

13 Days of

HALLOWEEN

with
THE ART SHERPA



SLEEPY HOLLOW

NAME CREDIT
TO PATRONS
HEATHER FINN MCDONOUGH &
DONNA ACKRIDGE

STEPS: 13 | DIFFICULTY: CHALLENGING | 3 HOOTS

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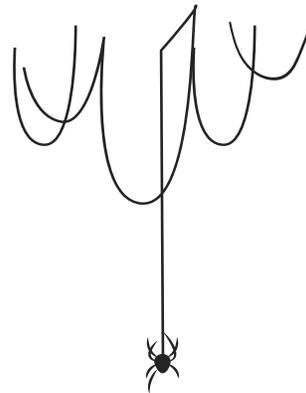
SHERPA FORWARD:

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
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

- Large Synthetic Bright
- Small Synthetic Filbert
- Small Synthetic Angle
- X-Small Synthetic Round
- Large Hog Bright
- Large Hog Round
- Small Hog Round

SYMBOL GUIDE:

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

TOOLS:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

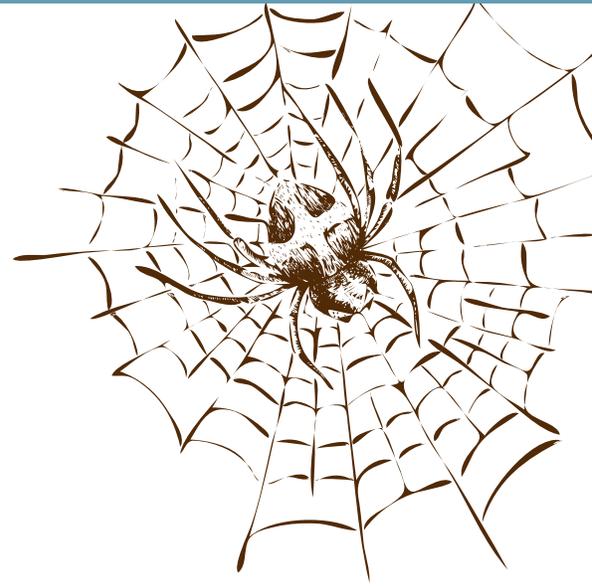
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing



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	03:17	COLORED GROUND
STEP 2	06:26	SKETCH HORIZON
STEP 3	10:09	KEYHOLE OF LIGHT
STEP 4	16:24	MOODY BACKGROUND
STEP 5	22:07	SKETCH BUILDINGS
STEP 6	30:17	SKY DRAMA
STEP 7	43:05	TREES
STEP 8	48:30	LEAVES
STEP 9	1:04:58	MIDGROUND
STEP 10	1:13:27	FOCAL BUILDING
STEP 11	1:26:24	FOREGROUND GREENERY
STEP 12	1:30:04	DARK STONES AND PATH
STEP 13	1:36:10	PUMPKINS
	1:49:12	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 - COLORED GROUND

"I'M ALL ABOUT THAT BASE"

PAINT:

Yellow Ochre = YO
Mars Black = MB

BRUSHES & TOOLS:

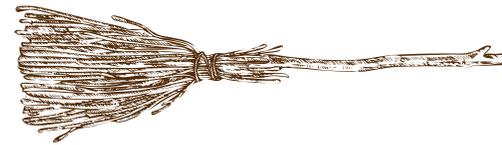
X-Large Synthetic Round

BRUSHES & TOOLS:

Base = YO + MB

STEP DISCUSSION:

- Load the dampened brush with **Base mix**, 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 - SKETCH HORIZON



“GETTING TO KNOW WHERE THINGS GO”

PAINT:

Yellow Ochre = YO

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Smoky Grey = YO + MB + TW

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 to get your image on the canvas. 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.

- Use the **Smoky Grey mix** to wander a horizon line across the canvas, about 4 ½ inches from the bottom. Place a mark about 1½ from the left side for one of the buildings. Add another mark about 5 inches from the left side for the focal building. Then wiggle in a crooked path from the point of the focal building to the bottom of the canvas. This path will begin small at the horizon line and increase in width as it reaches the bottom of the canvas.
- Add more Yellow Ochre to the mix and roughly fill in the path. Rinse.



STEP 3 - KEYHOLE OF LIGHT

“SCUMBLE PRACTICE”

PAINT:

Yellow Ochre = YO

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Dark Smoke = MB > YO + TW

Smoky Grey = YO + MB + TW

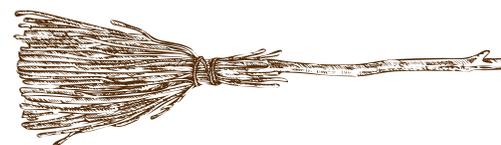
Fog Grey = TW > MB > YO

STEP DISCUSSION:

- Use a damp brush and the **Dark Smoke mix** to scumble a dark value

along the upper right side, and around the top of the outer edges of the canvas. Apply the paint from the mid belly to the toe of the brush, and change the directions of the strokes as you go.

- While the paint is still wet, blend in some of the **Smoky Grey mix** along the edges of the darker background you just painted, creating a soft blend.
- Shrink the opening further by blending the **Fog Grey** into the edges of the last color.
- Apply this method on the left side of the canvas until you have filled in the sky and created a keyhole of light. Rinse.



STEP 4 - MOODY BACKGROUND



“LAYERING AND BLENDING”

PAINT:

Cad Yellow Medium = CYM

Yellow Ochre = YO

Mars Black = MB

Titanium White = TW

Ultramarine Blue = UB

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

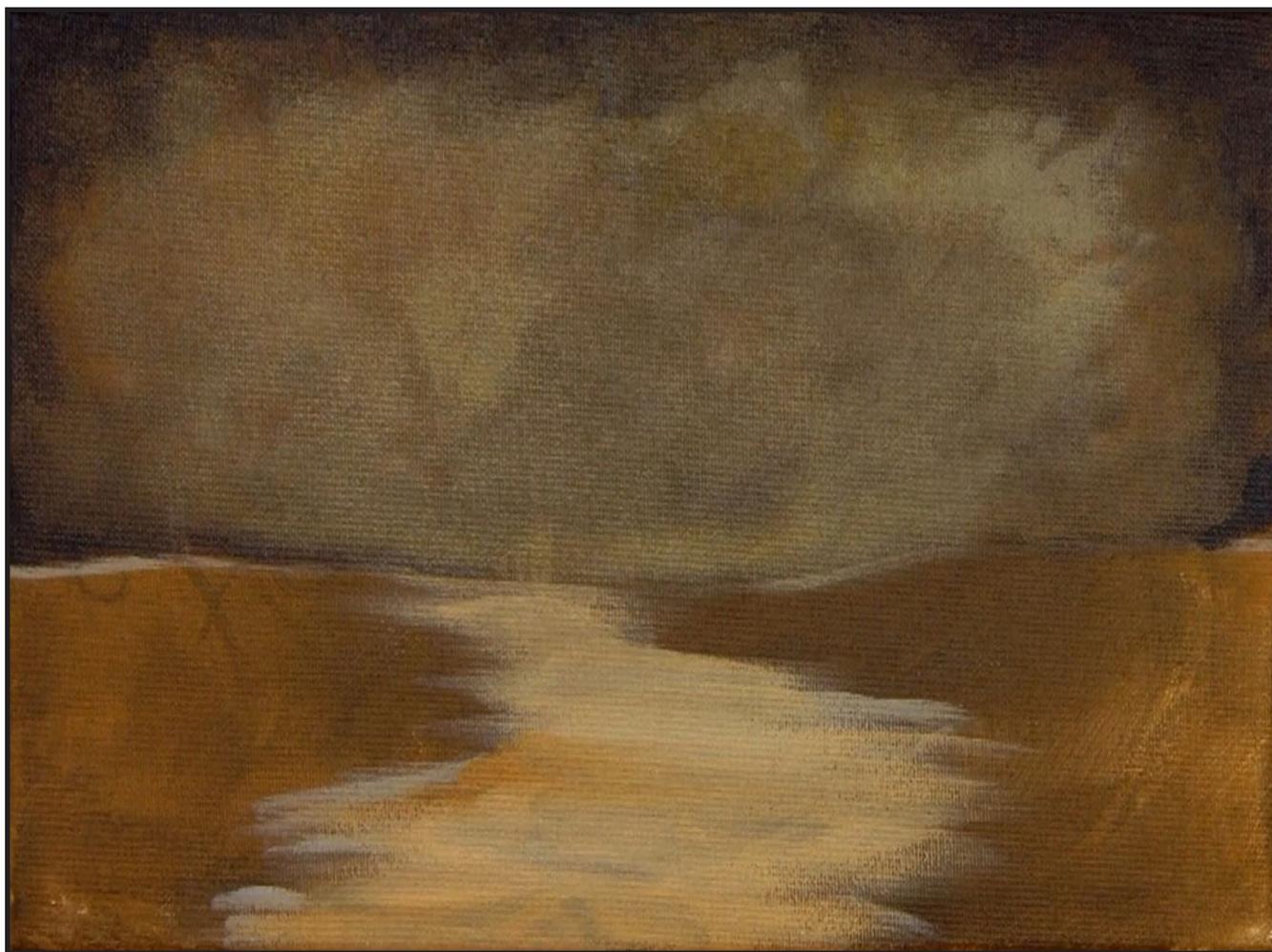
Base = YO + MB

Smoky Grey = YO + MB + TW

Sepia = CYM + YO + MB

STEP DISCUSSION:

- Dry brush Mars Black along the right side and around the corner. Next, blend the **Base mix** from that point, inward. Followed by the **Smoky Grey mix**. Repeat this process on the left side of the sky.
- Moving ever inward, blend in some of the **Sepia mix**. Adjust the outer edges if they get too light by blending in a bit more Mars Black.
- Continue to lighten the background towards the center by adding more Titanium White to the **Sepia mix**. Blend as you go to retain the keyhole of light. Rinse.
- Dry the surface before continuing to the next step.



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 - SKETCH BUILDINGS



“WHERE THE WONKY STRUCTURES GO”

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

X-Small Synthetic Round

T-Square Ruler

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Dark Brown = BS + MB

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 to get your image on the canvas. 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.
- Use the **Dark Brown mix** to sketch the image. Place the T-square ruler about 1½ inches from the left side, then starting about an inch down from the top, paint a straight vertical line, down to the horizon.
- Add another line starting about 2 ½ inches from the top, and about 4 inches from the left side, for a smaller tower of the focal building.
- The third line is for the main tower of the focal building, it is about 5 inches from the left side and starts about an inch from the top.
- Move down a bit from the top of the first line and thicken that line a bit on either side. Next, paint a downward, curved line for the rooftop. Then, thicken the bottom so it is just shy of the width of the roof. Apply downward strokes allowing it to be a little streaky, which will enforce the mood of the painting.
- Thicken the line to about an inch down on the second spire, keeping the top pointed. Just below that, paint a short angled line going to the left, for one side of the roof of this tower. Sketch two horizontal lines going to the right, and fill in the roof. Then, just slightly in from the bottom of the roof, fill the body of this tower with vertical lines.
- Just to the right of the next line, sketch a fourth smaller line for the side of the building. Next, angle a roof from that point and up slightly. Connect it to the bottom of the roof on the left. Paint another floor on the right side of the house and add a roof line to it. Above that, imply a tower room with yet another roof. Finally, thicken the remaining spire to a point and fill in the house with downward strokes.



STEP 6 - SKY DRAMA

“SCARY CLOUDS OF MANY COLORS”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Smoky Grey = YO + MB + TW

Misty Green = YO + MB + TW
+ PG

Dark Blue = UB + MB

Cream = TW + YO + CYM

STEP DISCUSSION:

- Dry brush the **Smoky Grey mix** into the sky. Wiggle the strokes, applying paint from the belly to the toe of the brush. Add more Titanium White if needed to lighten the clouds, and create values by adding more of any of the colors within the mix.
- Add the **Misty Green mix** between the houses and on the lower horizon. Add more Mars Black to the mix and blend it upwards into the sky. Continue creating mood and texture to the sky, by adjusting the mix to make it either lighter with Titanium White, or darker with Mars Black. You can even add a little bit of this misty texture over the bottom of the buildings.

- Add a lot more Titanium White to the **Misty Green mix** to lighten the areas around the focal house. Blending it softly back into the sky using light pressure. Rinse.
- Deepen the value of the outer edges of the sky with the **Dark Blue mix**. Rinse.
- Add highlights to a few clouds using the **Cream mix**. Rinse. Blend the **Misty Green mix** with the **Cream mix**, and add some more diffused atmosphere into the sky.
- Blend a lot more Titanium White to the **Smoky Grey mix**, and use an up and down stroke to paint a misty effect around the focal building. Rinse.



STEP 7 - TREES



“WHAT’S SCARIER THAN CLOUDS? TREES AND BRANCHES”

PAINT:

Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Dark Brown = BS + MB
Light Blue = TW > UB
Green Grey = UB + PG + MB

STEP DISCUSSION:

- On the right side between the house and the dark edges at the side of the canvas, paint the tree trunks and branches using the **Dark Brown mix**. Scumble in some bushes at the very right side with a few twigs coming out of it at the top.
- Add some of the **Dark Blue mix** on the horizon, below trees. Wipe the brush on a towel and blend this color into the background a bit to create a misty effect. Blend some **Light Blue** into this mist to create a bit more interest. Rinse.
- Paint more branches and twigs in this area, filling it in to your liking, using the **Dark Brown mix**. Rinse.
- Use the **Green Grey mix** to paint some crooked crosses and fences in the graveyard on the right side of the house. Use Mars Black or the **Dark Blue mix** to deepen anything to make it stand out from the background, where needed. Rinse.



STEP 8 - LEAVES

“DANCING WITH THE MANY HUES OF LEAVES”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Filbert
Small Hog Round

COLOR MIXES:

Carrot Orange =
CRM + YO + CYM
Tangerine =
CYM > YO > CRM
Smoky Grey = YO + MB + TW
Fire Red = CRM + DP
Misty Green =
YO + MB + TW + PG

STEP DISCUSSION:

- Start with the Small Hog Round brush and the **Carrot Orange mix**. Carefully paint around the branches of the main tree. Use the toe of the brush and light pressure as you wiggle the paint onto the canvas. Then, add a second value on the leaves using the **Tangerine mix**. Alternate between these two mixes as you fill in the leaves.
- Add the **Smoky Grey mix** to the above mix, and paint any areas in the sky that reflect this color but need to be grayed out.

- Continue filling in leaves on the tree as explained above, allowing parts of the background to peek through. Use the darker **Carrot Orange mix** at the bottom of the tree. The tops of the tree will have more highlights so add the **Tangerine mix**. Use the **Fire Red mix** for the leaves that are in the darkest shadows. You can diffuse and blend the colors into the background by adding a little Mars Black on the dirty brush. Rinse the brush occasionally to reset it. Rinse.
- Reinforce the branches with Mars Black and brighten the orange in the sky a little more with **Carrot Orange mix**. Rinse.
- Switch to the Filbert brush and add some **Misty Green mix** to lighten areas in the background, around the branches and tree trunks

Sherpa Tip: You will need to rinse the brush if you are going from the **Fire Red mix** to one of the lighter mixes because the purple will gray out the lighter colors.



STEP 9 - MIDGROUND



“CREATING DEPTH AROUND THE BUILDINGS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Hog Round
Small Synthetic Filbert

COLOR MIXES:

Dark Blue = UB + MB
Burnt Orange =
CYM + CRM + BS
Ash Grey = TW + PG + MB
Dark Brown = BS + MB
Fire Red = CRM + DP
Orange = CYM + CRM
Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Paint the roof of the building on the left with Mars Black and the Filbert brush. Do not completely paint all of it, leave some still sort of faded. Also, strengthen some of the lines in the spire.
- Use the **Dark Blue mix** to create a strong downward line on the right side of the tower. Add a smidge of Titanium White on the dirty brush, and apply a small reflection on the roof. Rinse.
- Paint the **Burnt Orange Mix**, using downwards strokes,

on the tower but do not carry them all the way down to the bottom. Blend it back in a bit at the bottom, with a little Mars Black. Rinse.

- Highlight just a bit of the tower on the right side with the **Ash Grey mix**. Then scumble some of it in front of the tower using a fairly dry brush.
- Paint some crooked branches in front of this mist with the **Dark Brown mix**. Then, darken the ground in front of them, allowing the color to glaze and fade out. Add a touch of Titanium White to the brush and brush in some fog on the left side of the main building. Rinse.
- Begin painting the darker leaves on the trees on the left side of the canvas with the **Fire Red mix**. Paint around the branches and add more Dioxazine Purple if you need to make it even darker. More Cadmium Red Medium will brighten the mix where needed. Rinse.
- Use the **Orange mix** to add a pop of color on the leaves between the two buildings. Then add another layer to the tree on the right.
- Add a bit more Cadmium Red Medium to the **Orange mix** and apply it to the trees on the left. Rinse.
- Switch to the X-Small Round brush and paint a little window in the tower with the **Yellow Orange mix**. Add a little Titanium White to the brush and tap in a bit of an extra glow in the window. Rinse.



STEP 10 – FOCAL BUILDING

“MAKING A MYSTERIOUS MISKATONIC MANSE”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Filbert
Small Synthetic Angle

COLOR MIXES:

Orange = CYM + CRM
Dark Brown = BS + MB
Dark Blue = UB + MB
Smoky Grey = YO + MB + TW
Green Grey = UB + PG + MB
Fire Red = CRM + DP
Yellow Orange = CYM + CRM

STEP DISCUSSION:

- Start with the Filbert brush, and blend some of the **Dark Brown mix** into the **Orange mix**. Brush this color onto the lower left roof, and down the left side of the main building.
- Blend the **Fire Red mix** and Burnt Sienna together, and add this color vertically to the lower front of the building. Add a bit to the lower part of the next floor as well. Dip into the Dioxazine Purple and shade the top of that floor, then blend a little back into the bottom of the house. Rinse.
- Use the **Dark Blue mix** to

define the roof lines, and a little of the right side of the building. Stir a bit of Titanium White and a bit of the **Smoky Grey mix** into the **Dark Blue mix**. Paint a little onto the left roof, and some on the front of each floor in the building. Glaze some of this color in front of the building on the left side. Then, add some Phthalo Green to the mix and glaze it onto ground, blending up into the building to create a foggy effect. Finally, add some Burnt Sienna on the brush and blend it into the ground as well. Rinse.

- Define the edges of the building and the roof lines with Mars Black. Also add a bit under the bottom roof as a shadow. Rinse.
- Switch to the Small Angle and add Titanium White to **Green Grey mix**, then paint reflections on the spires and on the house. Use Mars Black to touch up any edges that need it. Apply more reflections where needed with the **Green Grey mix**. Rinse.
- Add some Cadmium Red Medium to the **Fire Red mix** and highlight the red areas on the front of the building. Pick up some Cadmium Yellow Medium on the brush and paint the two rows of windows on the front of the house. Use Mars Black to imply the division in the middle of the upper window, and to make any adjustments needed. Rinse.
- Paint a little divided window in the taller part of the house with the **Yellow Orange mix**. Add a little Cadmium Yellow Medium to the brush and tap in a bit of an extra glow in the window. Follow that with a titch of Titanium White. Rinse.
- Make any final adjustments using any of the paint mixes on the palette.



STEP 11 - FOREGROUND GREENERY



“BRINGING FORWARD A STRANGE AND UNUSUAL LANDSCAPE”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Dark Green = PG + BS
Orange = CYM + CRM

STEP DISCUSSION:

- Using a side to side stroke, scrub the **Dark Green mix** into the ground on either side of the path. Shape the hill somewhat using directional brush strokes. The mix can vary in places on this first layer.
- Add the **Orange mix** to the **Dark Green mix** for a bit of a glow on the path, starting at the base of the house and working down a little way. Mix in a little more Cadmium Yellow Medium into the mix and highlight the edges of the path. Rinse.



STEP 12 - DARK STONES AND PATH

“IMPLIED STONES AND MISTY GROUND”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Dark Blue = UB + MB
Base = YO + MB
Med Green = PG + BS + CYM

STEP DISCUSSION:

- Paint some large dark stone shapes on the ground near the tower on the left side using the **Dark Blue mix**. Then on the right side, use this color to add shadow on the upper area of the ground. Add some Titanium White on the dirty brush, and paint reflections on the top of the stones and along the path edge on the right. Rinse.
- Apply a broken, back and forth stroke on the remainder of the path with the **Base mix**. Add some Titanium White to the mix and paint some light, short strokes as a bit of reflected light. Rinse.
- Tap in some highlights on the grass along the edges of the path with the **Medium Green mix**. Add some Cadmium Red Medium to that mix, and add it to some spots here and there on the ground.
- Then, add some Cadmium Yellow Medium on the brush and tap some glow onto the path in a few spots. Rinse.



STEP 13 – PUMPKINS



“JUST ROUNDING OUT SOME SQUISHED PUMPKINS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Orange = CYM + CRM
Yellow Orange = CYM > CRM
Fire Red = CRM + DP
Deep Green = PG + BS + MB
Base = YO + MB
Light Yellow = CYM + TW

STEP DISCUSSION:

- Paint a little of the **Orange mix** on the ground under the tree on the right. Then, tap in some highlights at the very top of the path with the **Yellow Orange mix**. Blend the **Fire Red mix** as a shadow on the upper ground to the right. Rinse.
- Begin painting the pumpkins along the path, starting with the **Fire Red mix**. Vary their shapes and sizes. Rinse. Paint the tops of the pumpkins with the **Orange mix**, blending it down into the darker color underneath. Add a bit of this color onto the path. Use the **Yellow Orange mix** to highlight

the pumpkins. Add a bit of this color on the path, as well. Add another layer of shadow at the bottoms of them, with some of the **Fire Red mix**. Rinse.

- Paint stems on some of the pumpkins, and add some dark shadow under them with the **Deep Green mix**. Add the **Base mix** on the dirty brush and shape the little embankment at the bottom, right side of the path. Rinse.
- Paint the pumpkins on the left side in the same way as you did on the right.
- Rinse the brush very well and add another layer of highlight to the top of the pumpkins with the **Yellow Orange mix**. Pop another layer of the **Orange mix** onto their mid bellies. Rinse.
- Add a bit of Titanium White to the **Medium Green mix** and highlight the stems just a smidge. Then use this color to add a few lighter spots in the grass.
- Use the **Light Yellow mix** to add some bright reflections on the pumpkins. Rinse.
- Paint some dark shadow again under the pumpkins with the **Deep Green mix**. Rinse.
- Make any adjustments or add pops of colors, here and there, using any of the color mixes on the palette. 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:



THE ART SHERPA

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.

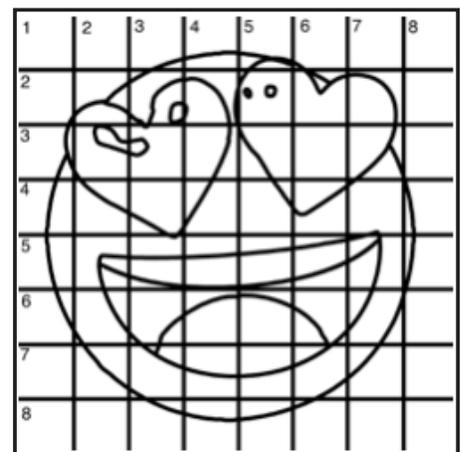
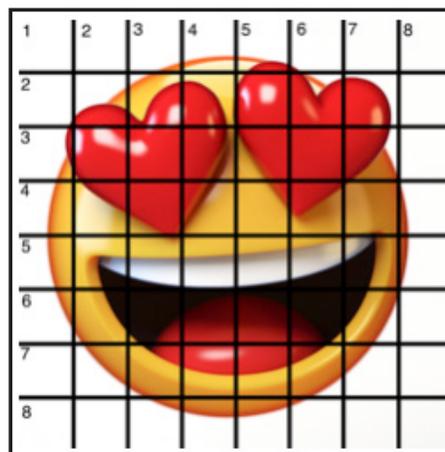
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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