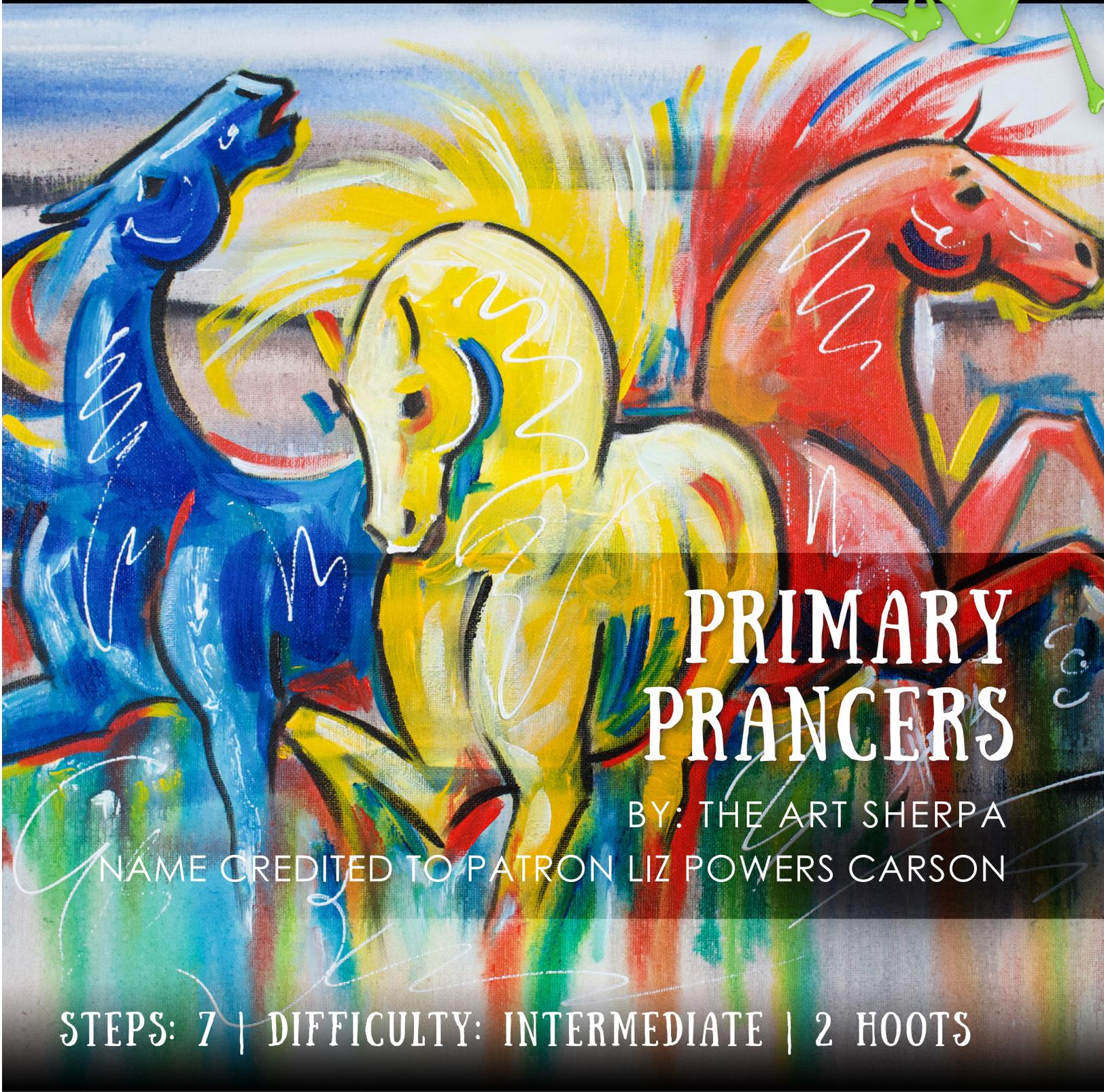


THE ART SHERPA

HOW TO PAINT

IN ACRYLIC



PRIMARY PRANCERS

BY: THE ART SHERPA

NAME CREDITED TO PATRON LIZ POWERS CARSON

STEPS: 7 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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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. Traceables and grid resources for this tutorial can be found at theartsherpa.com.

I provide you with the specific brush I use, but bear in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial is not an extremely difficult one but introduces you to skills and techniques used painting in the abstract fashion and features misted acrylic paint drips on three primary color horses.

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 if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:
<https://www.facebook.com/groups/TheArtSherpa>.

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE

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

PAINT:

- Cad Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP, or Sennelier Abstract 3D Liner, or Posca Pen

BRUSHES:

- Raphael #16 Precision Bright
- Raphael #24 Textura Bright
- Raphael #6 Textura Bright
- Silver #10 Briston Round
- #1 Monogram Liner

TOOLS:

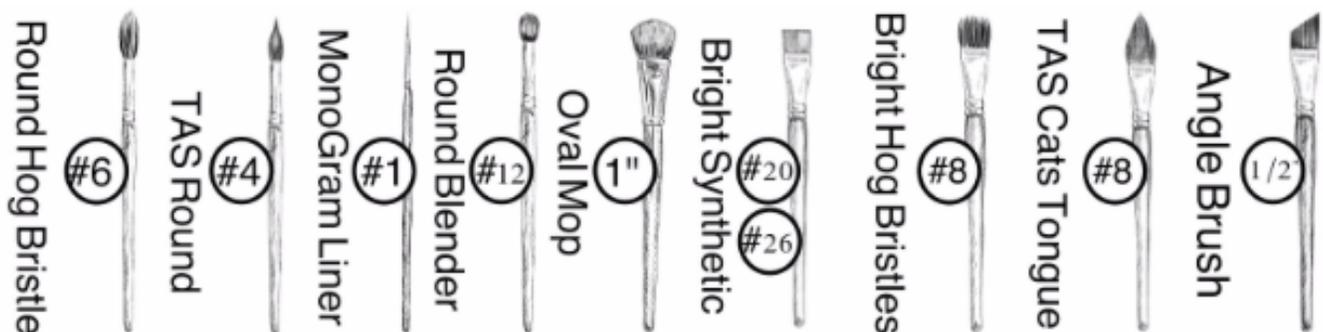
- Chalk Pencil or Watercolor Pencil
- 16 x 20 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward

on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)

- Optional: StayWet Palette
- Mister

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Being Painterly and Loose
- Finding value
- Dry brushing
- Color theory
- Directionality
- Blending wet into wet
- Color Mixing
- Horses



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:
INTRO	00:00	
STEP 1	7:40	NEUTRAL STREAKY BACKGROUND
	11:40	FLUID TECHNIQUE - DRIPPY BACKGROUND
STEP 2	17:20	TRANSFER IMAGE
	17:39	WHAT IS UNDERBINDING?
STEP 3	30:45	BLUE HORSE
	38:07	DRIPS UNDER BLUE HORSE
STEP 4	46:01	YELLOW HORSE
	49:58	DRIPS UNDER YELLOW HORSE
STEP 5	57:45	RED HORSE
	1:02:30	DRIPS UNDER RED HORSE
STEP 6	1:12:00	COLORFUL STRUCTURE LINES
STEP 7	1:27:25	FINAL WHITE LINING SIGN



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.



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FEATURING:

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STEP 1 - NEUTRAL STREAKY BACKGROUND

“JUDGE A LINE BY ITS OWN FLOW”

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Raphael #24 Textura Bright

Mister

STEP DISCUSSION

- Mist the canvas and with a large brush, start brushing TW horizontally across the canvas. Mist the canvas again, and randomly start adding MB horizontal strokes in places around the canvas. Mix TW + UB and bring in some blue strokes across the canvas; we are just making an interesting background. Add BS to the dirty brush and add some of those strokes. You do want to leave some white showing. Mist the canvas starting near the top and let these strokes run.

Sherpa Tip: A puppy potty pad under the canvas might save your floor and/ or easel. Most colors will run, black tends to break. Let it run, see what it will do; mist it again if you want to, but try not compare it too much to mine. Judge a line by its own flow.

- Let the drips quit running before you turn on the hairdryer.
- Dry.
- Repeat everything you know about how to use a hairdryer with acrylic paint in your head, go ahead and do the *No Shifty Paint Dance*, get some sippy sippy, and come back soon.

Sherpa Tip: Underbinding occurs when paint does not adhere to the canvas and can be caused when too much water is introduced into the consistency of acrylic paint. We will be misting our paint today to get the abstract effect we want. So just be aware when you are misting, not to overmist, and realize that the directionality of the canvas affects the path of the drip.



STEP 2 - TRANSFER IMAGE

“POLLS BEING CONDUCTED ON FACEBOOK”

BRUSHES & TOOLS:

Chalk Pencil or Watercolor

STEP DISCUSSION

Sherpa Tip: I am currently conducting polls to determine some future tutorials subjects. So please check out the [The Art Sherpa Official Facebook group](#).

- Because of the canvas size, I chose to freehand this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. Begin at the center of the canvas and make a mark with a chalk pencil. I want to prevent the horses from going off the edge and so I started with the head of the middle horse. Unlike previous tutorials I used a yellow chalk with this painting so that it would show up against the background's dark colors and white of the canvas.
- If you are free handing, you have numerous references to assist you. There is the picture that

follows this step, the traceable, and the grid reference. I drew in only the major objects.

- Start the head of the center horse just above the center mark of the canvas and continue sketching in the body and legs. Once you are happy with it, come back with the #6 Bright loaded with MB and outline the center horse.
- Get the chalk pencil and come higher up on the canvas to the left of the center horse and draw in that horse. Once you are happy, then again, using the #6 Bright, outline this horse with MB.
- Lastly, come back and draw in your last horse with chalk and outline it with MB.



STEP 3 - BLUE HORSE

“MAY YOUR DRIPS FLOW DOWN, BUT YOUR HOUSE STAY CLEAN”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Raphael # 16 Precision Bright
Raphael #24 Textura Bright
Raphael #6 Textura Bright
Silver #10 Briston Round
#1 Monogram Liner
T-Square Ruler
Chalk Pencil or Watercolor

STEP DISCUSSION

- With the #10 Round and PB + TW, paint in the left horse. Use my reference below to help you recognize shadow value and highlighted areas. Do not paint the mane. Rinse and wipe your brush. Come back with TW and apply the lightest highlights. I also misted at the bottom of the legs and allowed it to run. Then with CYM highlight under the legs and body, on top of the raised right leg, and in and around the horse.

Add CRM under the legs and belly and mist them so they run. Play with this horse until you are happy with how he is painted and with the details. I need to allow this to stabilize for now, so it can think about what it's going to do.

- You will see some brush strokes, you will see rivers of color exiting, but not muddy.
- Dry.
- Get fresh water.



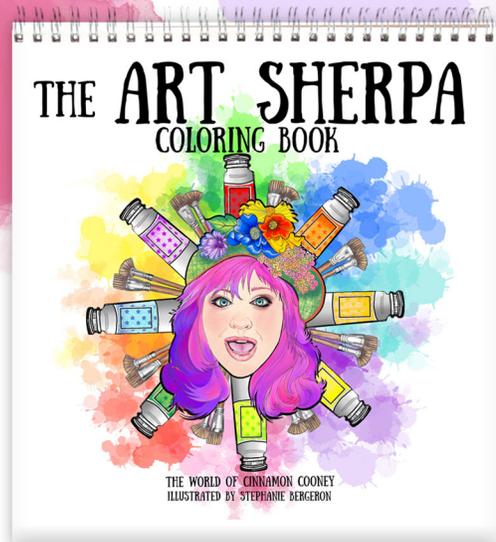


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STEP 4 - YELLOW HORSE

“DRIPPY DRIPPY, BUT NOT IN THE SIPPY SIPPY”

PAINT:

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

BRUSHES & TOOLS:

Silver #10 Briston Round

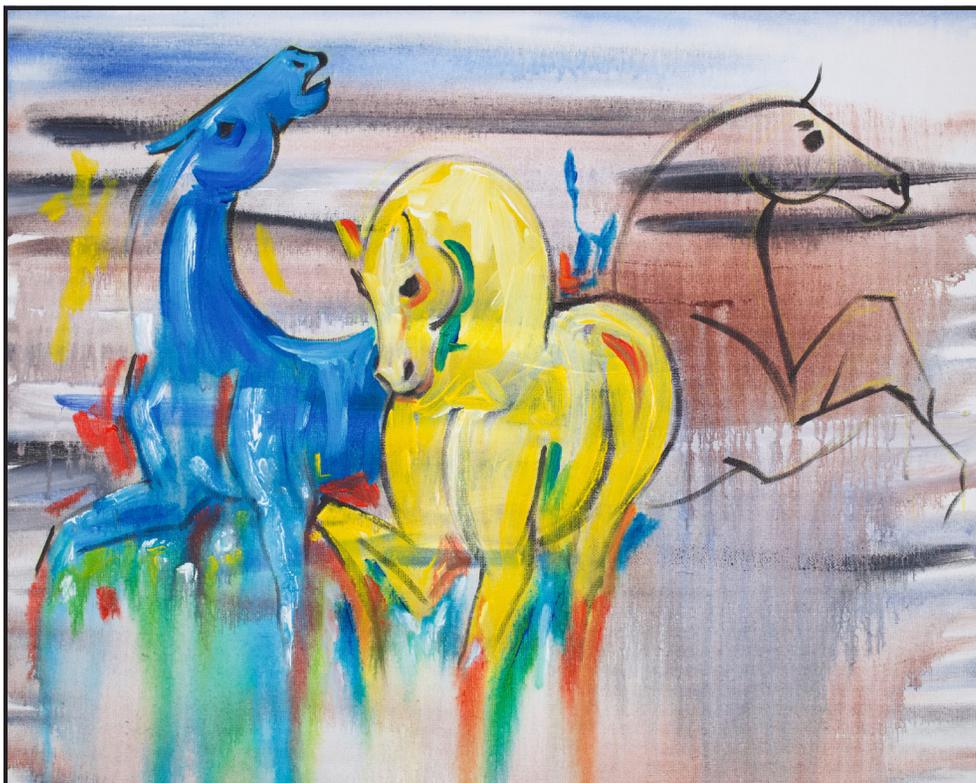
STEP DISCUSSION

- I have a lot to say about the yellow horse because it's yellow. My yellow has high coverage, but if you are not using a heavy body paint, you may have transparency issues.
- Mist the middle horse then mix TW + CYM on the #10 Round and add to the top of the neck, the bumbum, at the forward shoulder, the back of the belly, the forward chest, the forehead, and the upper bent leg. Then add more CYM on the brush and roughly paint in the rest of him. Try not to overwork the brush strokes, we can always come back in with more layers. Don't worry if you accidentally paint over a black line, we can always fix it later.

- Mist the bottom of the horse and allow those yellows to be drippy drippy. Rinse your brush, but not in your sippy sippy.
- Bring some CRM to the bottom and add that into the drippy areas. Mix CRM + CYM to an orange color and add that as an accent in places. I added bits of PB here and there, under his legs, around his jaw, between him and the horse to the right.
- Loosely tap in some TW between the legs of both these horses, in the wet areas. If you need to help make it run then mist it with your mister. The yellows and blues should make a run of green.

Sherpa Tip: *If you want to change the layering of the drip, let it dry, and then come in and control the drip.*

- Dry and change your water. Rinse out your brush.



STEP 5 - RED HORSE

“SEE HOW THE DRIPPY GOES”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Silver #10 Briston Round

STEP DISCUSSION

- Mist your remaining horse. Mix CRM + CYM or an orange and start painting in the right horse with the #10 Round. I use yellow to lighten so he does not go pink. Then I use CRM by itself as the shadow value and have the orange as the lighter value. Mist him at the bottom and let it run.
- Get CYM + TW and add this under his legs and belly and mist.
- Dry.



STEP 6 - COLORFUL STRUCTURE LINES

“SWITCHING TO THE BRIGHTS FOR DEFINITION”

PAINT:

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

BRUSHES & TOOLS:

Raphael # 16 Precision Bright
Raphael #6 Textura Bright

STEP DISCUSSION

- With the #16 Bright, mix PB + TW, start with the blue horse and define some areas of highlight. Then add some PB to the shadow areas. The mane has strong curved lines using PB. Use pure CYM, and then pure CRM to add more highlights in and around him.
- The yellow horse is next so with CYM, add his mane and deepen his color. Get your highlight yellow from earlier and define some highlights if you need them.
- Switch to the #6 Bright and using PB + TW, add some accent colors to the yellow horse.
- Rinse out.

Sherpa Tip: When using primary colors, your brush and water can get muddy so change it frequently.

- Come back with CRM to deepen and accentuate any values around the yellow horse.
- Switch back to the #16 Bright and refresh any colors you might need.
- Next, come to the red horse with CRM and start addressing the deep values and add his mane. Get some CYM to add structure to the area around this horse, because these color lines inform the viewer about energy that is taking place around them. Add a touch of TW to your CRM and paint a couple of pink highlights, but not too much.
- Rinse out.
- Add PB + TW to add some interesting accents of color.
- You might already have decided to “use your artistic eye” with this piece, but if you are trying to stay closer to mine, do not hesitate to use all of the free resources at your disposal to assist you. I have inserted my reference immediately after these directions, but you also have the grid reference and the final reference picture to refer to.



STEP 7 - FINAL WHITE LINING

“THE PLAYFUL LINES”

PAINT:

Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP,
or Sennelier Abstract 3D
Liner, or Posca Pen

BRUSHES & TOOLS:

Raphael #6 Textura Bright
#1 Monogram Liner

STEP DISCUSSION

- Especially in abstract, we have an opportunity to play. I use MB for structural strengthening and TW for playful lines. You can use FWP on a fine brush or a Posca pen or the Sennelier Abstract 3D Liners.
- Start with the #6 Bright and MB to reinforce the structural lines. I added to the mane on the blue horse, then the legs and most of the original structural lines - just crisping it up with strong strokes. Then I did the same with the yellow horse and the red horse.
- Return with a white Posca Pen, or use FWL and a #1 Monogram Liner, or the Sennelier Abstract 3G Liners and add unique marks, whimsical, playful marks around the horses and their environment.
- Sign.



THE TRACING METHOD

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



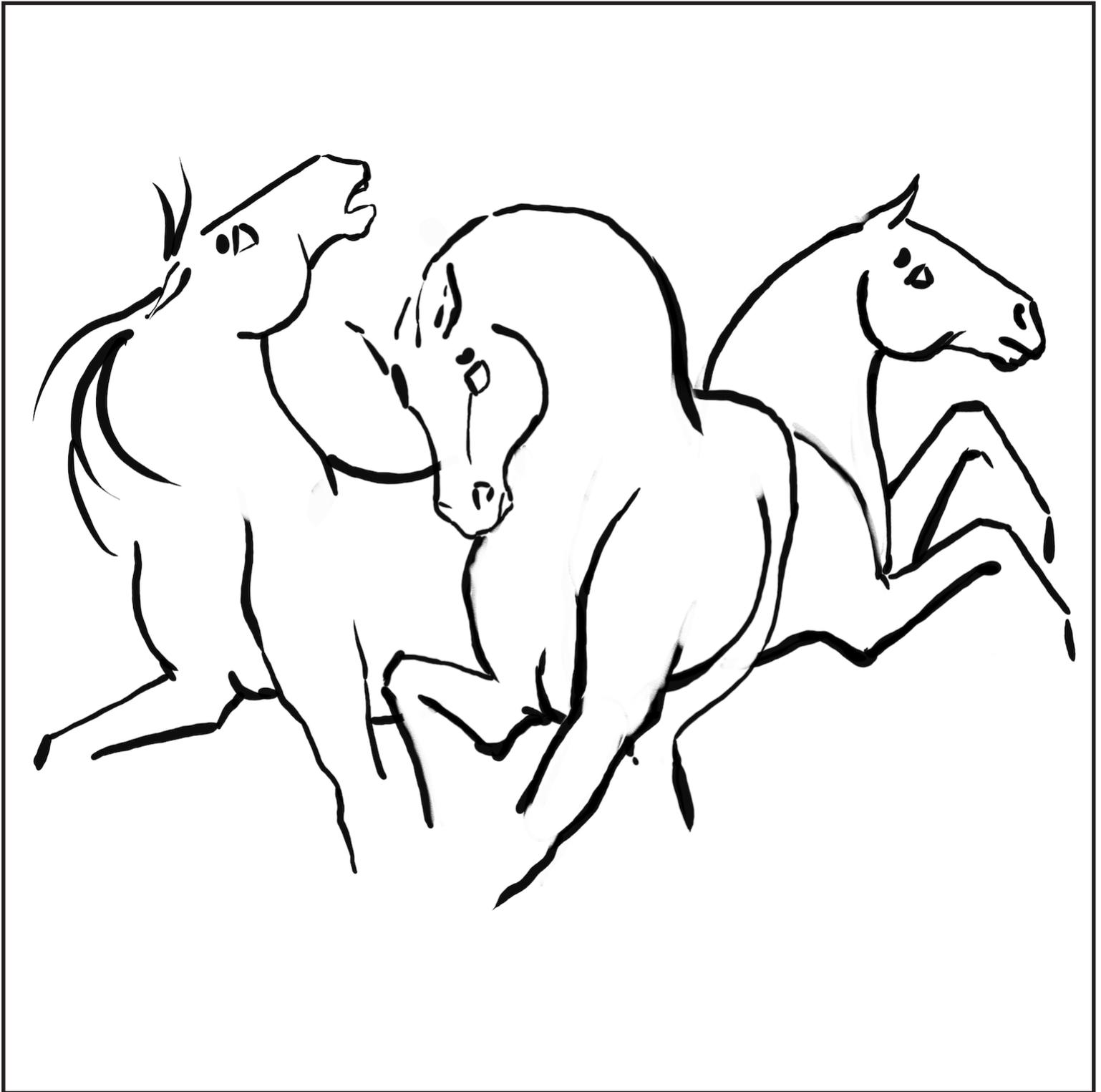
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



TRACEABLE:



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GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

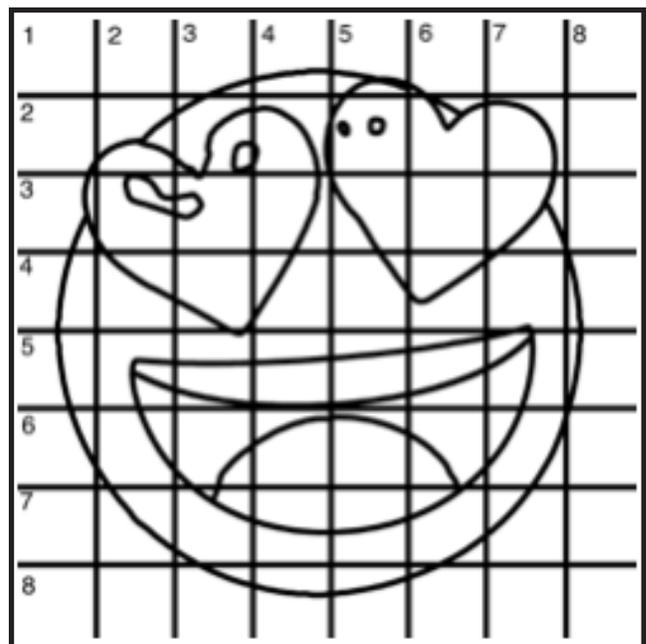
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

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

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



GRIDDING INSTRUCTIONS CONTINUED:

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons

and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

GRID REFERENCE:





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