

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



METAL GOLD LIPS


BY: THE ART SHERPA

STEPS: 13 | DIFFICULTY: CHALLENGING | 3 HOOTS



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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.

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
- Ultramarine Blue = UB
- Burnt Umber = BU
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Quinacridone Gold = QG
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

- Being Painterly and Loose
- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Skin Tones

BRUSHES:

- Large Synthetic Bright
- Small Synthetic Filbert
- Small Synthetic Round Blender
- X-Small Synthetic Round
- Grass Comb/Grainer

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8x8 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:

- Finding Value
- Expressive Painting Strokes



VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:31	TONING THE CANVAS
STEP 2	06:28	SKETCH IN IMAGE
STEP 3	14:30	FIRST LAYER OF SKIN
STEP 4	20:00	FINISH SKIN
STEP 5	35:15	LIP VALUES
STEP 6	45:46	TEETH AND LIP TONES
STEP 7	1:00:17	GOLD VALUES
STEP 8	1:16:34	REFLECTIONS BOTTOM LIP
STEP 9	1:26:36	REFLECTIONS TOP LIP
STEP 10	2:06:10	BIG REFLECTIONS
STEP 11	2:11:40	MORE BRIGHT REFLECTIONS
STEP 12	2:17:53	TEETH HIGHLIGHTS AND LIP SHADOWS
STEP 13	2:30:01	LIGHTEST HIGHLIGHTS
	2:41:43	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.



WATERCOLOR

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7:00 PM EST

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page each week.

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RELAX &
CHILL OUT
TOGETHER

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SHERPA

STEP 1 - TONING THE CANVAS

"IT'S A BROWN BEGINNING"

PAINT:

Burnt Umber = BU

BRUSHES & TOOLS:

Large Synthetic Bright

STEP DISCUSSION:

- Loosely paint the entire canvas with Burnt Umber. Then smooth the paint by applying long even strokes over the canvas, both horizontally and vertically.
- Dry the surface before continuing to the next step.

Sherpa Tip: This is specifically referred to as "toning the canvas".



STEP 2 – SKETCH IN IMAGE

“ARROWSMITH LIPS”

PAINT:

Quinacridone Magenta = QM

Burnt Umber = BU

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Skin Base =

QM + YO + BU + 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.
- Use the **Skin Base mix** to sketch in the lips, which will take up a lot of the surface area. Anchor the bottom lip close to the left side and curve it down toward the bottom of the canvas, creating an elongated “U” shape. To finish the bottom lip, join the lines by drawing the pillow on top adding a curved line down the middle.

- Above that, sketch in an upward curved line for the mouth opening. Then curve it down on the left to meet the bottom lip.
- At the top right, add a guide mark for the top of the upper lip, leaving a bit of space above it. Then join it to the bottom lip with a curved line. Add the “V” shape for the center of the top lip. Then bring it down to join the bottom lip, on the right. Add some detail to the bottom of the upper lip.



STEP 3 - FIRST LAYER OF SKIN

“KEEP ON KEEPING ON”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Umber = BU

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Skin Base =

QM + YO + BU + TW

Light Skin =

TW > QM + YO + BU + TW

Dark Skin =

QM + YO + BU + TW + UB

STEP DISCUSSION:

- Begin by filling in the background on the left side using the **Light Skin mix**. As you work towards the top right, start adding in the **Skin Base mix**, blending them together. I used the Ultramarine Blue to gray out the skin tone shadows because it works well with the yellow/gold colors of the lips.
- Vary the mix with more Burnt Umber or Yellow Ochre as you work around the bottom of the canvas.
- To add the shadow under the lip, blend in the **Dark Skin mix**.
- Dry the surface before continuing to the next step.



STEP 4 – FINISH SKIN

“THE SCOTLAND SHOUT OUT”

PAINT:

Quinacridone Magenta = QM
Ultramarine Blue = UB
Burnt Umber = BU
Titanium White = TW
Yellow Ochre = YO
Golden’s Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round
Blender

COLOR MIXES:

Skin Base =
QM + YO + BU + TW
Light Skin =
TW > QM + YO + BU + TW
Dark Skin =
QM + YO + BU + TW + UB

STEP DISCUSSION:

- Add some Glazing Liquid to the **Light Skin mix** and begin blending the background, starting at the top left again. This brush allows us to matte the appearance and smooth out the skin tones and should be transitioning between the **Skin Base mix** and the **Light Skin mix** as you continue to paint the skin around the lips. Add more Burnt Umber or Yellow Ochre in the warmer areas and add Glazing Liquid where you need help with blending. Add the **Dark Skin mix** under the bottom lip to smooth and blend it out. Keep the brush pressure light and

vary the mixes as you continue blending and smoothing the skin.

- Dry the surface before continuing to the next step.

Sherpa Tip: Glazing Liquid increases the dry time of the paint and we need it dry before the next step.



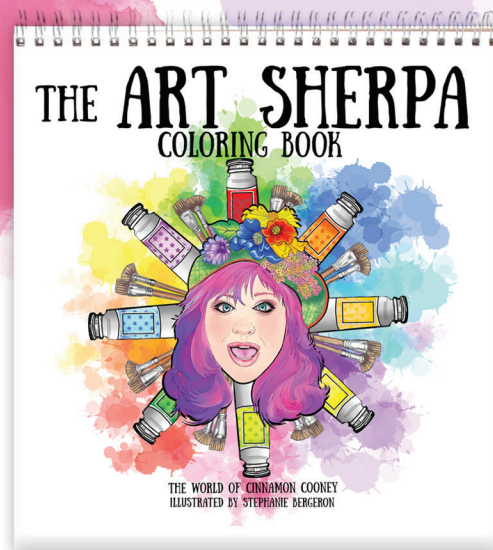


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STEP 5 – LIP VALUES

“CHOCOLATE LIPS”

PAINT:

Quinacridone Gold = QG

Cad Red Medium = CRM

Ultramarine Blue = UB

Burnt Umber = BU

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Shadow = UB + MB

Mid Lip = QG + BU

Dark Lip = BU + CRM + MB

Dark Shadow =

BU + CRM + MB

- Use the **Dark Shadow mix** to refine the inner line on both the upper and lower lip. Also refine the shape of the outer area of the upper lip. Shade the left side where the lips meet and then up into the top lip.
- Use the **Dark Shadow mix** to add the darker areas on the bottom lip, as well.

Sherpa Tip: Teeth are not as white and perfect, or as small, as our minds may like them to be.

STEP DISCUSSION:

- Fill in the mouth opening with the **Shadow mix**. Keep in mind that the shadows will run into the lip and the outer corner of the mouth.
- Begin adding some shape to the bottom of the upper lip by applying a curled stroke, directionally with the shape of the lip, using the **Mid Lip mix**.
- Use the **Dark Lip mix** on the bottom lip, again applying a curled stroke, directionally. The left side will curl left, and then as you get to the middle, the strokes will start to curl right.
- Add Titanium White to the **Shadow mix** to imply the teeth, then fill them in. Adjust as needed with the darker colors. Rinse.



STEP 6 - TEETH AND LIP TONES

“TEETH HAVE TEXTURE”

PAINT:

Quinacridone Magenta = QM

Quinacridone Gold = QM

Ultramarine Blue = UB

Burnt Umber = BU

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Filbert

Small Synthetic Round

Blender

X-Small Synthetic Round

COLOR MIXES:

Mid Lip = QM + BU

Shadow = UB + MB

Gray = MB + UB + TW

Mid Gray = YO + MB

Light Gray = TW + MB + UB

Basic Gold = QG + TW

STEP DISCUSSION:

- Refine and adjust the bottom lip line using the Filbert and the **Mid Lip mix**. Rinse.
- Load the **Gray mix** and a little Glazing Liquid. Begin adding that slightly lighter value to the bottom edge of the teeth. Then refine that edge and paint in the muted shadows between the teeth, using the **Shadow mix**. Add more Glazing Liquid to push back the teeth that are more in shadow. Rinse.
- Switch to the Blender

brush. Add the Glazing Liquid to the **Light Gray mix** and blend in another value on the teeth. Rinse. Then use the **Mid Gray mix** for yet another value on the teeth. Rinse.

- Switch to the Liner brush. Mix the Glazing Liquid with Titanium White and the **Light Gray mix**. Tap in the tooth reflections adding more Titanium White as needed, for the brightest highlights.
- Switch back to the Blender brush and load **Basic Gold mix** to begin brushing this gold tone onto the lips.
- Add some Glazing Liquid and Burnt Umber to the **Shadow mix** to remove any unwanted highlights on the skin.
- Glaze some Quinacridone Gold over the lips. Rinse.



STEP 7 – GOLD VALUES

“3D LIPS”

PAINT:

Cad Red Medium = CRM

Quinacridone Gold = QG

Cad Yellow Medium = CYM

Burnt Umber = BU

Mars Black = MB

Yellow Ochre = YO

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Orange = CYM + CRM

Warm Shadow = BU + CRM

Mid Gold = YO + CRM + CYM

Aged Gold = BU + MB + YO

Basic Gold = QG + TW

Light Gold = YO + MB + TW

STEP DISCUSSION:

- Begin by adding shadows to the inside of the lips with the **Warm Shadow mix**. Rinse.
- Add some Burnt Umber to the **Orange mix** and apply it to the left, inner corner, of the top lip. Blend in Mars Black and Glazing Liquid, as needed, to shade that area. Continue along the upper lip, varying the mix and adding glaze, as desired. Do the same to the bottom lip.
- Lighten the top of the upper lip with the **Mid Gold mix**, curling the brush strokes down and adding glaze as needed.

Continue onto the center of the bottom lip. Add more Burnt Umber as needed.

- Apply the **Aged Gold mix** as a darker value in the lips, while using the edge of the brush and flicking down. Vary the mix with the Orange, red and yellows and sometimes even Mars Black.
- Add Glazing Liquid to the **Light Gold mix** for a lighter value at the top of the upper lip. Glazing and curving the stroke directionally as needed. Add this lighter value to the bottom lip as well.
- Apply the **Basic Gold mix** at the base and center of the bottom lip. Apply it on the top lip where that lighter value is needed.



STEP 8 - REFLECTIONS BOTTOM LIP

“ART CAN TAKE A MINUTE”

PAINT:

Cad Red Medium = CRM

Quinacridone Gold = QG

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Filbert

Grainer

COLOR MIXES:

Orange = CYM + CRM

Off Yellow = CYM + TW

Off Gold = QG + CRM + TW

Shadow Gold =

MB + YO + CYM



STEP DISCUSSION:

- Apply the **Orange mix** throughout the lips where you need that added warmth. Vary the mix by adding more Cadmium Yellow Medium or Yellow Ochre, while wiggling and tapping the brush.
- Use the **Off Yellow mix** for a reflection on the bottom lip and in a few areas throughout, where you see those details. Interchange these reflections with the **Off Gold mix**.
- Highlight the shaded areas of the bottom lip using the **Shadow Gold mix**.
- Continue working the values and adjusting the mixes until you get to the point you are happy. Rinse.



STEP 9 - REFLECTIONS TOP LIP

“THEY KEEP GETTING BETTER AND BETTER”

PAINT:

Cad Red Medium = CRM
Quinacridone Gold = QG
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Umber = BU
Titanium White = TW
Yellow Ochre = YO
Mars Black = MB
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Filbert
Grainer

COLOR MIXES:

Teeth = TW + UB + MB
Light Yellow = CYM > CRM > TW
Aged Gold = BU + MB + YO
Orange = CYM + CRM
Basic Gold = QG + TW

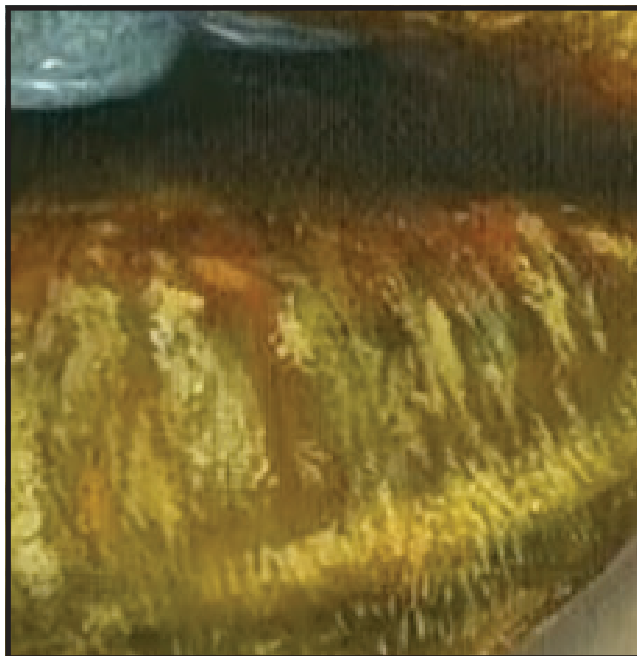
STEP DISCUSSION:

- Use the **Teeth mix** with a touch of Glazing Liquid to add another layer on the teeth. Rinse.
- Add Glazing Liquid to the **Light Yellow mix** and wiggle it in to make rough brush strokes on the brighter areas of the top lip. Interchange these reflections with the **Aged Gold mix** where you need a darker value. Add some Quinacridone Gold and Glazing Liquid as you build up the layers.
- Add the **Orange mix** where the lips have a warmer value, tapping the brush

up and down. Rinse.

- Apply another layer of brighter highlights with the **Basic Gold mix**.
- Continue adjusting the mixes, finding the values and adding Glazing Liquid until you get to the point you are happy. Rinse.

Sherpa Tip: The Grainer Brush creates the optimum texture for the many lip lines.



STEP 10 – BIG REFLECTIONS

“YOU CAN DO THIS”

PAINT:

Quinacridone Gold = QG
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert
Grainer

COLOR MIXES:

Highlight = TW > QG

STEP DISCUSSION:

- Add the **Highlight mix** for the brightest pops of reflections. Find and apply these bright moments on the upper lip, tapping the brush to create the desired texture.



STEP 11 – MORE BRIGHT REFLECTIONS

“YOU ARE AMAZING”

PAINT:

Quinacridone Gold = QM

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

Grainer

COLOR MIXES:

Highlight = TW > QG

STEP DISCUSSION:

- Continue adding the **Highlight mix** for the lightest/brightest pops of reflections. Find these bright moments on the upper lip and apply only a dusting in the darker areas. Tapping the brush to create the desired texture.
- Add just Quinacridone Gold in the warmer areas of the bottom lip.

Sherpa Tip: If you ever add too much of a mix just add more of the previous color to adjust.



STEP 12 - TEETH HIGHLIGHT AND LIP SHADOWS

"HONEY BUNNY TAKES THE MIC"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Umber = BU

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Filbert

Grainer

X- Small Synthetic Round

COLOR MIXES:

Teeth = TW + UB + MB

Lip Shadow =

MB + BU + CRM

STEP DISCUSSION:

- Use the Round brush and the **Teeth mix** to add teeth reflections, creating a high variance on the teeth. Rinse.
- Switch to the Grainer brush. Go to the bottom lip and find the dark areas and crevices to add the **Shadow mix** to. Lightly tap in lines and add Glazing Liquid where needed. Vary the mix by sometimes adding more Burnt Umber and other times adding more Mars Black.
- Continue the same method on the upper lip.



STEP 13 - LIGHTEST HIGHLIGHTS

"LIP CRAZE"

PAINT:

Fluid White Paint = FWP

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Filbert

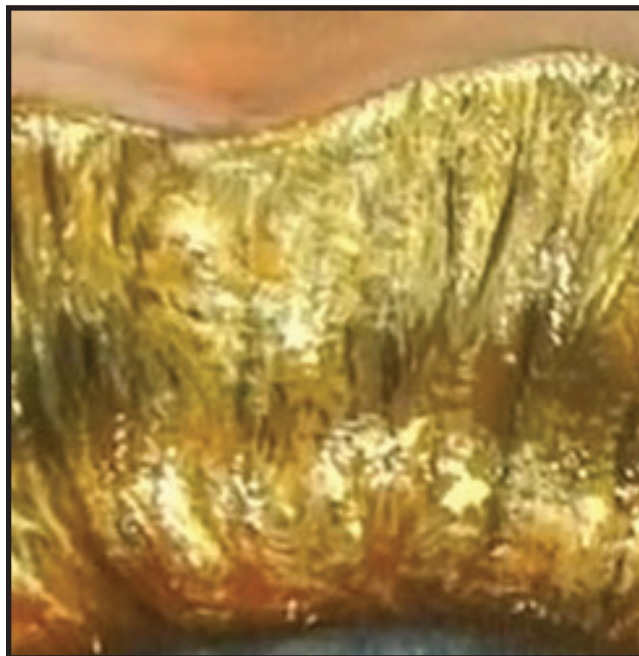
Grainer

COLOR MIXES:

White Glaze = FWP + AGL

STEP DISCUSSION:

- Tap in the **White Glaze mix** at the very top of the upper lip, using the edge of the brush. Continue finding and applying these final bright reflections throughout, both the upper and lower lips. Make sure to capture the very bright reflection at the center of the bottom lip and even a few in some of the darker areas. Rinse.
- Sign.



THE TRACING METHOD

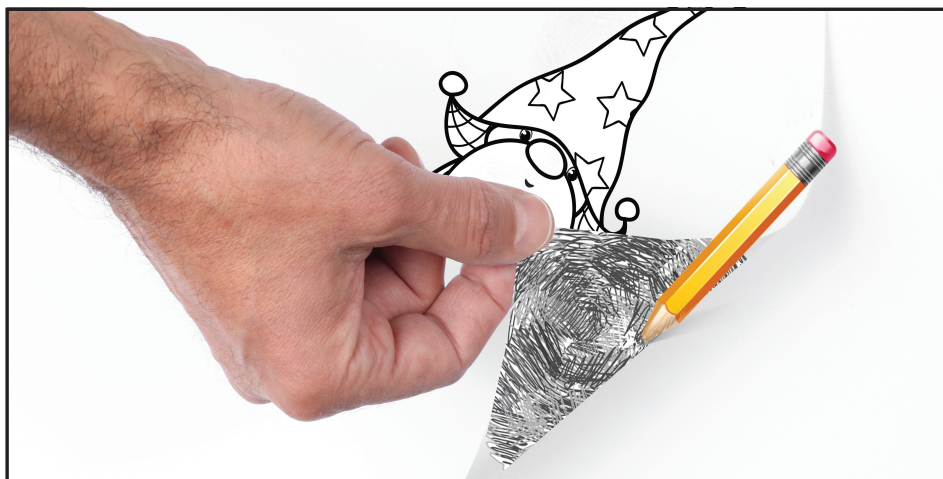
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



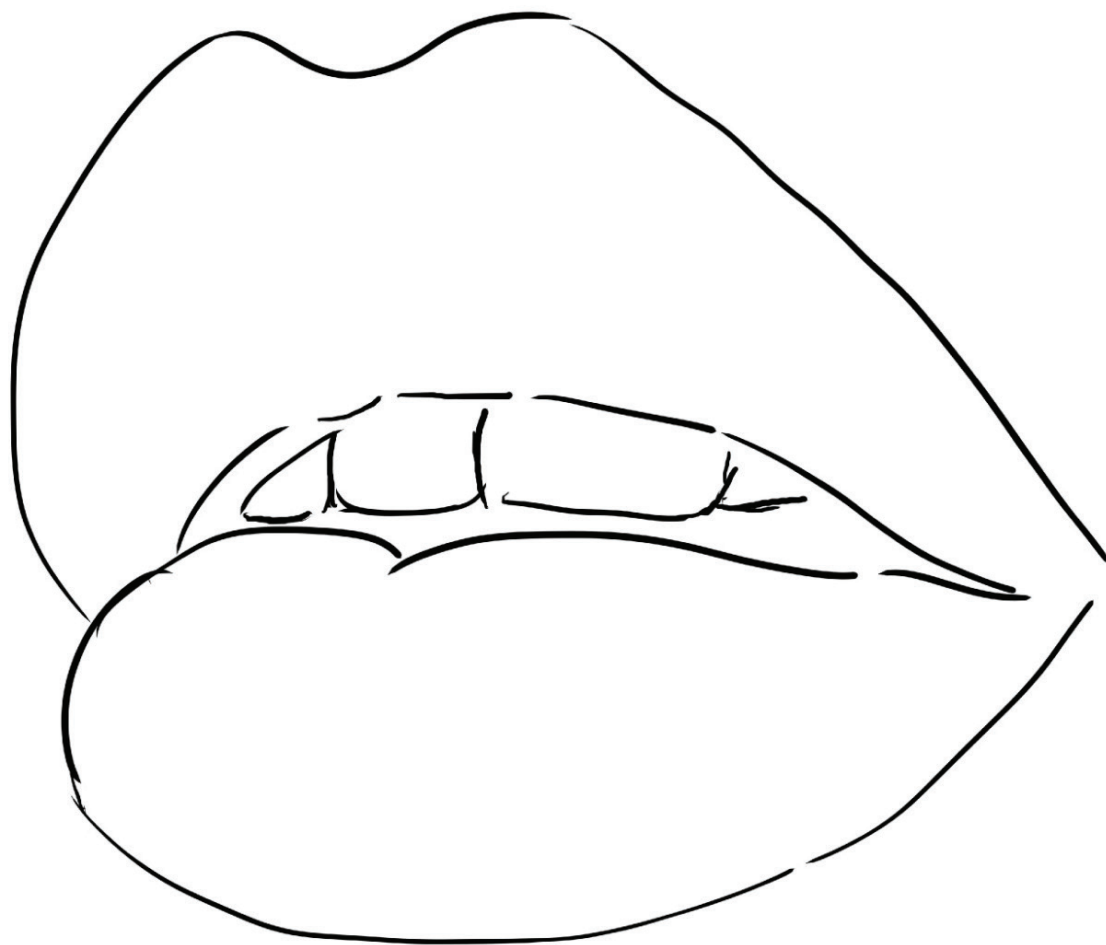
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

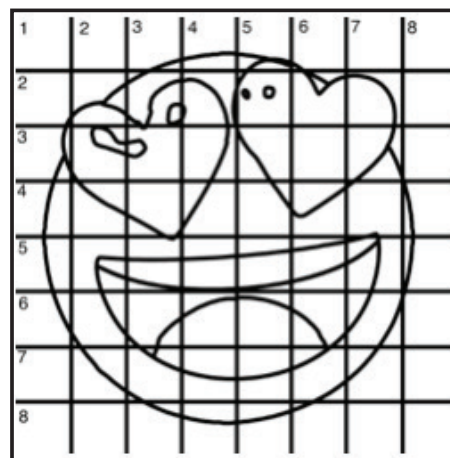
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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