

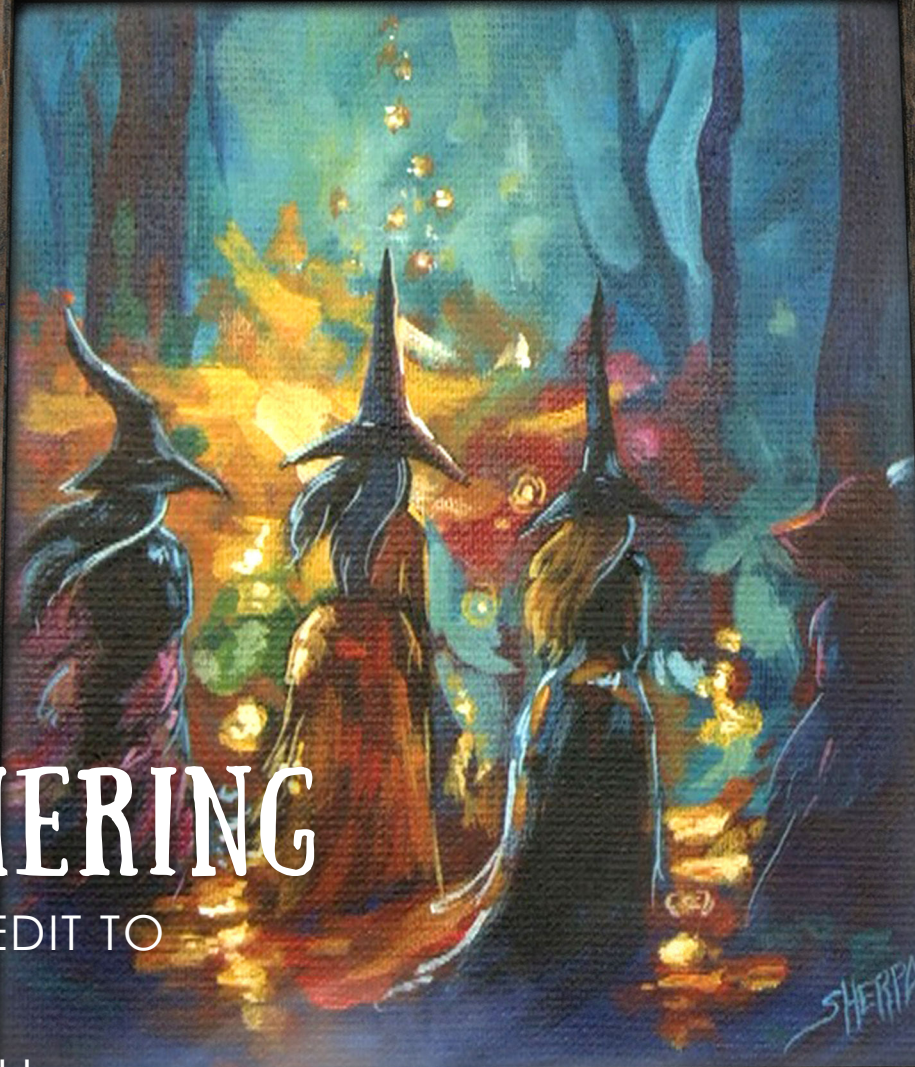
13 Days of

HALLOWEEN

with
THE ART SHERPA

THE GATHERING

NAME CREDIT TO
PATRON
LOULA HALL



STEPS: 13 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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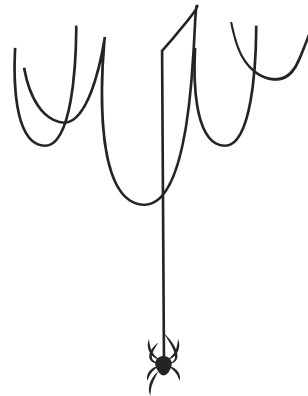
SHERPA FORWARD:

SHERPAWEEN:

The 13 days of Halloween acrylic painting challenge is perhaps my favorite time of year. Creating unusual paintings that can cover surprising topics is one of the things I love most about my job. I get to create artwork for people in my community who enjoy the holiday and the spooky ookie as well. This year is particularly special because I want to create a sense of a dark fairy tale. It's magical, mystical, and clearly Halloween with a side of fall, y'all. Since we've been moving I haven't been in my studio to design, so this let me do some digital painting on my tablet. In order to design things that would translate well into acrylic, there were some special challenges. However, it also gave me the chance to change things very easily in the design concept. The palette this year is rich and lush, and I really tried to focus on atmosphere and effect. The classes are two to three hoot but we're really going

to dive deep and break it down so I think that they're going to be fun for everyone. Every year I look forward to seeing your version of our challenge. You guys should have the best results ever with the mini books this year.

WISHING YOU A SPOOK-TACULAR,
BOO-TIFUL, WOOO-NDERFUL, AND
FANG-TASTIC HALLOWEEN!



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
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Large Synthetic Bright
- Medium Hog Bright
- Medium Hog Round
- Small Hog Bright
- Small Hog Round
- Small Synthetic Round
- X-Small Synthetic Round

SYMBOL GUIDE:

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

TOOLS:

- 8 x 8 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
- T-Square Ruler
- Watercolor Pencil Or Chalk

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing
- Fur
- 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.

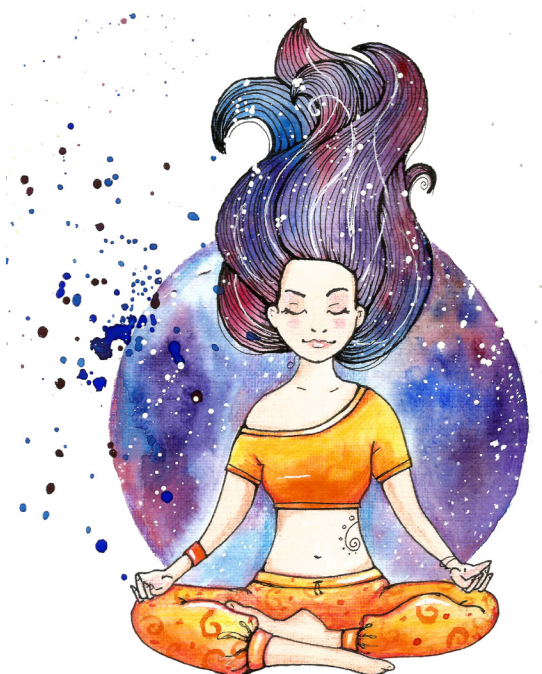
| STEPS: | TIME: | DESCRIPTION: |
|---------|---------|---------------------------|
| INTRO | 00:00 | INTRO |
| STEP 1 | 03:30 | COLORED GROUND |
| STEP 2 | 07:44 | DARK DIFFUSED SKY |
| STEP 3 | 13:01 | TREES IN THE MIST |
| STEP 4 | 23:35 | MORE MISTY TREES |
| STEP 5 | 28:46 | FOREGROUND AND FIRE |
| STEP 6 | 41:27 | MORE FIREGLOW |
| STEP 7 | 49:55 | DRAW/TRACE IN WITCHES |
| STEP 8 | 1:00:08 | FIRST FIGURE REFLECTIONS |
| STEP 9 | 1:06:20 | SECOND FIGURE REFLECTIONS |
| STEP 10 | 1:11:16 | THIRD FIGURE REFLECTIONS |
| STEP 11 | 1:13:44 | SHADOWS |
| STEP 12 | 1:16:07 | ADDING LIGHT |
| STEP 13 | 1:22:13 | FINAL HIGHLIGHTS |
| | 1:34:10 | 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.



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



STEP 1 - COLORED GROUND

"STARTING WITH A DARK BACKGROUND"

PAINT:

Phthalo Blue = PB

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the dampened brush with Phthalo Blue, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 - DARK DIFFUSED SKY



“SETTING THE ATMOSPHERE”

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Hog Bright

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Deep Turquoise =

PB + PG > BS

Medium Turquoise =

PB + PG > TW

Teal = PB + PG > CYM > TW

brush direction. Keep the pressure light as you paint around the outer edges of the background

- Use the **Medium Turquoise mix** to paint the center area, slightly blending it into the darker background. Rinse. Add a little more Phthalo Green into the mix as you move down towards the bottom. Rinse
- At the center top of the canvas, add the **Teal mix**. To get this very controlled dry brush effect the brush is just barely damp, and the paint load is pretty light in the belly. Next, add a little more Phthalo Blue to that mix and apply it as you move down the canvas a little. Rinse.

***Sherpa Tip:** When mixing paint, I don't come to the middle of the paint plop because that would really contaminate the paint. I sneak in from the edge and create what they call the landing strip.*

STEP DISCUSSION:

- We will be painting further into the background first because we want to have nice long, loose brush strokes through this and trying to paint around our figures will kind of stop our minds.
- About 2 inches from the bottom of the canvas, imagine or even draw a little line with Chalk Pencil or Watercolor Pencil. The bottom represents the ground and top is the atmospheric background.
- Begin painting the background using the **Deep Turquoise mix**. Starting at the top right corner, make little firm but loose strokes while constantly changing the



STEP 3 - TREES IN THE MIST

"SPOO-KEY TREES AND BRANCHES"

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Purple Blue = PB + PG + DP

Sky Blue = PB + TW

Turquoise = PB + PG

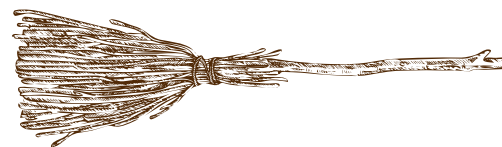
Light Teal = TW > CYM > PB

STEP DISCUSSION:

- The trick with this background is the layers and building everything up. On the top left hand side paint a distant tree using the **Purple Blue mix** and the tip of the brush. Lightly bring a rough line about 2 inches down. Then paint a branch towards the left. Add a little Titanium White into this mix, to give this tree a little lighter value along the right edge. Add a little more Dioxazine Purple on the brush, and paint a couple more distant trees on the left.
- Paint two trees on the right. They both are further down on the canvas and one is a bit bigger. These are slender lines that just imply a tree.
- On the left side lighten

the background around the trees using the **Sky Blue mix**. Wipe the brush and add Phthalo Green into the background as well. Then blend the **Turquoise mix** in. Add a little Cadmium Yellow Medium on the dirty brush and glaze it over the trees. Rinse.

- Lighten the background around the trees on the right using the **Sky Blue mix**. Add the **Light Teal mix** to the center area where the last of the fading sunlight that would be peeking through. These strokes are broken with spaces between. Add a few pops of color here and there with the Cadmium Yellow Medium.
- Tap some Phthalo Blue into the background on the right. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - MORE MISTY TREES



"THE BIG TREES LINING THE CLEARING"

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Dark Fire = CRM + DP

Deep Indigo = DP + PB

STEP DISCUSSION:

- Paint a thicker tree in the left upper corner using the **Dark Fire mix**. Apply a back and forth brush stroke very lightly on the toe of the brush.
- Add two bigger trees on the right using the **Deep Indigo mix**. The biggest tree is right along the right side of the canvas. Add Some Phthalo Green on the brush as you get closer to the base of this tree. Then glaze this color in toward the center, just a bit, to create a misty effect.
- Darken the thicker tree on the left a little bit at the top with the **Deep Indigo mix**. Rinse.
- Dry the surface before continuing to the next step.





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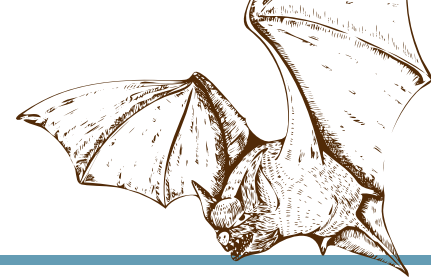
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THE ART
SHERPA



STEP 5 – FOREGROUND AND FIRE



“BEGIN THE BURNING”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

Sherpa Tip: To get good coverage if you're using student grade paints, you may have to paint the area white first. Alternatively, you can paint two or more layers until you get the depth of color you want.

BRUSHES & TOOLS:

Small Hog Bright

COLOR MIXES:

Orange = CYM + CRM

Deep Purple = DP + BS

STEP DISCUSSION:

- Paint the lower 2 inches of the canvas using the **Deep Purple mix**. Rinse.
- Start on the left side of the canvas. Paint the small flyaway flames using just the corner of the brush and the **Orange mix**. Moving to where the flames are thicker, use the flat of the brush and a bit more pressure. Without rinsing the brush get some Quinacridone Magenta and blend it, wet into wet, right on the canvas. This will deepen the flames that are closer to the ground. Rinse.
- Continue painting this first layer of flames toward the right using the same technique. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - MORE FIREGLOW

"ADDING MAGIC TO THE FLAMES"

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Bright

COLOR MIXES:

Sunny Orange = CYM > CRM
Fire Red = QM + CRM
Dark Fire = CRM + DP
Turquoise = PB + PG
Med Turquoise = PB + PG > TW
Light Yellow = CYM + TW

STEP DISCUSSION:

- Using the **Fire Red mix**, loosely paint a second layer over the dry Quinacridone Magenta layer on the right side. Add a little Titanium White to the dirty brush, and brighten the top of the dark flame. Also paint the dark flame on the left side using the same technique. Rinse.
- Continue using a loose brush stroke, and add another layer to the orange area at the center of the flames using the **Sunny Orange mix**. Add some Cadmium Red Medium on the dirty brush then, using the corner of the brush, paint those little fly away embers in the center of the canvas. Continue to loosely paint the **Sunny Orange mix** into

the center of the flames. At the bottom of the flames, add a little of the **Dark Fire mix**. Rinse. Combine the **Turquoise mix** with the **Sunny Orange mix** and loosely add a couple of strokes of this color near the bottom of the flame.

- Paint another loose layer of the **Medium Turquoise mix** on the left side of the canvas. Apply this color at the base of the large tree and a little bit peeking between the flames.
- Combine the Turquoise mix with the **Sunny Orange mix** again, and add a couple of loose strokes of this color at the top of the flames that are over the tree on the left. Add more Cadmium Yellow Medium to that mix and paint a couple spots of that color in the flame. Rinse.
- In the middle of your flame paint some energetic curved strokes using Cadmium Yellow Medium. Create more energy in the flames alternating between the Light Yellow mix and the Sunny Orange mix, still using the dirty brush. Highlight the flyaway flames in the middle of the canvas using the **Light Yellow mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 – DRAW/TRACE IN WITCHES



“GIVE THESE GIRLS SOME BOOTY”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

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.
- Using Mars Black, begin the little witch hat on the left just below the thicker tree. Paint the brim of the hat with a slightly curved little stroke. Sketch a line up, and then turn it to the left. Join the brim of the hat to the main body with a slope.
- To get her body in, draw a straight guideline down from the middle of the hat
- to just below the ground line. Find where her shoulders begin a bit below the hat, and make a small line. From that point flow a stroke for hair going towards the left. Paint the cloak from that shoulder point curving around to the right, and then flow back toward the bottom left. Continue these strokes to the bottom of the witch. Fill in the back of her head with more hair that flows to the left., and use feathery strokes along the back of the cloak. Then fill in the figure.
- To paint the second witch, make an upside down frown just below the top of the flames at the center of the canvas. Next bring a straight line up. Again, slope the brim to meet the center line, and then thicken the top of the hat to make a point.
- To get her body in, draw a straight guideline down from the middle of the hat that is a bit further down in the ground than the first witch. Find where her shoulders begin a bit below the hat, and make a small line. Place some generous hips at the waist line, and flow the gown down to the ground and slightly out to the left. Thicken the torso a bit, then add an arm to the front of the figure. At the back of her head create the flowing hair using feathered “S” strokes. Rinse the brush to reset it.
- The third witch is between the second witch and the large tree that is on the right. Her hat is lower than the rest and also starts with an upside down frown. Next, bring a straight line up and slope the brim to meet the center line. Thicken the top of the hat to make a point. Leave a small space for the head, and paint a shoulder line. Draw a straight guideline from the middle of the shoulders to even lower in the ground than the last witch. Bend an elbow out followed by a curvy hip, at the back of this witch. The front of her body is straighter, with just a slight curving in at the waist. Fill in this figure and create the same flow to the bottom of her dress. At the back of her head create the flowing hair by again using feathered “S” strokes. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: *If you make a mistake, rinse the brush out quickly. Then before the paint dries on the canvas, paint it out with a clean, damp brush and wipe it away with a paper towel. This only works if the layer underneath is dry.*



STEP 8 – FIRST FIGURE REFLECTIONS

“THE HIGHLIGHTS ADD DRAMA”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Pale Blue = TW > PB

Sky Blue = PB + TW

Medium Magenta =

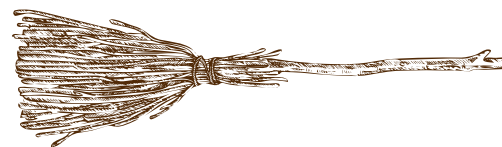
QM > TW

Fire Red = QM + CRM

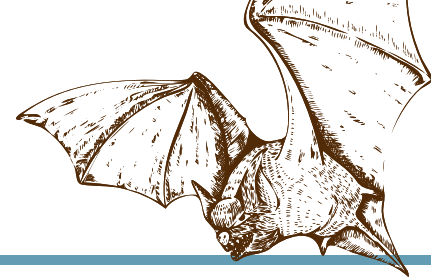
Peach = TW > QM > CYM

STEP DISCUSSION:

- long curving strokes that go to the left. Then add pops of color behind this witch, and a little bit in the dress with the **Fire Red mix**. Rinse.
 - Bring some darkness back into the background along the left side with some Dioxazine Purple. Then, on the dirty brush add some Phthalo Blue and a tiny bit of Titanium White to give the ground on this side another dark value. Rinse.
 - Use the **Peach mix** to touch another reflection value to the front of the dress. Rinse.
- At the front of the hat dry brush a little bit of a highlight with the **Pale Blue mix**. Then highlight the back of the hat, and a little bit on the brim with the **Sky Blue mix**. Add a few highlights in the hair with curved strokes while still using the dry brush technique. Place a few highlights to reflect that she is wearing a shawl around the front of her shoulders. Then highlight the front of the dress. Rinse.
 - Add the glow of the fire reflected onto her dress using the **Medium Magenta mix**. Also use this color to add some drama from the back of her dress into the background using



STEP 9 – SECOND FIGURE REFLECTIONS



“BRIGHT FIRE HIGHLIGHTS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Fire Red = QM + CRM
Deep Purple = DP + BS
Orange = CYM + CRM
Deep Indigo = DP + PB
Dark Fire = CRM + DP

- Dry the body of this witch if it is still wet. Then, dry brush the **Dark Fire mix** on the back of the skirt, and a little on the torso and arm. Rinse.
- Hit the highest spots on the dress with the **Orange mix**. Blend it back somewhat with just Cadmium Red Medium. Rinse.



STEP DISCUSSION:

- Combine a little Titanium White to the **Fire Red mix**, and highlight the front of the hat. Rinse.
- Add a base coat to the body of this figure with the **Dark Purple mix**. Use the dirty brush and add the Orange mix to give the ground below this witch some fiery reflections. Blend it in with some Dioxazine Purple by wiggling the brush. Rinse.
- Go over the black on the hat with the **Deep Indigo Mix**. Then add a touch of the Titanium White to the dirty brush, and paint reflections onto the back of the hat and on the hair. Rinse.



STEP 10 – THIRD FIGURE REFLECTIONS

“MAKE THIS WITCH MORE COOL”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Sky Blue = PB + TW

Dark Fire = CRM + DP

Sunny Orange = CYM > CRM

STEP DISCUSSION:

- Glaze the hat with the Phthalo Blue. Add reflections to the back edges of the hat, along the back of the dress, and just a bit to the front of the dress with the **Sky Blue mix**. Rinse.
- Use the **Dark Fire mix** for the reflections in her hair and a few touches on the dress.
- Touch a bit of the **Sunny Orange mix** at the top of her bum and add a bit to her hair and dress. Rinse.



STEP 11 - SHADOWS



"HINTING AT ANOTHER WITCH"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Dark Fire = CRM + DP

Sky Blue = PB + TW

STEP DISCUSSION:

- Apply the **Dark Fire mix** on the far left to indicate a shadowy figure. Imply a bit of a hat brim and the front of the shoulder. Add a little bit more Dioxazine Purple as it blends into the darkness and hints at a cloak coming down.
- Behind the hat brim add a little bit of the **Sky Blue mix** to suggest a feather in the bonnet. Then add a hint down the front of the dress.
- Suggest a bit of glow along the hat brim with Quinacridone Magenta.
- Dry the surface before continuing to the next step.



STEP 12 – ADDING LIGHT

“CATCH SOME IMPORTANT MOMENTS THAT INCREASE INTEREST”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Dark Fire = CRM + DP

Light Teal = TW > CYM > PB

Medium Turquoise =

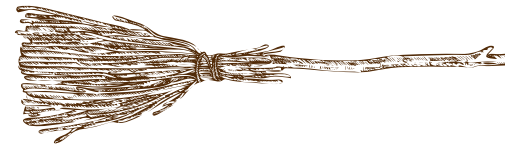
PB + PG > TW

Orange = CYM + CRM

Turquoise = PB + PG

STEP DISCUSSION:

- **mix.** Then, blend in some pure Cadmium Red Medium. Rinse.
 - Add the **Turquoise mix** to the ground to give it more interest. Rinse.
 - Paint a few spots of the Phthalo Blue in the background along the left side. Rinse.
 - Use Cadmium Yellow Medium to add bright pops of color between the figures and a bit to the ground. Rinse.
 - Dry the surface before continuing to the next step.
- Add some interest in a couple places with the **Dark Fire mix**. Splash some light reflections on the ground between the figures by wiggling the brush side to side. Rinse.
 - Apply some loose, painterly strokes of the **Light Teal mix** between the second and third witch.
 - Use the **Medium Turquoise mix** to add pops of light between the other figures. Make sure to outline a bit of the hat on the shadowy figure on the left, just to move it forward slightly. Rinse.
 - Highlight the glow on the ground using the **Orange**



STEP 13 - FINAL HIGHLIGHTS



"POPPITY POP, POPPITY POW. MAKE THE BRIGHTER HIGHLIGHTS NOW"

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Highlight = FWP > PB
Warm Highlight = FWP > CYM
Medium Turquoise =
PB + PG > TW
Fire Red = QM + CRM
Orange = CYM + CRM
Light Yellow = CYM + TW

STEP DISCUSSION:

- Add very fine lines of the **Highlight mix** on the front edges of the figure on the left. Also add a bit to the brim at the back of the hat and hair. Rinse. Then, add a bit of this color lining her dress, and on the ground in front of this witch. Rinse.
- On the second figure, line the wrinkles at the back of the skirt with the **Warm Highlight mix**. Paint a few broken lines to highlight the front of the skirt and the back of the arm. Then, add a few pops of just Cadmium Yellow Medium in the back of the skirt and on the ground. Highlight

the front of the hat with the **Warm Highlight mix** and the back of her hat with the **Highlight mix**. Use the **Medium Turquoise mix** to highlight her hair. Rinse.

- The third witch has her hat and dress highlighted with the **Medium Turquoise mix**. Her hair is lined with the **Highlight mix**.
- The shadowy figure has only a few, very light, implied lines using the **Highlight mix**. Then use the **Fire Red mix** to hint at the front brim of the bonnet. Add a little Titanium White into that mix for a second value faintly applied on the bonnet and dress of this figure. Add some of this color to the witch on the left, and to a few places in the pink flames. Paint in some Cadmium Red Medium in the background on this left side. Rinse.
- Use the **Warm Highlight mix** to add pops of bright color to the yellow flames and on the ground reflections between the two witches on the left, and on the front of the second witches dress. Add a couple concentric circles between the second and third witch. Then tap in just Titanium White in the center of them, and to the centers of the flyaway embers at the top of the canvas. Use Titanium White to highlight the yellow flames and ground reflections between the two figures on the right, as well. If needed, add a little Cadmium Yellow Medium back in.
- The **Orange mix** on the hair of the third witch adds interest and brings her a bit forward. Add a bit of this color in her dress and to the ground reflections. Rinse.
- Use the **Light Yellow mix** to line just the left side of the hair of the third witch. Rinse.
- Sign.



THE TRACING METHOD

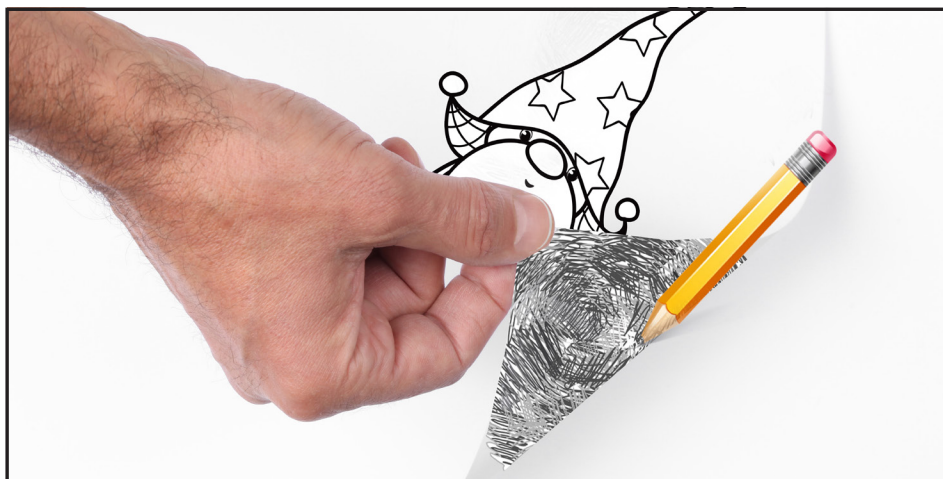
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

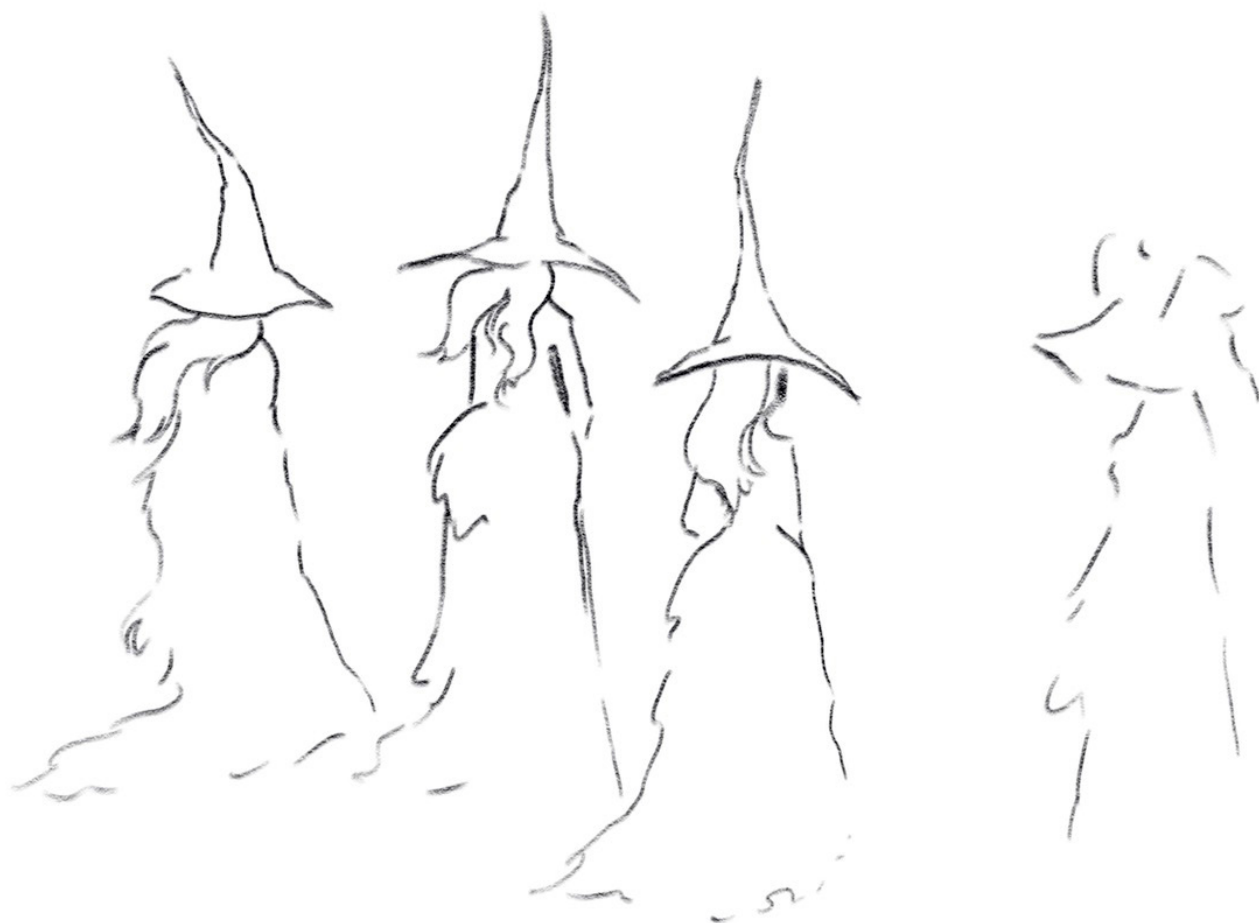


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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.

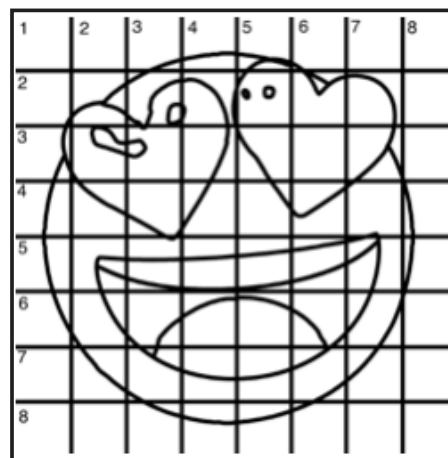
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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