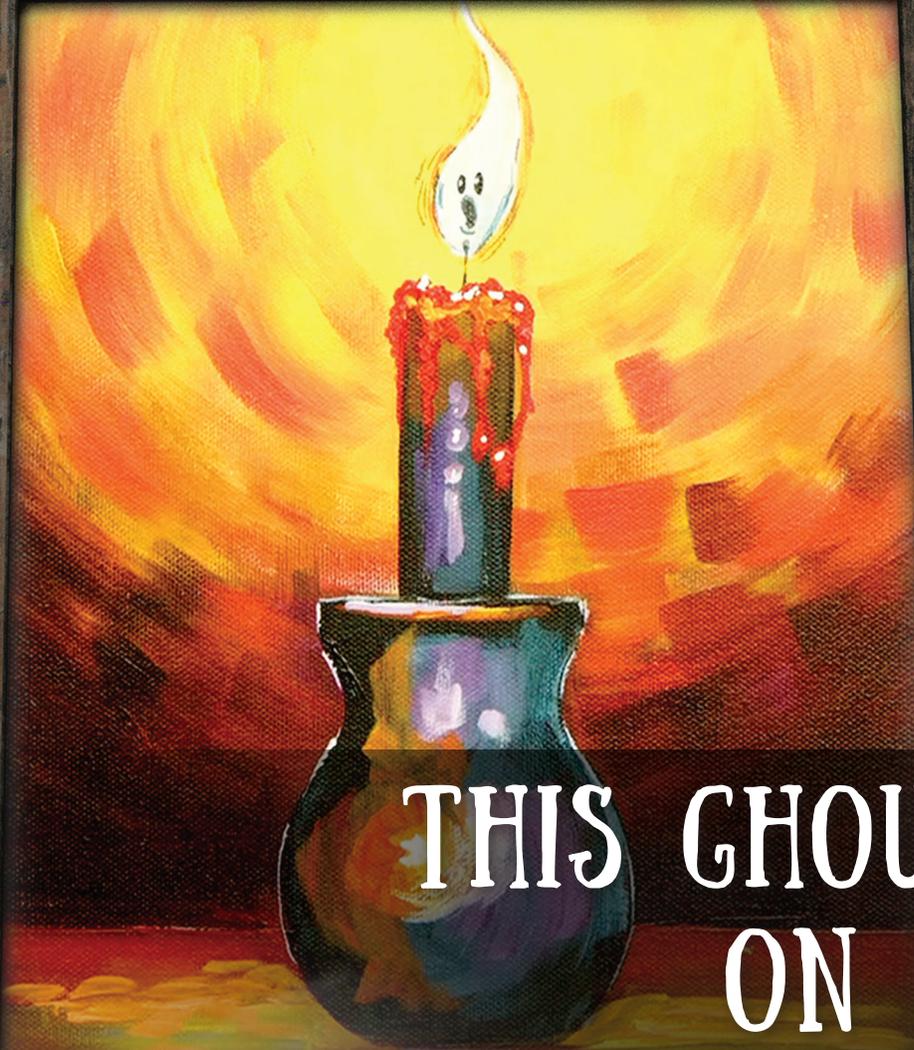


13 Days of

# HALLOWEEN

with  
THE ART SHERPA



## THIS GHOUL IS ON FIRE

BY: THE ART SHERPA

NAME CREDIT TO PATRON: COLLEEN MARIE

STEPS: 14 | DIFFICULTY: BEGINNER | 1 HOOT

# Table of Contents

PAINT AND TOOL GUIDE .....	3
VIDEO CHAPTER GUIDE.....	3
STEP 1 - IMAGE PLACEMENT .....	5
STEP 2 - FLAME HALO .....	6
STEP 3 - TABLE AND BACKGROUND .....	7
STEP 4 - ENHANCING THE HALO .....	8
STEP 5 - TABLE REFLECTIONS .....	9
STEP 6 - BLOCKING IN IMAGE .....	10
STEP 7 - IMAGE REFLECTIONS.....	11
STEP 8 - FLAME.....	12
STEP 9 - TABLE GLOW.....	13
STEP 10 - VASE AND CANDLE REFLECTIONS .....	14
STEP 11 - FLAME FACE.....	15
STEP 12 - DRIPPY WAX.....	16
STEP 13 - MORE REFLECTIONS .....	17
STEP 14 - FINAL DETAILS.....	18
TRACING METHOD .....	19
TRACEABLE .....	20
GRIDDING INSTRUCTIONS .....	21
TECHNIQUE REFERENCES .....	22

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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
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

## BRUSHES:

- X-Small Synthetic Round
- Small Synthetic Round
- Medium Synthetic Bright
- Large Synthetic Bright

## TOOLS:

- T-Square Ruler
- 9x12 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
- Atmospheric Perspective
- Finding Value
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- 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.

STEPS:	TIME:	DESCRIPTION:			
INTRO	00:00	INTRO	STEP 8	36:37	FLAME
STEP 1	06:01	IMAGE PLACEMENT	STEP 9	38:20	TABLE GLOW
STEP 2	10:15	FLAME HALO	STEP 10	45:39	VASE AND CANDLE REFLECTIONS
STEP 3	14:17	TABLE AND BACKGROUND	STEP 11	48:29	FLAME FACE
STEP 4	20:50	ENHANCING THE HALO	STEP 12	49:54	DRIPPY WAX
STEP 5	26:40	TABLE REFLECTIONS	STEP 13	51:39	MORE REFLECTIONS
STEP 6	32:35	BLOCKING IN IMAGE	STEP 14	53:20	FINAL DETAILS
STEP 7	34:50	IMAGE REFLECTIONS		1:00:18	SIGN

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# Step 1 - Image Placement

## “Symmetrical Sketching”

Timestamp 6:01

### PAINT:

Mars Black = MB

### BRUSHES & TOOLS:

Medium Synthetic Bright

### COLOR MIXES:

T-Square Ruler

### 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, do whatever makes you the most comfortable. If you are free handing, you have the picture that follows this step, and the traceable, to assist you. 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.
- Without the canvas in portrait orientation, line the ruler up vertically in the center of the canvas. Use Mars Black to make small marks that are 4 inches, 6 ½ inches and 10 ½ inches from the top. Sketch a vertical rectangle that is about 1 ½” wide, between the two top marks.
- Draw the top of the vase at the 6 ½” mark, ensuring

the horizontal line comes away from the candle equally on either side. At the bottom mark, sketch a horizontal line for the base of the vase. Again ensuring that it is centered on the canvas. Create the sides symmetrically, so the vase is rounded at the bottom and fluted near the top.



# Step 2 - Flame Halo

*"This Little Light Of Mine"*

Timestamp 10:15

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

## BRUSHES & TOOLS:

Large Synthetic Bright

## COLOR MIXES:

Orange = CYM + CRM

## STEP DISCUSSION:

- Warm the Cadmium Yellow Medium with just a hint of the Cadmium Red Medium. Starting about 1 inch above the candle, begin to paint short dashes that radiate outward. Continue using this brush stroke until this brightest glow from the candle is a rather large circular shape.
- While the paint is still wet, continue using short dashes to add in the **Orange mix**. Bring this color outward until it completely encircles the bright central glow, and covers the top of the canvas, down to the top of the vase. Rinse the brush.



# Step 3 - Table and Background

*"Midnight Haunting"*

Timestamp 14:17

## PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Dioxazine Purple = DP

## BRUSHES & TOOLS:

Large Synthetic Bright

## COLOR MIXES:

Plum = DP + CRM

Deep Magenta = DP + CRM + QM

## STEP DISCUSSION:

- Paint long horizontal strokes across the bottom of the canvas, using the **Plum mix**. Carry this color up to the bottom of the vase to create a table.
- From the right side of the table top, use the **Deep Magenta mix** and once again curve the brush strokes to wrap around the bottom of the vase.
- Without rinsing, add more Cadmium Red Medium to the mix. Then, starting from the bottom of the halo, continue to apply curved strokes and bring this color down into the darker color below. Use the edge of the brush to refine the shape of the vase.
- Repeat this process on the left side. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 4 - Enhancing the Halo

“I’m Gonna Let It Shine”

Timestamp 20:50

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

## BRUSHES & TOOLS:

Large Synthetic Bright

## COLOR MIXES:

Light Yellow = CYM > TW

Orange = CYM + CRM

Plum = DP + CRM

## STEP DISCUSSION:

- Use the **Light Yellow mix** and the dashed brush strokes to create a brighter light at the center of the glow. Use the same brush stroke to weave the Cad Yellow Medium outwardly, into the orange area. These brush strokes are spaced apart to create a loose weave of colors, allowing some of the orange to peek through. It is OK to also bring some of the Cad Yellow Medium down into the darker purple area.
- Weave small dashed strokes of the **Orange mix** into the yellow area, leaving the very center glow bright. Without rinsing, load the Cadmium Yellow Medium onto the brush and weave more dashed strokes outwardly.
- Without rinsing add more Cadmium Red Medium to the outer edges of the radiating glow., using the same dashed brush strokes. Then load some of the **Plum mix** onto

the dirty brush, and lightly weave that in from the darker area, inward. Apply a heavier application of this color closer to the bottom.

- Load pure Dioxazine Purple and weave with this color inward from the bottom of the radial. Add a very light dusting of this color in both upper corners. Adjust as needed. Rinse the brush. Dry the surface before continuing to the next step.

*Sherpa Tip: Notice that the light radiates outwardly while also carrying gradations downward.*



# Step 5 - Table Reflections

“Invisible Agents”

Timestamp 26:40

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Mars Black = MB

## BRUSHES & TOOLS:

Large Synthetic Bright

T-Square Ruler

## COLOR MIXES:

Dark Crimson = CRM + MB

Orange = CYM + CRM

## STEP DISCUSSION:

- Lay the T square ruler across the vase, about an inch up from the bottom. Using the ruler as a guide, apply the **Dark Crimson mix** horizontally to increase the depth of the table. This does two things. First, the vase is placed more correctly onto the table. Secondly, the table is brought more to the foreground while the radial lines of the background stays consistent. Blend in more of the Mars Black at the bottom of the canvas.
- Without rinsing, load more Cadmium Red Medium onto the brush and paint a horizontal reflection at the top of the table. Then decrease the pressure of the brush and lightly blend that color downward. Repeat, to enhance the reflection on the table. Rinse the brush.
- Load the brush with Dioxazine Purple and refine

the edge of the table. As you move upward, begin to curve and dash the strokes, and lessen the brush pressure. Rinse the brush.

- While everything is still wet, blend some of the **Orange mix** onto the table just below the vase. Add a little more Cadmium Yellow Medium if needed. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 6 - Blocking In Image

"Fright Night"

Timestamp 32:35

## PAINT:

Phthalo Blue = PB

Mars Black = MB

## BRUSHES & TOOLS:

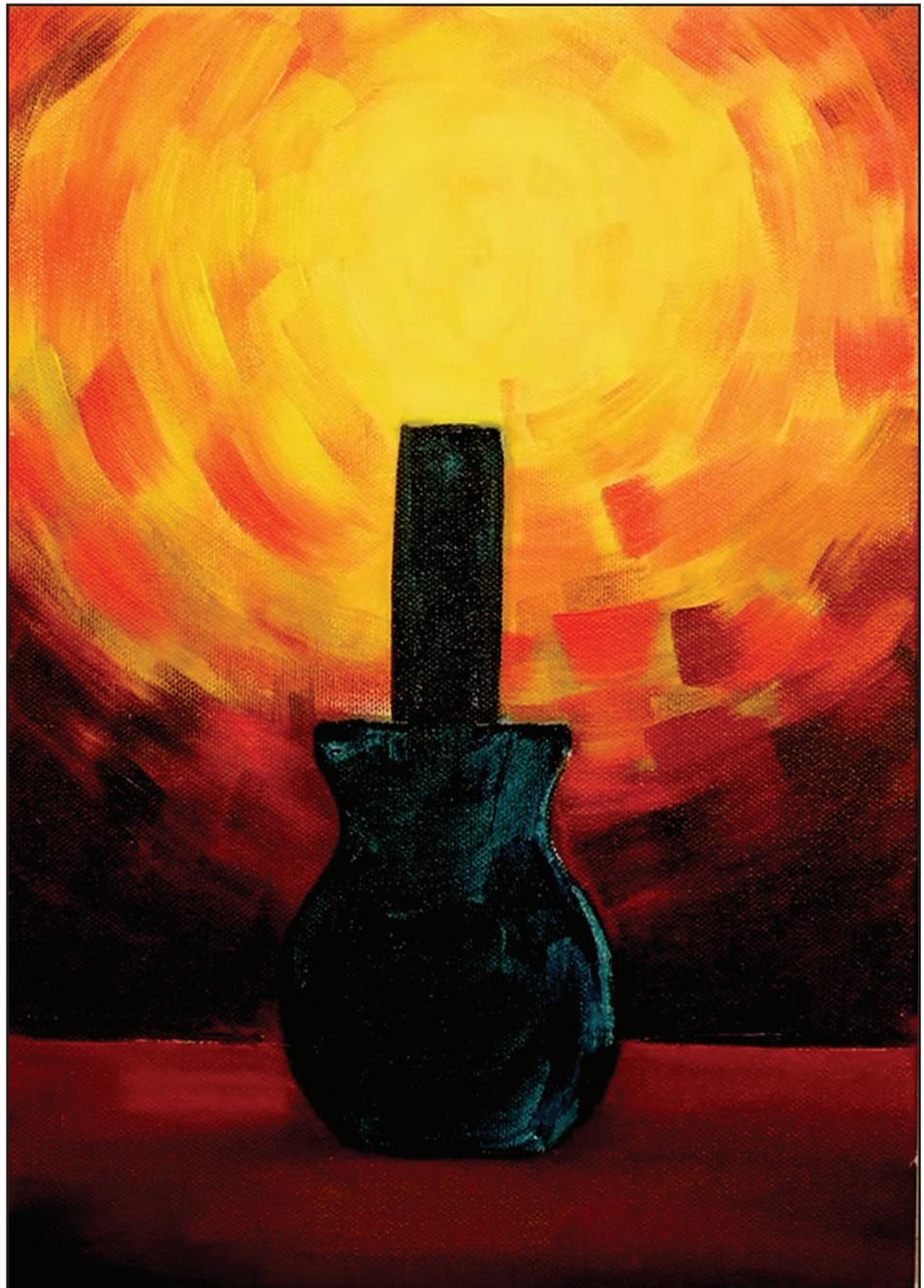
Medium Synthetic Bright

## COLOR MIXES:

Midnight Blue = PB + MB

## STEP DISCUSSION:

- Use the **Midnight Blue mix** to very carefully block in the candle and vase. Very carefully use this shape of the brush to have some control over different spaces. Use the edge of the brush to create clean lines on the sides of these objects, and fill them in with the flat of the brush.
- Continuing to the next step while your paint is still wet.



# Step 7 - Image Reflections

“Lighting Up The Darkness”

Timestamp 34:50

## PAINT:

Phthalo Blue = PB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

Medium Synthetic Bright

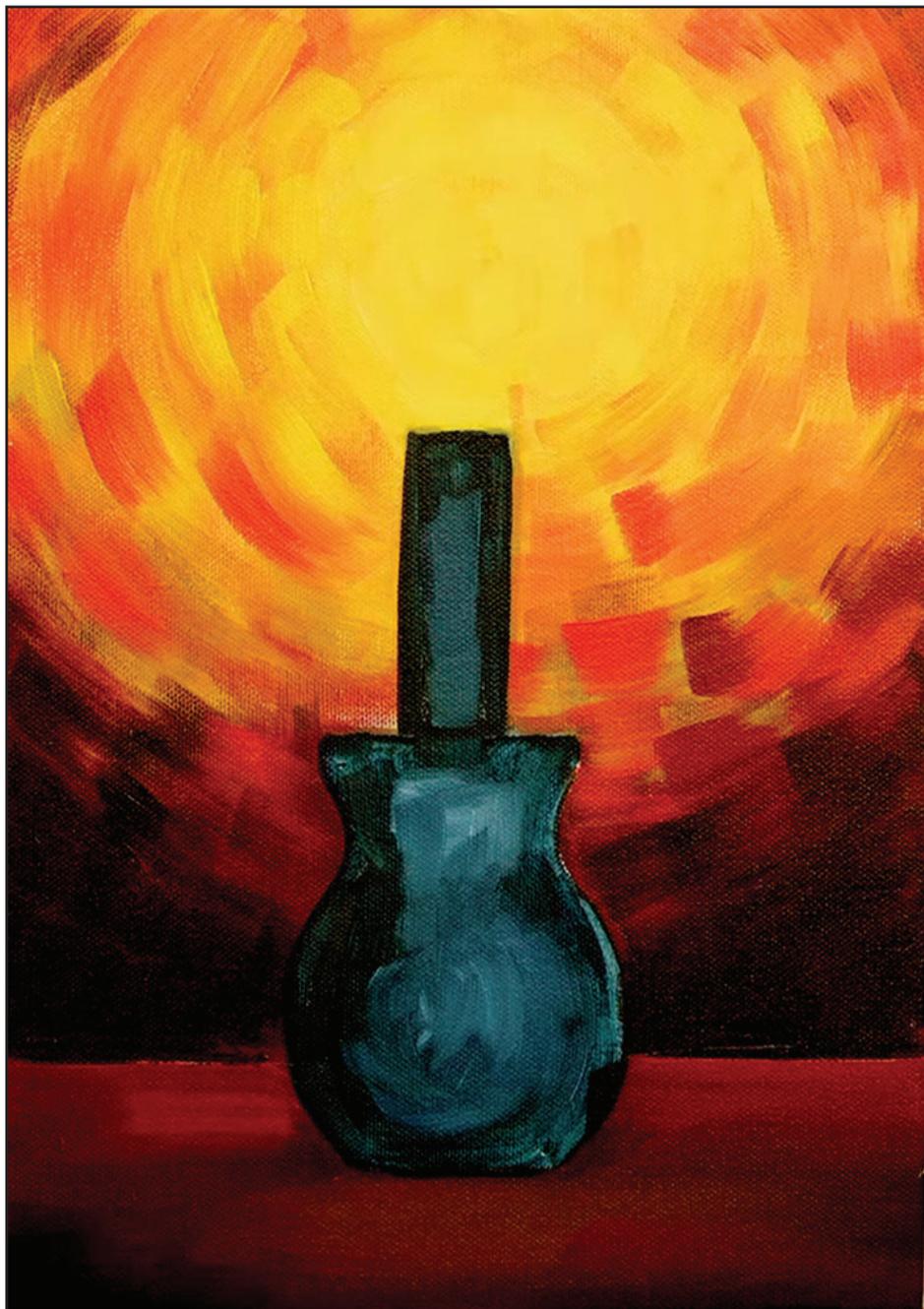
## COLOR MIXES:

Blue Slate =

TW + PB > MB > DP

## STEP DISCUSSION:

- At the surface, while still wet, begin blending in some of the **Blue Slate mix**. Create the subtle highlights using very short, vertical and horizontal strokes on the top of the vase and short, curved strokes on the base.
- Then, use this color to blend a highlight through the middle of the candle. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 8 - Flame

*"Spooky Good Time"*

Timestamp 36:37

## PAINT:

Phthalo Blue = PB

Titanium White = TW

## BRUSHES & TOOLS:

Small Synthetic Round

## STEP DISCUSSION:

- Load the tip of the brush with Titanium White. Add a small mark about 1/2 an inch from the top of the candle. Painted an elongated "S" curve that goes up to almost the top of the canvas. Starting at the bottom of that "S" curve, thicken the body of the flame and fill it in.
- Add some Phthalo Blue to the very tip of the brush, and blend it upward from the bottom of the flame. Rinse the brush.



# Step 9 - Table Glow

“Pool Of Light”

Timestamp 53:22

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Mars Black = MB  
Titanium White = TW

## BRUSHES & TOOLS:

Medium Synthetic Bright

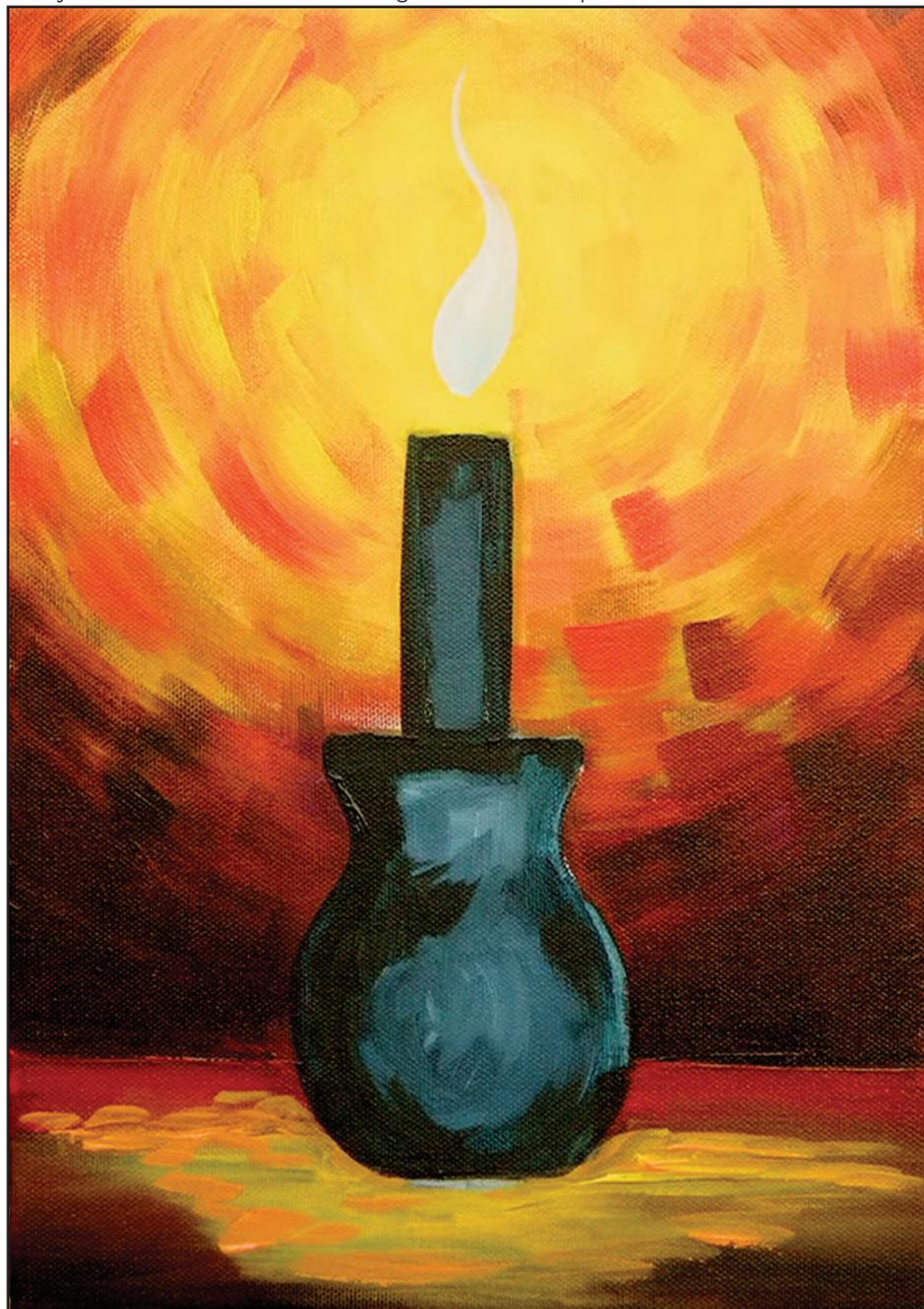
## COLOR MIXES:

Yellow Orange = CYM > CRM  
Dark Crimson = CRM + MB  
Orange = CYM + CRM  
Midnight Blue = PB + MB

## STEP DISCUSSION:

- To get a vibrant color, first paint the reflected area with a thin ground layer of Titanium White. Use very light pressure, and keep the lines horizontal and paint carefully around the vase. Rinse the brush. Dry the surface before adding the color.
- Then lightly brush the **Yellow Orange mix** over top of the white ground. Again, keep the line horizontal and paint carefully around the vase. Lightly feather this color outward while tapering the sides of the reflection. Make adjustments by blending some of the **Dark Crimson mix** back in on the table. Ensure the bottom of the table stays dark by blending in even more Mars Black, and lighten the back of the table by adding more Cadmium Red Medium.

- Without rinsing and some of the **Orange mix** onto the brush. Blend this resulting color into the transition area on the table. Rinse the brush.
- Apply the **Yellow Orange mix** on the upper right edge of the reflection, and the **Orange mix** on the upper left side of the reflection. Use the side edge of the brush as you dance these colors around. Rinse the brush.
- Refine and adjust the vase using the **Midnight Blue mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 10 - Vase and Candle Reflections

"Eerie Dim Glow"

Timestamp 45:39

## PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

Medium Synthetic Bright

## COLOR MIXES:

Dark Orange = CYM + CRM + MB

Dark Crimson = CRM + MB

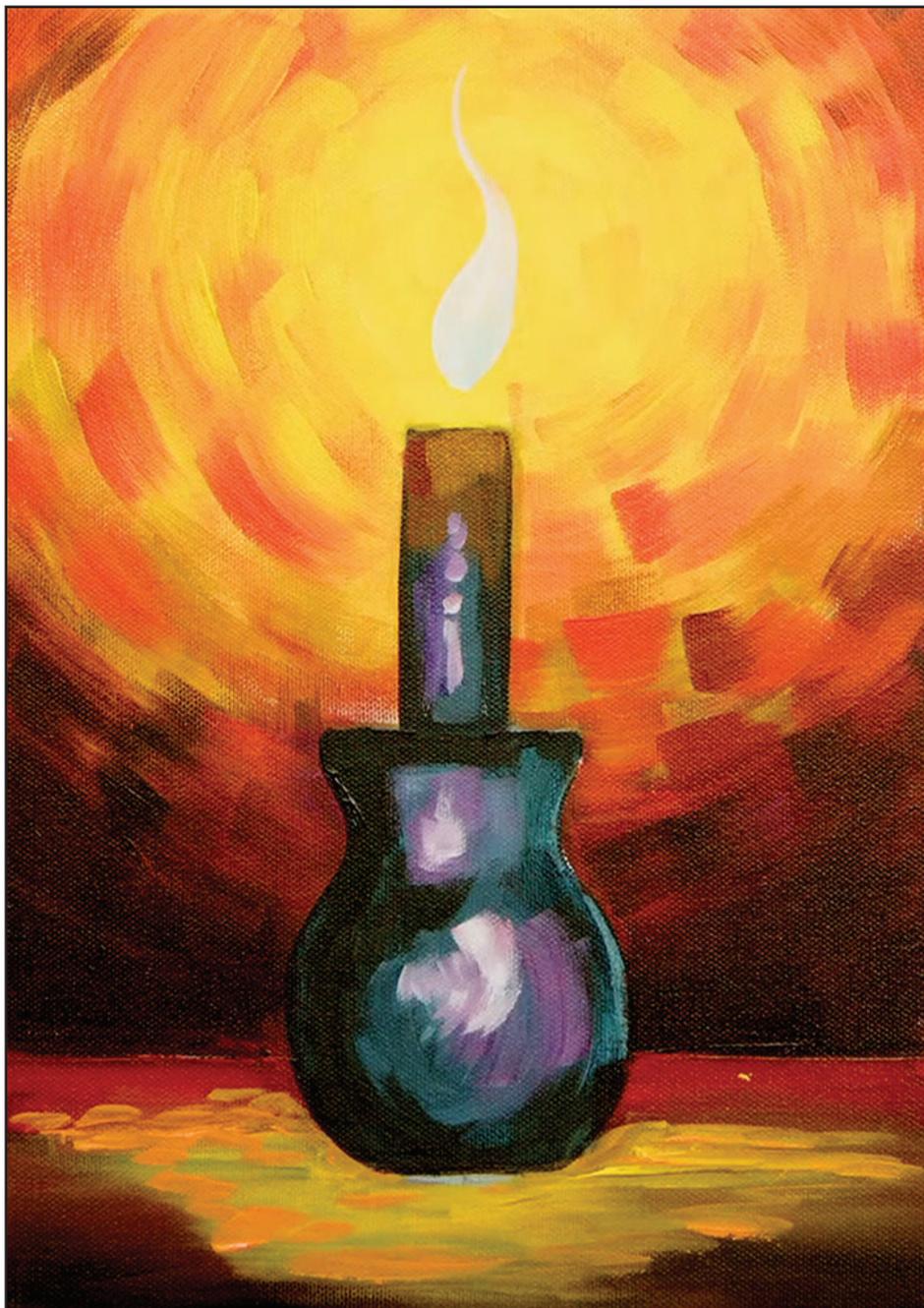
Deep Magenta = DP + CRM + QM

## STEP DISCUSSION:

- Blow up the top third of the candle by glazing on some of the **Dark Orange mix**. Then at the top half inch of the candle add a touch of the **Dark Crimson mix** on the left side. Then, add a slightly lighter value of the **Dark Orange mix** on the upper right side. Rinse the brush.
- Add some Titanium White to the **Deep Magenta mix**, and paint a couple curved reflections on the bottom right side of the vase. Then add a couple of criss cross strokes to the top of the vase using this same color. Lighten this mix further by adding a little more Titanium White, and add a couple strokes of smaller but brighter highlights in the same area.
- Load more of the **Deep Magenta mix** onto the brush and add a reflection down the

left side of the candle. Then, lighten this mix again by adding a little more Titanium White, and paint a few brighter highlights down the middle of the candle.

- Without rinsing, load more Titanium White onto the brush and curve the lightest highlight onto the bottom of the vase. Rinse the brush.



# Step 11 - Flame Face

“Spirit Of The Flame”

Timestamp 48:29

## PAINT:

Phthalo Blue = PB

Mars Black = MB

## BRUSHES & TOOLS:

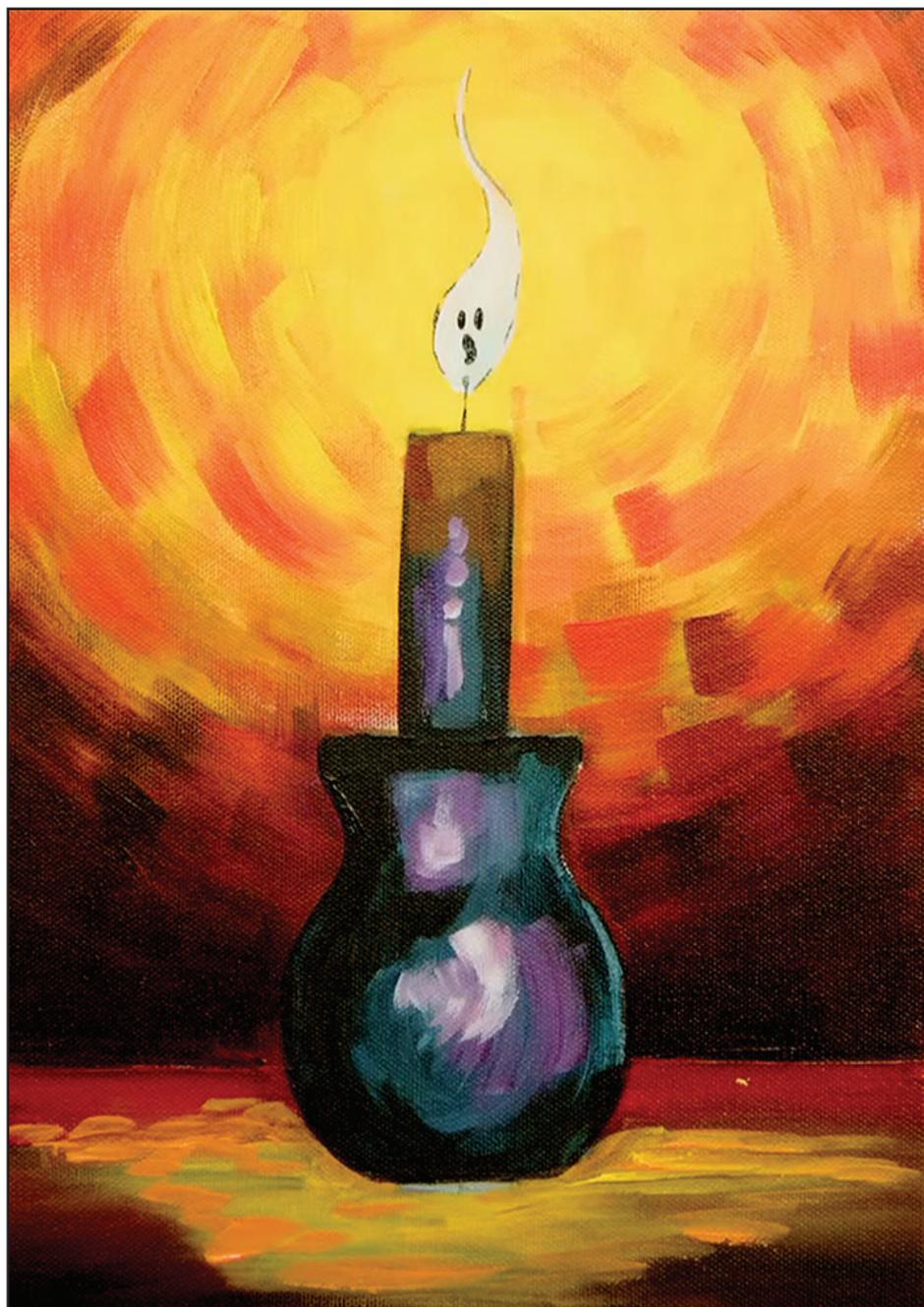
Small Synthetic Round

## COLOR MIXES:

Midnight Blue = PB + MB

## STEP DISCUSSION:

- Load the brush with **Midnight Blue mix**, and carefully paint two small ovals for the eyes, one being slightly larger than the other. Next, paint the open mouth in a kidney bean shape. Then paint a fine line between the candle and the bottom of the flame, as the wick. To add contrast, you can paint a very fine, broken line around the edge of the flame. Rinse the brush.



# Step 12 - Drippy Wax

“Carry A Torch”

Timestamp 49:54

## PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

## BRUSHES & TOOLS:

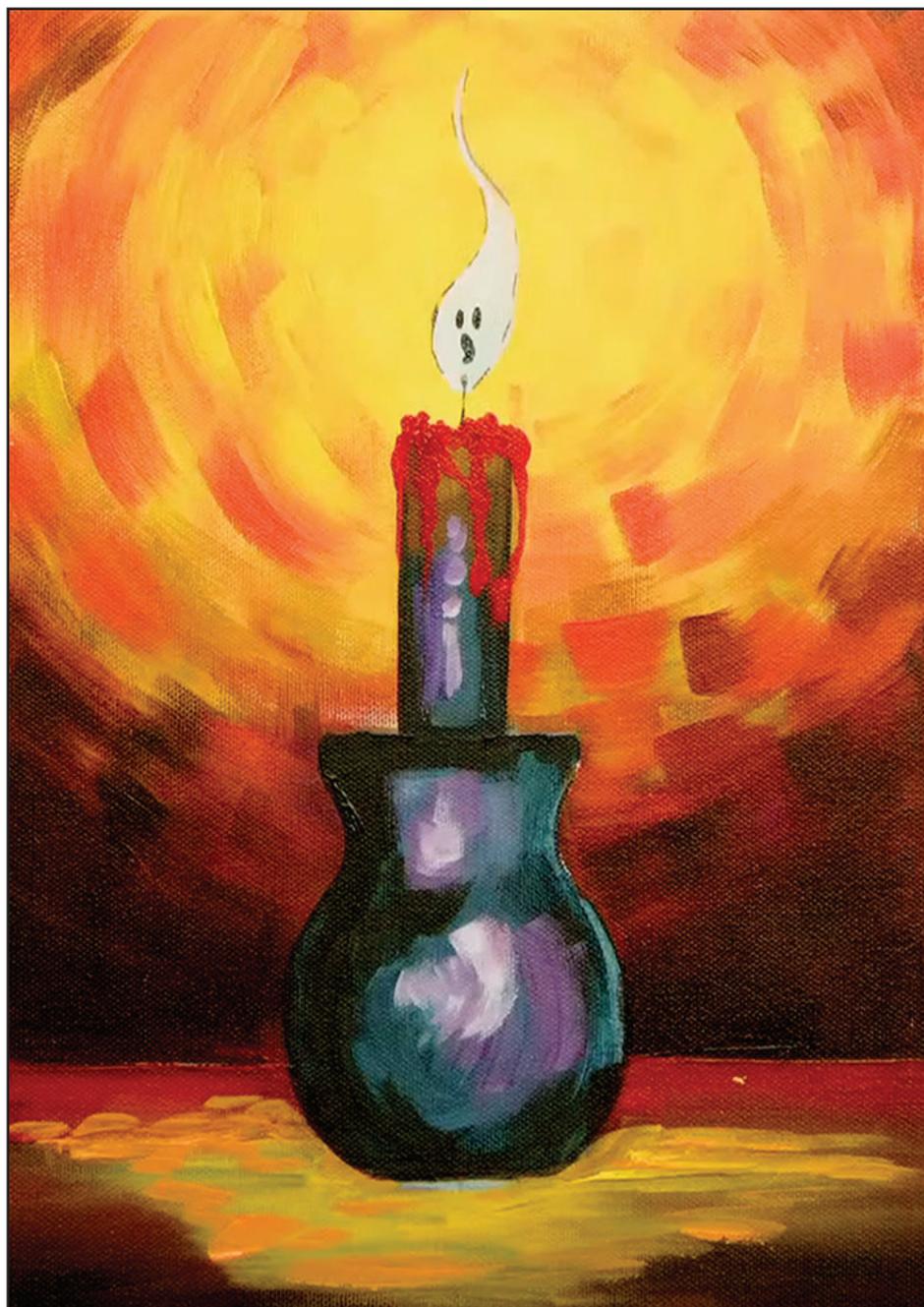
Small Synthetic Round

## COLOR MIXES:

Viva Magenta = CRM + QM

## STEP DISCUSSION:

- Create some bumpy uneven wax by tapping the **Viva magenta mix**, along the top of the candle. Add some interesting drips of wax coming down. Continue tapping the brush up and down as you create these drips. Start the first drip on the left side, creating more as you move to the right. Some might have little globular formations where the wax has built up. Others may join together, leaving open spaces where the candle peeks through. The drip on the right is flowing down and away, leaving a gap between it and the side of the candle, where you can see a small bit of the background peeking through. Rinse the brush.



# Step 13 - More Reflections

"A Haunting We Will Go"

Timestamp 51:39

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Dioxazine Purple = DP  
Mars Black = MB

## BRUSHES & TOOLS:

Medium Synthetic Bright

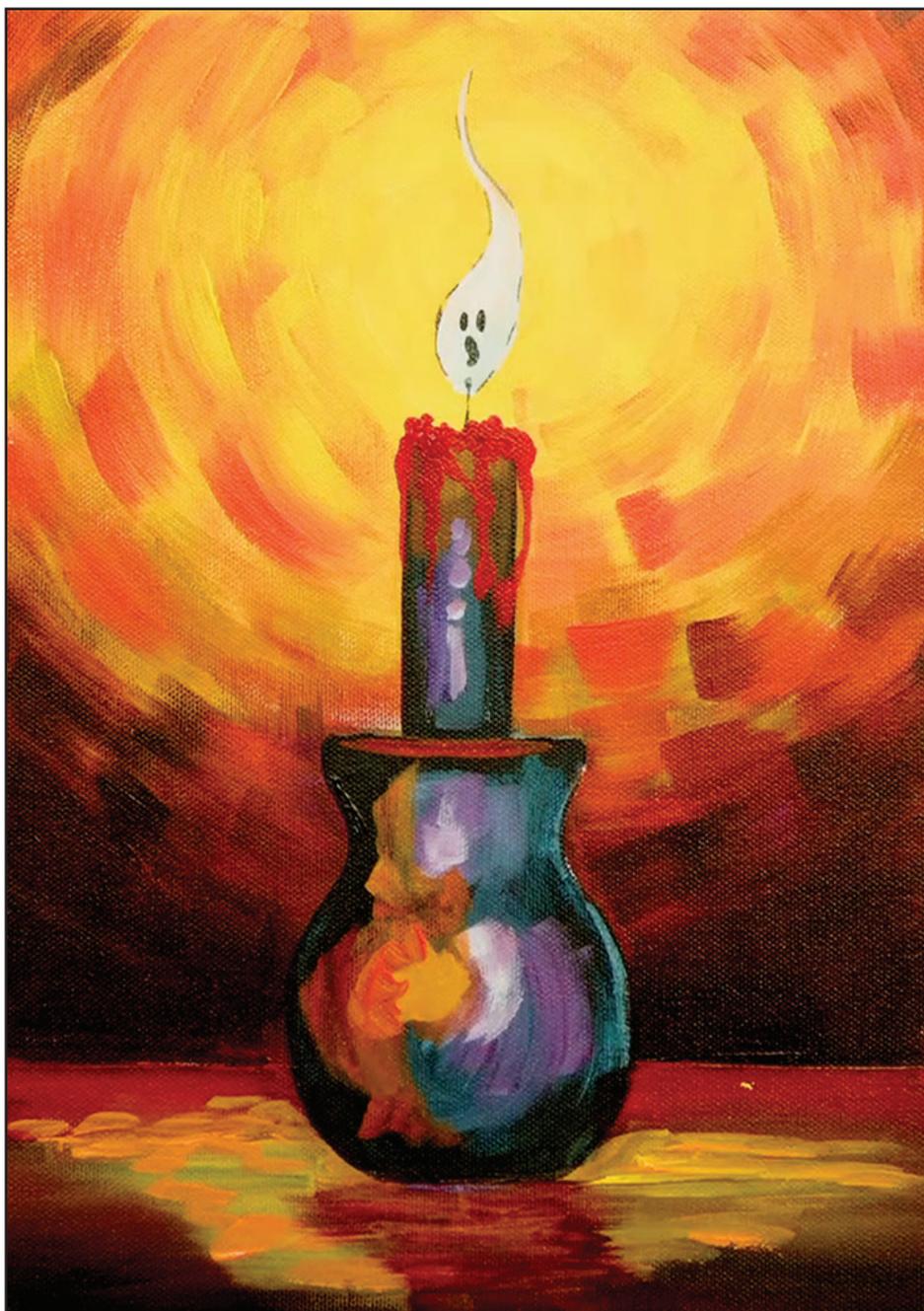
## COLOR MIXES:

Red Orange = CRM > CYM  
Dark Crimson = CRM + MB  
Alizarin = CRM + CYM > DP  
Orange = CYM + CRM

## STEP DISCUSSION:

- Using a loose mix of the **Red Orange mix**, add some warm highlights to the left side of the vase. Wipe off some of the excess pigment to ensure that the load is not too heavy on the brush. Curve the strokes as you near the bottom of the vase.
- Without rinsing, blend in a little of the **Dark Crimson mix** onto the bottom of the vase. Use this color on the edge of the brush and line the top lip of the vase. Rinse the brush.
- Paint a shadow at the bottom of the vase using the **Alizarin mix**. This shadow angles towards the right, and lightly feathers outward on either side.
- Without rinsing the brush, load on the **Orange mix** and paint a bright spot at the center belly of the vase.

Followed with some Cadmium Red Medium just to the left of that. Rinse the brush.



# Step 14 - Final Details

"Boo Y'All"

Timestamp 53:20

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Dioxazine Purple = DP  
Titanium White = TW

## BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Synthetic Round

## COLOR MIXES:

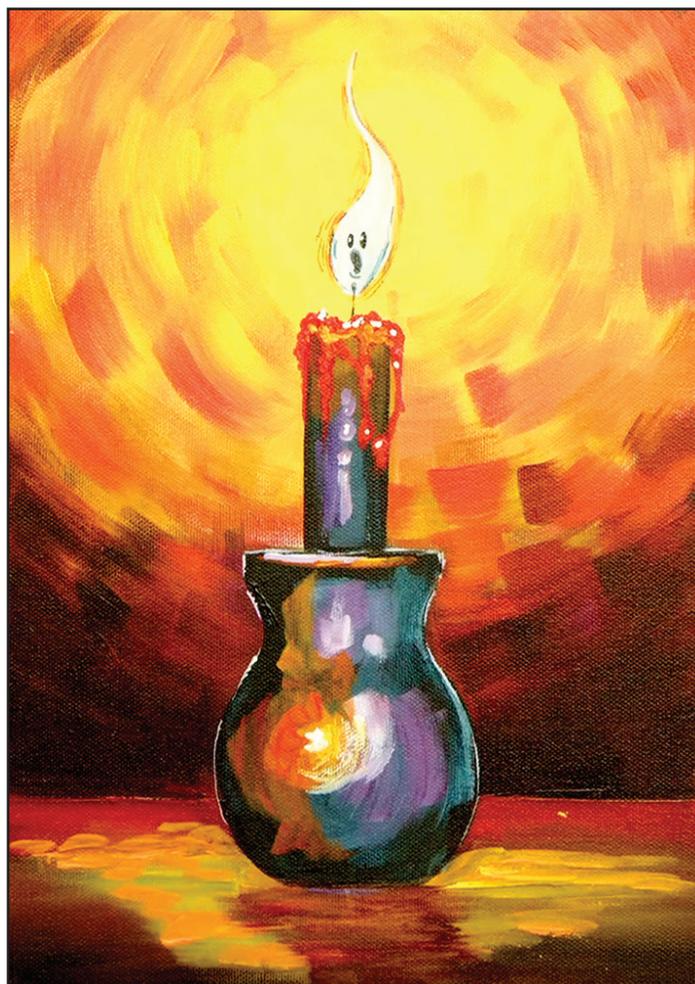
Red Orange = CRM > CYM  
Alizarin = CRM + CYM > DP  
Yellow Orange = CYM > CRM  
Orange = CYM + CRM

## STEP DISCUSSION:

- Load the tip of the Small Round brush with the **Red Orange mix**. Tapping the brush up and down, add some highlights here and there onto the drips of the candle. Do not completely cover the wax because you want some of the color below to still show through. Rinse the brush.
- Switch to the extra small round brush, get it damp and wipe off the extra drop of water that always hides in the ferril. Load the very tip of the brush with Titanium White and as carefully as possible, paint a tiny reflection dots in each eye.
- Add small reflective dots here and there onto the drippy wax. And tiny touches of Titanium White as the brightest highlights on the

center of the candle. Next, add a fine broken line along the edges of the vase.

- Tint some Titanium White with just a touch of the **Alizarin mix**. Use this off white color to highlight the lip of the vase. Rinse the brush. Paint warm highlights on the lip and the belly of the vase using the **Yellow Orange mix**. Rinse the brush.
- Switch to the Small Round brush and add some of the **Orange mix** around the outside edges of the flame. Tap some of this color onto the drippy wax where the glow of the flame might be reflecting on it. Rinse the brush.
- Tint some Titanium White with just a touch of the **Alizarin mix**, and pop a little highlight on to the neck of the vase. Then load some pure Titanium White and tap it to the very center highlight on the belly of the vase. Bring a few lines that curve around the right side of that spot to accentuate it. Rinse the brush.
- Tint some Titanium White with just a touch of Phthalo Blue and add some shadows to the flame. Also use color to add a shadow around the lips, and to paint in action lines around the outside of the flame to make it appear that there is some quivering and energy going on.
- Sign.



## THE TRACING METHOD

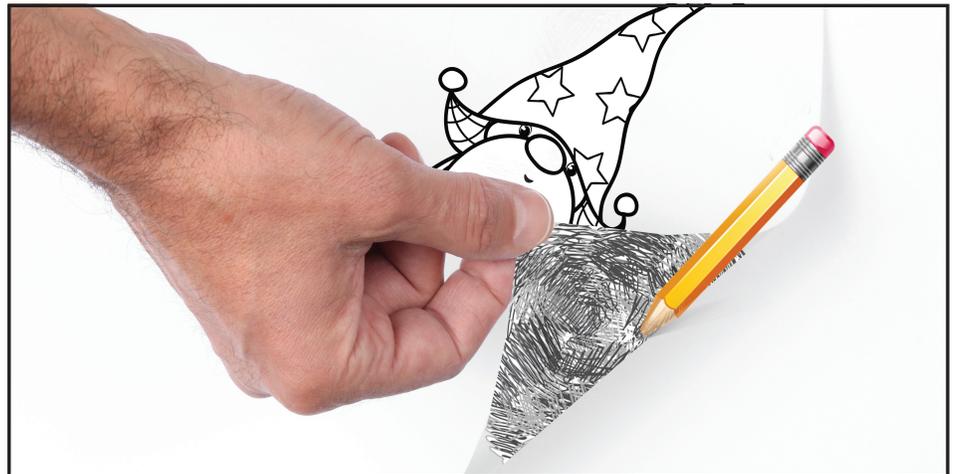
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



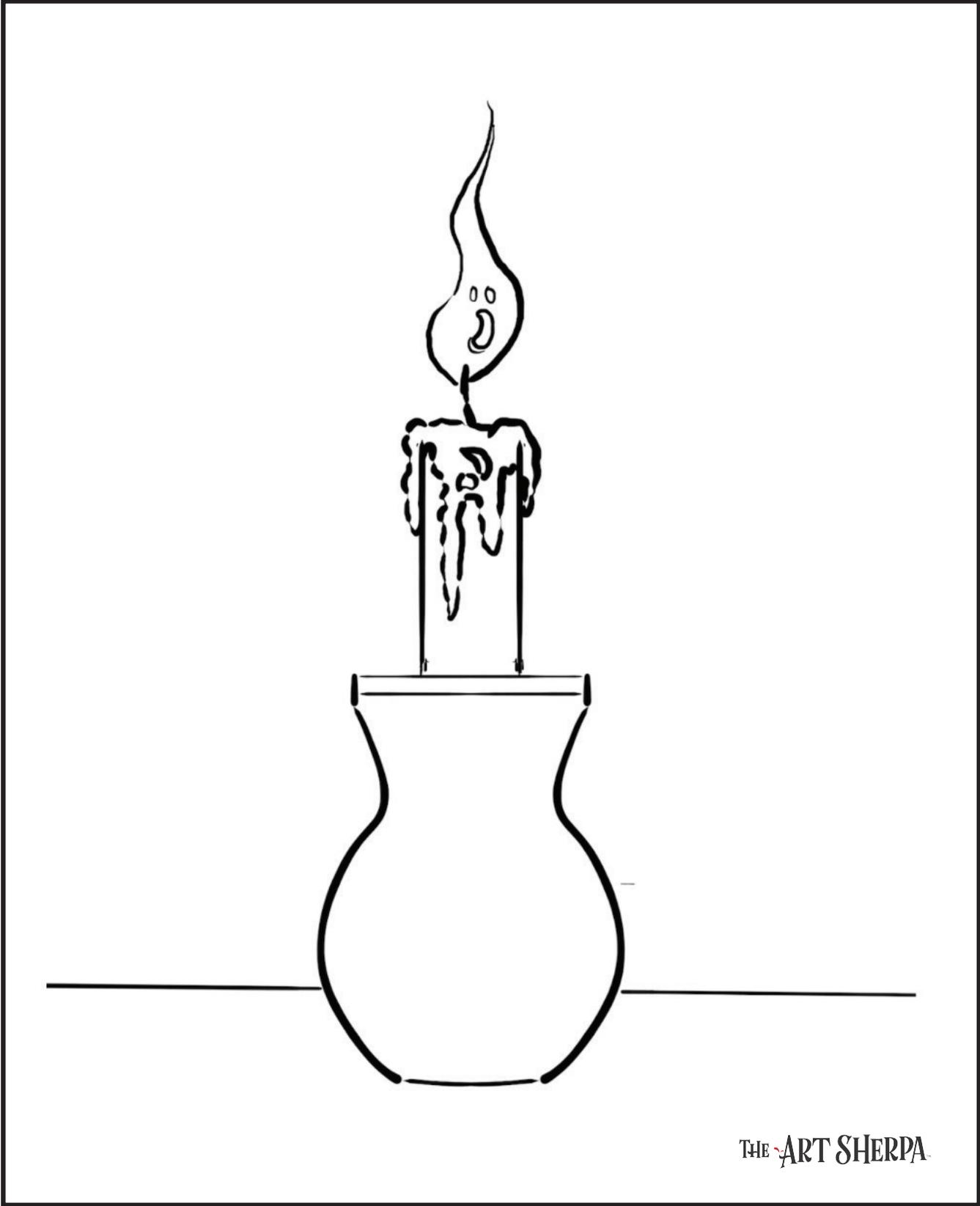
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 see that your transfer is happening. If not check if



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.

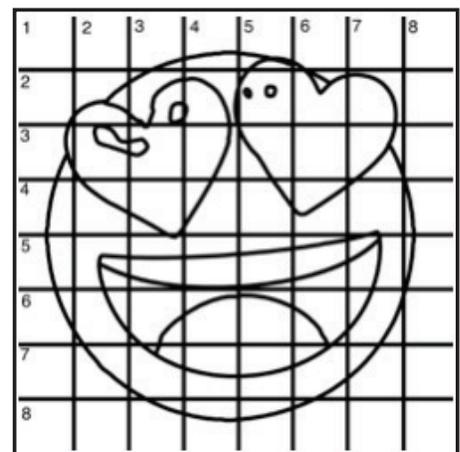
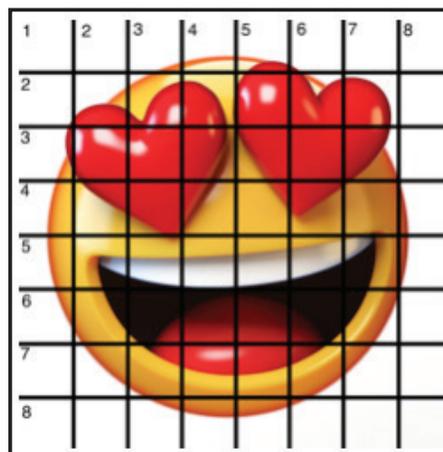
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 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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