

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



ROMANTIC MARDI GRAS MASK



BY:
THE ART
SHERPA

STEPS: 9 | DIFFICULTY: COMPLICATED | 3 HOOTS

PAINT COLOR LEGEND:

Use this paint legend below to understand the symbols that I use to give you important painting information.

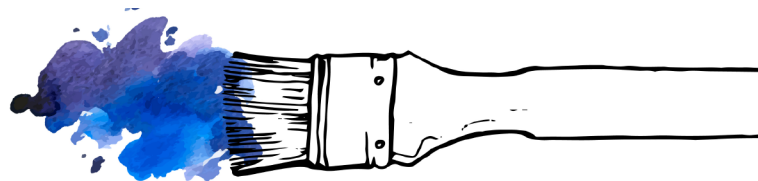
- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

MATERIALS:

- The Art Sherpa =TAS
- TAS #26 Large Brush (background)
- #8 TAS Cats Tongue
- #4 TAS Round
- Saral Paper (Optional)
- 8 x 8 Canvas

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Mixing Skin Tones
- How To Block In
- Being Painterly and Loose
- Achieving Good Value
- How To Imply Feathers
- Implying Flowers
- Expressive Painting Strokes



Dedicated to:

LINDA COONEY

The Faery Godmother.

Queen of the Yaya's.

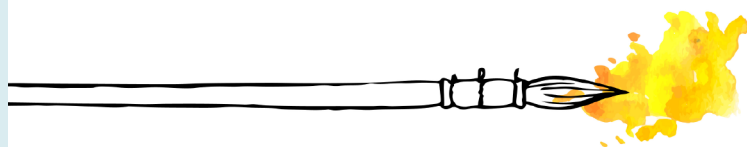
The mother
of my favorite human!!

Grandmother of all
my other favorite humans.
Artist, organizer, and more
than anything else a really

**KIND & GIVING
PERSON.**

A mother by marriage and
a dear friend by choice.
Thank you so much for being
the fire in the furnace of the
mini books right now.
I could not do this without

YOU.





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

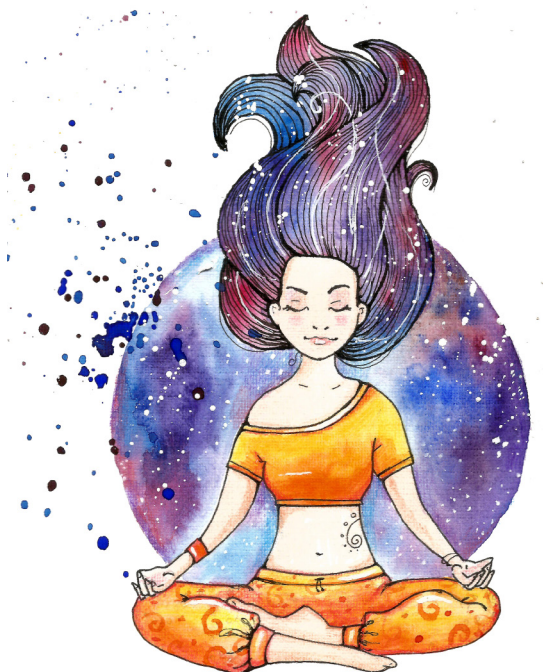
to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

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 GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much

easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



VIDEO CHAPTER GUIDE

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

STEPS:	TIME:	DESCRIPTION:
STEP 1	5:10	COLORED GROUND AND GRID
STEP 2	15:50	ROUGHING IN THE SKIN
STEP 3	25:30	LIPS
STEP 4	31:30	REFINE SKIN AND MORE BACKGROUND
STEP 5	49:15	MORE BACKGROUND AND HEADRESS
STEP 6	58:30	MASK DESIGN AND GLITTER
	1:14:00	TIP - CONTRACT AND SKIN TONE. HOW TO DECIDE?
STEP 7	1:17:30	MORE MASK DETAILS AND DRAMA
STEP 8	1:25:00	FINISHING THE LIPS
STEP 9	1:39:00	THE EYE
	1:52:00	SIGN

PRELUDE

FACEBOOK - VALUE STUDY ON SKIN TONES

MATERIALS & COLORS FOR STEP:

SILVER BRUSH

$\frac{5}{8}$ " ANGLE

SAMPLE PIECE OF PAPER

CRM

QM

CYM

NYL

PB

UB (SMALL AMOUNT)

PG (SMALL AMOUNT)

BS

DP

MB

TW

8 X 8 CANVAS

SHERPA'S NOTES:

Today's pre show is a value study on skin tones, and while we will be using my palette, I'd like to recommend that you purchase a bottle of Golden Artist Color's Acrylic Glazing Liquid Gloss and add that to your basic acrylic supply kit. We will not use it today, but I do recommend that you have it going forward. For this value study, I used a $\frac{5}{8}$ " Silver Brush Angle Brush.

- The very basic thing you need to know is which colors are cool and which colors are warm. QM is the cool red, CRM is the warm red.
- CYM is your cool yellow, NYL is the warm yellow.
- You are working with value and hue; and, actually in skin tones, value is more important than hue.
- MB is added to skin tone mixes to create the darkest of the skin tone shadows.
- BS is added for mid tone darker shadows.

- When you are doing a study, thoroughly mix the blends.
- You can print out the reference in color and apply your mixes directly to the picture to check your mixes to see if they match the reference.
- You can also apply mixes directly to your skin UNLESS you have any CRM in the mix.

• **STUDIO SAFETY TIP:**
CRM can be poisonous if ingested but can cause an allergic reaction if it comes in contact with your skin.

- As you make mixes for this painting, make enough of the mix that you can come back to it in future steps or add additional colors to it for different tones of the base value.

I started with the skin tone and a base of BS TW. I then asked myself if it needed more yellow, red or blue and is the color light enough or dark enough. I added NYL to warm up, QM to rose up, UB to cool. I used CRM CYL TW (more to the yellow) and used black to all mixes for the darkest shadows.

The lipstick and the mask colors are very similar. I started with CR QM BS and added a lot more BS for the dark spaces. DP to the original mix above for another mask color.

The hair is blond, so I started with BS CYM. I added DP to tone it down. I added CYM until I got the mix I wanted. DP to CYM to gray things yet, yet keep it clearly yellow. CRM CYM to orange and more of the BS CYM mix. MB to more of a brown. Lighten with CYM.

Her eyes are green, I added orange to PG and some of the gold colors, CYM. I wanted to be luminous. I added BS to the dark green of the eye, more CYM for the light green of the eye.

I swatched each of my color mixes on a piece of paper so that I could refer to it. Here is a picture of my swatch:



Since we will be using the 2021 palette the entire year, I recommend that you create a more permanent swatch page for just skin tones and that you write the mix combination under each swatch to serve as a road map on future paintings. The artist, weather conditions, amount of water, and brand of paint being used influences the color achieved by mixes so it's important to know how your paint is going to react for you.

As with all things in art, the more practice you get, the more successful you will be.

I also recommend that you create a **Tint Tone Shade Color Chart** for all of your 2021 acrylic palette.

The video for the color chart is on our webpage and YouTube channel.

BENEFITS OF A TINT TONE SHADE CHART ARE:

- Save money
- Understand my color choice and color in general
- See values
- Prevent confusion and frustration and feelings of failure
- Save time
- Paint with confidence

MATERIALS NEEDED FOR THIS PROJECT:

- A surface to paint on.
You can use any surface suitable to your paint to make a color chart.
- Your selected palette of paints
- T-Square ruler
- Sharp edge brush
I like a ½" or smaller angle brush.

- A couple hours, or more, depending on how tidy you are and how many coats of paint you need.
- Vocabulary needed for this project

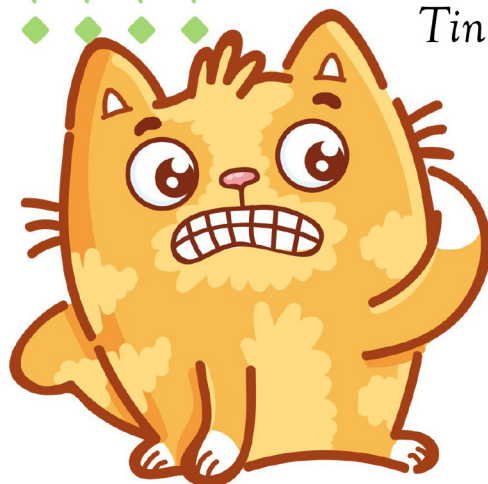
VOCABULARY YOU NEED TO KNOW:

- Hue: Refers to the underlying color family of yellow, orange, red, violet, blue or green.
- Color: Encompasses all hues; white, black, tints, tones, and shades.
- Tint: Simply means to add white to a color -(not to be confused with tinting strength of pigment which refers to how strongly one color can influence another color).

EXCEPT when you say Tinting Strength



*Not to be confused with the term
Tint in color mixing*



The Tinting Strength of pigment here refers to how strongly one color can influence another color

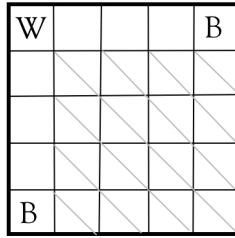
- Tone: When you add gray to a color. This can be done by adding pre mixed gray or by first adding white to a color and then adding black or vice versa.
- Shade: Adding black to a color.



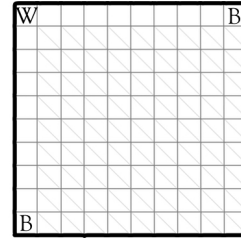
COLOR CHART

A SQUARE CANVAS THE HEIGHT AND WIDTH OF WHICH IS THE NUMBER OF PAINT COLORS YOU WILL BE USING

5x5



Including Black and White



10x10



5

10



1. I create a color chart with 1" squares times the number of colors I am using.
2. The corner top left is always the color white.
3. Lower left and upper right are always black.
4. Draw the horizontal and vertical rows using a T-square or ruler.
5. Leave the outer left and upper right as indicated above.

Measure a grid of one inch Squares

The number of Squares will be the number of colors in your pallet including black and white - I will demo 10

ADD DIAGONAL LINES FROM THE UPPER LEFT TO LOWER RIGHT
LEAVING OUT THE OUTER ROWS AT
THE LEFT SIDE AND THE TOP



TIP: USE A T-SQUARE TO MAKE YOUR LINES EASIER TO DRAW

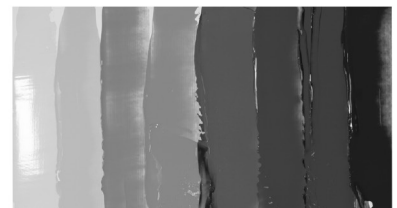


I organized my paints by value. Again, value is how light or dark it is on the grayscale. Understanding value is the number one thing you can do to improve your paintings. I used my photo editing software to desaturate the color to see the value.



VALUE: DESCRIBES
HOW
LIGHT OR DARK
SOMETHING IS

SOMETIMES VALUE
CAN BE HARD TO SEE
IN COLORS

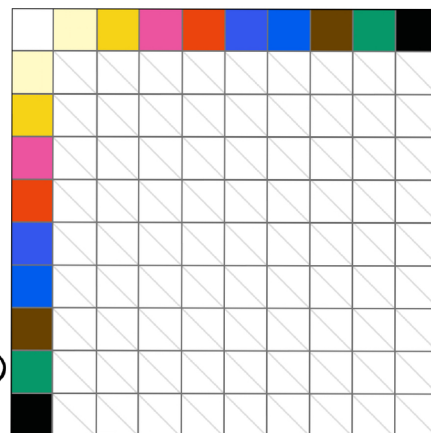
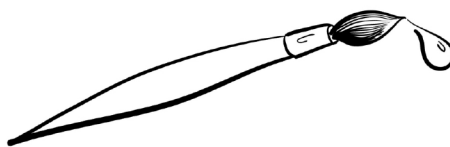


EASY IN GRAYSCALE

APPLY YOUR PALETTE

- Paint in the outer rows first.
- Two coats of each color in each box.
- Dry between coats
- Start with white paint, your lightest value, in the top row, from right to left, and finishing with black, as shown below.
- Repeat from top to bottom, white is already there, so start with the color in the second box on the top row and proceed down the horizontal first row.
- For the entire process, wash your brush out when you change colors and change your water often.

Paint the Outer top and Left Squares with pure paint
It can take two coats
Yes even the white square

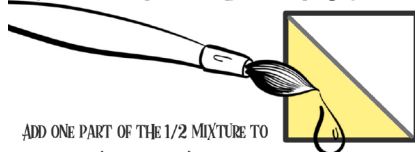


CREATING THE DIAGONAL ROWS

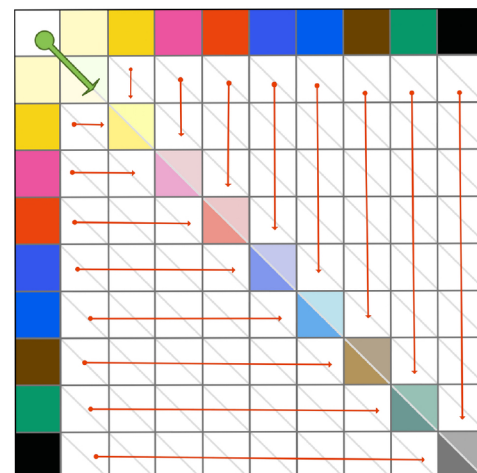
- Starting with your lightest hue, in this case pale yellow, mix one part of each color to one part of white paint.
- Paint the bottom half of the square with this 1 to 1 mixture
- Take one part of the bottom square mixture, that you mixed in the bullet above, and add one part of white again. Take this lighter value and paint the top half of the square with that color.
- Repeat for each color in your pallet all the way across and down to the last square. See the reference below: it's kind of line playing bingo, isn't it?

THE DIAGONAL ROW

MIX 1 PART WHITE TO ONE PART COLOR
 AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE 1/2 MIXTURE TO
 ANOTHER WHOLE PART WHITE
 FILL ON THE UPPER HALF OF THE TRIANGLE



THE FIRST ROW OF COLOR

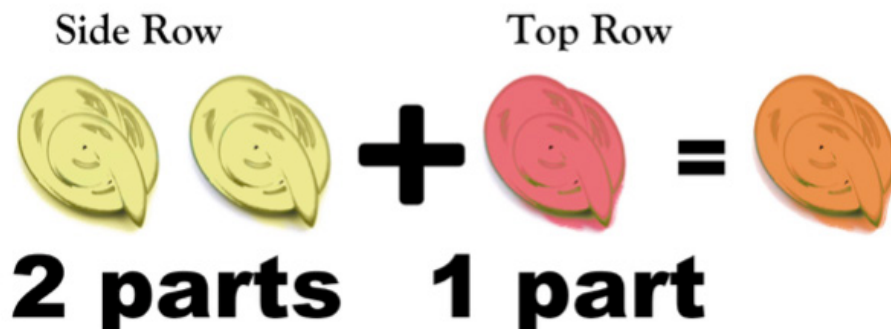
I call this row "1" BECAUSE it is the first mix of the horizontal row and the vertical row of colors.

- STARTING FROM right to left, beginning at the first square

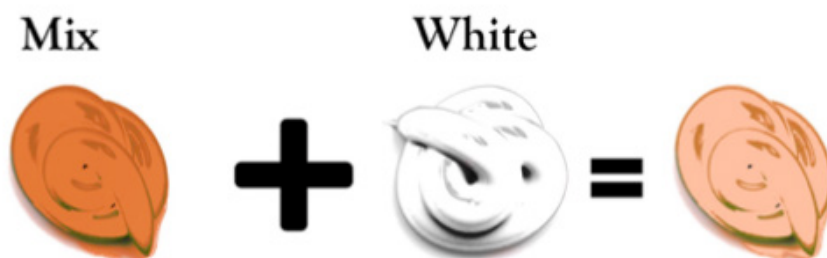
- Paint this mix into the lower half of the diagonal
- Add one part of the mix to one part of white to tint your mixture and paint this into the top half of the square.

- Mix 2 parts of the left row color to ½ part of your black. This is your shade color and paint that is in the bottom of the square.
- Mix 1 part of your shade color to one part of your white. This is your tone color. Paint it on the top of the black horizontal row square.

- Mix 2 parts of the left horizontal color (pale yellow) to one part of the first row (vertical) of color (except for the black row.)



- Do this UNTIL you get to the black square at the top right.



- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

FIRST HORIZONTAL ROW

MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW

1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1/2 part
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
1 part										

THE SECOND ROW OF COLOR:

- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

2ND HORIZONTAL ROW

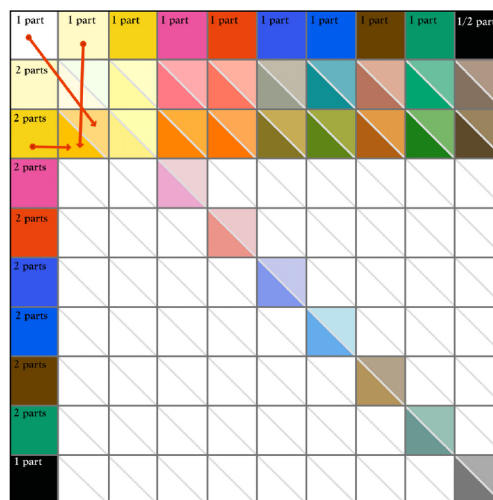
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE THIRD ROW OF COLOR:

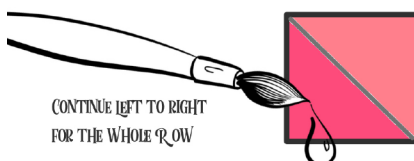
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

3RD HORIZONTAL ROW

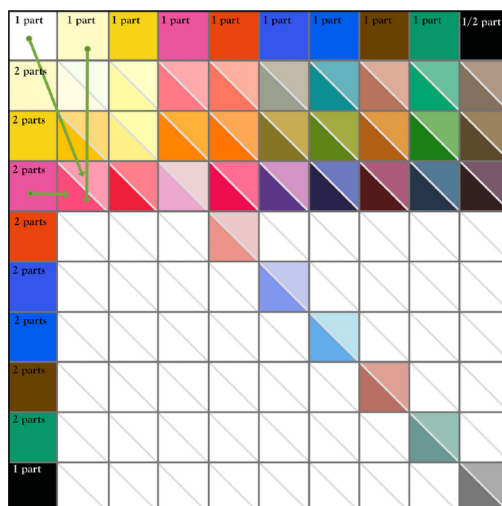
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE FOURTH ROW OF COLOR:

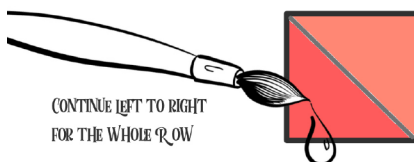
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

4TH HORIZONTAL ROW

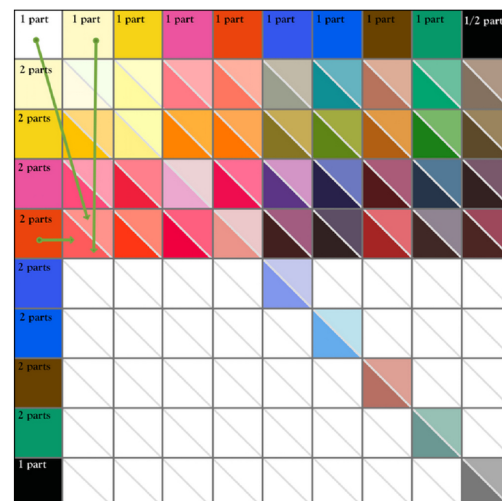
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE FIFTH ROW OF COLOR:

- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

5TH HORIZONTAL ROW

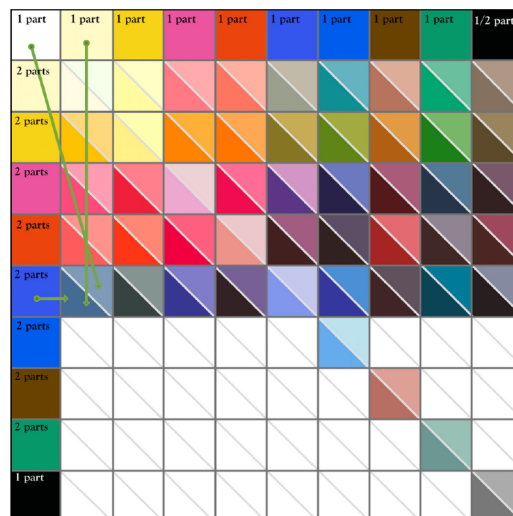
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE SIXTH ROW OF COLOR:

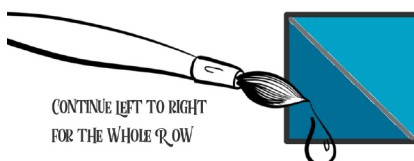
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

6TH HORIZONTAL ROW

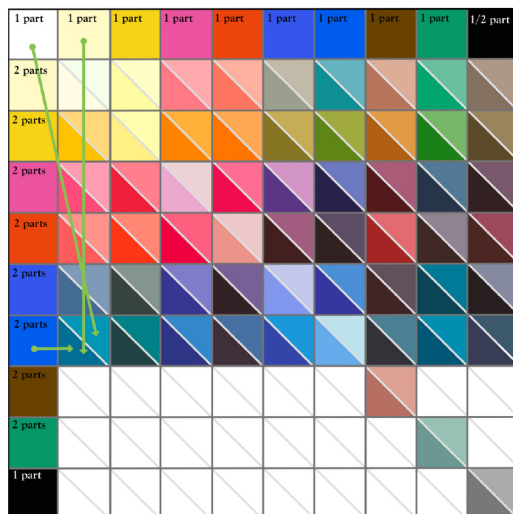
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE SEVENTH ROW OF COLOR:

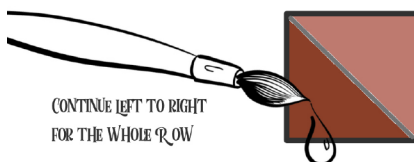
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

7TH HORIZONTAL ROW

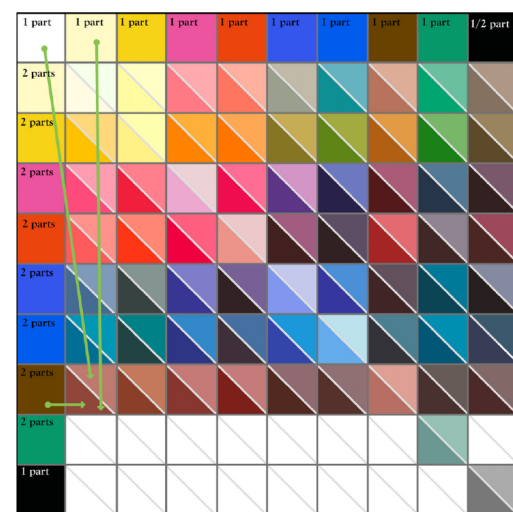
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



*Acrylic
April*

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THE EIGHTH ROW OF COLOR:

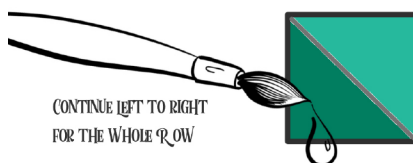
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

8TH HORIZONTAL ROW

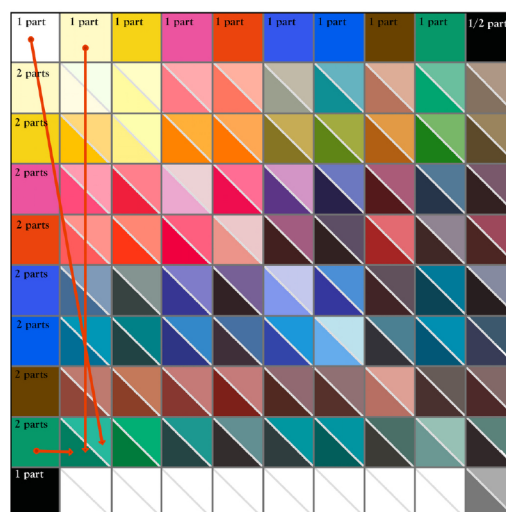
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE NINTH BOTTOM BLACK VERTICAL ROW:

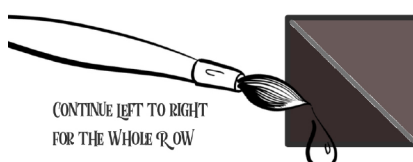
- Because of the overpowering nature of black, use one part instead of two parts.

9TH HORIZONTAL ROW

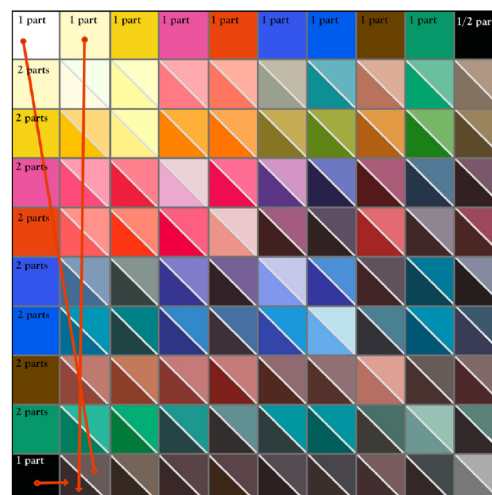
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



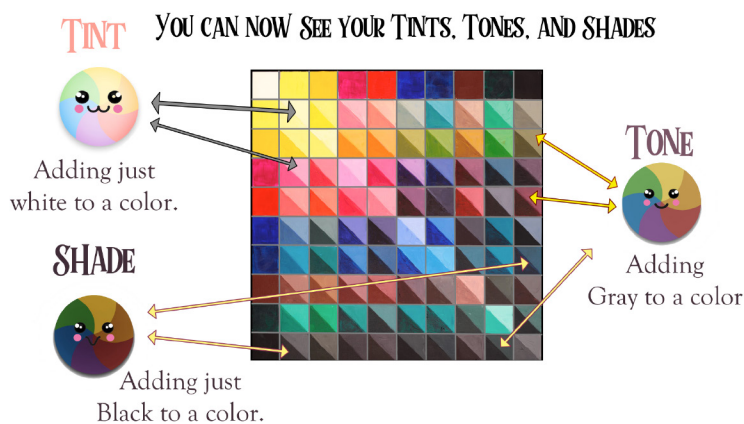
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



HOW TO USE A COLOR CHART:

- Look at your chart and find the pure pigment color. Follow it straight up and to the left to determine what colors were used in the mix. Now you know how to create EVERY color on the chart BUT and you've learned some other cool things.

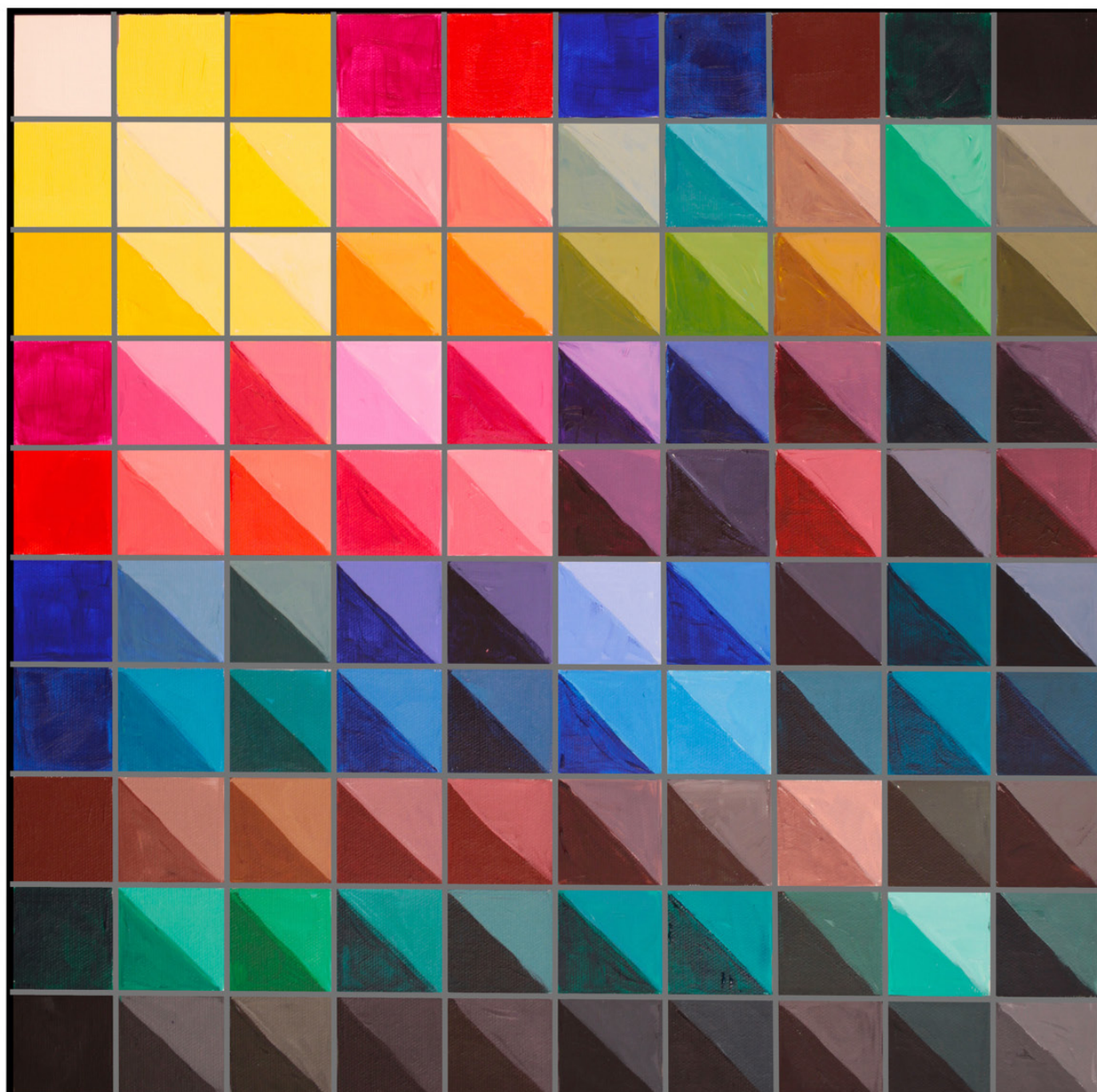
- You know the value of all of your color mixes.
- This will let you paint objects like green on green and still keep an interesting value! Having trouble seeing the value past the color...CHECK this out.



IF YOU ENJOYED THIS VIDEO, YOU MIGHT WANT TO CHECK OUT MY
"SPLIT PRIMARY" VIDEO TO LEARN THE HIDDEN SECRET OF GREAT COLOR!



COLOR CHART



STEP 1 - BACKGROUND & IMAGE TRANSFER

MATERIALS & COLORS FOR STEP:

#26 TAS BIG BRUSH

BS

MB

TRACEABLE

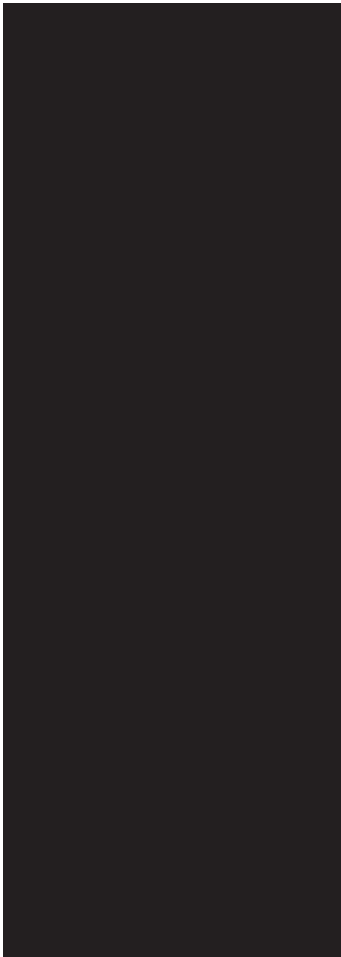
SARAL PAPER

(OPTIONAL)

- Paint your canvas with a loose mix of BS MB. Allow to dry. If your canvas resists coverage, try rinsing it off with a damp brush before applying the background color. It must be dry and completely cool before proceeding to Step 2.

SKETCH IN THE IMAGE

- Use your favorite method to sketch in the subject image. 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, because of the size, I chose the transfer method.
- Both the gridding method and the transfer method are discussed in more detail in the *Technique Reference* section of this booklet.
- Do not use graphite paper to do a transfer, it can stain and not be coverable.



STEP 2 - BLOCKING IN THE SKIN TONES

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE

(OR A ROUND OR FILBERT)

#4 TAS ROUND

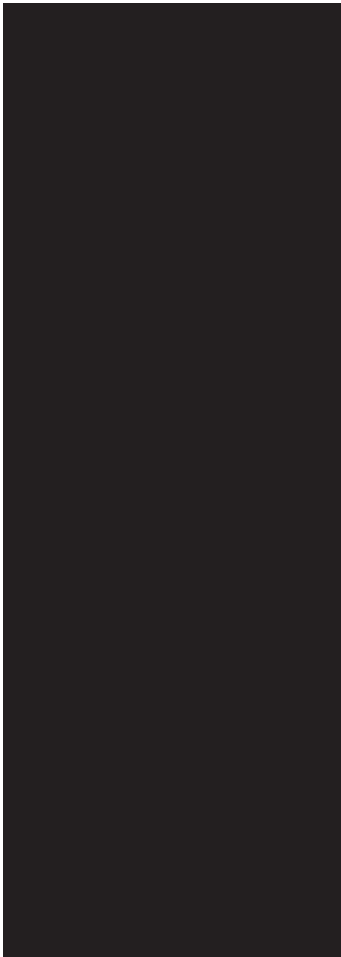
CRM

CYM

TW

MB

- Based on the value study that we did on Facebook prior to the start of the YouTube tutorial, I chose a mix of CRM CYM TW for the first skin tone value and begin to paint zones, or areas, with the #8 Cats
- Tongue. It is streaky - you are blocking in. I started on the chin and just over the lip; I leave a little under the mask for my skin shadow. Just a touch of MB for the skin shadow under the mask. More MB for deeper shadows. The darkest skin value starts under the chin and goes up into the hair area. More MB as you go back further into the recesses of the hair. The blonde hair won't really show unless it is over a dark space first. Ok to let the brown show through, as we are aiming for a sense of deep shadow. Paint back into the feather space. With the base skin tone mix, add a touch of CRM, for the front part of the neck. I left a brown space between the chin and the neck, but we will add a dark shadow to set those apart. I took CRM and added a space between the two shadows of the neck.
- I switched to a TAS #4 round with MB and did the shadow on the nose, nostril, under the mask, and under the nose.
- I then came back and added the light skin tone to the top of the nose and under the eye area; some shadow along the back and inner edges of the eye. A little CRM into that mix and do that separation of the chin and jaw area. Scumble down the skin color into this if the line is overpowering.



STEP 3 - WHO DAT? (BIG EASY COLLOQUIALISM FOR "WHO'S THAT?")

MATERIALS & COLORS FOR STEP:

#4 TAS ROUND

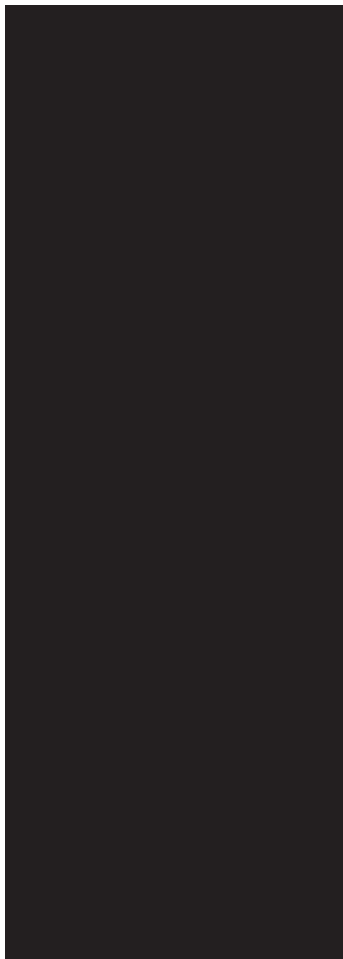
CRM

QM

BS

DP

- I started with the #8 Cats Tongue and the basic mask red mix of CRM BS QM DP to create the basic red of the mask. I painted over the chalk marks, but you can go around it if you are nervous about freehanding them back in. I will show you how later.
- I added more DP for the shadowy shadow areas, towards the top near her hair. I also put loose brush strokes of it throughout the shadow area of the hair. With the #4 Round and TAS DP CRM QM, apply to the top lip. We want strong light, and shadows; especially on the left. I put in the curve of the bottom lip. I added more QM CR to lighten the color up and do the right side of the lips. CRM at the center of the lip to divide the lips.



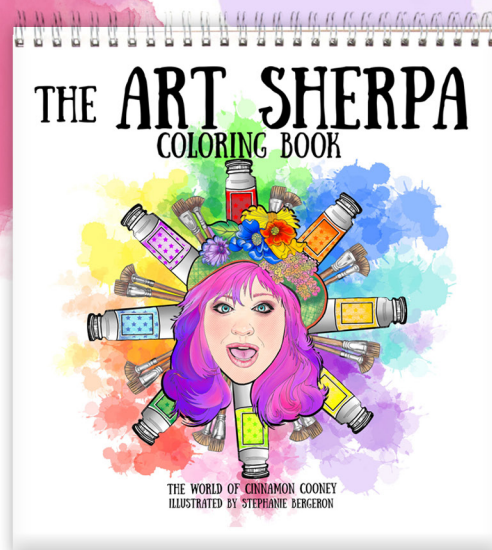


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STEP 4 - DEFINE THE FACE AND HAIR

MATERIALS & COLORS

FOR STEP:

#4 ROUND

CRM

QM

CYM

NYL

BS

MB

TW

- This is one of the longer steps, so if you watch to step back and review your progress; make any changes you think you need to, it's a good time for that. Grab some more sippy sippy, do some shoulder rolls, and a couple of deep cleaning breaths.
- CRM CYM TW to a peach color, add BS if you'd like, to a medium skin tone, more yellowey but bright, and with the #4 Round, apply around the lips, nose and at the chin. More CRM along the bottom of the chin - blend that area in together. Add to the left of the mouth and the nostril of the nose, under the bottom lip. Blend those edges together as much as possible; the red is actually a reflection from the mask. Bring that mix into the MB to create the shadow color of that skin tone and come in around the nostril and the divet under the lip. There is a bit of a back light coming up in the back area of the jaw line; try to capture that. Play with your darker shadow colors to get the shadowed part of the face in. Use the reference below to help you and don't hesitate to go back and rewatch the video if you need to. I put some of the dark values up into the eyes.
- Rinse out.
- CYM TW to your skin mix, NYL if you want more creamy, and start the part front of the neck area. Blend into the shadow area, then it quickly goes into the dark skin shadow colors again.
- You do see a hint of skin under the hair to the left, not really defined, I'd use a mid shadow skin tone there. Don't worry about it too much. Don't forget to darker up both hair areas, there is a patch of it on the right side.
- On the toe of the brush, define the nostril. I rosied up the nose a little bit to reflect the red cast from the mask. Skin tone with MB to outline that shadow that is cast by the mask on the face. Highlight in the shadow of the nostril. Add water to your brush as you need to. Get under the mid section below the eye. Shadow colors under the eye, deepest in the corners of the skin around the eye. More QM NYL into skin tone and highlight the skin above the upper lip. A bit on the chin. Stippling brush strokes.
- Come back if you need to in order to make those necklines very distinct. A little bit of light skin tone with TW, under the eye and around the lower lid. A skosh of QM to that area around the eye, nose and lip.

STEP 4 - CONTINUED

SHERPA NOTES:

*Buying a skin
tone pigment
does not
save you
much time
because
you still have
to mix the
shadows.*



STEP 5 - FEATHER FLICKING, GESTURE & MOTION

MATERIALS & COLORS FOR STEP:

#8 CATS TONGUE

CRM

QM

CYM

NYL

DP

BS

TW

- With the #8 Cats Tongue and CYM CRM BS, flickingly add lines to simulate the feathers. More NYL and TW for dots on the feathers. QM on the dirty brush for more feathers. CRM QM

MB and flick that bottom hanging feather in. Little quick flicks - DP to add dark and interesting notes; come back with MB in a couple of spots to enhance highlights. We are attempting to create a sense of feathers in motion. She is not a static model; she is a bit diffused and out of focus, but she is active and in the space.

- BS CRM CYM and you are starting with hair tendrils. Remember, it is about gesture and motion. We know she has hair, but a lot of it is in the depth of the painting, so we don't see much. The brushing is doing the heavy lifting of defining the hair. More TW where it is lighter; highlights and motion. Grab some of the purple brown to the brush and it gives a slightly neutralized hair that is still very dark in value. I added pops of this color as a dramatic, candlelight glow to the feathers.



STEP 6 - IT'S ALL ABOUT THE GLITTER & DETAILS

MATERIALS & COLORS FOR STEP:

#4 TAS ROUND

CRM

QM

CYM

NYL

BS

DP

MB

TW

- I did not announce, but I did switch to the #4 Round for this step. With CRM, I added a line to the bottom edge of the mask. I then added a line with DP right above it to get ready for detailing. CYM CRM BS around the eye opening of the mask and to start the flames around the eyes if you painted them over.
- QM CRM for some additional decorative lines and then DP to create a shadow for all of the decorative lines you have added.
- ARE YOU READY FOR SOME GLITTER? Use a brush you can stipple with, I continued with the #4 Round, and grab some CRM MB and add tiny dots into the orange and red lines on the mask. CRM CYM and add that glitter in places. NYL CYM TW and add that glitter. I came back with MB and firmed up any lines I needed to around the eyes.
- QM TW for the glitter braid and I added little "<"s in the red braid of the lower mask area and as glitter on the red pink lines. DP dots in the center of the mask. QM dots in the center of the mask. Tapping up and down.
- QM NYL CYM and add glitter to the red line outline of the center part of the mask. Adding more DP dots to the center area. TW on my dirty brush for hot spots of lit glitter because of the bend of the mask or the shape of objects.

SHERPA NOTES:

What drew me to this piece was the contrast. The contrast is so beautiful in the colors. You can always refer to your color wheel if you want to switch up colors on your painting.



STEP 7 - MARINATE IN HAPPY POETIC MOMENTS

MATERIALS & COLORS FOR STEP:

#4 ROUND

#8 CATS TONGUE

CRM

QM

CYM

TW

- With the #4 Round and TW, come under the eye; it's ok if it has a touch of purple or pink. Come under the glitter line, under the eye, and into the forehead triangle. QM touch of color around the eye area of the mask.

QM CRM and do some curve strokes with the #8 Cats Tongue just in front of the feather area - I'm implying a structure that is floral - like. It is not a floral, it is floral-like. Some flicks near the side of the eye. Maybe more CRM. Feather flick by the cheek to imply a feather that is kissing her cheek.

- CRM, ok if CYM in it a bit, to add hot pops to the floral like structure. *Happy poetic moments that happen when speaking to form, flow, color and texture. Be aware of those moments and relish in it, follow your instinct. Marinate in it. Orangey highlights will create drama. Can you handle the drama? YES YOU CAN! You have got this.*
- Clean water if you'd like. Mine is a little murky. Most of these colors are harmonies, so it has not been an issue. TW for the dramatic highlights in those areas under the eye and in the forehead areas of the mask. As if there is a bright light shining down on her from above. Come back with the #4 Round and add touches of the white on the floral like structure.



STEP 8 - THOSE LIPS!

MATERIALS & COLORS FOR STEP:

#4 ROUND

CRM

WM

DP

BS

- #4 Round BS DP QM to reinforce the dark shadows between the lips and the corner shadows, bottom of the lower lip. CRM into the mix and highlight the upper lip at the top and in the upper part of the lower lip. I added a bit of a highlight to the left side of

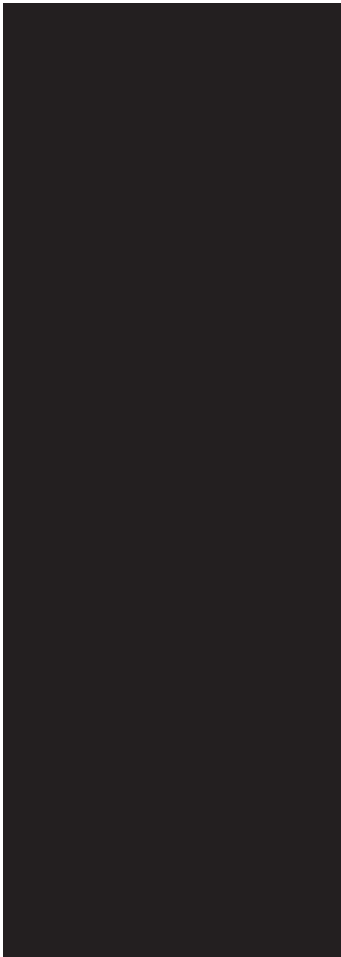
the lower lip. More CRM and pull that highlight into the center of the lower lip and to the center upper part of the top lip. She's lippy. TW and small little highlight bits on the lower lip and a couple on the upper lip. This is kind of like putting on makeup.

- We stayed pretty focused up until this point, but it had been a long day, and I was now relaxed with a couple cups of tea, and winding down, and I'm sure I did not start it, so I'm going to blame Twix because she was wrestling with John's sock at this point.

The conversation went something like this:

John - I like watching you paint faces and I like watching you put on makeup.

Cinnamon - Yes, I could have a makeup channel, but I'm afraid of the makeup bloggers. (in a whisper: They are ruthless.) I do love to do makeup, though. Maybe I'll do a "me putting on my makeup on" video after Acrylic April. Oh, yeah, a friend of mine on YouTube sent me his incredible Jazza Box and I owe him a video. I'm a bad person because I've not found the time to create it yet. Please visit his website and check out his art boxes.



STEP 9 – SUPER DRAMA & SHANTY LYRICS

MATERIALS & COLORS FOR STEP:

#4 ROUND

QM, UB, PB, BS, MB, TW

- TW UB and I paint this into the white part of the eye, around the iris with the #4 Round. Kiss of QM to kiss the back corner of the white of the eye. PG BS to paint in the iris. MB to that mix to create a shadow color and create a shadow between the mask and the eye area. Super deep, Super dramatic.
- UB MB and shape in the bottom area under the eye
- Add PG CYM, to a very realistic light green color and I just tap this inward. This is the mid tone green. A lot of CYM TW to the mid tone and here is your bright green color. I add some TW for the brightest highlight. Now I take PB TW and I add that color in there for drama. Careful, it gets out of hand really fast.
- MB and just redefine the eye contours. I thought I wanted a last shadow, but I was wrong. Instead, I added a pure TW highlight on the outer eye and added the reflection of the pupil to the eye.
- Sign.

Cinnamon - All the rage on social media right now is to sing sea shanties. I can shanty.

John - I can't shanty.

Cinnamon - "Shave his belly with a rusty razor." (What was actually sung was, "What do you do with a drunken sailor", but we are a family community so please don't tell the little brushes).

SHERPA NOTES:

This is a 3 hoot painting, if you are a beginning artist and are wanting to jump in and paint this, I don't want to deter you. Be sure you review the Facebook video on skin tone palettes and practice before you attempt it. I use this analogy: I can go to hot yoga and I can get through the class, but I'd be better, I assume, in a few lessons than I am going to be today.



RESOURCES:

- The best resource for this book is 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 wish to use glass, make sure you have a mat or two to allow for air between the painting and the glass.



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, 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.

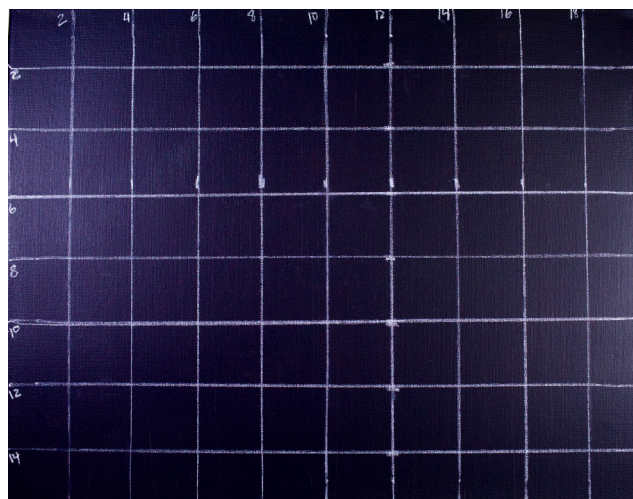
GRIDDING

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. We will work on a 2" grid. On your 16 x 20 canvas, you will make a mark using your chalk tool and a T-square ruler at every 2 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight. Number your grid to match the reference. 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.

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.

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. 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 16 x 20 canvas to match the free grid.



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

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. For more info, see the Master 3 Color Blending Guide.

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.

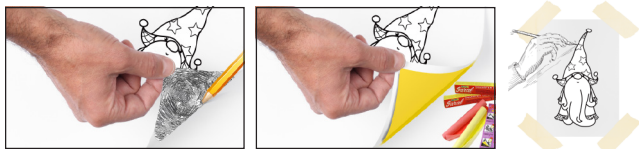


Rub the back with graphite or use Saral paper and skip this step.

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 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 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.

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- 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



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.

ACRYLIC COLOR BLOGS

ZINC WHITE

- What acrylic paint companies have this color? Amsterdam, Golden Artist Colors, Soho Urban, Liquitex, M. Graham, Artist's Acrylics, Holbein, Windsor and Newton, Vallejo
- What are the price ranges? \$2- \$11.
- What is the pigment number for this color: PW4.
- Is this color Cool or Warm compared to Titanium White: neutral warm.
- Blurb about the history of this color: Zinc white is zinc oxide with the formula ZnO and used by Vincent Van Gogh.
- Mixing White or Tinting White is an exchange for this color



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



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.

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.

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



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