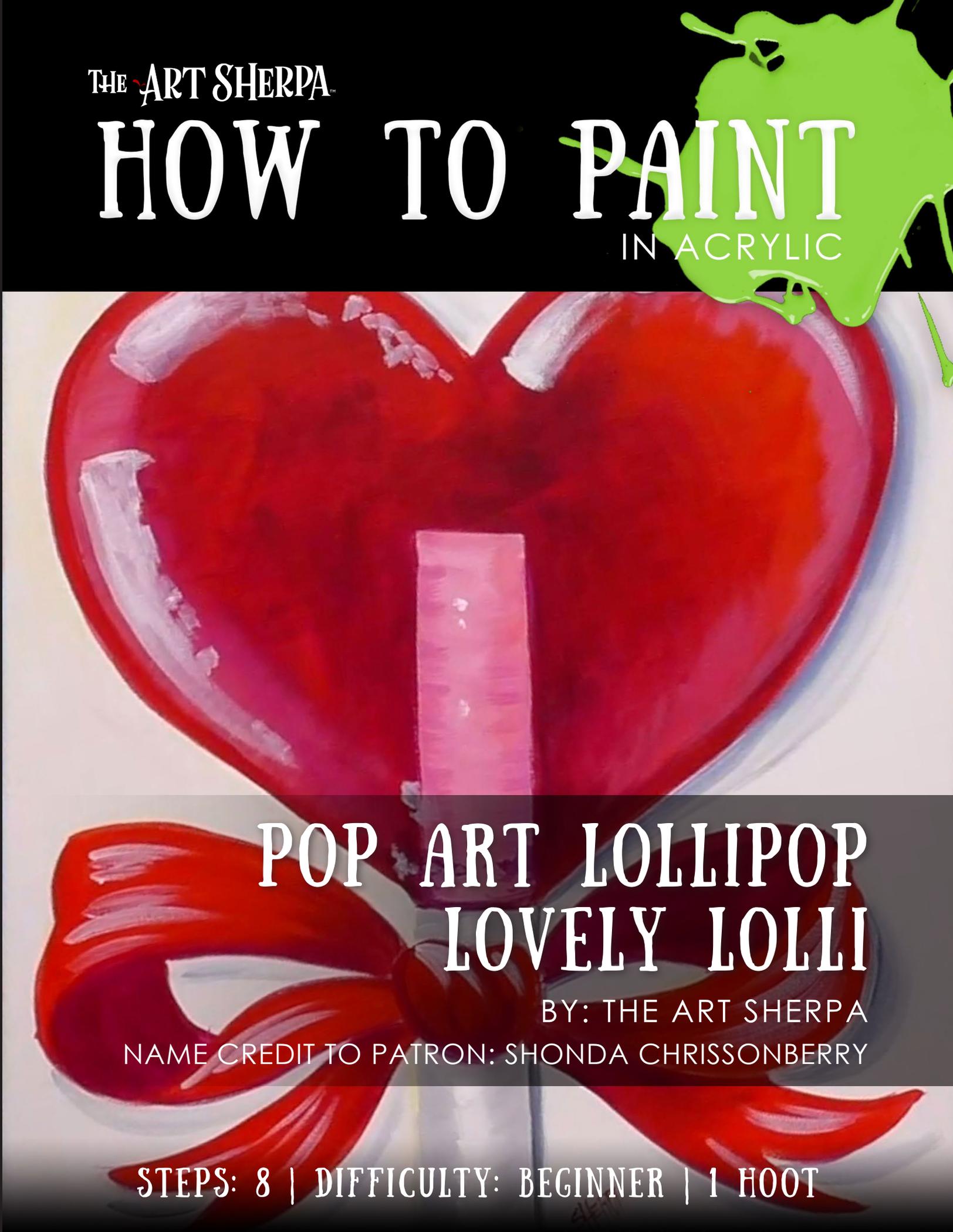


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



POP ART LOLLIPOP LOVELY LOLLI

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SHONDA CHRISSENBERRY

STEPS: 8 | DIFFICULTY: BEGINNER | 1 HOOT



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SHERPA FORWARD:

I am resolved 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 are included and more can be found at: theartsherpa.com

Keep 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.

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
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Medium Synthetic Bright
- Medium Synthetic Round

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:

- Color Mixing
- Sketching Design in Chalk
- Blocking in
- 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	01:41	SKETCH IMAGE
STEP 2	04:45	FIRST LAYER HEART
STEP 3	10:02	BLOCK IN BOW
STEP 4	17:32	BLOCK IN STICK
STEP 5	21:54	BOW DETAIL
STEP 6	27:40	CANDY HEART VALUES
STEP 7	39:20	FINISH STICK / BACKGROUND SHADOW
STEP 8	46:41	FINAL HIGHLIGHTS
	51:05	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.



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STEP 1 - SKETCH IMAGE

“YOU GOT THIS”

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

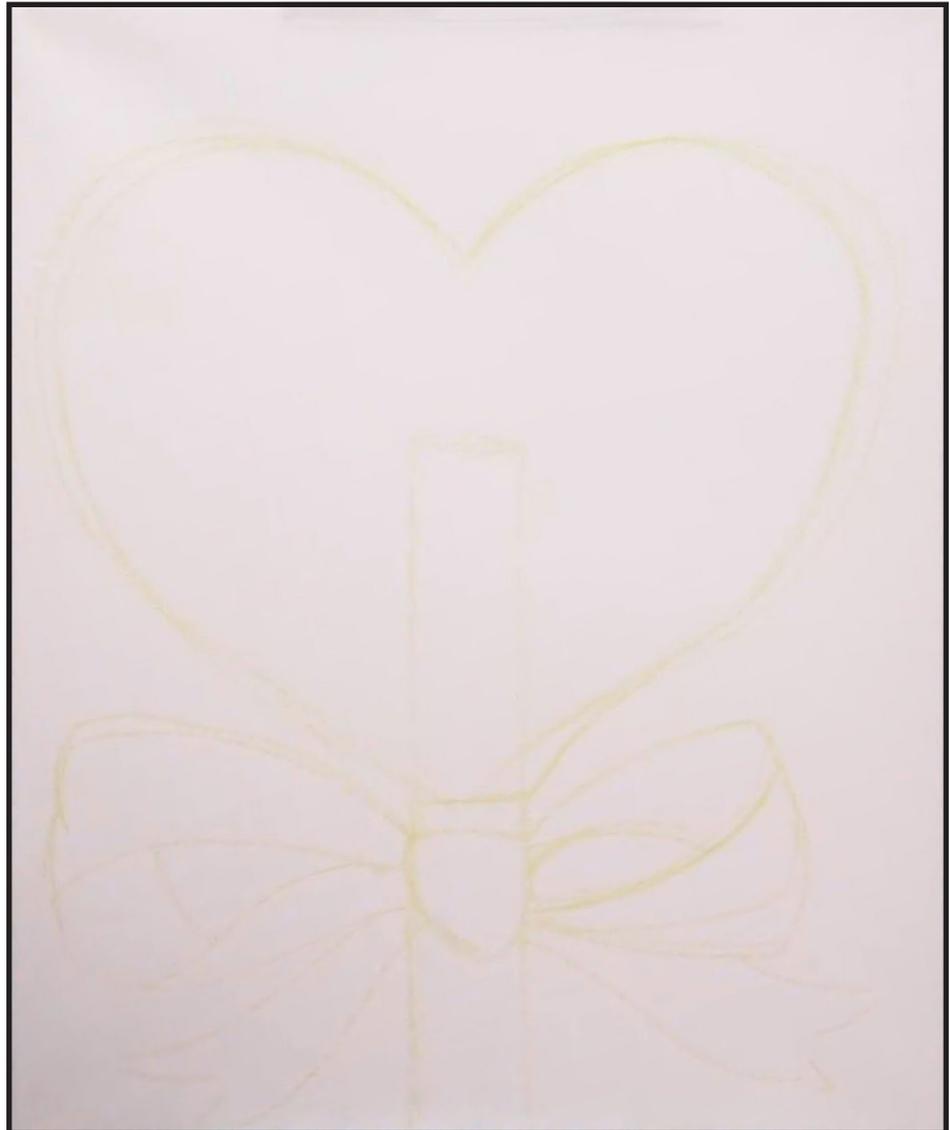
- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.
- Using light chalk lines, center the heart so it will take up a lot of space on the surface. The right and left sides are symmetrical and flatten at the bottom with a straight line.
- The stick is made with two vertical lines that start at the bottom of the canvas and continue up into the lollipop, joining at the top.
- Add the knot by sketching a line across the stick, then taper the sides down to create a gathered ribbon.
- Make a loop on the right side of the stick. To give it perspective, near the bottom of the bow, draw

a curved line starting at the stick and joining it to the outer edge of the loop. For the top of the loop make a similar line but join it to the bottom ribbon. Make a similar bow on the left side but add an extra twist.

- Add the ribbon tails coming off either side of the bow.

Sherpa Tips: If you want to work smaller it is easy to print an 8x10 traceable from your printer.

If you don't have the exact chalk tool I have, you can use any chalk available.



STEP 2 - FIRST LAYER HEART

“CENTER OF THE HEART”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Medium Red = QR + CRM

STEP DISCUSSION:

- Load the Medium Red mix onto a wet brush. Follow the chalk lines of the heart using the edge of the brush. Go around the stick that is inside the lollipop because it will show through the candy as a lighter pink. Block in the first red layer of the lollipop. Use brush directionality to imply the curved shape of the candy.
- Rinse your brush.

Sherpa Tip: This project is very friendly so if you don't have both of these reds you can just use one red.

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.



STEP 3 - BLOCK IN BOW

“TWISTED BOW”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

BRUSHES & TOOLS:

Medium Synthetic Bright

STEP DISCUSSION:

- We will be using our colors separately in this step to help us really see how the bow twists and where the shadows are. Load the Quinacridone Magenta and starting on the left, fill in the area where the shadows would be. Brushstroke directionality really helps to form the bow. Outline the entire bow with this color to give it a crisp edge. Then outline the knot, filling in only the bottom shadow area. Add the shadows and outlines to the right side of the bow. Rinse your brush.
- Load some Cadmium Red Medium and fill in the rest of the bow using a curved brush stroke. Add some of this warmer red to the top of the knot.
- Use some Quinacridone Magenta on the ribbon tails and bottom of the knot, blending it out to add a bit of visual variation.
- At this point step back to see if you need to make any adjustments.

- Rinse out thoroughly.

Sherpa Tip: If you don't have a cool red you can mix a warm red with a little bit of blue to deepen it.



STEP 4 - BLOCK IN STICK

“YOU ARE DOING FANTASTIC”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Gray = TW + MB

Pink = QM + CR + TW

STEP DISCUSSION:

- The stick has two regions, one inside the candy and one outside the candy, so it will be painted with two different mixes. Load on the Pink mix and apply it to the upper stick area that is inside the candy, using a curved brush stroke. Rinse thoroughly.
- Use the Gray mix to fill in the bottom of the stick, again, brush directionality with help imply the roundness of the stick.
- Dry thoroughly before moving to the next step.





WATERCOLOR

WEDNESDAYS

FREE
weekly watercolor
live stream virtual art class!
7:00 PM EST

Watch directly from TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors and let's

**RELAX &
CHILL OUT
TOGETHER**

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STEP 5 - BOW DETAIL

“BREATHE OUT”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Ultramarine Blue = UB

BRUSHES & TOOLS:

Medium Synthetic Round

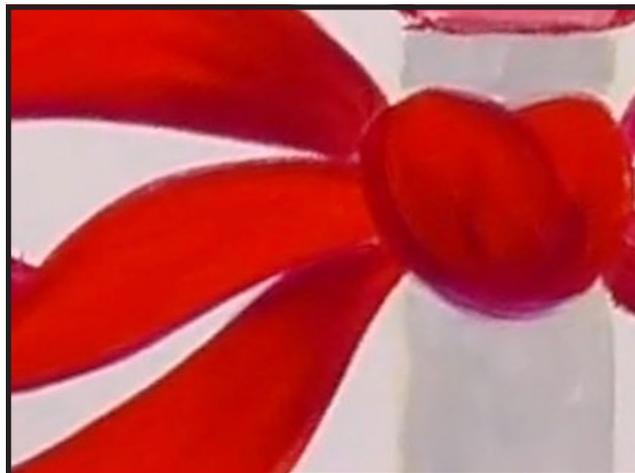
COLOR MIXES:

Shadow Red = QM + UB

STEP DISCUSSION:

- Give the bow some values and pop using the Shadow Red mix. On the toe of the brush, fix any areas of the bow that need a nice crisp edge. Blend out some shadows where the bow gathers, at the bottom of the knot and anywhere a shadow may be casted on the ribbon. Rinse the brush.
- Use just the Cadmium Red Medium and apply the brush strokes in the same direction as the grain of the fabric. This added value helps to create it's form and makes it pop.
- Rinse thoroughly.

Sherpa Tip: Some colors are naturally transparent. Leaning into those properties can be beneficial, when glazing for example.



STEP 6 - CANDY HEART VALUES

“CANDY DEPTH”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

Medium Synthetic Bright

COLOR MIXES:

Deep Red = QM + UB

Medium Red = CRM + QM

Warm Red = CRM + CYM

Pink Red = CRM + QM + TW

STEP DISCUSSION:

- Change your water if it is dirty. Load the Bright brush with the Warm Red mix. At the upper right of the candy, glaze in this lighter value, shaping the candy by using a curved stroke. Repeat this on the left side.
- Work in some pure Cadmium Red Medium to help brighten the candy.
- Use the Medium Red mix to add some depth over the top and around the right side.
- Load the Pink Red mix and highlight the upper part of the stick using a curved stroke. Vary the values on the sides of the stick by adding a little Quinacridone Magenta. Rinse your brush.
- Add the Pink Red mix along the both sides of the lollipop, curving the stroke to create a sense of value and highlight where it is rounded. Dry brush a bit at the bottom as well. Rinse your brush.
- Switch to the Round brush and the Deep Red mix to glaze in some depth of color on the upper left side of the heart. Add a little Titanium White to blend those areas together.
- Use more of the Deep Red mix around the stick, blending it out to create a shadow. Add it to the bottom of the candy and tap some over the stick. Rinse.
- Outline the edges of the heart with the Medium Red mix. Then for added depth, mix in a little into the candy. Continue varying your mixes and using irregular brush strokes until you are happy. Rinse the brush.
- Dry the surface before moving to the next step.



STEP 7 - FINISH STICK / BACKGROUND SHADOW

“DROPPING SHADOW, NOT SHADE”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

Medium Synthetic Bright

COLOR MIXES:

Light Blue Gray =

TW + UB + MB

Gray = TW + MB

STEP DISCUSSION:

- Load the Bright brush with the Gray mix to highlight the bottom part of the stick. Use the corner of the brush and wipe when needed to get a bit more control. Wipe your brush again and use just Titanium White to pop in the brightest highlight in the center of the stick. At this stage, while you have just white on your brush, you can tidy up any areas around your lollipop that may need it.
- Add your Light Blue Gray mix to create a shadow along the right side of the candy and the stick. Vary the mix by adding Titanium White and blend it out. Wiping your brush as needed.
- Switch to the Round brush for added control in the smaller areas. Then add the drop shadows

under the bow and tails where they would fall, using Light Blue Gray mix. Blending it out again with Titanium White. Continue adjusting the shadows until you are pleased with them.

- Rinse your brushes.

Sherpa Tip: Be sure to use paint management on your palette so you don't accidentally get some unwanted color in your mixes. But, if you do, don't panic. It is only paint and it can be fixed.



STEP 8 - FINAL HIGHLIGHTS

“POP ON THE LOLLIPOP”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

STEP DISCUSSION:

- Load the Titanium White onto the damp Round brush. Using the side of the brush, roughly wiggle in a curved reflection along the left side of the candy.
- Highlight the rounded top areas where light might be reflecting off the candy. Use an almost dry brush effect as you round the top along the left side. Add a little bit over the stick that is embedded in the candy.
- Add a couple of spots of highlight on the top of the knot and in a few areas on the bow.
- Sign with a Detail Liner brush and one of the red mixes on the palette.

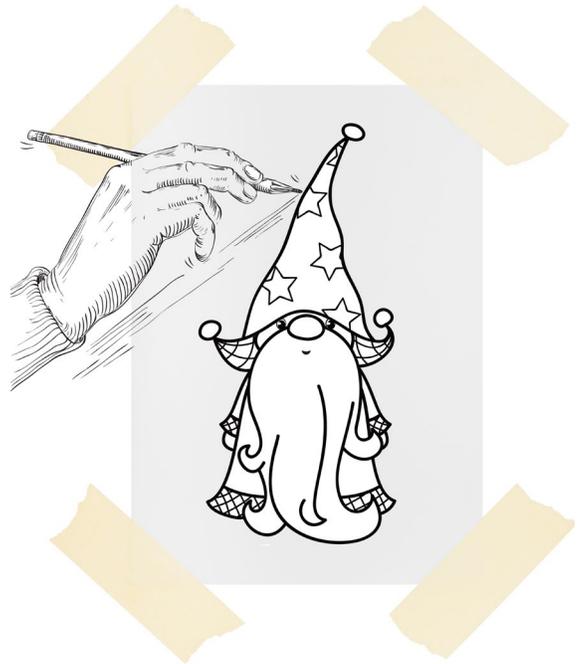


THE TRACING METHOD

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



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

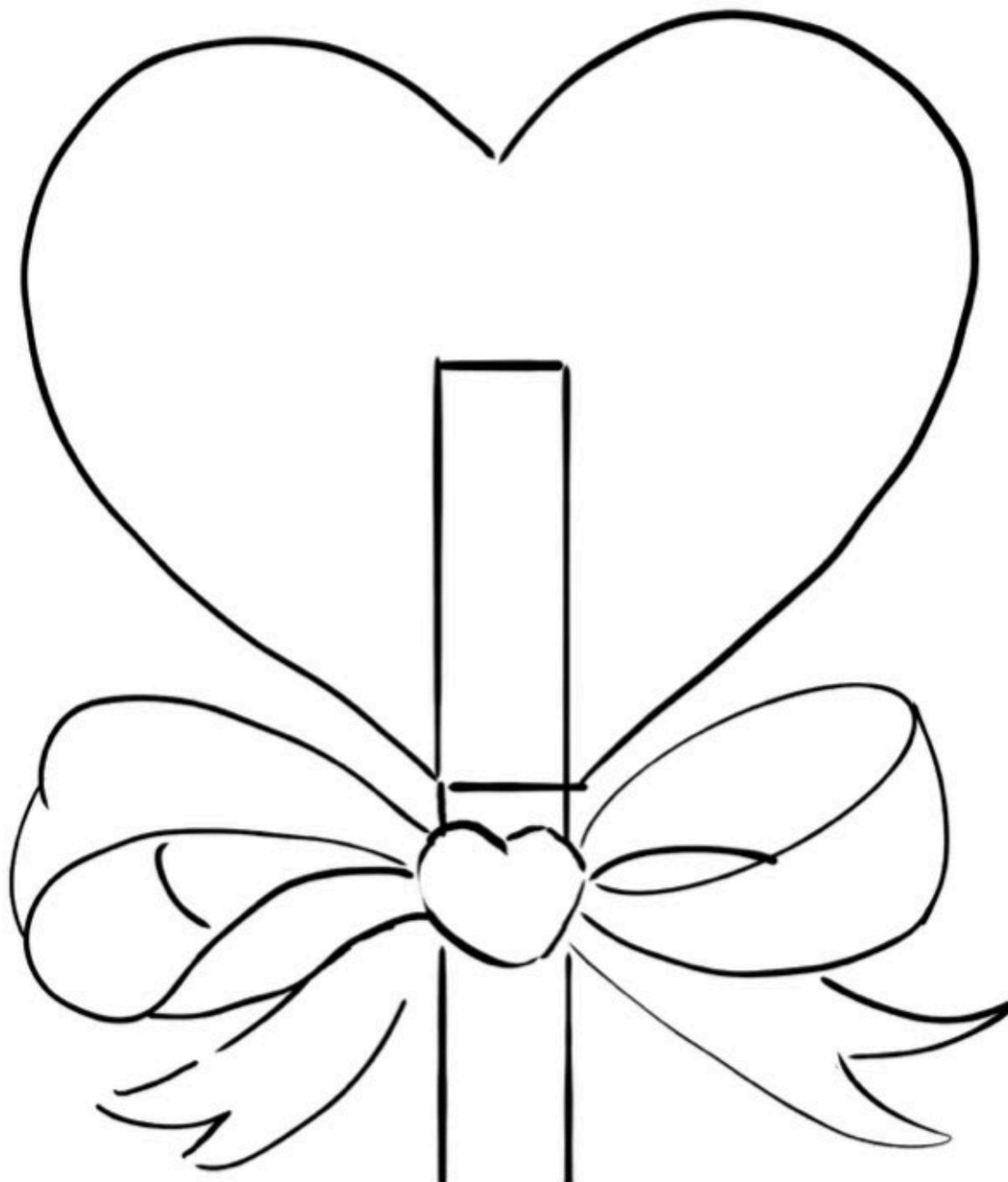


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



TRACEABLE:

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GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself

unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

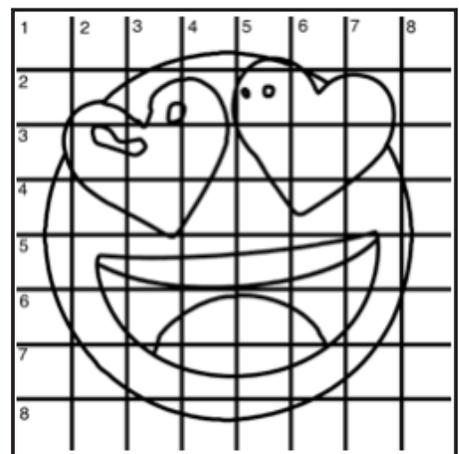
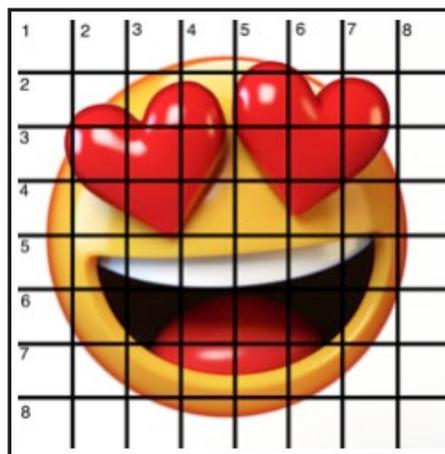
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

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.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.





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