

THE ART SHERPA™

# FALL *Y'all*



## AUTUMN DREAMS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: KONI HOUSTON

STEPS: 12 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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# SHERPA FORWARD:



I am resolved to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial are included and more can be found at: [theartsherpa.com](https://theartsherpa.com)

Keep in mind that brush sizes are not standard across the art brush industry.

The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

We sincerely hope you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at: [support@theartsherpa.com](mailto:support@theartsherpa.com) if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!





# PAINT AND TOOL GUIDE:

Use this paint legend below to understand the symbols that I use to give you important painting information.

## PAINT:

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

## BRUSHES:

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

## TOOLS:

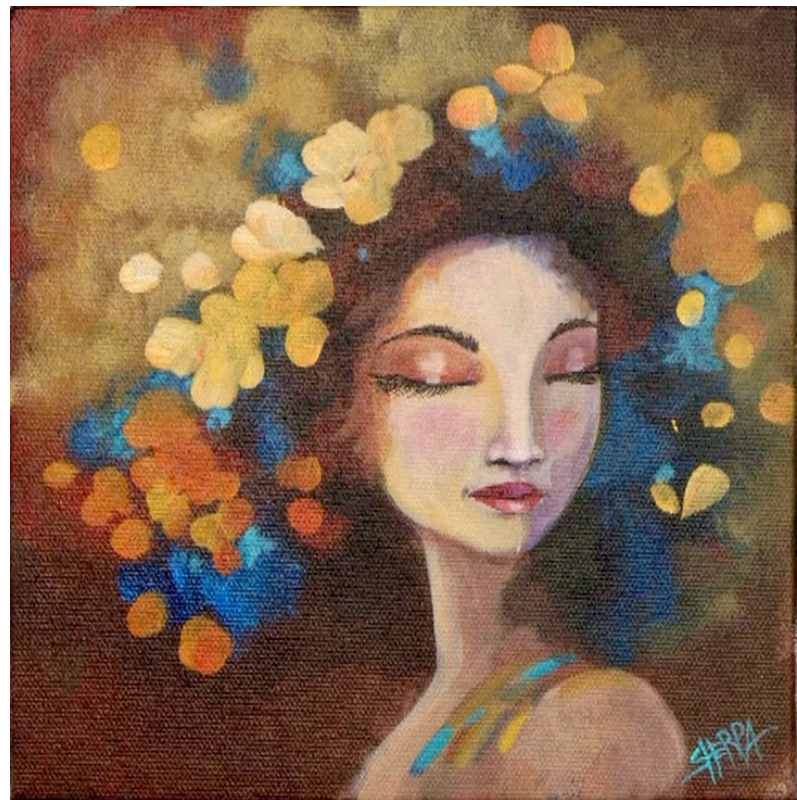
- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion





## VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	02:44	COLORED GROUND
STEP 2	08:25	SKETCH IMAGE
STEP 3	12:04	BACKGROUND
STEP 4	18:24	HAIR
STEP 5	22:37	DEEPEN HAIR
STEP 6	34:16	ABSTRACTED FLOWERS
STEP 7	41:24	BASE SKIN TONE
STEP 8	45:04	SETTING THE FEATURES
STEP 9	50:23	TONING THE FACE
STEP 10	56:50	NECK AND SHOULDER
STEP 11	1:01:20	FACE MIDTONES
STEP 12	1:09:44	DEFINING THE FACE
	1:24:45	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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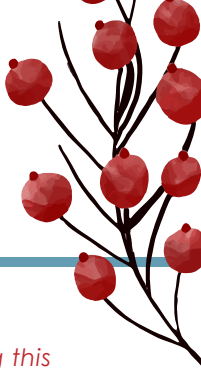
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# STEP 1 - COLORED GROUND

“OUT OF THE DARK WILL COME THE LIGHT”



## PAINT:

Burnt Sienna = BS

Mars Black = MB

***Sherpa Tip:** If you plan on framing this piece be sure to paint at least the rounded edges of the canvas sides. Alternatively, if you plan on hanging this piece without framing you will want to paint the entire sides of the canvas.*

## BRUSHES & TOOLS:

Medium Synthetic Angle

## COLOR MIXES:

Dark Brown = BS + MB

## STEP DISCUSSION:

- Load the dampened brush with **Dark Brown mix**, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Rinse.
- Dry the surface before continuing to the next step.





# STEP 2 - SKETCH IMAGE

## "LEARNING GUIDELINES FOR FEATURE PLACEMENT ON A 3/4 FACE"

### BRUSHES & TOOLS:

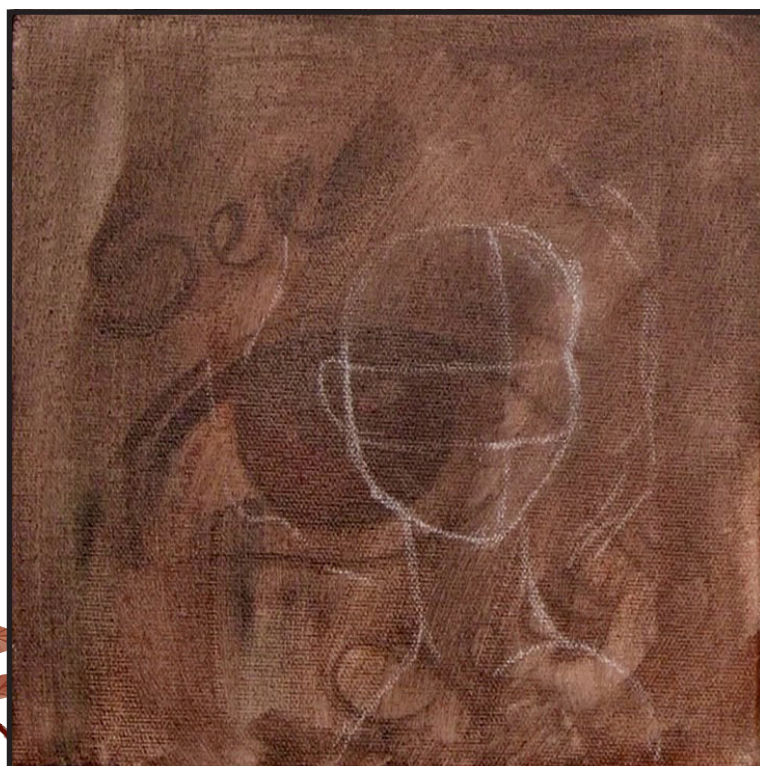
Chalk Pencil or Watercolor Pencil

### 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 an oval that is about 2 inches from the right side and about 2 ½ inches from the top for the head. Concentrate on the scale of the oval and not too much about the shape right now. Just decide how much room you want the face to take up on the surface.
- On the bottom left of the oval bring a neckline down. Then, add the chest coming forward, a little on an angle towards

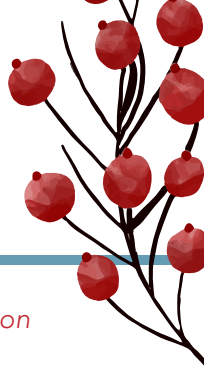
the left. Add the back of the neck. Then angle the back towards the right, and round the shoulder up and over at the bottom of the canvas.

- To draw the face, first divide the oval in half vertically. Then, divide it in half horizontally to get the eye line. Next, divide the bottom half of the oval horizontally in half again, between the eye line and the bottom of the chin. This will serve as the guide for the nose placement. You can add another horizontal line for the mouth halfway between the nose and chin, if you want, but I left it out.
- On the right side of the oval, bring down the line of the face to divot inward a bit for the eye. Then bump it out quickly for the cheek. Angle it inward to the bottom of the oval to represent the jaw and chin, with the chin being slightly to the right of the center of the oval. Bring the left side of the jaw over at a slightly lesser angle than the right side, then up the side of the face.
- Move the center faceline over a bit to the right, where the chin is, to get the three quarter face. In other words, if you have trouble with the three quarter face, set the Oval first. Get your divisions and then work the side cheek. Move your center line over towards that third of the face.
- The top of the ear begins at the eye line (where glasses would sit). Draw a loose outline of where her hair takes up space. This allows you to focus where the facial features are, and where to avoid when working on the background.





# STEP 3 - BACKGROUND



## “PRACTICING SOFT BLENDING”

### PAINT:

Burnt Sienna = BS  
Cad Yellow Medium = CYM  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Hog Bright

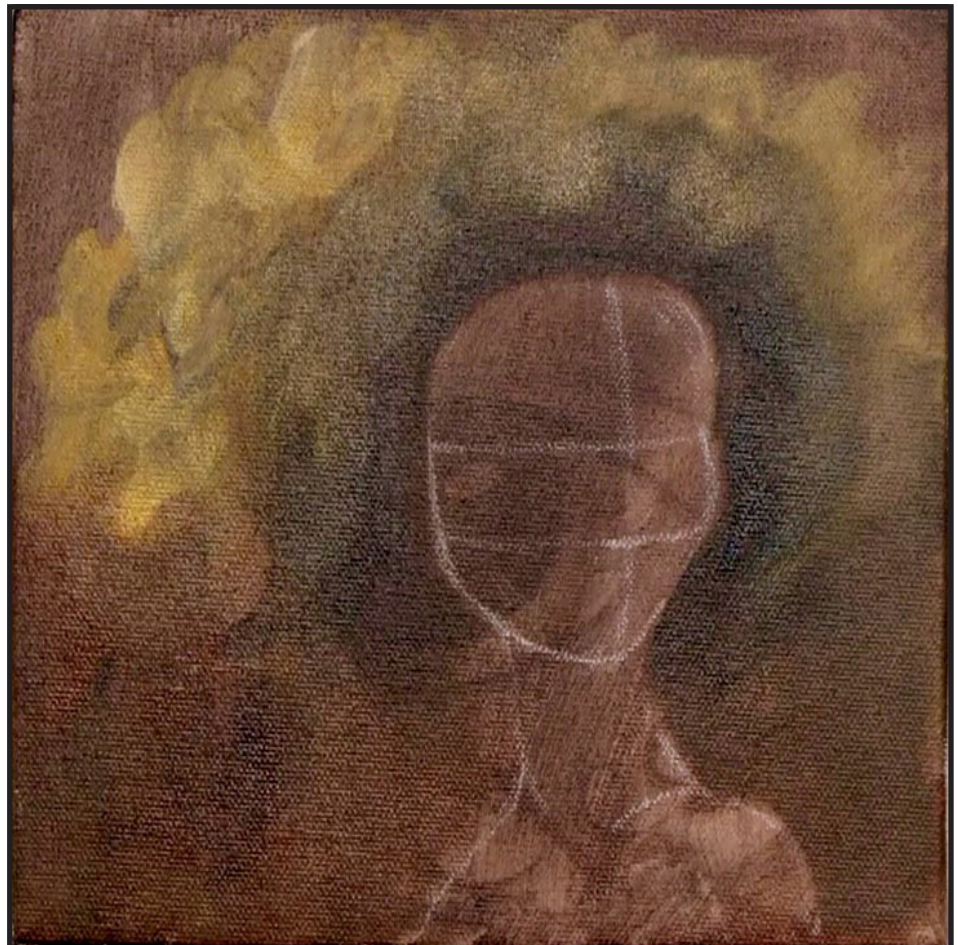
### COLOR MIXES:

Mustard = CYM + YO  
Dark Brown = BS + MB

### STEP DISCUSSION:

- Add a little Titanium White to the **Mustard mix**, and then start to loosely paint in the background on the top half of the canvas. Alternate the position of the brush while applying comma strokes to get a very blended, dry brush effect.
- Use the **Dark Brown mix** to loosely paint in the background at the bottom of the canvas.
- Transition between the two colors by adding the **Mustard mix** on the dirty brush, and blending wet into wet.
- Block in the hair around her head with Mars Black. While this is still wet, softly blend the edges of her hair into the background using the **Mustard mix**. Rinse.

***Sherpa Tip:** Getting a soft blend is about gently brushing the wet paint on the brush, into the wet paint on the surface.*





# STEP 4 - HAIR

“BLENDY, BLENDY, BLEND!”

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

## BRUSHES & TOOLS:

Large Hog Bright

## COLOR MIXES:

Dark Red = CRM + BS

Mustard = CYM + YO

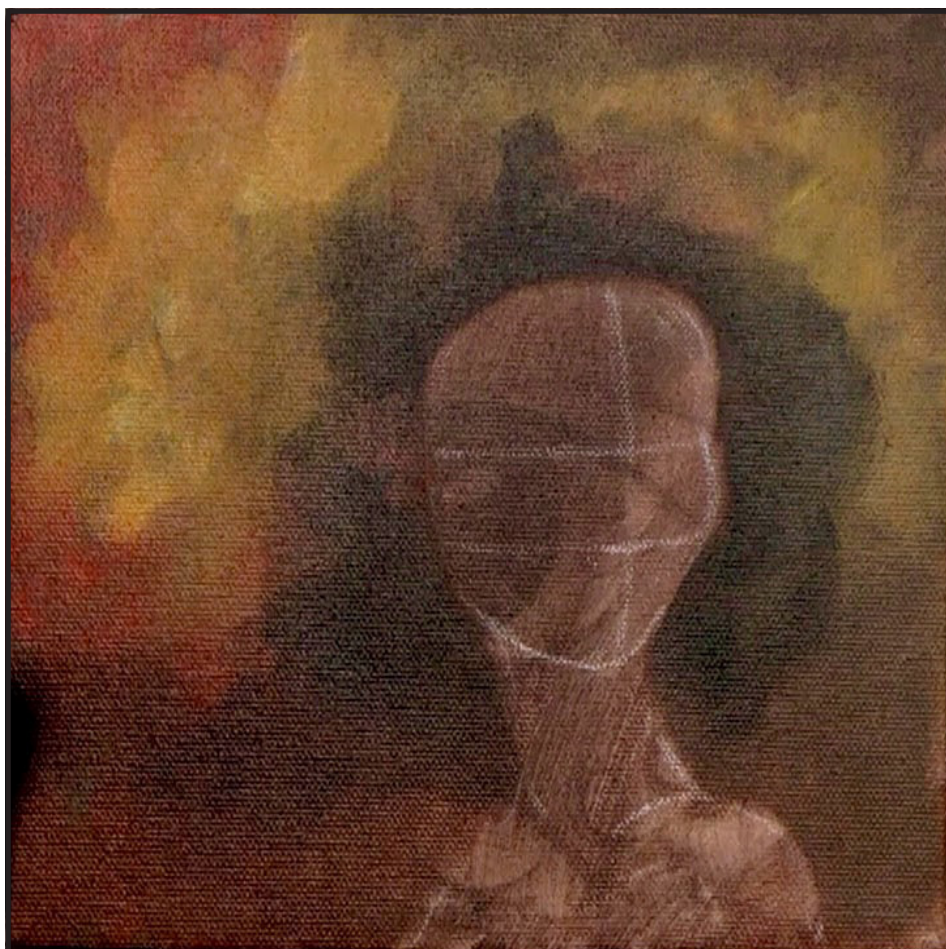
Dark Brown = BS + MB

## STEP DISCUSSION:

- Starting in the upper left corner, begin to blend the **Dark Red mix** down into the yellow background space. Blend between the two colors using the **Mustard mix** on the dirty brush.
- Blend the **Dark Red mix** into the bottom left side of the canvas. Blend between the two colors in this area using the **Dark Brown mix** to create depth. Bring some of those interesting pops of color into the hair.
- Then go right into the **Mustard mix** to get a soft blend as you move back up the canvas.
- Add Mars Black in the upper right corner. Blend it into the yellow area along the top and right side using the **Mustard**

**mix.** Dance the brush around using very light pressure to get the soft blends.

- Reinforce the hair with Mars Black. Rinse.
- Dry the surface before continuing to the next step.





# WATERCOLOR WEDNESDAYS

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RELAX &  
CHILL OUT  
TOGETHER

THE ART  
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# STEP 5 – DEEPEN HAIR

## “CREATING A MULTI COLORED HALO”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Hog Bright

### COLOR MIXES:

Rich Blue = UB + PB

Dark Red = CRM + BS

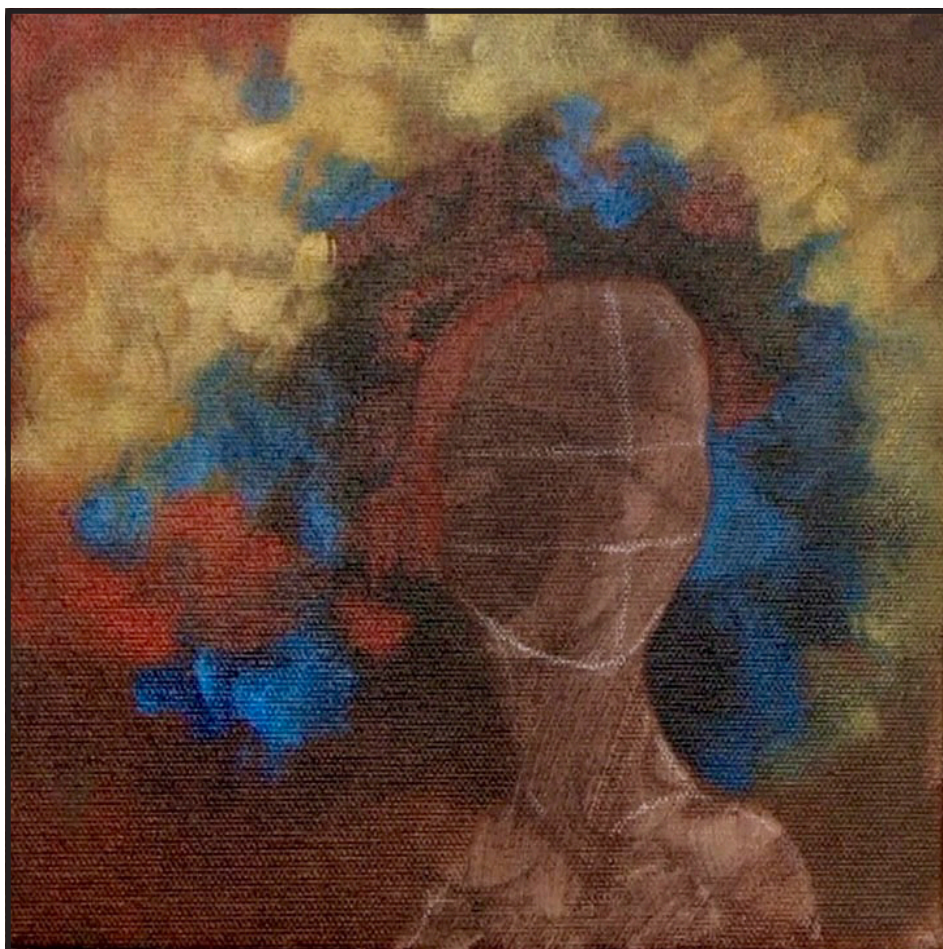
Mustard = CYM + YO

### STEP DISCUSSION:

- Add a little Titanium White to the **Rich Blue mix**. Add this interesting pop of color to the top of the canvas and the right side of the hair, almost like a halo but not solid. Then blend the pops into the hair a bit using Mars Black. Continue working the hair in, all around the head, using Mars Black. Rinse, and towel dry the brush. Bring a little more of the **Rich Blue mix** on the left side of the hair. Then, add some nice pops of blue into the right side of the hair, going right up to the edge of the face near the cheek. Rinse, and towel dry the brush.
- Paint irregular pops of the **Dark Red mix** onto the left side of the hair. Weave it

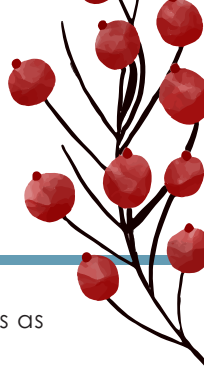
in amongst the blue. Add some splotches of this color along the side of the hair, and even into the face a little bit. Then, pop a bit of this color in the hair on the right side of the head. Rinse, and towel dry the brush.

- Add a little more Cadmium Yellow Medium to the **Mustard mix** this time. Lighten up the yellow part of the background. As you get to the outer edges of the yellow area, begin to scumble this color on in a dry brush technique, allowing some of the layers below to show through. On the right side of the canvas, add more of the Yellow Ochre into the lighter background. Then, get into the Mars Black as you come down the right side, getting darker to blend into the hair. Rinse, and towel dry the brush.





# STEP 6 - ABSTRACTED FLOWERS



## "IMPERFECTION IS A SUPERPOWER SOMETIMES"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Filbert

### COLOR MIXES:

Orange = CRM + CYM

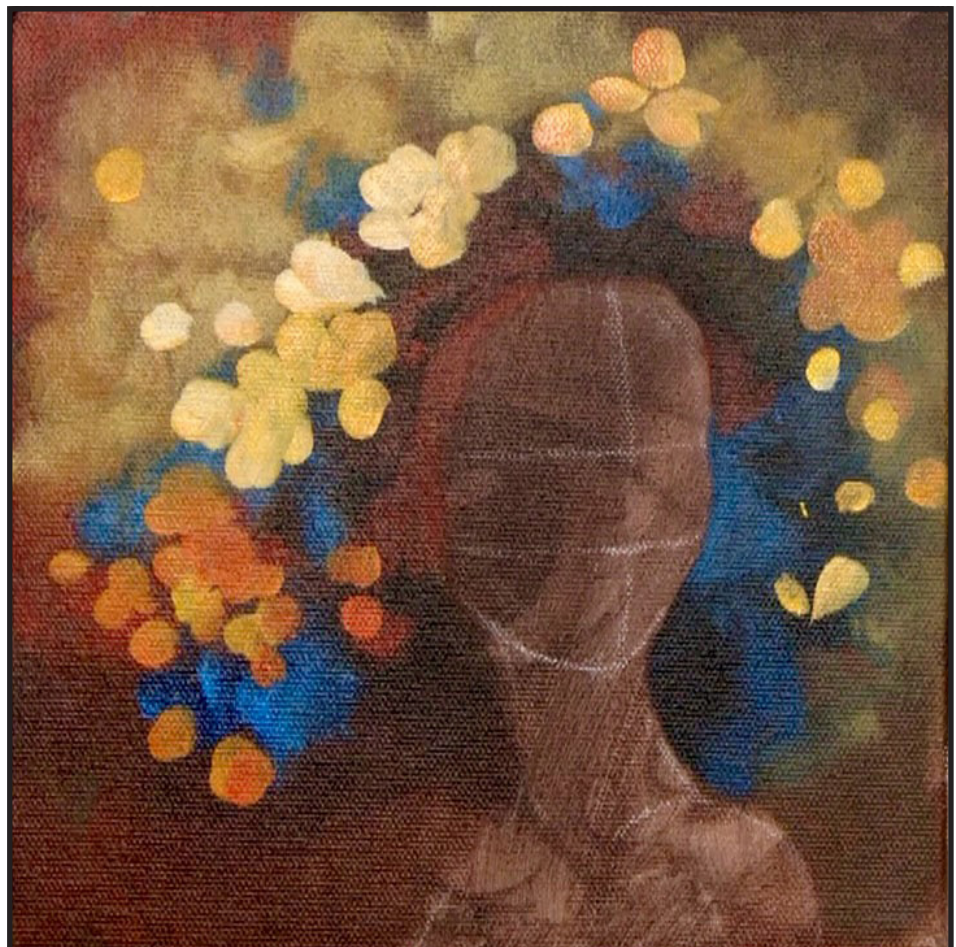
Dark Red = CRM + BS

side are much more open, not as close together. Add as many petals as it takes to make you happy. Rinse.

**Sherpa Tip:** If you are painting very economical paint, some of these layering techniques can be frustrating because your paint is not that pigmented. So, I want you to take a deep breath, and remember that you can dry and do a second layer to deepen the pigment. Or you can use a lighter color underneath to reveal more of the top color. You always have a way to get there, you are not stuck, you do not have to upgrade, you do not have to paint outside of your budget. You just need to understand your paint, and the ways to work around your paint's particular challenges.

### STEP DISCUSSION:

- Pop in some abstract flowers with the **Orange mix**. Begin in the bottom left, and paint considered dots that imply petals. Use the shape of the brush to create these interesting shapes. Vary the color by sometimes adding more Cadmium Yellow Medium, and sometimes adding more Cadmium Red Medium.
- Lighten the mix by adding Titanium White as you paint around the left side of the head. Vary the colors here as well, by adding more Cadmium Yellow Medium or more Titanium White. This is very loose and expressive, so you do not have to be perfect.
- Add a little **Dark Red mix** to the brush when coming down the right side where the marks are more muted. The dots on this





# STEP 7 – BASE SKIN TONES

“USING THE COLORED GROUND TO OUR ADVANTAGE FOR SHADING”

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

***Sherpa Tip:** If you do not have Cadmium Red Medium for the skin tone you can always use Quinacridone Magenta. Either will work.*

## BRUSHES & TOOLS:

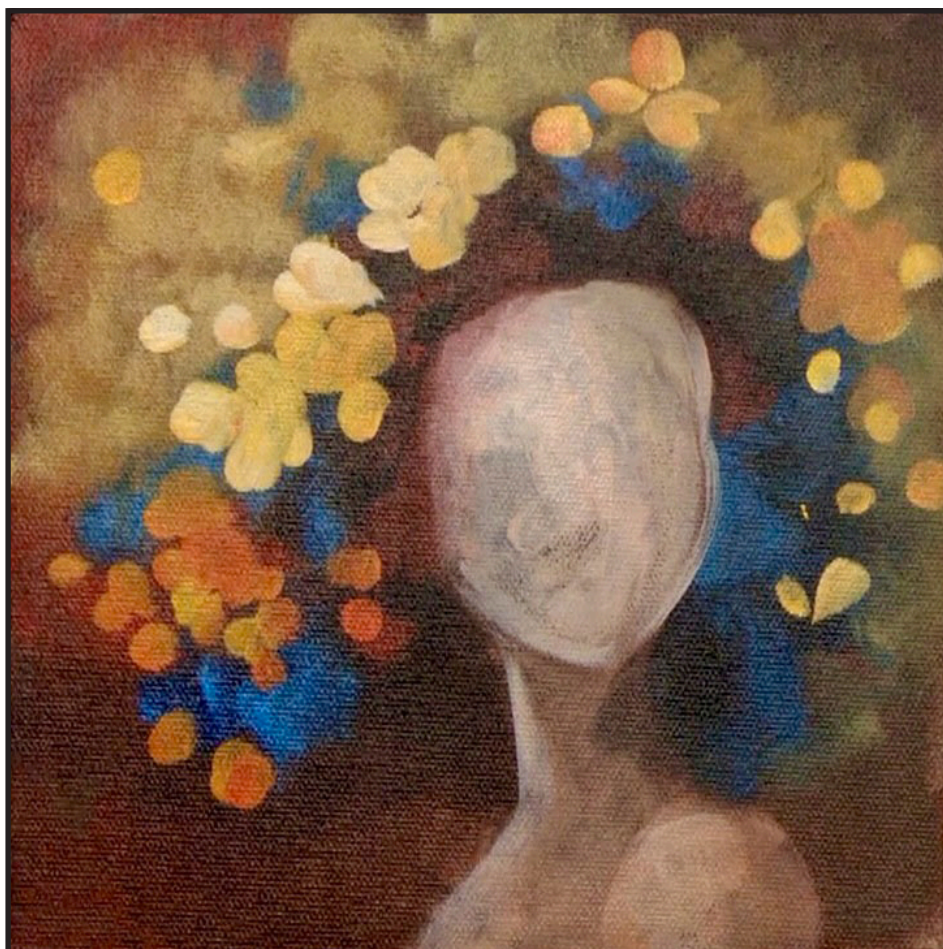
Small Synthetic Filbert

## COLOR MIXES:

Basic Skin = YO > CRM  
Light Skin = TW > Basic Skin  
Dark Red = CRM + BS

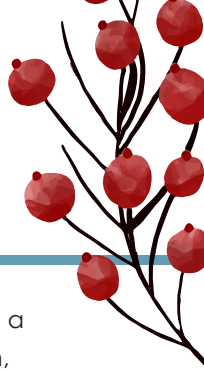
## STEP DISCUSSION:

- Paint in the face using the **Light Skin mix**. You can reset the feature guidelines, and adjust the face later on. Use some of the **Dark Red mix** to blend the left side of the face into the hair. There will be two layers on the face, so it does not have to be perfect right away.
- Use the **Light Skin mix** to highlight along the neck and chest. Add some of this color on the front of the shoulder. Then, blend in the **Dark Red mix** to create that shaded value on the neck, and chest, and on the back of the shoulder.
- Blend in a deep shadow on the back of the neck using Mars Black on the dirty brush. This shadow is going to come forward a little bit under the chin. Rinse.





# STEP 8 - SETTING THE FEATURES



"3/4 PERSPECTIVE MEANS THE FEATURES ON THE RIGHT ARE SHORTENED BY THE ANGLE OF THE FACE"

## PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

X-Small Synthetic Round

Chalk Pencil or Watercolor Pencil

## COLOR MIXES:

Basic Skin = YO > CRM

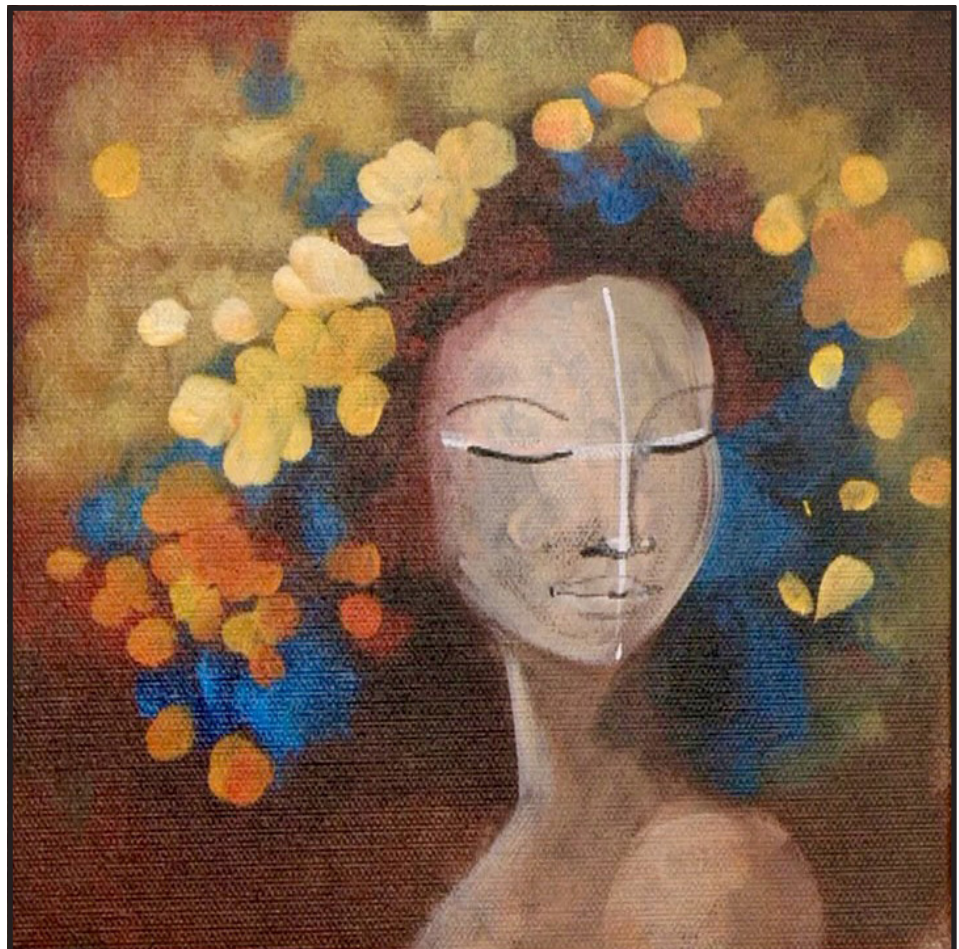
Light Skin = TW > Basic Skin

## 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 Titanium White to paint a vertical line from the top of the forehead, down to the chin, just right of center with a tiny curve to the

right. Then, add the horizontal line for the eyes, about halfway down with a very slight curve up the face. Halfway between the eye line and the chin, paint another horizontal line to set the nose. Halfway between the nose and the chin set the line for the mouth. Rinse.

- Paint the closed eyes using a slightly curved stroke on the guideline. Keep a little bit of distance in between them. You could use a Posca Pen at this point or Mars Black. Rinse the brush anytime you need the paint to flow a bit better.
- Sketch the left nostril and the little "U" bump at the tip of the nose. The right nostril is a little hidden in the 3/4 perspective, so just paint in the comma shape around the nostril. Then, paint the bridge of the nose just to the right on your center line. Add curving eyebrows above the eyes.
- Paint a little "U" down, divot at the center of the lip line. Stretch out the sides of the mouth line, keeping in mind that the right side is going to be shorter than the left side. Sketch in the upper and lower lips.
- Make any adjustments using the **Light Skin mix** to paint over the lines.
- Dry the surface before continuing to the next step.





# STEP 9 - TONING THE FACE

“A VERY SIMILAR PROCESS TO USING CONTOUR MAKEUP TO SHAPE THE FACE”

## PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Dark Red = CRM + BS

Basic Skin = YO > CRM

Light Skin = TW > Basic Skin

Dark Brown = BS + MB

Orange = CRM + CYM

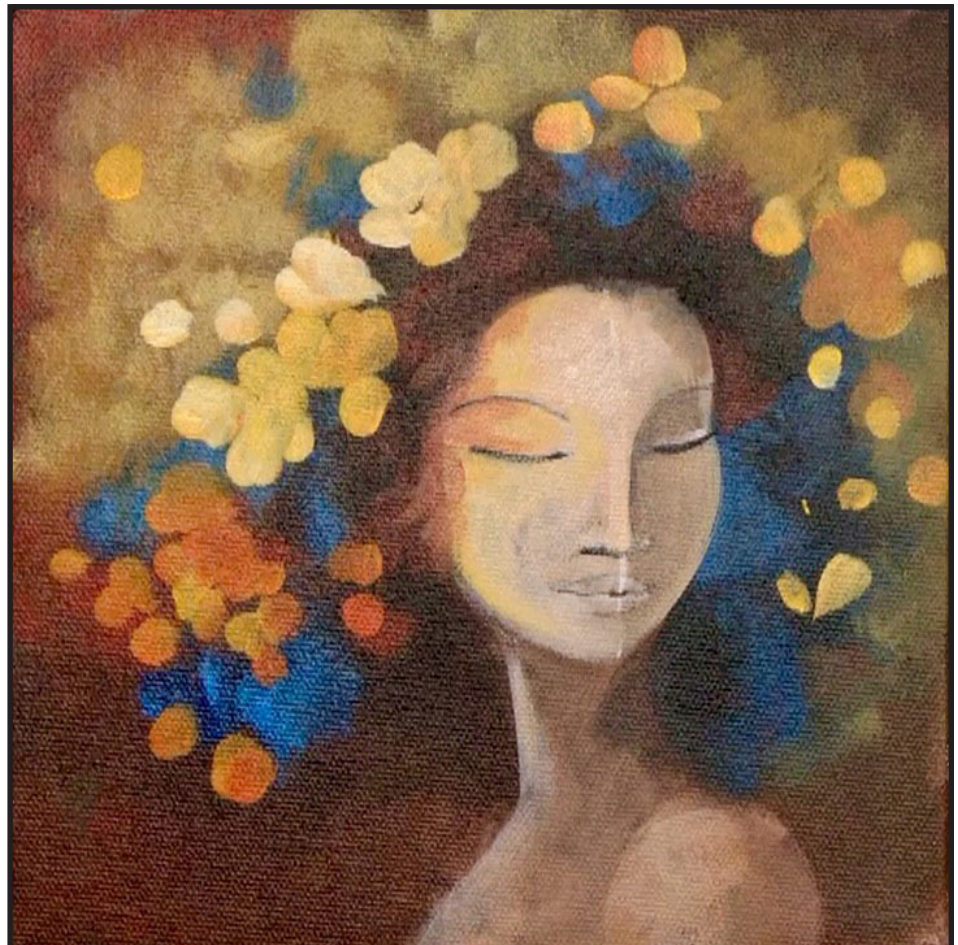
## STEP DISCUSSION:

- Add Mars Black on a dampened brush. Very lightly, pull the hairline down a little, using comma strokes and little pressure. Blend in a little bit of the **Dark Red mix** just to ensure that it feels like it is a seamless part of the hair.
- Paint another layer on the face using the **Light Skin mix**. This second coat covers much better than in the initial layer. Paint in the forehead and along the bridge of the nose.
- To darken the skin tone on the right side of the forehead, use the **Dark Red mix**. Blend this color, wet into wet. Also, blend

it into the right side of the nose, the eyebrow, and into the right cheek.

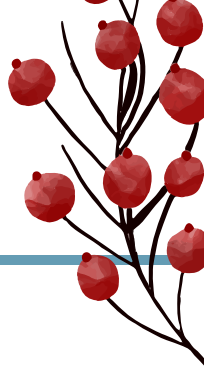
Blend the cheek back in using the **Light Skin mix**. Load some of the **Dark Brown mix** onto the dirty brush, and deepen the right side of the face just slightly. Notice that the right half of the face is slightly in shadow, so it is a bit darker.

- Blend in some **Light Skin mix** to lighten the skin on the left side. Lighten up the nose and the forehead a bit since these generally catch the light. Use irregular brush strokes to achieve this blending technique.
- Blend in some Cadmium Yellow Medium along the left side of the face, and into that eyelid a little. Then, blend it in with a little of the **Orange mix**. Follow with a layer of the **Dark Red mix**, blending the cheek back in towards shadows in the hairline. Rinse.





# STEP 10 – NECK AND SHOULDER



“HIGHLIGHTS AND SHADOWS REFLECT THE COLORS SURROUNDING THEM”

## PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Basic Skin = YO > CRM

Light Skin = TW > Basic Skin

Dark Red = CRM + BS

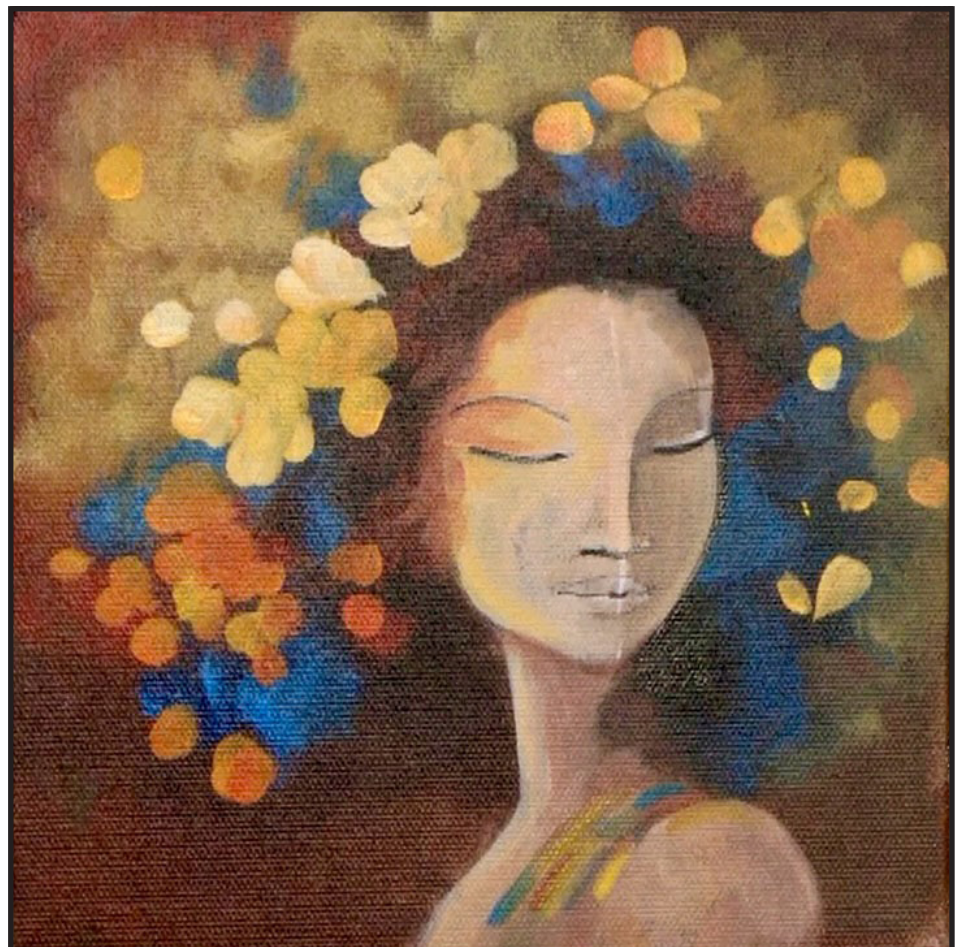
Rich Blue = UB + PB

## STEP DISCUSSION:

- Add some Cadmium Yellow Medium to the **Light Skin mix**, and reinforce the shape of the right side of the jaw.
- Load more of the **Light Skin mix**, and highlight the front of the neck and chest. Add the Basic Skin mix on the dirty brush, and blend it into the highlighted areas of the neck and chest. Deepen the shadow areas by adding Mars Black on the dirty brush, and blending it into the right side of the chest. Then add the **Dark Red mix** into the neck, and under the jaw, blending it down, wet into wet. Highlight the back of the shoulder with the **Light**

**Skin mix** then blend in some shadows, using the **Dark Red mix**.

- Add interesting streaks of color between the chest and shoulder with the Burnt Sienna. Alternate these abstracted brush strokes with some Cadmium Yellow Medium, followed by a hint of the **Rich Blue mix**, and a little bit of the **Dark Red mix**. These imply colors reflected onto the skin from the background.
- Load the Mars Black on the brush. Then, wipe the brush off on a paper towel to offload some of the pigment without rinsing. Add the very deep values under the right side of the jaw, and trim the face a little bit if needed. Rinse.





# STEP 11 – FACE MIDTONES

“MORE HIGHLIGHTS AND SHADOWS TO CONTOUR SOME SHAPE INTO THE FACE”

## PAINT:

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

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

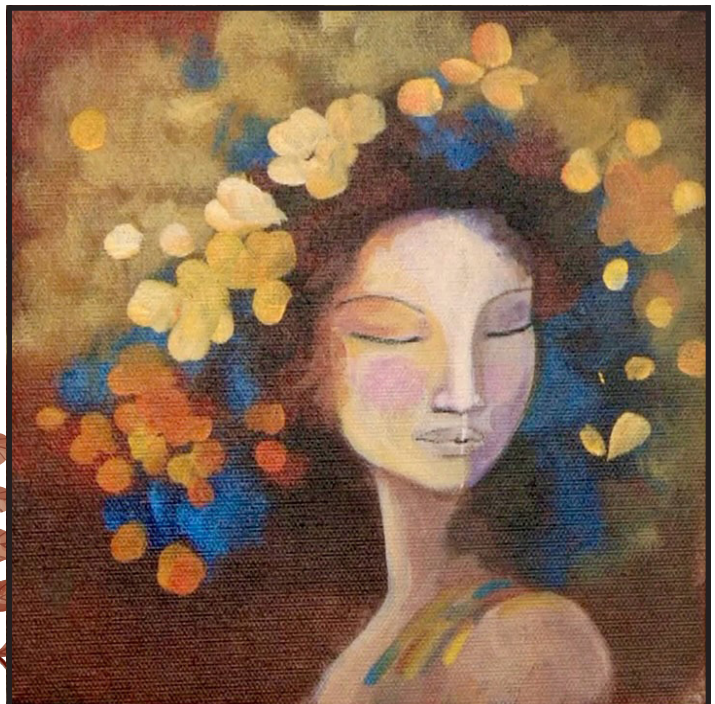
Basic Skin = YO > CRM  
Light Skin = TW > Basic Skin  
Shadow Skin = TW > Basic Skin > DP  
Light Ochre = TW < YO < CYM  
Blush = TW > Basic Skin > QM  
Pale Ochre = TW > YO

## STEP DISCUSSION:

- Paint the shaded area on the right side of the cheek, and jaw, with the **Shadow Skin mix**, and blend it out into the cheek. Add a little of the Dioxazine Purple to the **Basic Skin mix**, and use the toe of the brush to blend it in around the bottom of the lip, the right side of the chin, the right eyelid and on the forehead near the hairline. Blend in a little Mars Black on the right side of forehead near the hairline. Wipe out the brush.
- Apply the **Light Skin mix** on the cheek, under the right eye, using a light dry brushing technique. Mix

halftones of the **Shadow Skin mix** and the **Light Skin mix**, and use these halftones on the right side of her face to smoothly blend from highlights to shadows. Highlight the right nostril, and the upper right eyelid. Rinse.

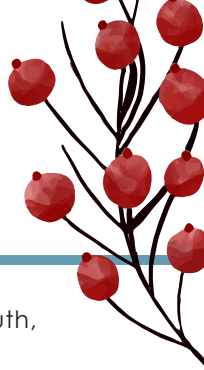
- Again, with the halftones of the **Shadow Skin mix** and the **Light Skin mix**, apply this color to shade the bottom of the nose. Also add a little bit on the left outer eyelid, and in the corner of the eye. Rinse.
- Highlight the forehead with the **Light Ochre mix**. Then, lightly blend the edges using just the tip of the brush. Bring this color down the nose. Add a bit more Titanium white to the mix, and highlight the tip of the nose, and the left nostril.
- Add some Cadmium Yellow Medium into the **Light Skin mix**, and blend it into the left side of the face. Paint the cheek a lighter value using just the **Light Skin mix**. Use the tip of the brush to blend everything in. Add a little more Cadmium Yellow Medium on the dirty brush, and set the chin a little bit, defining the shape. Continue blending until you are happy with this side of the face. Rinse.
- Apply the **Blush mix** very lightly tapping over the cheeks, and the bottom of the nose. Adjust the color, as needed, so it is pink but not too pink. Wipe the brush off on a paper towel, so there is not a large amount of pigment on it while you blend. Adjust, if needed, by blending in some of the **Light Skin mix**.
- Use the skin mixes on the palette to add shadows and highlights around the face. A little Ultramarine Blue mixed to the **Light Skin mix** will add a bit of interest in the shadows.
- Apply the **Pale Ochre mix** to highlight from the tip of the nose up the bridge, and the center of the forehead. Rinse.





# STEP 12 - DEFINING THE FACE

## "ADDING COLOR TO THE FACE AND LUMINANCE TO THE PORTRAIT"



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

### BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Hog Round

### COLOR MIXES:

Deep Red = CRM + QM > DP  
Warm Red = CRM + QM > YO > TW  
Deep Magenta = QM + DP  
Basic Skin = YO > CRM  
Shadow Skin = TW > Basic Skin > DP  
Light Skin = TW > Basic Skin  
Warm Skin = QM + YO + TW  
Dark Brown = BS + MB  
Blush = TW > Basic Skin > QM  
Pale Ochre = TW > YO  
Turquoise = PB + PG + TW

### STEP DISCUSSION:

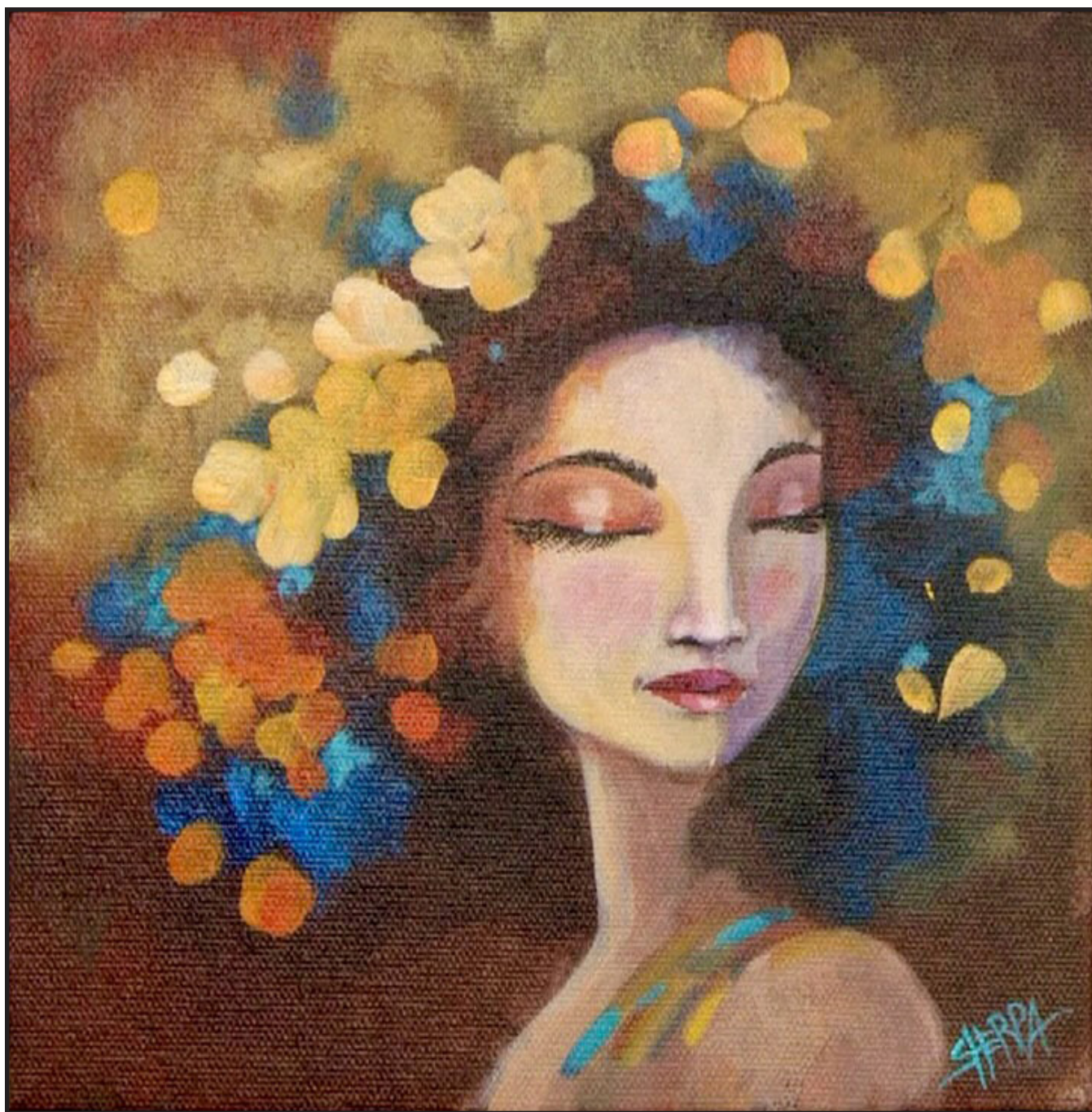
- Start with the X-Small Round, and paint the upper lip with the **Deep Red mix**. Then, paint the lower lip with the **Warm Red mix**. Rinse. The top lip is darker than the lower lip, and the apex of the upper lip is below the septum of the nose.
- Combine the **Deep**

**Magenta mix** with the **Basic Skin mix** to shade the corners of her mouth, and the base of the nose. Add some Mars Black on the dirty brush to define the nostrils a little, and create a dark line between the lips. Rinse.

- Use Titanium White to create a nice highlight at the top of the nose and a little bit on the nostrils. Add a little Mars Black to the **Shadow Skin mix**, and cast a little bit of a shadow under the nose. Rinse.
- Add a little more Titanium White to the **Warm Red mix**, and lighten up the thickest part of the bottom lip. Add a little more Titanium White to the **Deep Red mix**, and subtly lighten up the center of the top lip. Rinse.
- Switch to the Small Hog Round with the **Basic Skin mix** to add some color to the outer corner of the left eyelid up into the crease, and across the lid line.
- Add the **Deep Magenta mix** on the right eyelid, then blend it in with the **Shadow Skin mix**, and highlight the center with the **Light Skin mix**. Blend in a little more highlight, under the eyebrow.
- Highlight the left eyelid with the **Warm Skin mix**. Deepen the shadows of the inner and outer eyelid with Burnt Sienna. Then blend everything in using the **Basic Skin mix**. Softly blend in some of the **Dark Brown mix** from the eyelid to the left temple. Adjust as needed.
- Dry brush a little bit of the **Blush Mix** on the cheeks and nose. Soften it, if needed, with the **Pale Ochre mix**. Add a little bit on the center of the center of the eyelid.
- Switch to the X-Small round, and the **Dark Brown mix**. Start on the left side first, or whichever side is your difficult side to control, and paint the eyebrows with short, uneven strokes to the middle of the brow then complete the arc of the eyebrow tapering towards the side of the head. Line the left eyelid. On the right side, align the beginning of the eyebrow with the inner corner of that eye. Add just a touch of a divot on the inner corners of the eyelids. Very carefully, add a bit of this color on the lip line, just for contrast.
- Use the **Dark Brown mix** to paint the eye lashes. Curve your strokes slightly to the side of the face. If you are having difficulty getting the lashes in, try to turn the canvas to your strength. Paint light messy lines, longer at the outside of the eye, becoming shorter as they continue to two thirds of the way across the eye where they end. Turn the canvas again to paint the lashes on the other side. Rinse.
- Finally, pop some of the **Turquoise mix** onto the shoulder. Add touches of this bright color in a few places around the background over the existing blue splotches. This bright touch adds such luminance. Rinse.
- Sign.



STEP 12: REFERENCE PHOTO





## THE TRACING METHOD

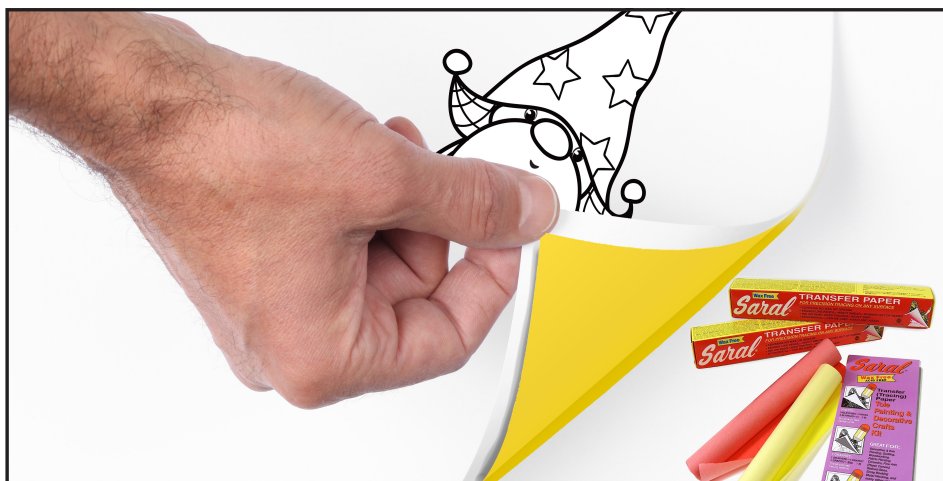
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

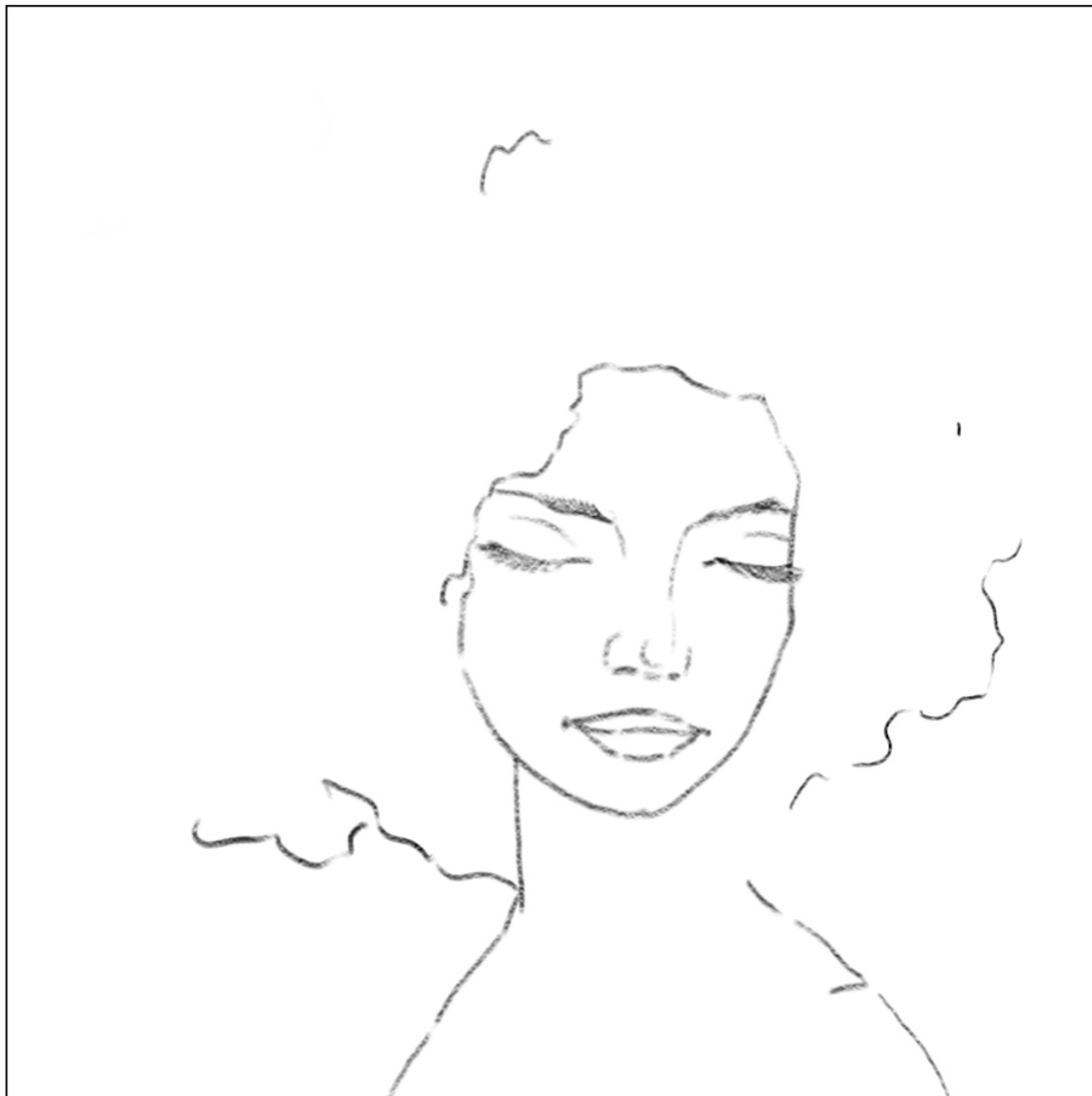


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color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

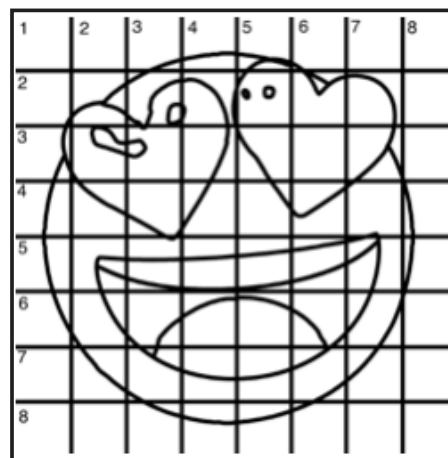
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 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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