

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



PSYCHEDELIC MUSHROOM

BY: THE ART SHERPA

NAME CREDIT TO PATRON: AMANDA VAN WYK

STEPS: 8 | 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

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.

Our painting today was created with the quickly approaching season of Halloween in mind. In the past, I have hosted a Halloween Painting Event, but due to COVID and network difficulties with 3 kids doing online schooling, that was impossible this year. I told the community that I would try to keep the theme alive in some of the tutorials throughout the month of October and I'm keeping that promise. I shared a few tips in this tutorial that I don't believe I have ever shared before. If you would like to check out the website, you will find a lot of Halloween tutorials from past years in the library.

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
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

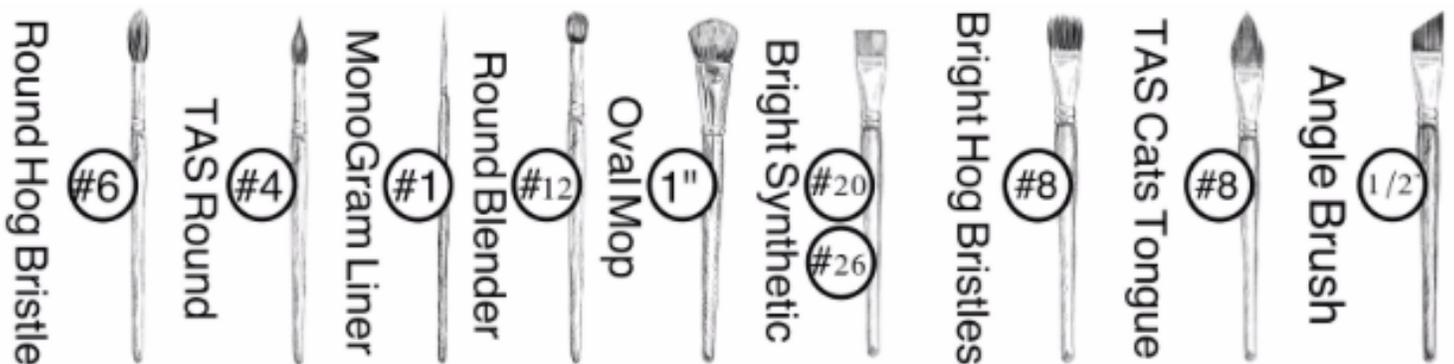
- Large Bright Hog Brush
- Large Round Hog Brush
- #4 TAS Round Brush
- #1 TAS Detail Brush
- Grass Comb/Grainer
- TAS Dotting Tool
- TAS Pouncers

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:

- 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	3:14	IMAGE
STEP 2	16:42	BLOCKING IN
STEP 3	27:30	BLOCK IN MUSHROOMS
STEP 4	47:23	MUSHROOMS
STEP 5	47:23	GLOWING CIRCLES
STEP 6	56:00	SPLATTERS
STEP 7	1:02:35	DRIPS
STEP 8	1:10:38	FINAL FUN DETAILS 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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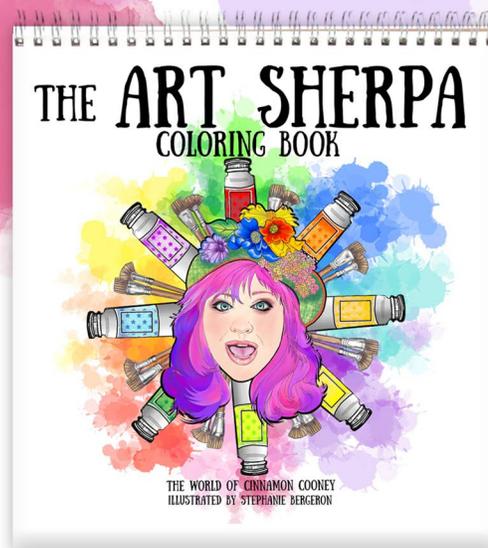


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STEP 1 - IMAGE

“A SHROOM WITH A VIEW”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Large Brush

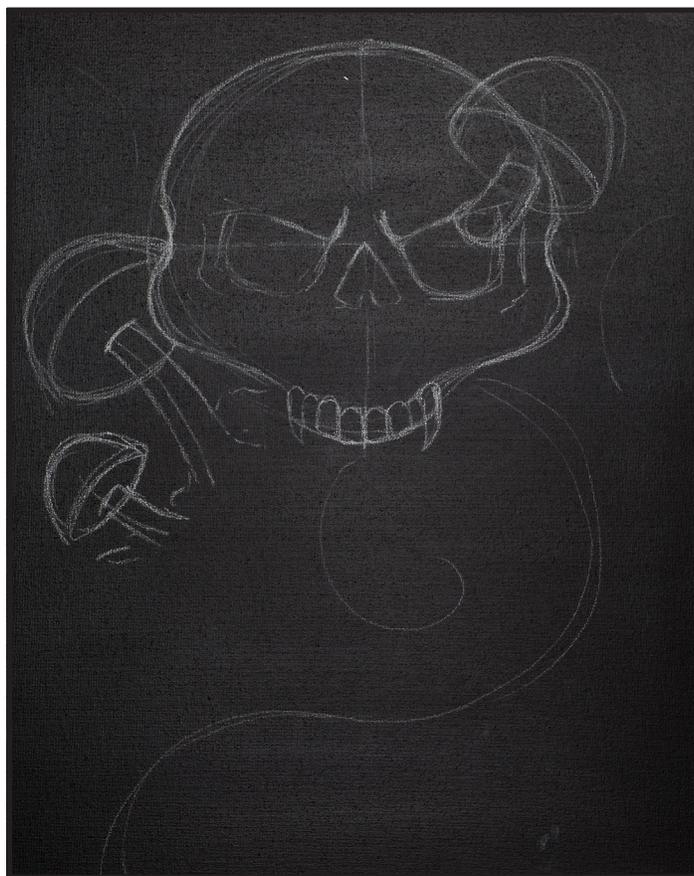
Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- I pre painted the canvas with MB and while I chose 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.
- My study was on an 8 x 8 canvas and I resized it very easily to a 16 x 20. You want room for drips, sparkles and mushrooms, so I planned that on my canvas before I began. Make a big circle with a chalk pencil toward the top of the canvas, that is in portrait orientation. It is about 1" from the top and a whole hand from either side. Divide the circle in equal quarters. That is your grid.
- At the intersection, you draw in the nose, like an arrow with a divot at the bottom. Bones don't have expression, but you are an artist and you do. I added a football player scowl above my nose bones, kind of a Roy Kent feel and this allows me to give him a more scary face.
- Add big eye sockets under those scowley brows and pull a bone down on each side of the eyes. Make a divot on the side of each eye to exaggerate some cheek bones.
- Elongate and point the side teeth down. You decide if he has normal teeth or vampire teeth, or just whatever teeth you want as you finish drawing in the remaining teeth.
- Add a mushroom coming off the left side of his face and another one coming out of the eye on the right. If you want, you could add a little field of mushrooms under the one on his left side.
- Since this is a bigger canvas, go ahead and draw a path where we can focus the lights. This will help us later when painting the bottom.

Sherpa Tip: *Sometimes when you believe that you can't draw, you have a roadmap in your brain that you ignore. You can totally draw this skull freehand by using your fingers to touch your own face to help you with placement of the skull features; you become the reference to help you draw it in. Again, if you just are not comfortable, please use the traceable.*



STEP 2 - BLOCKING IN

“GONE TO THE HOGS”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Bright Hog Brush

Large Round Hog Bristle

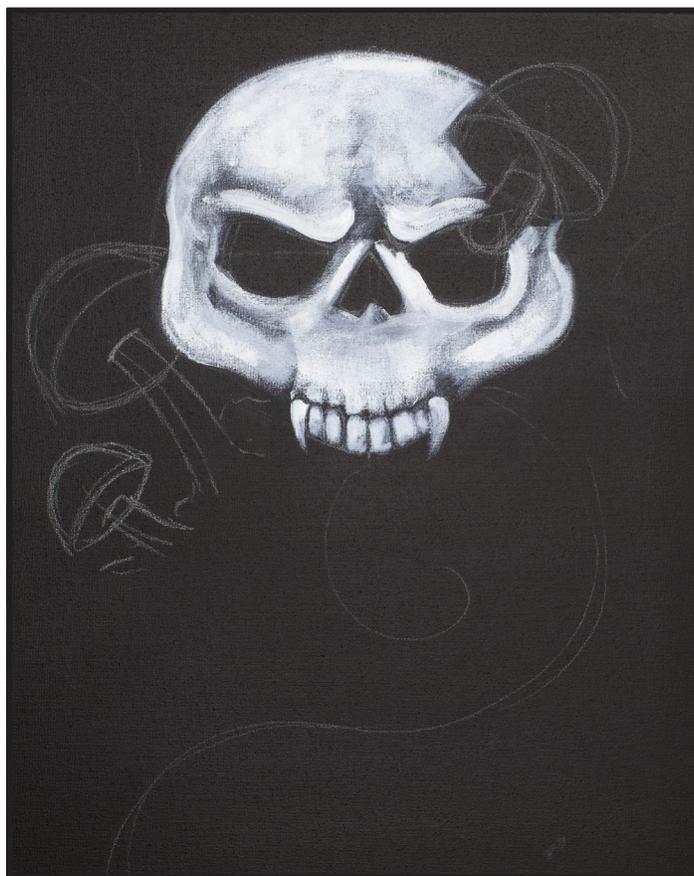
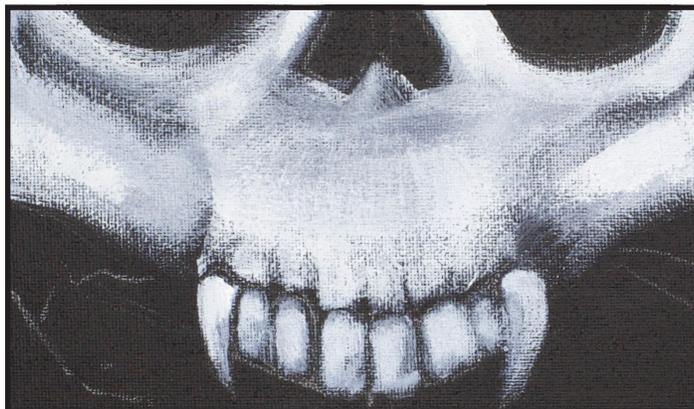
STEP DISCUSSION

- With a bright hog bristle brush, mix TW with a smidge of UB. Then on the right side of the skull, start lightly pulling back some of this color starting at the center line. You do want the black to show through and the outline to have more pigment, but keep it very light in the center. You initially want to paint from that center line to right and then to the left. You also want some shadows on the bones when you outline the cheek and face bones.
- Next, exaggerate the upper teeth. The upper jaw bone area would be a bit darker. Come under the ocular opening with stronger color on both sides but the rest of the skull face should remain with a light level of coverage.
- Get the brush damp, and remix the white and blue if you are low, and highlight the forehead

and around the outer perimeter of the cheek bones. This is rough, but if you overpaint, don't panic, we can come back with MB later if we need to. The bones on each side of the sinus cavity would be bright white. The cheek bone itself should be bright white.

- Switch to the large round hog brush and enhance that scowling brow area over the eye socket.
- Use the photo below to help you determine where the paint should cover completely and where it is more sparse.
- Continue using this color mix on the round hog brush and start painting in the lower teeth.

Sherpa Tip: *When you rinse the brush, make sure you dry it before you start loading another color.*



STEP 3 - BLOCKING IN MUSHROOMS

"HOG MUSHROOMS"

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

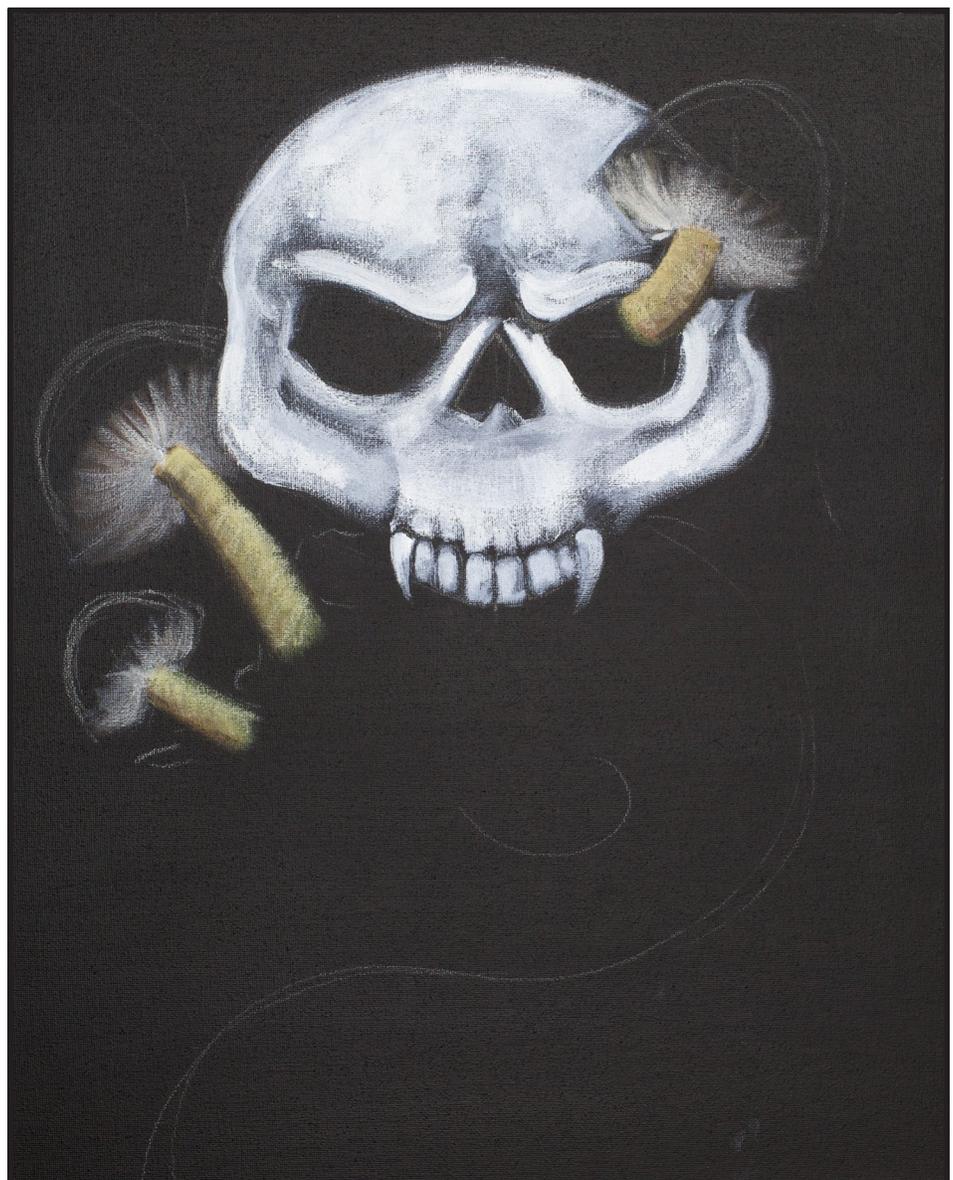
Titanium White = TW

BRUSHES & TOOLS:

Large Round Hog Brush

STEP DISCUSSION

- Use the large round hog brush and BS + CYM to paint in the mushroom stems; adding more CYM to the mix for a highlight color.
- Mix MB + BS for a dark mushroom color and use this on the lower half of the eye mushroom and on the left side of the mushrooms by his left ear. You can also do spiral strokes down the stems to round them up a little. I added the dark color along the shadow sides.
- As we move to the gills of the mushroom, mix CYM + BS + UB and curve the strokes toward the viewer from the stem out, on each side. Do that with all of the mushrooms.
- Get a little more UB + BS in the mix to vary the color. Then add TW, as a highlight color.





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STEP 4 - MUSHROOMS

“RIGHT OUT OF 1985”

PAINT:

Dioxazine Purple = DP

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

Quinacridone Magenta = QM

BRUSHES & TOOLS:

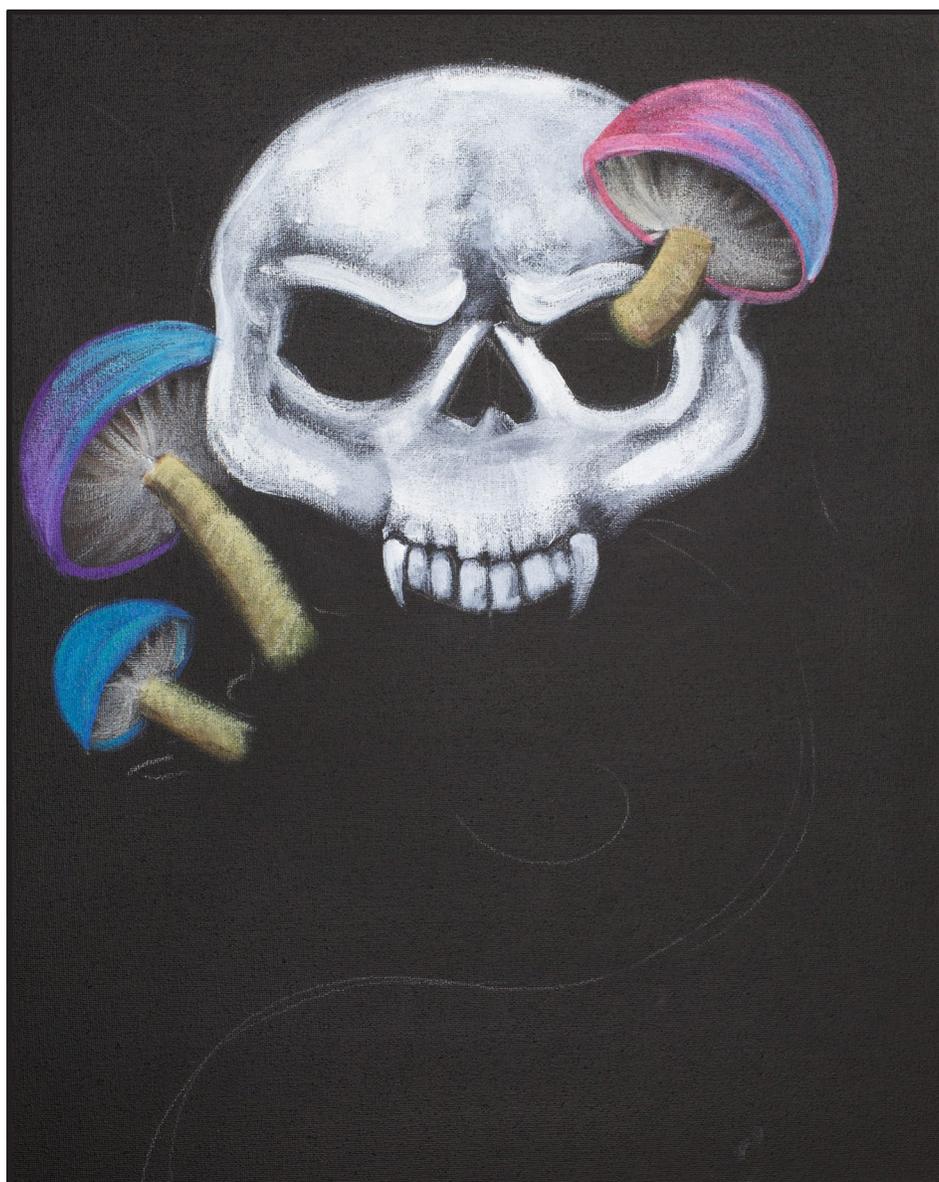
Large Round Hog Brush

#4 TAS Round

STEP DISCUSSION

- Get fresh water and replace any colors you need to.
 - With a TAS Round Brush and a mix of DP + TW, paint in the curved cap on the mushroom by his cheek; it's a nice little ellipse. Then go ahead and paint the top of the cap.
 - Get a dry bristle brush loaded with DP and dry brush curved strokes in a rounded motion over the mushroom cap.
 - Load QM + TW on the brush and paint in the cap of the mushroom coming out of the eye socket. Add CYM to that mix for a highlight color.
 - Use the TAS #4, to paint in the ellipse and outline of the mushroom, caps if you want more control.
 - Use PB + TW and do the same for any other mushrooms in your canvas world.
- For the second layer of drama and some real pop, let's switch to the round hog brush and a mix of DP + TW, more white than before, then dry brush that along the purple mushroom.
 - Mix PB + PG to a turquoise, + TW, and add it to the purple mushroom right next to the skull on the left. Makes it really look like it's right out of 1985. Bring this color to the right side of the pink mushroom. Add CYM + DP to the blue mushroom on the left side.

***Sherpa Tip:** If you are using student or craft paint, paint the subject with white first, then come back and paint the actual color over the white.*



STEP 5 - GLOWING CIRCLES AND EYES

“GLOW LITTLE GLOW WORM”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

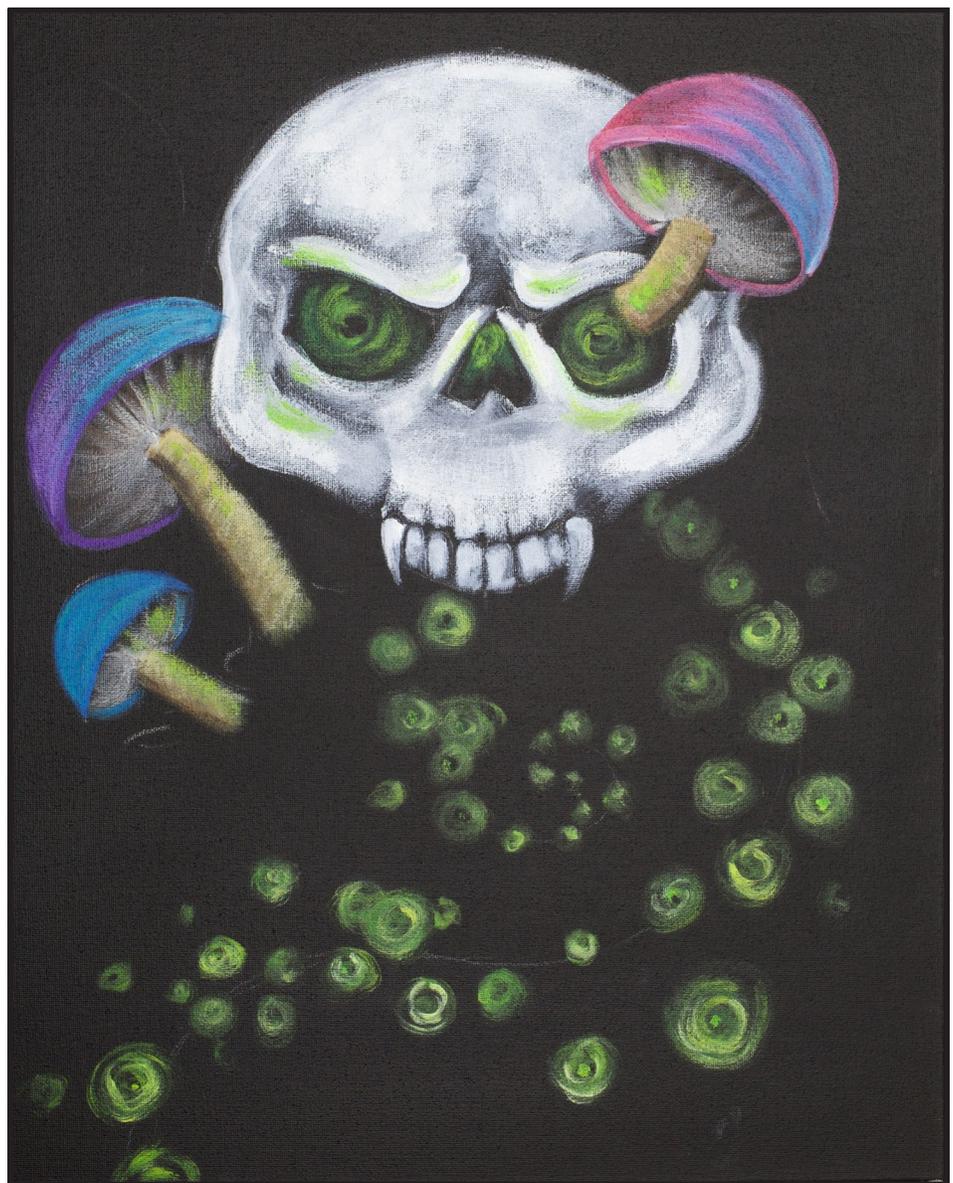
Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Let's make some glows using the Round brush. Mix PG + CYM to a greenish, glow worm color and add some dots along the lines and curves that you lightly drew in at the bottom. Then dry brush circles around those dots making them glow.
- Add CYM + TW for a brighter highlight in the glowing circles around the dots. These highly charged sparkles are free, free falling.
- Use PG + CYM and put a little bit of color lightly in the eye and sinus sockets.
- Add a bit of that color on the brow bones and just between the cheekbones and below jawbones.



STEP 6 - SPLATTERS

“I WAS MISTAKEN ABOUT DOING DIPPY DRIPS IN THIS STEP”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

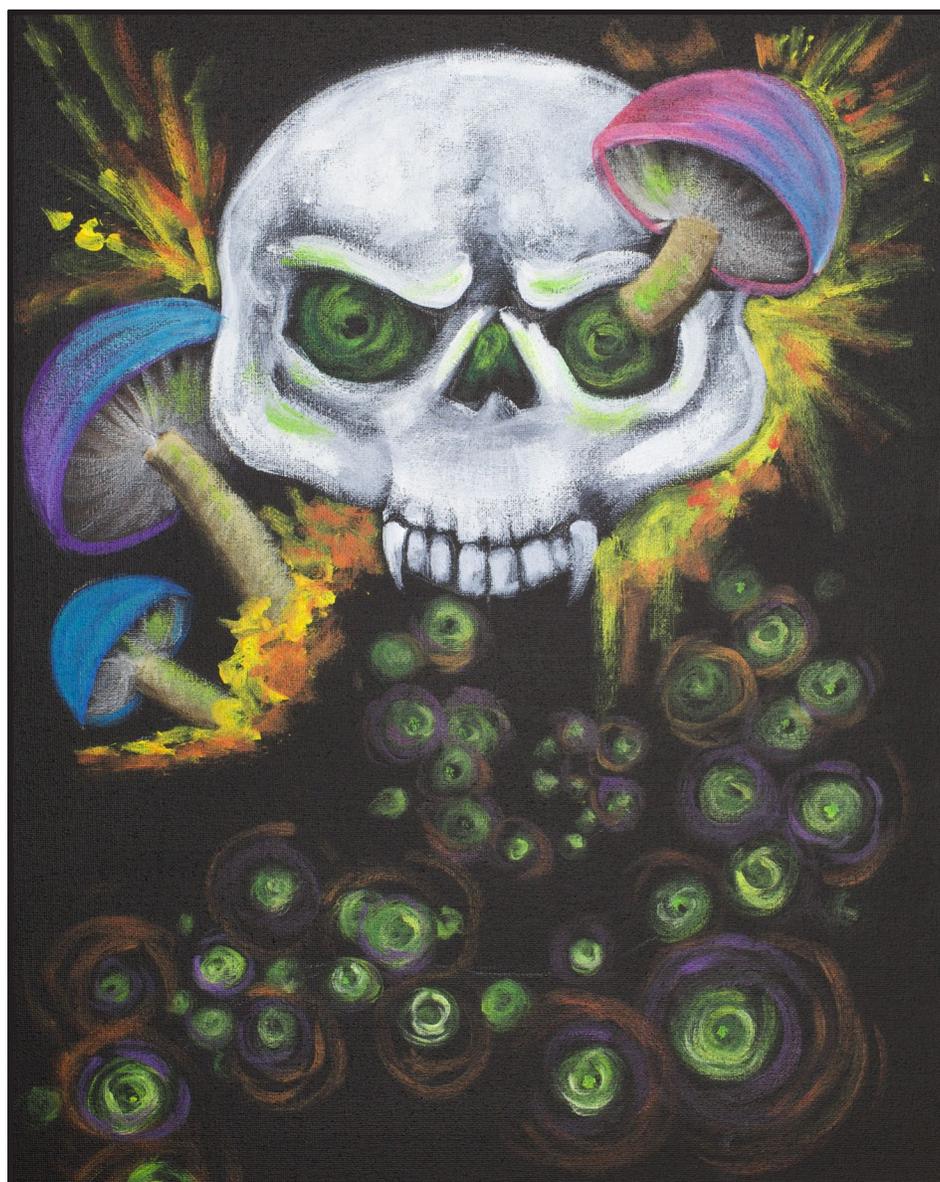
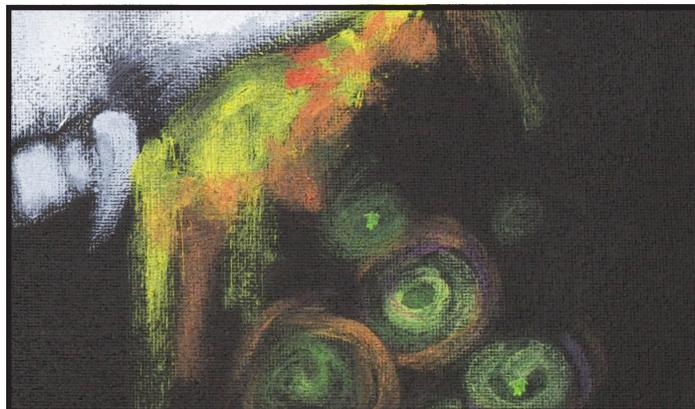
BRUSHES & TOOLS:

Large Round Hog Brush

STEP DISCUSSION

- I don't want fluffy, and this might be too much, but with the large hog brush, make an orange with CRM + CYM and along the base of the mushrooms, lay in some slime, mold growing and feeding the mushrooms. Make some energetic light forms above the mushrooms on the left and on the right side of the skull. If the yellow is not showing up, paint it white first.
- Get DP + QM on the brush and let's Maleficent this up a little bit by painting some purplish circles around some of the green glows. We are Mal'n it because this is the color palette they used in the "Isle Of The Lost".
- Get the orange mix to add another layer of glow to some of the sparkles. Bring a layer of this color under the yellow slime and in between some of the light energy coming out from his head - or - as John says, "his sneeze".

John - He's not mad, he just sneezed. This looks like a sneeze that came out the back of his head.



STEP 7 - DRIPS

“I DIGRESS - THIS STEP IS DRIPPY DRIPS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM

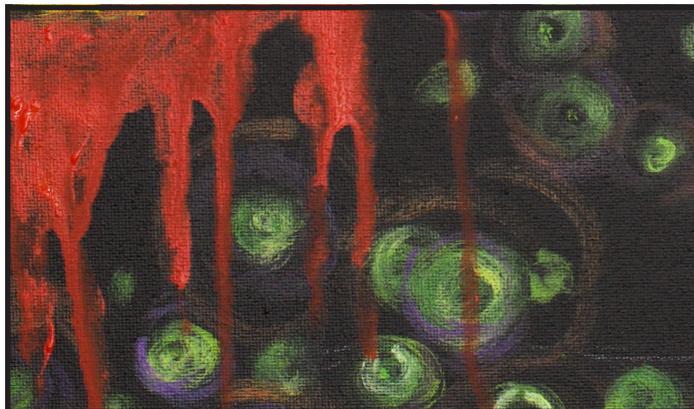
BRUSHES & TOOLS:

Large Round Hog Bristle
#4 TAS Round

STEP DISCUSSION

- Get clean water.
- Pre-wet the drips by using a large hog brush loaded with water. Start adding these drops of water coming down from the area under the mushrooms on the left. If you wanted to have thinner drips, you could switch to the #4 TAS Round Brush to control the flow of water a little bit.
- Mix CRM with a touch of QM and add some water to thin it, and start rolling that wet paint out of the brush and into the water drips. Then, if the paint still is not moving, get the brush really wet, and come back and drop water into the paint and let it drip.
- Bring this color up the side of the lower cheek bone.
- Dry it completely before moving on to the next step.

Sherpa Tip: A tip I've learned is to pre-wet my drips. This technique is used in watercolor a lot.



STEP 8 - FINAL FUN DETAILS

“WHITE LINES AND ZHUZH COMPLETION”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round

TAS Dotting Tool

#1 TAS Detail Brush

STEP DISCUSSION

- With a Round Brush and FWP, outline some of the structures in the painting. You can use my reference below to help you see where I added mine.
- Use your dotting tool to dot the mushrooms. Put in as many or as few as you want to. You could also use a sponge to swirl the dots on the mushrooms, I just used a piece of foam I found in an empty shipping box.
- Come back with the dotting tool and add a solid white highlight in the middle of the little glowing bits that are swirling up from the bottom of the canvas.
- Sign with pride using a Detail Brush or a fine liner brush.

*So beginner friendly.
You had this all along.*

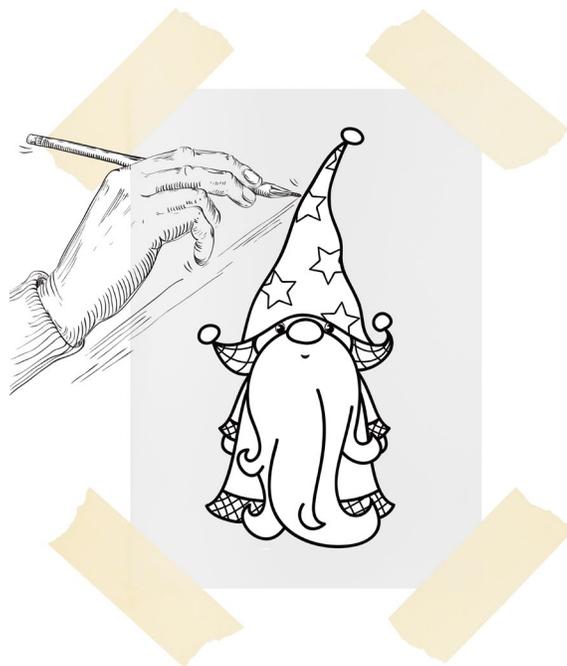


THE TRACING METHOD

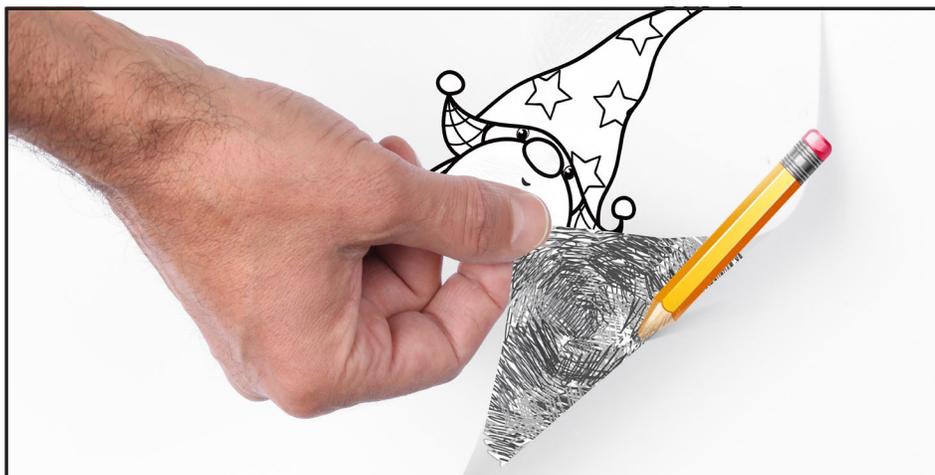
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



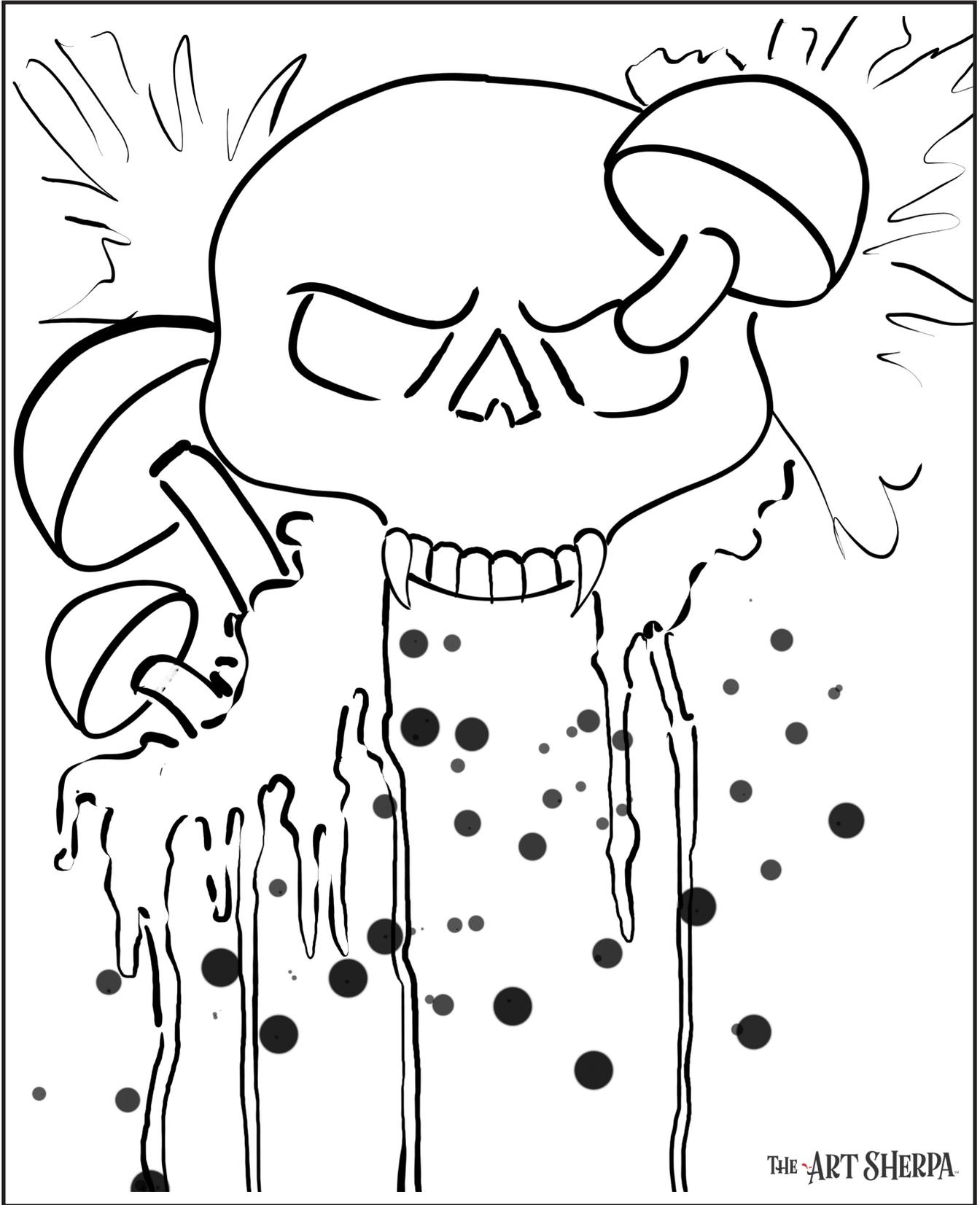
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 9 x 12 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 9 x 12 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.

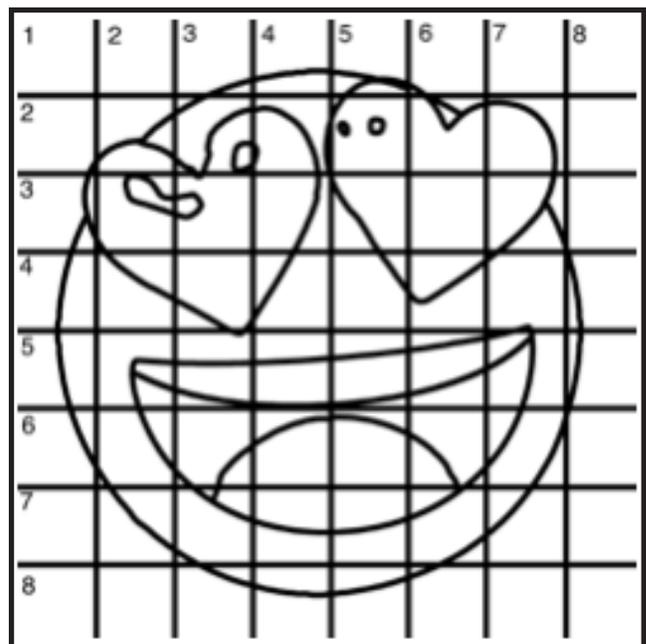
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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 - 12, left to right, and your rows 1 - 9 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 9 x 12 canvas to match the free grid for this project.

GRID REFERENCE:

16X20 GRID



8X8 GRID





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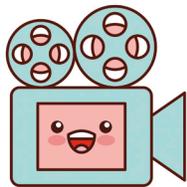
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