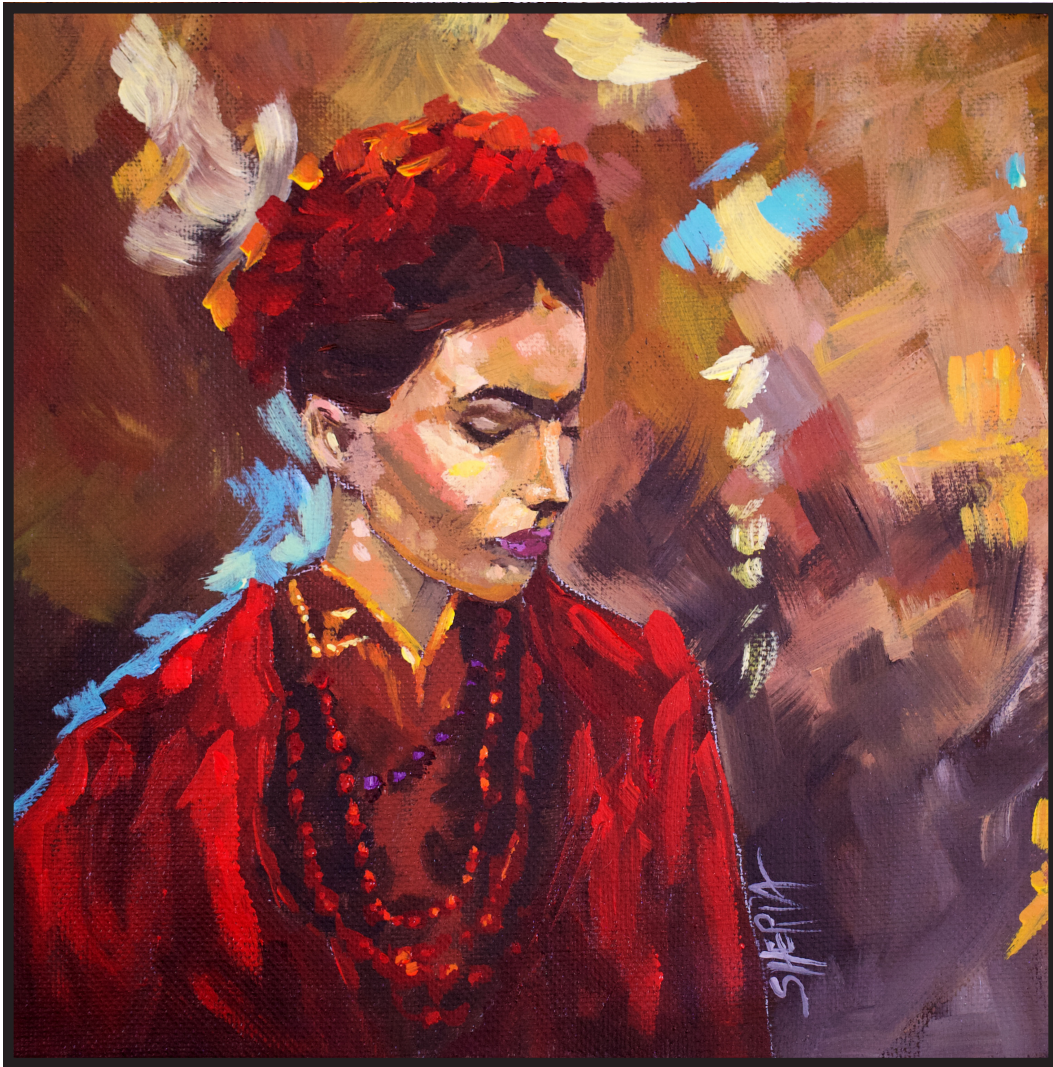


HOW TO PAINT IN ACRYLIC BY THE ART SHERPA

FRIDA KAHLO



STEPS 14 | DIFFICULTY: INTERMEDIATE

MATERIALS - ACRYLIC PAINT

- Fluid White Paint (for splatter) = FWP
- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

MATERIALS - BRUSHES

The Art Sherpa = TAS

- Large Brush (background)
- Assorted Acrylic Bright Brushes (I used a #2 Bright)
- 8 x 8 Canvas
- Pioneer Woman Lazy Susan
- Golden Acrylic Glazing Medium Gloss

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Mixing skin tones.
- Being painterly and loose.
- How to block in.
- Achieving good value.



SHERPA'S NOTES:

You are an artist, not a copy machine. YES, you are an artist. A key to success is not to rush. Follow the steps, breath and be relaxed with yourself. I will demonstrate a concept in a step and you should duplicate that concept before moving to the step. At the end of all of the steps, we will both have beautiful paintings, though they will not be identical. I truly believe that everyone can learn to paint but that some art skills take time to master. Be kind to yourself and give yourself time to be a beginner. Your time of being "new" is shorter than you think, so enjoy the discovery process. Don't waste time beating yourself up over mistakes. Be present and mindful of your successes.

"Pay attention to the elements of painting that are fun and unexpected."

Pay attention to the elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up

to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

Included with this step by step illustration are technique references at the end so that if you do not understand a technique I am referencing, you can refer to it. You can also always go back and review the recorded tutorial in the video library on my website.

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.

THE COLOR KEY:

It is important to note when a color mix is heavy or predominant in one color. Use this paint legend below to understand the symbols that I use to give you important painting information. Emotional Eye with Water Effect step by step Acrylic Tutorial | TheArtSherpa

THE BACKGROUND:

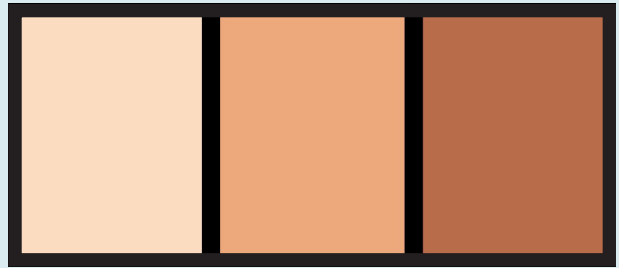


CAD RED MEDIUM
CAD YELLOW MEDIUM
NAPLES YELLOW
PHTHALO BLUE
MARS BLACK
TITANIUM WHITE

To create the values and hues for the background, start with a BS base, darkening with MB. You can warm the color by adding either CYM or even a mix of orange from CRM and CYM.

Lighten with yellow, and if you really need to take the value up, add TW. Play with the base color by adding colors like NYL or cream to lighten the value as an alternative to TW.

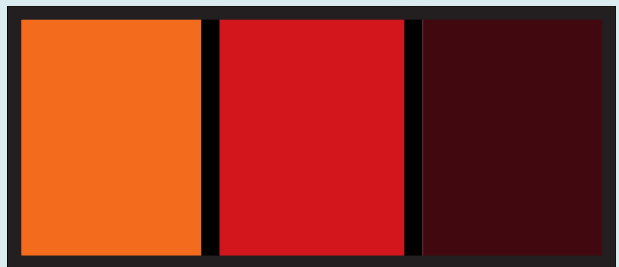
SKIN TONES:



CAD YELLOW MEDIUM
CAD RED MEDIUM
BURNT SIENNA
NAPLES YELLOW
TITANIUM WHITE

When creating a basic skin tone that's warm I like to start with an orange that has a red bias. I use Cad Red and Cad Yellow to start this out. A small amount of Burnt Sienna and then Titanium white. The skin tones will use more yellow in Sumerian and more CAD red in others. Where a softer effect is wanted you can add Naples Yellow Light into the mix. If you're looking to create a deeper or more shadow skin tone you can add more Burnt Sienna.

THE REDS:



DIOXAZINE PURPLE
CADMIUM RED
CADMIUM YELLOW

You can create some really dramatic deep red tones starting with cadmium red and dioxazine purple. Where you wish the color to go deeper and be more in Shadow you would add more dioxazine where you would like it to be warmer and more in a light zone add cadmium red. The bright areas will be almost pure cadmium red and from there you can add cadmium yellow to create a sense of highlight. If you were to add cadmium yellow to the max where there was a large amount of dioxazine purple you would find that it was a very neutral color and would gray out even as it lightened. This can be highly desirable when intentional but very frustrating if unexpected.

STEP 1 - THE BACKGROUND

COLORS:

BS

MB

MIX : BS<MB

- Paint your canvas with a loose mix of BS and MB, to a dark chocolate brown, with a large brush.
- Allow to dry.



STEP 2 - TRANSFER THE IMAGE

- Use your favorite method to sketch out chalk lines of the contours of your subject. You can use freehand, the tracing method, the gridding method or projection. How you personally choose to put your subject matter on the canvas is up to you. There is no right or wrong here only process. Choose a method that you're comfortable with and gives you a result that you're happy with.
- For this project, I chose the traceable method. Both the gridding method and the transfer method are discussed in more detail in the Technique Reference section of this booklet.



STEP 3 - ROUGH IN BACKGROUND

COLORS:

CRM

CYM

NYL

PB

BS

MB

TW

- With a bright brush, mix CYM & BS and loosely paint in indirect, random brush strokes on the background. Add TW to the mix to lighten the upper right corner. Keep darker with more BS in the lower right corner; add a mystique around her by adding the darker color closer to the figure in front. Add NYL into the background for more interest. CYM & NYL to the upper left corner. CRM & CYM in places. NYL to PB and add TW to add the bright blue tones around the back of the figure.



STEP 4 - BLOCK-IN SKIN TONES

COLORS:

CRM

QM

CYM

NYL

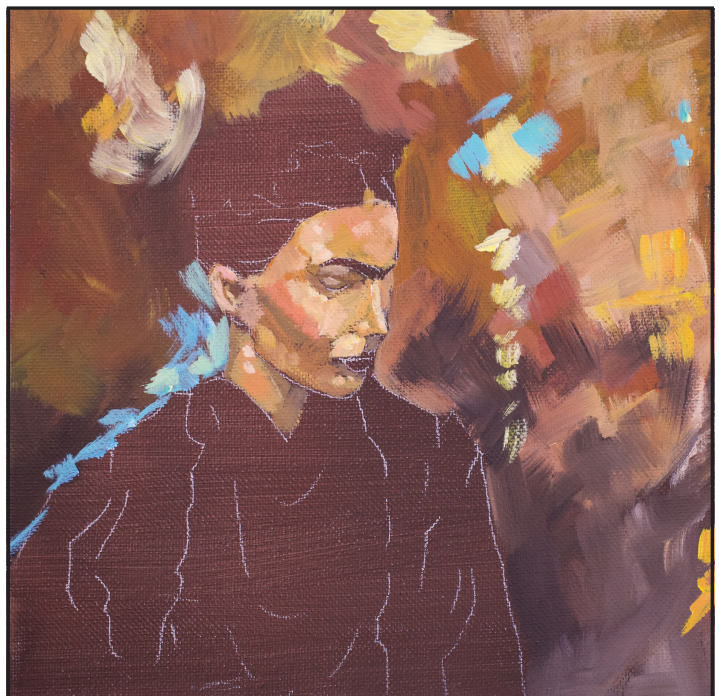
PB

BS

MB

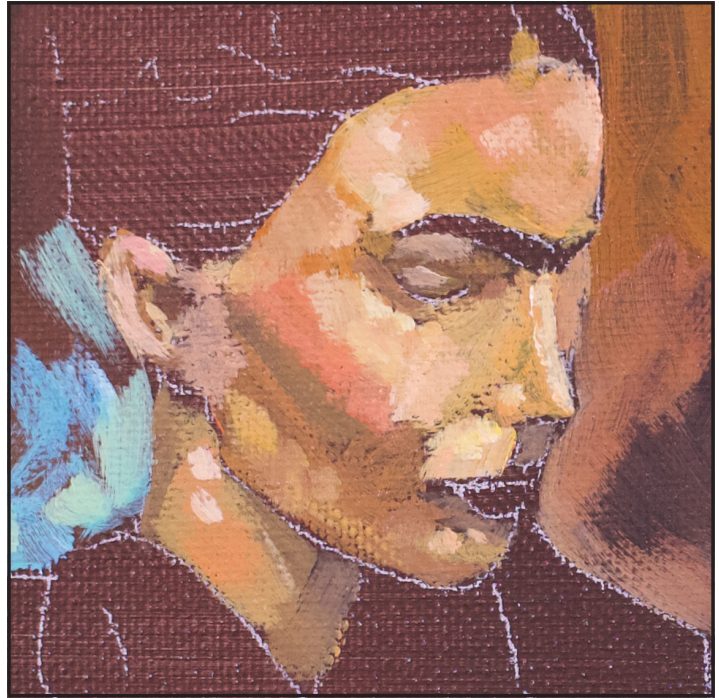
TW

- We are working with a warm skin tone for this painting and I used a #2 Bright Brush. Mix CYM & CRM & BS for a warm skin tone and block in. Add NYL and TW to add reflection at the temple and above the cheekbone. BS & MB added along the temple, under the cheekbone, on neck and inside the ear. Rinse out occasionally.



STEP 4 - CONTINUED

- BS & CRM for lower jawline and outer ear; add more NYL to lighten. NYL & BS for eyelids. Dark mix on eye, lighten brow bone and bridge of nose, dark inside, sense of light reflection on the lid, above brow. CRM & CYM, to an orange, add touch of TW, for sides of nose. A bit rosey on the forehead. QM to blend under nose, lip, edge of garment under chin, furthest cheek shadows. QM & CYM & NYL to highlight side and tip of nose, more TW for bridge of nose. Use the corner of the brush to tap in. We are not going for a perfected blended look. We want a more painterly approach.
- Be sure to check the Technical Resources for more information on skin tones and since this is probably the most difficult step, please don't hesitate to rewatch the video.

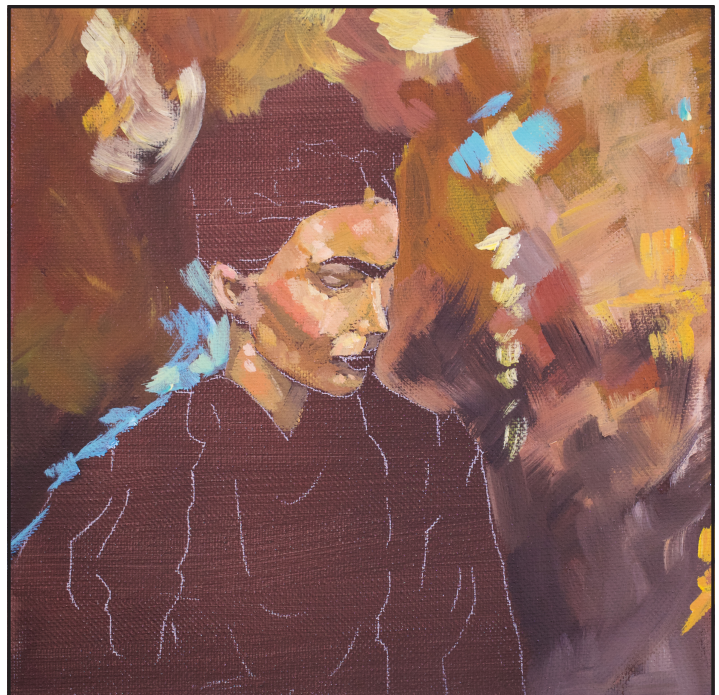


STEP 5 - HAIR, REFINING FACE SHADOWS & HIGHLIGHTS

COLORS:

CRM
CYM
QM
BS
MB
TW

- Use the flicking stroke on the hair, and create the eyebrow...she had a unibrow...just saying. QM & CRM for the lips, for more purple, add PB. More QM in the middle and at top of lip. I added highlights along the tip of the nose, under the lashes, and at the width of the nose. BS & MB to define the eyes. Lighten, CYM & CRM to orange, TW, and add highlights at crease between eyes and nose. BS or MB to deepen. Little touches can make big differences. Paint the major things you see, we're not trying to capture minute details.



STEP 6 - THE REDS

COLORS:

CRM

QM

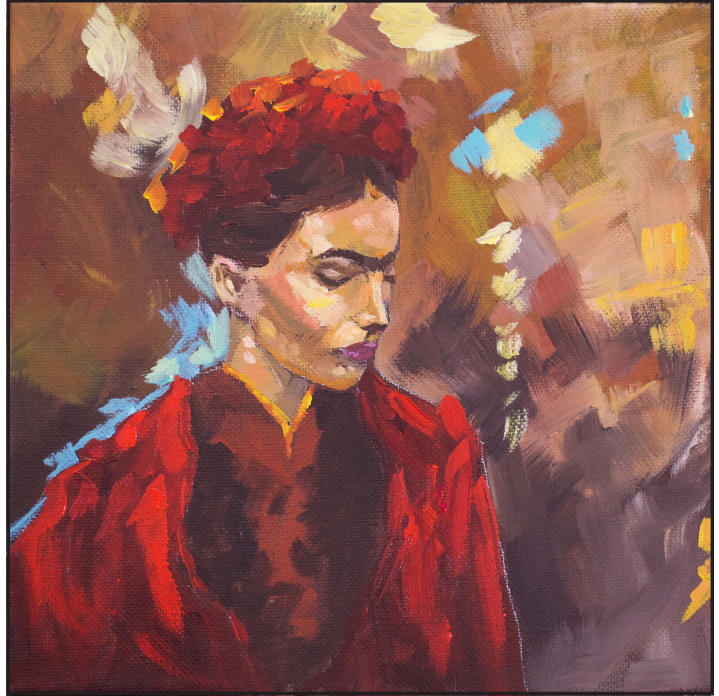
CYM

DP

BW

MB

- DP & CRM for her headdress; the diox deepens the red. CRM & CYM for a bright orange to highlight the headdress. We are implying a light source is falling on her.
- Start with BS on the center part of the dress; add MB as you go to the outer edge of the middle section. Shade under the chin. As we are wet, it does blend a little. CRM & CYM and pull this around the collar; highlight with CYM. CRM & QM for the shawl; more CRM for highlights; right side of the shawl appears to be more in shadow.
- CRM & DP for shadows; CRM & QM for lowlights.



STEP 7 - FILIGREE & BEADS & SIGNATURE

COLORS:

CRM

CYM

NYL

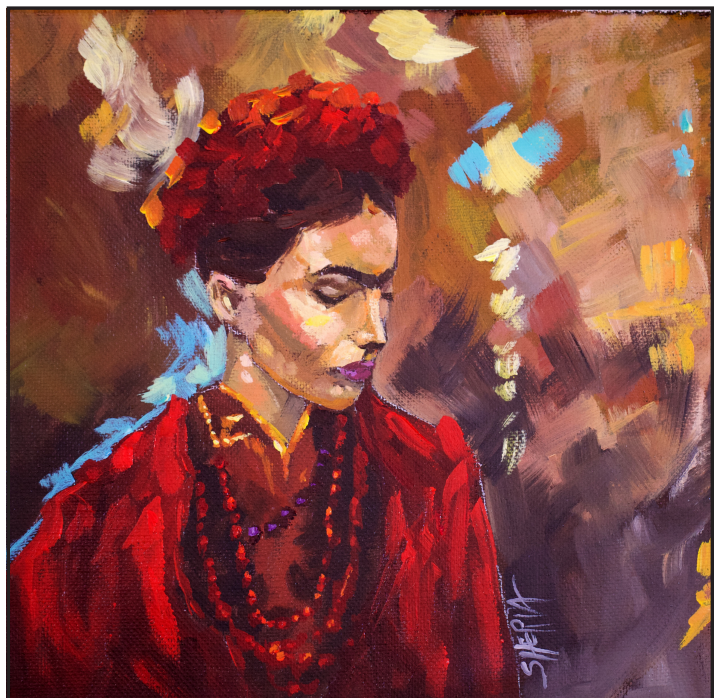
DP

BS

MB

TW

- CRM & CYM on the corner of the brush to add hints of filigree on the dress top.
- DP & CRM to tap in beads; DP & BS for beads more in shadow. CYM & NYL & TW for the bead reflection color. DP & CRM, more to red, to highlight a chain of beads. CRM & CYM for hot spots on the beads. CRM & CYM for the hottest spots.
- I signed with a shadow signature in FWP, BS & MB.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Another way to create transitions from one color to another, or one value to another, in acrylic painting, is 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, but no detail is required.

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

This is where you 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

When you 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

Glazing is 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 the pigment is made. 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. It can be hard for new artists to understand because it's used in so many different ways. 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. What I mean by that is 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

This is 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 we're both colors are still evident in the mix and brush stroke.

PAINTERLY

Brush strokes that are free flowing and expressive. A painterly expression of art generally allows the medium

and the brush strokes to show instead of hiding them through blending and careful placement.

- Paint Tight - hide brush strokes, reproduce like in a photograph.
- Painterly - color and line and form and texture forms the image.

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 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.

SKIN TONES

How many skin tones can you make ?



Skin tones do take a bit of practice. I highly suggest using practice paper or canvas paper and mixing several values of different skin tones with your colors

plus white and black. You will find very quickly that with just a few colors you can get a wide range of skin tone. Sometimes it's boring to do these types of steps when you're excited to do a project, but they can be so informational and so helpful that I highly encourage you to not only take this detour but enjoy it.

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.

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.



THOROUGHLY MIXED

- Taking two colors and thoroughly incorporating 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. This is always useful.

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.

HELPFUL HINTS FOR USING SARAL® WAX FREE TRANSFER PAPER

THE FOLLOWING ARE HINTS TO HELP YOU HAVE THE BEST SUCCESS WHEN USING SARAL® TRANSFER PAPER.

- On any project, make the lightest transfer line you can see so it will be easy to erase or remove if you decide to change the transfer line.
- To help avoid smudging, wipe a new, unused sheet of Saral Transfer Paper lightly with a tissue to remove any excess coating or dust.
- When using Saral Transfer Paper, avoid smudging with the palm of your hand by placing the transfer paper on your surface and securing it with tape or with your fingertips (not the palm of your hand).
- To remove smudging, try a large eraser and lightly rub over the smudge. This will work most of the time. You can also remove a smudge with the rubbing alcohol found in your medicine cabinet (isopropyl) and a cotton swab. Be sure to test the alcohol on your project in a small, less important, section or corner first to make sure the alcohol won't ruin your surface or painted surface.

- On watercolor paper, make the lightest, thinnest transfer line possible that you can see. It will erase if you have not painted over it. However, be sure to erase very lightly and only on the transfer line to avoid breaking the small fibers in water color paper.
- On watercolor paper, be sure to use the lightest, thinnest transfer line so it won't show too much through water color paint transparent washes.
- Saral Transfer Paper transfer lines will wash out of fabrics. However, it will brush off of some fabrics (e.g., t-shirt cotton, depending on color)...try rubbing lightly with your hand.
- From www.saralpaper.com

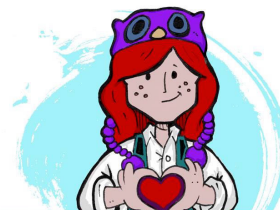


RESOURCES:

- 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 FINISHED PIECE?

As an artist, and yes, you are an artist, because you have created a painting, 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.

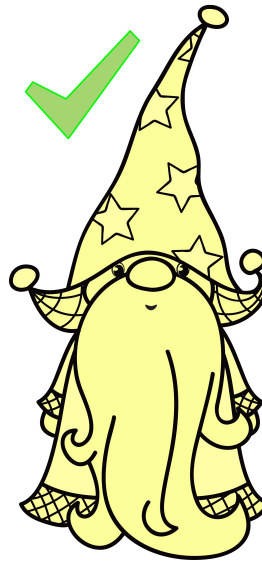
Acrylic needs to breathe so its best to frame without glass. If you do with to use glass make sure you have a matt of two to allow for air between the painting and the glass.



COLOR BLOGS:

NAPLES YELLOW LIGHT

- The color that is hard for most people to find is Naples Yellow Light, sometimes called Titanate Yellow or Even Nickel Titanate Yellow. This can be frustrating for the new artist. What you may not know is outside of the voluntary ATSM, there are no standards in art materials. You can turn to the tube of paint for a bit more information regarding color, safety, and lightfastness. Reading the tube is important and we don't always think of doing it.
- Nickel Titanium Yellow (PY 53) is opaque and has a low tinting strength. Because it's not overpowering, it can be controlled easily.
- Titanate serves as a substitute for lemon yellow which is the traditional cool yellow. Some companies make a hue that is very close which they call Naples Yellow Light. That hue is what I am using in my Sennelier paint...Naples Yellow Light.



NAPLES YELLOW LIGHT
SOMETIMES CALLED
TITANATE YELLOW PY53
LIGHT GREENISH YELLOW
CAN BE A HUE



NAPLES YELLOW
COLOR OF A BAND-AID
OR SAND

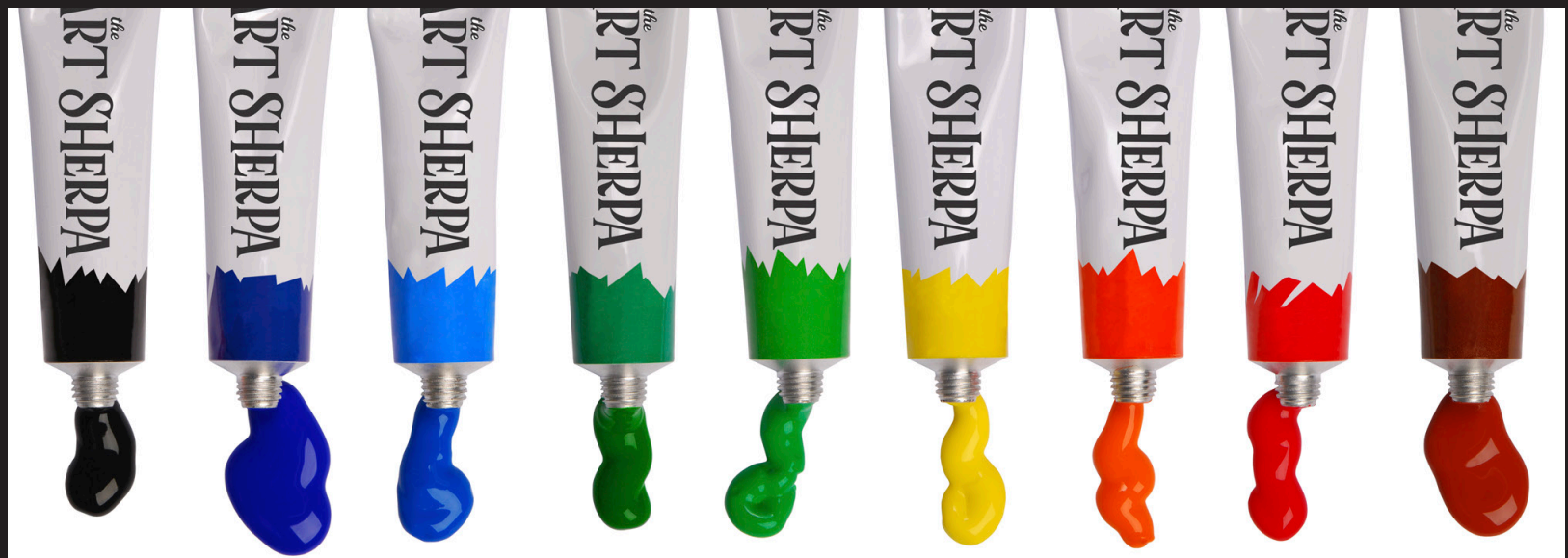
YOU CAN SUBSTITUTE ANY OF THESE COOL (GREEN) BIAS YELLOWS, PICK ONE!

- Hansa Yellow light
- Cadmium Yellow Light
- Cadmium Yellow Pale Hue
- Lemon Yellow
- Bismuth Vanadate
- Yellow Azo Light
- Benzimidazolone Yellow Light

BELOW IS A LIST OF PAINT COMPANIES THAT CARRY THIS EXACT COLOR OR A SUITABLE HUE. AS THIS IS THE HARDEST COLOR TO FIND, FEEL FREE TO USE A SUBSTITUTE FROM THE COLORS LISTED BELOW:

- Acrylique by Sennelier - Naples Yellow Light
- Abstract Acrylic Paint by Sennelier - Naples Yellow Light
- Amsterdam Acrylic Paint made by Royal Talens
- Old Holland New Masters Classic Acrylic
- Matisse Structure Acrylic (also called Naples Yellow Light)
- Daler Rowney: Cryla Acrylic Paint
- Golden Heavy Body Artist Acrylics - Titanate Yellow
- Pébéo Studio Fine Acrylic - Naples Yellow Hue 100 ml
- Cranfield Acrylics - Primrose Yellow is like Py53
- AV Vallejo Acrylic - Titanium Yellow is like Py53





THE ART SHERPA

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