

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



WISH UPON A STAR


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STEPS: 16 | DIFFICULTY: CHALLENGING | 3 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 can be found at 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.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope that 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 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
- Fluid White Paint = FWP

BRUSHES:

- Large Synthetic Bright
- Large Synthetic Oval Mop
- Large Hog Round
- X-Small Synthetic Round
- Small Hog Round
- Small Synthetic Round
- Medium Synthetic Filbert
- Splatter Brushes

TOOLS:

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

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	04:50	MESSY PURPLE BACKGROUND
STEP 2	08:34	DARK VIGNETTE
STEP 3	14:50	TEXTURED BACKGROUND
STEP 4	20:32	BACKGROUND GLOW
STEP 5	34:45	SKETCH IMAGE
STEP 6	40:11	STAR
STEP 7	44:49	FINAL BACKGROUND LAYER
STEP 8	55:22	WINGS AND THINGS
STEP 9	1:06:09	WING STRUCTURE
STEP 10	1:12:11	FAIRY UNDERPAINTING
STEP 11	1:19:49	DEFINE FAIRY WITH HIGHLIGHTS
STEP 12	1:33:10	DOTS AND STARS
STEP 13	1:41:40	SPARKLES
STEP 14	1:47:46	FLOWERS LAYER ONE
STEP 15	1:54:26	FINISH FLOWERS
STEP 16	2:09:13	STEMS AND LEAVES
	2:16:00	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 – MESSY PURPLE BACKGROUND

Timestamp 4:50

“ALL PURPLE”

PAINT:

Dioxazine Purple = DP

- Dry the surface before continuing to the next step.

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Dioxazine Purple, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint by applying long strokes, vertically and horizontally. Rinse Brush.



STEP 2 – DARK VIGNETTE

Timestamp 8:34

“DEEP DEEP PURPLE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Deep Purple = DP + PB

Burgundy = CRM + DP

Tinted Magenta =

QM + DP + TW

STEP DISCUSSION:

- Dry any extra water from the brush with a towel. Start painting the Dioxazine Purple in the upper left corner, thin with water to help with flow, if needed. Brush direction is not particularly important at this point. Blend in some of the **Deep Purple mix** in this corner.
- Blend in the **Tinted Magenta mix** and carry this color to the upper right corner. Rinse.
- Start near the halfway point on the left side, paint the bottom of the canvas with the **Burgundy mix**. Blend it into the purple above, and then down across the bottom and back up on the right side.
- Blend a bit more Cadmium Red Medium to

the mix as you come up the right side towards the top.

- At the top of the canvas start to add the **Tinted Magenta mix** and softly blend it down throughout the canvas. Rinse.
- Your background doesn't need to look the same. Blend till you are happy. Remember that the bottom and side should be darker tones.
- Dry the surface before continuing to the next step.



STEP 3 – TEXTURED BACKGROUND

Timestamp 14:50

“SQUISH, STAMP AND SPLATTER”

PAINT:

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

BRUSHES & TOOLS:

Large Hog Round
Plastic Wrap
Splatter brush

COLOR MIXES:

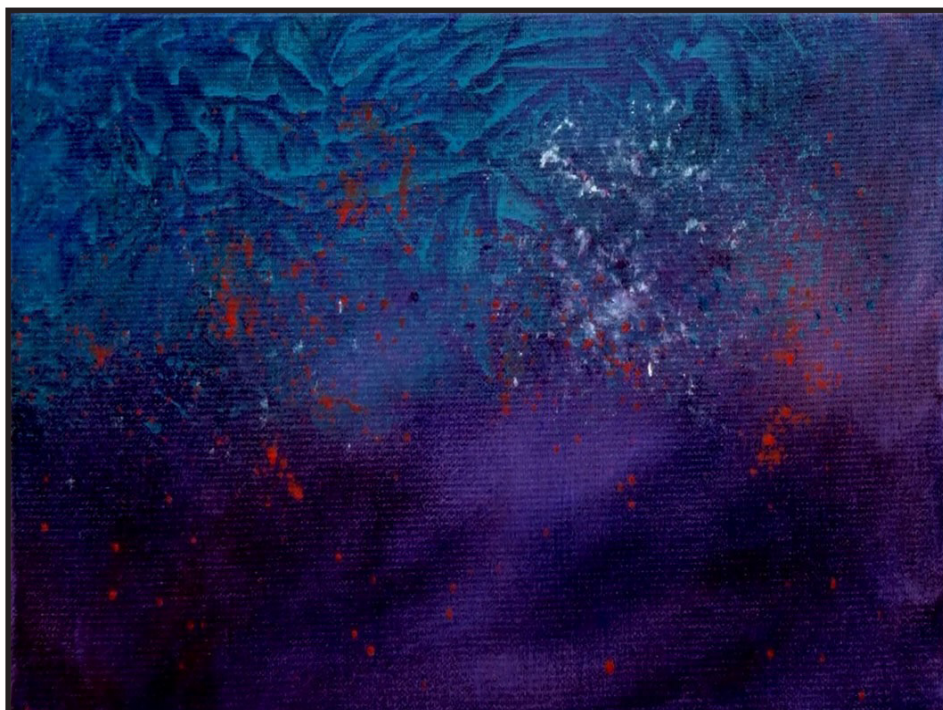
Sky Blue = PB > TW
Tinted Magenta =
QM + DP + TW
Pink = QM + TW
Orange = CYM + CRM

STEP DISCUSSION:

- Thin the **Sky Blue mix** with a little water and roughly brush this wet mix onto the upper canvas, leaving a little of the right side unpainted. Then, lay the plastic wrap on top of the wet paint and crinkle it up a bit, to create a very interesting texture to the paint. Let that sit for a while until the plastic can kind of capillary somewhat and the paint sets. Then very carefully pull it up to get a gorgeous effect.
- Another way to get this effect is to crumple up the plastic wrap and stamp with it. Take the plastic wrap ball and dip into the **Tinted Magenta**

mix. Begin stamping onto the upper right canvas, blending it with the plastic wrap ball. As you come around the bottom of the textured effect, start blending in some of the **Pink mix**.

- To make the splatters add a bit of water to the brush and load the **Orange mix**. Grab a second brush so you can whack the paint out of the loaded brush and splatter it onto the canvas. Splatter a little more on the left side than the right side. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 – BACKGROUND GLOW

Timestamp 20:32

“GOODBYE BLUE SKY”

PAINT:

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

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Pale Yellow = TW > CYM > YO
Turquoise =
PB + TW + PG > CYM
Tinted Magenta =
QM + DP + TW
Yellow Orange = CYM > CRM
Pink = QM + TW
Viva Magenta = QM + CRM
Sky Blue = PB > TW

STEP DISCUSSION:

- Load the toe of the brush with the **Pale Yellow mix**. Very lightly dance it through the center right of the canvas to lighten it. Use a dry brush technique and small random brush strokes.
- Just to the right of the lighter area, start adding some of the **Turquoise mix**.
- Without rinsing the brush, add some of the **Tinted Magenta mix** to work that into the bottom right of the lit up area. Rinse and dry the brush.

- Very delicately dance in some of the **Yellow Orange mix** in the upper right of the lighter area. As you come around the top, begin adding a bit more Cadmium Red Medium to the mix.
- As you move up the canvas, start adding some of the **Pink mix** onto the dirty brush and lightly dance it around.
- Bring the **Pink mix** over to the left and start adding it there. Vary the mix slightly, here and there. Add some **Viva Magenta** in a few spots on the left. Rinse.
- Tap in some of the **Sky Blue mix** through the top center and over to the right. Rinse.
- Dry the surface before continuing to the next step.



“DEMO OF SQUISH TECHNIQUE”

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Deep Purple = DP > PB

STEP DISCUSSION:

- Thin some **Deep Purple mix** with water and brush it onto a canvas. Then add some thinned Phthalo Green to the right for some interest.
- Next, lay the plastic wrap on top of the wet paint and crinkle it up a bit, to create a very interesting texture to the paint. Let that sit for a while so the plastic can kind of capillary somewhat and the paint can set up. Then very carefully pull it up to get a gorgeous effect.



STEP 5 – SKETCH IMAGE

Timestamp 34:45

“THE SKETCHY FAIRY”

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.
- Make a mark about an inch from the top, on the left hand side for the fairy. She will take the space on the far left third of the canvas. Arc a line down for the back to arc down to just above the halfway point. Add a slightly angled vertical arc for the knees. This will help place the arm later. Wander a curvy line from the knee, downward for the bottom of the dress.
- Now that the size of the figure is in, draw a head that is a little bigger than a dime. Then place a small circle for the shoulder that is just below the head, and towards the line for the back. Draw a line down for the arm and bend it at the elbow that is just above the hip joint. Thicken the upper arm. You only need to draw about half of the forearm because it will be in shadow and under hair. Imply the hair with a wavy line coming from the head to the knee.
- Sketch the arc of the wing starting just above the shoulder line and going to the right. Bring the edge of the wing downward, then join it to the back of the fairy with a horizontal line. Add a sideways teardrop shape for the bottom wing. Draw the second wing in perspective, behind and above the first one.
- Place a mark about 1½ inches from each side of the upper left corner. Then use the T square ruler to draw the four straight lines of the star. One is vertical, one is horizontal and the last two are diagonal.



STEP 6 - STAR Timestamp 40:11

“USE A RULER IF YOU NEED ONE”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

STEP DISCUSSION:

- Paint a little dot at the center of the star. Lightly begin painting the radial lines that come from the center, but do not touch the center, and taper as they get to the end. It is totally acceptable to use an acrylic paint pen here if you would rather.
- Paint the diagonal radials a bit shorter. Rinse.



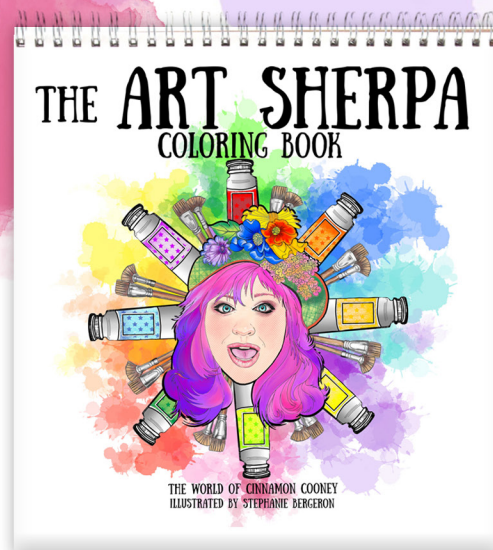


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STEP 7 – FINAL BACKGROUND

Timestamp 44:49

“COLOR SCUMBLE AND FLOWERS”

PAINT:

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

BRUSHES & TOOLS:

Large Hog Round
Small Hog Round

COLOR MIXES:

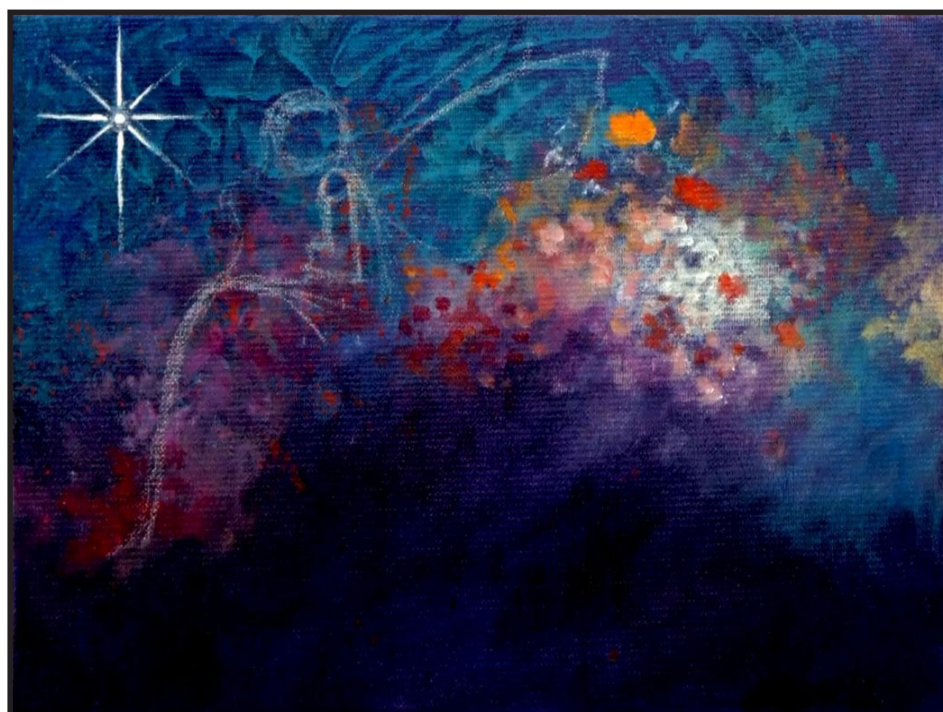
Orange = CYM + CRM
Viva Magenta = QM + CRM
Dark Magenta = QM + DP
Burgundy = CRM + DP
Warm Red = CRM > CYM
Peach =
QM + CRM > CYM + TW
Coral = CRM + TW
Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Start with a dry Small round brush and barely tint the Titanium White with the tiniest amount of Cadmium Yellow Medium. Create a more focused background in the lighter area of the background, on the right. Use a dry brush and a scumbling effect.
- Begin dry brushing some of the **Orange mix** into this area, quickly followed by some of the **Viva Magenta mix**. Then use the pure Quinacridone Magenta, but still using the dirty brush to create a diffused background in the middle

of the canvas. As you get closer to the fairy the brush should be a little harder for a deeper scumble. Then layer in some of the **Dark Magenta mix** in a few places. Dry brush some Ultramarine Blue along the right edge. Rinse.

- Switch to the Large round brush and the **Burgundy mix**, to create a very dark color. Deepen the bottom of the canvas and blend it lightly upward using the side of the brush. Wipe the brush on a towel and diffuse that blend even further. Rinse.
- Switch to the Small round brush and the **Orange mix**. Just behind the wing, add the cup of a flower using comma strokes. Vary the mix a bit and add a few more implied flowers in the lighter background area.
- Add some Cadmium Red Medium flowers floating out from behind the wings. Also in this area, paint in some flowers using the **Viva Magenta mix**. Tap in little touches of the Quinacridone Magenta to represent flowers in this space, as well.
- Tap in a couple spots in the light area with the **Warm Red mix**. Apply more little marks to represent flowers using the Peach mix. Followed by the Coral mix for even more implied flowers.
- Now that the bigger implied flowers have dried somewhat, use the **Yellow Orange mix** to highlight them. Rinse.
- Dry the surface before continuing to the next step.



STEP 8 – WINGS AND THINGS

Timestamp 55:22

“WINGING IT AND STAR BURST”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Hog Round

COLOR MIXES:

Burgundy = CRM + DP

Viva Magenta = QM + CRM

Dark Magenta = QM + DP

Peach =

QM + CRM > CYM + TW

Light Pink = TW > QM > CRM

Dark Peach =

CRM + CYM + TW

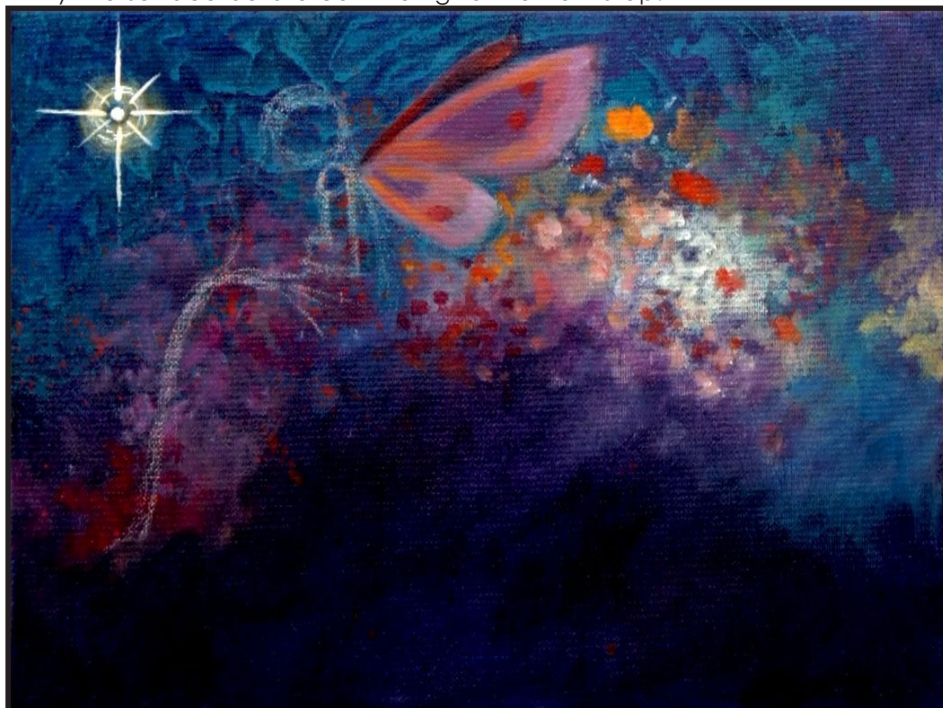
Orange = CYM + CRM

STEP DISCUSSION:

- Use a damp Hog brush to remove the chalk lines from the star. Then dry the brush on a towel and get a tiny bit of Titanium White. Apply light pressure to create a halo around the middle of the star, using a dry brush effect and leaving a little darkness around the center.
- Paint the back wing with the **Burgundy mix**. While that is still wet, lightly blend in a little Titanium White from the tip of the wing.
- Add some Titanium White to the **Viva Magenta mix**, and softly paint in the upper part of the front

wing. Add more Titanium White to the **Viva Magenta mix**. Start at the edge of that part of the wing and stroke back towards the fairy. This will give the effect of a textured wing. Then paint the bottom of the front wing with this slightly lighter color. Deepen between the front and back wing with some Dioxazine Purple. Rinse.

- Paint another layer on the front wings using the **Viva Magenta mix** with Titanium White added. Rinse.
- Apply the **Dark Magenta mix** to the center of the top wing and closer to her back on the bottom wing. Combine the **Peach mix** and the **Viva Magenta mix** as a transition color, to soften the edges of these two areas. Rinse.
- Apply the **Light Pink mix** along the edges of the front wing. Flick the strokes inward and use the brush directionality to add more texture. Then, starting from her back, brush some of the **Dark Peach mix** around the purple centers of the front wing. Add Cadmium Red Medium to the back wing and then paint the spots on the front wing. Add the **Orange mix** to a few places on the front wings, as well. Rinse.
- Dry the brush very well and add a very light dusting around the center of the star, with Cadmium Yellow Medium. Add a tiny dusting of Titanium White to diffuse that glow further. Rinse.
- Switch to the Synthetic round and reinforce the radial arms of the star with Titanium White. Add a few striations in the glow, as well. Rinse.
- Dry the surface before continuing to the next step.



STEP 9 – WING STRUCTURE

Timestamp 1:06:09

“POP THE WING”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Turquoise =
PB + TW + PG > CYM
Orange = CYM + CRM
Light Turquoise =
TW > PB > PG > CYM

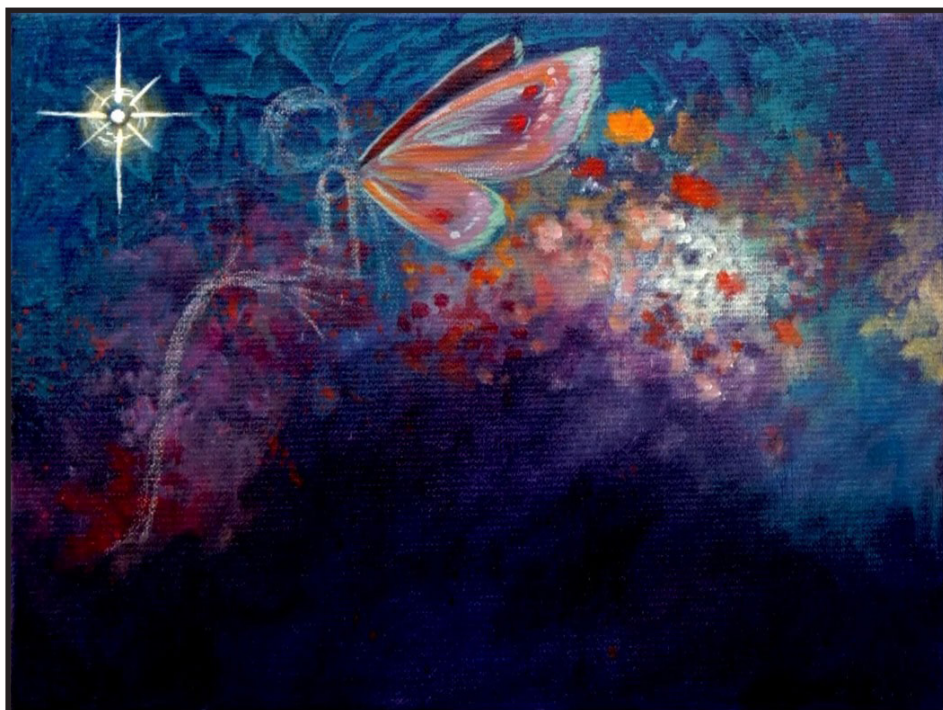
STEP DISCUSSION:

- Load some of the **Turquoise mix** on a damp brush. Carefully, apply short strokes to the outer edge of the upper wing. Paint an inner row of similar marks, running the same direction but slightly to the left. Use the toe of the brush to add the structural lines in the purple area of the top wing. Then paint the soft lines on the upper and lower wing that radiate outward from her back. Apply the same short strokes to edge the lower and back wing.
- Load Titanium white onto the dirty brush and lightly apply it to the top, and between the two rows of the upper wing, giving it a dry brush effect. Also add some white dry brushing

to the purple area of the upper wing, and a bit to the lower wing. Then paint white dots inside of the turquoise rows, on both wings, and edge the top of the back wing.

- Pop in a bit of the **orange** to brighten the front wing. And add a touch of the Cadmium Red Medium on the back wing. Rinse the brush.
- Apply a second value on the turquoise rows with the **Light Turquoise mix**. Rinse the brush.
- Brighten the red dots in the front wing by adding another layer of the Cadmium Red Medium.
- Dry the surface before continuing to the next step.

Sherpa Tip: To dry brush; the load is light, the pressure is light, so a lot of what is painting underneath the stroke will show through.



STEP 10 – FAIRY UNDERPAINTING

Timestamp 1:12:11

“FAIRY FIRST APPEARANCE”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

Large Hog Round

COLOR MIXES:

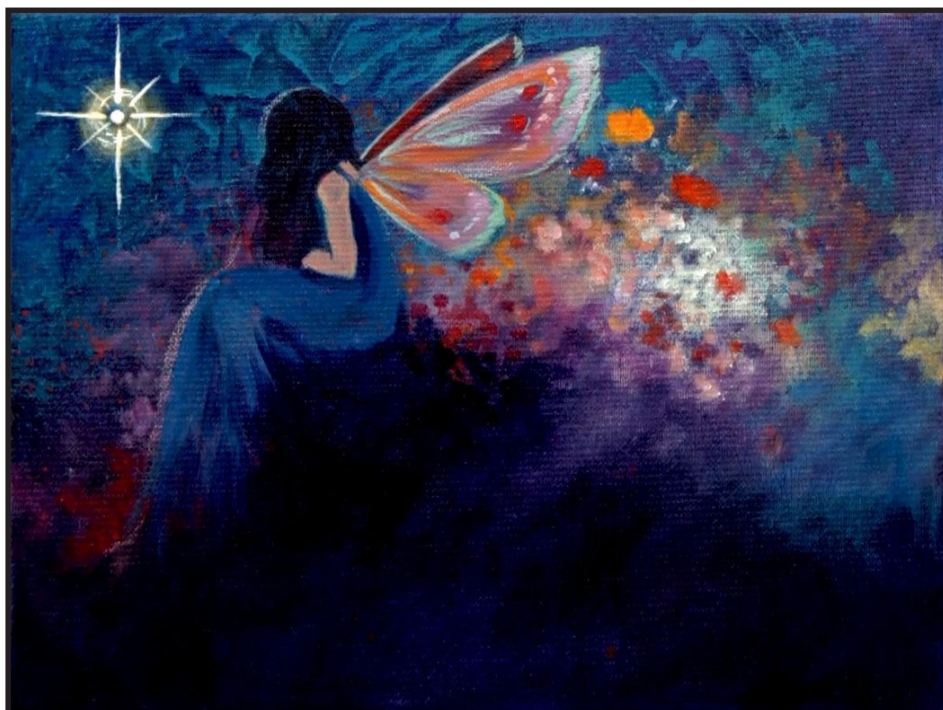
Fair Skin = CRM + YO + TW

Dark Blue = PB + DP + TW

Dark Purple = DP + BS

STEP DISCUSSION:

- Use the Small round brush to paint the arm and upper back of the fairy, with the **Fair Skin mix**. Add a little Dioxazine Purple to the mix and apply shadows to the back of the arm. Rinse the brush.
- Underpaint the fairy dress with the **Dark Blue mix**. Add a little more Titanium White to the mix and blend it in at the front of the dress, where her legs would be. Allow the strokes to feather out and be streaky at the bottom of the dress. Use the **Dark Blue mix**, and brush directionality, along the back of the dress to help you imply the folds of the fabric. Then, paint the shadows under the arm and elbow with the Dioxazine Purple. Also add this color in front of the arm where the arm will be shaded by the hair. Rinse the brush.
- Switch to the Hog round brush, and paint shadows under the dress with the Dioxazine Purple. As you move this shaded area outward, begin tapping the brush to fade the color into the background. Rinse and dry the brush.
- Switch back to the Small round brush. Very carefully paint the **Dark Purple mix**, starting at the back of the head, and then coming around the front of the shoulder. Then, from the front of the head, bring a wavy hair line down to her knees and paint it in. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 11 – DEFINE FAIRY WITH HIGHLIGHTS

Timestamp 1:19:49

“LIGHT HER UP”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Mauve = DP + BS + TW
Violet = CRM + QM + DP > TW
Light Violet =
TW > CRM > QM > DP
Fair Skin = CRM + YO + TW
Dark Blue = PB + DP > TW
Light Ochre = TW > YO
Tinted Magenta =
QM + DP + TW
Cool Magenta =
QM + DP + TW + UB
Burgundy = CRM + DP
Greyed Ochre =
CYM + YO > DP

STEP DISCUSSION:

- Begin painting the darkest highlights from the top of her head, with the **Mauve mix**. Use curved brush strokes on the toe of the brush to capture the flow of the hair. These short curves sometimes go the opposite direction.
- Continue to use a curved brush stroke while working some of the **Violet mix** through the hair

patterning, as a mid tone highlight. The next layer of highlight in the hair is the **Light Violet mix**. Rinse the brush.

- Combine the **Fair Skin mix** with some of the **Light Violet mix**. Use this color to add a layer of shading to the back of the arm and a bit on the back. Lighten this mix with a bit more Titanium White and even a little Yellow Ochre if needed. Then highlight the front of the arm and the top of the shoulder.
- Lighten the **Fair Skin mix** more Titanium White and brighten the very front edge of the arm.
- Add some Yellow Ochre to the **Dark Blue mix** and give the arm a bit of a purple shadow. Add Titanium White to the **Dark Blue mix** and highlight the front of the arm with this light blue cast. Wipe the brush and without rinsing, add a light highlight at the back of the elbow and the top of the shoulder, with Titanium White. Line a highlight on the front of the arm, and tap some in at the top of the shoulder, using the **Light Ochre mix**. Play with these colors until you are happy with her arm.
- Alternate between the **Tinted Magenta mix** and the **Cool Magenta mix** to create the curves and folds of the dress. Progress to the darker and Dioxazine Purple to add shadows and depth. Bring more shadows into the hair as well with some of the **Burgundy mix**. Rinse the brush.
- Adjust the highlights on the arm and back with another layer of the **Light Ochre mix**.
- Combine some Titanium White with the **Burgundy mix**, and add another rich color on the hair. Rinse the brush.
- Add a warm highlight on the front half of the hair using the **Greyed Ochre mix**. Lighten the mix with some Titanium White and more Cadmium Yellow Medium and add the star glow at the top and front of the hair. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 12 – DOTS AND STARS

Timestamp 1:33:10

“DRESS HER UP”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Turquoise = PB + PG

Light Turquoise =

TW > PB > PG > CYM

Warm White = TW > CYM

Light Blue = PB + FWP

STEP DISCUSSION:

- Create the folds in the dress by first highlighting with a midtone value, using the **Dark Turquoise mix**. Apply this color using light pressure on the toe of the brush. Starting at the knee and bringing lines down the front of the dress that fan out towards the back. Curve the strokes for the folds at the knee and buttocks. Then add some down the back.
- Use the **Light Turquoise mix** for the next tonal value on the folds. Softly blend this mix into, or just alongside of the previous strokes. Take care not to paint over all of the prior work. Very lightly, add thin folds on the back of her dress to imply that the fabric there is very delicate. Rinse the brush.

- Apply pure Phthalo Blue in a few of the darker areas, then continue adding the fine fold highlights with more of the **Light Turquoise mix**. Wipe the brush on a towel.
- Apply the **Warm White mix** along the front of the skirt and hair, implying the glow from the star. Also, add a bit to the front of her arm and the top of the wings. Rinse the brush.
- Load the Light Blue mix onto the toe of the brush. Tap in various sized little dots, starting just left of the bottom of the dress. Carry these dots all along the bottom of the dress and up onto her back. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 13 – SPARKLES

Timestamp 1:41:40

“FAIRY DUST AND MAGIC”

PAINT:

Fluid White Paint = FWP
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Medium Green =
CYM + PG + BS

STEP DISCUSSION:

- Add dots using the tip of the brush. Some are micro small and others are a bit more noticeable. Some are in the center of the bigger blue dots and some are filling the spaces between the blue dots. Carry these dots from the bottom of the dress all the way into her back. While you have this color on the brush you can brighten up the wings a little by adding a few fine lines.
- Find the flowers that are in the background. Using the **Medium Green Mix**, add stems to them. Add a bit of Titanium White to the mix in a few stems. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 14 – FLOWERS LAYER ONE

Timestamp 1:47:46

“FLOWERS FLOWERS EVERYWHERE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Light Yellow = TW + CYM

Yellow Orange = CYM > CRM

Orange = CYM + CRM

Tinted Magenta =

QM + DP + TW

Cool Magenta =

QM + DP + TW + UB

Sapphire = QM + UB > TW

Viva Magenta = QM + CRM

STEP DISCUSSION:

- Highlight the upper orange flower with the **Light Yellow mix**. Use the **Orange mix** to highlight the red flowers.
- Paint a bigger flower about mid canvas with the **Orange mix**. Then add another one that layers over the dress, near her thigh. Apply the **Yellow Orange mix** as their highlight. After that, load Cadmium Red Medium onto the dirty brush and paint brighter petals cupped around them. Also, add a few dots in the area to imply smaller flowers. Rinse the brush.

- Use either the **Tinted Magenta mix** or the **Cool Magenta mix**, either is fine, to create some pretty big flowers in the bottom left of the canvas. Loosely curve a horizontal stroke upward, and then a counter curved stroke down. Continue adding petals and stems to form the basic flower shape. Add a bit more Titanium White to the mix for the next flower up.
- Paint another flower at the bottom center of the canvas with the **Sapphire mix**. Continue using this mix or variations of it, to paint a couple more flowers in the bottom right of the canvas. Rinse the brush.
- Under the Orange flower at the center of the canvas, paint a thistle like flower using the **Viva Magenta mix**. Add a tulip to the right of that by curving either side out from the bottom out and then filling in the basic shape. Tint this mix with some Titanium White to add a second value to some of these petals.
- At this point, use the colors on the palette to create a nice placement with more flowers. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 15 – FINISH FLOWERS

Timestamp 1:54:26

“FLORAL GLOW”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

Small Synthetic Round

COLOR MIXES:

Viva Magenta = QM + CRM

Light Yellow = TW + CYM

Pink = QM + TW

Warm Pink = QM + TW > CYM

Yellow Orange = CYM > CRM

Tinted Magenta =

QM + DP + TW

Light Purple = DP + TW

STEP DISCUSSION:

- Tint the **Viva Magenta mix** with a bit of Titanium White, and paint a highlight on the thistle like flower, using the Hog round brush. Flick this color onto some edges of these little petals. Capture some deeper hue in the flower with Cadmium Red Medium. Then, warm some of the highlights with the **Light Yellow mix**.
- Paint some of the petal structure of the tulip with the **Pink mix**. Blend in a bit of Cadmium Red Medium for some darker tonal interest. Then add Titanium White to highlight the edges of the petals.
- Use short strokes to tap in

some of the **Warm Pink mix** onto the dark purple flower on the right. Add a midtone on this flower, with Quinacridone Magenta while still using short strokes. Then, paint this color in a few other flowers.

- Add Cadmium Yellow Medium to the dirty brush and set this color on another of the darker purple flowers. Pop the **Yellow Orange mix** in the center of some of the bottom flowers for a warm glow. Rinse the brush.
- Layer some smaller flowers over the dress using the **Pink mix**.
- Alternate between Quinacridone Magenta and **Tinted Magenta mix** and the **Light Purple mix** to piece out the petals of the mum-like flowers in the bottom left of the canvas. Also add Dioxazine Purple to the center of these flowers.
- Continue to add balance and shape to the flowers by using the color mixes within this step, or variations of them. Add Titanium White on the dirty brush when you need to highlight. Rinsing the brush as needed
- Finally, touch the edges of some of the petals with the **Light Yellow mix** to add a bright highlight glow. Rinse the brush.
- Switch to a Synthetic round brush and Titanium White to add the detailed highlights on some of the flower tops and edges. Then use the **Light Yellow mix** to add bright highlights on the red and orange flowers. Followed by adding a few spots of the **Warm Pink mix**, that will peeking out between the leaves. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 16 - STEMS AND LEAVES Timestamp 2:09:13

“ALL ABOUT THE GREENS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Medium Green =

CYM + PG + BS

Light Green =

CYM < PG + TW

STEP DISCUSSION:

- Use the **Medium Green mix**, to make various curved strokes that represent the beginning of the leaves. These are very gestural strokes that allow the shape of the brush to form the leaves. Add petals under some of the flowers where I feel like they would be visible. Create little stems pretty easily with these gestural strokes that are quite loose. Add a little Cadmium Yellow Medium to the mix, and tone the greenery using a very light dry brush technique to give the piece that fairy garden feel.
- Capture the highlights in a few places within the greenery, using the **Light Green mix**. Rinse the brush.
- Sign.

Sherpa Tip: The mid-tone allows you to see shape and form within the dark background and the highlights demonstrate where the light falls.



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.



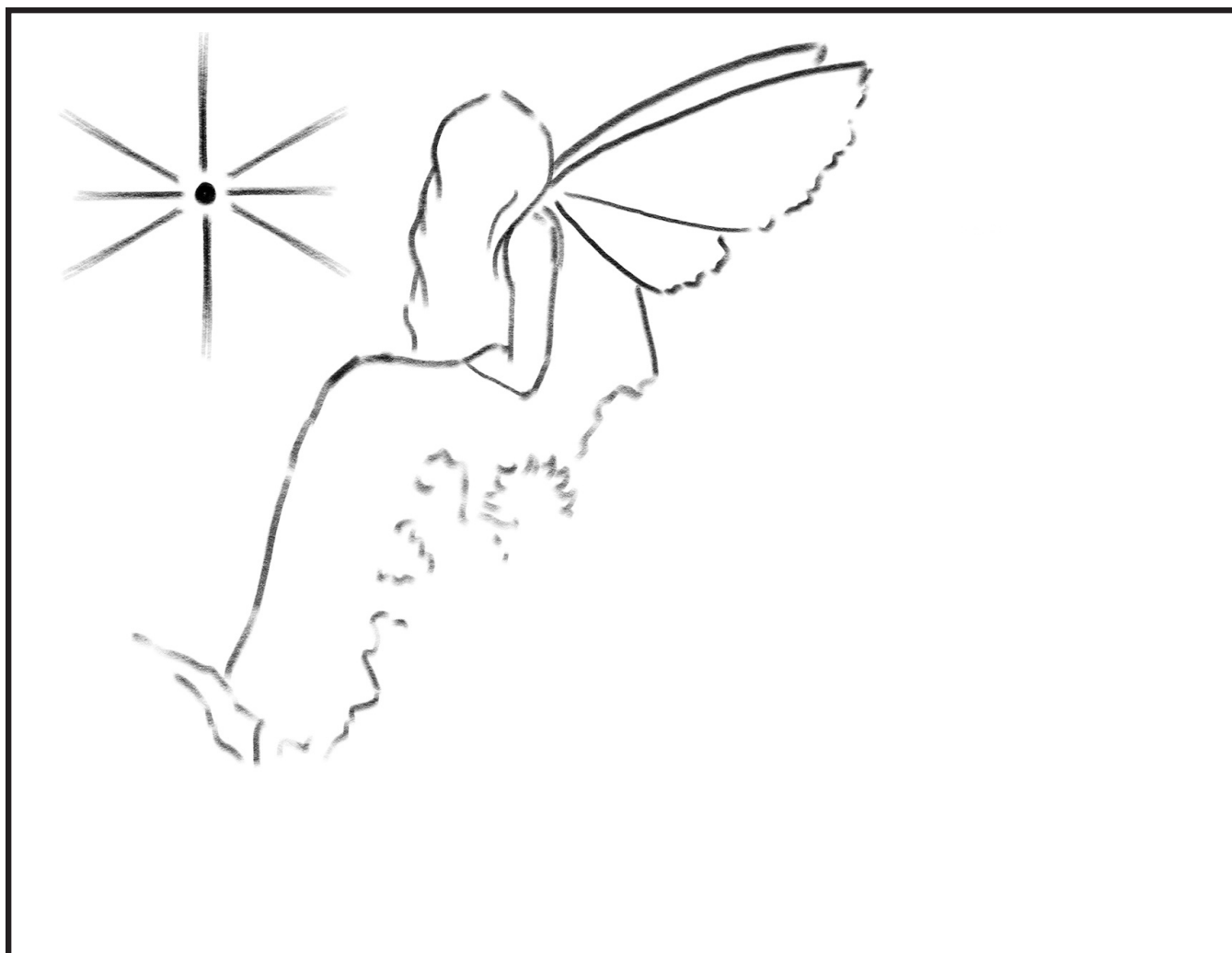
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

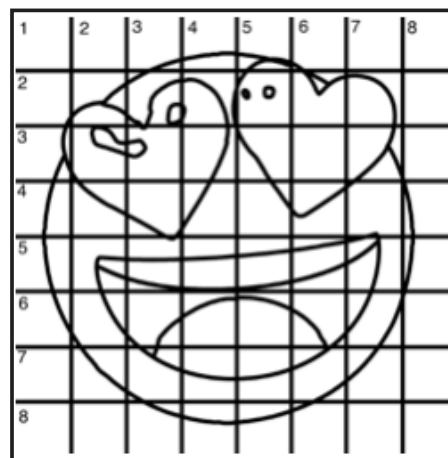
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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