GUESS WHO IS COMING FOR DINNER

BY: THE ART SHERPA

NAME CREDIT TO PATRON: MAUREEN KILLORAN

STEPS: 12 | DIFFICULTY: BEGINNER | 1 HOOT

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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
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Medium Synthetic Filbert
- Small Synthetic Round
- Large Synthetic Angle
- X-Small Synthetic Round

TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 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 it dry before you proceed.)
- Optional: Sta-Wet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing

Video Chapter Guide:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	3:36	SKETCH OR TRACEABLE
STEP 2	10:53	BLUE BACKGROUND
STEP 3	14:44	COLORFUL BACKGROUND
STEP 4	23:02	EXCITING ABSTRACT BACKGROUND
STEP 5	28:16	SHARK BODY
STEP 6	36:20	HIGHLIGHTS AND SHADING
STEP 7	39:59	FURTHER HIGHLIGHTS AND SHADING

STEP 8	46:19	BURGUNDY LAYER
STEP 9	53:22	SHARK TEXTURE
STEP 10	1:03:20	SHARK TEETH
STEP 11	1:14:10	MORE SHADING
STEP 12	1:21:23	MORE HIGHLIGHTS
	1:27:55	SIGN

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The ART SHERPA™

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Filbert

STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can transfer or freehand, whatever makes you the most comfortable. 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 can use a Chalk Pencil or Watercolor Pencil.

- Load the brush with Mars Black, and begin to sketch the shark. At the top right of the canvas, a few inches from the edge and one inch from the top, create a small mark for the nose. Then, bring a line down from the left of this mark, bending and arcing down until about halfway down the canvas, where it curves harshly. After the curve comes to be vertical, bring another line off of that, jutting off the left side of the canvas, slightly downward.

- Below that line, create another similar one about an inch below it, going the

same direction. Also make an interior line located below the top line of the fin. Then, from the bottom-most line, swing a line going down and to the right, off the bottom of the canvas. Bring another sweeping line up on the other side of the shark, about where the last one was, but on the right side of the canvas. Repeat the sketch for the fin on the right side. After that, create the last fin, which is about where the top line of the head starts to curve harshly. It goes upwards to the corner, and foreshortened as you create the other side. It should be no longer or taller than the tip of the nose.

- Place an eye to the right of the last fin, with a nose line in between it and the other eye. They are on the same level as where the last begins horizontally. There is also a small bump off the head on the right side eye. Next, sketch the mouth in, located about an inch below the eyes, beginning at the top of the right fin, and curving over to the other side of the face, vertically below the top fin. Connect the mouth using a curved valley-like stroke. Also create a line below the mouth. The tongue is located in the center. Adjust any features as needed.

- Dry the surface before continuing to the next step.
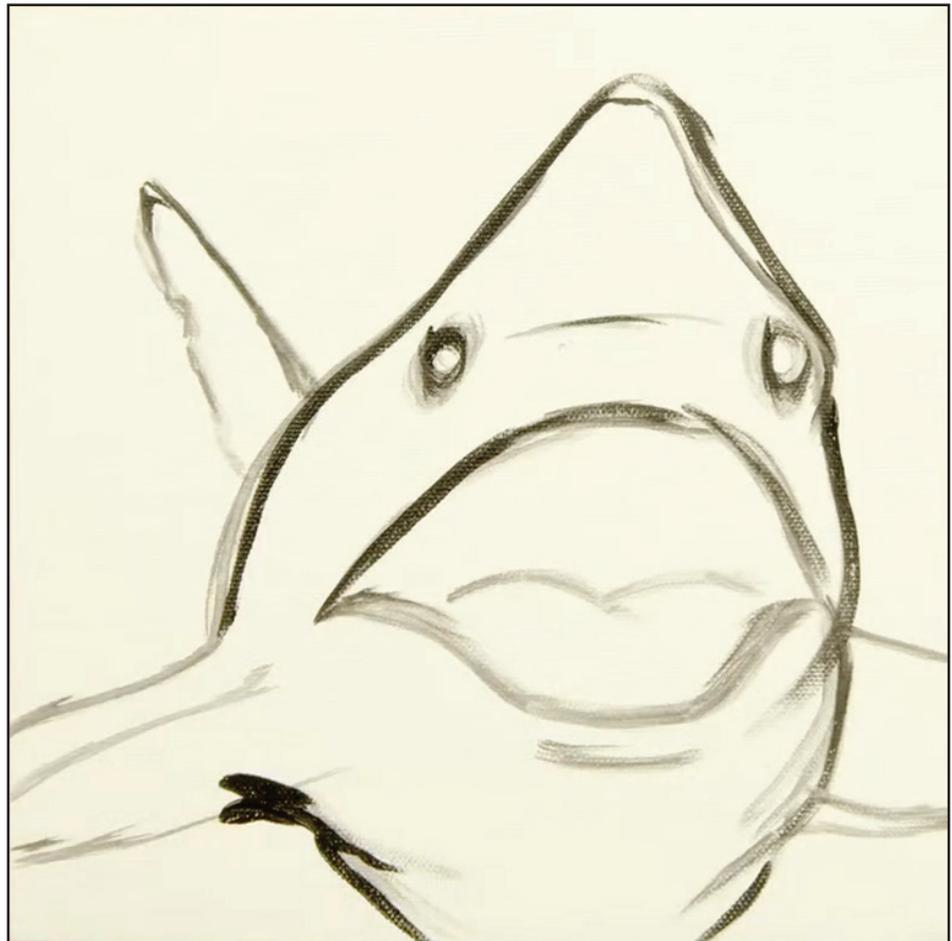
Step 2 – Blue Background

PAINT:

Cadmium Red Medium = CRM
Quinacridone Magenta = QM
Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Light Blue = UB + PB + TW
Dark Blue = MB > PB
Coral Purple = QM + DP
Coral Red = CRM + DP

STEP DISCUSSION:

- Load the brush with **Light Blue mix**, and then roughly paint the top left of the background. Also apply this paint above the shark, and as you near the top right corner, add **Coral Purple mix** to the brush. Bring this mix down the right side of the canvas, all the way to the corner. Layer over the bottom right corner with **Dark Blue mix,** and also apply this paint to the bottom left corner. Lastly, brush a bit of it above the left fin. Rinse the brush.

- Apply **Coral Red mix** to the left-most side of the canvas, below the light colors and above the darks. It is OK to let them mix, it helps with the layering. Ensure the background is entirely covered. Rinse the brush.

- Dry the surface before continuing to the next step.

Step 3 – Colorful Background

"Underwater Basket Weaving"　　　　　　　　　　

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

BRUSHES & TOOLS:
Large Synthetic Angle

COLOR MIXES:
Light Purple = DP + UB + TW
Light Yellow = CYM > CRM > TW
Aquatic Green = PB + PG > TW
Deep Red = CRM + QM
Coral Red = CRM + DP

STEP DISCUSSION:
- Load the brush with **Light Purple mix**, and loosely brush it into the top-left corner. Also apply this paint to the right side, along with the **Coral Red mix.** Utilize the edge of the brush to create a rough surface. Bias the mix with Quinacridone Magenta and dance around the canvas, paying special attention to the left side of the canvas, also adding in Cadmium Red Medium occasionally. Rinse the brush.

- With the **Light Yellow mix**, add touches of this color behind the shark, in between the fin and head. Use loose, erratic strokes. Also apply touches of this color to the top right. Be sure to lightly touch the paint on, and hold the brush almost parallel to the canvas to ensure a clean application. Add a touch of Cadmium Red Medium to the mix, and continue to touch in spots on the bottom of the canvas. Then, with much more Cadmium Red Medium, loosely paint it onto the left side of the shark. Be playful, applying this mix generously, but intentionally, around the canvas. Add **Deep Red mix** to the brush, and continue marking the canvas, creating a very dynamic background. Rinse the brush.

- Use **Aquatic Green mix** and continue to develop the background, almost as if you are weaving the layers together. Some colors might occasionally mix, some colors may stay independent. Add a touch of Dioxazine Purple as you move to the right side. Use any combination of these mixes as you make your rounds through the background, do not be afraid to paint over the shark slightly, as we will be painting it back in later. Rinse the brush.

- Dry the surface before continuing to the next step.

PAINT:

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

## BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Yellow Orange = CYM > CRM
Deep Purple =
CRM + QM + DP > TW
Snow White = TW > PB

STEP DISCUSSION:

- Load the brush with **Yellow Orange mix,** and use the angle of the brush to make little lines along the left side of the background. Bias this mix with Titanium White, and create more lines on the top left of the canvas. Also bring some of this highlight to the bottom left of the shark. Rinse the brush.

- Next, use the **Snow White mix** to create more blotches along the background, using the angle and corner of the brush for action lines, interesting shapes, and large blotches. Use this mix all around the canvas. Rinse the brush.

- With the **Deep Purple mix**, apply it loosely along the left edge of the canvas, above the fin. Also add Ultramarine

Blue to the mix, playing around with the colors as you apply them. Bring this mix to the right side of the canvas as well. Rinse the brush.

- Dry the surface before continuing to the next step.
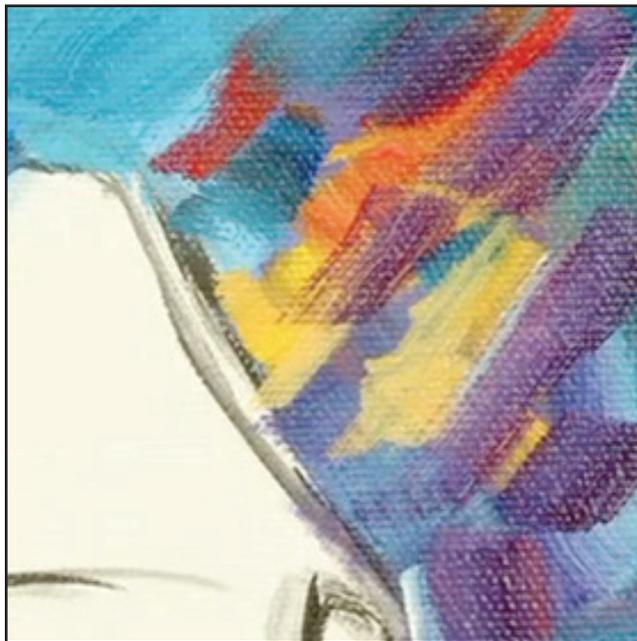
PAINT:

Cadmium Red Medium = CRM
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Aquatic Grey = UB + BS > TW
Dark Blue = MB > PB
Shark Grey = MB + TW
Coral Red = CRM + DP

STEP DISCUSSION:

- Ensure the shark is properly outlined with the **Mars Black mix,** also filling in the back fin with it. The fin is slightly jagged. Then, load the brush with **Aquatic Grey mix,** and fill in the right part of the nose. After that, add Shark Grey mix to the brush, and fill in the left side of the nose, extending downward into the face, around the eyes and mouth. Also apply this color below the mouth of the shark as well. Use the **Aquatic Grey mix** once again for the left fin, as well as the lower body. Blend these two mixes together, creating a unique contrast while maintaining shading. Add pure Ultramarine Blue and Burnt Sienna to the brush, and fill in the right fin. Blend it together with the previous mixes. Rinse the brush.

- Load the brush with **Dark Blue mix,** and fill in the mouth, everywhere above the tongue. Then, add **Coral Red mix** to the dirty brush, and paint the tongue. Blend this color loosely into the mouth, creating subtle details. Rinse the brush.

- Lastly, use Mars Black to fill in the eyes. Also fill in the line between them as well. Rinse the brush.

- Dry the surface before continuing to the next step.

Step 6 – Highlights and Shading

PAINT:
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round
T-Square Ruler

STEP DISCUSSION:
- Use Titanium White to line the outside of the top of the mouth. Also loosely brush it across the left side of the nose, not going into the edge of the face. If you feel the eyes of the shark are misaligned, use a T-Square Ruler to create symmetry.

"Getting Into The Flow"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Aquatic Grey = UB + BS > TW

STEP DISCUSSION:

· Load the brush with **Aquatic Grey mix,** and apply it loosely across the chest of the shark, using curved brush strokes. Add a smidge of Titanium White and Phthalo Blue to the brush, and brush the right side of the chest. Bring this color across the middle, and add more Titanium White as you reach the left of the chest. Return with pure Titanium White to raise the lighter areas of the mouth, above and below. Then, add Phthalo Blue to the brush, and mix it into the right edge of the mouth, falling into the chest. Also apply a bit of this mix above the top right of the mouth. Rinse the brush.

· Dry the surface before continuing to the next step.
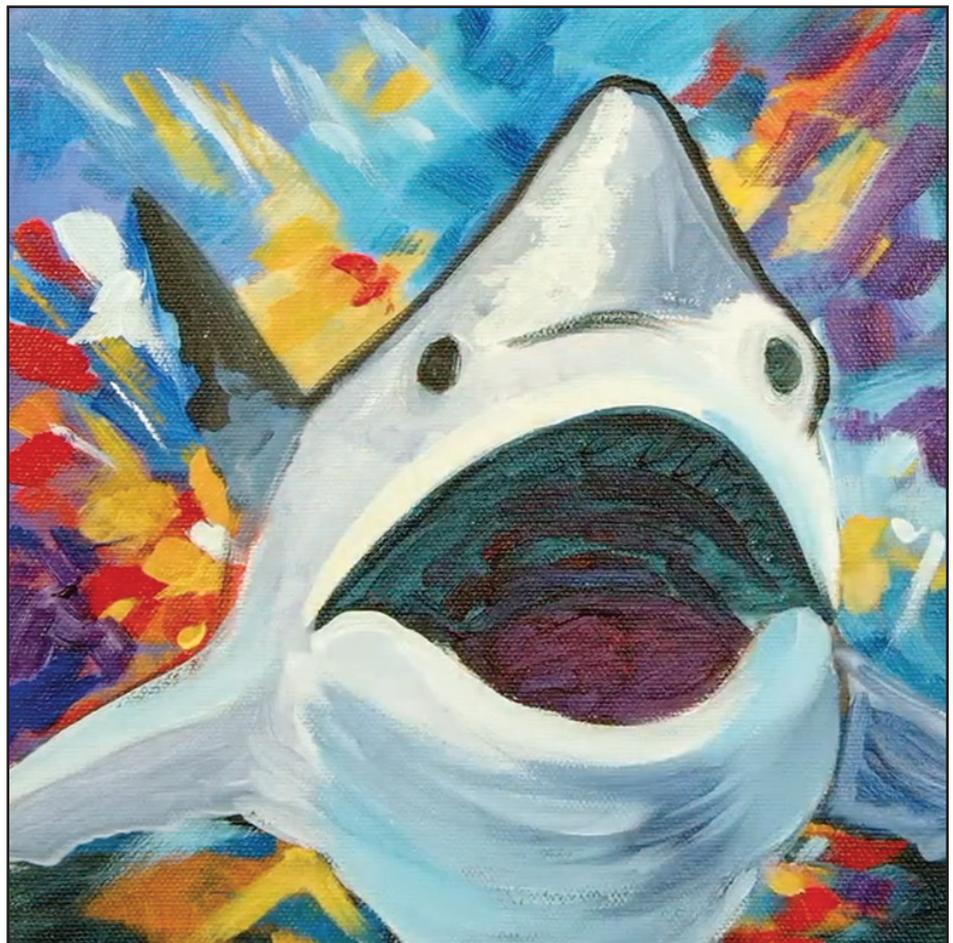
PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Burgundy = CRM + QM > DP > MB
Snow White = TW > PB

STEP DISCUSSION:
- Load the brush with the **Burgundy mix,** and begin a line that starts at the top of the left fin, swooping up into the body. It continues past the back fin, up to the nose. Then, round the left eye with the same mix, and brush the mix down into the face slightly. It is almost like a mask. Continue the same process for the right side, bringing the mix all the way down the right side of the body, nearly to the fin. Rinse the brush.

- Adjust the face as needed using the **Snow White mix,** along with any other mix from previous steps. Brush back and forth in curved strokes that go along the body. Rinse the brush.
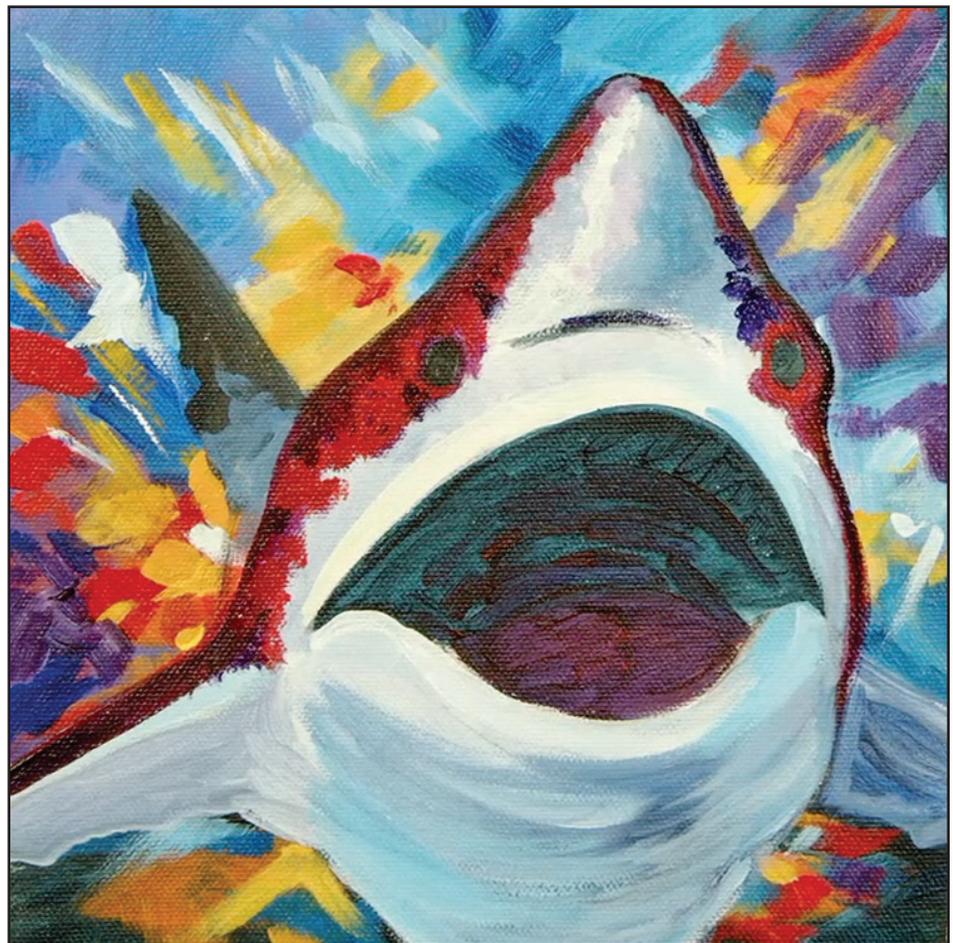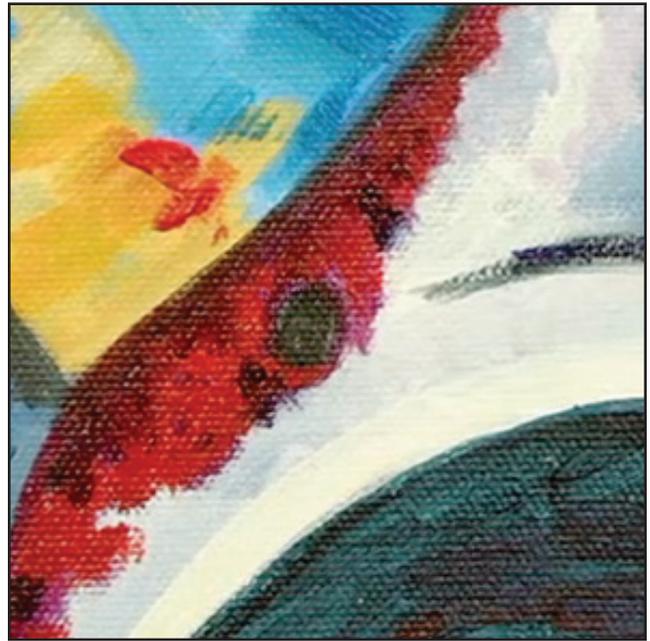
PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Burgundy = CRM + QM > DP > MB
Coral Purple = QM + DP
Dark Blue = MB > PB
Light Purple = DP + UB + TW
Burgundy =
CRM + QM > DP > MB
Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Return with **Burgundy mix** biased more into Cadmium Red Medium, and tap this mix into the previous marks along the face. Go up and down the first layer using this tapping motion. Use more Dioxazine Purple as you blend this mix right onto the burgundy layer. Return to the right side and bolden the line along the edge of the shark somewhat. Rinse the brush.

- Load the brush with **Light Purple mix**, tap it on the very tip of the nose, extremely subtly. Then, load pure Titanium White onto the brush and tap it up and down the space between the red and gray of the nose. Bias it with Ultramarine Blue and apply it to the right side of the nose., Use more Mars Black along the left side. Finally, tap the **Coral Purple mix** lightly onto the right side of the shark, to the top left of the eye. Bias this mix into Quinacridone Magenta, and line the mouth once again, applying a stroke on the inside of the edges. Also apply a bit of this mix below the bottom of the mouth, almost like a lip line. Do the same for the top and bottom left of the mouth, lightly. Rinse the brush.

- Load the brush with pure Titanium White, biased very slightly with Cadmium Yellow Medium. Then, go over the mouth once again, this time lining the outside, painting it back in. Dash more Cadmium Yellow Medium in as you go, alternating between the colors. Apply this loosely up the nose, giving a few miscellaneous lines, or even scars. Then, add Quinacridone Magenta to the dirty brush, and add highlights to the top and bottom lip of the shark. Bring this highlight further to the right. Load the brush with **Burgundy mix** and wiggle it onto the tongue, adding drama occasionally with pure Cadmium Red Medium. Dance this mix lightly along the inside of the mouth as well, Rinse the brush.

- Use the **Dark Blue mix** to fill in the bottom edge of the left fin, bringing Titanium White into the mix as you near the body, blending it on the surface. Brush this color down into the chest. Continue to brush this color along the chest. The shading will come at an angle. Add Titanium White and Phthalo Blue as you go. Add a bit of **Yellow Orange mix** beneath the bottom left of the mouth. Bring more Titanium White into the mix as you brush it along the face. Rinse the brush.

- Dry the surface before continuing to the next step.
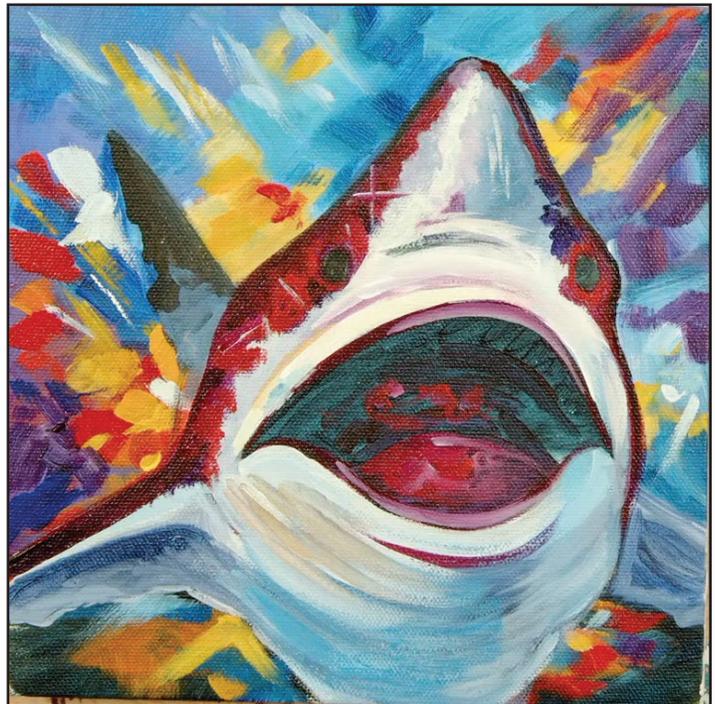
Step 10 – Shark Teeth

"Needs Dentures"

PAINT:
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:
X-Small Synthetic Round

COLOR MIXES:
Aquatic Grey = UB + BS > TW

STEP DISCUSSION:
- Load the brush with pure Titanium White thinned with Fluid White Paint, and start lining the eyes on the outside edges. Mix this with the tiniest smidge of **Aquatic Grey mix**, and begin to paint in the teeth of the shark. The tooth shape should be about the length of a fingernail, almost like a sharp teardrop. Line the mouth with these teeth, using pure Mars Black to bring them back if they need adjustment. Also use Mars Black to line the top of the mouth, giving it a more pronounced look. Once all of the teeth are placed, go over the tips with Titanium White mixed with Fluid White Paint. Rinse the brush.

Step 11 – More Shading

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Light Blue = UB + PB + TW
Yellow Orange = CYM > CRM
Aquatic Grey = UB + BS > TW
Burgundy =
CRM + QM > DP > MB

STEP DISCUSSION:

- Load the brush with Titanium White and go around the face once again, bringing back any grey that might have gotten lost along the way. Highlight around the mouth, adding a few broad strokes down the chest for added depth. Aim for a rugged texture as you paint around the nose. Add the **Light Blue mix** to the brush and line the mouth along the right slightly, tapping the rest of the color along the bridge of the nose. Vary the mix with Titanium White as you go along. Also add a hint of Quinacridone Magenta to give highlights to the corner of the mouth, and top edge of the top lip. Add a touch of this to

the chest as well, adding even more pure color. As you near the bottom of the body, add pure Dioxazine Purple to the brush, ending with Phthalo Blue at the absolute bottom.

- Without rinsing, add the **Aquatic Grey mix** to the brush and add shadows to the chest, going along the length of the body, still using curved strokes. Brush it along the right fin as well. Then, darken it with Mars Black, and fill in the top of the fin. Rinse the brush.

- Use the **Yellow Orange mix** and add touches of color along the left side of the mouth, and a bit on the chest. Also touch just a hint of **Burgundy mix** to the chest. Rinse the brush.

- Take the **Light Blue mix** and blend along the previous two mixes somewhat. Also add this color along the right fin. Then, with the **Burgundy mix**, add a bit of shadow along the right fin closest to the body. Tap a bit of both of these mixes along the inside of the mouth, giving it a painterly interest. Finally, use the **Aquatic Grey mix** to give a subtle line below the nose. Rinse the brush.

- Dry the surface before continuing to the next step.

"More Scars!"

Timestamp 1:21:23

PAINT:

Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round

COLOR MIXES:

Aquatic Grey = UB + BS > TW
Coral Purple = QM + DP

STEP DISCUSSION:

- Load the Small brush with **Aquatic Grey mix**, and sprinkle it around the right fin. Add Mars Black to the mix and paint into the armpit. Rinse the brush.

- Take Titanium White and continue developing the face and body, adding any highlights that are needed. Also add a few scratch-like marks in and around the mouth. Then, line the top of the back fin. Thin this line further by adding Mars Black to the **Aquatic Grey mix.** Also subtly line the back part of the fin with Titanium White. Then, add **Coral Purple mix** along the back of the shark. Rinse the brush.

- With the X-Small brush, use Mars Black to finalize the eye, filling it in completely, and lining the outside. The white of the eye should be lighter along the edge, and curve up and out along the tops and bottoms. Use Titanium White if you feel it gets too lost. Finally, add eye highlights with Titanium White, and go along any teeth that may seem out of place. Add a few last slash strokes along the body, the fins, and all around the canvas. Rinse the brush.

- 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.

- 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 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.
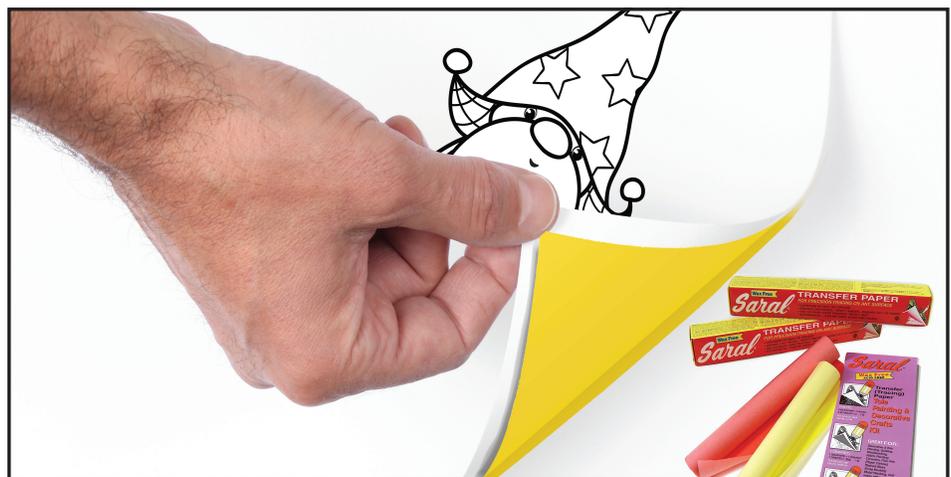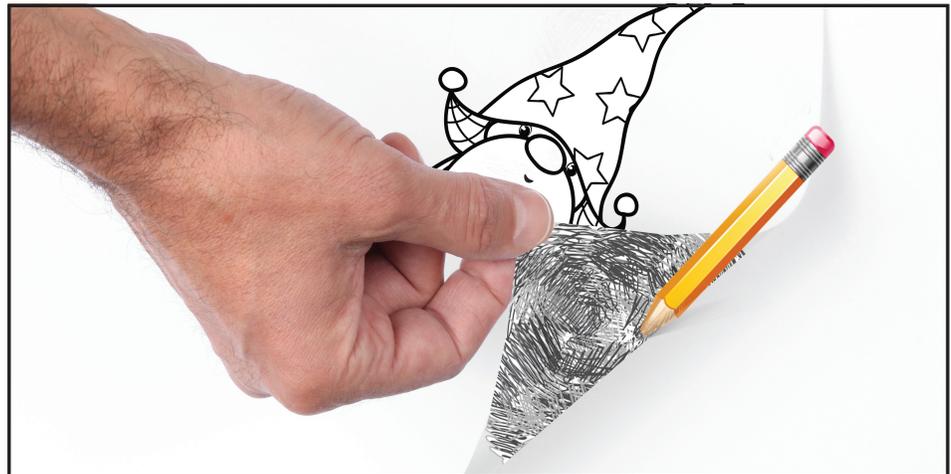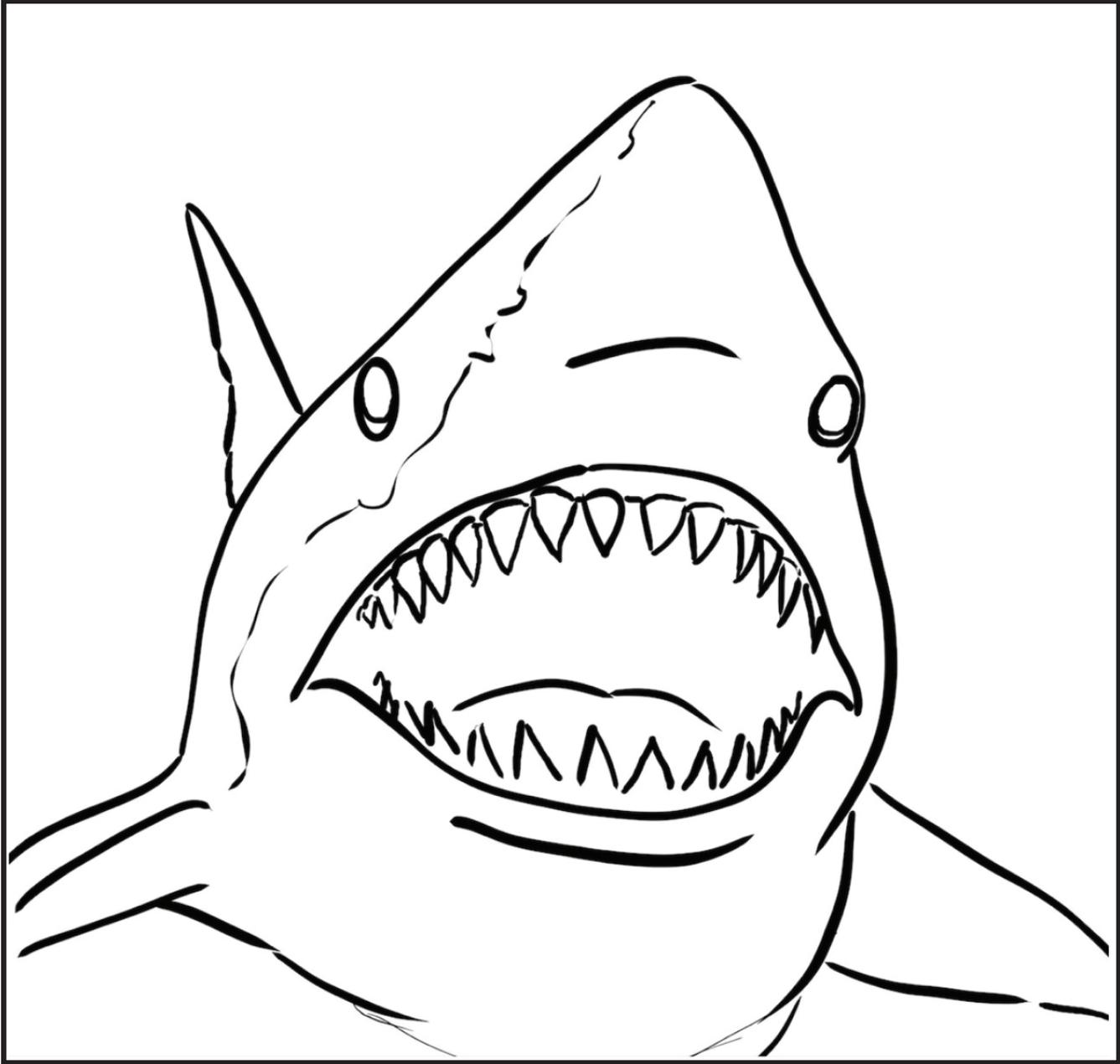
THE ART SHERPA

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.
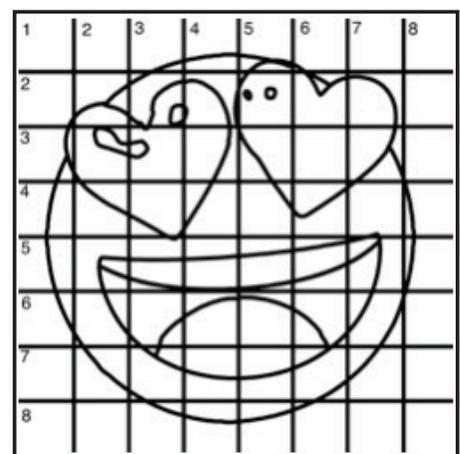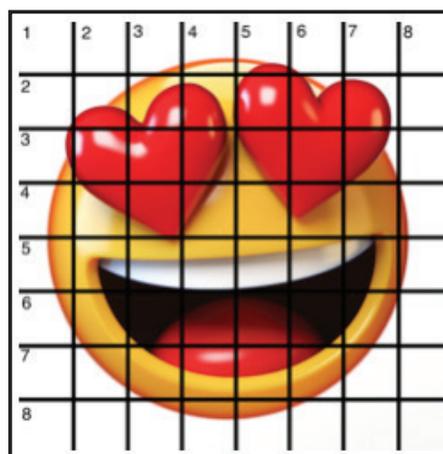
BLENDING WET INTO WET

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

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

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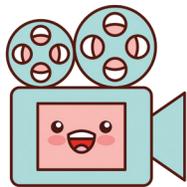
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