

THE ART SHERPA™

FALL *Y'all*



DANCING IN THE MOONLIGHT

BY: THE ART SHERPA

NAME CREDIT TO PATRON: KERRI LEATH

STEPS: 9 | DIFFICULTY: BEGINNING | 1 HOOT

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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.

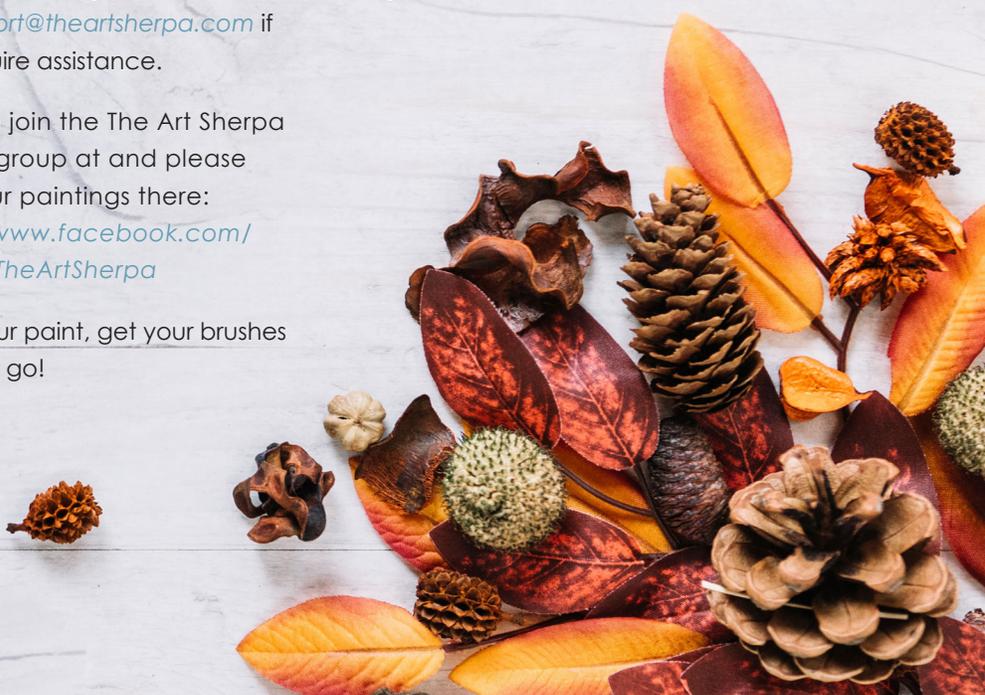
It is abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. 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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

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

TOOLS:

- Chalk Pencil or Watercolor Pencil
- Palette Knife
- 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

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette
- 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 | 02:35 | COLORED GROUND |
| STEP 2 | 05:15 | DEEPEN BACKGROUND |
| STEP 3 | 08:48 | BRIGHT BACKGROUND COLORS |
| STEP 4 | 17:24 | MORE BACKGROUND LAYERS |
| STEP 5 | 26:27 | SKETCH |
| STEP 6 | 31:54 | HEAD AND BACK |
| STEP 7 | 37:41 | SKIRTS COLORS |
| STEP 8 | 42:40 | DISTANT LIGHTS AND CHIFFON |
| STEP 9 | 49:35 | GLOW |
| | 1:01:30 | 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.



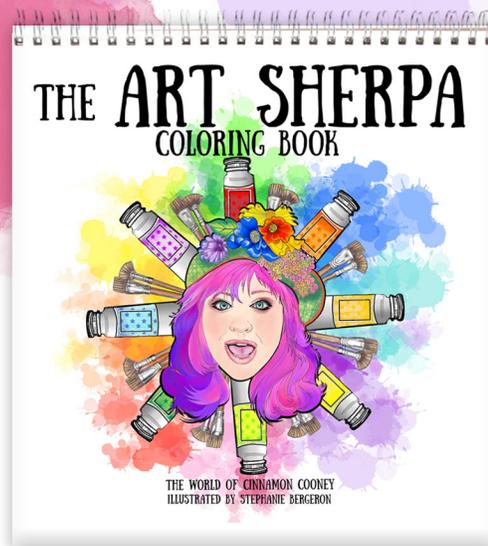


Order your coloring book set from The Art Sherpa Amazon store today!

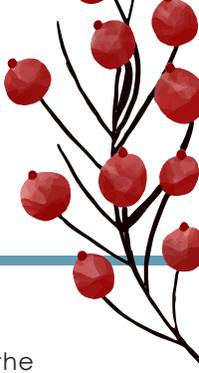
Great for both adults & young brushes!

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STEP 1 - COLORED GROUND



“WISHES FOR JOY AND HOPE”

PAINT:

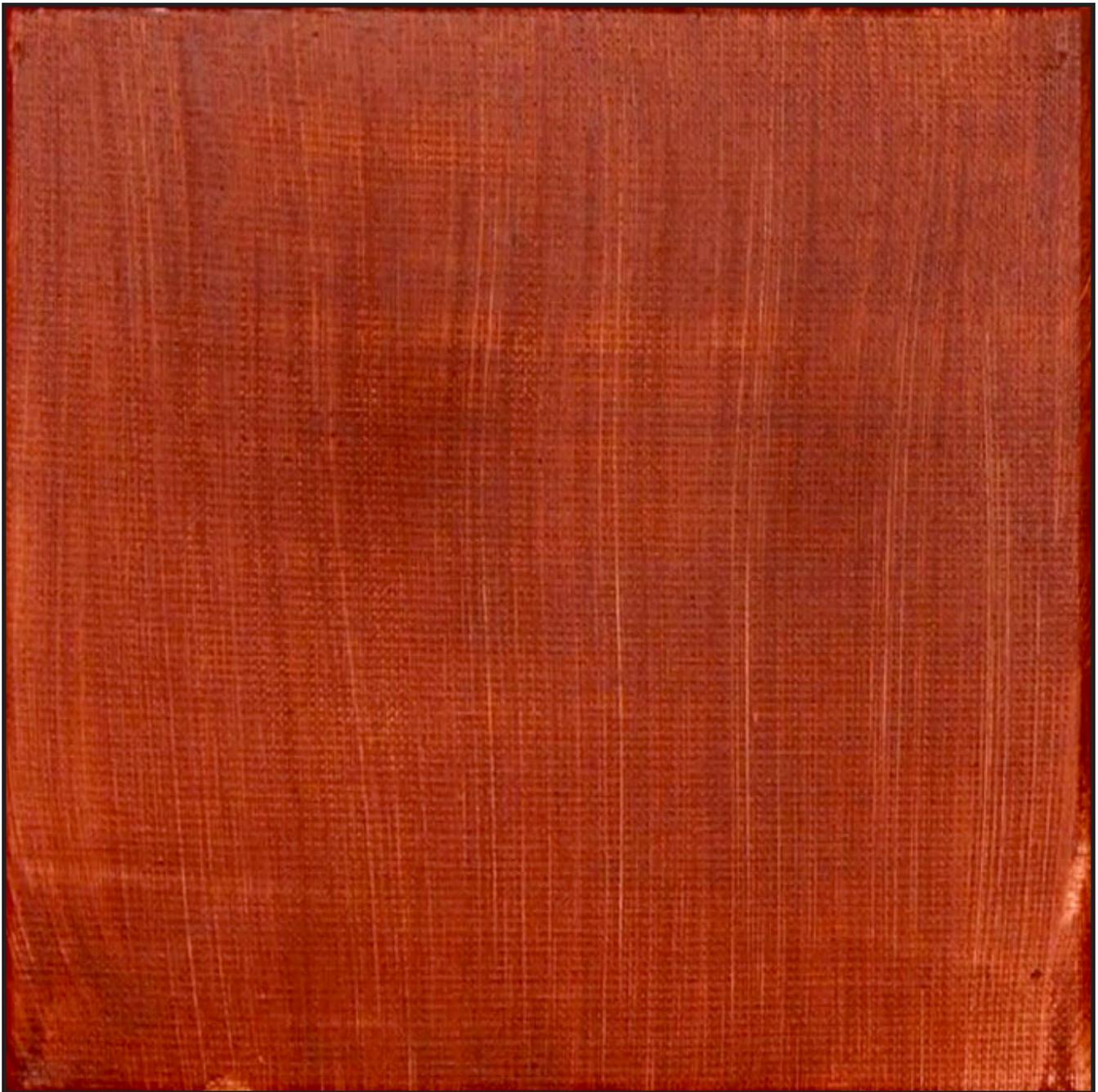
Burnt Sienna = BS

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the dampened brush with Burnt Sienna 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 - DEEPEN BACKGROUND

“A DEEP, RICH BACKGROUND FOR THE LIGHTS TO SHINE THROUGH”

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Dark Green = BS + PG

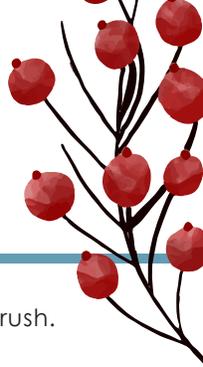
Dark Purple = BS + DP

STEP DISCUSSION:

- On a damp brush, use the **Dark Green mix** to deepen the background along the outer edges, and the top of the canvas. Rinse.
- Paint the **Dark Purple mix** on the remainder of the canvas, and blend it up into the Green area. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 - BRIGHT BACKGROUND COLORS



“CREATING SOFT, SUBTLE TRANSITIONS BETWEEN COLORS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

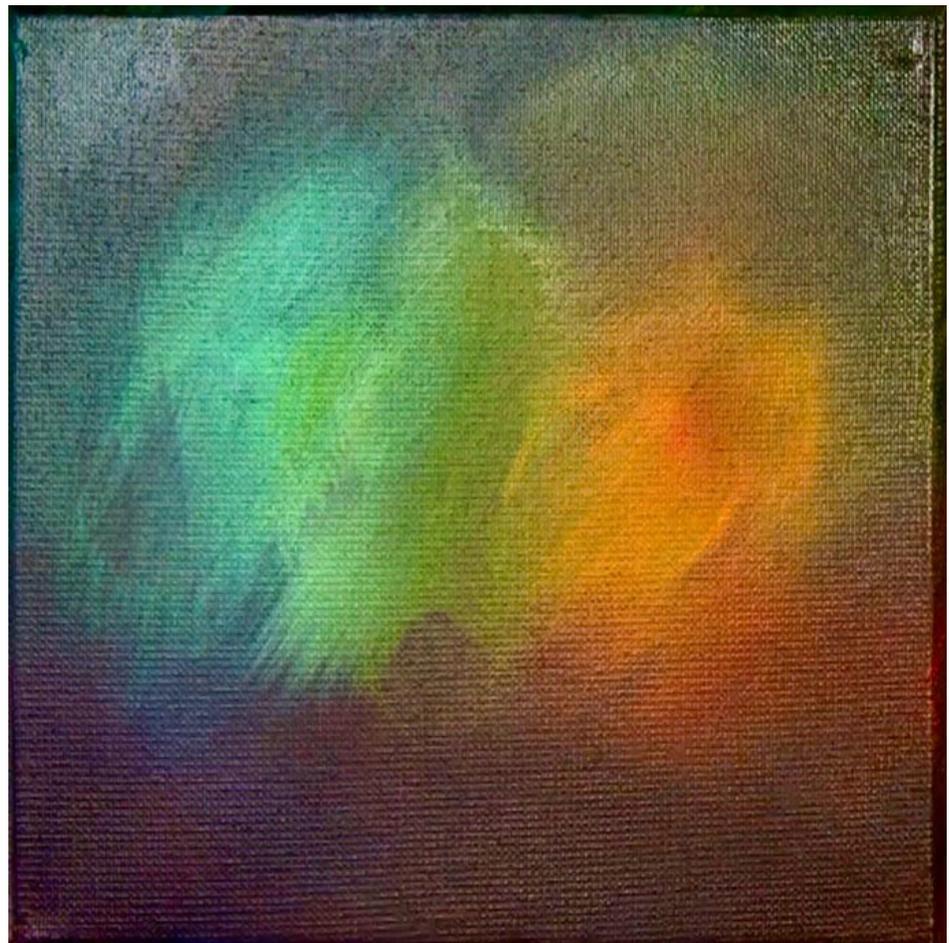
Mint = PG > CYM + TW
Dark Green = BS + PG
Orange = CYM + CRM
Dark Purple = BS + DP

STEP DISCUSSION:

- Begin painting the **Mint mix** on the left side of the canvas. Then, at the upper edges of the canvas, paint another layer of the **Dark Green mix**. Softly blend this color into the Mint area using a wet into wet technique.
- Add another layer of Dioxazine Purple at the bottom of the canvas. Clean the brush on a paper towel, then blend the lightly pigmented color softly into the mint area.
- Load some Cadmium Yellow Medium onto the dirty brush, and blend it wet into wet on the right side of the mint area. Use

some of the **Mint mix** to transition them together. Rinse and dry the brush.

- Begin blending the **Orange mix** to the right of the green area. Add some Gloss Glazing Liquid on the brush to help blend and glaze the outer edges of the bright colors into the darker background.
- Add in a little Cadmium Red Medium on the right side. Followed by the **Dark Purple mix** glazed in at the bottom of the canvas. Rinse.
- Soften the blend of these colors even further by using a clean, dry brush and a little Gloss Glazing Liquid. Blend in more of the **Orange mix** on the right side, adding a bit more of the Cadmium Red Medium near the bottom of the canvas. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - MORE BACKGROUND LAYERS

“LOVELY, ENERGETIC, BLENDED PATCHES OF LIGHT”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Mint = PG > CYM + TW

Orange = CYM + CRM

STEP DISCUSSION:

- Add just a touch of Phthalo Blue to the **Mint mix**, and very lightly paint some bright color onto the left side of the canvas using a criss cross stroke. Add Gloss Glazing Liquid and a bit more Cadmium Yellow Medium to the mix as you continue to blend. Then, blend a bit more Titanium White into the mix and create a very bright spot of light color in the mint area, and a couple spots on the right. Rinse.
- Lightly blend in some of the **Orange mix** into the right side of the canvas using light pressure. Without rinsing, add a tad of Burnt Sienna on the bottom edge, and more Cadmium Yellow Medium in the middle of

the orange area. Continue softening and feathering these blends, using very light pressure.

- Dry the surface before continuing to the next step.





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STEP 5 – SKETCH

“PLACING OUR LADY IN THE LIGHT”

PAINT:

Dioxazine Purple = DP

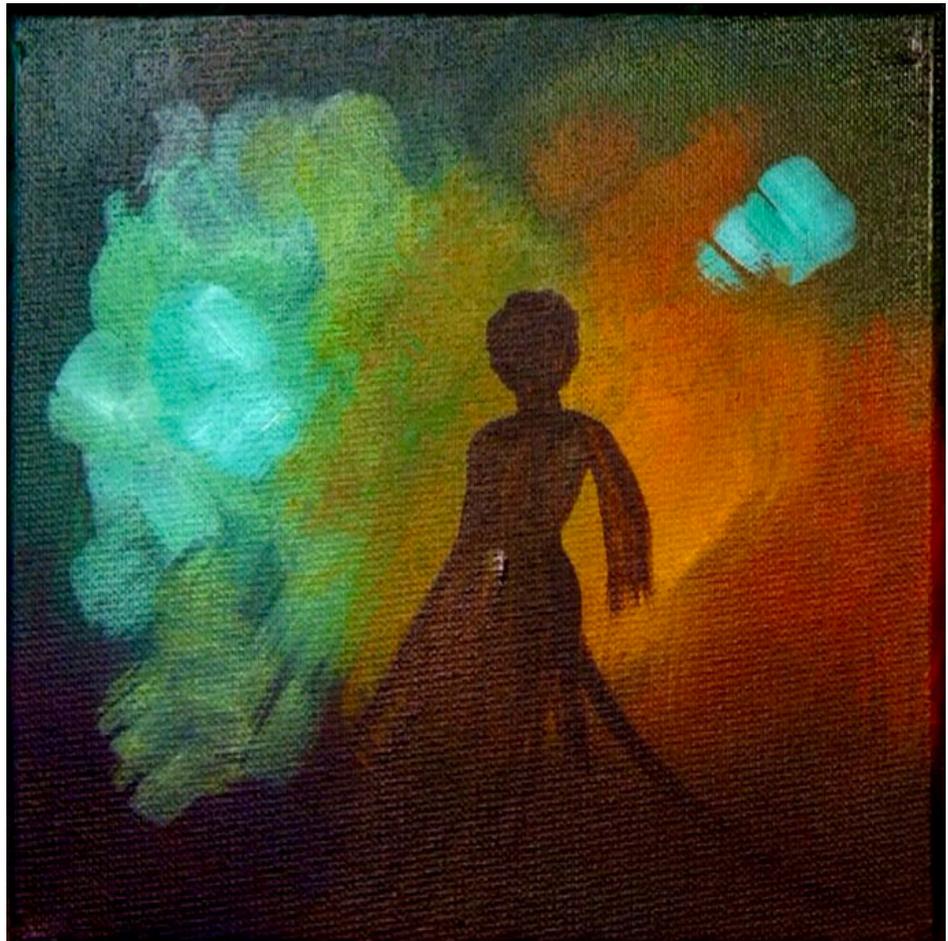
BRUSHES & TOOLS:

Small Synthetic Round

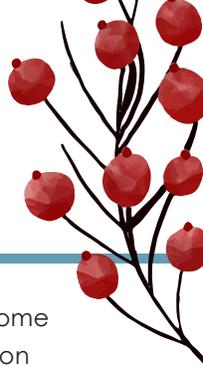
STEP DISCUSSION:

- 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 Dioxazine Purple to rough in the figure. Paint a little circle for the head that is in the center of the canvas, just above the middle. Then, bring a little line down for the neck. Thicken the neck, allowing a little bit of the bottom of the circle to show on either side. Paint a small downward curve for the shoulders (like a little frown).

- Paint a line that starts at the center of the neck, then sweeps down and curves to the left slightly, as it comes off the bottom of the canvas.
- Begin thickening the body starting at the left shoulder, and again allow it to curve left and come off the bottom of the canvas.
- Next, on the right shoulder draw a line that angles in and down to the waistline. Add a bit of a curved hip on this side as well, indent at the waist and bump out for the hip. Then, sweep the skirt out to the right on this side.
- Paint a sleeve coming off the right shoulder and feather it out. Then, imply the curls in the hair. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - HEAD AND BACK



“ADDING COLOR TO GIVE DIMENSION TO THE FIGURE”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

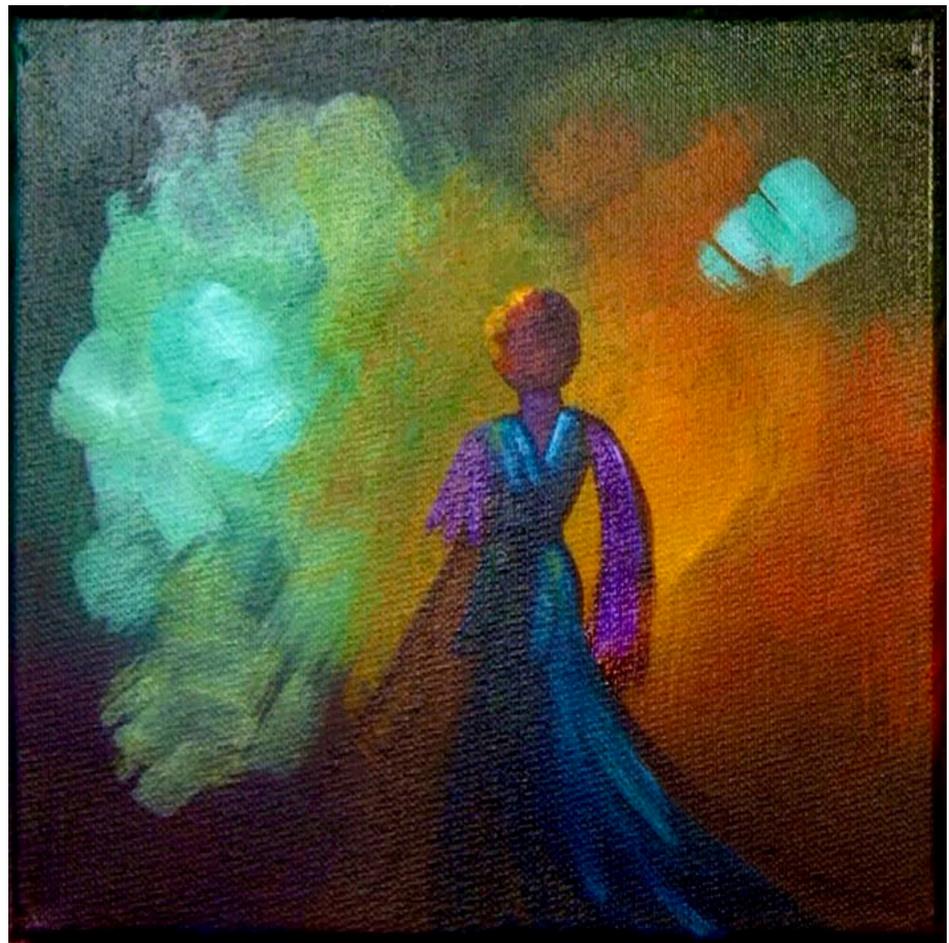
Orange = CYM + CRM
Pink = QM > TW
Yellow Orange =
CYM > CRM
Dark Turquoise = PB + PG
Mint = PG > CYM + TW
Warm Purple = QM + DP

STEP DISCUSSION:

- Highlight the left side of the hair with the **Orange mix** using small curled strokes. Transition into the **Pink mix** at the center of the hair, and finally into the Dioxazine Purple on the right side. Add a tad of the Titanium White to the dirty brush, and highlight the left side of the neck and down to a triangle between the shoulder blades. Rinse.
- Add the **Yellow Orange mix** to just the tips of the hair on the left side. Touch just a hint of Quinacridone Magenta at the top. Rinse.
- Paint a “V” shape on the

back as the top of the dress with the **Dark Turquoise mix**. Then, sweep some long strokes of this color on the hips and into the skirt. Add the **Mint mix** on the dirty brush and highlight the shoulders, and the right side of the skirt.

- Add Titanium White on the dirty brush and paint another layer of highlight on the upper dress. Add hints of color variations in this area with the **Mint Green mix** then some Cadmium Yellow Medium. Sweep a little of this color down the hip on the right. Rinse.
- Paint the sleeve in the **Warm Purple mix**, add some Gloss Glazing Liquid at the bottom to imply it is more transparent there. Then highlight the inside of the right sleeve by adding Titanium White to the mix. Paint a small triangle, with the tip at the shoulder and the base at the hip, for the left sleeve with **Warm Purple mix** and Titanium white. Then add the **Mint Green mix** to tidy the edge of the shoulder. Rinse.



STEP 7 – SKIRT COLORS

“LIGHTING UP THE FLOWING FABRIC”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Bright

COLOR MIXES:

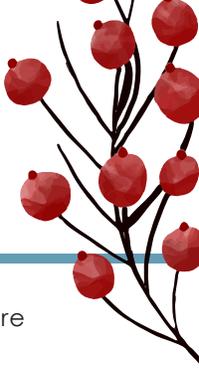
Warm Purple = QM + DP
Orange = CYM + CRM
Blueberry = DP + UB > TW
Pink = QM > TW

STEP DISCUSSION:

- Load some **Warm Purple mix** on the brush and sweep this color along the tight edge of the skirt, then down off the canvas at the lower right side using the edge of the brush. Fill it in to meet the part of the skirt you already painted.
- On the left edge of the skirt, use the **Warm Purple mix** and sweep a curved “S” stroke off the left side of the canvas. Again, fill in to meet the part of the skirt you already painted using directional strokes.
- Begin adding the glow on the left side of the skirt using the **Orange mix**. Sweep this color up from about the lower third of the skirt up to just below the waist. Loosely blend this highlight in, wet into wet, using directional strokes. Rinse.
- Use the **Blueberry mix**, and the edge of the brush with light pressure, to paint the flowing bits of taffeta (chiffon) coming from the hip and feathering out to the left. Rinse.
- Add the **Pink mix** on the right side of the skirt. Blend it back a little with some Dioxazine Purple. Wipe the brush and add more of the **Pink mix** at the back left of the hip out to some of the taffeta on the left. Then highlight the left sleeve with it, as well. Rinse.
- Dry the surface before continuing to the next step.



STEP 8 - DISTANT LIGHTS AND CHIFFON



“THE HIGHLIGHTS GO WITH THE FLOW”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Turquoise = UB + PG + TW
Mint = PG > CYM + TW
Yellow Green =
CYM + TW > PG
Orange = CYM + CRM
Bright Red = CRM + QM
Purple Pink = QM > DP + TW
Mid Blue = UB > TW

STEP DISCUSSION:

- Paint some of the background around and between the flowing chiffon with the **Turquoise mix**. Next, use the **Mint mix** to carefully paint the negative space in the opening of the right arm. Add a bright spot in this space with the **Yellow Green mix**. Then, highlight the right side of the sleeve and the edge of the upper skirt. Also, highlight the outside edges of the shoulders. Add bright spots of this color in the background, around and between the flowing chiffon on the left side. Dry brush a bit of this color in the upper left corner. Rinse.

- Use the **Orange mix** to highlight the top of the chiffon layers. Add more Cadmium Yellow Medium where a brighter highlight is needed.
- Add some fiery tones to the skirt with the **Bright Red mix**. Add Cadmium Yellow Medium to the dirty brush and loosely blend it on the left side of the skirt, using long directional strokes. Use these colors to apply more values of highlight on the flowing chiffon. Alternate between the Cadmium Red Medium and the Cadmium Yellow Medium to really brighten the glow on this left side of the skirt.
- Add more highlights at the top of the chiffon and on the right sleeve using the **Purple Pink mix**. Rinse.
- Use the **Mid Blue mix** on the inside of the right sleeve, followed by the **Turquoise mix** along the inside and bottom of the right sleeve. Rinse.



STEP 9 - GLOW

“BRIGHT COLORS HEIGHTEN THE GLOW”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round
Large Synthetic Oval Mop

COLOR MIXES:

Light Yellow = CYM + TW
Yellow Orange =
CYM > CRM
Turquoise = UB + PG + TW
Orange = CYM + CRM
Pale Yellow = TW > CYM

STEP DISCUSSION:

- Start painting the bright pops of light in the background at the upper left of the canvas. Use the **Light Yellow mix** on the Oval Mop brush to lightly brush in the color with short strokes. Add more Titanium White for a lighter color. Add a little of this color just to the right of the girl's arm. Then, a touch of the **Yellow Orange mix**. Rinse.
- Switch to the Small Round brush, continue to brighten background around the left side of the head and along the top of the chiffon with **Light Yellow mix**. Apply light pressure and a dry brush technique to allow some of the background to show through.

- Add bright spots of light throughout the background, still using the **Light Yellow mix**. If you need to push it back in a few places just blend in some of the **Turquoise mix**, using the dirty brush. Add a bit of this blended color on the right side for balance. Rinse.
- Dry brush the **Orange mix** into the background around the right side of the head. Then, add more Cadmium Red Medium and paint a few pops of this color on this side as well.
- Paint along the right side of the skirt with Dioxazine Purple to raise it up a little out of the background. Rinse.
- Use the **Yellow Orange mix** on the right edge of the skirt and blend more of it into the background near her head.
- Alternate between the yellow and orange mixes on your palette to add embers of light in the background on the right side, making irregular shapes.
- Add more Titanium White to the **Light Yellow mix** and highlight the top folds of the chiffon on the left. Then, lightly highlight the yellow glow on the skirt with this color.
- Use the reference at the end of this step to help you to pop in background colors. Rinse.
- Tap in the bright highlights on the yellow glows using the **Pale Yellow mix**. Use Cadmium Yellow Medium as highlights on the orange glows, followed by tiny touches of the **Pale Yellow mix**. Rinse.
- This is the point where you can add touch ups anywhere you feel you need to. Rinse.
- Sign.



THE TRACING METHOD

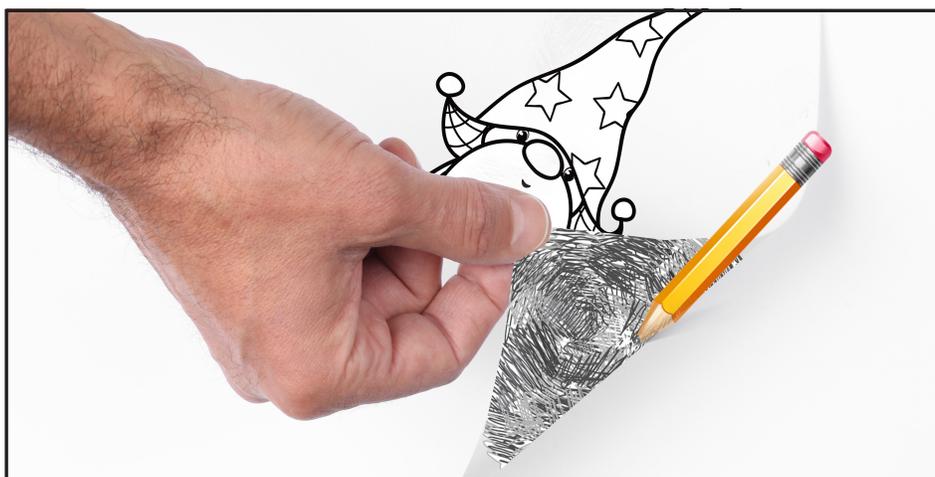
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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



TRACEABLE:

THE ART SHERPA



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.

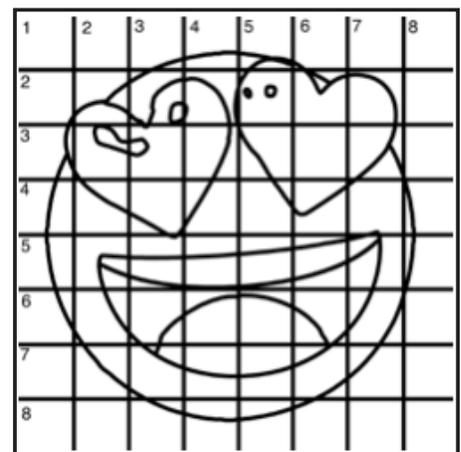
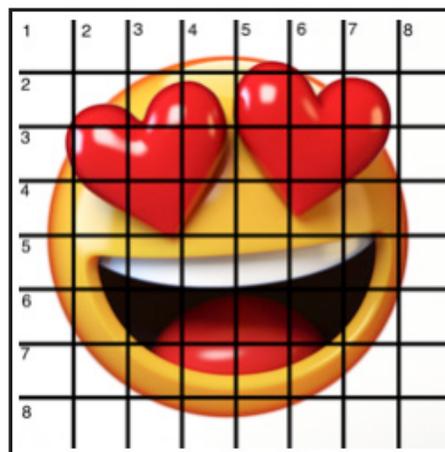
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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