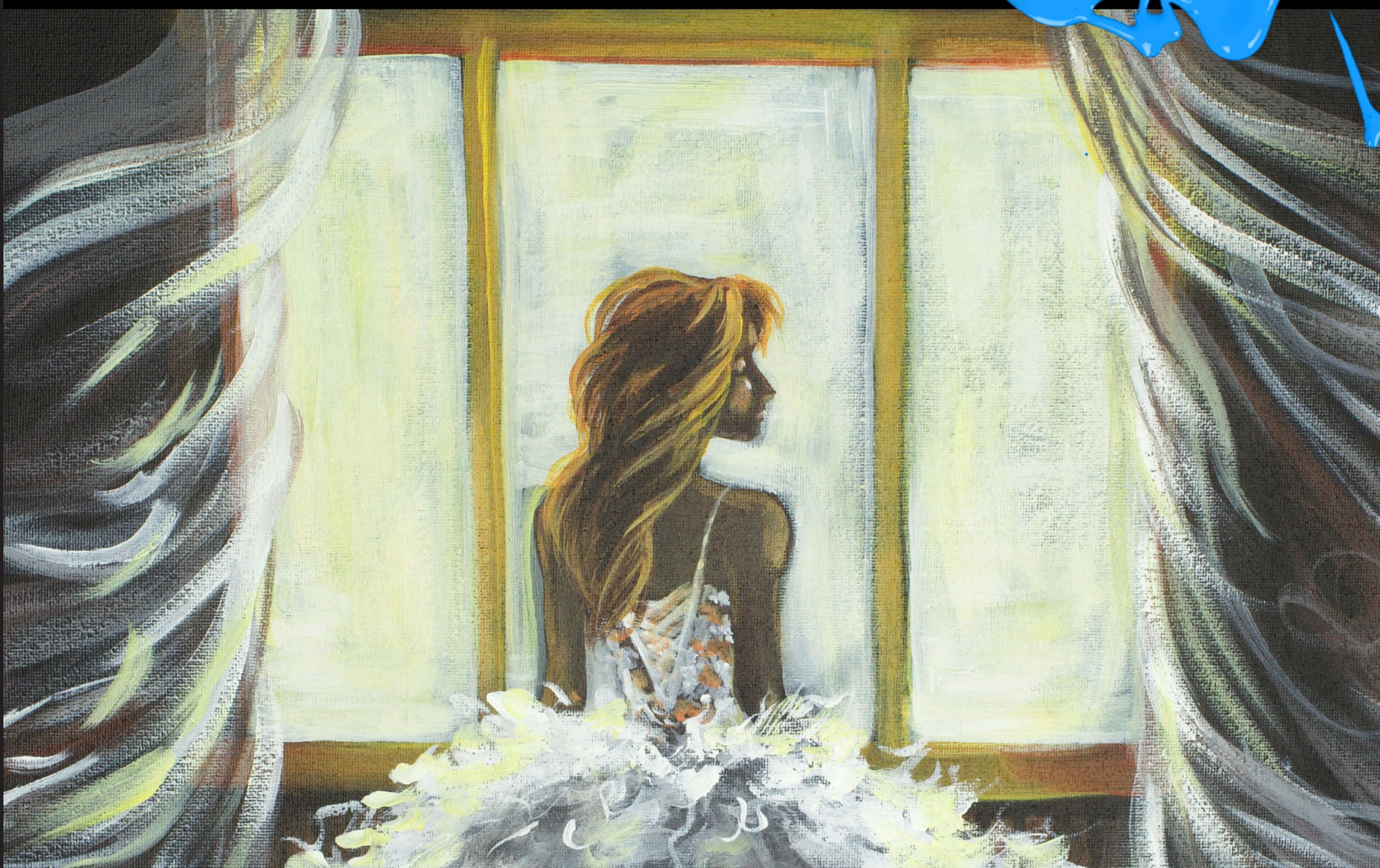


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



HER MOMENT

BY: THE ART SHERPA


NAME CREDIT TO PATRON: KENDRA SMITH

STEPS: 7 | DIFFICULTY: INTERMEDIATE | 2.5 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

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 features the silhouette of a lady in a beautiful gown, perhaps a wedding dress, in front of a sunny backlit window. This tutorial features a limited palette and is not an extremely difficult one. 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
- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- 2" Hog Cutter Brush
- #4 TAS Round
- #1 TAS Detail Brush
- #20 Bright Brush
- Narrow Bright Brush
- #8 TAS Cats Tongue

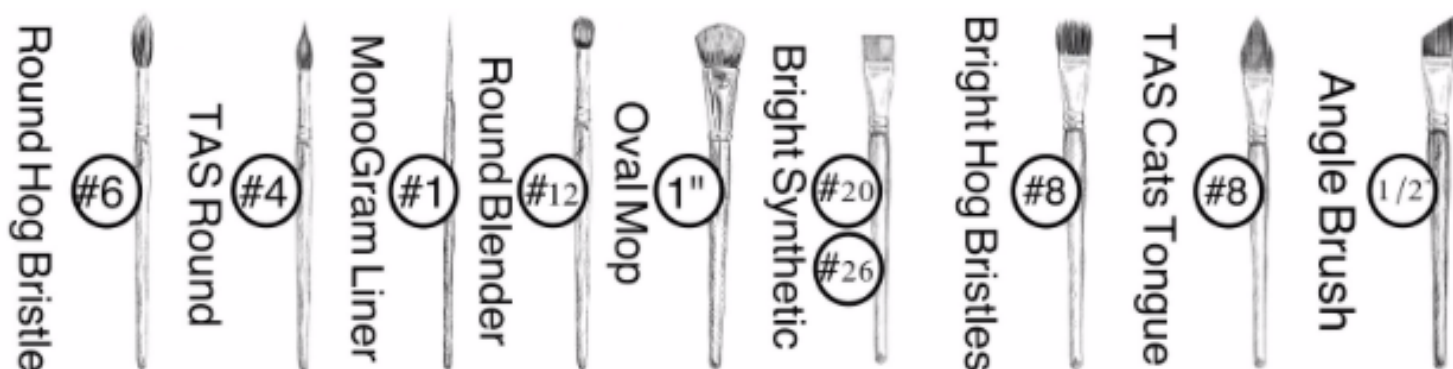
TOOLS:

- T-Square Ruler
- 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
- Fabric



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	1:39	GROUND, GRID, IMAGE
STEP 2	16:40	ABOUT DRAWING PEOPLE
STEP 3	16:41	WINDOW
STEP 4	31:15	FINISH WINDOW
STEP 5	50:37	CURTAINS AND FLOOR
STEP 6	1:02:53	SKIN AND BODICE
STEP 7	1:21:41	HAIR
	1:46:00	MEET SHORTCAKE
	1:51:15	TWIX SAYS ME M ME
		SIGN



THE GOLDBLOCKS 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.



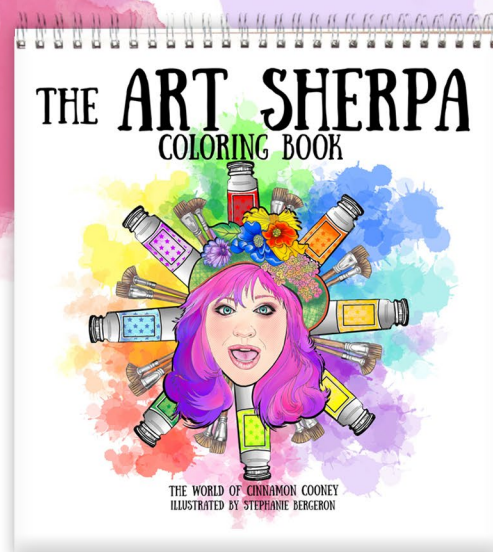


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STEP 1 - GROUND, GRID, IMAGE

"NO DRAWING TRAPS"

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

2" Large Hog Cutter Brush

T-Square Ruler

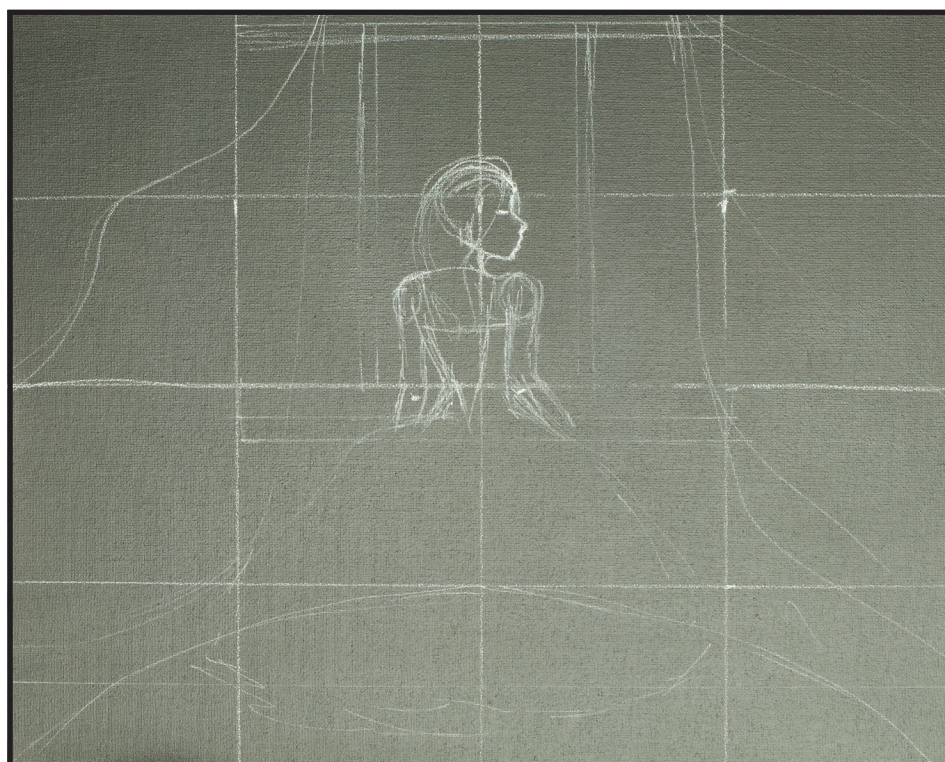
Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- With a big, slightly wet, hog brush, like a 2" cutter, load MB and paint the canvas black. A good place to start from is a solid coat of black paint.
- Dry and make sure the sheen goes from glossy to matte.
- 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.
- With a T-square and a chalk pencil, we want to create a simple grid. If you intend to use the traceable, you can skip this part.
- Draw in grid lines at 5" and 10" and 15" on the long side and then at 4", 8", and 12" on the short side. You can see a visual reference for this in the grid photo reference at the end of this step and at the end of this booklet.
- Position your canvas in landscape mode. Then draw an arch at the bottom, just below the 8" mark. Draw in the bottom and sill. Use your T-square to divide the window into 3 oblong panes.
- The girl is looking to the right and the top of her head is just above the first set of grid lines. If you did draw in the previous part, you could use the traceable to add her if drawing figures make you nervous. Put the shoulders in and taper in the waist. It can help to use oblong circles for the shoulder joints. The elbows anchor at the waist. Don't forget her neck.
- At the sides of the windows, we have curtains that are being blown back by the wind. They go right into the dark, which is another reason why I chose to start with a black canvas. The bodice is a laced corset but please feel free to customize the dress to your heart's desire.

John: Click, subscribe, do all the good things good people do on social media to show that you like our channel. Do the hokey pokey - ok, I'm kidding. But do turn yourselves around. THAT's what it's all about.



STEP 2 - WINDOW

“FIGURES CAN BE EMOTIONALLY CHALLENGING”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

#20 Large Bright

Small Bright Brush

STEP DISCUSSION

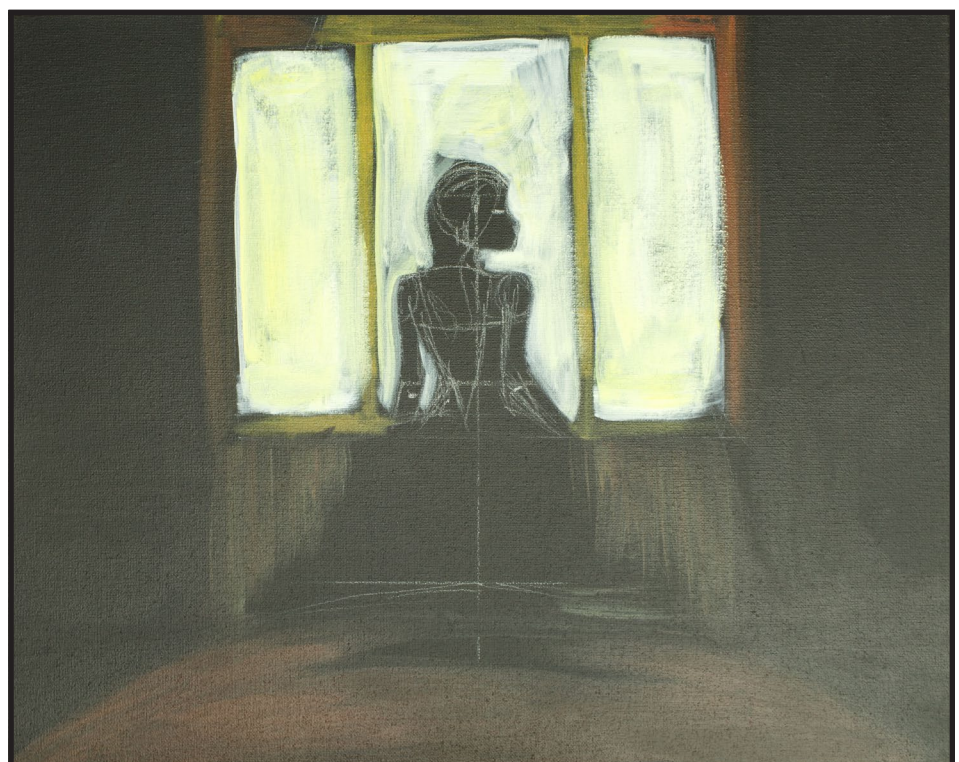
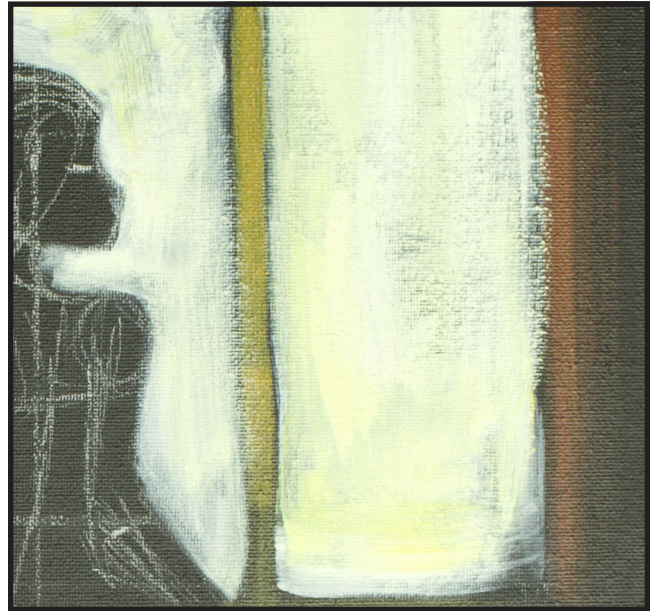
- A trick of painting windows is to use a brush the same width of the molding. Mix CYM + CRM + BS to a light orange, wood color and paint in the center molding between the panes of glass with a narrow bright brush. As you paint the side molding, near the curtain, add more CRM and BS and then fade into the black walls.
- Get a large bright, with TW tinted with a touch of CYM, to carefully paint in the glow on the center window. Vary the color as you loosely paint it in. You should still see black peeking out in places. It's very loose.
- The arch of the floor has MB + BS in it. It's ok to go over the drawing of the dress, because we will fix it later. You do want to use strokes that emphasize the arch of that area. Pull the paint up on each side of her dress, but as you go up

you want more MB in the color, this will help cover the chalk lines.

- Mix MB + CYM and lightly brush in some shadow, under the window. Maybe the room has paneling so these brush strokes should be vertical.
- Use MB to erase any chalk lines that you don't need.
- Dry and get fresh water.

Sherpa Tip:

Painting figures can be emotionally challenging, it takes practice to come to a happy place with your expectation of yourself and your ability. Always remember that it is a journey to get to your art expectation and always give yourself some love.



STEP 3 – FINISH WINDOW

“MY EASEL BREAKS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#20 Large Bright

Small Bright Brush

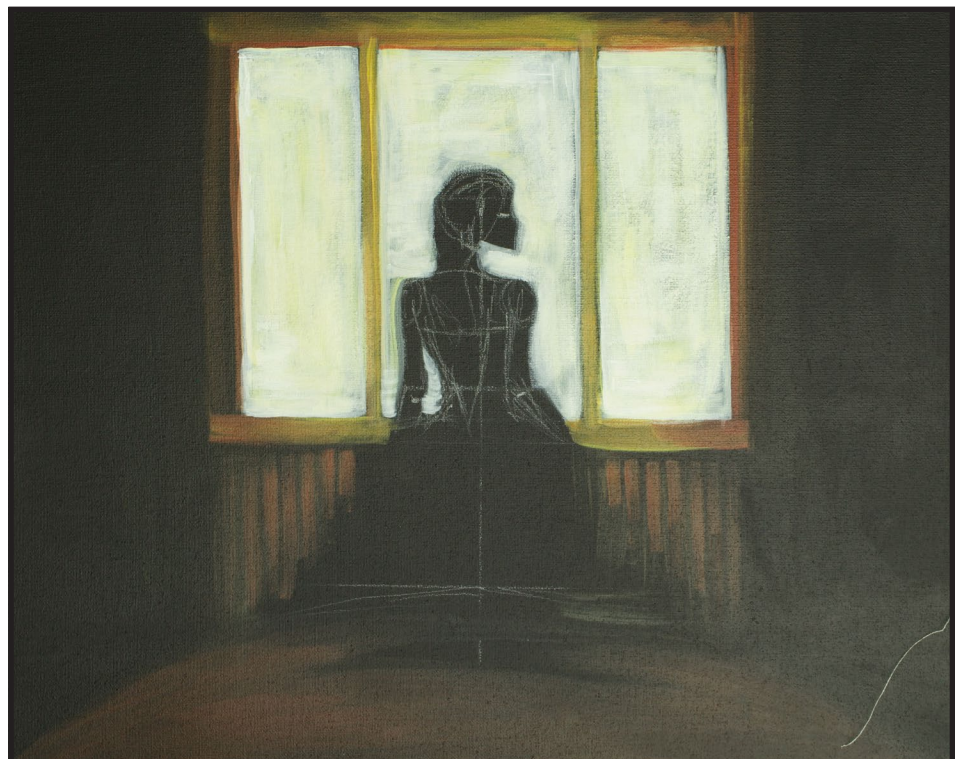
T-Square

STEP DISCUSSION

- A lot of this painting is about contrast so we need to have the elements really, really set. You will continue working the window with the bright brushes as you feel comfortable.
- On the large bright brush, get back into the red, yellow & brown of the window sill color, and varying the mix, paint the upper sill above the window. Add more BS and CRM to the mix as you get closer to the sides. You can use a T-square to make sure you are staying level on both the upper and lower sill. Add MB on the brush to fix any area where you might have overpainted. The side molding should be reinforced with the enhanced red and brown mixture.
- Work your window frame until you are happy with how it looks.
- Add TW on the glass window panes. You want everything around her to be bright. We can retouch her figure later if we need to.
- Use the photo reference at the end of this step to help you get to the point I did when I went to the next step.
- Use CRM and CYM and BS to play with the section of the wall that comes down from the window. You might want to switch to a smaller brush if your wall planks are more narrow. Use MB and an upward stroke to blend them into the background.
- Dry.

Sometimes when you are working, your easel will break. Premiers are good but we've got this. We've been rebuilding the studio for a couple of weeks and John just did not notice that the set screw came out.

John: I am chasing the girl chasing the algorithm.





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STEP 4 - CURTAINS AND FLOOR

"THE COFFEE CUP IS VICTORIOUS"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- With the Cat's Tongue and a fresh cup of rinse water, mix MB + TW to a light gray color. Then on the left, add the sheer curtains using a dry brush technique and curved "S" strokes. Try to imagine sheers blowing back from the open window.
- Add BS to the mix to vary the color.
- Mix MB + CYM for another variation on the sheer curtain color.
- Rinse out your brush.
- Get TW + a touch of CYM for a bright highlight color, sporadically placed, where the curtain might be catching the sunlight.
- Then, on the right side, use the same color mixes to paint in that curtain, implying it is being blown over the molding again, by the wind. Use the darker color as they move away from the window.

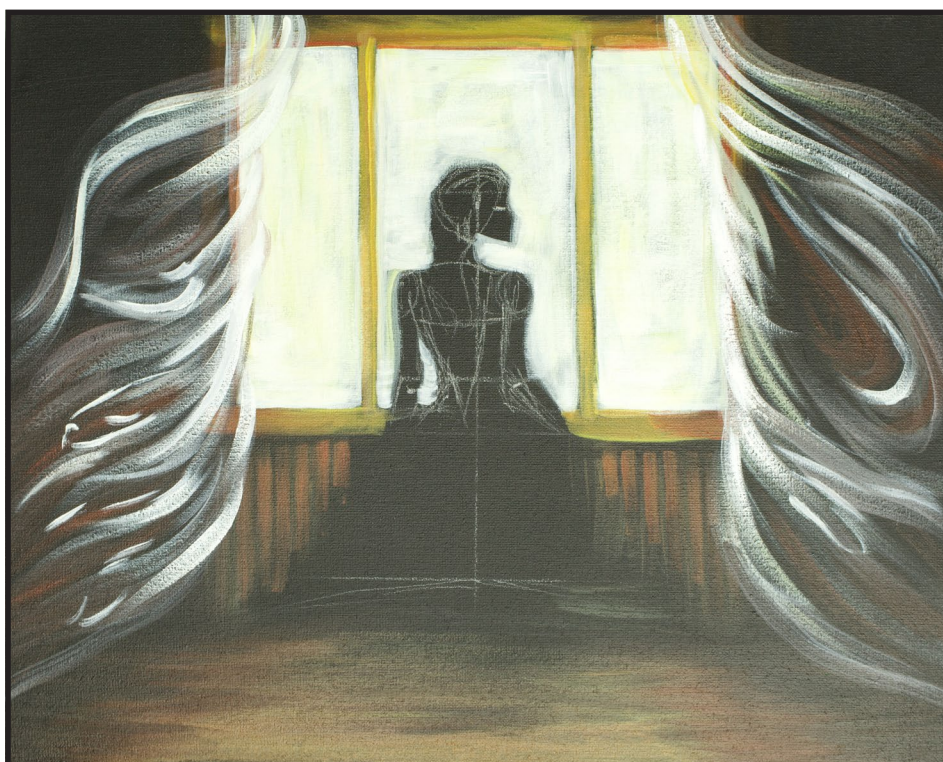
The lines need to flow in relationship with each other.

- Get BS + CYM + CRM and add a highlight to the floor area behind her, where the sunlight might be causing a reflection. Add MB + BS on the dirty brush to transition into the corners of the room.
- I heat the coffee before we add the curtains. The dress will come after because it layers over everything else.

John - Typical Sherpa, coffee cup in one hand, brush in the other. Hard to know which one she would put down first.

Cinnamon - Brush.

John - Some days, maybe.



STEP 5 - SKIN AND BODICE

"NO SHARK CAGES FOR STUNT HANDS"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Let's switch to the Round brush and your brown-black mix. On the toe of the brush and starting on her forehead, paint in her face. Add a nice forward nose and lip line, building it bit by bit. She is in shadow so her skin tones are darker and we will add highlights to create the halo effect. Paint in her shoulders and arms.
- Add TW to the mix and start painting in the bodice of the dress. The dark skin notes still show through, just giving the illusion of a lace corset.
- Mix CYM + CRM to an orange for a highlight color on her cheeks; add more CYM to the mix if you need to. Add her eyelids and highlights on the upper shoulders and forearms.
- Paint in her hair with BS + CRM.
- Use TW with a touch of gray to paint in the corset

and the lacings across her back. In my world, this is a lace corset, so I just add touches of color in places, here and there to imply some sort of pattern. Come back with the skin tone color to emphasize between the lace bits if you overpaint a bit. BS is the base color for her hair but it's ok if there is a touch of CRM in there.

- Dry.

John - It is a bit difficult to paint earthlings in the dark from behind. I will paint a shark.

Cinnamon - Why would you paint a shark, you are afraid of sharks.

John - One of our community members went to Hawaii and got into a shark cage. I won't do that but I might want to look at one and avoid a shark attack at the same time.



STEP 6 - DRESS

"JUST THE HAIR"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Get fresh water and load the Round Brush with MB. Create shadows under

the fringes of her bangs and in the bottom of her long brown hair. Mix BS + CRM + CYM to add some bits that are disheveled. Then come back with orange to add highlights to those messy bits. Add highlights along the face, just letting it flow back with little "S" strokes of the brush.

- Get clean water. Then add a lot more CYM to the orange, along with some TW, for the lightest highlight color. Paint in strands of hair with BS or CRM or CYM or MB or orange to get it to the place where you are happy with it.
- She is so much "in silhouette" that she needs a lot of shadow in her hair because it is not all in the sunlight. Come back with MB to make sure that you have enough darkness in the back of her hair to indicate that it is in shadow.



STEP 7 - DRESS

"MEET #1 STUDIO ASSISTANT'S STUDIO ASSISTANT, SHORTCAKE"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#1 TAS Detail Brush

#8 TAS Cat's Tongue

STEP DISCUSSION

- The dress is the funnest part so let's start with the Cat's Tongue loaded with gray and start painting in the back of the dress from the waist to the floor. Use MB to paint on the floor under the dress, because it will cast its own shadow.
- Continue painting the dress by adding bits of TW as you start painting the layers of the dress. You want to wiggle the brush at the bottom, but not cover up all the dark underneath. Keep the brush strokes rough and short as you start to imply the frilliness and movement of the fabric. Also vary the direction your strokes will go in. Directionality now becomes important in portraying this dress.
- Add TW to the dirty brush to a lighter gray and, on the toe of the brush,

dance it around to imply the movement of the tulle. John - That tulle has some moves.

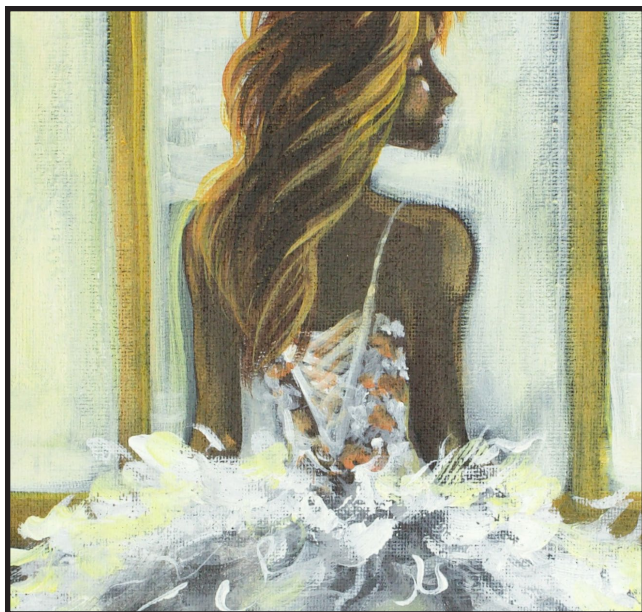
- Lower on the dress, outside of the light of the window, you want a slightly darker mix.
- Rinse and wipe off your brush frequently so that it does not get too heavy with paint.
- Mix TW + CYM for the sides of the dress where the sunlight is the brightest.
- Come back with the darker grays at the back of the dress to make sure that you have adequate shadows there.
- Continue playing and adding layers until you are happy with it.
- Step back, away from your canvas to assess your progress. Is there anything you need to redefine....curtains, window sill, floor, walls, hair or dress.
- Get a Detail Brush and TW and add small bright highlights randomly around the dress.
- Sign.

Shortcake, our new Corgi, made her first video appearance. She seems to be acclimating well, however, the jury is hung with Twix refusing to vote yet.

John - The community is like, Love you Sherpa, love your art, love your brushes...awe, the puppy.

Then Twix showed up for her cameo and could smell the puppy and gave me the "you're guilty" look.

STEP 7: CONTINUED



THE TRACING METHOD

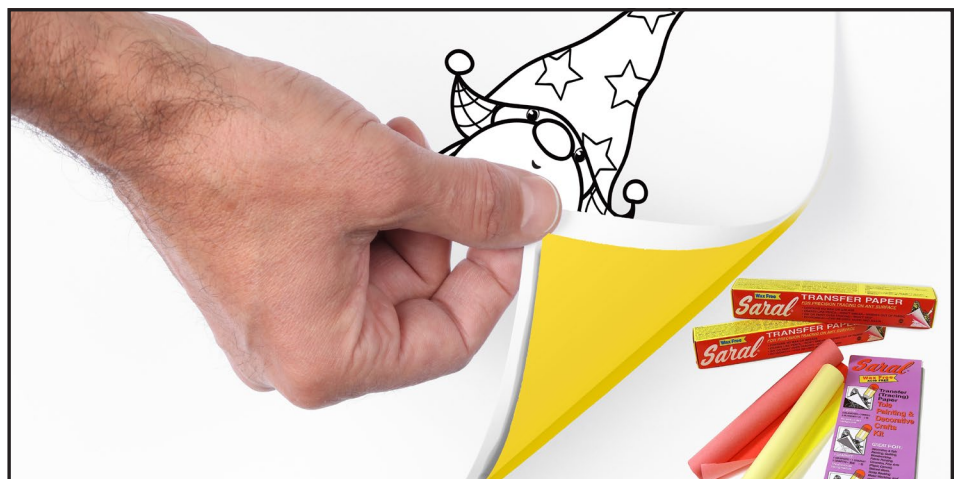
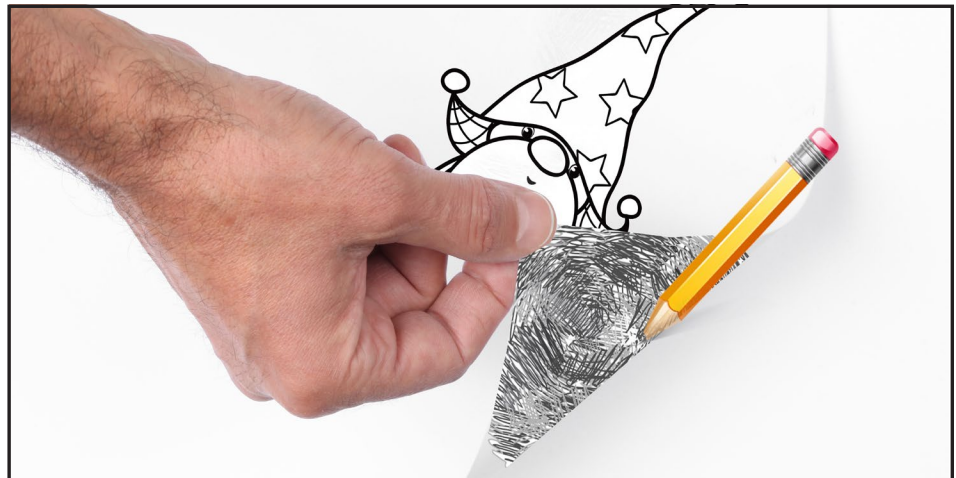
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

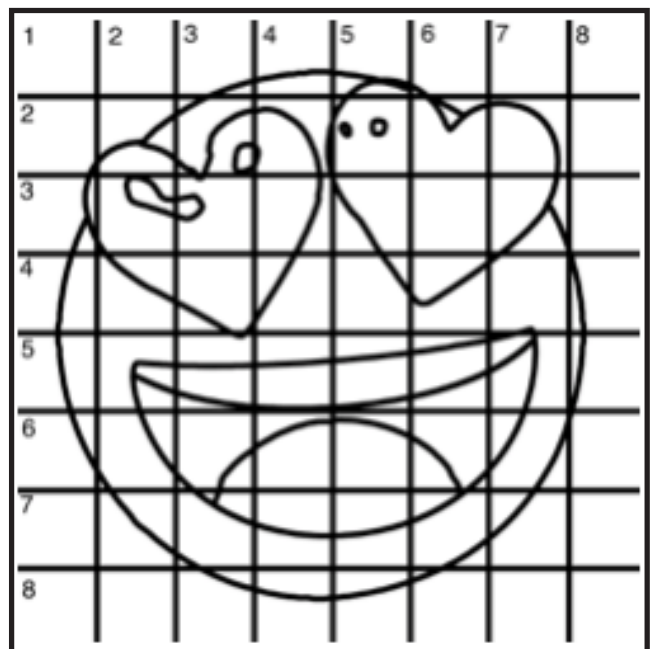
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



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