

13 Days of

HALLOWEEN

with
THE ART SHERPA



SPIRIT OF THE AUTUMN EQUINOX

NAME CREDIT

TO PATRON

HEATHER CAMPBELL

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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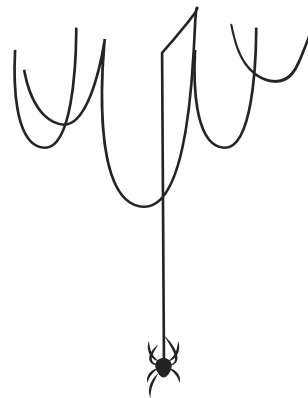
SHERPA FORWARD:

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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES:

- Large Synthetic Bright
- Large Synthetic Oval Mop
- Small Synthetic Angle
- Large Hog Round
- Large Hog Bright
- Medium Hog Round
- Small Hog Bright

SYMBOL GUIDE:

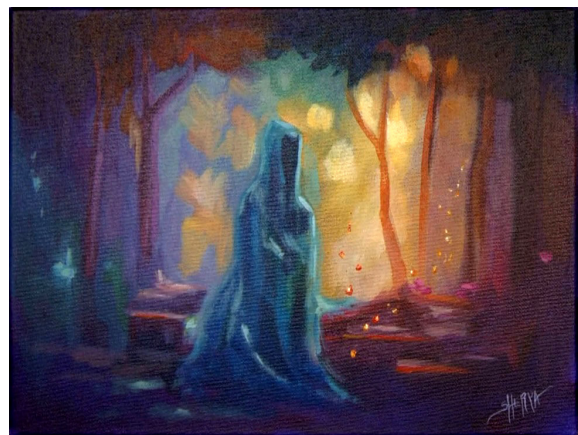
- > Less than previous amount
- < More than previous amount
- + Equal amount

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:

- 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
- Setting a Horizon line
- 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.

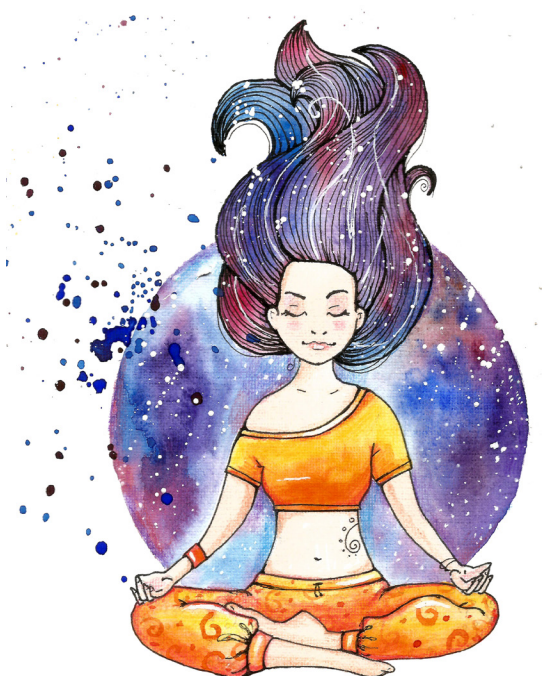
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	02:16	COLORED GROUND
STEP 2	05:49	SKETCH AND DIFFUSED BACKGROUND
STEP 3	10:30	KEYHOLE OF LIGHT
STEP 4	16:37	MOODY MIST
STEP 5	21:48	EERIE LIGHTS
STEP 6	28:34	DISTANT TREES
STEP 7	35:56	SKETCH THE FIGURE, ADD LEAVES
STEP 8	49:39	FIGURE
STEP 9	58:23	MIDGROUND
STEP 10	1:09:15	HIGHLIGHTS AND DETAILS
	1:17:58	SIGN



THE GOLDBLOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you

will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.





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STEP 1 - COLORED GROUND

"THE COLOR PURPLE"

PAINT:

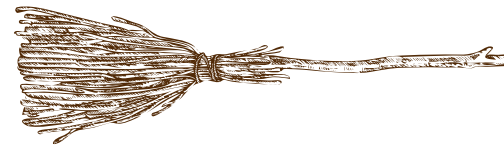
Dioxazine Purple = DP

BRUSHES & TOOLS:

Large Synthetic Bright

STEP DISCUSSION:

- Load the dampened brush with Dioxazine Purple, 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 AND DIFFUSED BACKGROUND



"BEGINNING THE KEYHOLE OF LIGHT"

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

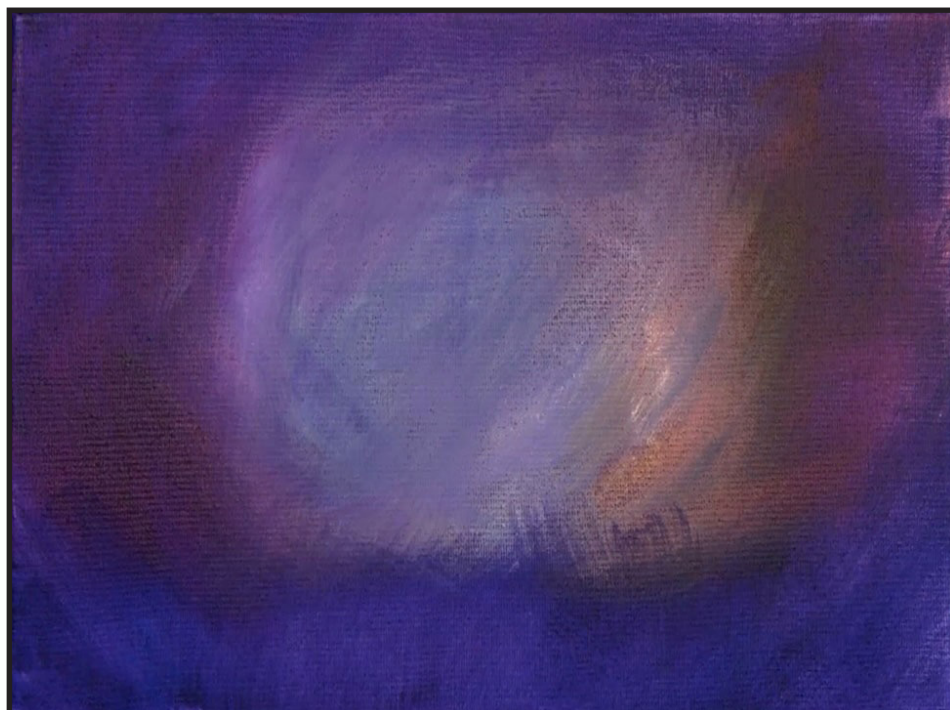
Light Yellow = TW + CYM
Deep Magenta = QM + DP
Deep Orange = CYM + QM
Dark Blue = UB + DP

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.
- Draw a line on either side of the canvas about the width of a hand from the

sides. Arc the top slightly to join them. Then, add the horizon line about 2 inches from the bottom.

- Paint the **Light Yellow mix** in the area we sketched in. It is ok if a little of the background gets picked up in the mix. Rinse.
- Then, blend the **Deep Magenta mix** from the left side into the center. Carry this around the top and very softly bend it into the center. Use the **Deep Orange mix** on the right side and blend it in towards the center. It is okay if it is very transparent because there will be a couple layers going on. If needed, softly blend a little bit of Titanium White back into the center to lighten it up. Rinse.
- At the bottom of the canvas paint the **Dark Blue mix** to give it a nice dark base. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 - KEYHOLE OF LIGHT

"MORE SOFT BLENDING"

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

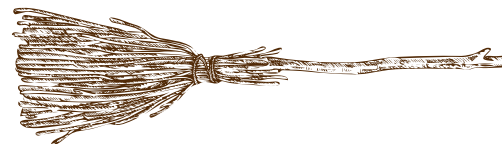
Light Yellow = TW + CYM
Light Blue = TW + UB

STEP DISCUSSION:

- We are building up the Keyhole of Light and

adding another very soft blend. Get a little bit of the **Light Yellow mix** on the brush, and on the right side of the light area start using a back and forth brush stroke, sometimes changing direction. Grab a little bit of Quinacridone Magenta and blend it towards the edge of the canvas.

- On the left side of the light area use the **Light Blue mix**, and brush it on in the same way. Then blend the **Deep Magenta mix** out to the right edge of the canvas.
- Blend Dioxazine Purple into all the corners to deepen them. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - MOODY MIST



“CREATING THE ATMOSPHERE TO SET THE MOOD”

PAINT:

Cad Yellow Medium = CYM

Quinacridone Magenta = QM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

some Titanium White and a titch of Phthalo Green to that mix, and transition between the light and dark areas.

- Apply a layer of the **Deep Teal mix** on this left side, as well. Then, add a little Cadmium Yellow Medium and a titch of Titanium White to that mix, and blend it into the top left of the light area. Rinse.

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Turquoise =

PB + PG > BS > CYM

Lilac = PG + PB + QM

Purple Blue = QM + DP + UB

Deep Teal = PG > TW > QM

STEP DISCUSSION:

- Use a damp brush to add Titanium White to the **Turquoise mix**. Then, on the left side of the canvas roughly scumble this color into the Keyhole of Light. Work the brush from the mid belly to the toe and allow some of the background to show through. Add more Cadmium Yellow Medium to the mix and apply it at the top of the light area.
- Add the **Lilac mix** onto the dirty brush and blend that in along the left edge of the Keyhole of Light. As you come around the bottom of this light area add a little more Phthalo Blue into the mix, and blend it upward. Blend the **Purple Blue mix** on the left side. Then, add



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RELAX &
CHILL OUT
TOGETHER

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STEP 5 – EERIE LIGHTS



“BRINGING IN THE GLOW”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Putty = CYM + CRM > BS + TW

Deep Teal = PG > TW > QM

Purple Blue = QM + DP + UB

Dark Purple = DP + BS

Deep Magenta = QM + DP

STEP DISCUSSION:

- Blend the **Putty mix** into the right side of the light area. To vary this mix add more Titanium White when you need to lighten it, or more Burnt Sienna when you need to tone it back.
- Add the **Deep Teal mix** on the dirty brush and blend it, wet into wet, as a transition between the left and right sides. Without rinsing, add the **Purple Blue mix** and a little Titanium White as another transition color in this same area. Rinse.
- Blend some more Titanium White and a little Burnt Sienna to the **Gold mix**, and blend it into the right side of the Keyhole of

Light. Create variation within this mix by adding a little Dioxazine Purple and blend that color in. Then, towards the outer right edge, begin mixing in some Quinacridone Magenta. Rinse.

- Continuing on the right side of the canvas, blend in the **Dark Purple mix** along the edge and top of the canvas. Deepen the top corner with Dioxazine Purple. Then use the **Deep Magenta mix** at the bottom. Rinse. Blend any hard edges with a damp brush. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - DISTANT TREES

"CREATING SHADOWS AND HIGHLIGHTS"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Plum = QM + DP > CRM

Putty = CYM + CRM > BS + TW

Burnt Orange = CRM + CYM

> BS

Deep Magenta = QM + DP

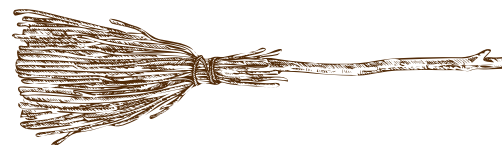
Dark Purple = DP + BS

STEP DISCUSSION:

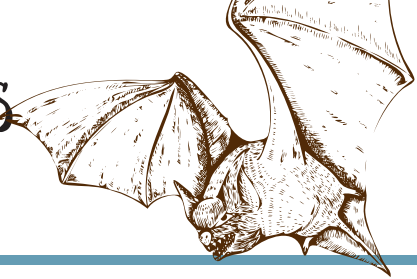
- On the left, approximately the width of a hand from the edge, paint a tree trunk using the **Plum mix**. It begins about the halfway mark, and goes up off the top of the canvas. Angle a branch to the right and then turn it upward. Imply another tree to the left of the first.
- Without rinsing, add some of the **Putty mix**, and brush on a bit of reflected light to the bottom of the trees. Rinse.
- About 4 inches from the right side, paint a tree using the **Burnt Orange mix**. The bottom of this tree is a bit lower on the canvas and stops before it reaches the top. It has a crooked

trunk and a branch that angles to the left slightly. Imply another tree beside it, just to the right. Without rinsing, add some of the **Putty mix**, and brush on a bit of reflected light to the bottom of the trees.

- Without rinsing, add some of the **Deep Magenta mix** and add a third tree on the right. Use Dioxazine Purple and paint a fourth thicker tree on this side. Rinse.
- Add a little Titanium White to the **Plum mix**, and highlight the inside of the trees on the left. Add Cadmium Red Medium to the dirty brush, and lightly brush some of this color onto the backs of these same trees. Rinse.
- Paint the shadows on the two center trees on the right with the **Dark Purple mix**. Add Titanium White to the mix and brush a little highlight on them. Rinse.



STEP 7 - SKETCH THE FIGURE, ADD LEAVES



“THIS IS A LESSON TO LEVEL UP YOUR COLOR MIXING”

PAINT:

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

BRUSHES & TOOLS:

Large Hog Bright
T-Square Ruler
Chalk Pencil or Watercolor Pencil

COLOR MIXES:

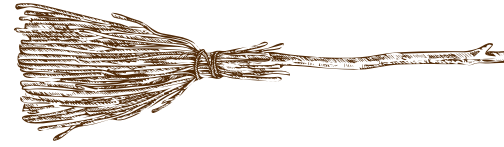
Light Purple = QM + DP + TW
> CYM
Turquoise = PB + PG > BS > CYM
Dark Turquoise = PB + PG + DP
Dark Red = DP + CRM
Orange = CYM + CRM
Deep Magenta = QM + DP
Deep Blue = DP + PG
Light Yellow = TW + CYM
Orange Sherbert = CRM + CYM > DP + TW
White Yellow = TW > CYM

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.
- Make a mark in the center of the canvas, using the chalk tool, about 2 ½ inches from the top. Draw a thumb shape for the hood. Angle a line to the left for a shoulder, and carry it down for the cloak. Allow the line to flow to the right to imply the bottom of the cloak. Draw another line that drapes from the left shoulder, then on an angle toward the front of the figure for the arm.
- On the right side of the figure sketch another shoulder and let the cloak line drift down. Add the opening edges of the hood on the right side of the head.
- Lighten the value between the two trees on the left using the **Light Purple mix** with some Ultramarine Blue added to it.
- Pick up some of the **Turquoise mix** on the dirty brush and scumble a halo around the figure. Add some Ultramarine Blue in places to vary the mix.
- Add a layer of the **Dark Turquoise mix** on the left side of the canvas. Then add Titanium White to the **Turquoise mix**, and pop in bits of this color here as well. If it gets too light, you can blend it back a bit with some Dioxazine Purple. Rinse.
- At the top left of the canvas, apply the **Dark Red mix** using criss cross brush strokes to imply leaves. Use more Dioxazine Purple in the mix at the corner to keep the color there darker. Use more Cadmium Red Medium in the mix in the middle where they would have a lighter value.
- Highlight the leaves in the center using the **Orange mix**.
- In the upper right corner, add some Dioxazine Purple on the dirty brush, and imply a layer of darker leaves. Add some Quinacridone Magenta lightened slightly with a touch of Titanium White along the right edge of the canvas. Rinse.
- Darken the tree that is furthest right with some Dioxazine Purple.
- Blend the **Deep Magenta mix** and the **Orange mix** together, then add a little Titanium White. Use this mix to lighten between the two trees furthest to the right. Add more Cadmium Yellow Medium on the Dirty brush and lighten the area between the next two trees. Then, add even more Cadmium Yellow Medium to paint a few pops of that color in this area as well. Load some of the **Orange mix**, and paint the underside of the leaves here too. Rinse.

STEP 7 CONTINUED:

- Paint some irregular marks along the top and right corners of the canvas using the **Deep Blue mix** for some dark foliage. Rinse really well.
- Mix some Titanium White to the **Orange mix** and lighten between the two right trees closest to the center. Adjust the mix under the leaves here with more of the **Orange mix**. Rinse.
- Add a few pops of bright light in the background on the right side using the **Light Yellow mix** around the central figure.
- Apply some irregular painterly strokes to the background, to the left of the figure, using the **Orange Sherbert mix**. Rinse.
- Paint the brightest pops of color coming through the trees on the right using the **White Yellow mix**. Rinse.



STEP 8 - FIGURE



“ATMOSPHERIC FABRIC FOLDS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Teal = PG + PB

Mid Blue = PB > TW

Deep Indigo = PB + DP

Mid Indigo = PB + DP > TW

Dark Turquoise = PB + PG + DP

Light Teal = PB + PG > CYM

> TW

STEP DISCUSSION:

- Add a little bit of a dark value using the **Teal mix** inside of the hood opening. Also add this mix to the shadow areas on the fabric folds. It gives the robe a soft atmospheric effect.
- Add Titanium White to the mix and paint the lighter values on the robe. Scumble it out at the bottom to blend it in. Paint the front of the robe, including the bit that is laying on the step, with the **Mid Blue mix**.
- Deepen the interior of the hood with the **Deep Indigo mix**, carrying the brush stroke a little way down the cloak. Dry brush some of this mix along

the shoulder and back of the arm. Then, blend in the **Mid Indigo** on the bottom of the robe at the back.

- Use rough up and down strokes to scumble some of the **Dark Turquoise mix** onto the folds at the front of the robe, blending it into the bottom. Rinse.
- Highlight the front edges on the right side of the robe, and add a downward peak to the front of the hood using the **Light Teal mix**. Use very light pressure and dry brush some of this color onto the front and the hood of the robe. Then highlight the shoulder, the front of the arm, and the other high spots of the folds. Use a super light touch at the bottom of the robe, and with the **Dark Turquoise mix** create an almost transparent effect. Continue building up the folds using the mixes on the palette. Rinse.



STEP 9 – MIDGROUND

“THE STRUCTURE – IS IT A STEP, A BENCH, AN ALTAR?”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Angle
T-Square Ruler

COLOR MIXES:

Dark Orange =
CYM + CRM + DP
Mid Pink = QM > TW
Orange = CYM + CRM
Light Turquoise =
PB + PG > BS + TW
Turquoise = PB + PG > BS > CYM
Dark Purple = DP + BS
Dark Magenta = QM + BS
Dark Green = PG + DP
Medium Brown = BS > TW
Light Yellow = TW + CYM
Dark Red = DP + CRM
Deep Magenta = QM + DP
Pink Glow = QM + CYM > TW

STEP DISCUSSION:

- Use the T-square ruler and edge of the Angle brush to apply the **Dark Orange mix**, creating a straight horizontal line to the left of the figure. Paint a line angled up on the right side of the figure, under the bit of the robe that is laying on the step. Then, carry it right to the bottom of the trees, giving them a place to

grow from. Add a little more Cadmium Yellow Medium under the trees.

- Use the T-square ruler and edge of the brush to apply the **Dark Orange mix**, creating a straight horizontal line to the right of the figure. This line sits below the level of the line on the left. Then, add Quinacridone Magenta to the dirty brush, and paint another straight line lower and further to the right than the others.
- Paint three short horizontal lines, on the right with the **Mid Pink mix**. Add a straight line to the left of the figure above the previous line. Add some Cadmium Yellow Medium to the mix and paint the left edge of the structure behind the figure.
- Highlight the horizontal ledge on the right with Titanium White. Add the **Orange mix** to the brush and highlight a few of the right horizontal lines. Rinse.
- Switch to the Round Brush and add a hint of a reflection with the **Light Turquoise mix** on the ground, left side behind the figure. Then add touches of the **Turquoise mix** on the back side of the figure, as well. Add the **Dark Purple mix** to the brush and hint at some reflection on the ground under the figure.
- Still working on the left side, alternate between the **Dark Magenta mix** and the **Dark Green mix** to create some dark shadows on the structure.
- Hint at more structure reflections with the **Medium Brown mix**. Add some Dioxazine Purple to the **Dark Magenta mix** and paint another shadow value on this side. Mix a little Titanium White on the brush, and add some reflections on top of the structure. Highlight with the **Light Yellow mix**. Rinse.
- Move over to the right side, and paint the structure with the **Dark Red mix**. Imply some shadows using the **Deep Magenta mix** on the dirty brush. At the bottom, blend a shadow into the ground.
- Add Titanium White to the **Dark Red mix** and add reflections to the structure below the trees. Then, add Cadmium Yellow Medium on the dirty brush to apply a little lighter value here as well. Rinse.
- Use the **Pink Glow mix** and add a bit of glimmer on and around the structure. Without rinsing the brush, apply the **Deep Magenta mix** subtly in the background. Add a little Cadmium Red Medium with the brush in a few places. Rinse.
- Switch to the Angle brush and the **Orange mix** and define the horizontal lines of the structure a little bit. Rinse.

STEP 9 CONTINUED:

- Highlight the glimmer with light pink spots by adding more Titanium White to the **Pink Glow** mix. Rinse.



STEP 10 – HIGHLIGHTS AND DETAILS

“HIGHLIGHTS TO GIVE SHAPE AND ADD SOME MAGIC”

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 Synthetic Angle

Small Hog Round

COLOR MIXES:

Dark Turquoise = PB + PG + DP

Light Green = PG + CYM + TW

Light Turquoise =

PB + PG > BS + TW

Pink Glow = QM + CYM > TW

Putty = CYM + CRM > BS + TW

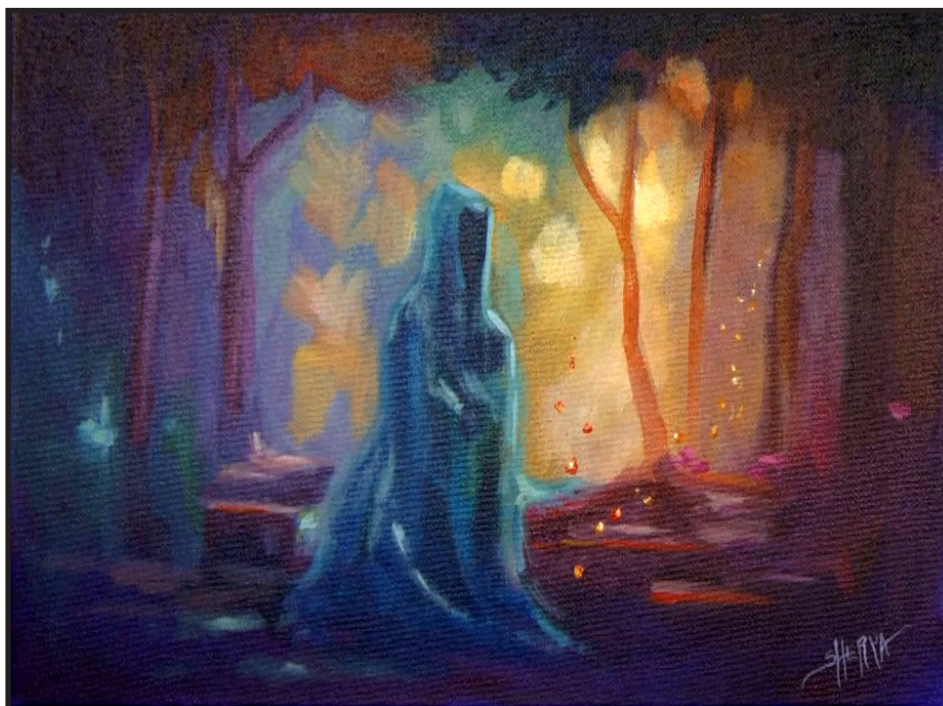
Warm Red = CRM > CYM

STEP DISCUSSION:

- Use the tip of the brush and the **Dark Turquoise mix** to tidy up the forward folds and edges of the hood. Apply a few painterly strokes of the **Light Green mix** on the background, just to the right of the hood. Add even more Titanium White to the brush and highlight the right edge of the hood, the top of the head, and just a touch on the forward peek. Highlight the right shoulder and arm. Add a touch of the highlight to the back of the robe by adding even more Titanium White to the dirty brush.
- Use the **Light Green mix** to highlight the part of the robe that lies on the step. Paint the

highlight at the bottom front of the robe with the **Light Turquoise mix**.

- Highlight the light glowing shapes on the left side with the **Light Green mix**. Then dry brush some of this color on the ground. Rinse.
- Blend the **Pink Glow mix** and the **Putty mix** together and add more Titanium White. Add some glow to the top of the structure on the left and a little on the surface of the step on the right. Rinse.
- Switch to the Round brush and wipe it on a towel, very well. Softly dry brush some of the **Light Green mix** in front of the bottom of the figure to soften the folds of fabric on the step.
- Use the **Warm Red mix** on the tip of the brush, and paint the floating embers in front of the figure. Add more Cadmium Yellow Medium to the mix for the ones floating among the trees.
- Dry the canvas before continuing.
- On the very tip of the brush, highlight the center of the embers with the **Light Yellow mix**. Lighten the mix with more Cadmium Yellow Medium, as you highlight the embers in the trees. Rinse.
- Then, paint the brightest pops of highlight by barely touching Titanium White to the yellow part of the embers, taking care to not cover everything below.
- Sign.



THE TRACING METHOD

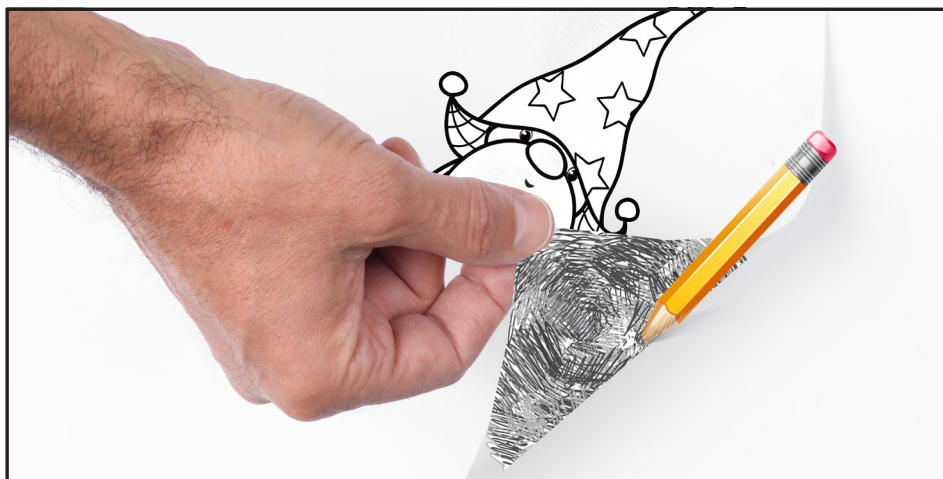
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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



TRACEABLE:



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GRIDDING INSTRUCTIONS:

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

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

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

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

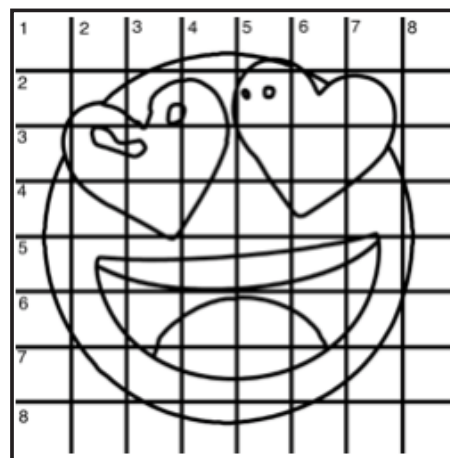
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

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

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

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

COOL COLOR

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

CONTOUR PAINTING

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

FEATHERED BLENDING

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

FINE LINE WORK

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

GLAZING

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

LAYERING

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

LOOSE, EXPRESSIVE AND PAINTERLY

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

LOOSELY MIXED

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

PAINTERLY

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

S STROKES

Being able to create compound curves as strokes is

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

SCUMBLING

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

SMOOTHLY BLENDED OR TIGHT PAINTING

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

THOROUGHLY MIXED

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

TRANSITIONAL MIXING

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

UNDERPAINTING

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

WARM COLOR

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

RESOURCES

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

WHAT TO DO WITH YOUR FINISH PIECE

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

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

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

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



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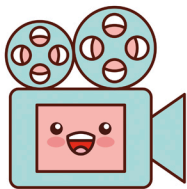
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