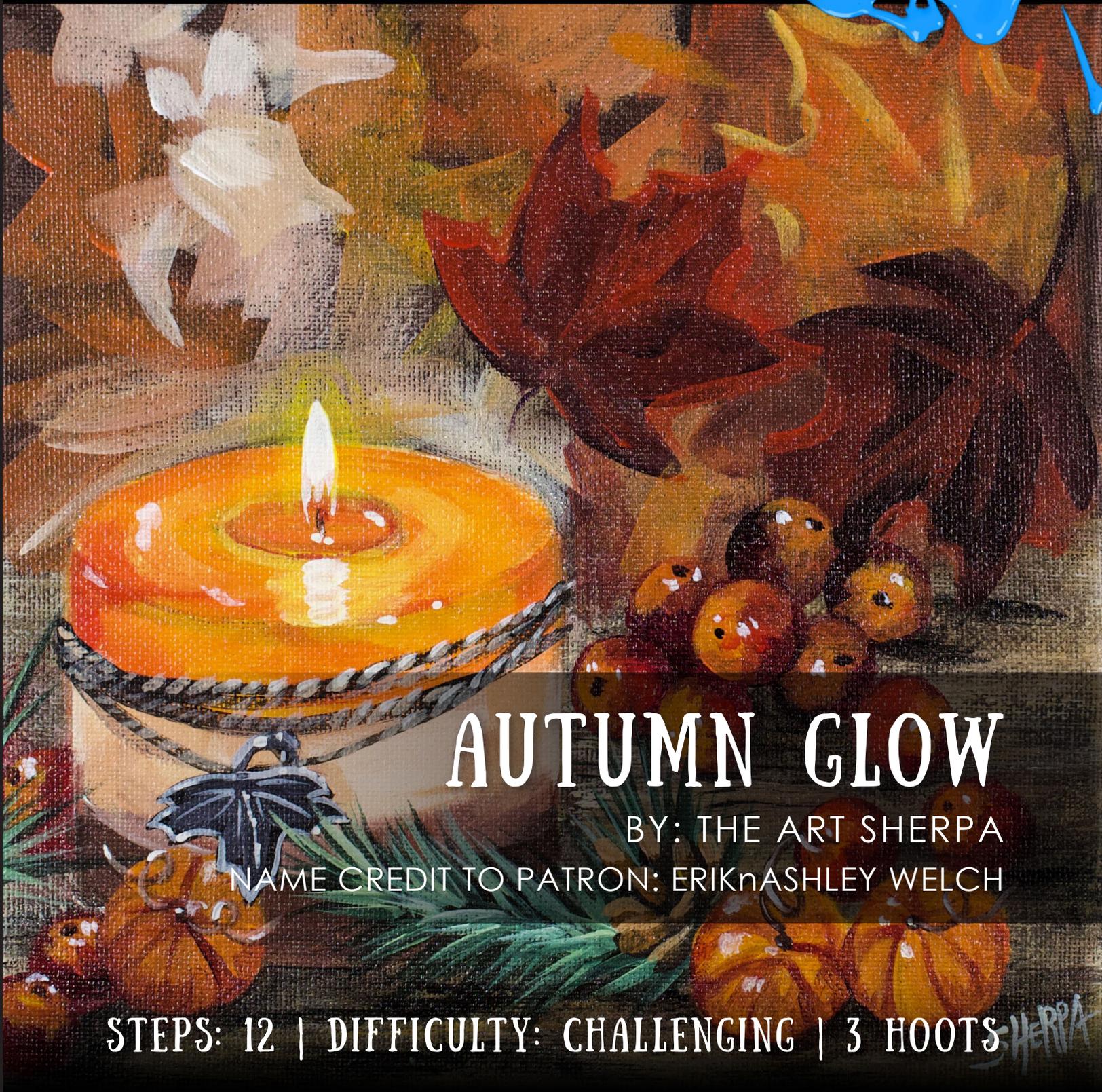


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



AUTUMN GLOW

BY: THE ART SHERPA

NAME CREDIT TO PATRON: ERIK NASHLEY WELCH

STEPS: 12 | DIFFICULTY: CHALLENGING | 3 HOOTS

THE ART SHERPA



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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.

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 is a lengthy one and a more difficult one of another beautiful fall decorative arrangement. 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.

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.

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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- A Large Brush
- #4 TAS Round
- TAS #1 Detail Brush
- #8 TAS Cats Tongue
- ½" Angle Brush
- Grass Comb/Grainer
- Pouncers

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 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:

- Painting a Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Color Mixing
- Dynamic Lighting
- Implying Motion



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	4:45	SKETCH IN CANDLE IMAGE
STEP 2	7:54	COLORED BACKGROUND
STEP 3	12:54	BLOCK IN CANDLE
STEP 4	24:02	WOOD TABLE
STEP 5	36:59	BACKGROUND LEAVES
STEP 6	44:37	DETAIL LEAVES
STEP 7	49:36	POUNCING BERRIES
STEP 8	1:02:36	CANDLE DETAILS
STEP 9	1:11:37	CANDLE HIGHLIGHTS
STEP 10	1:18:59	SPRIG OF PINE
STEP 11	1:26:10	LITTLE PUMPKINS
STEP 12	1:39:10	TWINE AND FINAL LEAF 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.





24

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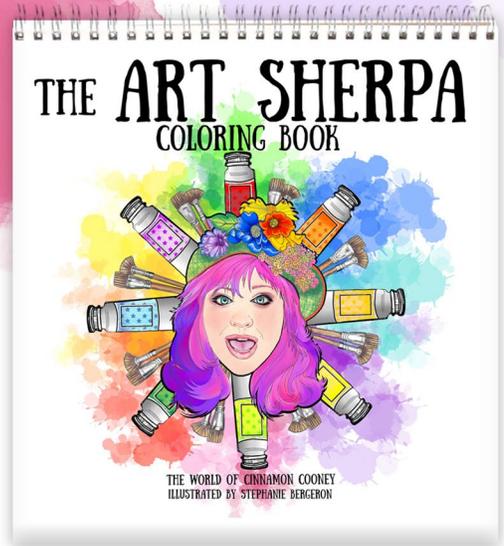


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STEP 1 - SKETCH IN CANDLE IMAGE

“CANDLE FOCUS”

PAINT:

Burnt Sienna = BS

Mars Black = MB

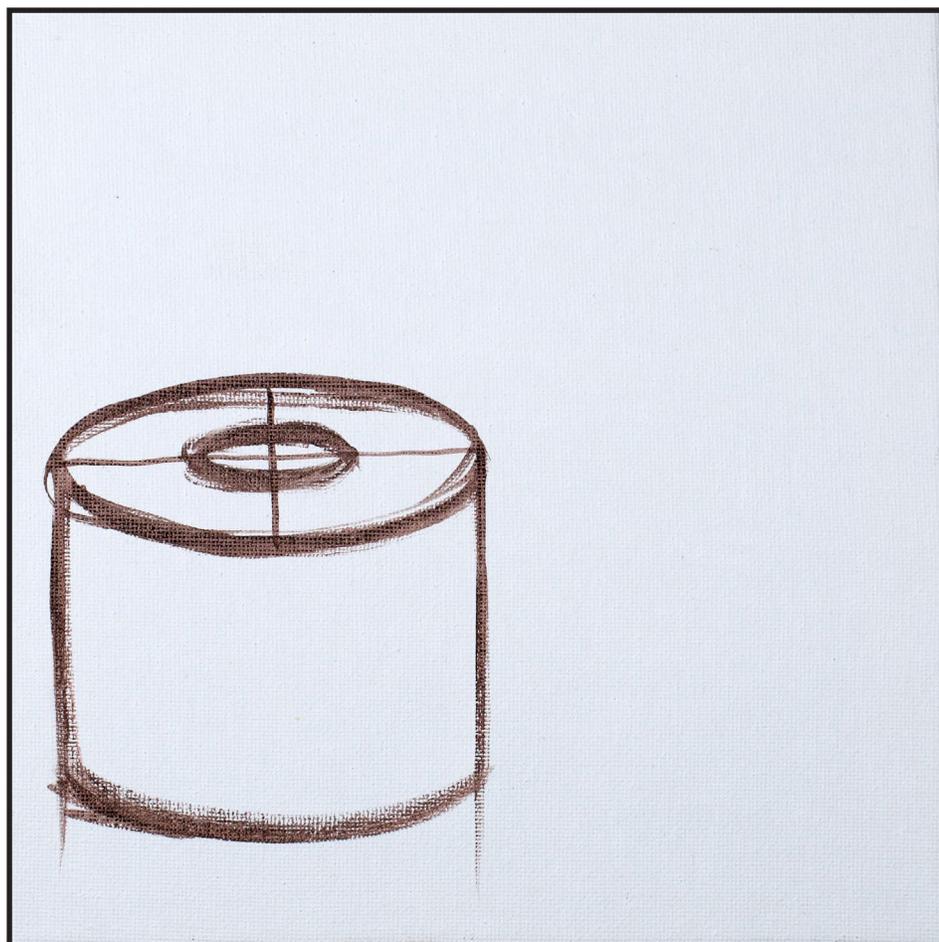
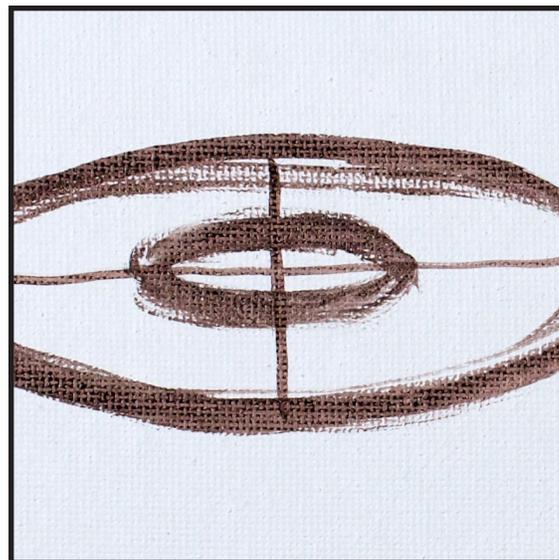
BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION:

- Relax and try to find your head space for painting. Our focus today is the candle, so with a Round Brush, let's start to freehand this image. 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.
- Make a mix of MB + BS to create the background color. Start by putting in an ellipse on the left side of the canvas, about $\frac{1}{2}$ way up. You can use a T-square to draw in the sides of the candle as it probably will give you a better result. When you draw in the bottom of the candle, you want another half ellipse. Draw in a small ellipse in the center

of the top of the candle for where the wick will go. I drew a bulls eye target in the candle on the photo reference for you, but you don't need to draw in.



STEP 2 - COLORED BACKGROUND

“BESPOKEN OF”

PAINT:

Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

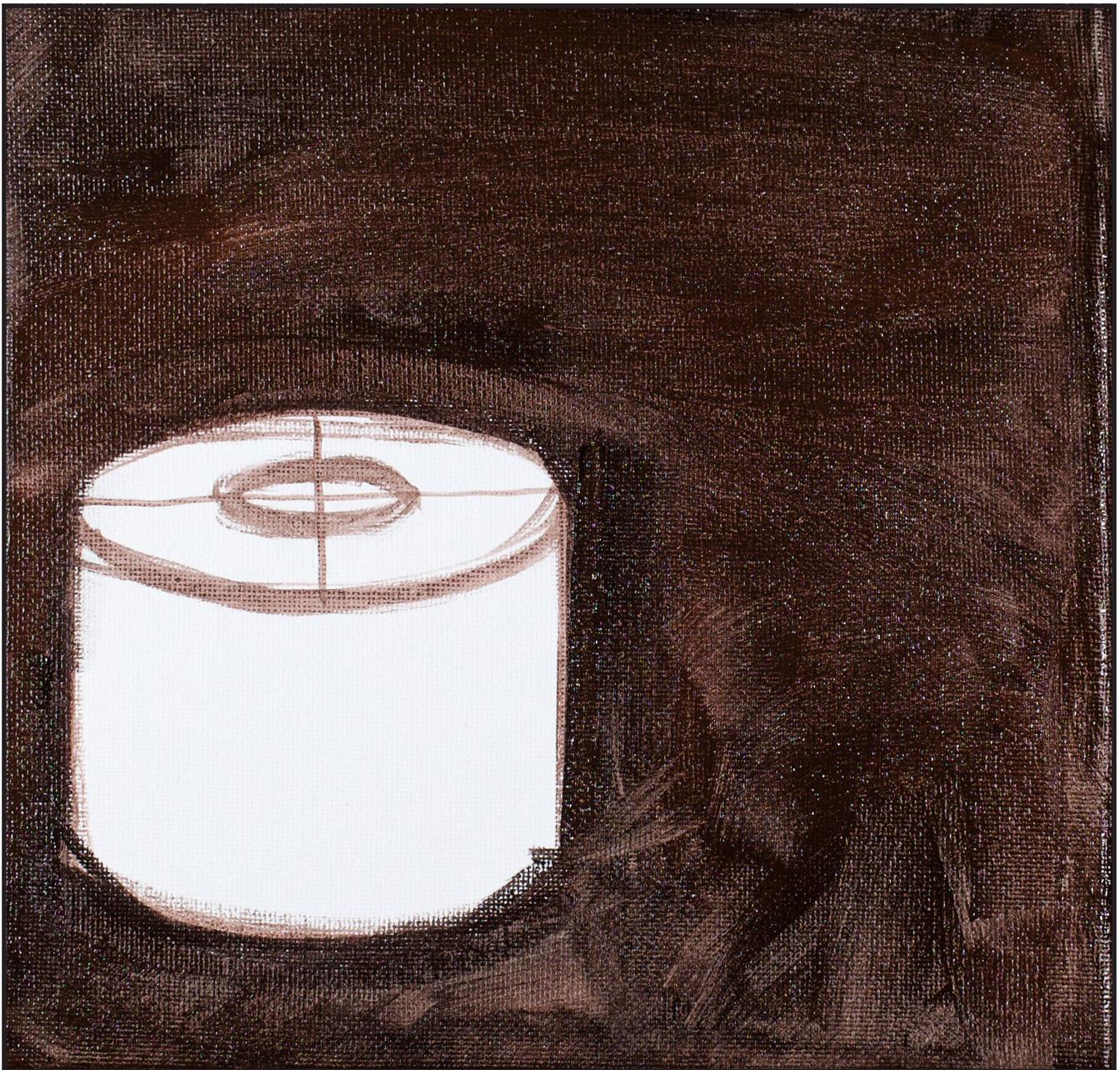
A Large Brush

STEP DISCUSSION:

- Another easy, friendly step. Load your brown-black mix from the previous step onto your large brush, and paint in the entire background around the candle.
- Make sure that you have the edges all covered up. Yes, it totally looks like a brand new roll of toilet paper.

John - I love the word “bespoke”.

Cinnamon - He even loves when the object is “bespoke” of.



STEP 3 - BLOCK IN CANDLE

“DRAT THOSE DANG LINES”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

½" Angle Brush

STEP DISCUSSION:

- With an angle brush, mix CRM + CYM to get orange, then add a touch of TW, and paint the top of the candle. As you can see, the bulls eye lines showed through, so I had to go darker to cover the lines. While the top has a dry, paint this color about 1/3 of the way down the side of the candle, curving and arc, from side to side, it is a smile, not a straight line. Get CRM and paint the small ellipse with this color.
- Add BS to the orange mix, with a touch of TW and paint in the middle 1/3 of the candle.
- Then get BS and paint the bottom 1/3 of the candle.
- Come back with TW on the dirty brush, and dry brush that onto that center section of the candle.
- I had to paint the top of the candle in two steps to cover the target lines, you

may not have to do that. The top of the candle is a lighter, orangey color than the side because the light would be reflecting there.





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STEP 4 - WOOD TABLE

"IT'S NOT TRICKING YOU AT ALL"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Brush

Grainer

STEP DISCUSSION:

- There are lots of ways to paint wood, scuffy brushes, grass combs, hog brushes, fan brushes, but I'm choosing a hog brush. Get the brush damp, not wet, hug it dry if you get too much water, and get an angle brush available to you, as well.
- Mix CYM + CRM + BS to an almost yellow ochre color, add a touch of TW, until you get a light wood color. Starting at the top of the candle and moving down, dry brush this color, side to side, using the angle brush, across the background color. It should look rough, and you want to see the canvas color peeking through this layer.
- Mix MB + BS and use this to add back in some of the darkness if you felt like you overpainted or you just want to see some

more dark color. Add a touch of UB + BS to the dirty brush, and add some swipes of this cooler gray-brown, for the next layer. Don't forget to paint both sides of the candle.

- Get the hog brush damp, and load the light wood color, then angle the brush almost perpendicular to the canvas, and draw in some grain lines. This is definitely a dry brush method. Add BS, or CYM, or TW, or the blue-gray mixes to the brush to paint in more grain lines because wood is not necessarily all one color.
- Get CRM + CYM + a lot of BS, for another grain layer color.
- I have not rinsed out my brush.
- Come back with MB for a knot and for the darker places.
- Take any of your wood mixes and add CYM and/or TW to them for lighter wood grain values that you can add in.
- Dry - and make sure you read the rules to yourself about tackiness, and paint shiftiness, and muddiness of colors.
- You could use a fan brush or a grainer, I chose a dampened grainer, with a drop of water left in it, and went into MB to create the actual grain lines with the brush.

Art is a series of techniques that you can learn and master.

You could actually do some of these techniques with a sponge and I do have a tutorial on how to sponge if you are interested, at www.theartsherpa.com.



STEP 4: CONTINUED



STEP 5 - BACKGROUND LEAVES

“MORE BEGINNER FRIENDLY THAN GIVEN CREDIT FOR”

PAINT:

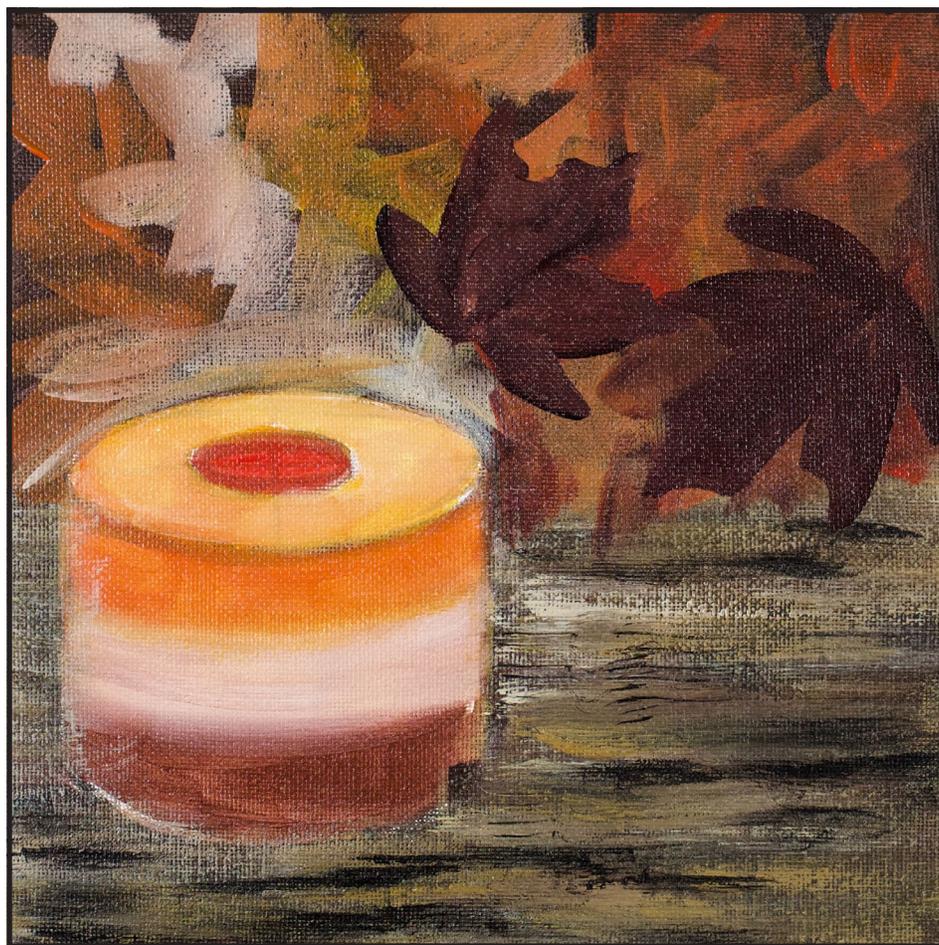
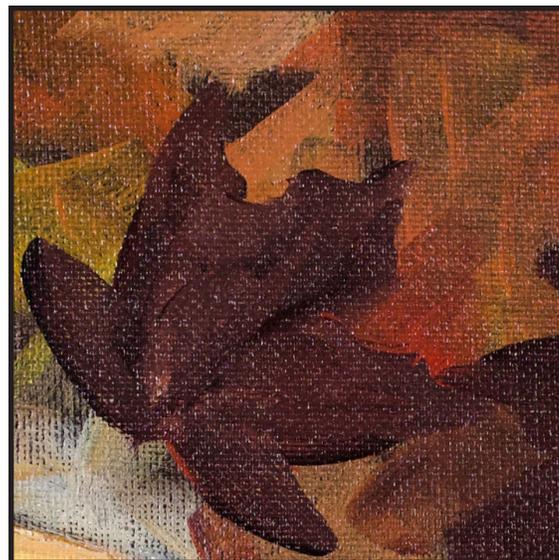
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION:

- Get a Cat's Tongue, damp. Then to make some of the diffused leaves in the background, mix CYM + CRM + DP and start putting in shapes that MIGHT be leaves. They are not focused, we just want these colors back here. Get more BS in the mix, maybe more TW, for a variation on the color. Sometimes it is difficult to paint abstractly, it can be unnerving.
- What is immediately behind the candle should be lighter in color because of reflected light.
- Vary up the mix colors and continue to paint in shapes in the background. You do not want to entirely cover up the dark brown background. It should peek out between the shapes.
- DP + CRM is another great leaf color. Remember to layer some shapes in front of others.
- With DP, toward the center, to the right of the candle, I added a more focused leaf; again, a leaf shape without too much structure. Add another one to it's right, but paint it so that it is facing a different direction than the one you just painted in. Maybe they are crinkly, maybe they are flat, maybe they are broken up. Just basic shapes.
- Dry.
- Change out your water as we are going to get into lighter colors.



STEP 6 - DETAIL LEAVES

"GET READY TO POUNCE"

PAINT:

Cad Red Medium = CRM

Dioxazine Purple = DP

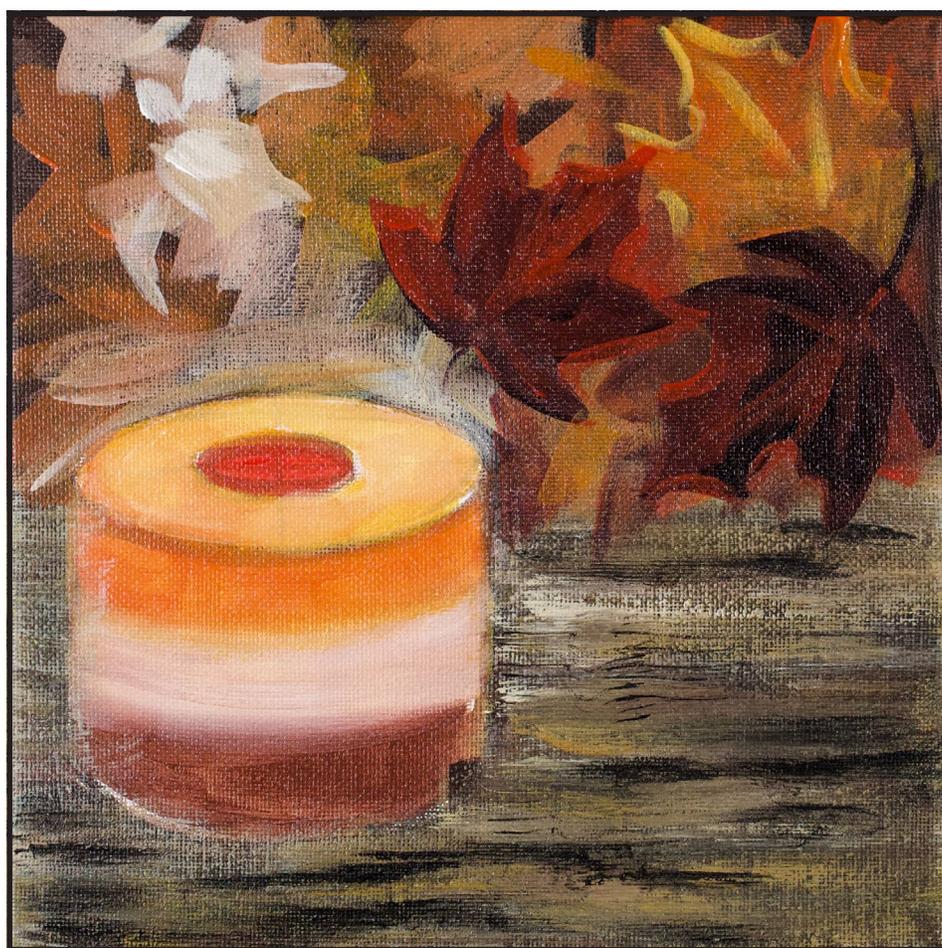
BRUSHES & TOOLS:

#4 TAS Round

#8 TAS Cat's Tongue

STEP DISCUSSION

- Using the Cat's Tongue, load the light brown color and start putting in leaf shapes over the background leaves. Make a brighter orange, more to the yellow, and add some more "in focus" leaves in the right upper corner of the canvas. Again, just painting the shape of the object. A shape as opposed to something out of focus. A weird general statement followed by a specific statement.
- Add DP to the red-orange mix for another specific darker leaf color. Purple is a very pretty leaf color.
- Get your pouncers out and thoroughly dry your canvas.
- I decided to use a Round Brush and CRM to add some veins and features to the purple leaf. I also came back with a yellowish color to add implied bits to the mid-orange leaf.
- Dry.



STEP 7 - POUNCING BERRIES

“LET’S BE TIGGERS AND POUNCE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

Pouncers

STEP DISCUSSION:

- Use a small pouncer loaded with a mix of QM + CRM + DP and start dropping small round balls of color to represent the back berries. If you pounce on top of other circles, that berry will appear to be in front.
- Get a Round Brush and use a bright orange as a mid-highlight color to add to the sides of the berries that might be reflecting some light from our candle. Use QM as a bridge color to transition the orange into the darkness of the base berry color.
- These may be currants, or cranberries, or dingleberries, or even gooseberries. I tend to tap the brush and sometimes wiggle it a bit.
- Get creative with your mixes, use your DP, CRM,

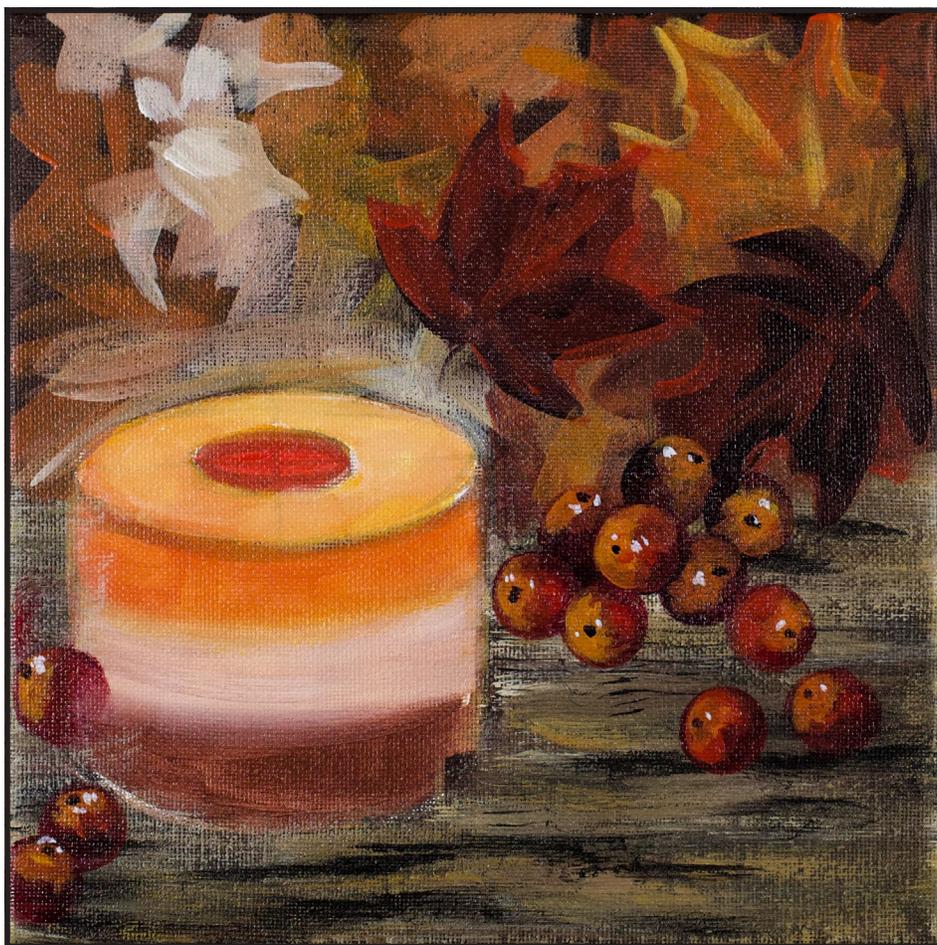
QM, BS, and touches of CYM to create the shadows and lowlights of these little thingeys. Use DP on the tip of the brush to add a stem dot.

- Dry.
- Get TW toned with UB, so it is not too bright, and add highlights to the little round things that shall remain nameless.

You should always say “Pounce, Pounce, Pounce” when you pounce IF you want to be a Tigger.

John - Light effort.

John did his heat talk and I silently mocked him in the background. Shhhhhh...don't tell him.



STEP 8 - CANDLE DETAILS

“LET’S ENFORCE OUR FOCUS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

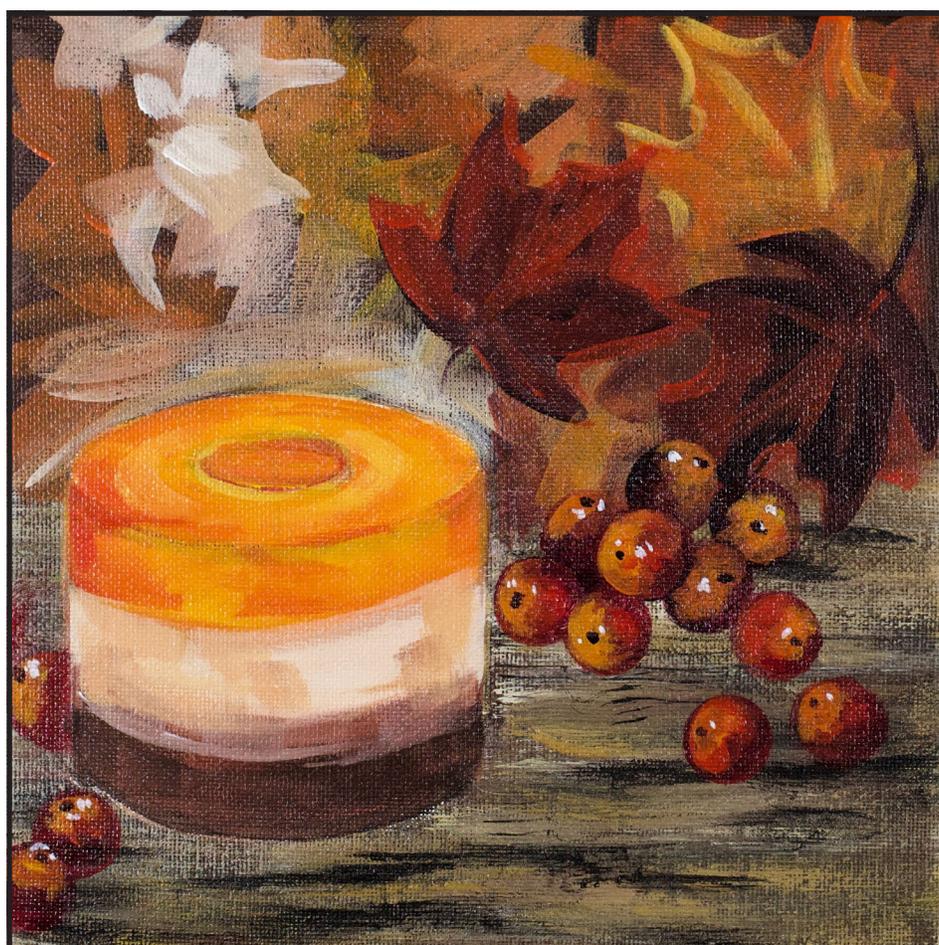
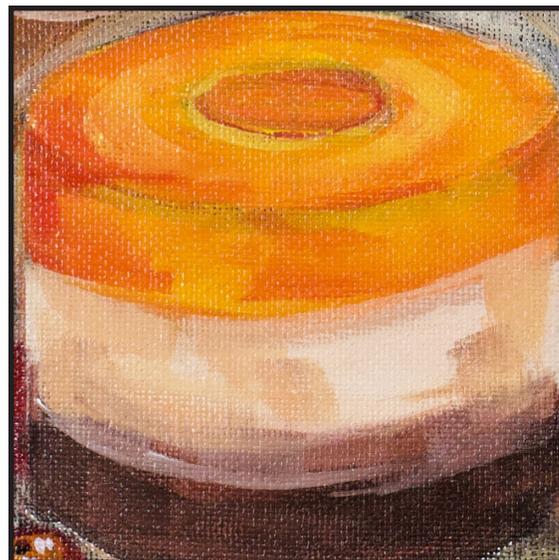
BRUSHES & TOOLS:

#4 TAS Round

½" Angle Brush

STEP DISCUSSION:

- Let's get into the candle for a bit. With an angle brush, mix a bright red using CRM + CYM, and paint the top of the candle.
- Add CYM + BS + TW to the middle candle color and reinforce that layer.
- Use BS for the brown lowest stripe on the candle. I decided that the current to the left of it should be behind the candle and I can do that because it is my world.
- Switch to a Round Brush and mix a yellow-orange then outline the ellipse of the wick area and imply some light lines on the top of the candle. The center is more orange than red, so define that if you need to.
- Turn the canvas, not your neck to paint.
- Dry.



STEP 9 - CANDLE HIGHLIGHTS

“FLAMING REFLECTIONS”

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Load TW on a Round Brush and draw in a flame at the top of the candle. The bottom edge of the flame has longer sides.
- Get CYM on the dirty brush and paint in a yellow band just below the flame, using a side to side stroke to imply the light casted from the flame.
- Load MB on the brush and add a small wick at the center of the flame.
- Get more TW on the brush again, to add dots and wiggles of small highlights.
- Dry.
- Load CYM lightly on the brush and paint around the white of the flame with this transparent color to create a subtle glow.



STEP 10 - SPRIG OF PINE

“POUNCING MINI PUMPKINS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

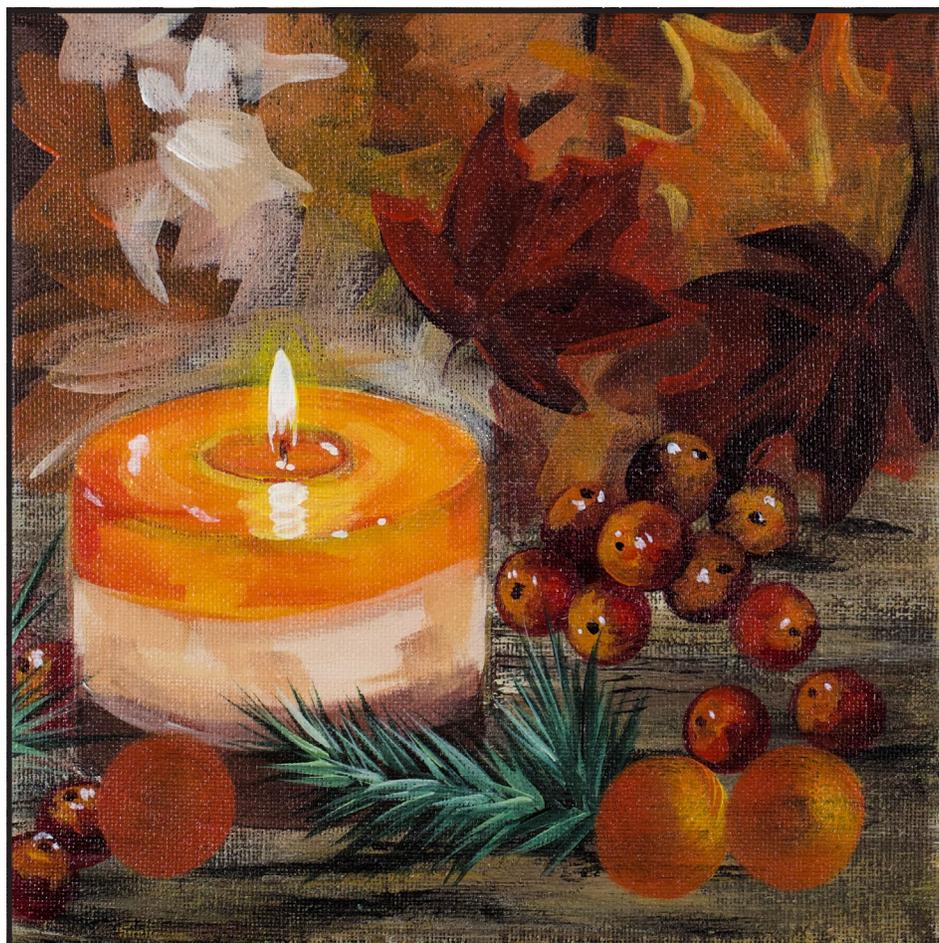
#4 TAS Round
Pouncers

STEP DISCUSSION

- We have other objects in the space that will balance out the still life, and I got over excited with the berries, so we may make some changes.
- With a Round Brush I mixed BS + PG, and added a pine bough, starting at about mid center in front of the candle and going across the table toward the right.
- Add CYM + TW to the mix for a lighter green, and create some contrast to some of the needles. If you overpaint, you can always add more of the dark green back in. Add another little bough to the left of the candle, just starting to show on the screen.
- Use a mid sized pouncer loaded with CRM + CYM + BS and pounce pounce pounce a bigger round shape here and there

across the foreground. They will be pumpkins.

- Dry.



STEP 11 - LITTLE PUMPKINS

“THE REFERENCE IS A GUIDE, NOT A TRAP”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- With a Round Brush and the brown-black mix, add a little tiny pine cone near the small pumpkins.
- Use your brown-orange mix to paint in the pumpkin segments. Don't have them all face the same way. Add more CYM to your pumpkin mix (CRM + CYM + BS) then highlight the areas of the pumpkin that would be more in light.
- Use orange + BS to highlight the pinecone.
- With your brown-black mix, add stems and curly vines coming off these pumpkins.
- Get your QM + DP mix and use this as a glaze to add shading to the pumpkins, at the bottom, near the table, and anywhere they are in shadow.

- Use your pinecone color to add highlights to the stems of the mini pumpkins.
- Get TW with a touch of CYM to highlight the tops of the pumpkins here and there.
- Add AGL to the palette.
- Mix a glaze with AGL + MB, and add it to the table top under the pumpkins and ornaments, in front of the candle.
- Objects do not float in space, they are real, so they block light. If you are a tractor, you cast a shadow unless you are on top of a billboard with a spotlight shining up on you from below.

Sherpa Tip: Don't let your reference put you in a box. Be creative



STEP 12 - TWINE AND FINAL LEAF

"CANDLE ACCESSORIES & JEWELRY"

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

#4 TAS Round
TAS #1 Detail Brush

STEP DISCUSSION

- With a Round Brush and MB, start painting in the rope cording on the front of the candle.
- Paint in a vertical guide line near the bottom to start adding in a very dark leaf. Create this leaf shape pendant hanging from the candle cord and layering over the pumpkin and pine bough.
- Dry.
- Get into your orange + BS + TW and add a touch of MB. Use this to tap the winding threads on the cord that is around the candle.
- Use BS + UB to repaint over the pendant and shade one side of the cord. Then add TW, to the mix and refine the front of the pendant and it's clasp.
- With a Detail Brush and a

mix of light gray + TW, add the highlights around the pendant's outline.

- Use TW for the brightest highlight where you think you need to. Don't be afraid to exaggerate the metal of the pendant. The cording twine has some highlights at the top, nearest the flame.
- Sign.



THE TRACING METHOD

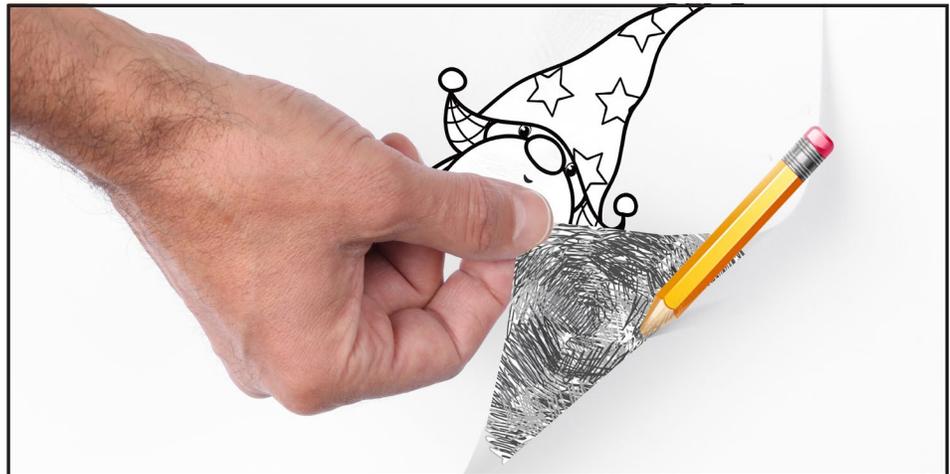
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



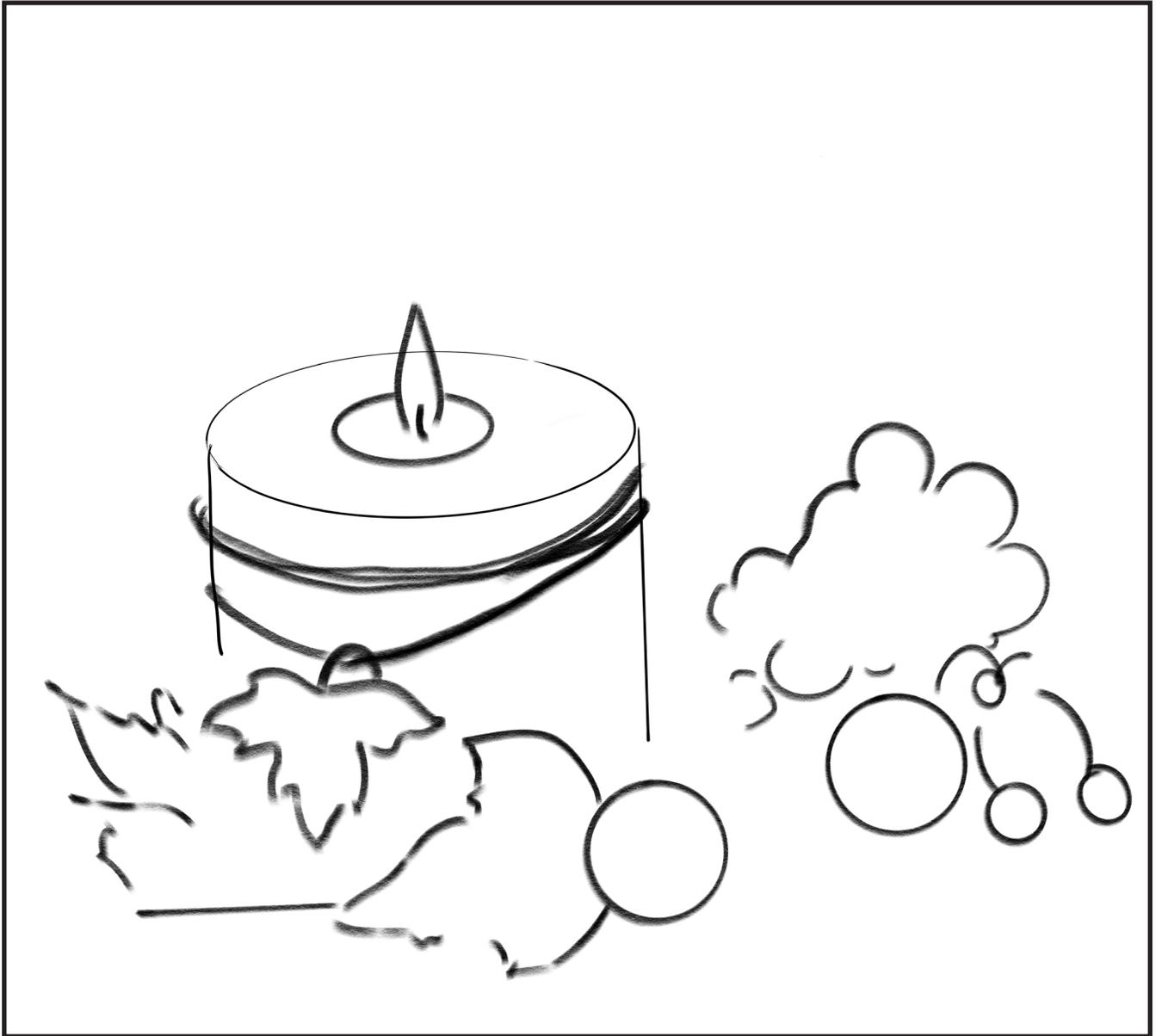
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 Seral 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.

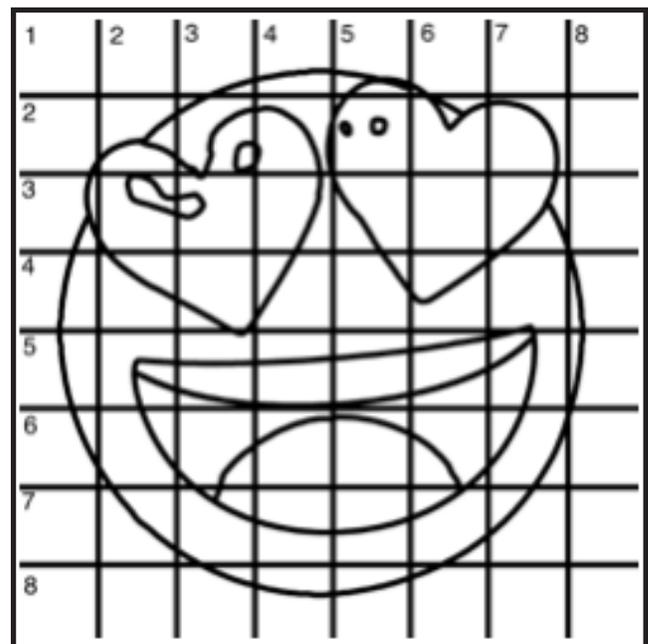
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



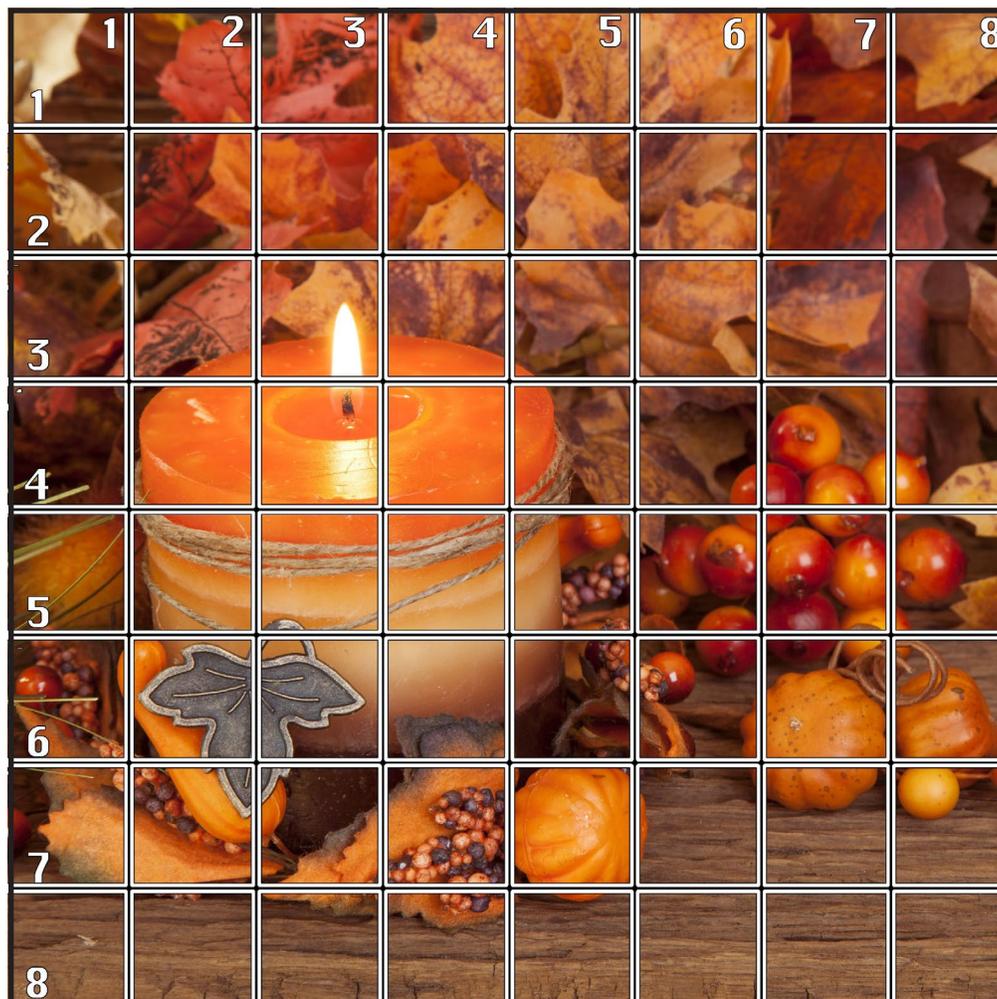
GRIDDING INSTRUCTIONS CONTINUED:

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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