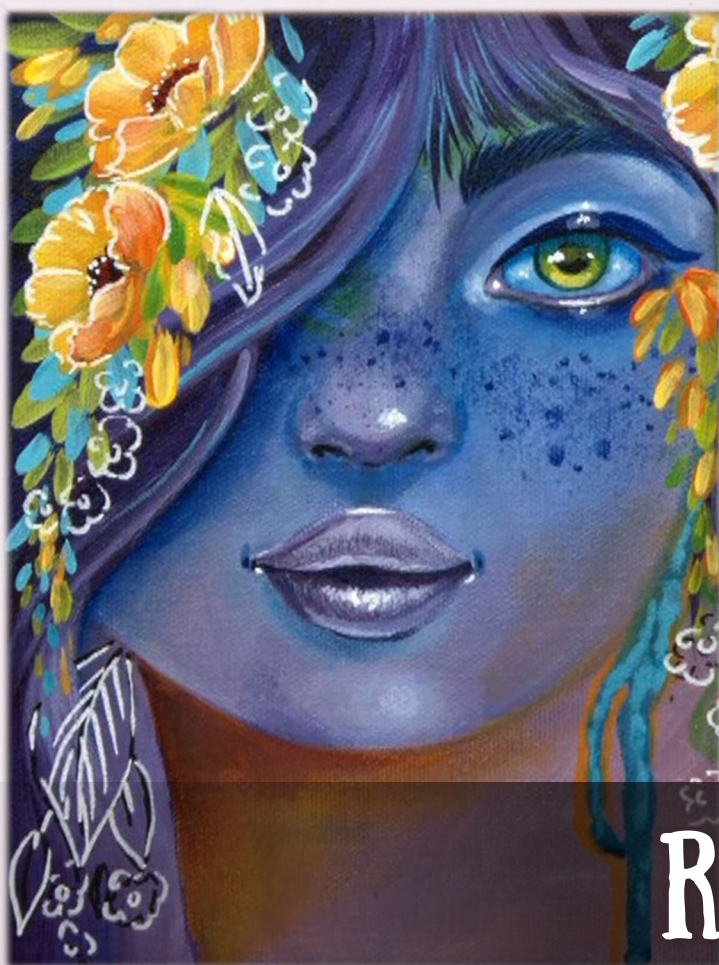


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



RHAPSODY IN BLUE

BY: THE ART SHERPA


NAME CREDIT TO PATRON: PAULINE SAGNOL

STEPS: 23 | 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](https://www.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
- Phthalo Green = PG
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Large Synthetic Oval Mop
- Medium Synthetic Round
- Small Synthetic Blender
- X-Small Synthetic Round
- Large Hog Round
- Small Hog Round
- Splatter Brush
- Medium Synthetic Filbert
- 3 mm Black Posca Pen
- 3 mm White Posca Pen

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
- 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
- Implying Motion
- Painting a Silhouette Landscape
- Drip Technique
- Texture using Plastic Wrap
- Mixed Media / Pen and Paint



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	PART ONE
STEP 1	05:34	SKETCH THE IMAGE
STEP 2	15:36	COLORED BACKGROUND
STEP 3	20:23	FACE VALUE
STEP 4	28:19	HOW TO ADJUST
STEP 5	35:04	RESET
STEP 6	43:24	LIGHT FACE VALUES
STEP 7	50:07	TEXTURED GREEN
STEP 8	59:48	DRIP TECHNIQUE
STEP 9	1:10:37	FACE CONTOURING
		PART TWO
STEP 10	03:57	SPLATTER FRECKLES
STEP 11	07:22	LIP GLOSS
STEP 12	24:15	BEGINNING THE EYE
STEP 12	40:00	FILLING IN THE EYE
STEP 14	48:00	HIGHLIGHTS AND SHADOWS
STEP 15	58:14	ORANGE GLOW
STEP 16	1:10:48	HAIR, HAIR, EVERYWHERE
STEP 17	1:17:54	LEAVES

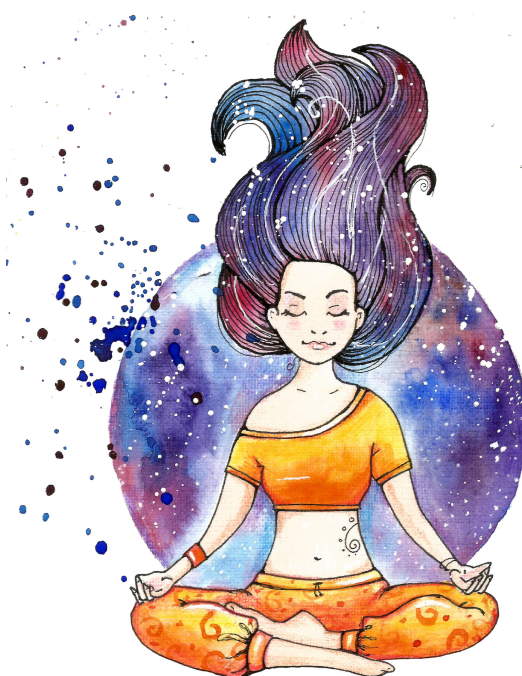
STEPS:	TIME:	DESCRIPTION:
STEP 18	1:23:54	TURQUOISE DETAILS
STEP 19	1:28:10	SPROUTING FLOWERS
STEP 20	1:32:56	FLOWER DETAILS
STEP 21	1:36:46	FURTHER FLOWER DETAILS
STEP 22	1:39:25	HAIR SHADOWS
STEP 23	1:41:41	FUN WITH POSCA PENS
	1:47:24	SIGN



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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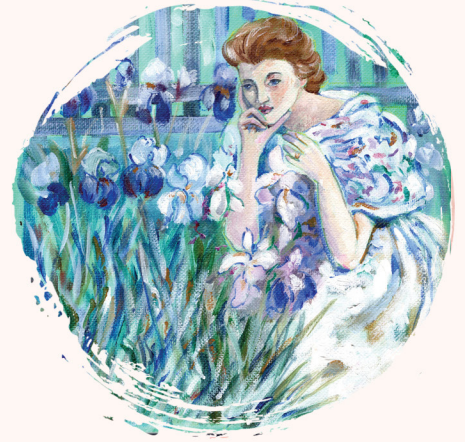
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“CREATING A FANTASY FACE”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

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.
- Begin with Mars Black on the tip of the brush. At any time, dip the tip of the brush in water to improve the flow of the paint. Start approximately 3 inches from the right side to paint a very light, sketchy line down. Curve the line so the bottom of the chin is about 3 inches from the bottom of the canvas. Then, bring the line back up and off the canvas near the midpoint, thus creating the base shape for the face.
- Note: In this step I sketched the neckline on the right side of the face when it should have been on the left side. You can, if you wish, adjust this now if you want to avoid fixing this in a later step.
- The neck starts midway between the bottom of the chin and the implication of the jaw. It curves softly to the right, and goes off the bottom of the canvas.
- Paint a light vertical line from the middle of the chin, up off the top off the canvas. This is a guideline so be very sketchy, not heavy on the paint. Then, about 2 ½ inches down from the top, paint a horizontal guideline across the face.
- Make a curved mark for the nose just above the halfway point between the horizontal line and the bottom of the chin. Create another mark for the mouth halfway between the nose and the bottom of the chin. Adjust the right side of the face, indenting near the eye cavity and giving it a nice jawline.
- Create two marks along the eyeline. Place these marks the same distance apart, on either side of the vertical line. They should be the same width as the eye will be, and in a realistic portrait they would line up with the outer edges of the nostrils. This is a fantasy portrait so I've made the eyes a little bigger and a little further apart.
- Curve a little smile line for the bottom of the nose. On either side of that, sketch smaller downward curved lines for the nostrils. Add a dime-sized circle as the tip/ball of the nose. Lightly sketch the outer parentheses as the sides of the nostrils. Bring an arc up from each side of the ball of the nose up past the eye guideline. Add a line from the corner of the eye down to the flare of the nostril for the shading around the nose.
- The eyebrow starts at the top of the nose, arcing slightly up and then curve down, like a sideways comma. The left eyebrow is going to be covered by hair, but by putting this in you can tell how far the hair needs to come over to hide the left eye.
- From the mark you made on the vertical guideline, arc a line up and then back down, for the top of the eye. Next, sketch the inner corner of the eye, and curve across to meet the upper eye line, making an almond-like shape.
- Mark the corners of the mouth by paint little parentheses that are a bit wider than the nose. Draw the line between the lips. Starting on the left side and curving it down slightly then up to the center vertical guideline. Then, mirror that line on the right side. Create the top and bottom lips with curved shapes. Finally, add a circle below the mouth to have a sense of where the chin is. Adjust as needed.

STEP 1: CONTINUED

- Sketch a wavy line for the hair that starts just to the right of the vertical guideline, curves over in front of the left eye, then down across the face to the left side of the canvas. Add a bit of a guideline for the hair on the right side of the face.
- Paint the iris in the eye. It

is in the middle of the eye space but it is slightly covered by the top lid and does not quite touch the bottom lid.

- Dry the surface thoroughly before continuing to the next step.

Sherpa Tip: Changes will happen as we paint but that is not unusual, especially when free handing a piece in like this.



STEP 2 – COLORED BACKGROUND

Timestamp 15:36

“BLENDING TRANSPARENT COLORS”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Violet = QM + DP > TW

Indigo = PB > DP

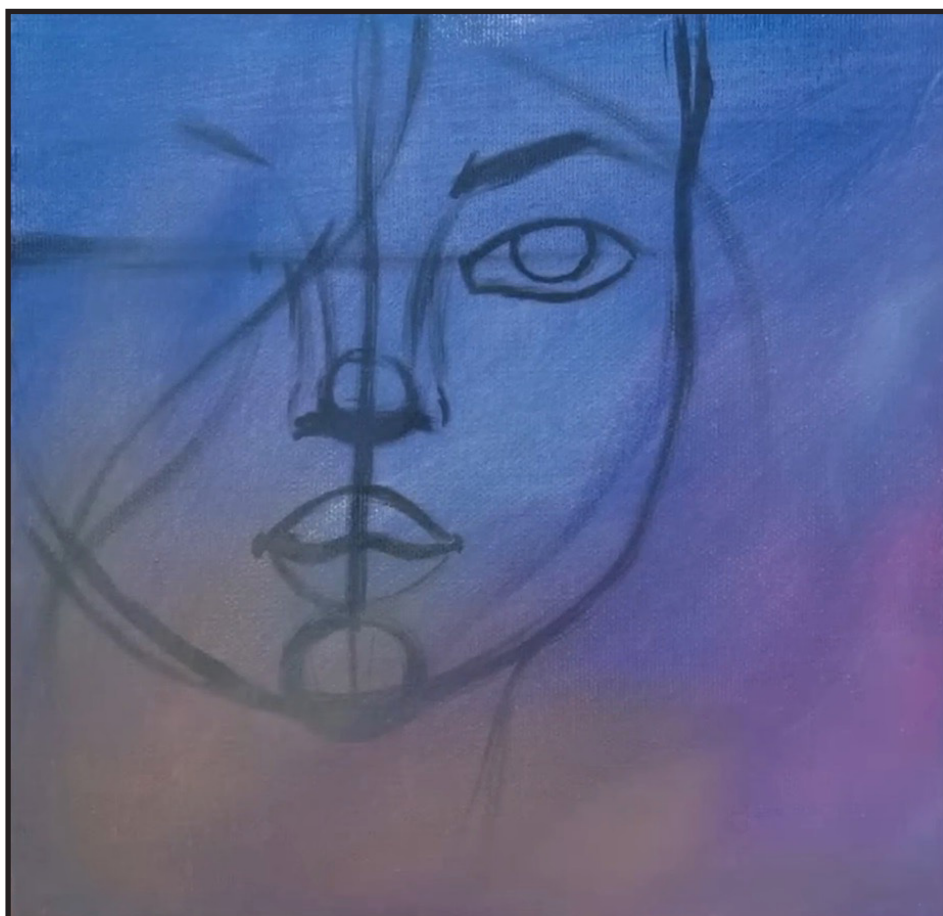
Mid Yellow = CYM + TW

STEP DISCUSSION:

- Use a slightly damp brush and the **Violet mix** to begin loosely painting in the bottom right corner. Lightly paint right over the black lines. Vary the mix slightly by adding a bit more Titanium White.
- Add the **Indigo mix** and blend it out, covering the bottom left corner as you go. These colors are fairly transparent so as long as the black lines are thoroughly dry, painting over them does not smear, lift, or hide them.
- Add just a hint of the **Violet mix** with the **Indigo mix**, blending it into the upper right corner and into the face. Use very light pressure, allowing the paint to blend wet into wet. This glazing effect creates nice soft transitions all the way

through. Add a little more water in the brush and wipe off excess on a paper towel, if needed.

- Then mix some Titanium White into the **Indigo mix** and glaze it into the upper left corner.
- Add a touch of the **Mid Yellow mix** to the **Indigo mix** to gray it a bit. Subtly blend that in the bottom left corner. Rinse the brush.
- Dry the surface very thoroughly before continuing to the next step.



STEP 3 – FACE VALUES

Timestamp 20:23

“LAYERS OF BLENDING”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop

Small Synthetic Blender

COLOR MIXES:

Mid Yellow = CYM + TW

Violet = QM + DP > TW

Indigo = PB > DP

Plum = QM + CYM > TW

STEP DISCUSSION:

- Using the Mop Brush, combine the Dioxazine Purple and the **Mid Yellow mix** and blend that upward from the bottom right corner. Then, add Quinacridone Magenta to that mix and blend it into the bottom left corner. Add Titanium White along the neck, blending it outward without taking the neck line out completely. (After realizing my mistake, this white would be blended along the left side of the neck.) Mix some Phthalo Blue onto the dirty brush and blend that in the top right corner. Rinse the brush.
- Switch to the Round Blender brush and load on some of the **Violet mix**, so we can start shaping the face with shading. Paint the ball of the nose, blending it upward onto the bridge. With the dirty brush, dip into the **Indigo mix** to glaze it along the right side of the nose. Also use this mix along the inside of the top eyelid, under the eye, and into the cheek. Bring a bit of this as a shadow under the nose, and up the left side of the nose.
- Add Titanium White to the **Violet mix** and paint it onto the bottom of the ball at the tip of the nose. Also, blend it onto the skin of the nostrils. With the dirty brush, dip into the **Indigo mix** and Gloss Glazing liquid to brush along the sides of the nose again. Using the dirty brush, blend in some Titanium White with Gloss Glazing liquid onto the cheek. Bring this mix along in an arc below the eyebrow, and onto the forehead.
- Shade beneath the hair using Phthalo Blue & Gloss Glazing liquid.
- Blend the **Violet mix** onto the left lower side of the face, from chin to nose. Add Titanium White and highlight the bulb of the chin. Softly blend that out using the Gloss Glazing liquid. Also create a bit of highlight on the outside creases of the mouth.
- Add the **Plum mix** along the neck line and blend it out. (Again, this would be on the left side once I fix my mistake.) Mix a bit of Cadmium Yellow Medium and Glazing liquid and blend that out on the neck, as well.
- Deepen the left lower corner using the **Indigo mix** on the dirty brush.
- Note: This is where I realize my mistake on the neck direction, so we will adjust in the next step.

Sherpa Tip:
Because the ball of the nose is closer it will appear lighter, where the nose dishes inward it is darker because it is further back. Highlights pull forward and shading recedes back.



STEP 4 - HOW TO ADJUST

Timestamp 28:19

“DON'T PANIC, MISTAKES CAN BE FIXED”

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Phthalo Blue = PB
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round
Large Synthetic Oval Mop

COLOR MIXES:

Violet = QM + DP > TW
Indigo = PB > DP
Plum = QM + CYM > TW

STEP DISCUSSION:

- Use the toe of the Round brush and Mars Black to paint around the bottom of the chin. Then, add a curved line for the neck that starts midway between the jaw and the chin, on the left side. Rinse the brush.
- Switch to the Mop brush and add Cadmium Yellow Medium to the **Violet mix**. Blend this lighter color into the bottom right corner, and over to the neck.
- Continue adding more of the **Violet mix** as you paint up into the right side of the canvas. Without rinsing the brush, blend in the **Indigo mix** at the very top of the right corner. Rinse the brush.
- Use a dry Mop brush to

lightly brush and transition through this side of the canvas using very light pressure. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 5 – RESET

Timestamp 35:04

“OOPS! I DID IT AGAIN”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop
Medium Synthetic Round

COLOR MIXES:

Heather = TW > CRM > DP

Mauve = CRM + DP > TW

Dark Mauve = CRM + DP

STEP DISCUSSION:

- Using the Mop brush, start adding the **Mauve mix** in the bottom right corner. Then blend in more Titanium White while moving towards and into the neck. Add some Gloss Glazing liquid to transition this mix up into the right upper corner.
- Incorporate some Cadmium Yellow Medium into the **Heather mix** to blend and lighten throughout this area. Rinse the brush.
- Switch to the Round brush. Rest set the jaw line using some Gloss Glazing Liquid mixed with some of the **Heather mix**. Blend this light color into the bottom of the face. Add a touch of Phthalo Blue while moving up the face slightly.

- Create a shadow on the neck, using Dioxazine Purple. Start under the jaw on the left, blending it in as you move down and outward.
- Use the **Heather mix** to line the right side of the face, blending it inward with a bit of Phthalo Blue.
- Paint the bottom lip using the **Dark Mauve mix**. Then blend in some of the **Mauve mix** into this bottom lip, as well. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 6 - LIGHT FACE VALUES

Timestamp 43:24

"BEGINNING TO SCULPT THE FACE"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Blender

Small Synthetic Round

COLOR MIXES:

Heather = TW > CRM > DP

Light Indigo = PB > DP + TW

Indigo = PB > DP

Violet = QM + DP > TW

STEP DISCUSSION:

- Add quite a lot of Titanium White and Gloss Glazing Liquid to the **Heather mix**. Blend this color in the bottom corner to lighten it even further. Then, take it over to the neck and up the right side of the canvas.
- Mix Gloss Glazing Liquid with the **Light Indigo mix** to lighten the outer side of the eyelid. Bring a bit of this color onto the forehead, over the eyebrow.
- Add the **Indigo mix while** coming around the cheek, and then blend it out with more Phthalo Blue towards the nose. Softly blend this side of the face using light pressure.

- Shade the left side of the nose with Phthalo Blue mixed with a bit of Gloss Glazing Liquid. Grab a bit of the **Indigo mix** to shade the dish at the bridge of the nose, and blend it out with Phthalo Blue. Shade under the hair with the **Indigo mix**.
- Lighten the area just above the dish of the nose using the **Violet mix** with more Titanium White added. Blend this color out across the forehead using some Gloss Glazing mix. Use this mix to lighten the tip of the nose, blending it upward, while leaving a bit of a shadow at the very bottom of the tip. Then, lighten the sides of the nostrils. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 7 – TEXTURED GREEN

Timestamp 50:07

“THE PLASTIC WRAP TECHNIQUE”

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG

BRUSHES & TOOLS:

Large Hog Round
Plastic Wrap

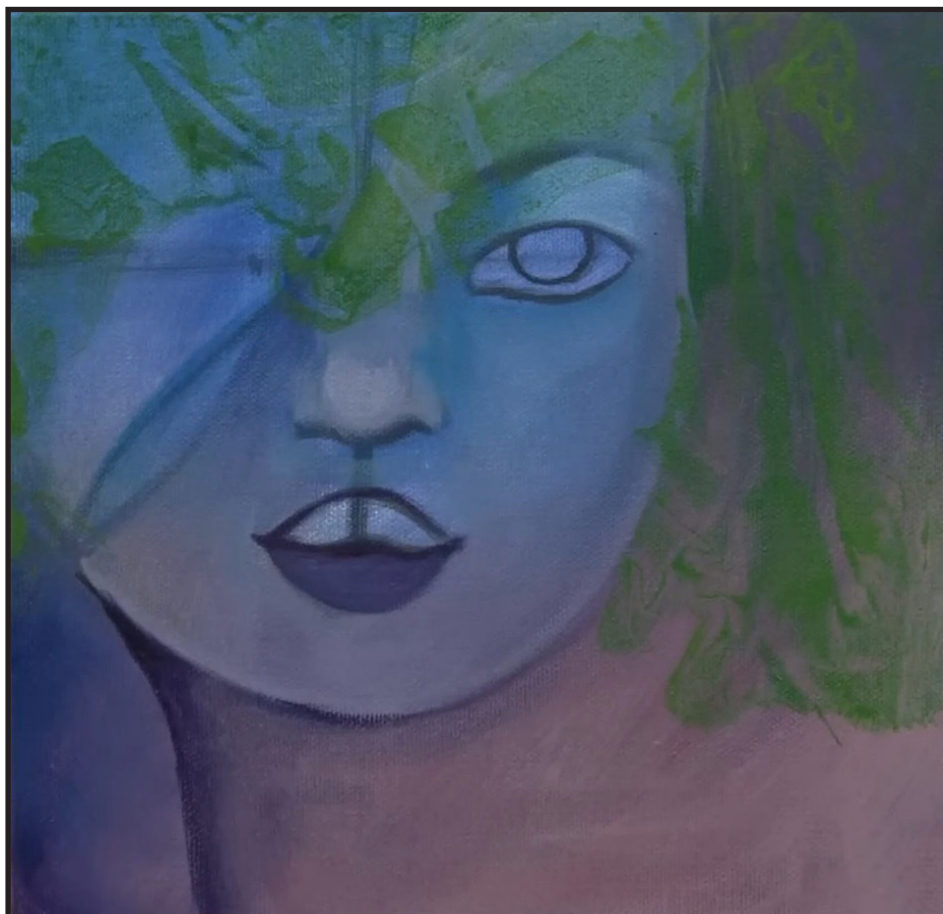
COLOR MIXES:

Mid Green = PG > CYM

STEP DISCUSSION:

- Add a nice amount of water to the **Mid Green mix** to make the paint more liquid. Paint over the eyebrow, down the nose, and across the top of the canvas. Bring some of this color down the right side of the canvas to just below the halfway point. Make sure the mix is fairly wet. Vary the color somewhat by adding more Cadmium Yellow Medium in places. This mix is transparent enough that adding the eyebrows back in will not be difficult.
- Lay a sheet of plastic wrap over the wet surface, and squish it a bit to allow it to wrinkle up. Let it sit and dry for a bit. This technique needs enough water in the paint so it collects into the wrinkles of the plastic wrap. After it has cured enough to hold the shape of the wrinkles and create a pattern, carefully lift the plastic off of the surface.

- Dry the surface before continuing to the next step.



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STEP 8 – DRIP TECHNIQUE

Timestamp 59:48

“A TECHNIQUE TO EXPERIMENT WITH”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

Medium Synthetic Round

COLOR MIXES:

Turquoise = PG + PB > TW

Bright Turquoise =

TW > PG > PB > CYM

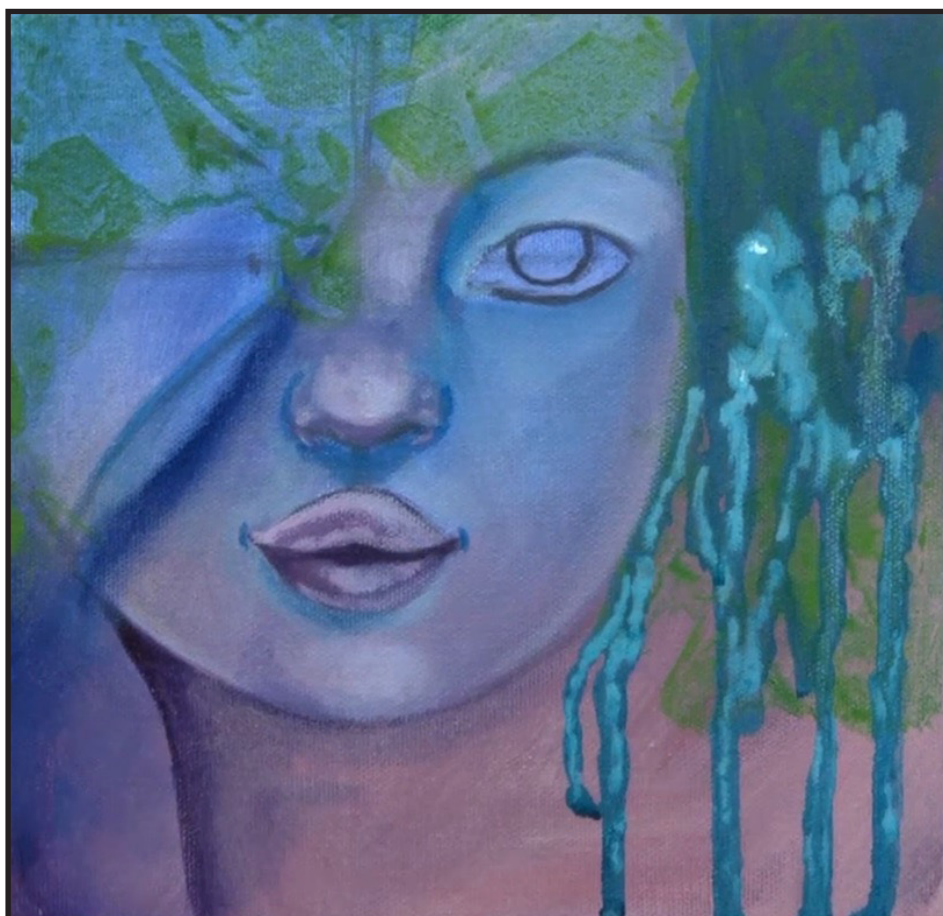
STEP DISCUSSION:

- Combine the **Turquoise mix** with some water to create a wet mix. Use the Hog Round to apply this wet paint to the right side of the canvas, near the top. If the drips do not run down the surface naturally, or not in the places you want, you can specifically direct some of the drips by taking the wet brush and pressing it to the canvas. If necessary squeeze some pigment out of the brush onto the canvas. Rinse the brush.
- Switch to the Synthetic brush and add more water to the **Bright Turquoise mix**. Use the toe of the brush to add this color into the drip, wet into wet. Because both paints are wet, you will get some of that watercolor bloomy diffusion. Tilt the canvas so gravity is helping the paint

drip down. Continue adding paint and a little water into places to create the multi tonal drips. Rinse the brush.

- Allow this to dry naturally for a bit. Once it has dried enough that the drips will not spray everywhere, use the hair dryer and completely finish drying it.

Sherpa Tip: Put a paper towel under the bottom of the canvas to catch the mess of dripping paint.



STEP 9 – FACE CONTOURING

Timestamp 1:10:37

“APPLY THE PAINT AND BLEND WITH VERY GENTLE PRESSURE”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Heather = TW > CRM > DP

Mauve = CRM + DP > TW

Dark Mauve = CRM + DP

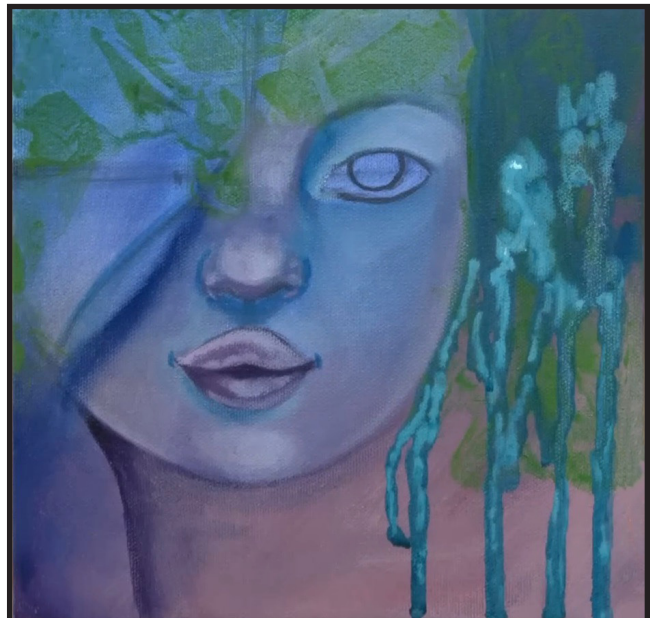
Light Indigo = PB > DP + TW

Light Blue = PB + TW

Indigo = PB > DP

STEP DISCUSSION:

- Paint the upper lip using the **Heather mix**. Add this color to the center of the bottom lip. Also, paint a line of this color almost at the bottom of that lower lip, but leave a thin dark outer line. Next, blend in some shadows using the **Dark Mauve mix**, and add Dioxazine Purple to the deep shadows between the upper and lower lips. Then, use the **Mauve mix** to shade the center of the upper lip.
- Create a shadow under the lip with Phthalo Blue and Gloss Glazing Liquid. Also use this color to add shadows at the corner of the mouth, under and on either side of the nose, and in the inner eyelid area.
- Use the **Light Indigo mix** to paint a bit of a forward shadow at the bottom of the tip of the nose, and nostrils. Use this color to deepen the shadow under the nostrils, as well.
- Add more Titanium White to the **Heather mix**, and tap this lighter value onto the tip of the nose, and the between the eyes.
- Then, use the **Light Indigo mix** on the skin of the nostrils. Add more Titanium White to the mix to carefully paint a smidge of a highlight along the outside edges of the nostrils, and softly blend it onto the tip of the nose.
- Add Dioxazine Purple on the dirty brush, blend it into the dish of the nose using very light pressure. Adjust this area using these mixes for a nice transition.
- Use Phthalo Blue to deepen the shadow along the side of the nose, near the inner eye. Then, gently lighten the area right next to the inner eye with the **Light Blue mix**. Softly blend the shadows and the highlights on the upper eyelid until you have the transitions you like.
- Paint the upper right side of the brow with the **Heather mix**, blending it into a highlight. Combine a bit more Cadmium Red Medium and Titanium White into the Heather mix and highlight the side of the face. Blend that inward slightly. Also use the **Heather mix** to highlight the chin. Adjust the mix here, as well, to create dimensionality with highlights and mid tones. Tapping different amounts of paint in areas of a highlight or shadow can vary the lightness or darkness in that area.
- Highlight the upper lip with the **Heather mix**. Then, define the bottom lip using Phthalo Blue shadows and Heather highlights.
- Shade beneath the hair with the **Indigo mix**, and gently blend it out onto the face.
- Add another layer of highlight on the nose tip and chin with Titanium White toned with a bit of the **Heather mix**. Add these touches to the other highlights on the face using these same colors and techniques. Rinse the brush.
- Dry the surface.



“A LIGHT FRECKLING”

PAINT:

Phthalo Blue = PB

Dioxazine Purple = DP

BRUSHES & TOOLS:

Medium Synthetic Round

Splatter Brush

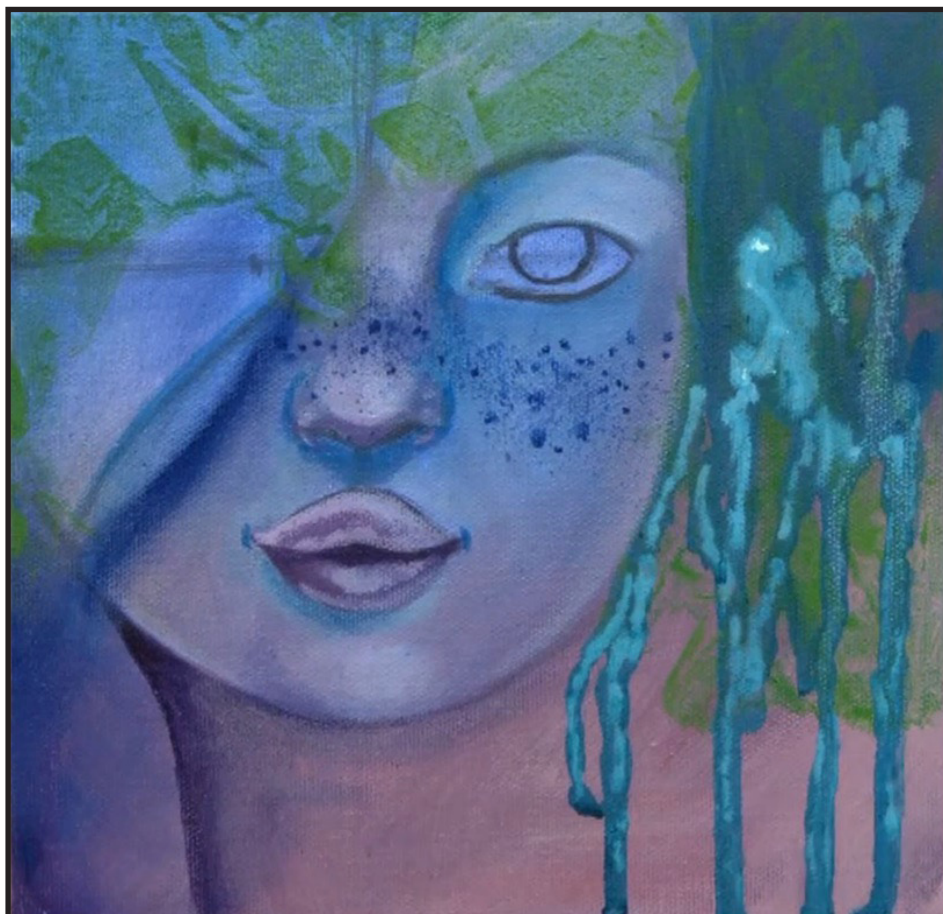
COLOR MIXES:

Indigo = PB > DP

STEP DISCUSSION:

- Use a wetter than normal version of the **Indigo mix**. Wet the Splatter brush and pick up a very light load of the Indigo mix. Use one hand to hold and twist the handle, while pinching and flicking the bristles with the other hand. Lightly splatter some little freckles across the nose and cheeks.
- Use a wet Round brush to clean up any freckles that might have strayed into unwanted spaces. Then, dot in some larger irregular freckles in a few places, using the toe of the brush and the **Indigo mix**. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: Practice this technique on scrap paper first, so you learn to control the size of your splatter before you do it on your painting.



STEP 11 – LIP GLOSS

Timestamp 7:22

“MICRO ADJUSTMENTS”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Heather = TW > CRM > DP

Mauve = CRM + DP > TW

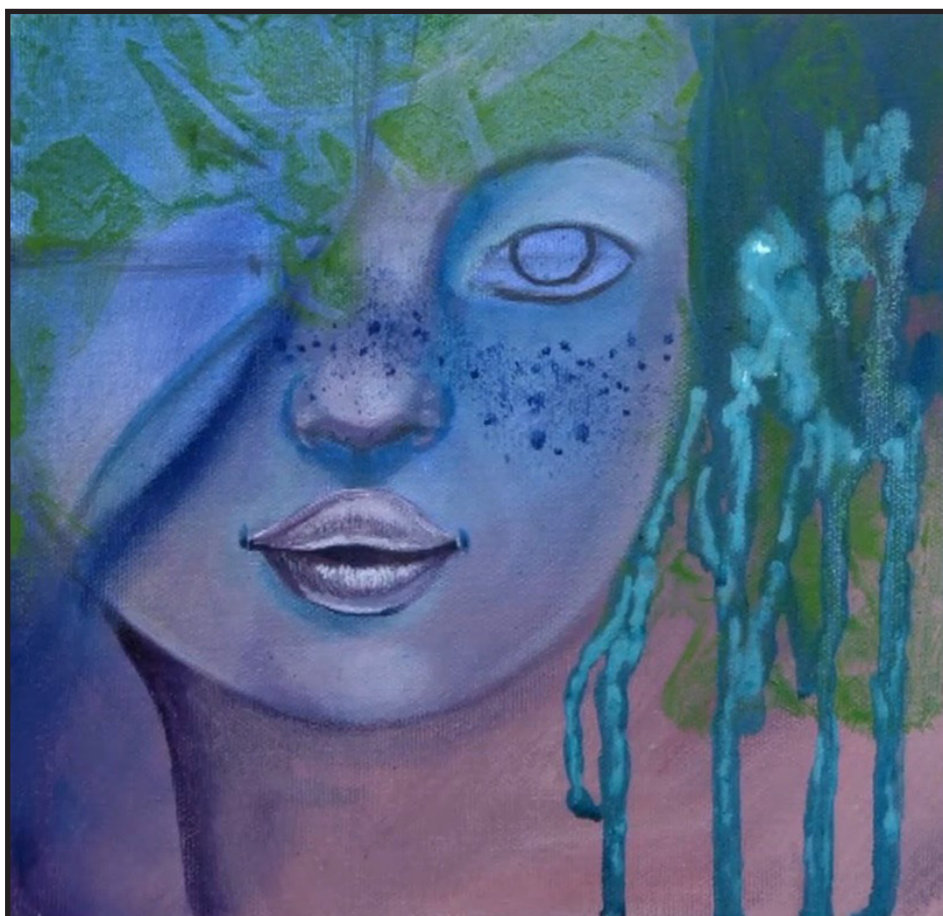
Indigo = PB > DP

STEP DISCUSSION:

- Add some Gloss Glazing Liquid to the **Heather mix**, and carefully clean up and highlight the upper lip line. Blend in that line with a midtone of the **Mauve mix**. Strengthen the shadows with the **Indigo mix**. Then, use Dioxazine Purple for the deepest shadows. The highlights will be more focused on the right. The shadows will be a little more focused over on the left. Keeping this in mind may make these micro changes easier to follow. Continue to find and add these little touches. Spend the time to build and define these lips up, alternating between these mixes.
- Use a lot more Titanium White into the **Heather mix**, and make short irregular lines that imply

the creases in the lip highlight. Add a bright highlight at the bottom of the lip, just above the shadow created by that lip. Continue alternating between these mixes and defining the lips.

- Dry brush the **Heather mix** across the upper lip to lighten and add creases to the shadow that runs through the middle. Apply the same technique on the bottom lip, as well.



STEP 12 – BEGINNING THE EYES

Timestamp 24:15

“EYE SHADOWING”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Mars Black = MB

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Cool Heather =

TW + PB > CRM > DP

Dark Mauve = CRM + DP

Indigo = PB > DP

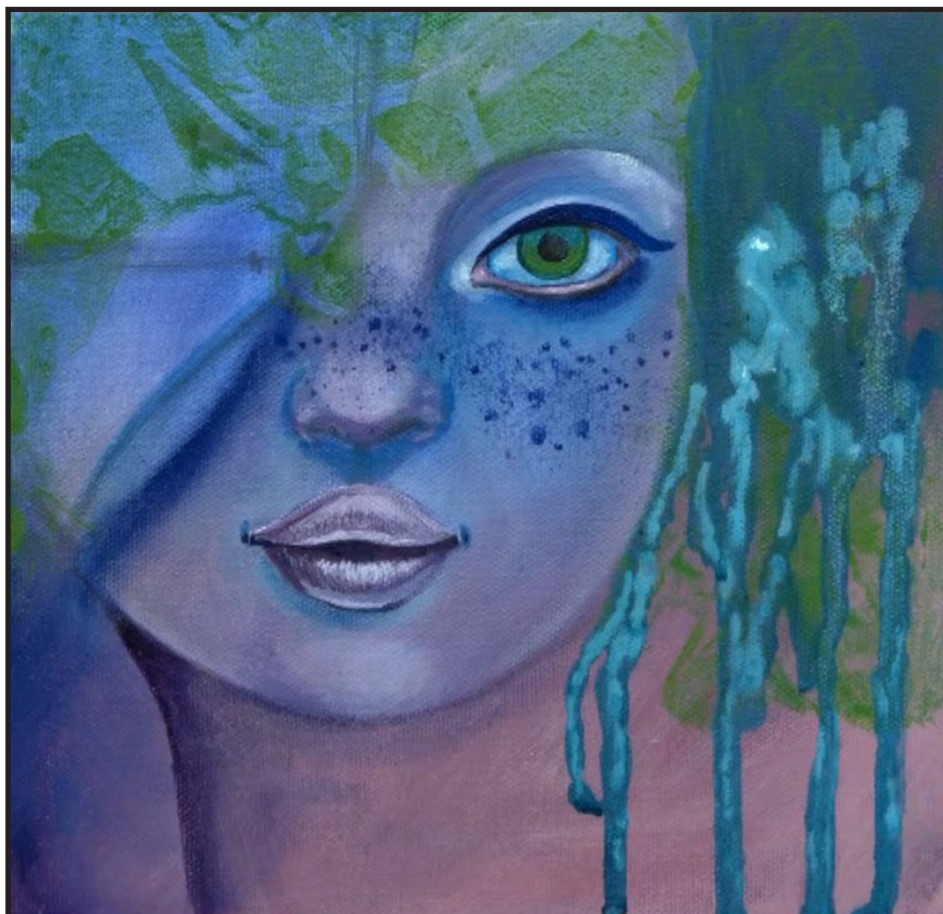
Light Blue = PB + TW

STEP DISCUSSION:

- And Gloss Glazing Liquid to the **Cool Heather mix**. Highlight around the inner eye. Bring this mix to the center of the brow and blend it outward. Wipe the brush. Add Phthalo Blue to the inner side of the nose, and finger blend it back into the eyelid.
- Add Gloss Glazing Liquid to the **Dark Mauve mix** to shade the trough area created by the brow and nose. This will help shape the upper eyelid. Add more Titanium White to the mix and highlight the eye duct area and along the upper lid.
- Without rinsing the brush, add the **Indigo mix** and shade under the lower

lid. Gently blend this mix outward. Add even more Titanium White to the brush to highlight beside the tear duct, and the center of the upper lid. Rinse the brush.

- Paint the crease line of the upper lid using the **Dark Mauve mix**. Again, add more Titanium White to the mix and highlight the outer brow bone beneath the eyebrow. Continue shaping the upper and lower lids with these micro mixes of highlights and shadows.
- Add just a touch of Dioxazine Purple to the **Light Blue mix** to paint the white of the eye using the toe of the brush. Paint a thin line along both lids using Mars Black. Rinse the brush.
- Add more Titanium White to the **Light Blue mix** to highlight the white of the eye on either side of the iris. Use Phthalo Blue to blend it back. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 13 – FILLING IN THE EYE

Timestamp 40:00

“PAINTING EYES 101”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Medium Synthetic Round

COLOR MIXES:

Rose = CRM + QM + DP + TW

Light Blue = PB + TW

Indigo = PB > DP

Emerald Green = PG > PB

Green Grey = PG > MB

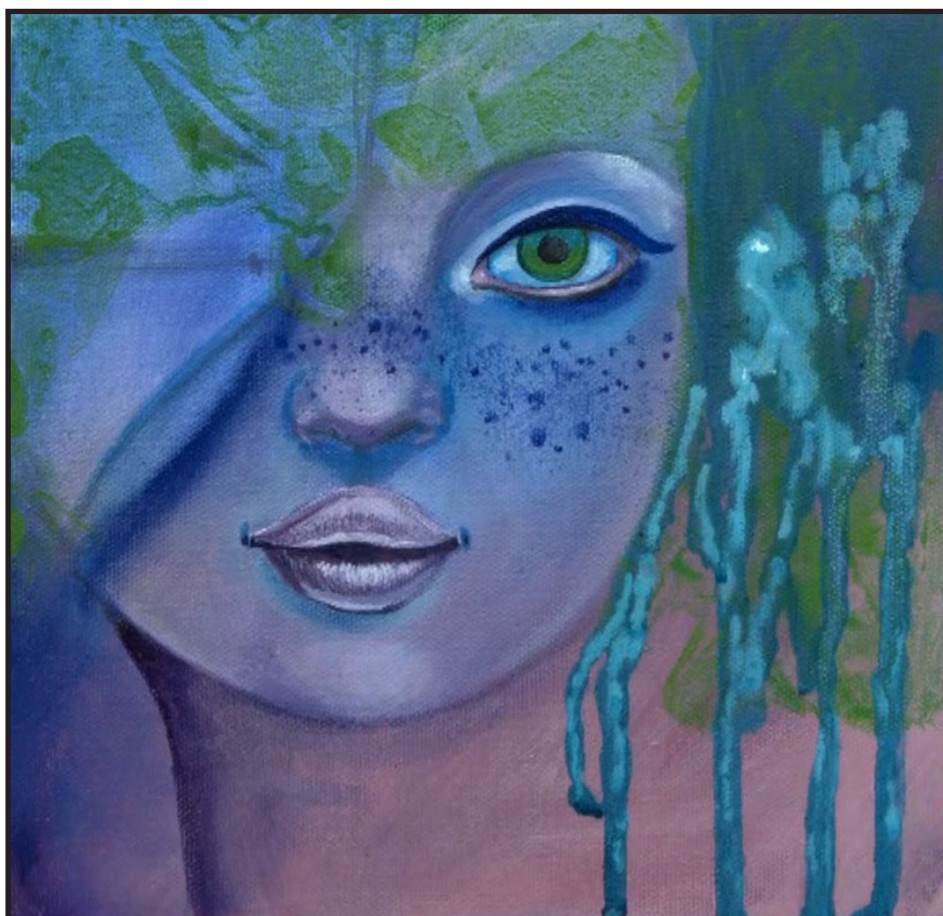
Mid Green = PG > CYM

STEP DISCUSSION:

- Use the toe of the Medium round brush, and the **Rose mix** to paint the tear duct in the inner corner of the eye. Then, use this color to paint the lower rim of the inner lid, and bring it around the outer corner. Rinse the brush.
- Get a little more Titanium White mixed into the **Light Blue mix** to add a slightly lighter highlight into the white of the eye. Tap the brush up and down to blend it out. Rinse the brush.
- Switch to the X-Small Round brush, and the **Indigo mix**. Carefully paint

a fine shadow line along the lower lid line, where the eyeball tucks in. Rinse the brush.

- Add Titanium White to the **Rose mix**, and highlight along the lower lid. Add even more Titanium White to highlight the center of the tear duct, and the center of the lower rim of the lid. Rinse the brush.
- Paint the iris with the **Emerald Green mix**. Use Mars Black to paint the pupil, but leave the upper right of it unpainted. Fill in the unpainted part of the pupil with the **Green Grey mix**. Rinse the brush.
- Use the **Mid Green mix** to paint a “U” shape around the pupil at the bottom of the iris. Rinse the brush. Line the outer edges of the iris with Phthalo Green. Rinse the brush.
- Line the upper lid with the **Indigo mix**, giving it a nice curved lash on the outer edge. Rinse the brush. Add this color under the bottom lid, finger blending it in. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 14 – HIGHLIGHTS AND SHADOWS

Timestamp 48:00

“MASTER CLASS IN EYES AND HIGHLIGHTS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

Medium Synthetic Round

COLOR MIXES:

Yellow Green = CYM > PG

Light Green = CYM > PG + TW

Indigo = PB > DP

Mauve = CRM + DP > TW

Deep Indigo = PB > DP + MB

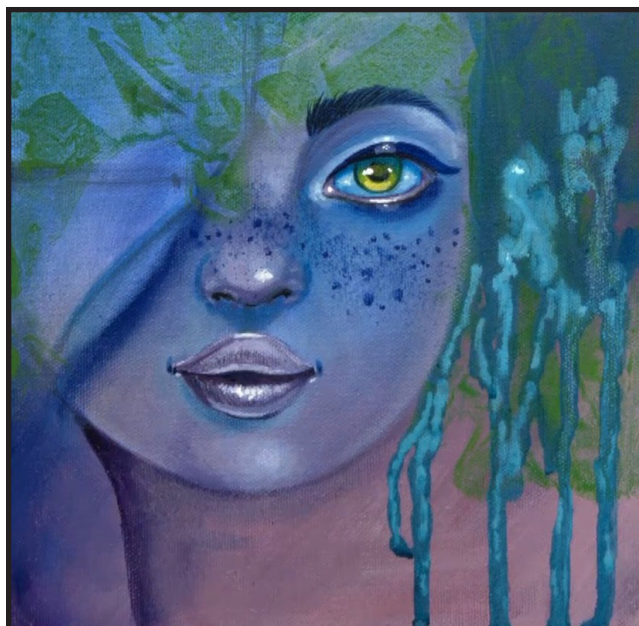
Light Indigo = PB > DP + TW

STEP DISCUSSION:

- Use the X-Small Round brush to cast a shadow from the upper lid onto the eyeball using Phthalo Blue and Gloss Glazing Liquid. Rinse the brush.
- Use the **Yellow Green mix** to paint a curved highlight under the pupil. Add Gloss Glazing Liquid to this mix, and glaze over the center of the pupil. Rinse the brush.
- Create the glow at the very bottom of the iris by painting just a small curved line with the **Light Green mix**. Rinse the brush.
- Switch to the Medium round brush, and load it with the **Indigo mix** and a little Gloss

Glazing Liquid. Follow the nose shadow line up to brow and paint a very fine arched eyebrow line, using the toe of the brush. Just continue on filling in the eyebrow. Paint small upward strokes that are longer closer to the inner side of the brow, and thin out towards the right side of the face. Rinse the brush.

- Switch back to the X-Small Round brush and load it with Mars Black. Then, paint a dark shadow at the base of the nose, and in the nostrils to imply that they are deep. Add a bit of the **Mauve mix** back under the nose if it needs to be slightly lighter. You want this to stay dark, so even though you are lightening it slightly, it is really not that light. Rinse the brush.
- Use the **Deep Indigo mix** to paint the individual hairs on the eyebrow, giving them definition. These are little upward marks that are longer at the inner side of the brow and get smaller as they angle towards the side of the face. Then, paint a thin line under the upper lid. Rinse the brush.
- Use the **Light Indigo mix** to highlight the very center of the upper eyelid highlight. Then, add a little highlight to the center of the eyeliner, and to the center just below the bottom lid. Notice that these highlights are all in a line through the center area of the eye. Rinse the brush.
- Load Titanium White on the toe of the brush to add a wet reflection in the tear duct at the corner of the eye. Also, tap in a bright reflection into the center of the Light Indigo highlights you just put in. Then, tap the bright reflection on either side of the pupil, larger on the left side and just a touch on the right.
- Use the **Light Indigo mix** to highlight the left side of the tip of the nose, above the bow of the lip, and the corners of the mouth. Paint tiny lines of highlights on the bottom lip with pure Titanium White. Then, highlight the left side of the chin with the **Light Indigo mix**. Finger blend it in so it is just a glow and not a shine. Use the Medium round brush to soften and diffuse the highlight here on the chin, finger blend to soften further. Rinse the brush.
- Switch back to the X-Small Round brush to add the same glow to the bridge of the nose using the same technique. Rinse the brush.



STEP 15 – ORANGE GLOW

Timestamp 58:14

“ORANGE GALORE”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Small Synthetic Blender

COLOR MIXES:

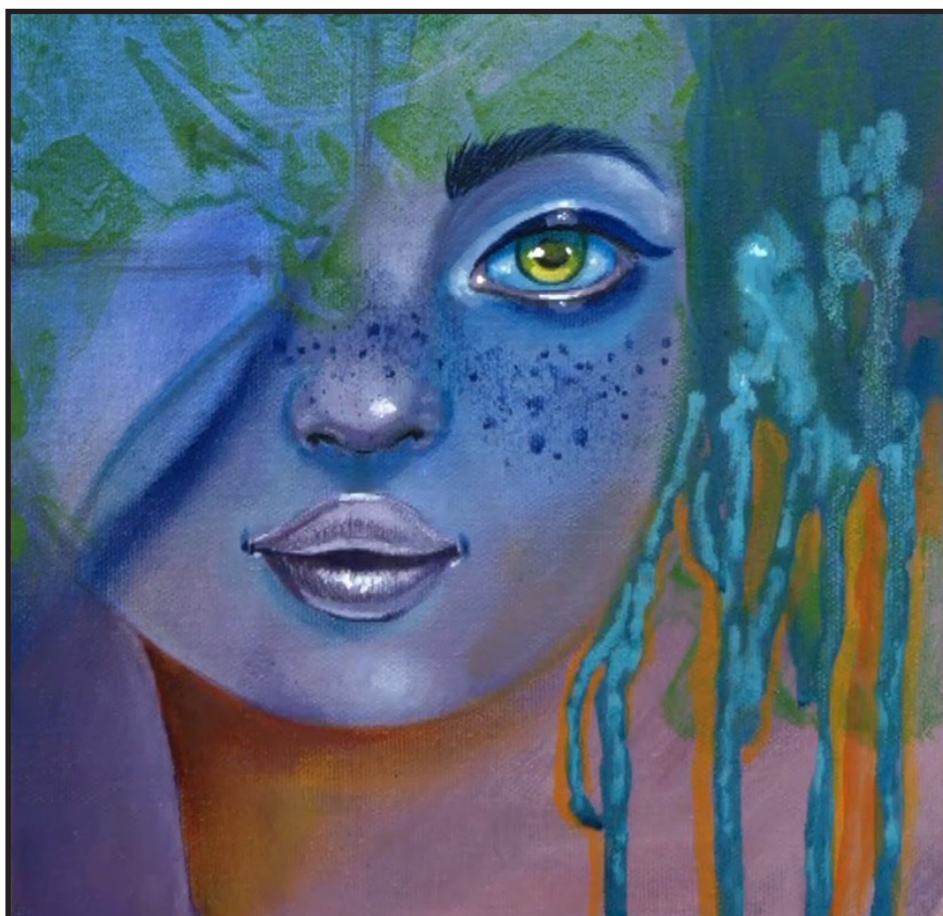
Dark Mauve = CRM + DP
Orange = CRM + CYM
Yellow Orange = CYM > CRM
Mauve = CRM + DP > TW

STEP DISCUSSION:

- Load the **Orange mix** onto the Round brush to line the left side of the neck, and under the chin with this unusual glow. Use the side of the brush to blend it out. Add Gloss Glazing Liquid to get a nice transition. Switch to the Blender brush to lightly blend this out further, creating a triangular glowing effect on the left of the neck.
- Add another layer of glow, using the **Yellow Orange mix** and the Round brush. Then, switch to the Blender brush again to lightly blend this out.
- Paint a bit of glow under the right side of the jaw using the dirty Round brush and some Gloss

Glazing Liquid. Again, soften it out with the Blender brush. Rinse the Round brush. Add the **Mauve mix** on this side of the jaw, and blend it with the dirty Blender brush to give a soft glow on the lower jaw.

- Line the drips using the Round brush and the **Orange mix**.
- Load some of the **Dark Mauve mix** onto the dirty Round brush to line under the left of the jaw, blend it out with the Blender brush. Deepen the glow further by adding more Dioxazine Purple to the mix, and focus it in a triangle on the upper left of the neck. Blend it out with the Blender brush. Rinse the Round brush.
- Trim the left side of the neck using the **Mauve mix** and the Round brush. Blend it out using the side of the brush. Rinse the round brush. Use the Blender brush to softly transition this area.
- Dry the surface before continuing to the next step.



STEP 16 – HAIR, HAIR, EVERYWHERE

Timestamp 1:10:48

“FLOW IT, SHOW IT”

PAINT:

Cad Red Medium = CRM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

Small Synthetic Filbert

COLOR MIXES:

Dark Mauve = CRM + DP

Mauve = CRM + DP > TW

Heather = TW > CRM > DP

STEP DISCUSSION:

- Use the **Dark Mauve mix** and the Round brush to paint a strong “S” curve that starts just to the left of the center forehead, and flows off the left side of the canvas near the middle. Add a second stroke starting in the middle of the first stroke, and flow it off the left side of the canvas. Then, fill in the space between those two strokes. Feather that down at the bottom.
- Paint another “S” on the right side of the face. This stroke also starts at the top of the canvas, about an inch to the right of the first, and flows around the eyebrow and down the side of the face. Add a few more “S” strokes and feather them out at the bottom. No need to have the hair completely everywhere on the right side because of the flowers that come later. Rinse the brush.

- Switch to the Filbert brush, and using a directional stroke, fill in the hair on the left side. Rinse the brush.
- Switch back to the Round brush, and continue using the **Dark Mauve mix**. Curve the bangs down and to the right, filling in the space where the hair is parted at the top of the canvas. Feathering them out at the end of the strokes.
- While the dark hair is still wet, apply the **Mauve mix** through it to create a midtone highlight. Follow the flow of the previous “S” strokes, allowing the paint to blend on the canvas. Use the **Heather mix** for the lightest highlight, again following the flow of the hair. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: The trick with hair is you are not painting individual hairs, you are painting the flow, and directionality, and the way light catches and shadows the hair.



STEP 17 – LEAVES

Timestamp 1:17:54

“CASCADING GREENERY”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

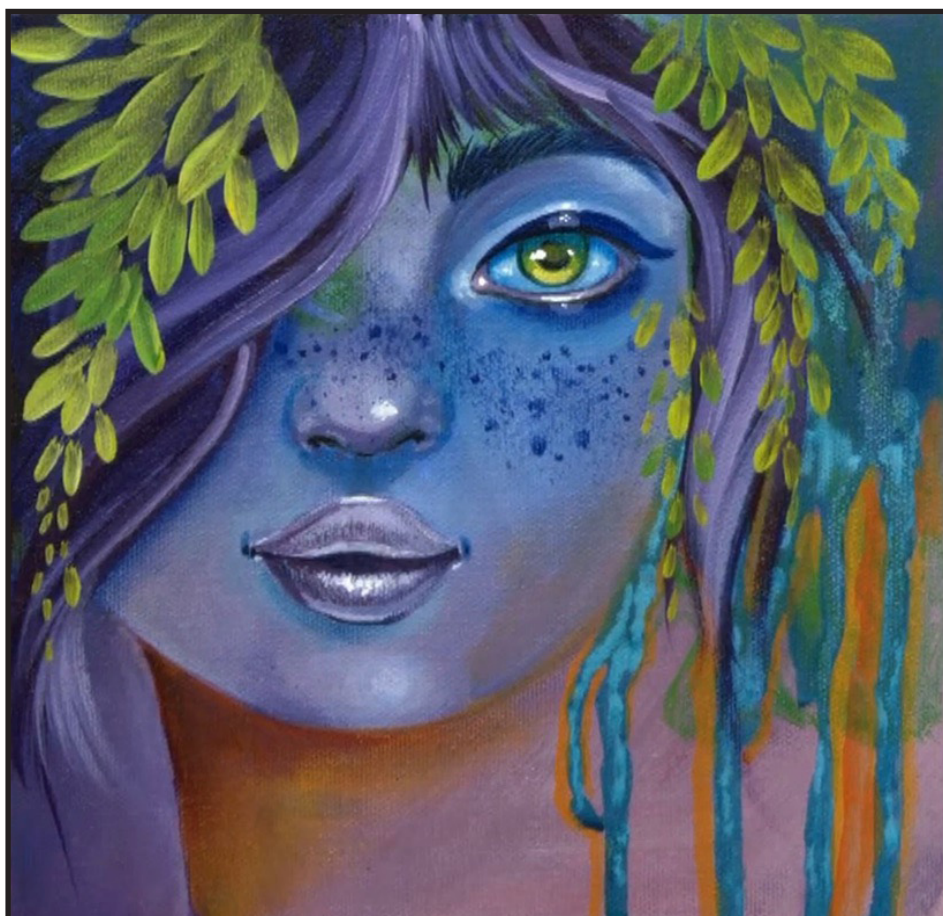
Bright Green =

CYM > PG + TW

STEP DISCUSSION:

- Use a touch pull stroke and the **Bright Green mix** to create the cascade of leaves, starting on the left side of the canvas. Vary the mix as you go. The tip of the brush is going to lightly touch the canvas, leaving a little teardrop shape. Increase the pressure on the brush while moving up the canvas to create leaves that are a bit bigger. Add a few more smaller leaves on the left side, if necessary.
- Continue to load up the **Bright Green mix**. Add some smaller leaves that overlap the right cheek.
- Create another fall of leaves that cascades down the right side of the canvas. They are tinier at the bottom and get bigger as they go up, by increasing the pressure of the brush. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 18 – TURQUOISE DETAILS

Timestamp 1:23:54

“JUST A TOUCH FOR BALANCE”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

X-Small Synthetic Round

COLOR MIXES:

Light Turquoise = TW + PG + PB

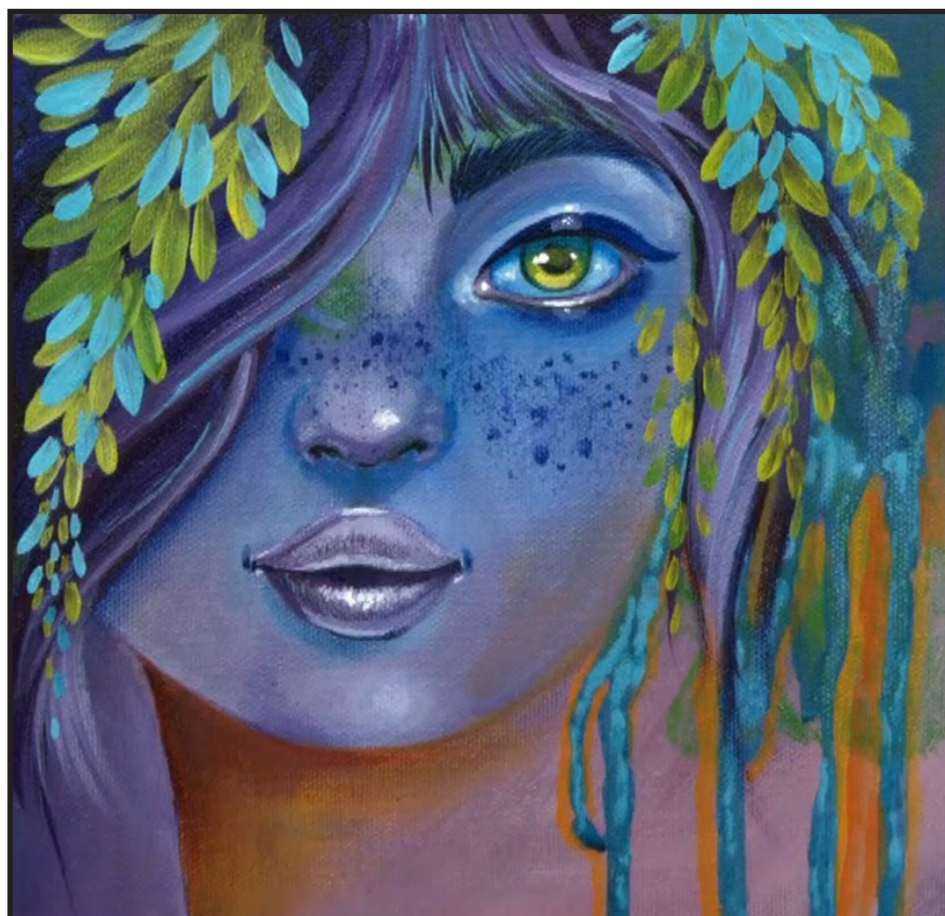
Mauve = CRM + DP + TW

STEP DISCUSSION:

- Load the Medium Round brush with the **Light Turquoise mix**, and repeat those same leaf steps that you did before. Allow the green to show through as you layer these ones over top. Start with the greenery on the left side, then move to the right. Continue layering until you create a nice balance. Rinse the brush.
- Switch to the X-Small round brush to add thin highlights on the hair using the **Light Turquoise mix**. Flick the stroke as you go to make wispy marks. Rinse the brush.
- Switch back to the Medium Round brush and load it with the **Mauve mix**. Brush this through the hair to bring back the darkness. Adjust using these two mixes until you

are happy. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 19 – SPROUTING FLOWERS

Timestamp 1:28:10

“WATCH THEM BLOOM”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Yellow Orange = CYM > CRM

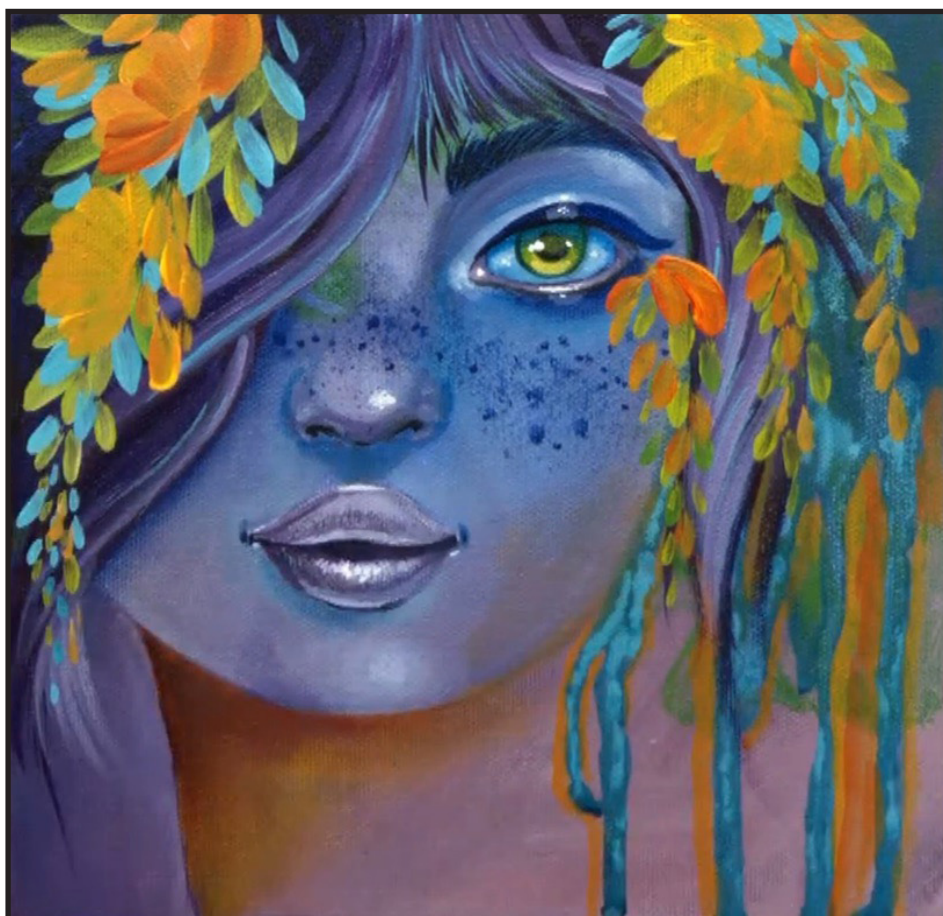
Orange = CRM + CYM

STEP DISCUSSION:

- Load the **Yellow Orange mix** onto the brush to paint the first flower in the upper left corner. Press down, curve and pull the stroke down, to make three petals of a flower facing left. Then, pull the strokes in the up to complete the bottom of the flower. Add a bit of Cadmium Red Medium onto the toe of the dirty brush, and blend it in the petals.
- Load the **Yellow Orange mix** again, to paint a second flower below the first one. Use the shape of the brush to help create the petals. Sometimes use the side of the brush in a curved stroke, and sometimes use the flat of the brush to get the petal shape. Paint some little downward dropping petals around the flowers, as well.
- After mixing the **Yellow Orange mix**, wipe the

brush on a paper towel to lessen the amount of pigment on the brush, and then dip into the white to make a lighter, brighter mix. Then, on the upper right side of the head, paint a flower that is facing slightly downward and to the left. Use the **Orange Mix** to add a few petals coming from the right side of her eye, layering down over the cheek. Curve the stroke both to the right and to the left in this cluster of petals. Make some more small dropping petals in the upper right corner, cascading down. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 20 – FLOWER DETAILS

Timestamp 1:32:56

“CREATING DIMENSIONALITY”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round
Medium Synthetic Filbert

COLOR MIXES:

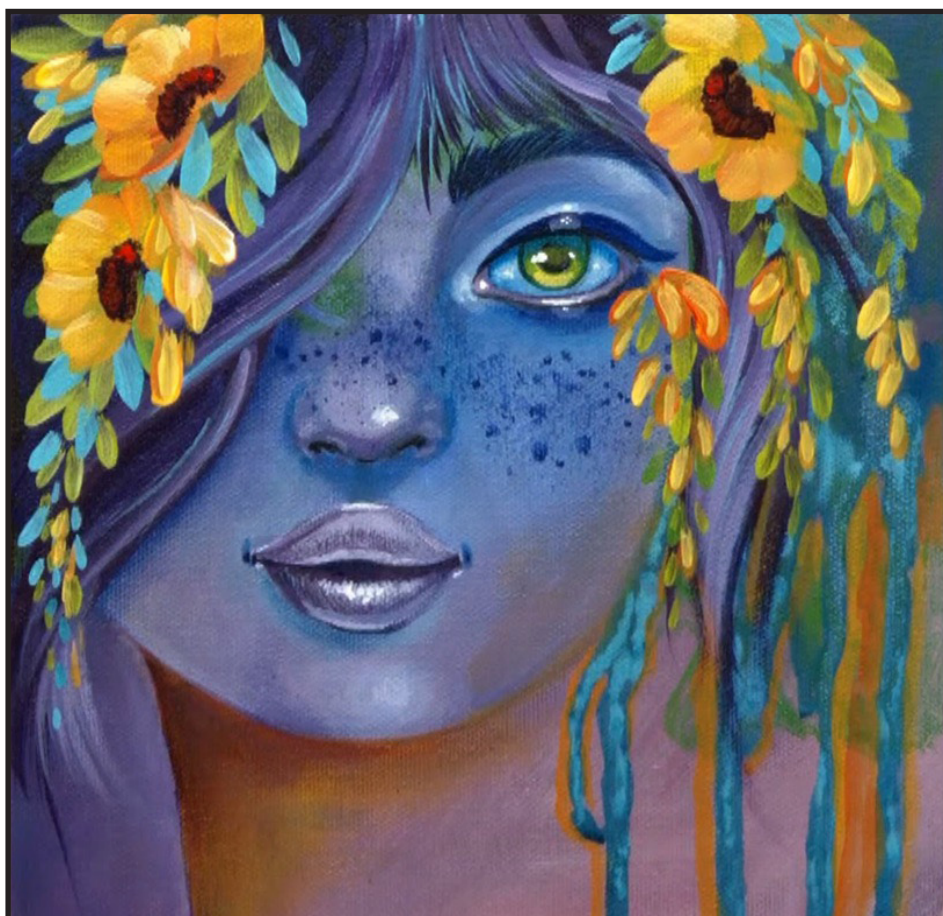
Mid Yellow = CYM + TW
Yellow Orange = CYM > CRM

STEP DISCUSSION:

- Apply a highlight to some of the teardrop dripping petal shapes using the **Mid Yellow mix** and the Round brush to add dimension. Rinse the brush.
- Tone the Dioxazine Purple with just a bit of the Cadmium Red Medium to paint the centers of the big flowers. Tap the brush up and down to create the round button shaped centers. While the paint is still wet, load some Cadmium Red Medium onto the toe of the dirty brush, and tap this color along the top edge of the center button to create a highlight. Blend it slightly into the purple. Rinse the brush.
- Switch to the Filbert brush to add another layer of highlight to the tips of the flower petals, alternating

between the **Mid Yellow mix** and the **Yellow Orange mix**. Rinse the brush.

- Add highlights some extra downward dripping petals, using the same mixes as above, if you think you need them. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 21 – FURTHER FLOWER DETAILS

Timestamp 1:36:46

“WHOLE, COMPLETE FLOWER CUPS”

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Mid Yellow = CYM + TW

Orange = CRM + CYM

Bright Green =

CYM > PG + TW

STEP DISCUSSION:

- Alternate between the **Mid Yellow mix**, and the **Orange mix** to paint the forward petals over the front of the bigger flowers. The impression that the petals cup around the center will be implied by not completely covering the button center, painting curved opposing strokes to close up the cups. Add Titanium White to the dirty brush to highlight the tips of some of these petals. Rinse the brush.
- Add little strokes of the **Bright Green Mix** around the flowers to make them look more tucked in and complete. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 22 - HAIR SHADOWS Timestamp 1:39:25

“ADDING SOME DARKNESS”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Dioxazine Purple = DP

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Blender

COLOR MIXES:

Dark Mauve = CRM + DP

Indigo = PB > DP

STEP DISCUSSION:

- Let's add some drama to the left side of the canvas.
- Deepen the left lower edge of the canvas under the hair using the **Dark Mauve mix** and some Gloss Glazing Liquid. Drop a shadow under the hair on the left side of the face using the **Indigo mix**. Wipe the pigment off of the brush, then blend that shadow in, so that it has some weight. Adjust as needed. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 23 - FUN WITH POSCA PENS

Timestamp 1:41:41

“SKETCHY DETAILS”

BRUSHES & TOOLS:

3 mm White Posca Pen

3 mm Black Posca Pen

STEP DISCUSSION:

- Use the Black Posca pen to start sketching leaves and flowers in the bottom left corner of the canvas. These are sketchy lines that are broken in some places. Then, deepen the shadows in the nostrils, the mouth, and the pupil with this pen.
- On the right side of the canvas sketch some simple flower shapes. Also, tuck a leaf in on this side.
- Use the White Posca Pen to outline the petals of the big flowers. This lining really pulls it all together, making the shape of the flower. Tap some highlight dots in the centers.
- Sketchily white line the black leaves and flowers you just drew in. Then, add a few more simple flowers and leaves that are just white.
- Add accent highlights on the nose, lips, eyes, the edges of the flowers, and anywhere you think needs attention.
- Sign.



THE TRACING METHOD

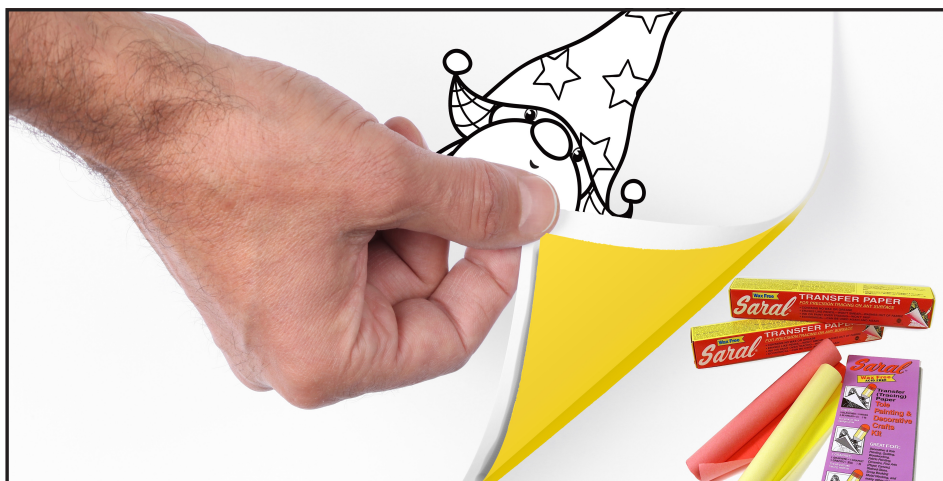
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



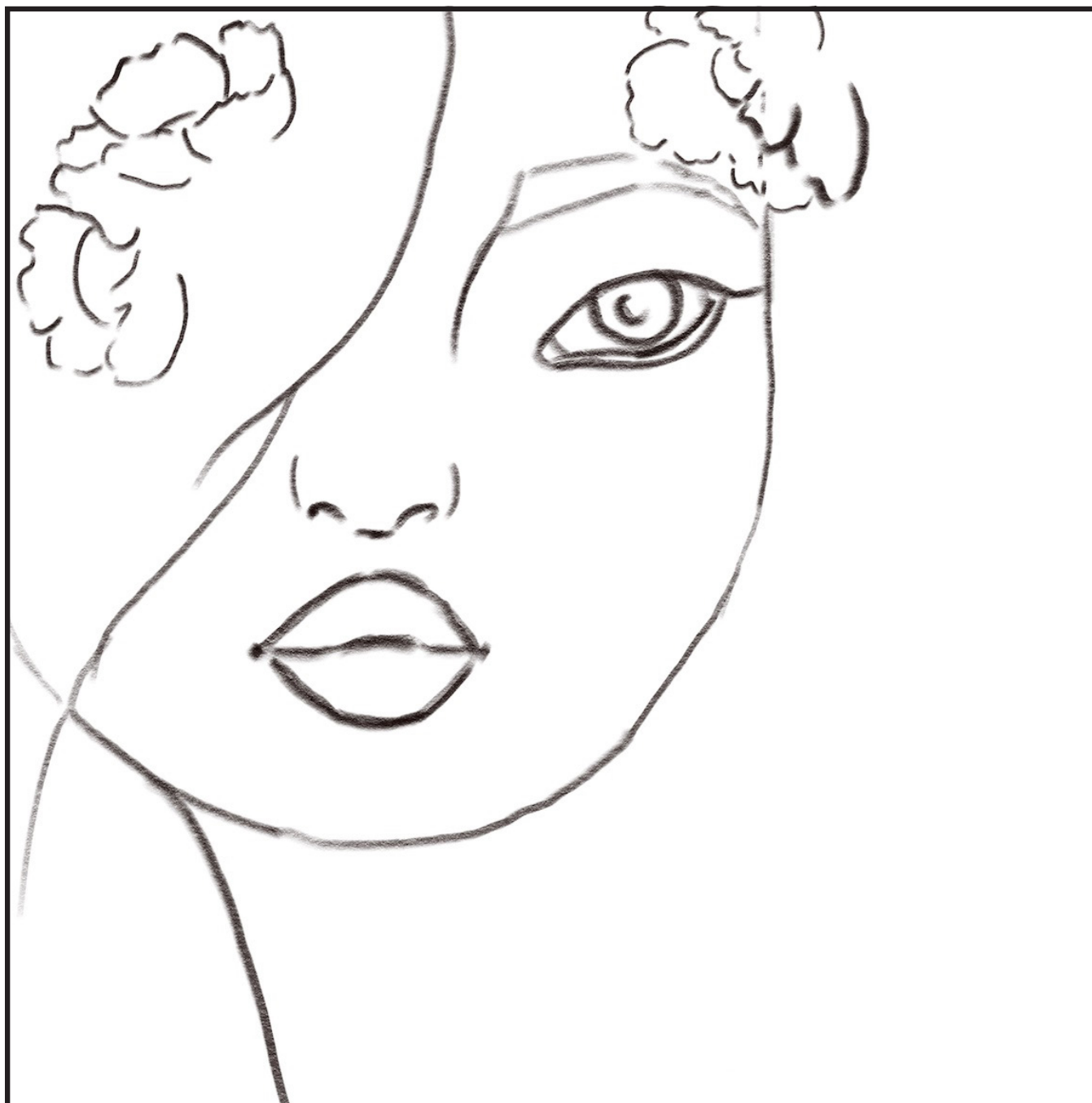
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

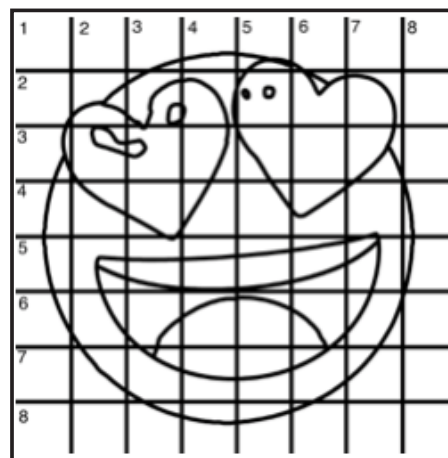
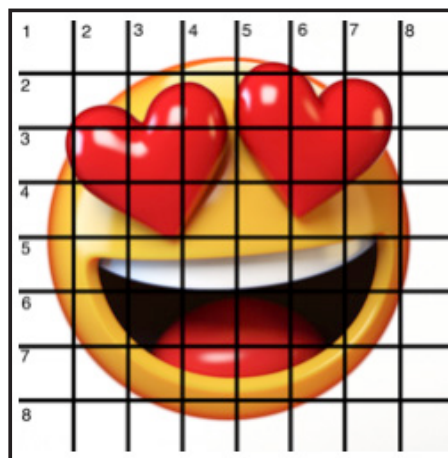
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 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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