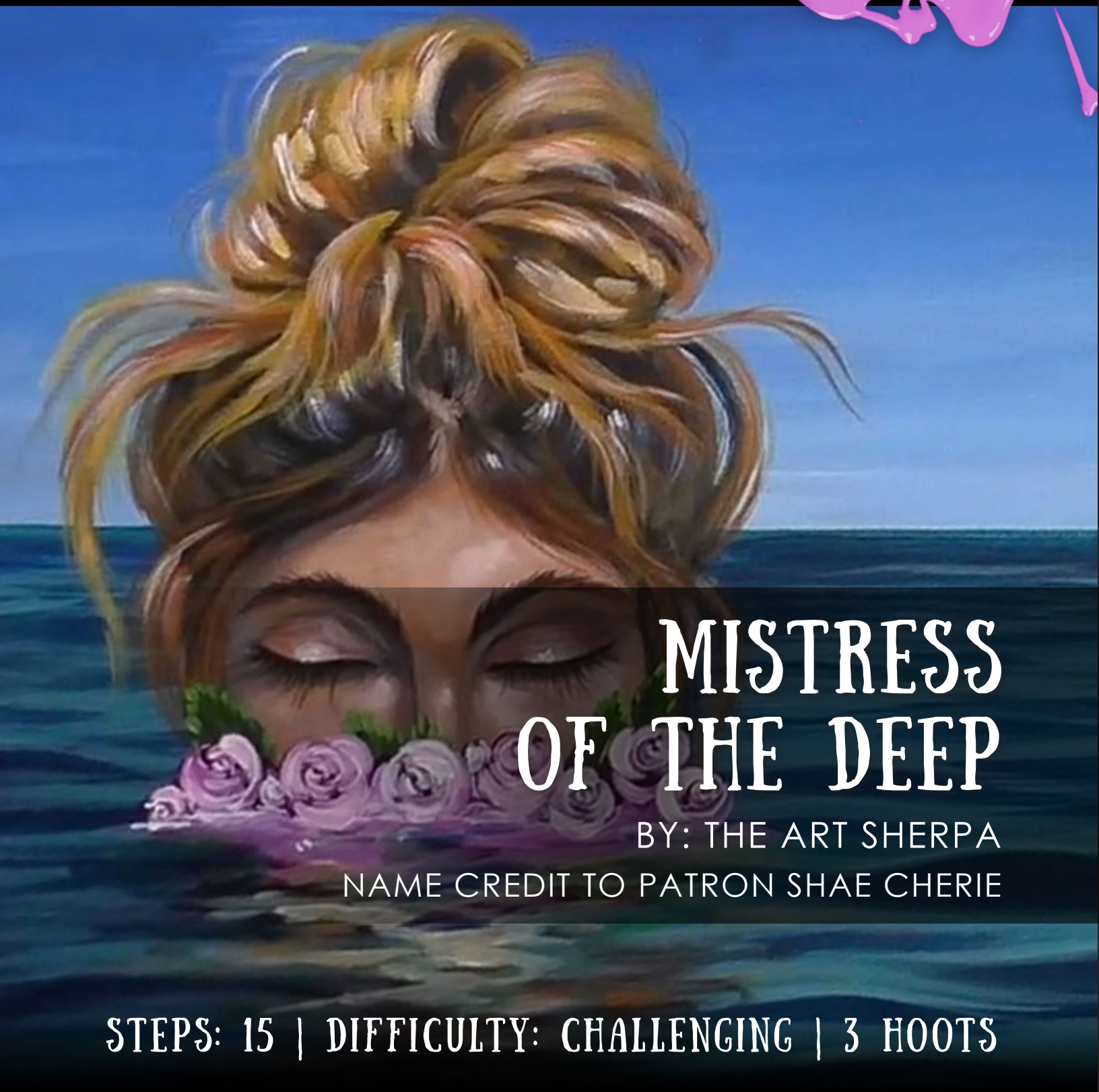


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



MISTRESS OF THE DEEP

BY: THE ART SHERPA

NAME CREDIT TO PATRON SHAE CHERIE

STEPS: 15 | DIFFICULTY: CHALLENGING | 3 HOOTS



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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.

This tutorial is a lengthy one, but not an extremely difficult one.

We sincerely hope 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
- Yellow Ochre = YO

BRUSHES:

- Large Hog Cutter
- Medium Hog Bright
- Medium Synthetic Filbert
- Large Synthetic Filbert
- Large Synthetic Bright
- X-Small Synthetic Round
- Small Synthetic Round
- Synthetic Grass Comb/Grainer

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

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Dry Brushing
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Mirroring Reflections in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Reflections on Water
- 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.

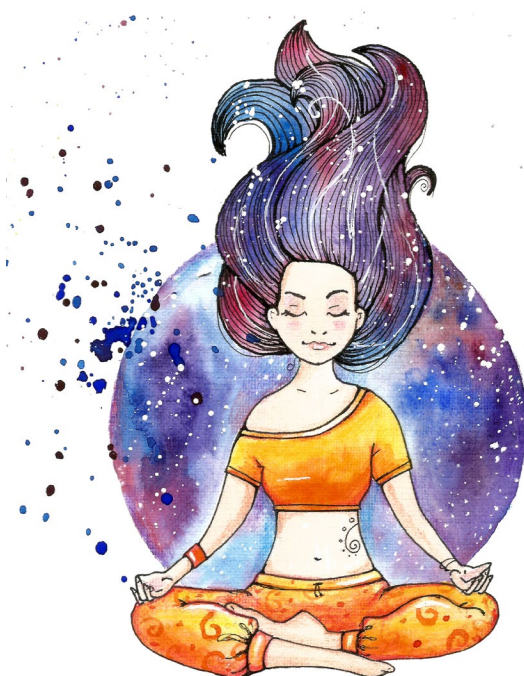
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:45	COLORED GROUND
STEP 2	09:17	SKETCH FACE STRUCTURE
STEP 3	20:25	OMBRE SKY
STEP 4	29:41	BLOCK IN OCEAN
STEP 5	36:33	DARK OCEAN VALUES
STEP 6	43:45	BLOCK IN FACE
STEP 7	55:24	SKIN TONE 1ST LAYER
STEP 8	1:05:57	HAIR
STEP 9	1:15:26	REFLECTION
STEP 10	1:19:37	DEFINE FACE
STEP 11	1:34:49	EYES AND LASHES
STEP 12	1:43:30	HAIR HIGHLIGHTS
STEP 13	2:02:38	FLOWER GREENS
STEP 14	2:11:02	FLOWERS
STEP 15	2:17:27	FLOWER DETAILS
	2:24:30	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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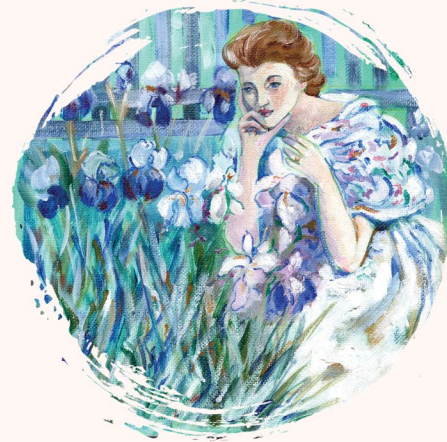
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STEP 1 - COLORED GROUND

"CALM AND HEALING"

PAINT:

Burnt Sienna = BS
Ultramarine Blue = UB

BRUSHES & TOOLS:

Large Hog Cutter

COLOR MIXES:

Blue Gray = BS + UB

STEP DISCUSSION:

- Roughly paint the entire surface with the **Blue Gray mix**. Slightly smooth the surface with long side to side strokes.
- Rinse the brush and dry the surface before continuing to the next step. .



STEP 2 – SKETCH FACE STRUCTURE

“NO DRAWING SHAME IN THE SHERPA WORLD”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

T-Square Ruler

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. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- The head fills a good part of the left side of the canvas. Use the T square to draw a horizontal line about four inches from the bottom of the canvas and then place a mark 1 1/2 inches from the top, which will place the height of the bun. A point 6 inches from the

left side and 5 inches from the top will mark the top of the head. Then add another mark 10 inches from the left for the side of the head. Draw a small horizontal mark 8 inches from the top and about 3 inches from the side. You may now draw the head using these marks as your references. Starting at the bottom line, sketch a curved line up to the top of the head and around to the 10 inch mark and back to the horizontal bottom line.

- Divide the head at the 8 inch mark for the forehead then divide the head in half vertically. Add another horizontal line halfway between the forehead line and the bottom line. Sketch the bangs curling outward from the center of the forehead and imply ears on either side of the head. Loosely draw the space the hair will be and add the big bun at the top.
- The top of the nose is on the face where the lines intersect. Starting at that point, arc lines for the eyebrows on either side of the center line and place the closed lids below in almost an almond shape.
- Very loosely add circles for the flowers, if you wish.
- Lastly, using the T-square, set a horizon line at the 8 inch mark.



STEP 3 - OMBRE SKY

“ARTISTS CAN EXAGGERATE BECAUSE IT IS OUR ART WORLD”

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

Sky Blue = TW > UB > PB

STEP DISCUSSION:

- Begin painting the sky at the horizon line with the **Sky Blue mix**, using a side to side stroke. It is OK to go over the hair slightly. Add more Phthalo Blue to the mix as you move up the canvas and continue making your sky a little darker as you near the top of the canvas.
- Dip your brush into water and add more Titanium White to add another layer to your ombre sky. Start light at the horizon line and blend to a little darker as you move up the canvas. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - BLOCK IN OCEAN

“REFERENCING IS DIFFERENT THAN REPLICATING”

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Cutter

Medium Synthetic Filbert

T-Square Ruler

COLOR MIXES:

Teal = PB + PG

Aqua = PG + PB + TW > CYM

STEP DISCUSSION:

- Place the T-square at the 8 inch mark and use the **Teal mix** and a Filbert brush to reset the horizon line. Wipe the paint off of the ruler.
- Switch to the large hog brush and begin painting the ocean in using a side to side stroke. It is OK, and best, if the ocean goes into the face slightly.
- Brush some horizontal highlights into the ocean using a wet into wet method and the **Aqua mix** and leaving this streaky to show the different tones and values in the ocean. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: Be sure to wipe off your T-square from time to time so you don't get unwanted paint when you use it.



WATERCOLOR WEDNESDAYS

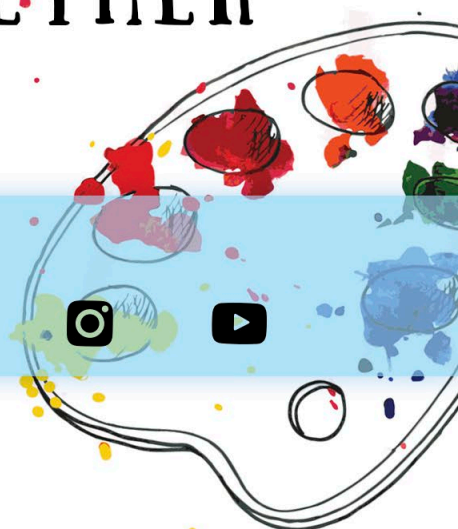
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virtual art class!
7:00PM EST

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 - DARK OCEAN VALUES

“DON'T STRESS YOUR WHOLE BRAIN OUT”

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Cad Yellow Medium = CYM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Filbert

COLOR MIXES:

Cool Teal = PB + PG + UB

Aqua = PG + PG + TW > CYM

STEP DISCUSSION:

- Paint the shadow of the wave in the bottom right of the water with the **Cool Teal mix**. This shadow should look similar to a small hill. Add another shadow below the first one that goes off the right side of the canvas. Using the toe of the brush, continue adding wave shadows; some are small, some are longer. Near the horizon line, the strokes will be shorter and closer together and fairly horizontal.
- Continue adding depth and shadows on the left hand side of the canvas making sure that as you come forward the individual shadows of the waves are broken up slightly.
- Highlight the tops of the waves using the **Aqua mix**. Shorten the brush strokes closer to the horizon line. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - BLOCK IN FACE

“CHOOSE NOT TO BE A PART OF THE CRAZY IN LIFE”

PAINT:

Burnt Sienna = BS

Yellow Ochre = YO

Mars Black = MB

BRUSHES & TOOLS:

Large Synthetic Filbert

STEP DISCUSSION:

- Add Burnt Sienna on the inside of the eyebrow and under the lid of both eyes; then paint a shadow on the left side of the face. Remember to indent where the eye is on the face and add some brown shadow under the bangs and a little bi along the right side of the face.
- Add Yellow Ochre onto the dirty brush and fill in the remainder of the face. Deepen the shadow on the left side of the nose, on the eyelids and under the hair using Burnt Sienna. Paint the right ear with Yellow Ochre.
- Use Mars Black to paint the hair. Curve the brush strokes upward to wrap around the head. Add wavy strokes downward for the bangs. Then roughly paint in the bun using brush directionality to give it shape and form.
- Paint the deep shadows on the eyelids and creases and along the left side of her nose with Mars Black. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 – SKIN TONE 1ST LAYER

“THOSE DREADED SKIN TONES”

PAINT:

Burnt Sienna = BS

Quinacridone Magenta = QM

Yellow Ochre = YO

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Skin Base = YO + QM > BS

Blue Gray = BS + UB

Light Skin = YO + QM > BS + TW

STEP DISCUSSION:

- Paint the forehead under the bangs, over the eyebrows and at the top of the bridge of the nose using the **Skin Base mix**. Scumble the **Light Skin mix** on the flat of the forehead. Where the edges are wet, mix them together, while using brush directionality to create a softly blended forehead. Vary the mix by adding a little Yellow Ochre where a warmer highlight is needed or more Burnt Sienna where a little darkness is needed.
- Highlight the cheek under the eye, on the eyelid and over the brow bone on the right side using the **Light Skin mix**, using an almost dry brush. Add similar highlights to the left side but use a fair less amount because that side is more in shadow. Use the

Skin Base mix on the bridge of the nose.

- Add some of the **Blue Gray mix** to the **Skin Base mix** to create a shadow color. Paint shadows under the lids, under the bangs and along the sides of the face. Add shadows to the ear and dust the smallest amount onto the top of the nose.
- Alternate between the mixes to create soft blends of highlight and shadow.



STEP 8 - HAIR

"DON'T LET STEP 7 STEP ON STEP 8"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Yellow Ochre = YO

Mars Black = MB

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Dark Orange =

CRM + CYM + BS

Dark Brown = BS + MB

Skin Base = YO + QM > BS

STEP DISCUSSION:

- Use the edge of the brush and the **Dark Orange mix** to begin shaping the bun keeping the strokes directional and following the flow of the hair.

Where a variation in color is needed add more Burnt Sienna or mix in some Mars Black in the darker shadows. Rinse the brush occasionally so the paint does not build up in the brush.

- Paint the hair directly on her hair in an upward direction, with the Dark Brown mix. Add a few loose strands coming off the side of the head. Rinse and wipe the brush.
- Wiggle and flick some **Skin Base mix** into the part area of the hair.
- Alternate between the

Dark Orange mix and the **Dark Brown mix** to continue filling in the bun again using brush directionality.

- Use the **Dark Brown mix** to flick some hair back into the painted scalp area then continue to define the bun. Rinse.



STEP 9 - REFLECTION

"MERFACE ON THE WATER"

PAINT:

Burnt Sienna = BS
Quinacridone Magenta = QM
Yellow Ochre = YO
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Skin Base = YO + QM > BS

Light Skin =

YO + QM > BS + TW

Dark Brown = BS + MB

STEP DISCUSSION:

- Wiggle some **Skin Base mix** into the water directly in front of the girl. Apply some **Light Skin mix** to the water to reflect the lighter skin tones. Add some wiggle lines of Quinacridone Magenta closer to her face where the flowers will be reflected. Rinse.
- Use the **Dark Brown mix** for the areas where the hair will reflect in the water, closer to the bottom of the canvas. Add a little Titanium White on the dirty brush for a couple reflections. Rinse.



STEP 10 – DEFINE FACE

“HOT REFLECTION ON THE NOSE”

PAINT:

Ultramarine Blue = UB

Quinacridone Magenta = QM

Burnt Sienna = BS

Yellow Ochre = YO

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

Small Synthetic Round

COLOR MIXES:

Skin Base = YO + QM > BS

Light Skin =

YO + QM > BS + TW

Blue Gray = BS + UB

Skin Highlight = YO + TW

Shadow Highlight =

TW + BS + UB

Dark Brown = BS + MB

STEP DISCUSSION:

- Use the Bright brush to mix some of the **Blue Gray mix** to the **Skin Base mix** to create a shadow color and apply a shadow on the left side of her head near the corner of the eye using the corner of the brush. Rinse.
- Begin highlighting the left cheek with the **Light Skin mix**. Deepen the value by adding a little more Burnt Sienna where a little darkness is needed or more Yellow Ochre where there is a warmer highlight. Scumble and dry brush the **Skin Highlight mix** on the inner eye and a little onto the cheek.

- Lightly tap in a hot reflection to the bridge of the nose, the right eyelid and inner corner of the eye with the **Skin Highlight mix**. Then add another layer of highlight to the right side of the forehead.
- Alternate between the **Skin Base mix** and Burnt Sienna to create the shadows and highlights on the left eyelid. Tap them in to get a soft blend. Exaggerate the shadows by adding the **Blue Gray mix** to the **Skin Base mix** where needed.
- Switch to the Round brush and still using the skin tone mixes, softly dry brush and define the left eyelid. Use the **Shadow Highlight mix** on the inner brow of both eyes.
- Line the edge of the eyelids using the **Dark Brown mix** and the toe of the brush. Then add an inside shadow on the left eye and flick the eyebrows in.
- Use the **Light Skin mix** to add the bright highlights on the lids. Blending them in with the corner of the dry Hog brush. Alternate between the mixes to create soft blends of highlight and shadow as needed. Rinse.



STEP 11 – EYES AND LASHES

“GLAZING INTO CLOSED EYES”

PAINT:

Burnt Sienna = BS

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

Blue Gray = BS + UB

STEP DISCUSSION:

- Ensure that there is good paint flow coming off of the Small Round brush and then flick individual dark hairs onto the eyebrows using the **Dark Brown mix** and the toe of the brush.
- Thin the **Dark Brown mix** out with more water and glaze some eyelash shadows onto the cheeks and into the brows to fill them out.
- Thin the glaze even more and scumble the lash shadows to diffuse them slightly. Add some shadows along the hairline.
- Deepen the shadows in the crease of the eyelid and under the eye with thinned **Blue Gray mix**.
- Switch to the X-Small Round and use the **Dark Brown mix** on the toe of

the brush to add individual eyelashes. Flick the lashes out in the direction they would naturally grow, curving them slightly as they go away from the viewer. Make adjustments on the lashes and brows to your liking.

- Dot Titanium White onto the centers of both lids to add a hot highlight. Rinse.



STEP 12 – HAIR HIGHLIGHTS

“THE HAIR WE ALL WANT”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Yellow Ochre = YO

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

Medium Hog Bright

Synthetic Grass Comb/

Grainer

COLOR MIXES:

Dark Brown = BS + MB

Dark Orange =

CRM + CYM + BS

Blue Gray = BS + UB

Light Skin =

YO + QM > BS + TW

Yellow Orange = CYM > CRM

Skin Highlight = YO + TW

STEP DISCUSSION:

- Load the Grainer brush with Mars Black and lightly flick individual hairs out from the area in the hair where the scalp is showing.
- Then thin the **Dark Brown mix** with water and add the flowing hair of the bangs; sometimes using the edge of the brush, sometimes using the toe. Allow some of the more unruly strands to stray away from the head. Also apply a few strands of flyaway hair on the top of the head.
- Thin the **Dark Orange mix** with water and add another value to the bangs and hair on top of the head.
- Add Titanium White to the **Gray Blue mix** and thin it with water. Then curving the strokes directionally, add the highlights to the top of her head. Bring some of these highlights into the top of her bangs. Create a brighter highlight by adding a little more in Titanium White to the mix.
- Switch to the Hog brush and add a little Yellow Ochre to the **Dark Orange mix**. Add some bright highlights to the bun using directional strokes. Add another value to some of the bun strands using the **Light Skin mix**. Continue adding values to the bun using the mixes in varying colors within the mixes. Use the same mixes to add the strands of hair that have come loose from the bun.
- Add Titanium White to the **Dark Orange mix** and add the light reflections on the bun. Use the **Dark Brown mix** where you need it to be a little darker. Add some Burnt Sienna to the hair at the top of the head to unify it with the bun somewhat. Rinse.
- Switch to the Round brush. Load the **Yellow Orange mix** onto the toe of the brush and add the more individual hairs. Alternate between the **Yellow Orange mix** and the **Dark Brown mix** as needed.
- Wiggle in some hair reflections in the water in front of her.
- Continue adding loose strands of hair wherever necessary using all the hair mixes as you desire. Rinse.
- Switch back to the Grainer brush and the **Skin Highlight mix** to add some bright reflections on the hair. Rinse.



STEP 13 - FLOWER GREENS

"TAKING TIME TO SMELL THE ROSES"

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Green = PG + BS

Medium Green =

PG + BS + CYM

Light Green =

PG + BS + CYM + TW

STEP DISCUSSION:

- On the right side of her face, use the **Dark Green mix** to paint a leaf by create an elongated diamond shape using the toe of the brush and then pulling in the edges of the leaf into the shape.
- Add another leaf on the right side, two by her nose and a bigger one on the left side of the face. Reflect a little of this color into the water.
- Add a second value to the leaves using the **Medium Green mix**. Then add the bright reflections along the leaf edges using the **Light Green mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 14 – FLOWERS

“ROSES...SHARK BAIT THAT YOU DIDN'T KNOW WAS SHARK BAIT”

PAINT:

Titanium White = TW

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Medium Hog Bright

Small Synthetic Round

COLOR MIXES:

Dark Pink = QM + CYM

Light Pink = TW > QM

STEP DISCUSSION:

- Starting on the left side of her face, paint your first rose using the **Dark Pink mix**. Use the toe of the round brush and a “C” stroke to create the petals that begin in the center and tuck around each other as they come outward. Add six or seven more flowers in a bouquet floating in front of her.
- Use the corner of the Hog brush to reflect this color into the water as well by wiggling and blending it in slightly.
- Working wet into wet, add a second value to the roses using the same “C” stroke and the **Light Pink mix**. The flower will face the direction the small centers are created. To have a flower facing up, create the center near the top of the flower. For a forward facing flower, create the center in the middle of the flower, and so on. Use a dry Hog brush to blend a reflection into the water while the paint is still wet.
- Continue creating the flowers in this manner until the bouquet is completed. Rinse.
- Dry the surface before continuing to the next step.



STEP 15 – FLOWER DETAILS

“ART IS FUN”

PAINT:

Ultramarine Blue = UB

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Phthalo Blue = PB

Yellow Ochre = YO

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

Medium Hog Bright

COLOR MIXES:

Light Pink = TW > QM

Med Green = PG + BS + CYM

Cool Teal = PB + PG + UB

Aqua = PG + PB + TW > CYM

Skin Highlight = YO + TW

STEP DISCUSSION:

- Load Titanium White onto the Small Round brush. Then using the toe of the brush, add a highlight to the petals. Add the **Light Pink mix** to the dirty brush for another petal value.
- Scrub a little of this color in the water under the flowers then use the dry Hog brush to blend it into water reflections. Wiggle and blend a little of the **Medium Green mix** into the water reflections just below the flower reflections. Rinse.
- Switch to the X-Small Round brush and load it with thinned Titanium

White and detail some of the petal edges of the roses. Wiggle in some of the bright reflections in the water as well.

- Switch to the Hog brush and use the **Cool Teal mix** and the **Aqua mix** to reinforce the waves in front of the girl. Rinse.
- Wiggle in reflections of the face in the water using the **Skin Highlight mix**. Rinse.
- Sign.



THE TRACING METHOD

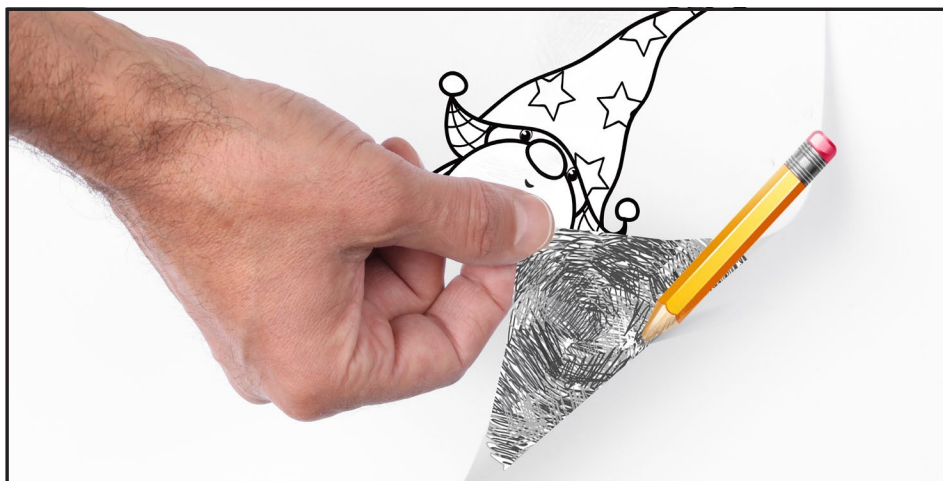
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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 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.

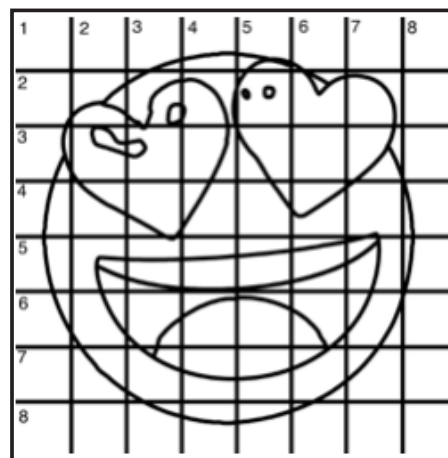
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISH PIECE

As an artist, there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.



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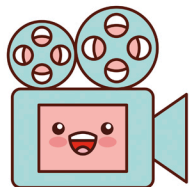
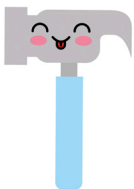
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