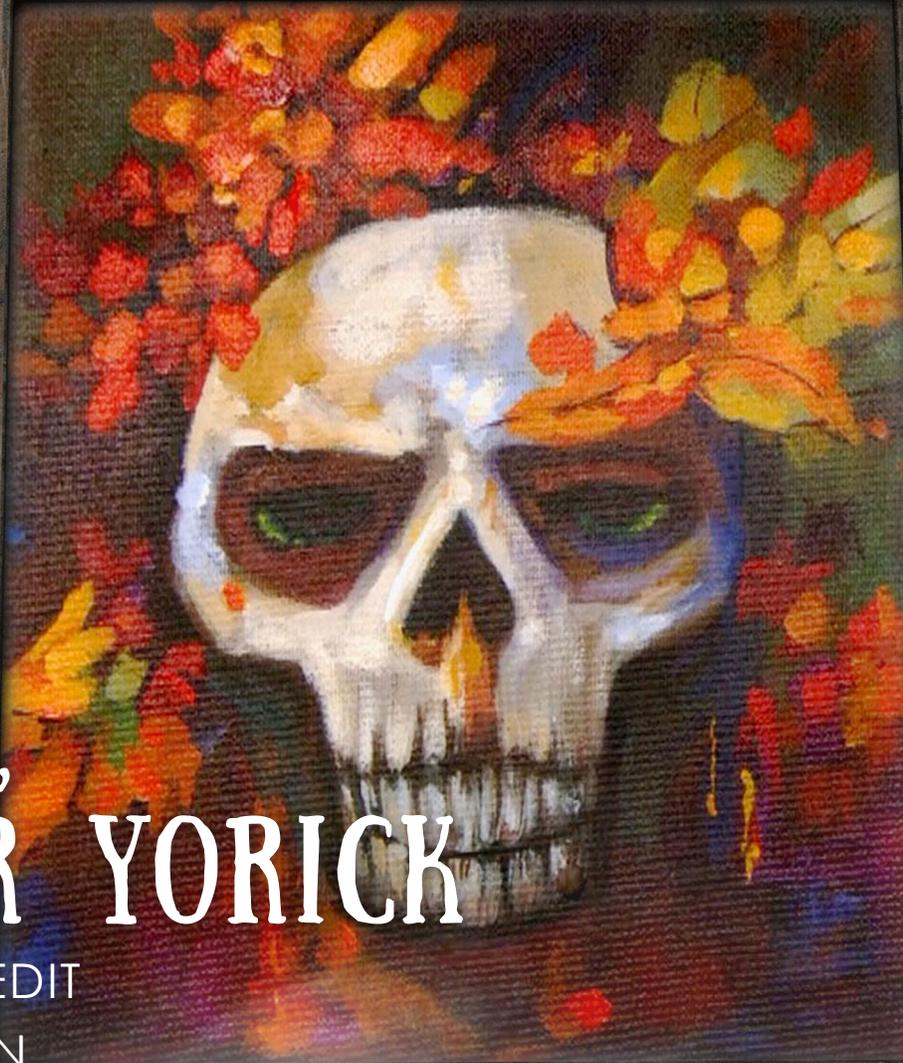


13 Days of

HALLOWEEN

with
THE ART SHERPA



ALAS, POOR YORICK

NAME CREDIT
TO PATRON
NIKI MARTIN

STEPS: 13 | DIFFICULTY: CHALLENGING | 3 HOOTS

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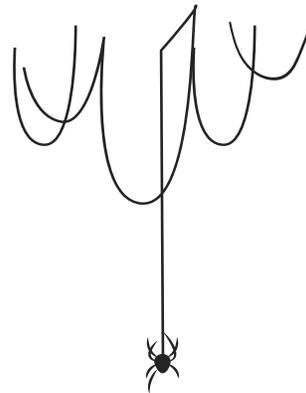
SHERPA FORWARD:

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
- Quinacridone Magenta = QM
- 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:

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

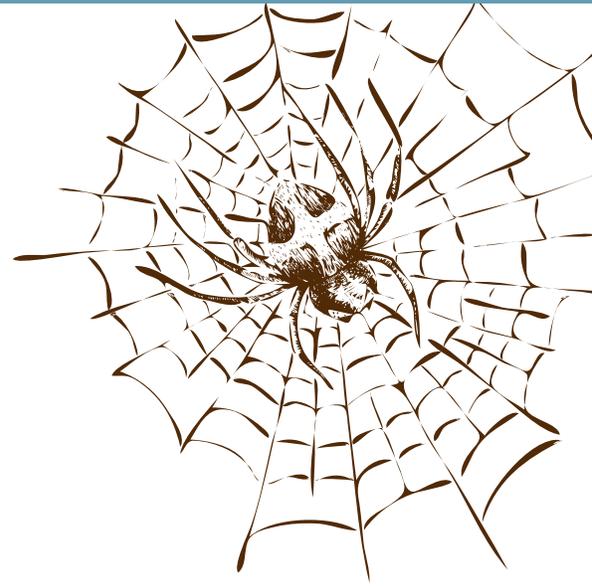
TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- 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	02:44	COLORED GROUND
STEP 2	07:13	SKETCH THE SKULL
STEP 3	13:03	GREEN MIST
STEP 4	19:29	MORE GREEN MIST
STEP 5	24:00	ADDING SHADOWS AND HIGHLIGHTS
STEP 6	31:08	BLOCK IN THE SKULL
STEP 7	39:05	ADDING SKULL DETAILS
STEP 8	50:35	MORE SKULL VALUES
STEP 9	58:24	EYES AND TEETH
STEP 10	1:08:50	MORE TEETH
STEP 11	1:17:31	FINISH SKULL
STEP 12	1:23:05	AUTUMN LEAVES
STEP 13	1:31:27	FINAL DETAILS
	1:48:15	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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SHERPA



STEP 1 - COLORED GROUND

"A DEEP CHOCOLATE BASE"

PAINT:

Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

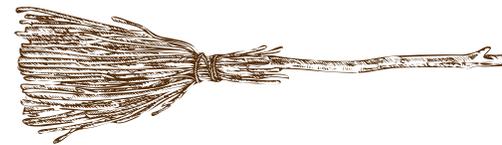
X-Large Synthetic Bright

BRUSHES & TOOLS:

Deep Chocolate = BS + MB

STEP DISCUSSION:

- Load the dampened brush with **Deep Chocolate 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 THE SKULL



“SHAPING THE HEAD AND FEATURES”

BRUSHES & TOOLS:

T-Square Ruler
Chalk Pencil or Watercolor Pencil

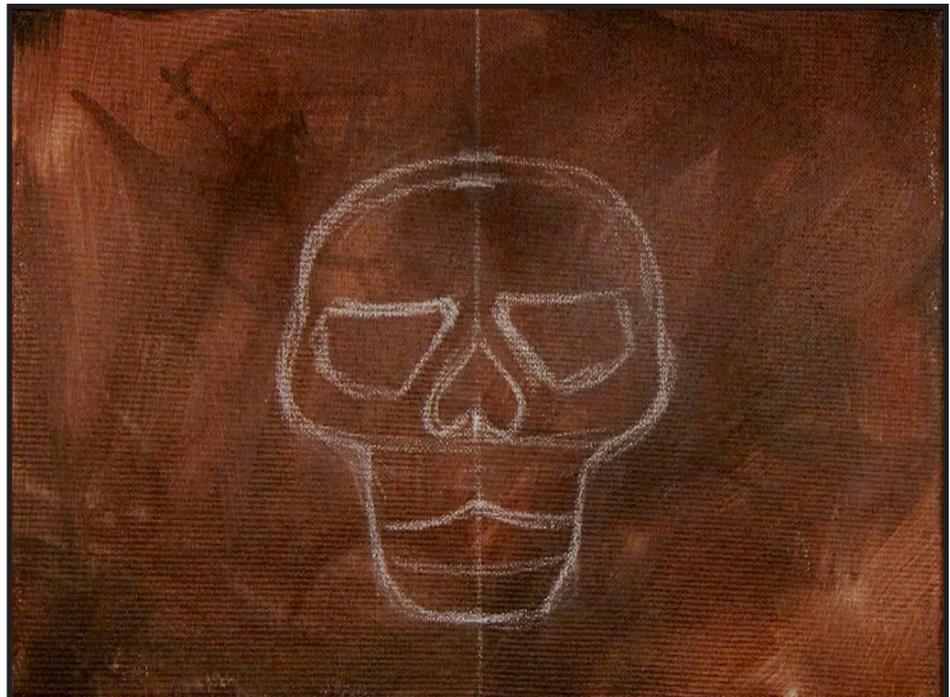
STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way 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 vertical line down the center of the canvas using a T-Square ruler and Chalk. Make a mark a couple of inches from the top. Add another mark at about an inch from the bottom. This is the space in which we will draw the skull. Staring at the top mark, begin rounding out the skull on the left side, then sketch in the cheekbones. Mirror this on

the right side.

- Bring down the jawline from the middle of the cheekbone on both sides and square it off at the bottom mark. Starting at the top of the cheekbones draw an upside down heart as the nose. Come down about an inch below the nose and draw a bit of an upper lip. The lip is curved on a downward slope on either side. Add a slightly curved line between the lip and the jaw to separate the upper and lower teeth.
- The eyes follow along the side of the nose giving it a bridge. Draw the bottom of the eye going out towards the side of the skull, creating sort of a check mark. Then curve the browline to give it a disgruntled angry brow.
- Now that the shape is in you can refine it to your liking.

Sherpa Tip: *I draw my left side first because if you do better right eye than a left eye, draw the left eye first because it's easier than to match the right eye with the stronger dominant hand.*



STEP 3 - GREEN MIST

“LOOSE AND SCRATCHY SCUMBLING”

PAINT:

Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

Large Hog Round

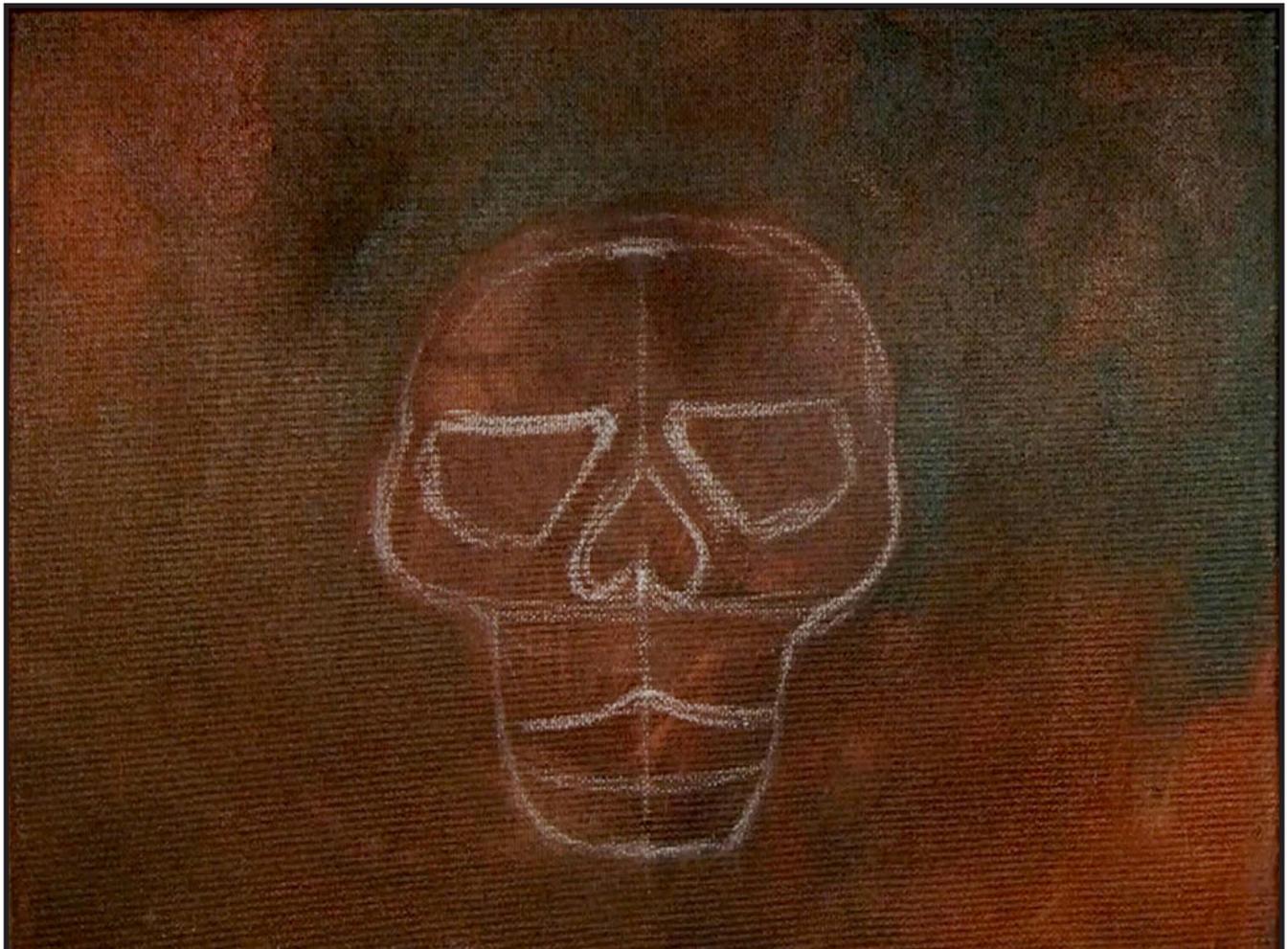
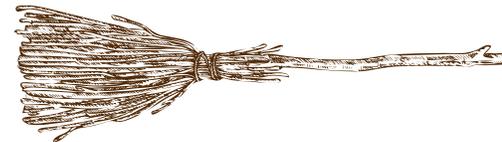
COLOR MIXES:

Dark Green = PG + BS

STEP DISCUSSION:

- Scumble the **Dark Green** mix all around the top 2/3 of the background. Start on the right side about cheek level, and continue around the top and over

to the left side. Add more Burnt Sienna at the top and just deepen the whole range. What you should be seeing on your own surface is that the once streaky canvas is now developing depth.



STEP 4 - MORE GREEN MIST



“SMOKY, BLENDY, GLOOMY DIMENSION”

PAINT:

Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Olive Green = PG + BS + YO

STEP DISCUSSION:

- Using the **Olive Green mix** and working the mid belly to the toe of the brush, scumble the paint very lightly, just catching the top of the surface. Notice the paint load is also very light. Start around the cheek area on the right and carry it around the top.
- At the upper left of the skull continue to wiggle the brush around creating irregular shapes to get the blended effect. Paint a little bit below the left cheek.
- Add a little bit of white to the mix and very loosely paint another layer to give it more dimensionality. These blended gloomy backgrounds are super fun to do. Rinse.



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live stream virtual art class!

7:00PM EST

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CHILL OUT
TOGETHER**

THE ART
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STEP 5 - ADDING SHADOWS & HIGHLIGHTS



“DANCING COLOR AROUND TO MAKE A COLORFUL BACKGROUND”

PAINT:

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

BRUSHES & TOOLS:

Large Hog Round

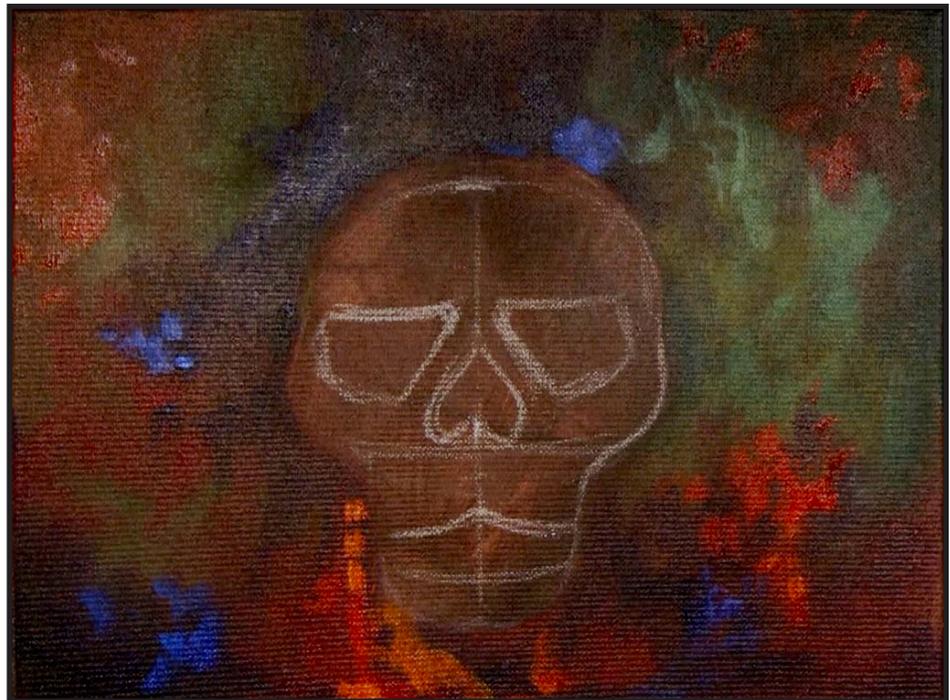
COLOR MIXES:

Warm Purple = DP + QM
Dark Red = CRM + DP
Maroon = CRM + QM + DP
Indigo = UB + DP
Auburn = BS + CRM
Orange = CRM + CYM

STEP DISCUSSION:

- Scumble the **Warm Purple mix** onto the lower area of the background. Bring this warm, dark color up around the jawline, then add some around the top of the skull for some depth there as well.
- Add little glowing areas of light using **Dark Red** in the dark bottom area of the canvas, coming right up around the skull. Add some to the upper corners, as well.
- Use the **Maroon mix** along the left side a bit. Blend in more Dioxazine Purple around the skull to keep it dark. Then, add some pops of the **Maroon mix** to the bottom. Rinse.

- Add some deep contrast to the background at the top of the skull, and a little around the left side and bottom of the canvas using the **Indigo mix**. Place the dark color mostly in the areas that there will be the bright leaves, the contrast will help them pop. Add a little Titanium White to the mix and paint a few spots of this value here and there, mostly on the left though. Rinse.
- Dance the brush that is lightly loaded with the **Auburn mix** around the canvas. Without rinsing, add some of the **Orange mix** into the background. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - BLOCK IN THE SKULL

“PUTTING IN THE BONES OF THE PAINTING”

PAINT:

Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

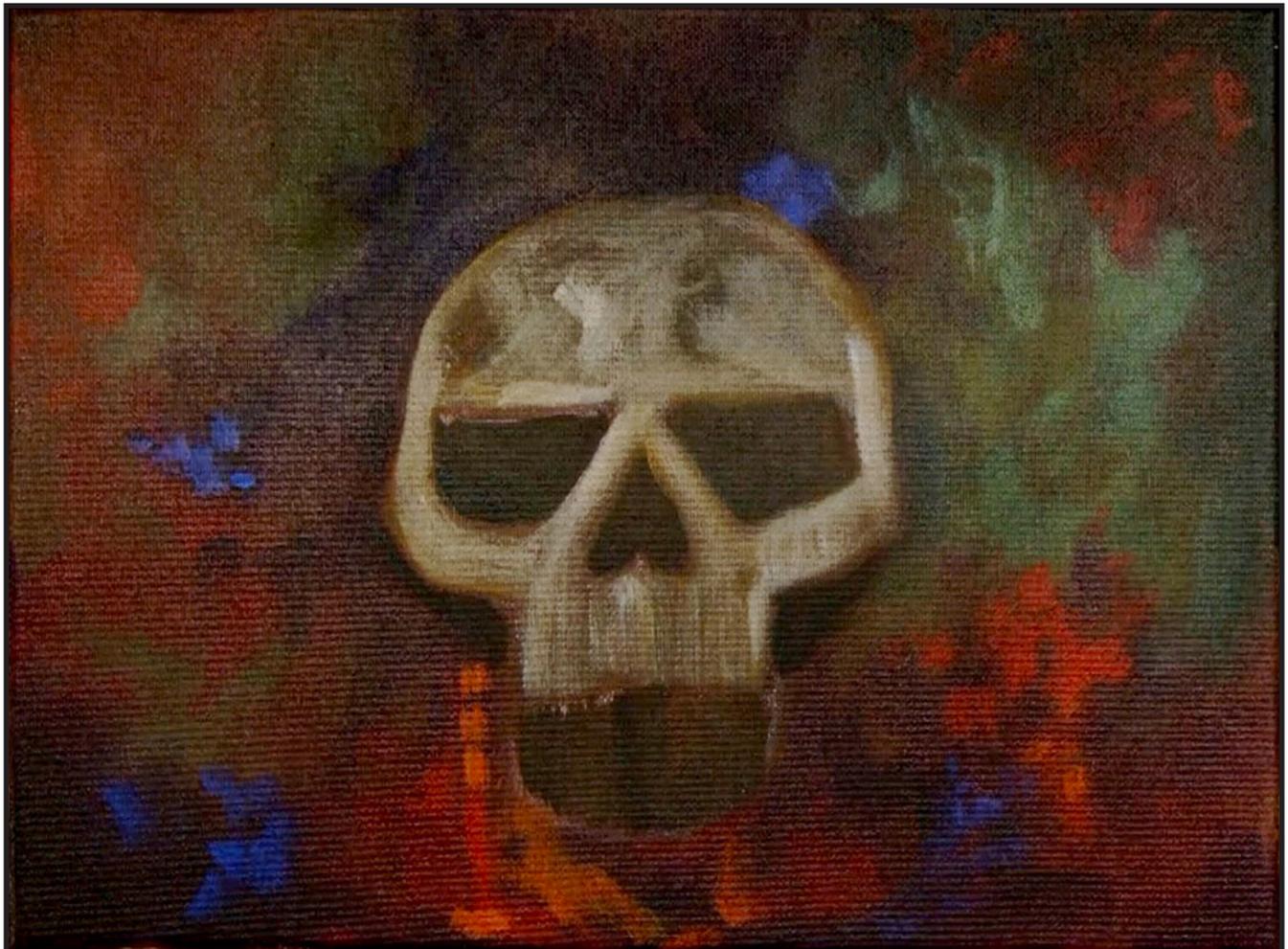
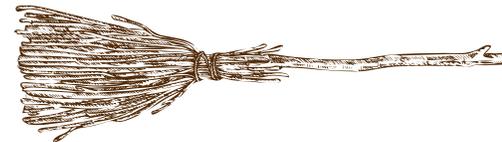
Deep Moss Green = MB + YO
Khaki = YO > MB
Bone = TW + YO > MB

STEP DISCUSSION:

- Paint the eye and nose cavities with the **Deep Moss Green mix**. Start the teeth

with a vertical stroke and this dark color. The direction of the stroke will help make them feel like the sort of old bone effect that we have got going here.

- Paint the first layer on the skull using the **Khaki mix**. Start at the top and forehead of the skull and follow the shape of the bones using directional strokes. Add the slightly lighter **Bone mix** color starting at the top of the skull again. The strokes are rough to build up that very painterly feel. Pay attention to brush direction as you paint and allow some of the darker layer below show through to create the beginning of the shadows. Apply downward brushstrokes on the upper lip, keeping them very streaky to imply tooth structure.



STEP 7 - ADDING SKULL DETAILS



“DID YOU EVEN KNOW THAT THE SKULL COULD BE SO COLORFUL”

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

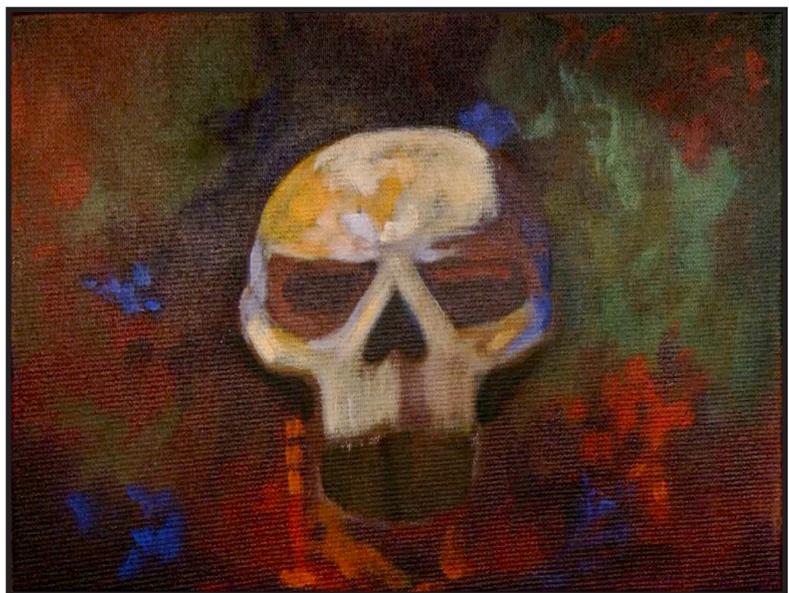
Dark Purple = DP + BS
Indigo = UB + DP
Bone = TW + YO > MB
Light Ochre = YO > TW
Khaki = YO > MB
Tan = YO + CYM + BS
Peach =
CRM + CYM + YO + TW
Putty = DP + YO > MB + TW

STEP DISCUSSION:

- Load some Burnt Sienna on the brush without rinsing it out from the previous step. Paint an arc at the top of the right eye socket, and line the edges of the left socket. Then, use the **Dark Purple mix** to add deep values in the eyes.
- Paint another layer in the nose cavity with just Mars Black.
- Add a smidge of Titanium White to the **Indigo mix**, paint the right temple, blending it into the cheek with the **Bone mix** to mix a half value. Add this to the

left temple, the bridge of the nose and a bit on the center of the forehead.

- Without rinsing add the **Light Ochre mix** onto the brush and highlight the left brow bone and the left side of the bridge of the nose.
- Add the **Khaki mix** on the dirty brush and paint under the right eye and add some rough texture to the upper lip. Rinse.
- Highlight the top of the skull right down to the brow bone on the left side with the Tan mix. Then add some Burnt Sienna to the **Khaki mix** and paint a bit under the right eye and on the right side of the upper lip.
- Paint a dark shadow on the skull above the right eye using the **Dark Purple mix** this holds space for a bright leaf later. Add Burnt Sienna on the dirty brush and paint the brow bone of the right eye. Apply a bit of this color along the bottom edges of the left eye, and to the upper lip just to the left of center.
- Combine the Tan mix with the dark **Purple mix** and add Titanium White. Use the photo at the end of this step for a reference to highlight the skull. Pay attention to the areas that you want the layers below to show through. Be sure to use a dry brush and a light touch. Rinse.
- Add bright pops of the **Peach mix** on the left side of the forehead, a little under the eye sockets, and on the left side of the nose bridge. Add a lot more Titanium White to the mix and roughly fill in the top of the skull. Vary the mix somewhat by adding more Cadmium Yellow Medium in a couple places. Dry brush some of this color on the left cheek and both sides of the nose cavity.
- Use the **Putty Mix** as another value on the right side of the skull, and to highlight the left side of the upper lip. Then, lightly dry brush some of the color on the right upper lip. Rinse.



STEP 8 - MORE SKULL VALUES

“WARM COLOR WHERE THERE IS LIGHT, AND COOL COLORS IN THE SHADOWS”

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Cool Blue = TW + UB > DP
Dark Purple = DP + BS
Peach =
CRM + CYM + YO + TW
Tan = YO + CYM + BS
Putty = DP + YO > MB + TW
Burnt Orange =
CRM + CYM + BS

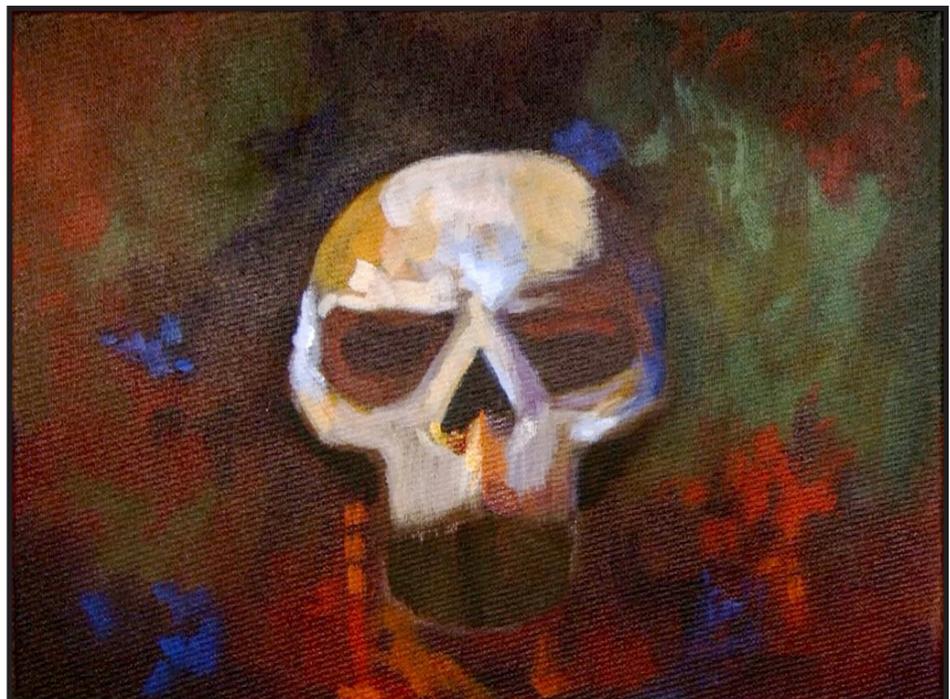
STEP DISCUSSION:

- Highlight parts of the skull with the **Cool Blue mix**. Paint a little of this color on the left temple, in the center of the forehead, on the bottom of the right cheek and brush a bit onto the right side of the nose. Then lightly dry brush some of the **Dark Purple mix** onto the highlight on the right side of the nose and upper lip.
- Lighten the **Cool Blue mix** slightly and apply a bright pop of highlight on the blue areas. Rinse.
- Mix a lot of Titanium White with a little of the **Peach**

mix and a little of the **Putty mix** to highlight the top, center of the skull.

Add some of the Tan mix on the dirty brush and highlight the shadow area on the right side of the skull. Use the reference photo at the end of this step, and alternate between the **Putty mix**, the **Peach mix**, and the **Tan mix** to add value and highlights on the skull.

- Paint the center of the upper lip with the **Burnt Orange mix**. Add Dioxazine Purple on the brush and blend in a shadow at the bottom, right side of the upper lip. Rinse.
- Add some Yellow Ochre into the **Burnt Orange mix** and add a little to the center, left of the lip. Add a little Cadmium Yellow Medium on the dirty brush and apply it on the left side of the nose. Paint a touch of Burnt Sienna under the left side of the nose, and Dioxazine Purple in the right side of the nose cavity. Rinse.



STEP 9 - EYES AND TEETH



“PAINTERLY HIGHLIGHTS AND LOWLIGHTS”

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 Hog Round

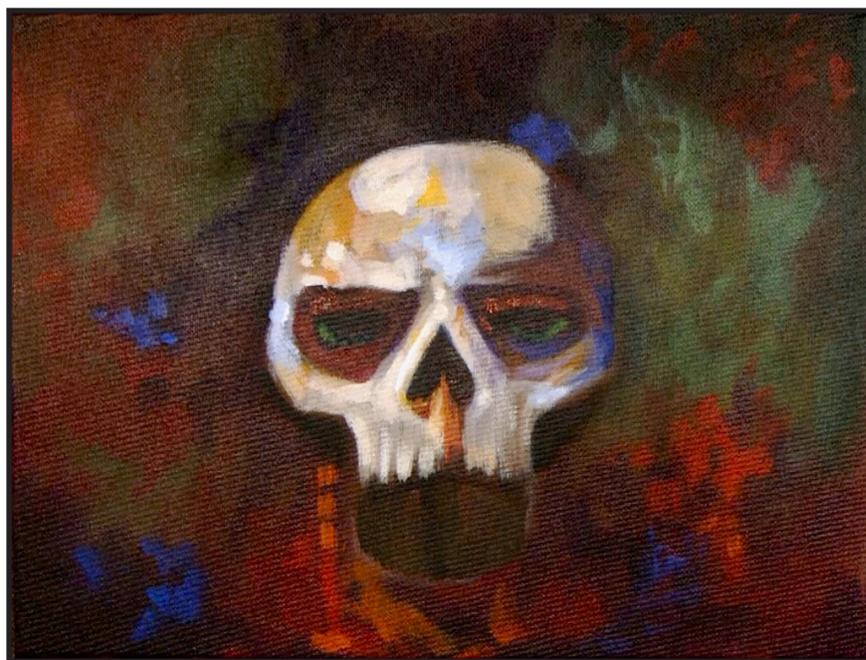
COLOR MIXES:

Dark Purple = DP + BS
Dark Red = CRM + DP
Burnt Orange = CRM + CYM + BS
Cool Blue = TW + UB > DP
Peach = CRM + CYM + YO + TW
Teal = PG + UB + BS
Deep Chocolate = BS + MB
Light Ochre = YO > TW

STEP DISCUSSION:

- Paint the dark area inside of the left eye with the **Dark Purple mix**. Add a little of the **Dark Red mix** to brighten the bottom and side of this eye. Then, blend the dark red back in with Burnt Sienna. Line the inner edges of the right eye with the **Dark Purple mix**. Add a little spot of the **Burnt Orange mix** at the bottom of this eye, and neutralize it with a bit with Dioxazine Purple. Load some of the **Cool Blue mix** on the dirty brush and blend it on the bottom of the eye. Rinse. Use Mars Black to deepen the centers of the eye cavities. Rinse.

- Highlight the top of the bone in the center of the nose with the **Burnt Orange mix**. Add a lot of Titanium White to the **Peach mix** and highlight either side of the nose. Then, add some of the **Dark Purple mix** on the dirty brush, and paint touches of this value under the left eye.
- Add more Cadmium Yellow Medium to the dirty brush and touch it to a couple spots on the bridge of the nose and top of the skull. Highlight the left side of the skull by alternating between the **Burnt Orange mix** and the **Cool Blue mix**. Rinse.
- Paint a half moon circle in both eyes using the **Teal mix** to imply an iris. Then, add a bit of a glow by tapping in a little Cadmium Yellow Medium. Rinse.
- At the bottom of the top lip, brush a little bit of the **Dark Chocolate mix** upward. Then, use the **Light Ochre mix** and vertical brush lines downwards to imply ridges where the teeth attach.
- Refine the background shadows by the cheeks with Mars Black. Rinse.
- Add more highlights to the top of the skull, the bridge of the nose and the ridges on the upper lip with the **Light Ochre mix**. Add more Yellow Ochre to the brush to highlight the ridges on the right side, where they are darker and more in shadow. Rinse.
- Paint some of the **Dark Chocolate mix** inside the nose cavity, and add a deep crack just to the right of the center of the upper lip. Then exaggerate some of the shadows on the tooth ridges.
- Touch a bit of Burnt Sienna into the top of the eyes. Rinse.



STEP 10 – MORE TEETH

“CRAZY SHARP, PREDATORY TEETH”

PAINT:

Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Round
Small Synthetic Round
Chalk Pencil or Watercolor
Pencil

COLOR MIXES:

Bone = TW + YO > MB
Deep Chocolate = BS + MB
Deep Purple = DP + MB

STEP DISCUSSION:

- Use a chalk pencil to give yourself an upward curved guideline where the top and the bottom teeth are divided. Starting with the top teeth, begin painting vertical lines that are slightly spaced apart using the **Bone mix** and the Hog Round brush. Add a little more Mars Black to the mix to paint the teeth on the sides a little darker because they would be more in shadow. Paint some **Dark Chocolate mix** at the tips of these upper teeth and blend it in somewhat. The bottom teeth are painted in a similar fashion. Rinse.
- Add a dark shadow around the jaw using the **Deep Purple mix**. Rinse.
- Switch to the Synthetic

Round brush and use Mars Black to exaggerate the space between the top and bottom teeth. Also, paint some darker shadows where the top teeth attach to the skull and vertically between the individual teeth.

- Highlight the teeth with the **Bone mix**. Vary the mix to roughen up the teeth by sometimes adding more Yellow Ochre, more Mars Black, or more Titanium White. Then, add bright pops of highlights with Titanium White. Paint a little Burnt Sienna to a few places on the teeth. Rinse.
- Use the **Deep Chocolate mix** to deepen the ridges on the upper lip and a bit on the teeth. Rinse.



STEP 11 - FINISH SKULL



"FINAL HIGHLIGHTS FOR MR SKULL, & PREPARING THE BACKGROUND FOR EYES"

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Bright
Small Synthetic Round

COLOR MIXES:

Light Ochre = YO > TW
Light Green = PG + CYM
Dark Green = PG + BS
Warm Purple = DP + QM
Dark Red = CRM + DP

STEP DISCUSSION:

- Use the Hog Bright Brush to add a little Yellow Ochre to the top left side of the bone at the center of the upper lip. Paint some of the **Light Ochre mix** on the top left side of the skull. Vary the mix slightly as you paint around this area.
- Add more Titanium White on the dirty brush to pop a highlight at the base of the forehead between the eyes. Then, dry brush a bit at the top of the skull and on the left side of the nose and cheek. Rinse.
- Switch to the Synthetic Round brush, and tap in an extra glow on the eyes

using the **Light Green mix**. Rinse.

- Switch back to the Hog Bright brush to paint some of the **Dark Green mix** back into the background around the bottom of the skull. Scrub in some Dioxazine Purple in the background around the top, and along the right side of the skull. Rinse. Mix a smidge of Titanium White to the **Warm Purple mix** and paint a few pops of this color around the background, mostly at the bottom of the canvas. Vary the mix with Cadmium Red Medium and Quinacridone Magenta to add some brighter spots here and there. Use the corner of the brush to wiggle and dance around the canvas dropping small bits of the **Dark Red mix**. Imply some leaf and stem shapes with the Dioxazine Purple. Add shadows here and there. Rinse.
- Dry the surface before continuing to the next step.



STEP 12 - AUTUMN LEAVES

“SPLOTCHES OF COLOR IMPLY THE FEELING OF LEAVES”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Dark Red = CRM + DP
Cherry Red = CRM + QM
Medium Green = PG > BS + CYM
Orange = CRM + CYM

STEP DISCUSSION:

- Begin painting the implied leaf shapes in the upper left of the skull with the **Dark Red Mix** using painterly strokes. Add brighter pops of leaf shapes with the **Cherry Red mix**. Paint some of this color by the lower cheek and jaw area of the skull as well. Load just Cadmium Red Medium onto the dirty brush and drop some of this color in these same areas. Rinse.
- Paint a little of the **Medium Green mix** in the left side of the background by the jaw. Without rinsing, get into the **Orange mix** to make an orange with the green in it to mute it, and begin implying larger, painterly leaf shapes. Vary the mix as you go. Add even more of the Cadmium Yellow Medium on the dirty brush to get another Autumn leaf value. Continue building up these colors, while varying all the mixes, as you form the leaf shapes. Rinse.
- Dry the surface before continuing to the next step.



STEP 13 - FINAL DETAILS



“MR SKULL POPS OUT AS THE FOCUS IN THE PAINTERLY LEAVES”

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Orange = CRM + CYM
Medium Green =
PG > BS + CYM
Dark Red = CRM + DP
Cherry Red = CRM + QM

STEP DISCUSSION:

- Dance around the canvas adding pops of the **Orange mix** here and there in the background. Begin layering a few more leaf-like strokes over the skull at the top left. Then, add a leaf bunch that layers over the right side of the skull. Create different values on these leaves, around the top of the skull, by sometimes adding more Cadmium Red Medium, and sometimes adding more Cadmium Yellow Medium. Continue using painterly brush strokes as you form and shape the leaves. Darken the mix by adding more Quinacridone Magenta anywhere you need a darker value. Rinse.

- Paint the leaf bunch in the bottom left corner starting with the **Orange mix**, and applying the same process as above. Then, add pops of color values to the leaf bunches in the top left, and the bottom right.
- Without rinsing, mix some of the **Medium Green mix** onto the brush, and add a little Titanium White. Use this unexpected color on the leaf bunch on the top right of the canvas. Touch just a bit of this color to the leaves in the bottom left for balance. Load more of the Cadmium Yellow Medium on the dirty brush and highlight around the green. Rinse.
- Dry the surface before continuing.
- Tap shadows between some of the leaves, and add a few veins using the **Dark Red mix**. These marks help make the splotches of paint become more leaf-like. Paint some stems here and there as well. Rinse. Brighten the upper left corner by adding more of the **Orange mix** and a bit of the **Cherry Red mix**. Rinse. Brighten the **Orange mix** by adding more Cadmium Yellow Medium, and add highlights to the edges of some of the leaves. Rinse.
- Sign.

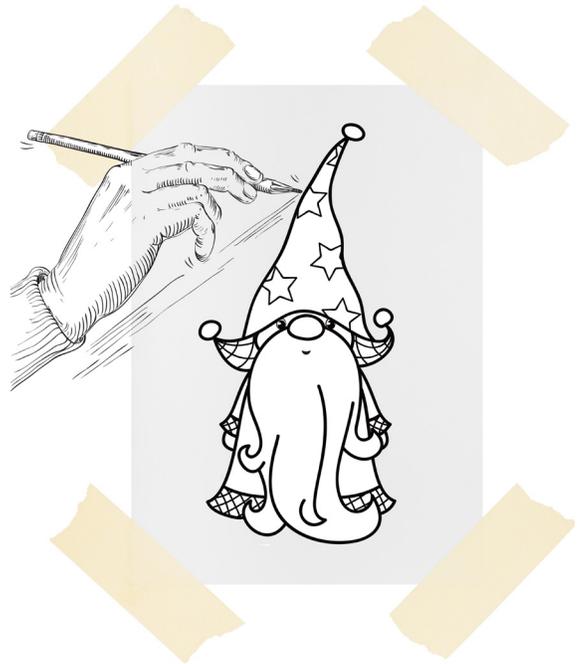


THE TRACING METHOD

- 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.



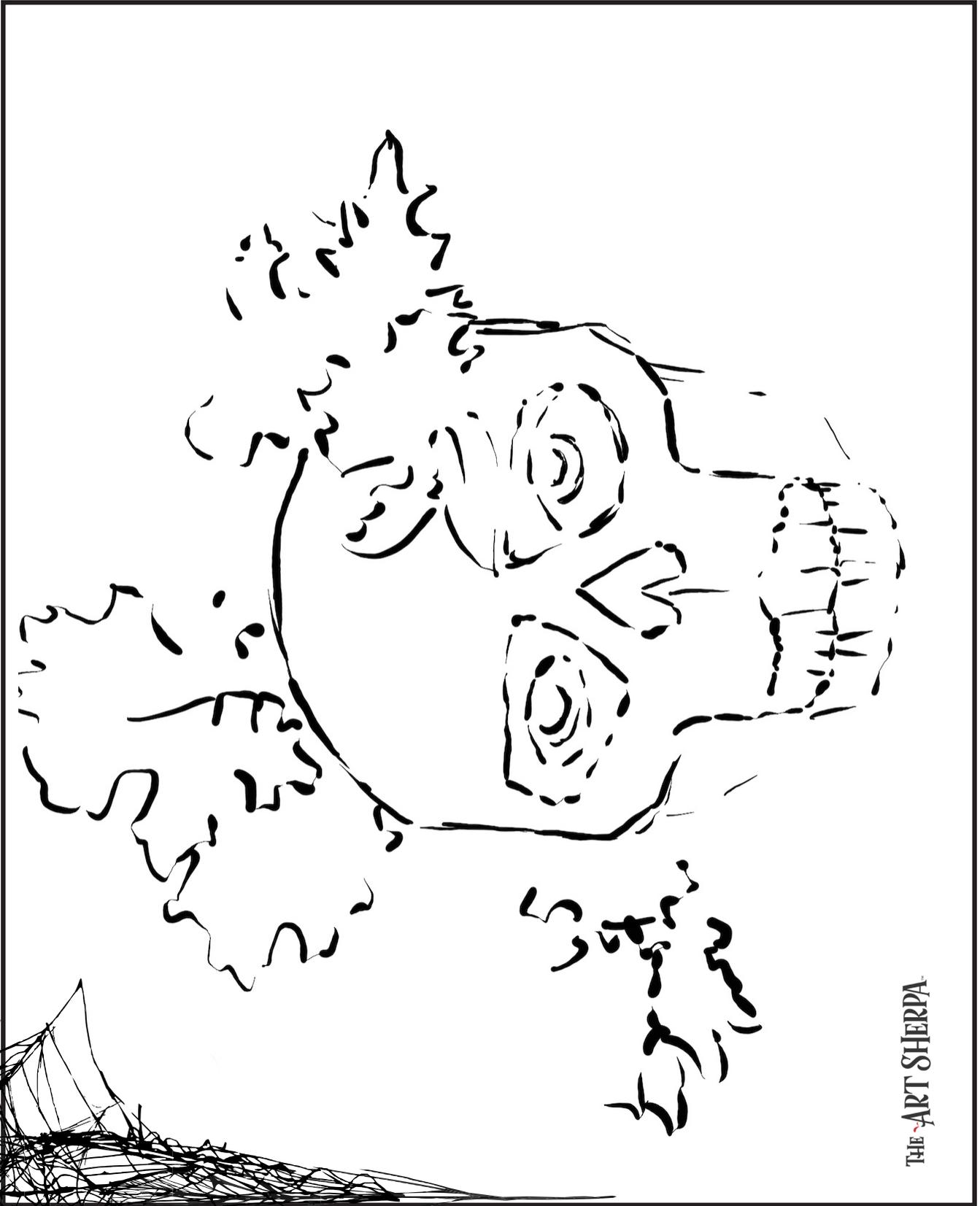
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

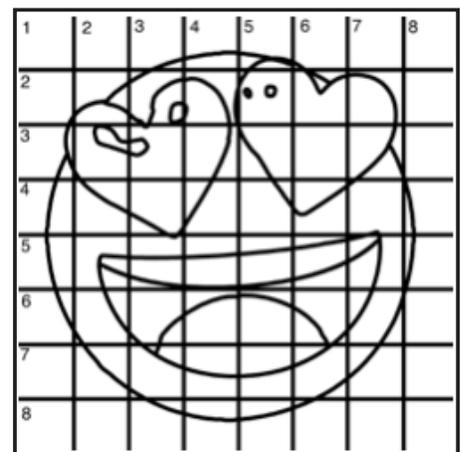
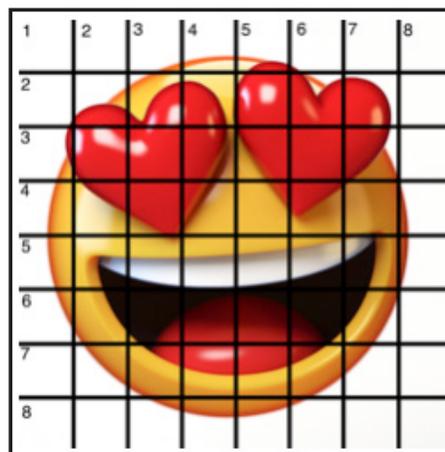
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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