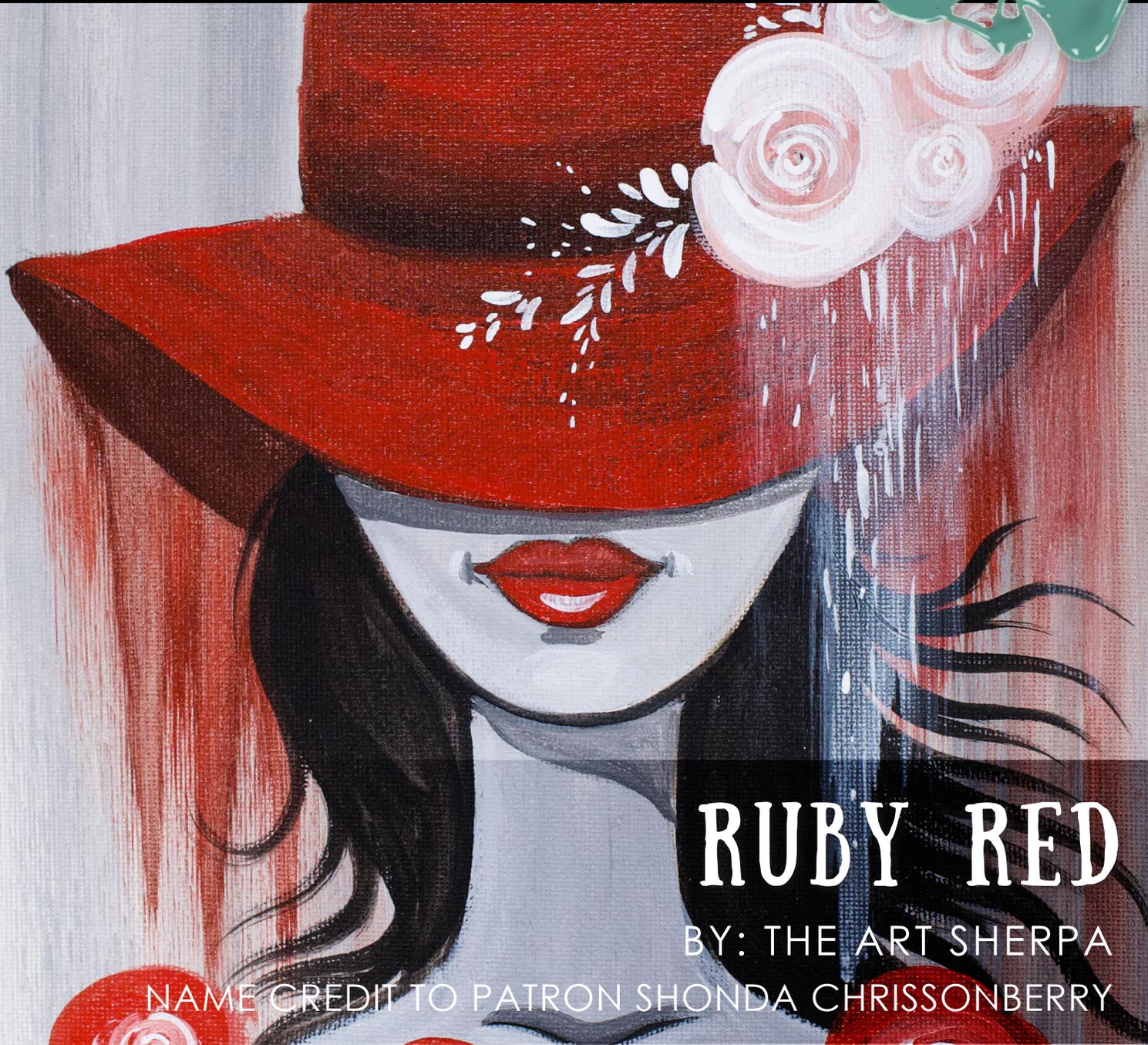


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



RUBY RED

BY: THE ART SHERPA

NAME CREDIT TO PATRON SHONDA CHRISSENBERRY

STEPS: 13 | DIFFICULTY: BEGINNER | 1 HOOT



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SHERPA FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art and 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. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which 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.

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 a very beginner friendly acrylic tutorial. She is beautiful in all her red glory and she is standing outside in a rain shower, AND she only has three colors to the palette. Cad Red Medium, Titanium White and Mars Black. It does not get much more beginner friendly than that. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

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:

- Cadmium Red Medium = CRM
- Mars Black = MB
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

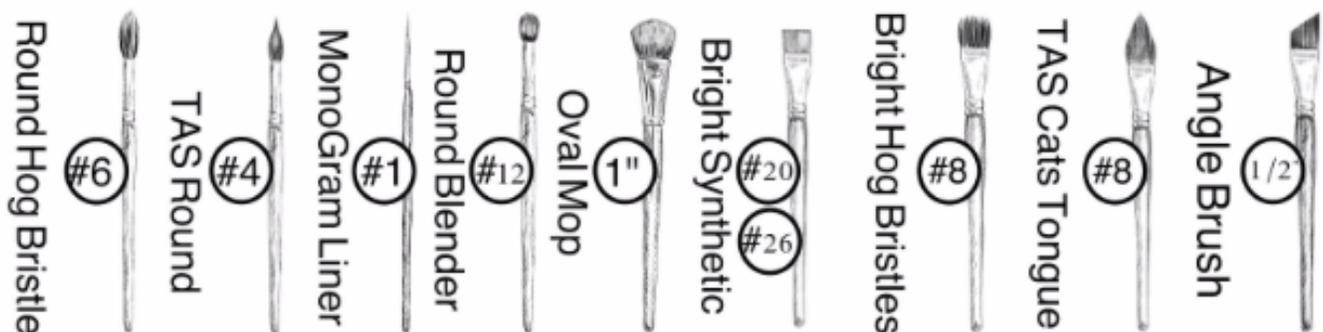
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #8 TAS Cat's Tongue
- Craft Sponge

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:26	RAINY BACKGROUND
STEP 2	5:13	TRANSFER IMAGE
STEP 3	8:05	HAT AND RAIN SHADOWS
STEP 4	23:26	RED HAT
STEP 5	15:55	MORE HAT REFINEMENT
STEP 6	17:44	HAIR AND NECK
STEP 7	21:55	THE FACE
STEP 8	25:34	FACE HIGHLIGHTS
STEP 9	28:42	DEFINE LIPS
STEP 10	31:13	RAIN EFFECT
STEP 11	34:01	WHITE ROSES
STEP 12	38:54	RED ROSES
STEP 13	45:03	FINAL DETAILS



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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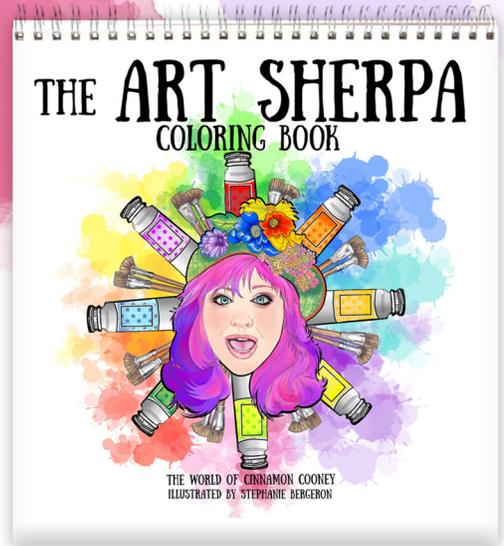


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STEP 1 - RAINY BACKGROUND

“WATER MISTS AND CRAFT SPONGES”

PAINT:

Mars Black = MB

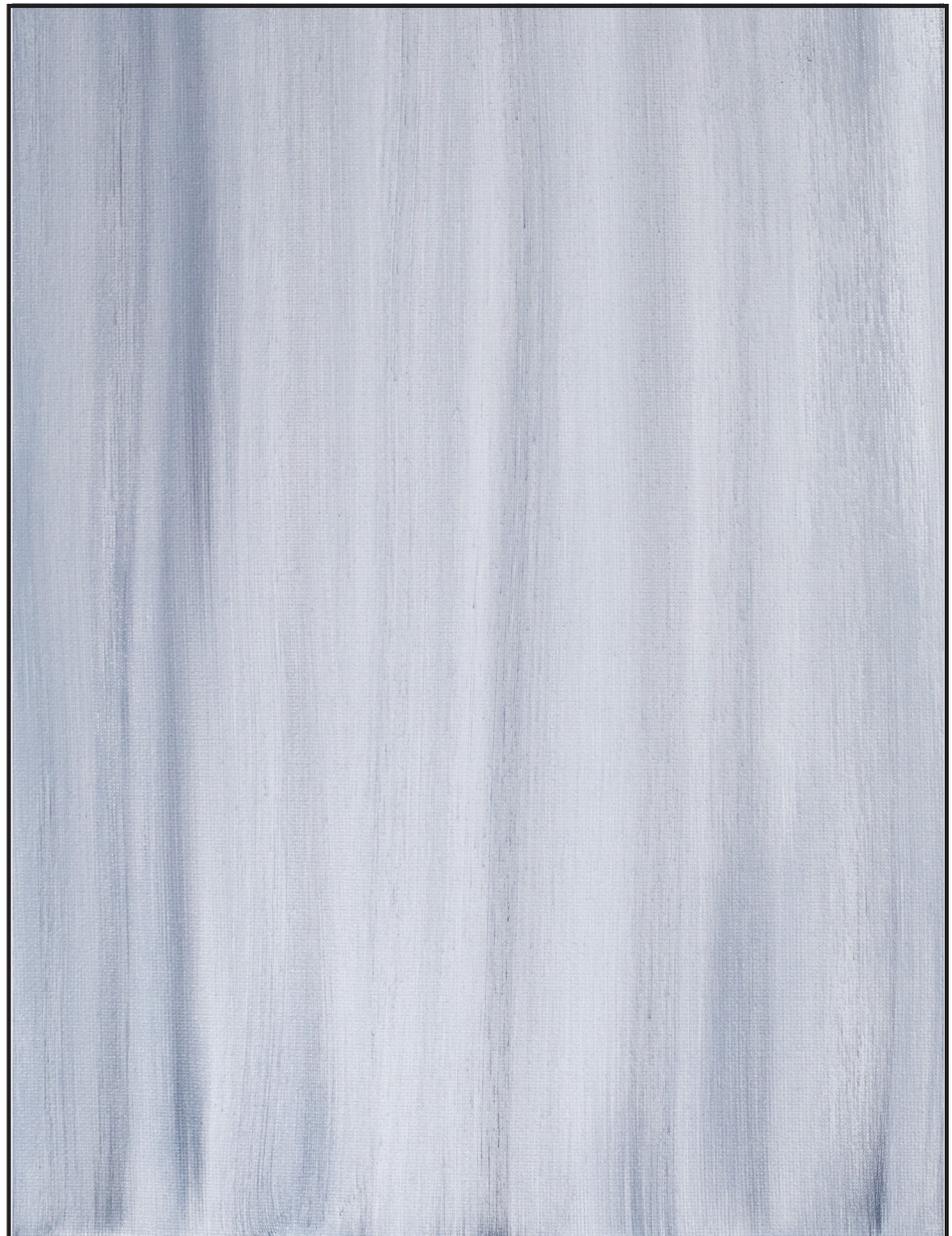
Titanium White = TW

BRUSHES & TOOLS:

Craft Sponge

STEP DISCUSSION

- Lightly mist the canvas.
- Then get a slightly damp craft sponge and load it with TW and a touch of MB.
- With the canvas in portrait orientation and using light pressure, drag this raining effect down from the top, to the bottom. You can get this streaky effect with a brush, but I prefer the sponge method because it just works better for me. Turn your surface if you need to to keep your lines straight.
- If the sponge is loaded well, you get a very nice rain effect.
- Make sure you rinse out your sponge after every single painting technique or you won't be able to use it again.
- Be sure to dry and cool your canvas before you move on, but move on we shall.



STEP 2 - TRANSFER IMAGE

“NOT SO OVERWHELMING LIPS”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- 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. 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.
- Even if you choose to freehand her in, the traceable is a valuable resource to assist you.
- With a Round brush, thin MB with a touch of water. Then paint in all of the major lines of the image. This is called lining. I did account for where her hair would peek out from under the hat. Making sure she is covered from the sun.
- Use my reference below to get to the same point

I did before going forward. Be sure to use thinner lines on the lips so you don't overwhelm her face.

- Dry and Cool.

John - I like the hat over the eyes; she's like "you don't get to see what's happening here. I got some eye stuff going on and I don't want you to see."



STEP 3 - HAT AND RAIN SHADOWS

“RUT ROH - THE RED IS RUNNING”

PAINT:

Cad Red Medium = CRM
Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round
Craft Sponge

STEP DISCUSSION

- Using a Round brush and a mix of CRM and MB, paint a shadow inside of the hat. It has shadow on both sides, with more black near the top.
- Take this color all the way over the hair if you need to because black will totally cover red in most acrylic paint brands.
- Get the damp sponge again with the red-black mix and pull that color from the underneath side of the hat so it looks like the hat is losing its color from the rain. You can clean up with a clean damp sponge. You do want to pull some of this color all the way down the canvas.
- If you feel like you lost some of the paint from the shadow part of the hat, dry it first and let it cool. Then paint the shadow part of the hat back in with the red-black paint and the round brush.

Sherpa Tip: If you are painting with a Cadmium Red acrylic paint, you may have an allergic skin reaction if your skin comes in contact with the paint.





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STEP 4 - RED HAT

“USE MEDIUM HAT PRESSURE”

PAINT:

Cad Red Medium = CRM

Mars Black = MB

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Use any brush that you like but I'm going to use a Cat's Tongue loaded with a mix of CRM + MB.
- I start adding this shadow color knowing that I'm going to paint more layers on top of it. Get a nice fresh line by using the edge of your brush and using medium “hat pressure”.
- I am using long curving brush strokes, to create a motion of roundness on the brim. Varying the color of the red.
- Then paint in the crown of the hat.
- Get more MB into the mix to define the separation between the brim of the hat and the crown.
- Dry and cool your canvas.

John - Medium hat pressure?

John - I think it's a wide brimmed fedora? But it must be felt because the red is running.



STEP 5 - MORE HAT REFINEMENT

“MAKING THE CROWN DIFFERENT”

PAINT:

Cad Red Medium = CRM

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Load CRM on the Cat's Tongue and paint over the shadow color on the brim. Continue to paint in the direction the hat flows, allowing the shadow color to show through in places.
- Curve the front of the crown to look a bit, like a smile by using a side to side stroke.
- Then paint the top of the crown also side to side.



STEP 6 - HEAD AND NECK

“HAIR BLOWS ON WEATHERLY DAYS”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

#8 TAS Cat's Tongue

STEP DISCUSSION

- Load MB on your Cat's Tongue and paint in her hair using “s” strokes. Block in the hair starting from under the hat.
- Rinse.
- Switch to a Round brush.
- Add a drop of water to the MB and load it on the toe of the brush. This smaller brush is a good choice to add the hair tendril details. To get it right, you have to release pressure as you come to the tip of the hair strand. It's a weatherly day and hair does tend to blow on weatherly days. Does the hair have motion and energy?
- Reinforce any black lines that you need to on the face and add the clavicle squiggle.



STEP 7 - THE FACE

“GRAY SKIN TONE”

PAINT:

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Mix MB + TW to a light gray on a Round brush, We are going to paint her skin gray. It's not white, but it is a tad lighter than the background.
- Go around the lips as you paint her face and stay within the black lines that you added in previous steps.
- Paint this color on her upper chest, all the way down past the start of the flowers that are on her dress.
- Add MB to the mix to get a darker gray, and cast a shadow under the hat all around her face. Cast another shadow on the chin that curves down to the right. Then another one above the collar bone.
- Come back and exaggerate any of the black lines that you need to.
- Dry and cool before you add highlights.



STEP 8 - FACE HIGHLIGHTS

“SOFT HIGHLIGHTS”

PAINT:

Cad Red Medium = CRM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Change out your water and rinse your brush.
- Add a drop of water to TW, for the highlight on her chin. If it's too white, add a touch of gray to it.
- Add a highlight under the collar bone and along the inside, left line of the neck, face and chin.
- Soften this white by blending it with a clean brush.
- Mix CRM + MB for a lighter red than you have used before, and paint in the top and the lower lip, allowing that black line to show.
- Rinse the brush.
- Get your darker gray shadow and add the mouth dimples at the side of the mouth and under the lower lip.
- Then get your highlight color to add a bit of focus to her lip.



STEP 9 - DEFINE LIPS

“DON'T DO WHAT I DO, DO AS I SAY”

PAINT:

Cad Red Medium = CRM

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- PAY ATTENTION - I'm going to paint in some highlights on the upper lip that I don't like and I will come back in and paint them out. Don't do it with me.
- When the lips are dry, you can add highlights.
- On the Round brush load CRM and paint the lower lip, allowing some of the shadow to show through.
- Add a little CRM to the shadow lip color for the upper lip because it is darker than the bottom lip.
- Dry and cool the canvas.
- Add the reflection to the lower lip with your light white gray color.
- STOP NOW - Don't do what I do until AFTER I repaint in the upper lip. I didn't like my upper highlights so just leave the upper lip with the lighter shadow red color.
- Dry.



STEP 10 - RAIN EFFECT

“SPONGING RAIN”

PAINT:

Cad Red Medium = CRM

Titanium White = TW

BRUSHES & TOOLS:

Craft Sponge

STEP DISCUSSION

- Load some thinned white paint on the sponge. Start pulling the white from the brim/crown area over the hat in fairly straight lines, where you know the rain would run. I allowed my paint to stop so that the paint was very angled.
- You do want to pinch the sponge to have a little control over it.
- Rinse and squeeze out the sponge.
- Then get thinned red paint on the sponge. Again, in a fairly straight manner, pull this color down, just under the collarbone to imply her dress. The collar of it seems to be just over the shoulder.
- Dry and cool the canvas.



STEP 11 - WHITE ROSES

“WE HAVE WHITE ROSES”

PAINT:

Cad Red Medium = CRM

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Get CRM + TW on a Round brush, and make a circular shape, at the band between the brim and the crown of the hat.
 - Then above that add a half circle.
 - The next half circle is bigger and wider and starts where the smaller half circle ends. It is getting wider and wider as you go. It's kind of pinkish now.
 - Add more TW to the mix and bring in a very wide petal layer. Voila. We Have A Pink Rose!!!
 - The rose is darker on the inside and lighter on the outside.
 - Add as many focal flowers on the hat as you want to. Vary your colors and sizes and add a couple of smaller ones as well.
 - Rinse.
- Use TW to add a highlight in the center pink area while the rose is still wet so that it blends. Wet into wet. You want some of that pink underpainting to show through.
 - We Have White Roses.



STEP 12 - RED ROSES

“WE HAVE RED ROSES”

PAINT:

Cad Red Medium = CRM

Mars Black = MB

Titanium White = TW

Fluid White Paint = FWP

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Our red roses will have pink centers, as well, but they will be darker and transition into the much darker red bloom. You will be painting these roses in the same manner that you did the white roses, except that you are not adding the white petals. The entire rose will be in a pink color.
- Thin your pink color and find a spot to put one big rose on her dress, I chose to put mine on the right under the rain escaping from the brim of the hat.
- Then layer more in, some are bigger, some are smaller and some are hidden by others. Vary the color a little as you go.
- With pure CRM on the brush, start defining these roses, allowing the pink to show through the circles of petals.

- Get the light pink color you used for the white roses and paint in the center of the roses with that lighter color. Place the rose's faces so that they vary; some face up, some face down, others look left or right. Creating some interest.
- Wipe off your brush when you need to.
- Play with this until you are happy and use my reference photo to help you.



STEP 13 - FINAL DETAILS

“ZHUZH ZHUZH”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

STEP DISCUSSION

- For this, you want to add FWP to your palette.
- On a Round brush using FWP, start adding curved strokes to imply a bit of floral couture on the hat. It's important to have the size of the petals vary so it's a good time to practice seeing how small you can make a curved stroke. I added these to the front side and above the white roses on the brim of the hat. Creating symmetry.
- Come back to the inside center of all the flowers on the hat and start lining the individual petals that curve around to form the entire rose.
- I also like to add little drops of rain in the white falling off the brim. Just little specs of what might be water.
- On the red roses of the dress, do the same thing but stay mostly in the center of the flowers.
- Then add marks under these roses, indicating rain is also dripping down from the red roses onto her dress. Just a bit of interest to draw the eye. Use long and short strokes, and vary the placement, but remember that rain usually falls straight down.
- Take this to your happy place and then sign it with a Detail brush.



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.



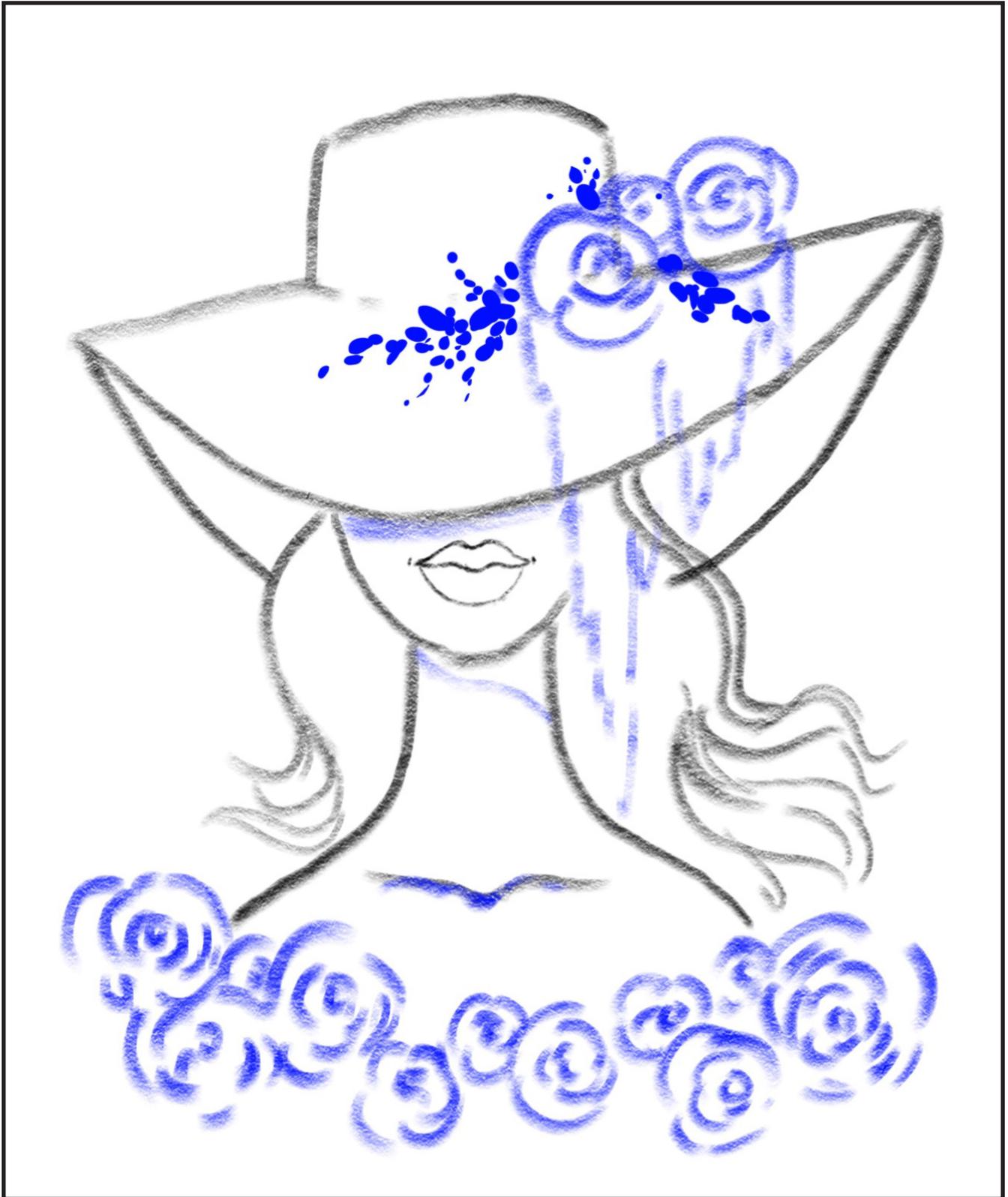
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

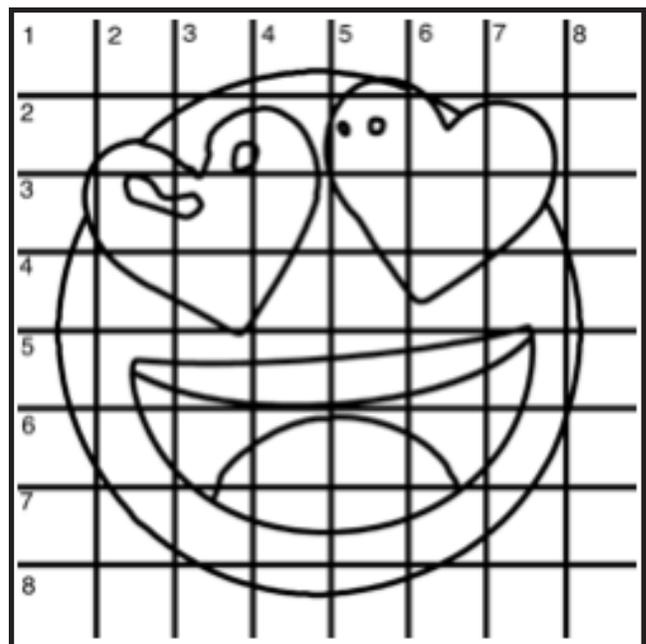
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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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