

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## SECRET TINY WHISPERS -FAN ART

BY: THE ART  
SHERPA

STEPS: 9 | DIFFICULTY: BEGINNER | 1 HOOT



## PAINT COLOR & MIXING LEGEND:

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

- Cad Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

## MATERIALS:

The Art Sherpa =TAS

- 1" Cutter Chunking Hog Brush
- # 24 (Raphael) Bright
- #8 TAS Cats Tongue
- #4 TAS Round
- #1 TAS Detail Brush
- Sponge

- Cretacolor Pastel White Pencil or Chalk or Chalk Pencil
- Artist Tape (optional)
- StaWet Palette (optional)
- 16 x 20 Canvas

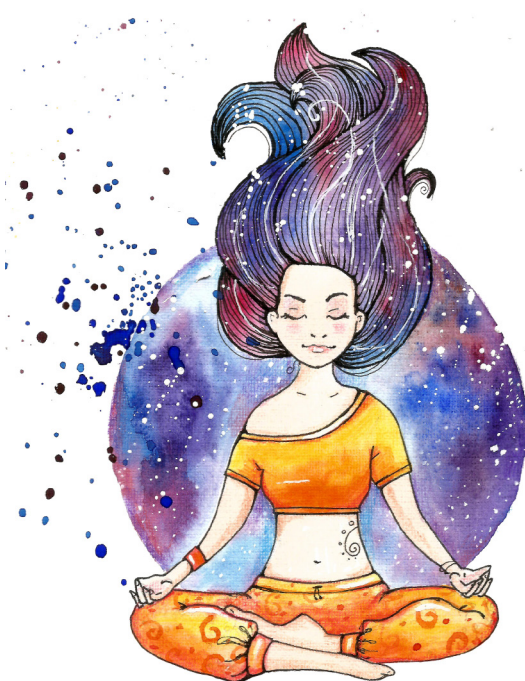
## TECHNIQUES YOU WILL USE:

- Fan Art
- Mixing skin tones
- How to block in
- Being painterly and loose
- Painting fabric
- Achieving good value
- Implying flowers
- Expressive painting strokes
- Sponging
- BOCA
- Avoiding Spoilers

# 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.





## 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. 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.

### 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	2:54	BLOCKING IN KEYHOLE
STEP 2	11:54	RUSTY LAYERS FOR PATINA
STEP 3	28:01	DEFINE KEYHOLE AND PATINA
STEP 4	36:35	SKY AND CLOUDS
STEP 5	43:39	TRANSFER IMAGE
STEP 6	48:35	UNDERPAINTING OF THE GIRL
STEP 7	59:37	DEFINE SKIN, ARMS AND HAIR
STEP 8	1:06:07	RED HIGHLIGHTS AND SHADOWS
STEP 9	1:26:18	BIRDS AND STRINGS
		SIGN

# SHERPA' FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art. To that end, you will see changes being made through the year. This document may be the first change that you see, and I hope you will know that everything I do is to help teach you how to paint.

This document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials of any given month have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of those documents that you will be able to purchase. That expanded book will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

The traceable is included and grid resources for this tutorial can be found at [theartsherpa.com](http://theartsherpa.com).

Another change I'm making is to not promote specific "brands" as opposed to

teaching you how to select the best art materials for your journey. The first thing you will probably see is me referring to the shape and size of a brush rather than the brand name. It will be difficult for you in the beginning, but you will be much more successful this way. I always say there are many brushes that will do the job. I do not want to limit you to exploring with the brushes that do the best job for me especially since some of them are being discontinued. I want you to explore your options. I will refer to my line of brushes, as such, and I do recommend the Princeton #12 Round Blender as a staple to your tool box.

This painting is what is called "fan art" and it is all about my new television obsession, "Tiny Secret Whispers".

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at [support@theartsherpa.com](mailto:support@theartsherpa.com) if you require assistance.

## FAN ART:

When I do Fan art it is a labor of love. Maybe you are painting this with me because you are a fan or maybe you become a fan because you painted this with me. I want to thank the Cast and Crew of Tiny Secret Whispers for being a bright light during a difficult time for all of us.





## INTRODUCTION TO THE SPONGE TECHNIQUE:

For this painting we're going to use a sponging method to create both clouds and a patina of rust. To help you get the best result from your sponge there are some important things for you to know.

- The first thing to know is that the sponge should be lightly damp.
- Your Sponge can be a regular kitchen sponge, craft sponge, or a sea sponge.

- When doing the rust patina try to use a light dabbing pressure and not squish the sponge into the canvas. The patina is achieved through layers. You want things to be uneven and rustic. Use the reference as a guide. You may find it some sponges have a whole or shape in them that makes a pattern. You can hide that pattern by making very random dabbing motions with your sponge turning it different directions.
- When you are doing the clouds with your sponge it is helpful if the sky is still slightly wet underneath. Apply paint with one side of the sponge. Turn the sponge over to blend in the underside of the cloud.

I am going to have a cup of coffee even though I shouldn't. Please don't tell anyone.



# STEP 1 - JOHN TENDS TO MOCK

## MATERIALS & COLORS FOR STEP:

MB

UB

TW

1" CHUNKING -

CUTTER BRUSH

#24 BRIGHT -

(TEXTORA BY RAPHAEL)

WATERCOLOR PENCIL

- I start with a watercolor pencil and I am going to freehand the keyhole, which is relatively simple and I will walk you through all the steps. I do provide a traceable of the girl and we will transfer that with saral paper a little later. You could grid it if you prefer that method. Use whatever makes you the most comfortable.
- The keyhole starts with a circle at the top, and I used my hand to measure the width from the edges of the canvas to make them equal. I came down about an inch from the top. I then drew a straight line about four fingers up from the bottom; you won't actually need a locksmith. I then came in and drew down the keyholes sides with the pencil. Chalk will work; a pencil will work on this one, because I think the

colors would cover it. Place your traceable in your keyhole space to make sure that she fits.

*John kind of sleeps through these shows so he doesn't know as much about it as I do, I like "Lise". I did get into it a bit more because they have a really good city cam crew on it; same crew as the Miss Maisel group. He catches the photography then crashes.*

- We are going to paint the outside of the keyhole black and the inside blue. Not too crazy.
- Grab the 1" hog cutter brush, load both sides in black, and in a really messy manner, paint in all of the outside of the keyhole. It's very surreal.

*I'm really into this. I'm obsessed with the painting in the bedroom of the show but I can't figure out who the artist is to get permission. Now I love Wanda, but I'm more into the twists and mysteries on this show. BTW, we call Father Brown, Murder Brown; just don't live near that priest.*

- Just block in the keyhole. This is called the underpainting and this is just a rough suggestion. You won't feel good about it, you're not supposed to. We are covering the canvas with a value.
- Dry. Rinse your brush and wipe.
- Once the black is dry, we will paint in the surreal space. With a #24 Bright mix PB + TW to a blue sky color. This is also an underpainting. It's like the underwear of art.
- When you're done, are you happy with your keyhole? Now is the time to fix it so you love your keyhole.



## STEP 1:



# STEP 2 - DON'T TELL MARTHA STEWART

## MATERIALS & COLORS FOR STEP:

CRM  
CYM  
BS  
MB  
SPONGE

- Relax and realize that your keyhole is valid. It is at the infant stage.
- Grab your sponge, in whatever form you have a sponge and get it wet. I'm using Sharkey to wet my sponge because he's too big to put on my watercolor table now that I have that beautiful new ceramic palette. Mix BS + MB and just dab your sponge up and down along the edge. Try not to overshoot into the sky, but get close. You're going to be reloading paint often and we do want these paint applications to vary in color.

*Don't tell Martha, but this is a very Martha Stewart thing. Really, don't tell her, it's not that she invented sponging, but don't tell her. I don't need to go to jail.*

- We are starting to see some texture. I'm just using a sponge, not even the sea sponge yet. These dabs should be irregular

and it's ok to move your canvas to change positions rather than inventing new yoga positions. Acrylic paint will come off your manicure with rubbing alcohol. You may need to refresh these two colors a bit through this process. I'm continuing to dab while I talk, my chat is not prolonging the length of the tutorial. You can also silence me if you feel the need. I won't take it wrong, I won't even know.

*I actually need to call some art contacts to find out the name of the artist of the painting in Lise's bedroom. I really really love that painting.*

- BS + CRM + CYM and add that color. The more CYM you add, the lighter it gets. The more BS you add, the darker value you get. Your pressure needs to be light. It seems to start looking rusty, which is what I want. I added more CYM at the top.

*Lise is the Mom of the twins, her husband is Hacker. My grandmother was the basis for the Nancy Drew Mystery Series. And John loves to mock all my shows. The other night, he sat up in bed and said "Crikey!"*

*John - it was about the 10th time that dood came out and said "Crikey". I just zeroed in on that.*

- You do need to stand back at least 5' to really look at this.
- Bring in TW + MB into your orange mix and tap that in. My cheap little sponge is doing a great job; I don't even need a sea sponge. You can pinch it to come along the inside a bit for dimensionality. That's an art way of saying "stuff looks 3D". This is a good workout, sort of but I need to be careful because it is embarrassing to go to my doctor and say I have an art injury.

*John - How did you find this show?*

*I'm not even kidding, Netflix sent me a notice that I had watched everything on their channel and I had to go somewhere else and watch a different channel. It is called "Butternet". They are going to be bringing back "Clone High" and if you have teens, be sure to tell them. They will be excited.*

- This is a good time to wash out your sponge.
- If you are not totally loving where you are at, come back with black on the sponge and add back some of the black - distress it - tell it it was never loved and it is not part of the family. Tap it out. Create a sense of rust and distress without making too many patterns. Play with it and believe in your rust.
- Wash your hands and rinse out your sponge completely or it will be destroyed.



## STEP 2:





# STEP 3 – THE CREEPY DOOR KEYHOLE

## MATERIALS & COLORS FOR STEP:

CRM

CYM

MB

TW

TAS #8 CATS TONGUE

- This step is about dimension and it's easier to do than you might think.
- Refresh any colors you might need. Start at the top with MB loaded on the edge of the #8 Cats Tongue and make a dark line on the inside of the keyhole. This covers up any little inadvertent ventures into the sky area by the rust area. Note that the shading is thicker at the top and tapers to an edge where the circle part ends. Then, come down the side, tapered at the top, and getting thicker as you come down to the bottom. Come along the bottom with a rather thick line.
- This is a great image. It's easy and can be done with the tutorial alone, with the mini book alone, or with the tutorial and mini book together. If you want to hear the dialogue, not all of which could

be put in the minibook, because it was one of THOSE shows and I had that fourth cup of coffee, you will be required to listen to the tutorial. The struggle is real, folks.

- Get the sponge, pinch it, and make a taupe with TW + CYM and tap that in along the rust side and go just to the black line. Again, turn the canvas so it is easier for your health. We can come back with black if we get carried away. Add a little more TW in places and CYM in others. We are not creating a keyhole, we are creating the illusion of a keyhole. Rust does not decay in a straight line, but has a real awesome look and feel.
- Mix CRM + CYM to orange and tap that in with your sponge, adding more dimensionality; making it look nice. These little touches of extra work can make a big difference. Come back with the round or cats tongue to redefine the black lines. All the brush has to do is make a turn for you, clean up a turn for you, straightening a line. At the bottom corners, I curved in the black line.

*John - you nailed the creepy door keyhole.*

- This is the ugly stage - if you think your painting looks a little ugly, you have accomplished the goal. We are only half way through, all you have to do is to through the next door, find the secret.

*John - (with enthusiasm) - CRIKEY!!*



## STEP 3:





## STEP 4 - NO COTTON BALLS

### MATERIALS & COLORS FOR STEP:

**PB**

**TW**

**TAS #8 CATS TONGUE SPONGE**

- Clouds can be intimidating; grab the big brush and get into PB + TW to a light, light blue and repaint in the bottom section with this lighter color on the Cats Tongue. Leave room for the clouds to be lighter than the sky, but a light blue. It's time to be more fussy, more precious, with your strokes. Before it dries, dip the brush in water, add more PB to the mix, and it works if the paint is still wet below, scumble in that darker color on the top and softly blend it down into the lighter color. Bring some PB into the top part. Scumble that in around the top. It is sort of an ombre - which is a very posh art word.
- Dampen your sponge, load TW, and use circular motions up and down, and over, and create a really fun sponge cloud. Switch the sponge over and use that side to blend it down. Get TW on another section and add another little cloud. Clouds should be unruly

and taper out. Blend down into the sky and across. Not cotton balls. You can come back with black if you need to. If you think you really messed up, just repaint the entire keyhole blue and start over. Lastly, I drew in the wispy clouds at the top with sweeping movements. We now have space for some little bird to live in the sky.

- Use the reference below to help you with placement.
- The sky is done. Not so ugly any more, is it? Less is more.
- The clouds are whitest on the top, feather blended at the bottom, and shaded into the sky. You could also just leave the clouds out if you wanted to.





# TINY SECRET WHISPERS

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# STEP 5 - TWISTS AND TURNS, MURDER & BETRAYAL

## **MATERIALS & COLORS FOR STEP:**

**TRACEABLE -  
(INCLUDED)  
ARTIST TAPE OR LOW  
TACK TAPE  
SARAL PAPER  
A GRAPHITE PENCIL -  
OR CHALK**

- Using a transfer method is NOT CHEATING! Even the masters use a transfer method.
- Check your image and come back with a chalk pencil if you need to darken the lines and to add the balloons into the sky. I think the balloons have to do with her identity as a Mother. It's all about twists and turns, and murder, and betrayal. But I think the balloons are the two boys.
- The paint has to be completely dry.
- Take the traceable and tape it where you want it with low tack tape. When you have the girl where you want her, put the saral paper underneath the traceable and tape it down. You could rub chalk or graphite pencil on the back of the traceable, but I prefer saral paper, and really like yellow. Make sure you have her where you want her. Tape everything down.
- I used a watercolor pencil and drew in the contour lines of the girl. You could freehand, you can project it, you can transfer it. You be you. Use what you are comfortable with. I have videos and reference material on all transfer methods at [www.theartsherpa.com](http://www.theartsherpa.com).





# STEP 6 – POSH OPERA LENGTH BLACK GLOVES

## MATERIALS & COLORS FOR STEP:

CRM

PB

MB

TW

TAS #4 ROUND

- Now we block in, or roughly paint in objects. With a TAS #4 Round, dampened, take CRM + TW to a fair skin color. You could use whatever skin color you want, this is your painting. I am trying to remain true to Lise, but you be you. Maybe in your world, the lady has green skin. I'm just painting it a bit messy, because there will be layers. You will need a couple of coats before she is done.
- PB + MB is the color I used for the gloves. Opera length black gloves are so posh. Use this same color on the hair. No tendrils or flowers right now, just the basics.

## SHERPA TIP -

A figure that faces away from the viewer allows the viewer to become a part of the painting.

- Paint the bun. Mix MB + CRM for a darker color that we will add highlights to. This is almost a brick color; and be sure to give her a nice bustline. Use this same color to paint in the two balloons.

*I invite you to make comments about your theory on how this show will evolve, but please do that spoiler thing in case everyone has not seen all the episodes yet. Write "SPOILER ALERT" and then do about 5-6 carriage returns before you start typing your theory.*

*You could also recommend another good show that you watch on Butternut and tell us why without spoilers.*





# STEP 7 – ART MOUNTAIN’S DOWNWARD SLOPE

## MATERIALS & COLORS FOR STEP:

**CRM**

**PB**

**BS**

**MB**

**TW**

**TAS #4 ROUND**

layer of the hair with the blue-black color and paint in the bun, making those brush strokes rounded. Go into the PB with a touch of MB and TW and, in the center of the bun, put a little dot, and then curve some little strokes out that will speak to the roll of the hair. Come back with a touch of TW on the dirty brush and add some lighter highlights on the bun. With MB on the brush, you can add some flyaway bits of hair with an s curve stroke and very light pressure on the brush.

- In art, this is the step where things will start together. All of my resources are free so don't hesitate to use them. We are on the downside slope of art mountain.
- With the #4, get CRM + TW to a peachy tone, and add more skin tone coverage. If you chose a different skin tone, mix your skin tone not mine. If you are using craft paint, or non heavy body paint, that is not necessarily bad, but it may require more coats to cover. Use what you have.
- Mix the skin color mix + BS for a shadow color under the arm areas, along the neck sweep and up the middle of the back.
- Rinse out and get MB and outline the underarms and back. Use the reference to help. You can also repaint in the black gloves to make sure they have nice coverage. Get the second





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# STEP 8 – SHOWING ARTISTIC COURTESY

## MATERIALS & COLORS FOR STEP:

**CRM**

**CYM**

**PG**

**MB**

**TAS #4 ROUND**

**TAS #8 CATS TONGUE**

**TAS #1 DETAIL BRUSH**

**LOW TACK TAPE**

- Time to pop these reds and I will alternate between the #4 Round and the #8 Cats Tongue.
- Start with the #4 Round loaded with CRM + MB for a shadow color and pop that into the two balloons. You can use my reference to help with placement, but you are just looking for those places on the balloon that might be hidden from the light above. Rinse out.
- Come into the CRM and add that bright red where the balloons might actually be picking up some light. Again, you can use the reference to help you with placement.
- Use low tack tape, or be careful, or plan to go back and repaint the black, and line tape up along the black edge where it meets the red dress. Load CRM on the Cat's Tongue and start adding those

bring sweeping strokes onto the dress. Add CYM + CRM in a couple of places to make it feel, well, more.

- Rinse.
- I'm going to let this dry and allow it to think about what it's done.
- Get the detail brush and a bit of TW and put some reflections into the bun. Notice the curve of the strokes, the bun is so shiny. Add CRM and add little touches to represent flowers, perhaps a little darker so we can add highlights. You can also bring a couple of ribbons down and go in front of the keyhole with one, if you choose. It's your world. These little elements add so much. When doing fan art, you are doing it for personal enjoyment, but remember that you are also showing courtesy to other artists because the creators of these shows really are artists.
- Get TW on the detail brush and add some highlights to the balloons. They really look like they are flying, but I think they need another layer of red. With the #4 Round and CRM, I added more bright red on the balloons.
- CYM + PG and get to the green you want, to add some leaves to the flowers that go around the bun.
- MB on the brush for a couple more tendrils. A CRM highlight to pop in a touch pull stroke here and there to imply the flowers. Add some bright red shading to the ribbon where the light would be catching it.
- Step back and view.



## STEP 8:





# STEP 9 – HITCHCOCK BIRDS

## MATERIALS & COLORS FOR STEP:

### MB

#### TAS #1 DETAIL BRUSH

- We are in the home stretch. I feel like I've seen a lot of birds on the show; I'm a little bird obsessed but I also kind of think they are Hitchcock Birds.
- There may, delete delete delete delete, WILL be spoilers.
- With MB on the detail brush, allow the string from the balloons to appear to be blown by the forces through all of these moments. I made a mistake, wet my towel a bit, and because the paint was dry underneath, it came up easy peasy.
- More MB on the brush and put in the birds. Clearly, I do not spend much time explaining the birds. You can use the reference to help you with the various ways the birds live in my world. I even put one bird coming out of the keyhole, just the wing, but out nonetheless. Just do your birds, your birds are your birds.
- I feel like we captured it.
- Sign it, I used MB.

- If you are still here, bravo. Please share your painting on the Facebook page. And when you post your picture, you could, very easily, tell me what other scenes you want us to do.

*SPOILER EXAMPLE - I won't put all the spoilers in here, but I do say in the tutorial that if the viewers need to mute me, I'll not be offended. And I want to say to you if you are reading this and you don't want any more spoilers, you should just turn the page now. If you want to hear more, go to Step 9 in the video and listen.*

*Her husband is very weird and the murder of the dentist, I thought the actor handled that very well. I had never had novocaine before. That was an award winning performance, with the drool and all.*



## 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.

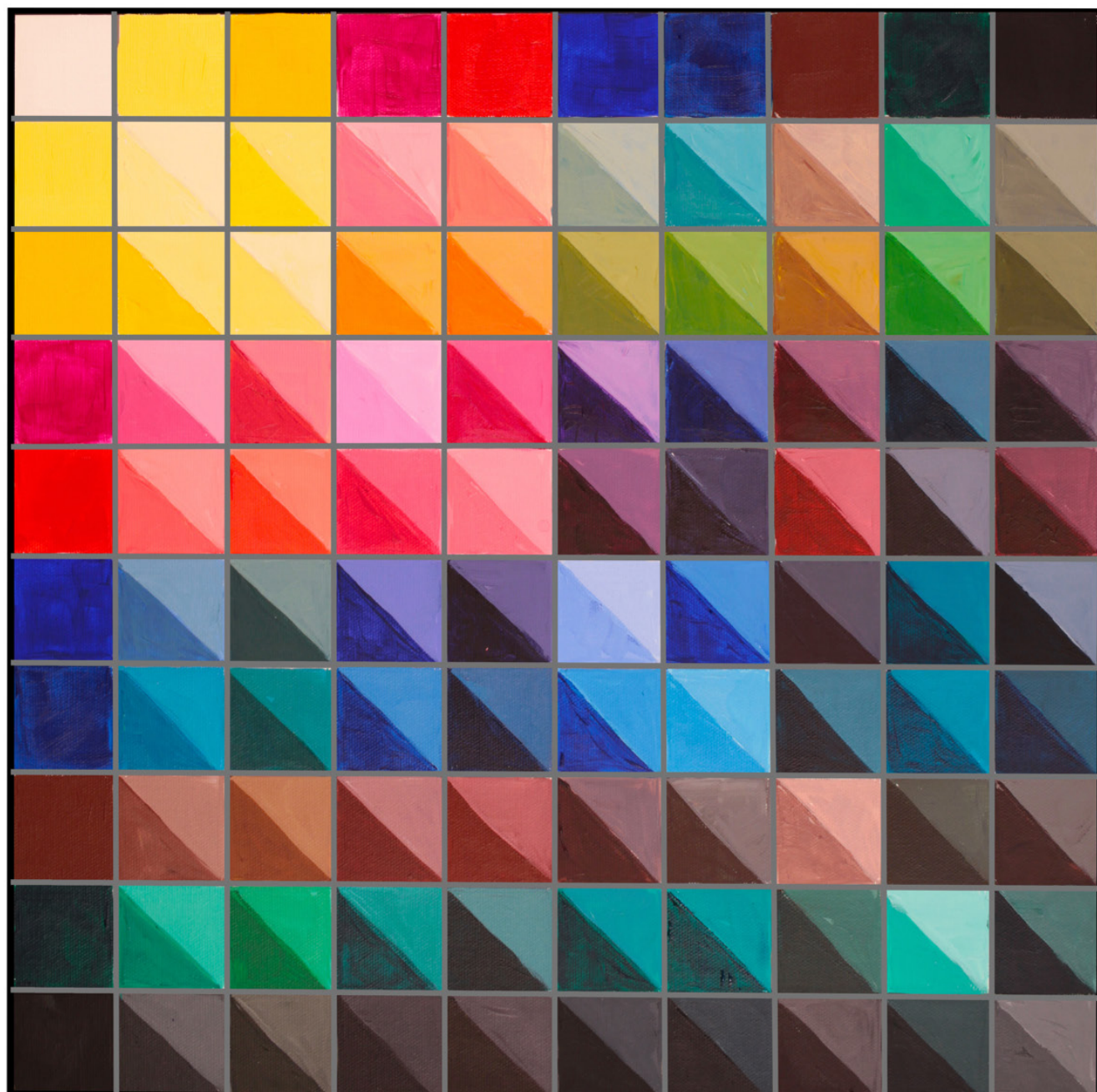




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"SPLIT PRIMARY" VIDEO TO LEARN THE HIDDEN SECRET OF GREAT COLOR!



## COLOR CHART













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