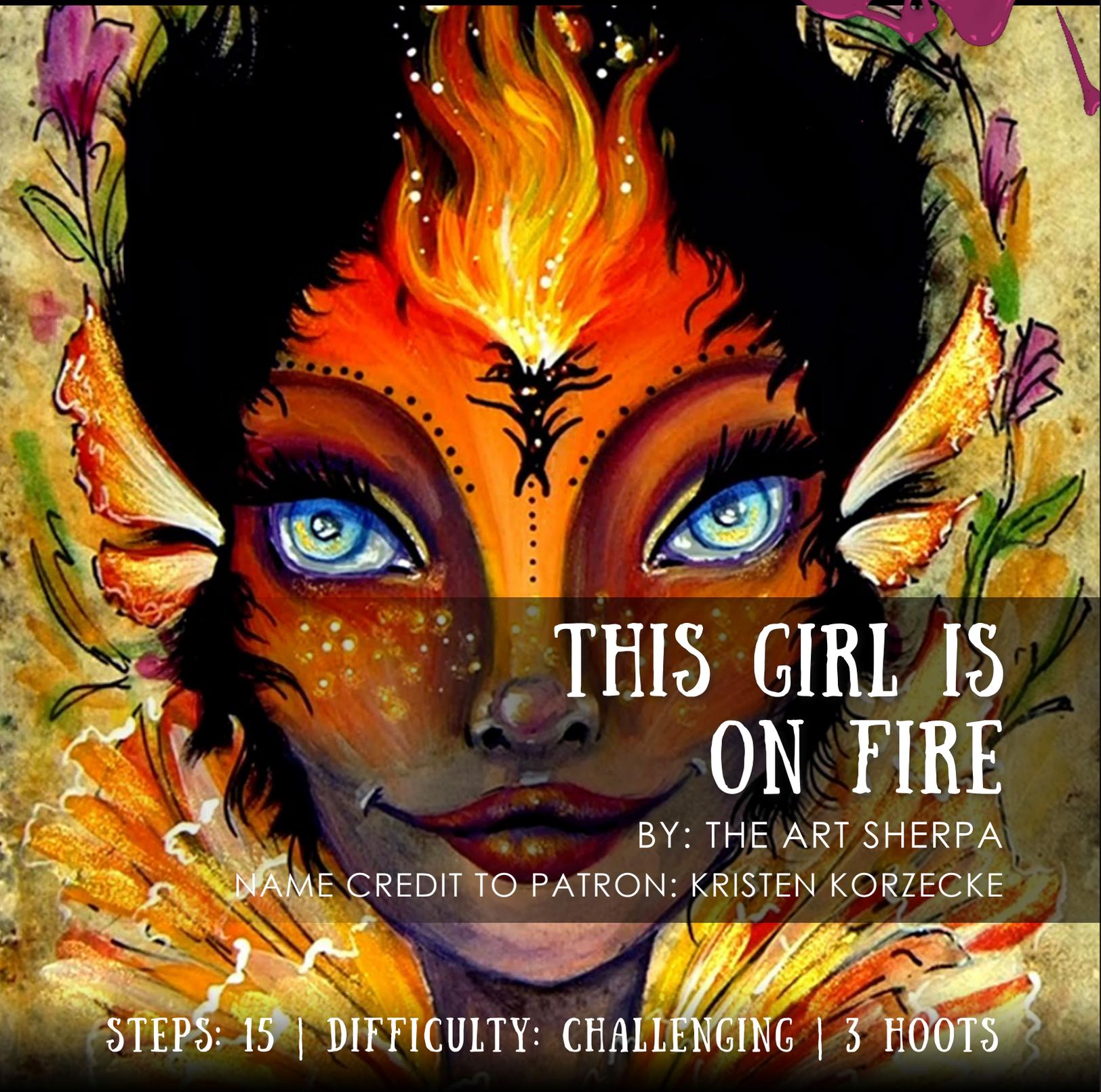


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



THIS GIRL IS ON FIRE

BY: THE ART SHERPA

NAME CREDIT TO PATRON: KRISTEN KORZECKE

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: www.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.

It is abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. 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 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
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL
- Chroma Pearl Yellow

BRUSHES:

- Medium Synthetic Round
- Large Synthetic Oval Mop
- Small Synthetic Round
- X-Small Synthetic Round

TOOLS:

- 19 x 12 Artistic watercolor paper by Fabriano 140 Lbs, Cold Press
- Optional: StayWet Palette
- Uni Posca Pen
- HB Pencil
- Sea Sponge
- Dotting Tool

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- 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	1:57	LINE IMAGE
STEP 2	11:10	GRISAILLE
STEP 3	20:15	BACKGROUND WASH
STEP 4	25:43	BACKGROUND FLOWERS AND LEAVES
STEP 5	30:00	WINGS AND EARS
STEP 6	35:10	FACE BASE
STEP 7	40:57	FACE COLOR
STEP 8	55:02	WINGS AND DEFINING THE FACE
STEP 9	1:11:41	HAIR
STEP 10	1:21:43	EYES
STEP 11	1:37:05	FACE DETAILS
STEP 12	1:41:15	EYE DETAILS AND WHITE LINING
STEP 13	1:53:14	FOREHEAD AND LASHES
STEP 14	2:02:03	FOREHEAD FLAME
STEP 15	2:10:15	FINAL DETAILS
	2:16:04	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 - LINE IMAGE

“LEAN INTO IT IF THE EYEBALLS GET GOOFY”

BRUSHES & TOOLS:

HB Pencil

Black Uni Posca Pen

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.
- The sketching tutorial video for this is available to Emoji Club members. OR, if you are a Patron, the video is available to you either on YouTube or on the website. OR you can just use the traceable to get the lines.
- Regardless of where you get the image you want to first use a regular HB Pencil to sketch it on the paper.
- After you are happy with the sketch, ink in the image lines using the Uni Posca Pen or a Sharpie or whatever waterproof tool you have.



STEP 2 - GRISAILLE

“LET’S GRISAILLE”

PAINT:

Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Add a lot of water to the **Dark Brown mix** to create a wash. Begin washing this color in, under the chin. Add more water as you move down the neck to lighten the color. If you add too much color, dab some of it up with a paper towel while the paint is still wet.
- Apply some of this dark wash along the right side of her nose and under both cheek bones. Line the eyelids, where the shadows would be and then move to the left side of her nose, creating shape there.
- Continue applying shadows to shape her face. Add a dark shadow under her nose and then between the lips. Deepen the shadows around the eyelids. Then, add a little tone on the forehead. Shape the tip of her nose by adding more shadow. Increase the depth of the shadows as needed, not forgetting to line the inside of her eye with a shadow

that would be created by the eyelashes.

- Apply some tone to the eyes as well, keeping the left side of the face slightly darker than the right.



STEP 3 - BACKGROUND WASH

“DON'T RINSE OVER THE ARTWORK”

PAINT:

Yellow Ochre = YO

Burnt Sienna = BS

Mars Black = MB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Oval Mop

Sea Sponge

COLOR MIXES:

Dark Brown = BS + MB

Deep Green = PG + MB + BS

Light Ochre = TW + YO

STEP DISCUSSION:

- Use a synthetic Mop brush to cover the entire background, with a wash of Yellow Ochre. Rinse.
- While the paint is still wet, use a damp Sea Sponge to apply texture into the background. Use the **Dark Brown mix** and an up-and-down tapping motion. The wet paper helps to diffuse this and make it seem more out of focus.
- Create another layer of texture using the **Deep Green mix** in the same up-and-down tapping motion. Rinse the sponge out and diffuse the background even more by tapping up and down with the clean sponge.
- Apply a third layer of texture using the **Light Ochre mix** in the same

manner as above. Rinse the sponge out.

Sherpa Tip: Even though you're using the acrylic like a wash, it will eventually seal the paper.



STEP 4 - BACKGROUND FLOWERS AND LEAVES

“YOU LEARN WHEN YOU CHALLENGE YOURSELF”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Quinacridone Magenta = QM

Phthalo Blue = PB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

Purple = QM + PB

Medium Green =

CYM + PG + BS

STEP DISCUSSION:

- Use the **Dark Brown mix** to add to the shadows in the face as needed. Rinse.
- Apply the **Purple mix** to wash some color onto the blooms of the flowers. Add more magenta, to deepen the value in places, and to also add a few sporadic marks here and there. Rinse.
- Add a little Titanium White to your blooms, but be delicate because it will cover your lines. Rinse.
- Reinforce around some of the stem lines by applying a very wet application of Yellow Ochre, dancing your brush around the surface using a loose brush stroke.
- Add a lot of water to the **Medium Green mix** to

create a wash. Apply some color to the leaves and add a few playful marks around the background.

Sherpa Tip: When I'm being playful in my art, that means I'm not being overly hard on myself by looking for perfection.



WATERCOLOR WEDNESDAYS

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

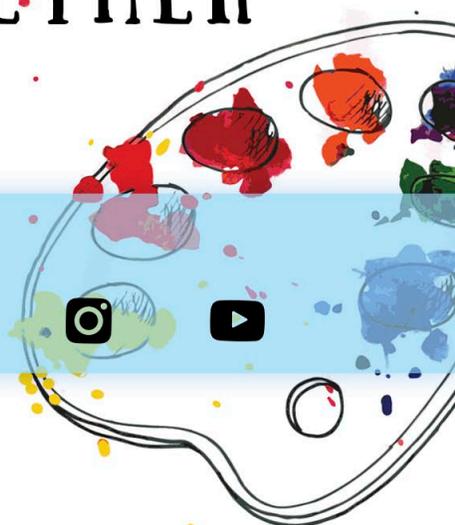
Watch directly from
TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**



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STEP 5 - COLLAR AND EARS

"I CONSIDERED GOLD LEAF...AND, NO"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Orange = CYM + CRM

STEP DISCUSSION:

- Still using quite a bit of water, apply some Cadmium Yellow Medium to the collar area. Working wet into wet and using curved brush strokes and sketchy marks. Add some of this yellow onto the ears. Rinse.
- Imply the collar structure using a blocking stroke and the **Orange mix**. Leave some spaces open so it acts like a glaze.
- Apply a wash of Cadmium Red Medium and glaze some of this area, as well. Rinse.
- While the area is still wet, blend in Cadmium Red Medium and Cadmium Yellow Medium, alternating between the two colors. Keeping the red more to the edges to create a fire like effect.
- Apply color on the ears using the same method. Rinse.

Sherpa Tip: If you lose a black line, don't panic. Let the paper dry and then you can come back with your black liner pen and add the lines back in.



STEP 6 - FACE BASE

“FAERY SKIN TONES ARE TOTALLY YOUR CALL”

PAINT:

Yellow Ochre = YO

Quinacridone Magenta = QM

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Skin = YO + QM + TW

STEP DISCUSSION:

- Add Acrylic Gloss Glazing Liquid to the Skin mix and apply this glaze over the face and neck, adding a layer of color to the face.
- Add a little bit of Burnt Sienna to the mix to apply on the darker left side of the face. Rinse.

Sherpa Tip: Understand that once you use a glaze, it will seal the layers underneath it.



STEP 7 – FACE COLOR

“I LIKE TO EXAGGERATE...IN MY ART”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Light Gray = TW > MB

Skin = YO + QM + TW

Dark Ochre =

YO > MARS BLACK

Orange = CYM + CRM

Deep Pink = QM + CRM

Medium Pink = QM + CRM + TW

Purple = QM + PB

Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Paint the light area of the eyes using the **Light Gray mix**. Rinse.
- Apply highlights above her nostrils, on the top of the ball of the nose and along the bridge using the **Skin mix**.
- Then add Glazing Liquid to Quinacridone Magenta and blend it onto the tip of the nose, shaping it as you go.
- Paint shadows along sides of the nose, using the **Dark Ochre mix**. Use the Glazing Liquid as needed.
- Apply color under her eyes using Quinacridone Magenta and Glazing Liquid. Rinse.
- Add the **Deep Pink mix** to the top lip and use the **Medium Pink mix** and paint the lower lip. Shade in between the lips using the **Purple mix** and blend it out onto the bottom lip.
- Lighten the skin between the nose and the upper lip using the **Skin mix**. Add the creases at the ends of the mouth. Continue using glazing liquid as you add another layer of this color to the chin.
- Without rinsing the brush, add Titanium White and highlight the tip of the nose, above the nostrils and just above the lip. Rinse.
- Use the **Orange mix** to apply upward brush strokes, allowing the paint to feather out on both cheeks. Curve the strokes directionally, around the eyes. Add the **Yellow Orange mix** on the bridge of the nose.
- Reinforce the shadow along either side of the nose using the **Purple mix**, then add this color to the crease and all around the eyes, ending in a point on the inside corner. Use the Glazing Liquid as needed. Rinse.
- Alternate between the Quinacridone Magenta and the **Orange mix** at the upper lid area, blending them where they meet. Use Cadmium Yellow Medium at the top of the brow bone.
- Paint the forehead by alternating between the **Yellow Orange mix** and the **Orange mix**. Occasionally adding Glazing Liquid as needed.
- Refine the brow using the **Purple mix**. Then blend in some of the **Skin mix** above the eyes.



STEP 8 - COLLAR AND DEFINING THE FACE

“TRUST YOUR INNER VOICE AND LOOK FOR BALANCE”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Small Synthetic Round

COLOR MIXES:

Light Yellow = CYM + TW
Light Gray = TW > MB
Light Pink = QM + TW
Purple = QM + PB
Pale Pink = TW > QM
Deep Pink = QM + CRM
Yellow Orange = CYM > CRM
Pale Yellow = TW > CYM

STEP DISCUSSION:

- Apply the **Light Yellow mix** to add collar detail using the Medium Synthetic Round and short expressive strokes, adding glazing liquid as needed. Then, loosely add more Cadmium Yellow Medium and Cadmium Red Medium in places throughout the collar using outward curved strokes.
- Add Cadmium Yellow Medium to the bridge of the nose and onto the forehead using directional strokes and then add some to the highest points

of the cheeks. Alternate between Cadmium Red Medium and Cadmium Yellow Medium in the forehead area. Bend in some Titanium White along the bridge of the nose and highlight the tip of the nose and the nostrils.

- Add the **Light Yellow mix** to the upper brow of the eyes and blend it in with some Quinacridone Magenta. Lighten the bottom of the cheeks with Titanium White on the dirty brush and using upward flicking strokes. Rinse.
- Switch back to the Small Synthetic Round and paint the tips of the ears with Cadmium Red Medium. Use Cadmium Yellow Medium to paint the inside of the ears. Rinse. Apply Titanium White to the inner ears using upward flicking strokes that feather out at the end.
- Paint another layer to the light area of the eyes with the **Light Gray mix**. Rinse.
- Apply small curved brush strokes with some **Light Pink mix** along the upper lip and to the center of the bottom lip. Use the **Purple mix** to add to the shadow between them. Load the **Light Pink mix** onto the dirty brush and define the edge of the lower lip.
- Paint small curved strokes on the bottom lip using **Pale Pink mix** on the toe of the brush. Then add some of this lighter color to the top lip. Add yet another value on the lips, using the **Deep Pink mix**. For variation, tap in some **Yellow Orange mix**. Rinse. For the final glimmer of highlight, add a couple spots of the **Pale Yellow mix**.
- Apply Cadmium Yellow Medium on the interior lid of both eyes and into the corners. Blending the outer lids back in with Quinacridone Magenta. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 - HAIR

“THE COLOR BLACK IS A PRODUCT OF FIRE...QUITE LITERALLY”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

Small Synthetic Round

STEP DISCUSSION:

- Use a wet Medium Synthetic Round and Mars Black and begin adding a hairline along the top of the forehead using the toe of the brush. Curve the stroke directionally as the hair grows. As the hair gets longer, begin using a “S” stroke. Paint the entire hair area in an interesting, curvy way. You may have to paint a second coat to get the matte effect. Rinse.
- Switch to the Small Synthetic Round and paint the shorter hair curling inwards onto her forehead and face and below her ears. Then curl some stray flyaway hair around the outside edges of the head.



STEP 10 – EYES

“GETTING PAST THE ‘HAVING FAITH’ STAGE”

PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

X - Small Synthetic Round

COLOR MIXES:

Purple = QM + PB

Light Purple = QM + PB + TW

Light Gray = TW > MB

Light Blue = PB + TW

Pale Blue = TW > PB

STEP DISCUSSION:

- Reinforce the shadow on the lips and the creases at the end of the mouth using the Small Synthetic Round and the **Purple mix**. Define the chin line then add Glazing Liquid to the dirty brush and blend another shadow layer on the neck, chin and under the nose.
- Use Mars Black to paint another layer on the nostrils and to deepen the shadow under the chin. Rinse.
- Create the lower inner lid on both eyes using the **Light Purple mix** on the toe of the brush.
- Switch to a X-Small Synthetic Round and thin some Phthalo Blue with water. Then line the outer edge of the iris. Rinse.
- Use the **Light Purple mix** to create tear ducts at the inner corner of the eyes. Then paint the light area of the eyes with the **Light Gray mix** and a little Glazing Liquid. Rinse.
- On the toe of the brush paint a thin shadow line between the eyeball and the inner lid with the **Light Purple mix**. Then add a fine shadow at the tear ducts. Add some Glazing Liquid and dust some of this color under the outer lower lids. Rinse.
- Refine the iris edges once more with Phthalo Blue. Rinse.
- Apply the wet reflections along the lower lids, a couple spots inside the eyes and tear ducts, using the toe of the brush and Titanium White. Rinse.
- Paint the iris with the **Light Blue mix**. Then blend in the Phthalo Blue around the outer edges. Rinse.
- Highlight the iris with the Pale Blue mix. Rinse.
- Paint the pupils using Mars Black making sure to keep them the same size. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - FACE DETAILS

“DOTS, DOTS, DOTS”

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW
Fluid White Paint = FWP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round
Dotting Tool

COLOR MIXES:

Light Aqua = TW > PB > PG
Light Yellow = CYM + TW
Purple = QM + PB

STEP DISCUSSION:

- Starting on the right side Add Glazing Liquid to the **Light Aqua mix**. Glaze the entire iris and pupil area using the toe of the Small Synthetic Round brush. Rinse.
 - Lighten the inner corners of the upper and lower lids using the **Light Yellow mix**.
 - Deepen the shadows along either side of the nose and the creases of the lids with the **Purple mix**. Rinse.
 - Switch to the Dotting tool and use the Fluid White Paint to add some white freckles to the face. Then place a couple of small refined dots to the lips and tear ducts as a hot highlight.
- Dry the surface before continuing to the next step.



STEP 12 - EYE DETAILS AND WHITE LINING

“ALL ABOUT EYES”

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Phthalo Blue = PB
Titanium White = TW
Mars Black = MB
Fluid White Paint = FWP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round

COLOR MIXES:

Purple = QM + PB
Pale Blue = TW > PB

STEP DISCUSSION:

- Mix Glazing Liquid to the **Purple mix**. Glaze a shadow across the top half of both eyes using the Small Synthetic Round. Rinse.
- Switch to the X-Small Synthetic Round and line the upper edges of the top lid using Mars Black. Then add a little lining to the bottom edge of the pupils. Rinse.
- Highlight the iris with the **Pale Blue mix**. Add some interest here with flecks of Cadmium Yellow Medium. Rinse. Then apply the hot highlights along the bottom of the iris, and dotted in the pupils with Fluid White Paint.
- Dot more highlights on the inner corner of the lids, to the tip of the nose and

nostrils, the top of the lip and highlight the creases of the mouth with the Fluid White Paint. Then apply a thin broken line of light to the outer lids of the eyes. Rinse.

- Paint halos around the freckles and add another layer to the eye flecks with Cadmium Yellow Medium using the toe of the brush. Rinse.
- Use Fluid White Paint to white line fine creped edges on the ears and collar. Exaggerate the filigree throughout these areas. Then add another layer to the wet highlights in the eyes. Rinse.
- Dry the surface before continuing to the next step.



STEP 13 - FOREHEAD AND LASHES

"I BRING YOU FIRE"

PAINT:

Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Synthetic Round
Black Uni Posca Pen

STEP DISCUSSION:

- Place a small dot in the center of the forehead using the Small Synthetic Round brush and Titanium White. Then paint "S" strokes to create flames from that point, up and outward using Fluid White Paint. Above the top of the flame add individual embers floating in front of the dark hair. Rinse. Dry the surface.
- Switch to the Black Uni Posca Pen and create the long curled lashes starting on the eye furthest away. Turning the surface for better control if needed.
- Use the pen to add the delicate hairs curling around the face. Also ensure you have a deep shadow inside the nostril and lightly exaggerate the shadow of the lip.
- Anchor the base of the forehead flame by creating a dark delicate structure that branches outward slightly. Then, at the bottom of that structure, apply dots

along the bridge of the nose and along the top of the brows.

- Dry the surface before continuing to the next step.

Sherpa Tip: the lightest part of the flame is closest to the fuel source and then as it moves out it will become more yellow and orange.



STEP 14 - FOREHEAD FLAME

"WE PLAYED WITH FIRE"

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Synthetic Round
Dotting Tool

COLOR MIXES:

Orange = CYM + CRM

STEP DISCUSSION:

- Using the Small Synthetic Round and an "S" stroke add Cadmium Yellow Medium to the top of the forehead flame and embers.
- Use the **Orange mix** to blend into the upper and outer flames and embers. Continue building and blending using any of the colors in the mix until you are happy. Add some red embers to the dark area on the forehead.
- Switch to the Dotting tool and apply Cadmium Yellow Medium dots on top of the red embers on the forehead and in the hair. Wipe the tool and add a Fluid White Paint to the embers and throughout the flame. Add more of the white dots floating throughout this flame area.
- Switch back to the brush and refine the flame to your liking.

- Dry the surface before continuing to the next step.



STEP 15 - FINAL DETAILS

“SMIDGES OF ZHUZH-ZHUZH”

PAINT:

Chorma Pearl Yellow

BRUSHES & TOOLS:

Small Synthetic Round

STEP DISCUSSION:

- Add a glittering transparent layer of Chorma Pearl Yellow throughout the collar. Mimic the strokes that are already there.
- Then add a smidge of glitter to the yellow area inside the eye.
- Apply a bit to the ears frills and also on the lighter areas of the upper and lower eyelids.
- Finally glitter up the freckles and the yellow on the lips.
- 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:



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.

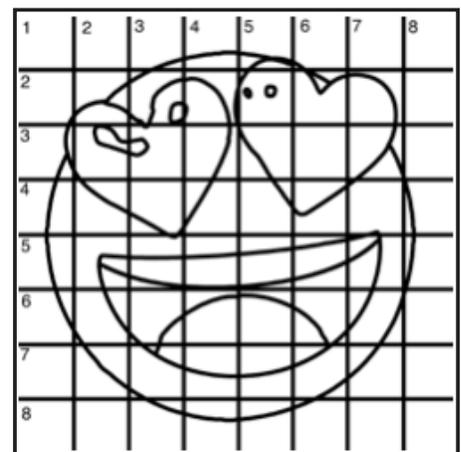
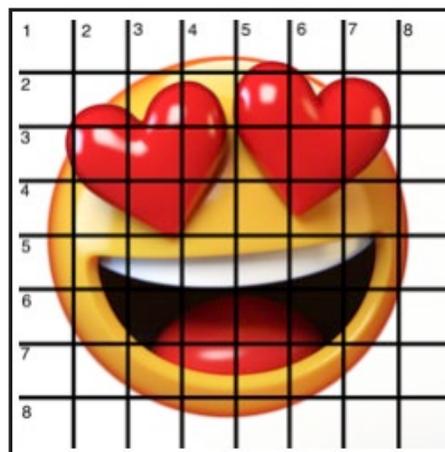
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 pigmentated 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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