

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## PUMPKIN SPICE & EVERYTHING NICE

BY: THE ART SHERPA

NAME CREDIT TO PATRON: JILL MCBRYAN


STEPS: 11 | DIFFICULTY: CHALLENGING | 3 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 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](http://theartsherpa.com).

Bare 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 of a warm cup of coffee, nestled in a fall array of leaves, acorns and a homemade afghan is a lengthy one and a challenging one. It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes. Although it is a 3 hoot, we find that most of our community members have great success with coffee paintings. If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

Right before the tutorial, I conducted a session on Facebook about drawing the image freehand. This is the link to that tutorial.

<https://fb.watch/7rshHxGiAV/>

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.

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
- Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES:

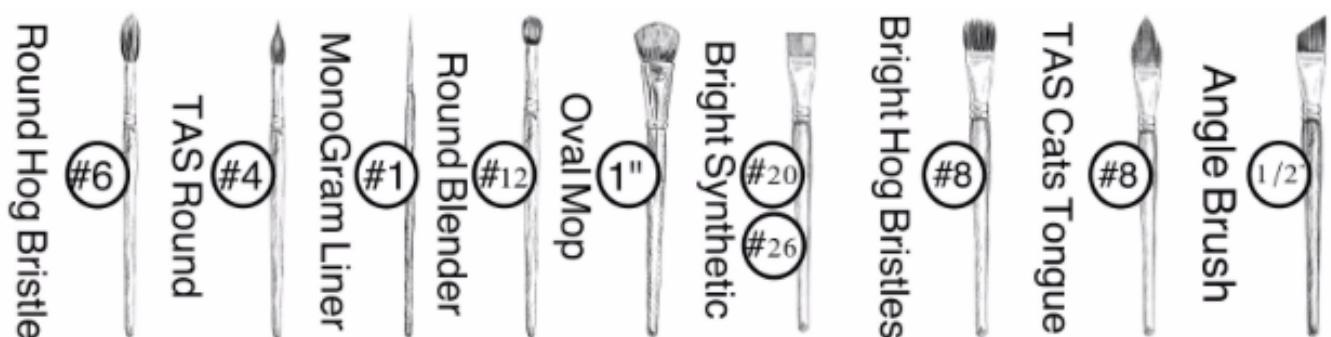
- #1 Monogram Liner
- Filbert
- #8 TAS Cat's Tongue
- ½" Angle Brush
- ¾" Angle Brush

### 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
- Atmospheric Perspective
- 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.

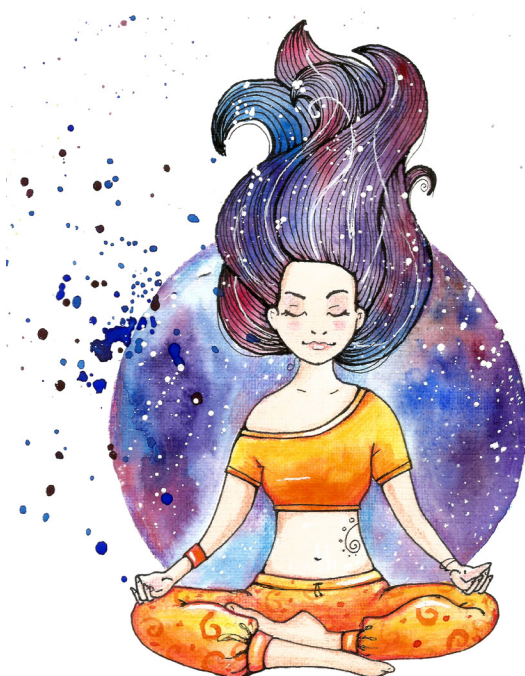
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	3:02	IMAGE (SEE FACEBOOK LINK)
STEP 2	5:25	BLOCKING IN THE CUP
STEP 3	15:21	BLOCKING IN SWEATER
STEP 4	29:50	BLOCK IN LEAVES
STEP 5	44:30	DEFINING THE CUP
STEP 6	1:00:03	FIRST LAYER OF KNIT
STEP 7	1:14:04	WEAVING THE STITCHES
STEP 8	1:35:45	PAINTING THE LEAVES
STEP 9	1:56:35	FINISH LEAVES AND ACORNS
STEP 10	2:12:39	SHADOWS AND HIGHLIGHTS
STEP 11	2:39:37	FINAL FUN DETAILS SIGN



## THE GOLDDILOCKS 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.





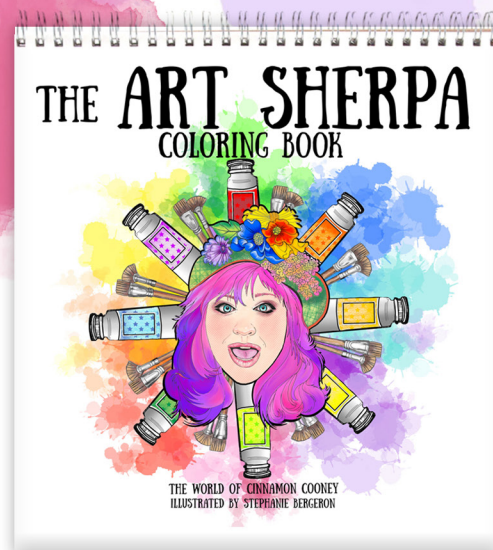


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# STEP 1 - IMAGE (SEE FACEBOOK LINK)

“IT’S FREE, FREE, FREE”

## **PAINT:**

Burnt Sienna = BS  
Mars Black = MB

## **BRUSHES & TOOLS:**

#8 TAS Cat's Tongue

## **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. Right before the tutorial, I conducted a session on Facebook about drawing the image freehand. This is the link to that tutorial.

- <https://fb.watch/7rshHxGiAV/>

- 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 with BS + MB with the Cat's Tongue brush.
- I refer to the yarn object through the tutorial as “knit,” “crochet,” and “afghan”.





# STEP 2 - BLOCKING IN THE CUP

## "MICRO MIXES OF COLORS"

### PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

½" Angle Brush

### STEP DISCUSSION

- We will block in the painting and lay out where all of the major structures go. Take a deep breath and let go of the idea that you are going to criticize yourself during this tutorial. Don't be hard on yourself. Find your art center. We will be using angle and bright brushes today because we need sharp angles.
- With a ½" angle brush, mix BS & CYM + TW, to a beige color and block in the inside lip of the cup. Be loose and relaxed and not too worried about the coverage because this is just the first layer.
- Add more BS on the top left side of the front of the cup. Curve your brush strokes, which help form the shape of the object you are painting.
- We will be using many micromixes of these three colors. Where we want it darker, we will add BS; where we want it brighter, we will add CYM; where we want it lighter, we will add TW; and where we want much darker, we will add MB.
- Mix CYM + TW to that area on the back side of the saucer that is in brighter light.
- Add MB to the beige area around the base of the cup on the saucer and in front of the cup under the afghan.
- Add TW + MB for a light gray color to use for both the saucer and the bottom, front area.
- Bring TW to the front left edge of the coffee cup and more of your darker gray around the front of the cup, near the afghan. All of the paint is still wet, so it is blending a bit.
- Rinse and wipe your brush, and add water where you need to.
- Start the cup handle at the top using CYM + TW and blend into the grays as you go down and around the handle.
- The inside of the cup is MB + BS mixed to a very dark value. This is HOT COFFEE. No sugar, no cream, this person wants a jolt of caffeine. Then add TW and create a decreasing line around the edge of the coffee starting on the left side to suggest a reflection from the cup.
- If you are not using a professional acrylic, you may require more layers to cover the lines of the drawing.



## STEP 2: CONTINUED



# STEP 3 - BLOCKING IN SWEATER

## "BACK TO THE FRAY"

### PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Cad Yellow Medium = CYM

### BRUSHES & TOOLS:

¾" Angle Brush

### STEP DISCUSSION

- It's ok to be a bit brushy, you are adding basic values and have many layers to go. I made the artistic decision to have the saucer go over the afghan in that little window in the middle of the cup handle.
- As you get to the middle back section of the afghan, add more BS + MB to the mix where the foliage might be casting shadows. There are several little windows where you see the yarn, don't forget to catch all of them.
- Grab a bigger angle brush to attack the crochet piece. We need a dark, a mid, and a light color.
- With BS + TW + MB mixed to a dull brown, start painting in the areas of the afghan. Vary the color, blend and paint around the leaf in front of the cup. You should still see some of the lines from the drawing if you freehanded like I did.
- Add more TW to the mix as you come to the big area on the right of the leaf. Use my reference photo to assist you with color mixes and value placements during this step.
- Continue with this general mix.
- Add BS and a touch of CYM, for the area of the afghan that is just behind the handle of the cup.





# STEP 4 – BLOCK IN LEAVES

## “THE MINIBOOK EXPLANATION”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Burnt Sienna = BS

### BRUSHES & TOOLS:

½" Angle Brush

### STEP DISCUSSION

- With a MB + BS on a ½" angle brush and paint in some deep shadows on the unpainted section of the foliage area.
- Add CYM to this mix for the acorns.
- Mix CYM + CRM + BS and use this color to start painting in some of the leaves. Vary the color between the different leaves and within the leaf itself.
- Add more CYM on one leaf and more CRM on another.
- Use my photo reference below to help you in any way that you can. You can also refer to the grid reference or rewatch the video as much as you like.

*There is always a way;  
always a way.*

**Sherpa Tip:** The first thing I discussed was the purpose and benefits of the MiniBook that we publish with each acrylic tutorial. This valuable resource is something that other art instructors on YouTube and Facebook do not do. The MiniBook takes you step by step through the entire tutorial for each piece so that you know what colors and brushes I am using and gives you a word for word explanation of how I painted the study. We also discussed the virtues of using a more heavily pigmented brand of acrylic and how it benefits you, both economically and how you experience less frustration by not having to apply numerous layers. I provided a strategy to assist the community members who simply cannot afford a heavy body acrylic paint. I also discussed brushes and what to look for in a hog brush.



# STEP 5 - DEFINING THE CUP

“AH...WE KIND OF KNOW WHERE SOME THINGS GO”

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

3/4" Angle Brush

Filbert

## STEP DISCUSSION

- My light source is from the left side coming toward us at an angle, almost a silhouette, but not quite.
- With the mid size pointed filbert, mix MB + UB to a Paynes Gray color then add a touch of TW, to paint in the inside lip of the cup. The second coat should start to cover more. I do use a lazy susan to move my canvas around as I need to for directionality purposes.
- Paint the top lip CYM + TW, being aware of the directionality of this noticeably curved stroke. Add a bit more PB to the mid area of that inner lip and more BS for the right, inside rim.
- Mix an orange using CYM + CRM and paint around the edge of the black coffee.
- Mix BS + MB and add this slightly lighter shade to the reflection area in the coffee. It does not go all the way to the right, but it is wider on the left and gets smaller as it goes around the cup. The reflection is much lighter at the left edge, so add a little TW to the mix.
- Reinforce that orange line and blend it into the reflection a bit.
- Mix more orange + TW and reinforce that yellow shadow in the left upper portion of the cup. Come back with TW on the dirty brush and blend that into the same area. Get some orange and do the same thing, working it all in.
- Get your brown-blue color and outline the edge of the cup against the saucer on the left side and blend that into the body of the cup with TW.
- Mix PB + TW to a robin egg blue for the bottom right side of the cup, under the brown. Add more BS into that color as you bring it up toward the top. You want the lightest blue at the rim of the cup on the right, front side.
- Come back with the Paynes Gray mix and put in a shadow on the cup that is being blocked from the light by the afghan. Mix UB + MB and outline the bottom of the cup against the saucer and under the handle, on the right outside edge.
- Get the PB + BS mix and paint inside the edge of the handle. Use TW as a highlight on the top of the handle.
- Get PB + TW in that yellow area of the saucer to tone it down.
- Add BS to the mix to neutralize it, and use this as a shadow color on the saucer.
- Use the brown-orange color to add a reflection. Bright white cups gave the very best reflections in the world.
- Apply CYM + TW on the rim of the saucer.
- Use your light gray color to tone the yellow area at the front of the saucer just under the yellow part you neutralized earlier.



## STEP 5: CONTINUED

*As I sipped my coffee, a community member asked why we moved to Pennsylvania. Our house was too small, and we decided that our career choices offered us the opportunity to live anywhere, so we got online and started looking. We decided to be near a YouTube Space, which is in California, New York, Canada, Paris, Tokyo*

*and various other places, and we did not want to live in California again. John found the house we are living in online and we wanted to blend with John's Mom, who was getting ready to retire. If you're from Texas, a three hour drive from here to New York City don't skeer us. We moved during the initial COVID outbreak and in Acrylic April 2020.*



# STEP 6 - FIRST LAYER OF KNIT

## "FIDDLY LITTLE BITS"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

½" Angle Brush

### STEP DISCUSSION

- As we start the distant area, get some CRM + BS on an angle brush, and loosely apply this red brown-color in that upper left corner behind the last out of focus leaf. Add a touch of MB and CYM in places here and there.
- Mix the orange with a lot of BS + TW, to make a beige, then add UB to gray it. Add this color to the afghan that is directly behind and to the left of the coffee cup.
- You want a darker mix for the shadow area and a lighter mix where the yarn might be in light. Let your brush stroke directionality define the composition of the area. Add more MB + BS for the darkest shadow.
- Wipe your brush off from time to time if it becomes too loaded. Use your

oranges, browns, beiges and dark beiges to add the second layer of the yarn bits.

- To get the knit, you need to paint the shadow colors first, then you come back with the filbert to put in the patterns and highlights. Work to your strength and remember to cover the entire canvas and to have shadow and light where shadow and light exist.
- CRM + MB will give you a nice brown color.
- Don't forget the knit that is peeking through the coffee cup. It's quite dark right now, as it should be.
- Orange + TW, toned down with BS + UB, is a great color to use in the knit.
- Rinse and wipe your brush and get a bigger angle brush if you need to when you get to the front section of the knit.
- To add depth, use MB. This is the dark layer and depth should be happening. If we do it right, we will get the really cool contrast we need.
- If you overpaint the leaf here, "dinna fash, Sassenach", we'll come back and fix it.

**Sherpa Tip:** *If you are right handed it will be very helpful to do the back first, working left to right and then come down toward the front.*

*Don't hesitate to lift your canvas if you need to, or to take a picture with your cell phone to examine your result and help you determine what might need defining or tweeking.*



## STEP 6: CONTINUED



# STEP 7 - WEAVING THE STITCHES

## “GOING TO CROCHET AN AFGHAN”

### PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Filbert Brush

### STEP DISCUSSION

- With a filbert, mix BS + MB + TW, to make a bit lighter color, and on the edge of the brush, start adding light touches of mid shadows behind the cup, on the curl of yarn. Don't paint out all of your darkness because we need that to show the light.
- You can add a little orange and more TW into the mix to vary the color. Start creating the sense of a crochet stitch almost like you would a vine. Explaining this step is very hard to put into words, your resource below and rewatching the video is going to be your best friend as you go through this step.
- You can add more of the yellow mixes to vary the color. It is much more out of focus in the mid section at the back, than it is at that curl of the yarn; the stitches are still there,

but much fainter. It is a tad darker back here because we don't have a sense that it is in the light.

- Cover all of the face of the canvas, and paint the sides if you intend to hang this without framing.
- The little area to the left of the coffee cup, under the curled yarn, can be seen but it is in shadow.
- The area to the right and above the coffee cup has a glaze of your mid gray color. The front section below and to the right of the cup, also has a glaze of the darker gray.
- Dry. You know what to say to yourself here - NO HEAT, PLEASE. We do not want shifty paint.
- Again, this is just the second layer for most of the afghan. Right now you can only really see crochet details in the yarn behind the cup.
- Now that we have dark colors, we can come through with the lighter yarn color and start adding in those stitches to the right and behind the coffee cup in that area we just glazed. You can add some red, orange and yellow to your yarn color where you wish. Yarn usually has variances and some color specks in them.
- Work this complete section, to emulate crochet stitches.
- At the front section of afghan lightly sketch in lines where you want to put your stitches. Then add in the stitches and the cross-hatch, straighter lines between them using the lightest yarn color.
- Remember to vary your colors. Some lines of cable stitches will be larger if they are closer to the viewer, and smaller when they are further away. You can always step back away from the canvas or take a picture with your phone to view your progress and adjust anything you've done so far.
- This area in the right front is the lightest yarn color, but not the highlight color. It gets darker as it goes in front of the cup. Stitches going toward the cup can get more distorted and blurred.
- Paint around the leaf because we address it later. The color should be lighter on the left side.



## STEP 7: CONTINUED



# STEP 8 – PAINTING THE LEAVES

## “ENCROACHERS”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW

### BRUSHES & TOOLS:

½" Angle Brush

### STEP DISCUSSION

- Refresh any colors on your palette that you might need. Refresh your water if you'd like.
- Mix an orange using CRM + CYM and with the ½" angle brush, start to refine your leaves.
- You can add TW to vary the mix in places, especially at the tips, you want those tips much brighter. You can also add BS or MB in the mix where you see shadow.
- Use a mix of BS + MB in places. You have numerous photo references for each step in this document, the step photo, the finished photo on the last step, the grid reference and the video.
- I move my canvas to allow me to have a proper angle to paint the leaves. You do want to paint them in the direction the veins flow, from the center to the outside. The leaf might be more in shadow nearer the top, and usually down the center vein too. Remember to give your leaves nice crisp edges. Work each leaf individually until you are happy with it and then move on to the next leaf. We will assess the overall look later.
- I started with the furthest leaf and then moved to the leaf over it on the right. I decided to use darker colors for that leaf, and I started with MB + BS + CRM as the base. If you need to use the filbert or another brush that you are more comfortable with, please do. This leaf has more of a scalloping nature to it. Then add with a touch of CYM in the mix to apply around that scalloped edge. The acorns do cast a bit of a shadow on that leaf, since they have chosen to reside on top of it. Encroachers. This leaf also has a curled up section in front of the acorns, a pile of leaves peeking out from under that curled edge. Use all of your fall colors for these hidden bits, popping in the color. Keeping it seasonal.
- Let's address that orange leaf on the afghan in front. Use your browns and oranges and darker leaf colors to block it in and carry the leaf so that it covers the knit of the afghan. Center the leaf on top of the knit. You are blocking it in again.
- Use this same base color to put in the leaf that is just under the acorn, you want it very loose, not quite in focus.
- Mix UB + CRM to a green then add BS and catch the leaf that starts out yellow and goes off the canvas on the extreme left corner, it has a lot of green chloroform in it. You can also take that green and add more CYM to it for another great leaf color.
- Mix an orange for the leaf that is just to the left of the green leaf and start defining it's edges. Because it's right in front, it is probably more in focus, so show the shadows and the lighter areas toward the edges. We'll define it more later.

*Twix makes a cameo appearance and gives kisses but refuses to paint. Twix had a day at the spa with Frenchy and GiGi and needed a cuddle after such an exhausting day.*

*Sherpa Tip: At this point, you should no longer see your sketch lines...that should not be happening with your paint. But if this is the case maybe you should think about changing brands. You will be much happier.*



STEP 8: CONTINUED





# STEP 9 – FINISHING LEAVES AND ACORNS

## “GETTING SEASONAL”

### PAINT:

Cad Red Medium = CRM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Filbert

### STEP DISCUSSION

- On the filbert, get some orange and and golden colors and start painting in the acorns.
  - Add BS and TW and MB and CRM in places where you need to. The tips are brighter and the tops are browner. They are just hiding in the leaves like acorns do.
  - Use MB to set the acorns apart from the leaves by outlining them and adding the line between the hull and the cap.
  - Also speak to any shadows that need to be emphasized between the leaves and paint around the outside of the leaf that hovers over the saucer.
  - Review your progress, I felt like I needed to come back with a lighter yellow mix on the orange leaf in the back to make it more visible. You really want this leaf to be distinctive and crisp.
- Observe and define your leaves, crisp them up, use all of your leaf colors.
  - Again, all of your resources will assist you with color placement, knowing where the leaves live and how I placed my colors. But at the end of the day, you do you to make this fall setting your world.

*John: Whoa. I have to take the step image down. I left it on too long.*

*Cinnamon: Did we take a photo image?*

*John: I don't know.*

*Cinnamon: It's your job but more importantly, you forgot to get me fresh coffee ...Hello, I hear you breathing.*

*John: Sometimes, I have to do “camera and button” stuff. It happens. (Happily goes and gets fresh coffee).*







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# STEP 10 – SHADOWS AND HIGHLIGHTS

“PAINT BIG, PAINT SMALL, THERE’S AN AMOUNT OF TIME IN A CANVAS”

## PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

## BRUSHES & TOOLS:

Filbert

½" Angle Brush

## STEP DISCUSSION

- Refresh your water because we will be using lighter colors.
- Mix UB + BS to a blue-gray then add TW. Paint inside the handle using a filbert, it is in shadow, so it can be darker on the back side.
- Add more of the colors to get a darker mix and catch the shadow along the bottom and side of the cup, blending it up. This is a reflected shadow from the afghan in front of it.
- Get TW on the dirty brush, adding a highlight to the top of the handle, make sure it does not come off pure white. You may need to add the TW to the gray mix to achieve the color you want. You are blending wet into wet.
- At the bottom of the handle, on the inside, there is a light reflection of TW, also along the outer edge of the cup handle but used sparingly.
- I got the ½" angle brush and TW and added a highlight at the outer right edge of the cup's bowl and along the upper rim across the entire cup.
- Apply your yarn shadow color under the white that we just put on the rim. This helps the eye see the highlight.
- PB + BS is another value of gray that you can use. Add AGL to this mix and use it to blend out the colors on the front of the cup bowl.
- Add MB to that mix for the shadow at the bottom of the bowl, close to the saucer. Add some of the light cup colors if you overpaint.
- Dry.
- Add more TW to your palette if you are low.
- Use the green leaf color to add a reflection in both the saucer and the bowl of the cup. Continue refining the bowl area of the cup with an orange-goldenrod color to add the glow at the top. Then use the off white and an angle brush to add highlights. Next add a brownish reflection under the goldenrod color. Use a mid tone brown-black and add a shadow at the left edge of the brownish reflection. Mix CRM + TW for a highlight color in the yellow reflection on the top on the right side, near the handle.
- Switch back to the filbert to refine the saucer. Start with the yellow-white and tap in this highlight color to the section of the saucer that was originally yellow, you can also add a few pops of this color behind that section. Then use the goldenrod color and add more highlights. Next use the lightest yellow-white color at the rim of the saucer. Then add a little darker shadow under that highlight. Use your light gray color, over the green area, but not painting it all out. Lastly, get TW on the dirty brush and add some highlights in areas around the saucer. Turn your canvas as you need to rather than contorting your neck and or body. Don't stand on your head to paint this saucer.
- Use the PB + TW for an interesting shadow color.
- Continue to work on your saucer and cup using your various colors and mixes. Use your references to try to get your painting to the same stage as my reference is before going on to the next step.



## STEP 10: CONTINUED

*John - I've had some Dad stuff going on in the background, and does anyone besides me wonder if drying time might be strategically coordinated with the need for sipping time in Cinnamon's mind?*

*John: We had a question about making foam on the coffee, but this cup of coffee is going to have steamy goodness, not foamy goodness, but don't*

*let anyone quell your foam if there is supposed to be foam in your world. We did a tutorial earlier this year that showed how to make foam and the moderators will drop the link for you.*





# STEP 11 - FINAL FUN DETAILS

## “LET’S GET STEAMY”

### PAINT:

Titanium White = TW

Fluid White Paint = FWP

### BRUSHES & TOOLS:

#1 Monogram Liner

Filbert

½" Angle Brush

### STEP DISCUSSION

- With FWP and monogram liner, add a line of this fabulous color to the rim of the cup and in places on the handle where light would be making a bright reflection. You can also add it in places on the back rim of the cup. I tapped in a few dots of this on the saucer in that highly reflected part, to the left of the cup.
- Switch to the ½" angle brush and FWP and add some brilliant white highlights to the cup and saucer.
- Get a dry filbert and TW to add the steamy smoke. The brush needs to be stiff and the paint load and pressure needs to be light to make this magic happen.
- Add a little FWP on the brush to put in highlights here and there.
- Sign.

**Sherpa Tip:** This smoke technique is something you should practice first. I recommend dark sheets of construction paper, so you can see them. Practice, practice, practice. This can be frustrating, but keep in mind that you are learning techniques that, with practice, will help you succeed. You are always in the progress of getting there, you are never really there. These skills and techniques take a second to learn. So kind to yourself.





## THE TRACING METHOD

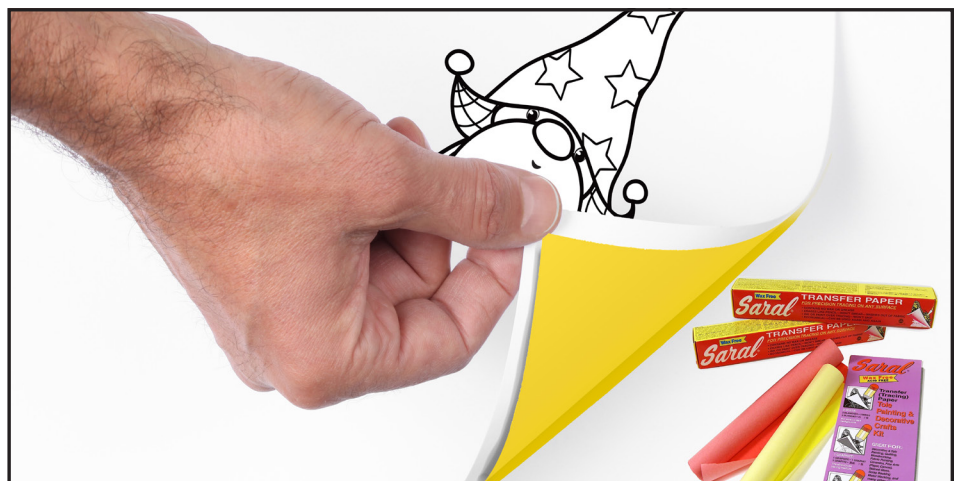
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



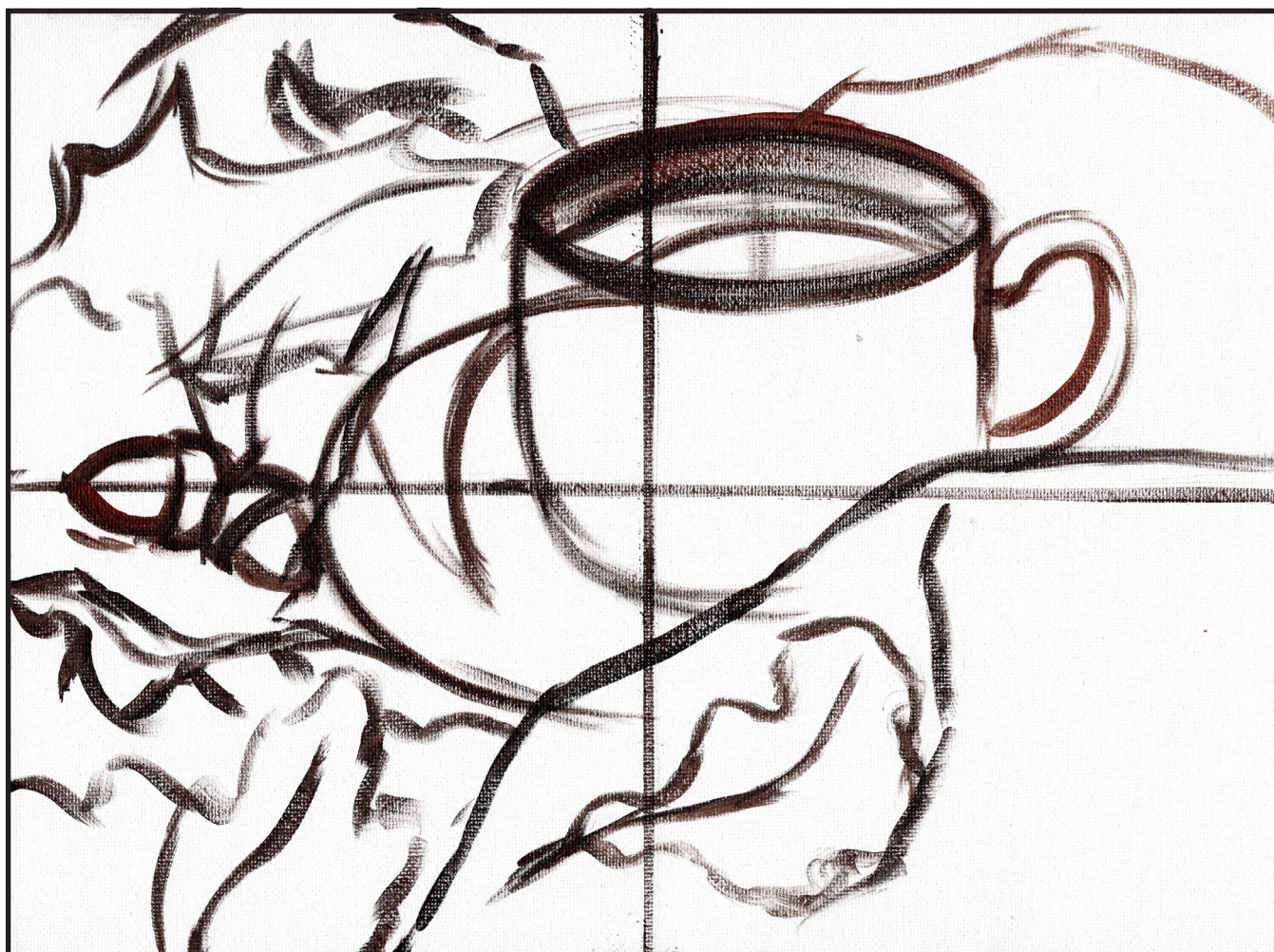
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

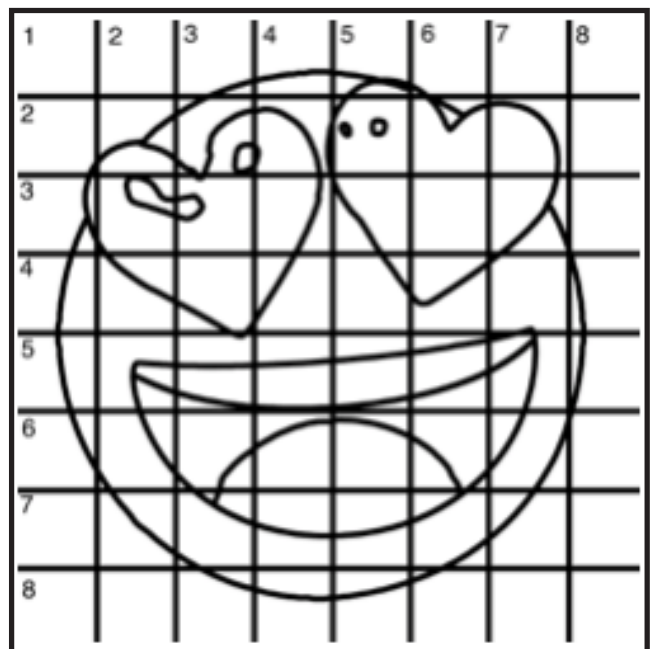
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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