

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



FUN(GHI) FAIRIES


BY: THE ART SHERPA
NAME CREDIT TO PATRON: HELEN UPSTONE

STEPS: 16 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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SHERPA FORWARD:

As I head into the last two tutorials of 2021, I hope that my goal has been achieved to teach art rather than demonstrate how to paint art.

In November 2021, my community undertook a month-long painting journey entitled "Beginners Acrylic Paint Course" which consisted of almost daily premiers on YouTube and Facebook, followed by a live Q&A session. It was a true beginners art course and taught all a beginner needs to know to be able to paint my beginner, 1 Hoot, paintings. If you are a beginner painter and did not take advantage of that course, which culminates with a Certificate of Completion, I highly encourage you to do so.

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. 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.

<https://theartsherpa.com/BeginnerAcrylicPaintingCourse>

This tutorial is not extremely difficult and will inforce skills in determining the order of the application of paint, following the steps closely, creating and reusing color mixes, and being careful of frequent brush changes. Your end result will probably be by using this document as well as following the tutorial step by step. If you are a beginning painter and want to attempt this, I recommend that you take advantage of all the available free resources I provide.

I have done numerous holiday themed tutorials in years past that can be found on my website if you would like to see them. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it. I have also added the color Yellow Ochre to the 2021 palette for this one to aid in the skin tones.

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
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Large Bright Brush
- Large Round Hog Brush
- #4 TAS Round Brush
- #1 TAS Detail Brush
- #12 Round Blender (Princeton)
- #8 TAS Cats Tongue
- Grass Comb/Grainer
- TAS Pouncer
- TAS Splatter Tool

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 9 x 12 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Dynamic Light
- 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	5:05	BACKGROUND
STEP 2	11:22	IMAGE
STEP 3	14:50	PINE BRANCHES
STEP 4	20:01	WHITE ON BRANCHES
STEP 5	24:09	SNOW
STEP 6	29:41	VALUES IN THE SNOW
STEP 7	33:45	MUSHROOM
STEP 8	41:32	THE CAP
STEP 9	48:04	THE STEM
STEP 10	42:09	THE GILLS
STEP 11	1:02:39	THE SPOTS
STEP 12	1:06:55	SPARKLE LIGHTS
STEP 13	1:12:54	GLOWING SNOW
STEP 14	1:15:47	FAIRIES BASE LAYER
STEP 15	1:21:23	FAIRIES
STEP 16	1:39:32	FACES AND FINE LINING
	1:47:37	SIGN AND BONUS SNOW



THE GOLDSILCKS 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.



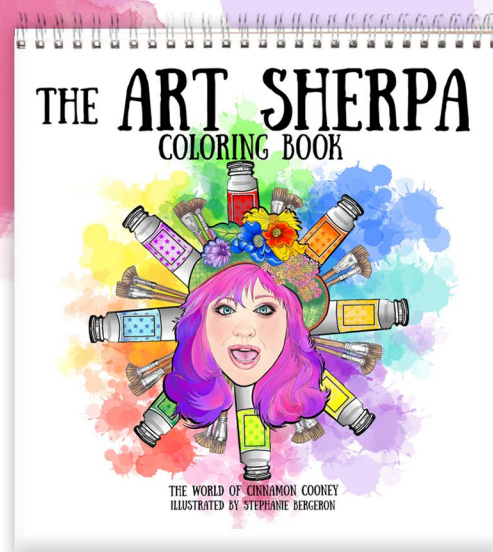


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STEP 1 - BACKGROUND

“DIAGONAL TASTIC”

PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Large Bright Brush

STEP DISCUSSION

- Put out some PB, UB, QM & TW onto the palette. With your canvas in portrait orientation, we will start laying in the background with a large bright synthetic brush. Load TW on both sides of the brush and add a dab of PB, and brush diagonally from the top right corner to the bottom left. You want it streaky and “diagonal tastic”.
- Dry the surface.



STEP 2 - IMAGE

“BELLS, STEMS AND SQUISHED CIRCLES”

PAINT:

Ultramarine Blue = UB

- You can resize bigger at this point if you need to and clean up any boboos with your background color.

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- I chose to illustrate freehand but you can either freehand with chalk or use the traceable. You could use your chalk to draw the image in first and then paint it in if you are slightest bit wary of freehanding with paint.
- Load UB on the Cat's Tongue, and starting on the left side, add in some sloped snow banks which might exist in this mushroom fairy world. The slopes are about $\frac{1}{4}$ of the way up from the bottom of the canvas.
- I wanted the top of my mushroom in the center half of the canvas and kind of a bell shaped.
- The bell has an ellipse, or a squished circle, from the front to the back of the mushroom. We need that ellipse to show that it is a mushroom.
- Draw the stem from inside the ellipse down into the snowy bank. It has a rounded attachment to the ground.



STEP 3 - PINE BRANCHES

“BEWARE THE FIR PINE BOUGH NEEDLES”

PAINT:

Ultramarine Blue = UB

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Load UB on the Cat's Tongue and on the right side of your canvas, about 2" down, paint a line then add lines to indicate little pine needles. Add more of the same on the left side. Bring in some boughs at the top. Use my step reference to help you see where I placed my boughs. Just create your pine bough, needle environment that protects the mushroom and fairies from the harsh reality that can sometimes be the rest of the world.





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STEP 4 - WHITE ON BRANCHES

"THE TREE BE COLD"

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Repeat the last step and do the same thing, but this time, use TW. Although, you do not want to cover up all of the first layer.
- Dry.



STEP 5 - SNOW

“FLOCKING SNOW”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Round Hog Brush

STEP DISCUSSION

- I'm going to use a fluffy brush, so get a large, hog bristle, round brush dampened. Mix UB + QM, to slightly purple color, and with rough brush strokes, start filling in the snowy banks. Add a touch of QM + TW to the mix to get a lilac color to add at the bottom of the snowy banks.
- Add CYM, CRM, BS, and MB to the palette.



STEP 6 - VALUES IN THE SNOW

“SNOW KIDDING”

PAINT:

Ultramarine Blue = UB

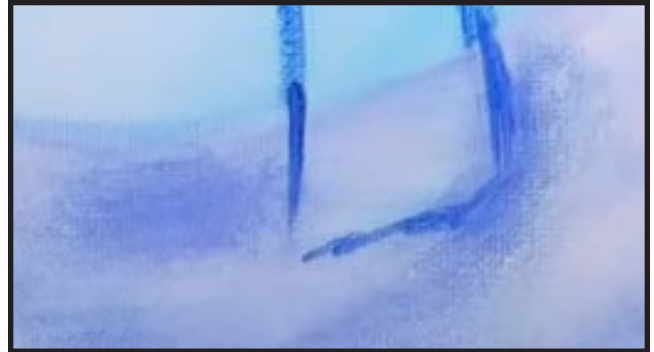
Titanium White = TW

BRUSHES & TOOLS:

Large Round Hog Brush

STEP DISCUSSION

- Continue with a clean, large, round hog brush and UB to define any part of the mushroom that needs defining, then dust this color in the snow around the stem of the mushroom.
- Add TW to the dirty brush and dry brush over the snow allowing the purples to peek out from behind. This creates depth in the snow.



STEP 7 - MUSHROOM

“MUSHROOMS HAPPEN WITHOUT WARNING IN MY ART WORLD”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- The mushroom needs some color. Let's start with the Cat's Tongue, and if you are using student or craft paint, you might want to paint it white first. Then, take CRM with a touch of MB to paint the mushroom cap and the back edge of the ellipse, this deep rich red color.
- Add CYM to the deep rich red, and paint the mushroom stem. Add a little BS to the color, if you need more brown in the mix.
- Make an orange with CYM + CRM and paint the inside of the mushroom with this color. Again, if you are having trouble with coverage, paint the sections white first. This can be streaky a bit and vary in color.



STEP 8 - THE CAP

“SOFTLY BLENDED FANTASY WORLD”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

#4 TAS Round Brush

#12 Round Blender

(Princeton)

STEP DISCUSSION

- With a damp Round blender, pull some CYM out and add some CRM, to make a bright orange. Apply soft, blended strokes of this rich red color to the mushroom cap, to create a sense of glow. Add more CRM in places, more CYM in others.
- Get some of your rich red, mushroom cap color and add it to the outside area of the glow.
- Add dabs of CRM in places to really, really make it pop.
- Play with all your reds and oranges until you are happy with your mushroom cap.
- Switch to the Round brush, and some of your red-black color, and outline the back edge of the ellipse but do not paint over the mushroom stem. You can also define the front lip.



STEP 9 - THE STEM

"PAINT ON SHERPA"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Titanium White = TW

Burnt Sienna = BS

BRUSHES & TOOLS:

#4 TAS Round Brush

STEP DISCUSSION

- With the round brush and your mixes of orange and browns, let's address the stem a bit more. The backside, or left, would have darker colors as it is more in the shadow of the cap. Your mixes of yellows and light oranges are a highlight color on the right side. You can mix CYM + TW for a bright white, if you use broken strokes, it adds a lot of texture.
- It might be time to change up your water.



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STEP 10 – THE GILLS

“MUCH ADO ABOUT GILLS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

Fluid White Paint = FWP

Mars Black = MB

BRUSHES & TOOLS:

Grass Comb/Grainer

STEP DISCUSSION

- With a filbert grainer or grass comb, mix CYM + CRM and start adding the gills using the side of the brush. They kind of curve and arch to the left, then as you move toward the apex, they straighten out. They curve again as you go right, and finally begin to straighten out again, towards the back, near the stem. This creates the perspective for the viewer.
- Add more CRM and along the edge, bring in small strokes toward the center of the gills, leaving the orange closest to the stem. Be sure to refer to the step reference photo in this step to help you with the placement of this curved underside.
- Get CYM and layer this in even shorter strokes around the outer edge of the gills.
- Mix BS + MB to add

shadow and rough marks along the shadow side of the stem. Tap up and down along the gill area just around the stem and then add light strokes of color to define those lines that make up the sections of the gill area.

- Put out FWP on your palette.
- Get TW + CYM on the brush and pull down the fibrous veil that protects the stem and keeps it attached to the cap.
- Rinse the brush and load TW or even FWP and add highlights to the bottom of the veil and add some hatching on the light side of the stem.
- Thin CYM with a drop of water, then add a touch of CRM, and glaze a highlight to the underside edges of the gill area. Just at the edge.
- Mix a bright orange with CRM + CYM and on the edge of the brush, glaze in another highlight. Get back to the brown-black mix, thinned with water, for yet another glaze in the gill area.
- Get MB on the brush and tip the white edge of the veil with black and bring some lines up the veil area.



STEP 11 - THE SPOTS

“SPOTTING THE CAP”

PAINT:

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

#12 Round Blender

(Princeton)

Grass Comb/Grainer

STEP DISCUSSION

- With the domed round blender, damp but not wet, and UB + TW, make an off white color. Add irregular white spots on the caps of the mushroom. Mushrooms play a part in the Santa Clause theme because apparently the reindeer ate mushrooms. But, that is what google is for.
- Make your heart happy with these dots.
- Load the grass comb with TW and very lightly, highlight some of the gills, here and there.
- Add more color with a bright yellow here and there as well.
- Switch back to the dome round blender, loaded with TW for a pop of highlight on the off white spots.
- Dry.



STEP 12 - SPARKLE LIGHTS

"JOHN BROKE THE THING"

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

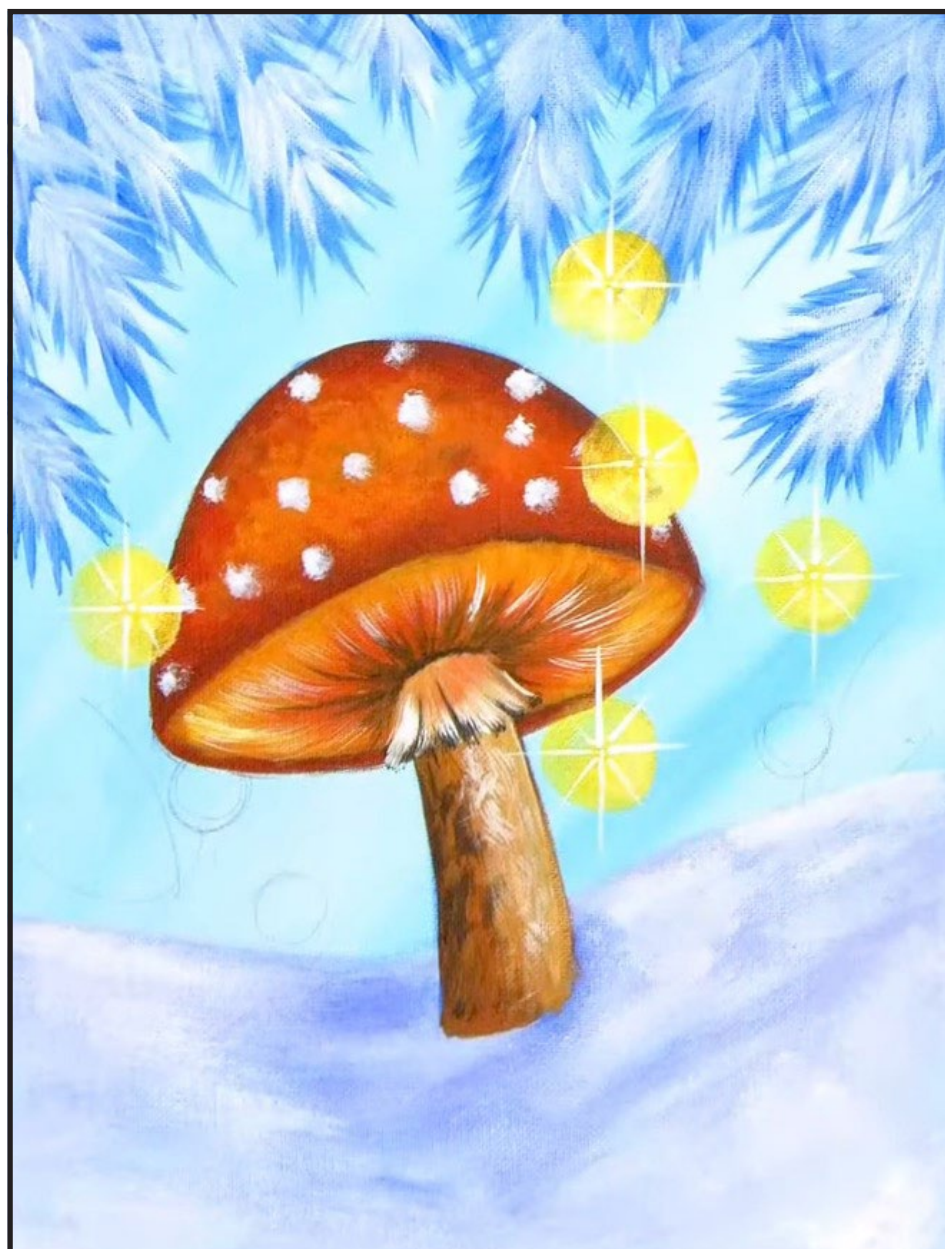
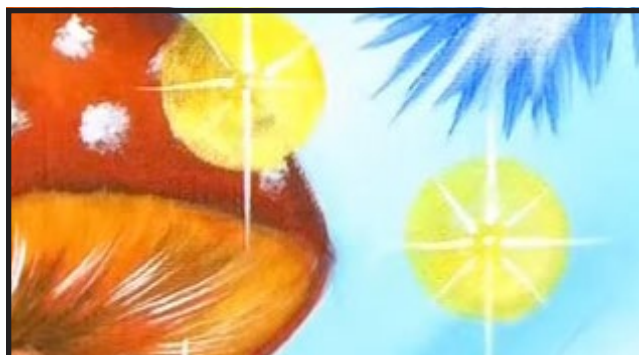
#1 TAS Detail Brush

TAS Pouncer

Watercolor Pencil

STEP DISCUSSION

- With a watercolor pencil, draw in where you want your fairies to live. Draw a circle about the size of a dime for a head. You will want to refer to the photo in this step and the traceable to see how I positioned mine.
- Get CYM on a small or medium pouncer and then add TW. Swirl on the palette, and even mist your pouncer a bit. Bring to the canvas and twist, then counter twist, bubbles around the top portion of your canvas.
- Rinse the pouncer out.
- Switch to a small detail brush and paint sparkle lights on the bubbles with FWP. This is the glow in the magic bubbles. Try to keep your radials as straight as possible.



STEP 13 - GLOWING SNOW

"THE AGLOW IN THE SNOW"

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

#12 Round Blender

STEP DISCUSSION

- Stuff in the snow, means using the domed round blender and CYM + TW. Pile up some snow all aglow, along the base of the mushroom - yellow is usually not the snow you want to make snow ice cream from.
- If you overpaint, you can come back and add some purple in.
- Highlight the snow with TW where your snow needs highlights.



STEP 14 - FAIRIES BASE LAYER

“BIPPITY, BOPPITY, BOO”

PAINT:

Fluid White Paint = FWP

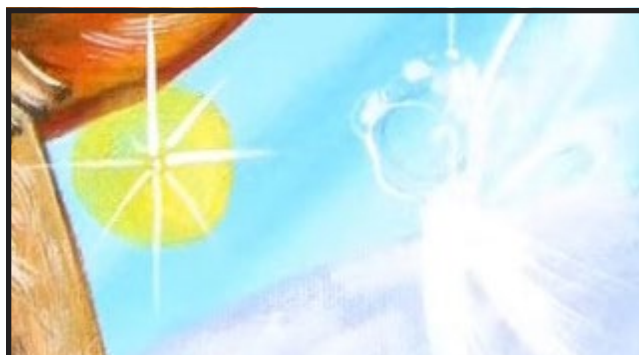
BRUSHES & TOOLS:

#1 TAS Detail Brush

Grass Comb/Grainer

STEP DISCUSSION

- With the detail brush and FWP, come to the fairy on the right. draw her face by making a line and a bump for a nose, then add an ear and forehead. Give her some hair, or, you could just use the traceable for the fairies.
- The middle one is more of a circle because it is the back of her head and she will have hair. Refer to the photo reference and the traceable if you are trying to freehand.
- The one on the left is in a slight profile. You see her ear and her hair.
- Get a grass comb and FWP to brush down the beginnings of a flowing gown for the fairy on the right, catch some of her hair and add a set of wings in profile.
- The middle fairy has a full set of wings showing.
- The fairy on the left has a flowing dress and wings in profile.
- Dry.



STEP 15 - FAIRIES

“FLORA, FAUNA, AND MERRYWEATHER”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round Brush

#1 TAS Detail Brush

#12 Round Blender

Grass Comb/Grainer

STEP DISCUSSION

- Drop a very light shadow effect under the fairies with UB, on a slightly damp dome blender brush.
- Use the Round brush and QM + TW, to paint in the pink faces of the fairies.
- Refresh any colors that you need.
- Mix PG and add just a touch of CYM, and with curling brush strokes, put in the hair on the fairy on the right.
- Use PB for the hair on the middle fairy, her entire head is looking away.
- Mix UB + QM to a purple for the hair on the left fairy.
- Mix CRM + PG for the wings on the right fairy, and dry brush that in with the grass comb. Paint in her gown; then add CYM on the dirty brush for a highlight.
- Switch to the detail brush and the green to firm up the lines on the green fairy and add some curls to her hair with CYM.
- Our blue fairy uses a mix of PB + TW, for some highlights on her hair. Add curls with PB and the round brush.
- Mix QM + TW on the grass comb to add in the gown on the pink fairy. It is ok to add just a touch of UB to this if you like.
- Use PB to paint in the gown of the blue fairy. PB + PG + TW makes a wonderful accent color for the blue gown. We will put the blue fairies wings over part of the pink gown, but be sure the pink fairy is dry first.
- Go back to the dark purple we mixed earlier and paint in the pink wings, and make her a little more in motion. Add TW to the mix, and these wings are very diaphanous so you should see some of the background in places.
- Get the detail brush and define the pink hair of that left fairy and you can even add a touch of CYM for a great highlight color.



STEP 16 - FACES AND FINE LINING

"NO KLINGON FAIRIES, PLEASE"

PAINT:

Titanium White = TW

Mars Black = MB

Quinacridone Magenta = QM

Fluid White Paint = FWP

BRUSHES & TOOLS:

#1 TAS Detail Brush

STEP DISCUSSION

- With the detail brush, thin some MB and add eyes to the pink fairy and to the green fairy.
- Thin QM + TW for a nose and a mouth on both.
- Add reflection dots in the eyes with FWP. Outline the wings with broken lines. Use this white to add highlights to all the fairies wings and hair and faces. You could also use a white POSCA pen or a gel pen here. Play with thinned paints and work your fairies until you are happy with them. Too much forehead on one, she's a Klingon.
- Sign.

STEP DISCUSSION:

Load FWP on the splatter tool, but not before you cover everything within a 10' radius. Then flick the splatter tool all over the canvas and snow magically appears.



OPTIONAL STEP:

Hidden Bonus Snow

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

TAS Splatter Tool

THE TRACING METHOD

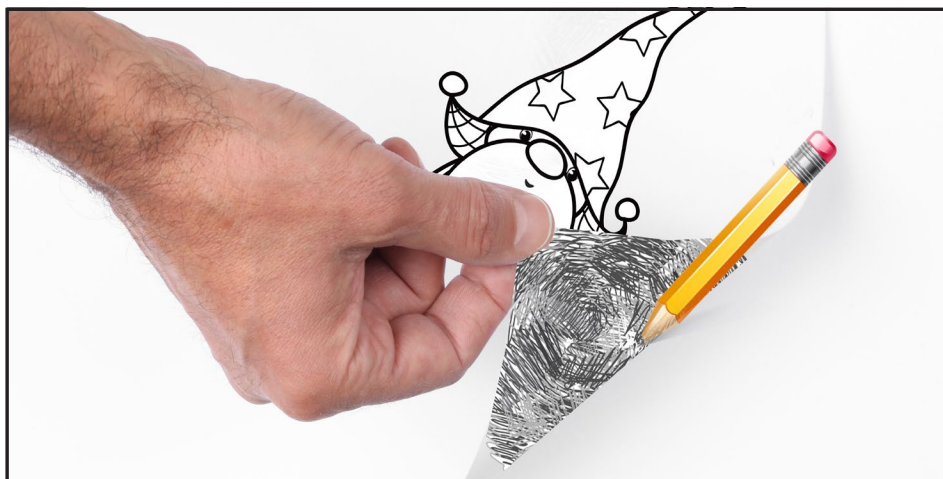
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

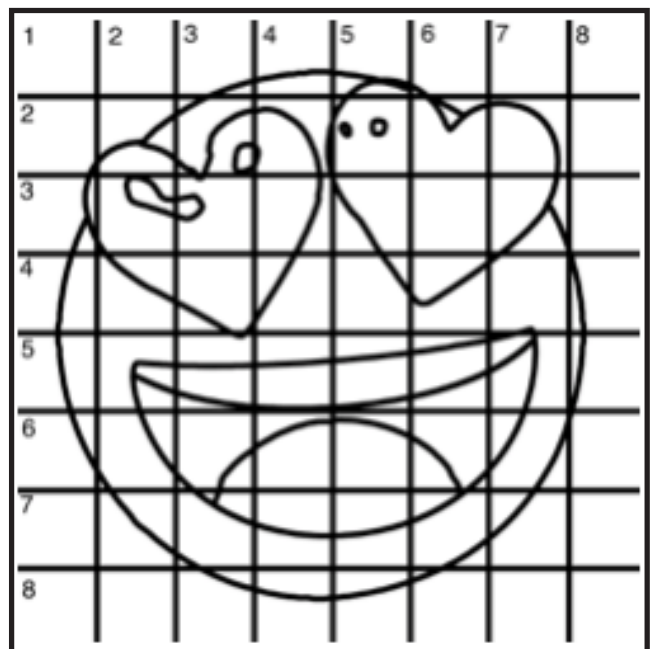
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



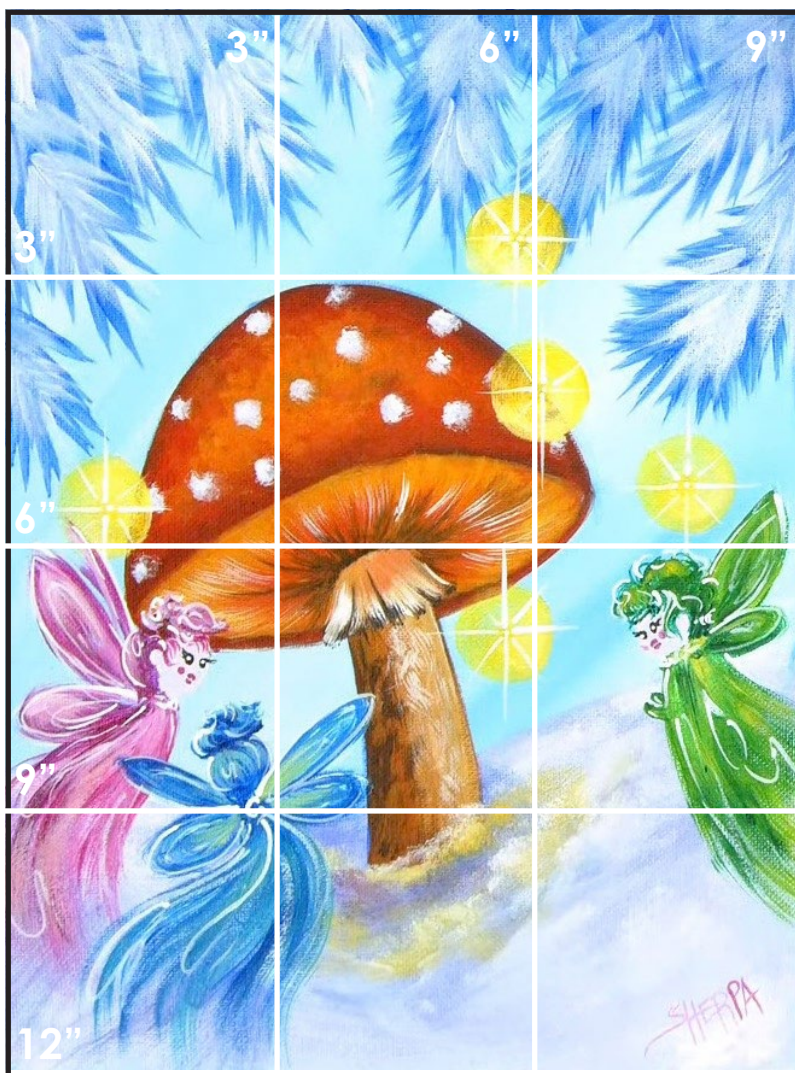
GRIDDING INSTRUCTIONS CONTINUED:

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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