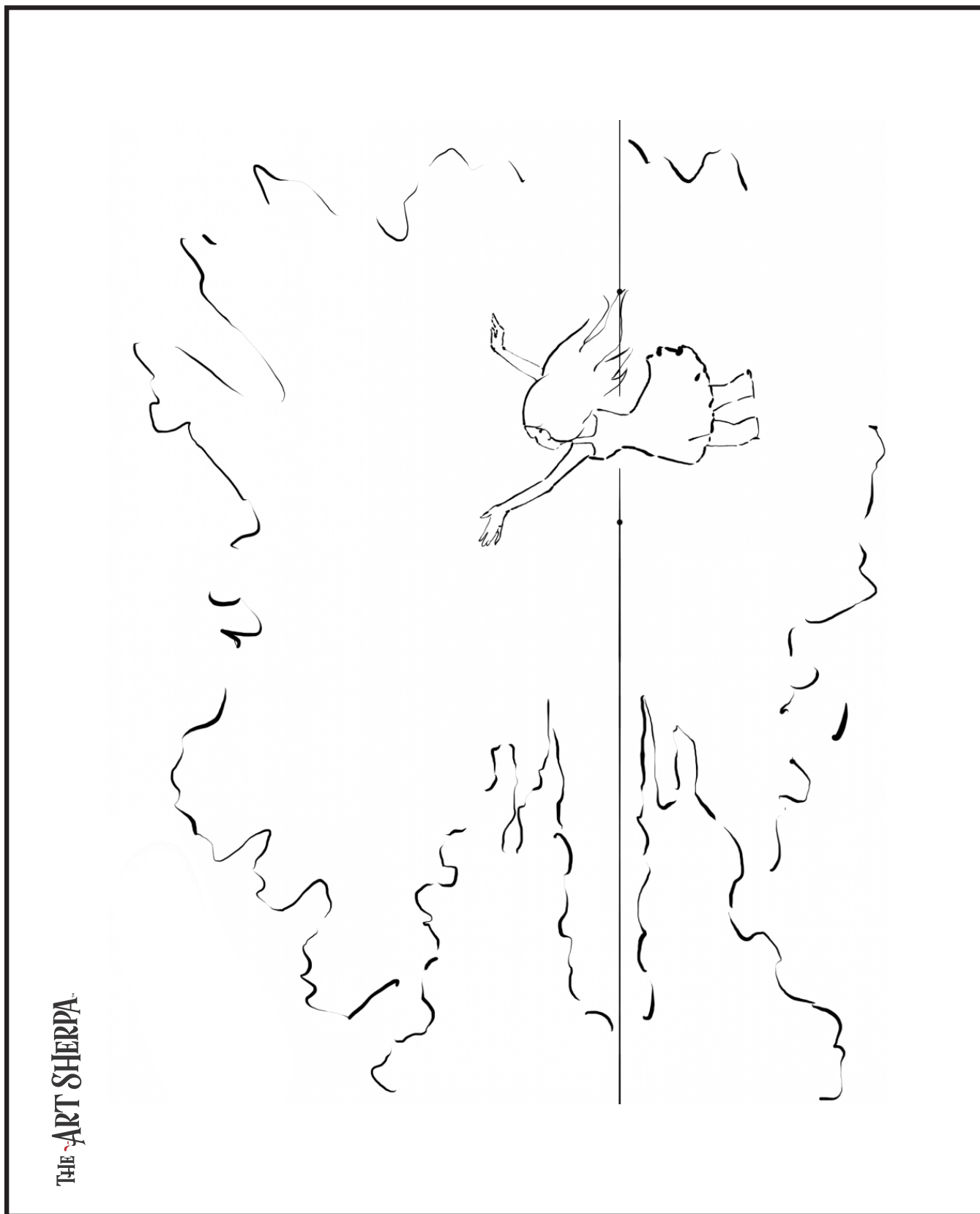
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



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



TRACEABLE:



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GRIDDING INSTRUCTIONS:

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

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

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

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

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

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

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

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

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

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

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

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

COOL COLOR

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

CONTOUR PAINTING

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

FEATHERED BLENDING

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

FINE LINE WORK

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

GLAZING

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