

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



BEATRIX

BY: THE ART SHERPA

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STEPS: 22 | 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
- Hansa Yellow Light = HYL
- Yellow Ochre = YO
- Fluid White Paint = FWP

BRUSHES:

- X-Large Synthetic Bright
- Large Hog Bright
- Medium Hog "D" Brush
- Medium Synthetic Filbert
- X-Small Synthetic Round
- Small Synthetic Grainer
- Small Synthetic Round
- Medium Hog Round
- Small Synthetic "D" Brush

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8x8 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 it dry before you proceed.)
- Optional: Sta-Wet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing
- Fur



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:	STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO	STEP 14	2:01:29	GETTING DRESSED
STEP 1	04:12	ACRYLIC GROUND	STEP 15	2:08:02	NECKLACE
STEP 2	08:20	SKETCHING IN	STEP 16	2:10:56	RUFFLES
STEP 3	22:23	BLENDED BACKGROUND	STEP 17	2:23:23	FLOWER AND EMBROIDERY
STEP 4	27:48	BLOCK IN FABRIC	STEP 18	2:29:38	SKIRT
STEP 5	35:20	DRAPED FABRIC	STEP 19	2:34:45	SKIRT HIGHLIGHTS
STEP 6	48:52	BLOCKING IN THE FACE	STEP 20	2:41:03	TRIMMINGS
STEP 7	1:01:42	EYES AND NOSE	STEP 21	2:47:02	FLOWER BOUQUET
STEP 8	1:12:33	EARS	STEP 22	2:51:49	BOUQUET DETAILS
STEP 9	1:21:09	FACE FUR		2:55:55	SIGN
STEP 10	1:34:48	FACE HIGHLIGHTS			
STEP 11	1:43:36	FANTASY HIGHLIGHTS			
STEP 12	1:46:21	HANDS			
STEP 13	1:51:31	DETAIL HANDS			



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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STEP 1 - ACRYLIC GROUND

Timestamp 4:12

“RICH HEARTH-Y COLOR”

PAINT:

Burnt Sienna = BS

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Burnt Sienna, 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 the brush.
- Dry the surface before continuing to the next step.



STEP 2 – SKETCHING IN Timestamp 8:20

“ELLE BUN BUN”

BRUSHES & TOOLS:

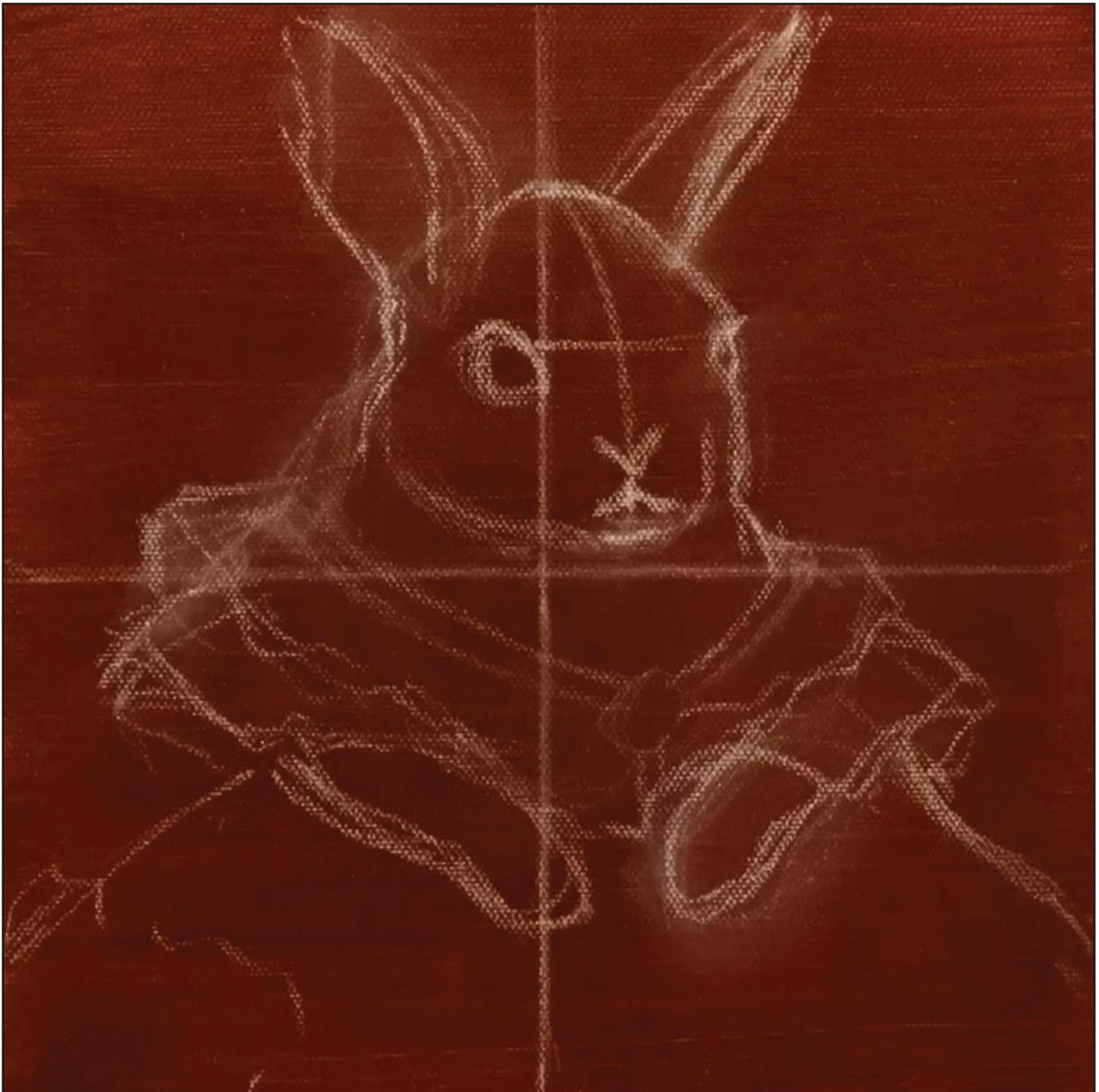
T-Square Ruler
Chalk Pencil or Watercolor Pencil

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. If you chose to freehand this image use a Chalk Pencil or Watercolor Pencil.
- Divide the surface in quarters at the 4 inch mark, vertically and horizontally, using a T-square ruler and a chalk pencil.
- Make a few marks on the surface to indicate the space that the bunny will take up. Check with the visual references and mark that the left shoulder of the bunny ends approximately halfway between the center and the left side of the canvas on the middle horizontal line. The right shoulder is also on the horizontal line, but is just a little closer to the center than the left. The top of the head is on the vertical line, approximately 1 ½ inches from the top of the canvas. The left ear ends at the top of the canvas about 1 inch to the left of the vertical line, and the right ear ends at the top of the canvas about 1 ½ inches to the right of the vertical line. The bottom of the skirt meets the sides of the canvas at about 1 inch from the bottom on both sides.
- First sketch in the basic outline of the shape of the bunny, starting at the head. The mark at the center line is the peak of the head. The forehead slopes down at almost 45 degree angles from both sides of the center vertical line. The back of the neck on the left side is a straight line down to about an inch above the horizontal center line, and then the shoulder angles out from the midpoint of that neck line to the left to meet the mark on the horizontal line. Finish the right side of the head by locating the forward edge of the muzzle, which protrudes about ½ inch from the forehead line we had drawn. Join the top of the muzzle up to the forehead with a little bulge for the eye we barely see, then join the bottom of the muzzle to the elbow mark on the right side of the horizontal line.
- The left ear is an elongated, tilted diamond shape that starts at the ear mark and comes down about a ½ inch into the head. Make a curved line bowing to the right, down the right inside of this ear for the outer edge of the back of the ear that curls forward as you would see it in perspective. The right ear is another elongated diamond shape, but tucks behind the head. This time we see mostly the back of the ear, so the curved line bows to the left, showing only a small sliver of the inside cavity.
- Find the center of the face in ¾ view towards the right of the head, then draw a curved line down the face which we will use to orient the features. Sketch an upwards facing little “V” on the face center line about an inch above the horizontal center line for the nose, and then the mouth is an upside down “V” just a little bit down on the center line from the nose, and then the chin is just a little below the mouth. Draw a horizontal line between the nose and the top of the head to show the line the eyes will sit on. The left eye is an oval in full view starting at the vertical center line, while you only see a small part of the right eye at the eye bump we made earlier. Draw in the right side of the muzzle with a curved line that is like a bracket from beside the nose down to the chin. The left side of the head actually starts below the ear, comes down in an almost straight line to about an inch above the horizontal center line, then it rounds to the right to meet up with the chin.
- Make as many adjustments as you need while you draw. You can look at things in relation to each other to figure out the correct placement of anatomy, for example is the ear in the correct position in relation to where the ear is, or does the ear need to move?

STEP 2 CONTINUED:

- Create the neckline of the dress by coming from the back of the neck on the left, curving down to under the chin, draw a little circle to indicate the flower clasp, curve back up to the right side of the neck. The right side of the ruffled collar is not as wide as the left, it is further away in perspective, and they meet at the center flower clasp.
- Draw the paws, make any adjustments you need to leave room for the skirt below and the ruffle above. The sleeves are just under, and at the same angle as the ruffle, leaving mostly just the paws showing sitting in the lap of the bunny.
- Sketch the angles for either side of the skirt that begins just in from under the elbows and meet the marks at the sides of the canvas
- Add a rough shape to the bottom left corner to imply the bouquet of flowers.



STEP 3 – BLENDED BACKGROUND

Timestamp 22:22

“WHEN CHAIR HYDRAULICS FAIL”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Dark Brown = BS + MB

Tawny = YO > BS > MB

STEP DISCUSSION:

- Paint the left side of the background with the **Dark Brown mix**. As you come up to the top of this side of the canvas, begin adding in a bit of **Tawny mix** beside the bunny head.
- Without rinsing the brush continue to add more Yellow Ochre as you come around the top of the canvas and over to the right side.
- Blend in a bit of the **Dark Brown mix** into the background at the bottom right. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 4 - BLOCK IN FABRIC

Timestamp 27:48

“THE UNDER LAYER”

PAINT:

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

BRUSHES & TOOLS:

Large Hog Round

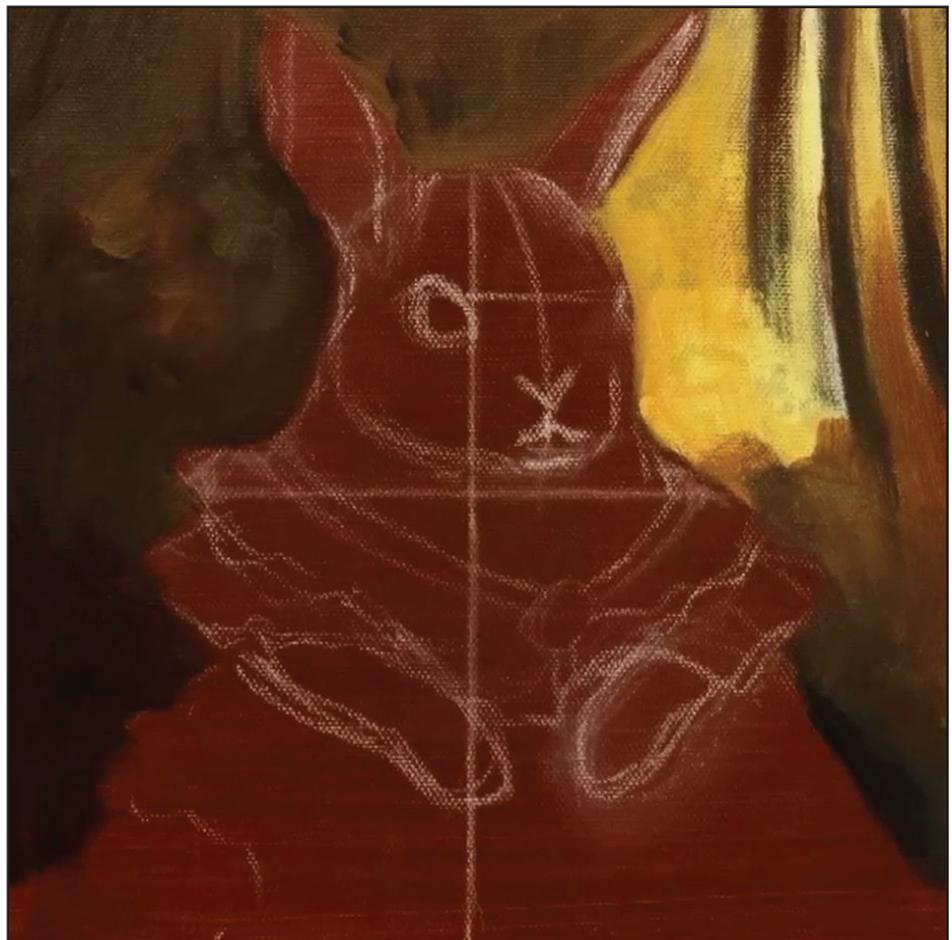
COLOR MIXES:

Light Ochre = TW + YO
Pastel Yellow = TW + YO + CYM
Gold = YO > TW > CYM
Tawny = YO > BS > MB
Muted Orange =
CYM + CRM + YO
Dark Brown = BS + MB

STEP DISCUSSION:

- Use the **Light Ochre mix** to paint long flowing strokes along the right side of the canvas, to imply the folds of the drapery. Begin adding the **Pastel Yellow mix** in the lighter areas of the drapes.
- Apply the **Gold mix** on the right side of the folds, leaving the color below to show through on the left side of the folds.
- Without rinsing the brush, blend some of the **Tawny mix** onto the fabric close to the ear. Follow with the **Muted Orange mix** in the bottom right area of the background. Blend this color into the drapes along the bunny.

- Exaggerate the dark folds of the fabric using the **Dark Brown mix**. Then, deepen the shadows at the bottom of the background with this same color. Blend some darkness upward by tapping and pulling on the brush. Rinse the brush.
- Imply some reflected light on the left side of the background by tapping in another layer of the **Tawny mix** beside the bunny head. Then, bring some of this color over to the right side, and lightly brush it over the shadows to soften them.
- Use the dirty brush to blend in some Yellow Ochre into these same dark areas on the right. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 5 – DRAPED FABRIC

Timestamp 35:20

“LIGHTEN THE FOLDS”

PAINT:

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

BRUSHES & TOOLS:

Medium Hog “D” Brush

COLOR MIXES:

Muted Orange =
CYM + CRM + YO
Light Ochre = TW + YO
Pastel Yellow = TW + YO + CYM
Gold = YO > TW > CYM
Tawny = YO > BS > MB
Dark Brown = BS + MB
Light Yellow = TW + CYM

STEP DISCUSSION:

- Glaze the **Muted Orange mix** onto the drapes at the right side of the canvas using a dry brush technique. Then, use the **Light Ochre mix** to highlight the folds at their highest points. Alternate this color with the **Muted Orange mix** as you move to the bottom of the folds using short strokes. Add Burnt Sienna to the brush where the colors are a bit darker and richer. Add the **Dark Brown mix** in the darkest shadows.
- Continue working through the **Gold, Yellows, Orange and Brown mixes** on the palette as you build up the layers to create the

deep, dark crevices and bright highlights of the drapery. Use short strokes to mimic the texture of the fabric. Use the **Light Yellow** as the brightest pops of highlight. Rinse the brush.

- Apply Burnt Sienna followed by Yellow Ochre on the left side of the canvas to imply a bit of reflected light beside the bunny head.
- Use the **Gold mix** on the right side of the canvas to add more mid tone values. Dance through these mixes until you are happy with the fabric. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: If you do not have a D brush you could use a filbert or a round.



STEP 6 - BLOCKING IN THE FACE Timestamp 48:52

“SHAPING BUN BUN”

PAINT:

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

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

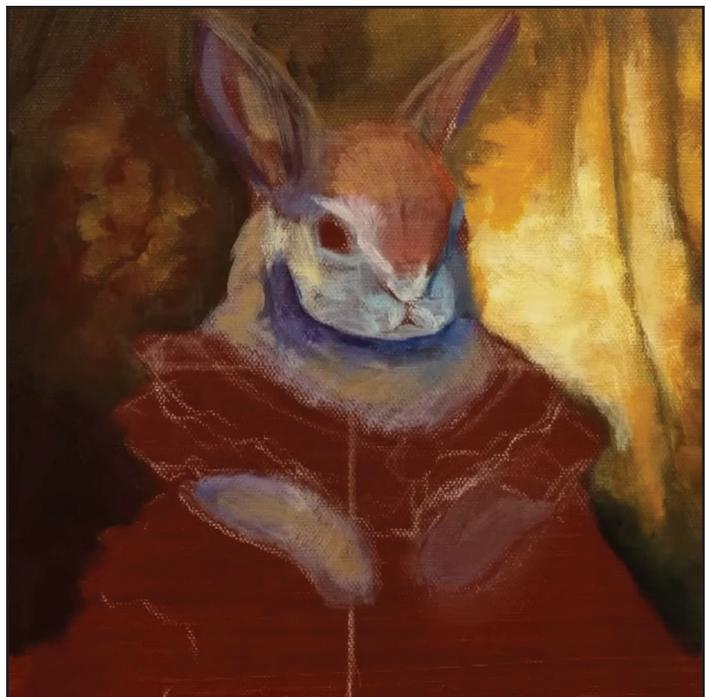
Dark Grey = UB + BS
Light Ochre = TW + YO
Rich Blue = UB + PB
Deep Blue = UB + PB + DP
Mid Grey =
UB + PB > DP + TW + BS
Brown Blush = YO + CRM + QM
Dark Violet =
QM + UB + PB > DP + TW + BS
Viva Magenta = CRM + QM

STEP DISCUSSION:

- Use the **Dark Grey mix** to begin adding the shadows under the chin. Then, following the direction the fur would grow on the face, begin applying short strokes of the **Light Ochre mix**. Allow the tips of the brush to flare out a bit to imply the lighter fur. Without rinsing, use the **Rich Blue mix** in the darker shaded areas of the face,. Alternate between these two mixes, finding the light fur and the dark fur. Leave some of the background color

exposed for the nose, mouth and eyes.

- Apply the **Mid Grey mix** onto the right side of the cheek. If you need to thin or trim in this area, just come back in with the background color.
- Add a pinkish undertone to the fur through the top of the head, and the bridge of the nose using the **Brown Blush mix**. Without rinsing, paint the left temple and the edge of the left ear with the **Mid Grey mix**. Line the base of the right ear, and the edges of the left ear with the **Dark Violet mix**. Blend some of the **Light Ochre mix** onto the left cheek and the forehead. Then, wipe the brush before grabbing Titanium White to highlight the eyebrow.
- Add more Titanium White to the **Mid Grey mix** to paint under the chin. Follow this by adding Yellow Ochre to the dirty brush to block in the back of the neck, the chest area, and the paws. Use the **Mid Grey Mix** to paint the darker shaded fur in these areas.
- Brush on the **Deep Blue mix** to further shade under the chin. Follow that with some **Viva Magenta Mix** under the left side of the jaw, gently softening that down a little. Rinse the brush. Use the damp brush to diffuse and soften the shadow under the chin. Rinse the brush.
- Add Yellow Ochre to the **Mid Grey mix** to block in more of the fur on the chest, paws, ears, and forehead. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 7 - EYES AND NOSE

Timestamp 1:01:42

“THE STORY BEHIND THE EYES”

PAINT:

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

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Dark Purple = DP + UB
Ink Purple = DP + MB
Dark Magenta =
QM + CRM + DP
Pastel Yellow =
TW + YO + CYM
Light Ochre = TW + YO
Dark Orange =
CRM + CYM + BS
Rich Blue = UB + PB

STEP DISCUSSION:

- Use the **Dark Purple mix** on the toe of the brush to sketch the darkest shadows of the nose, mouth and around the right eye. Rinse the brush.
- Thin the Mars Black with water to set the left eye first. This will allow the right eye, that is only partially visible, to be set much more easily. Make a nice high arc on the left upper eyelid. Sweep the lower lid down from the outer corner, then curve over to

the right, and join at the inner corner of the eye. Ensure the right eye lines up with the left eye, and round the outer edge of the right eyeball as you fill it in. Also fill in the left eye, then add a bit of a shadow line coming off the back of the eye towards the left.

- Deepen the lines of the mouth and nose further using thinned Mars Black. Be aware that the left side of the mouth will be a bit longer, because it is closer to us in perspective. Delicately apply the lashes on the right eye using the **Ink Purple mix**. Rinse the brush.
- Line the lower lid of the left eye with the **Dark Magenta mix**. Also, add some of this color to the nose and mouth. Rinse the brush. Carefully add a line of highlight around the left eye using the **Pastel Yellow mix**. Add some Yellow Ochre to the **Dark Magenta mix** to block in more of the shadow at the back of the left eye. Rinse the brush.
- Combine a little of the **Dark Magenta mix** with the **Light Ochre mix** to paint a very thin line on the inside of the left lower eyelid, and a small triangle at the inner corner of the left eye. Rinse the brush.
- Paint a curved glow along the bottom of the left eye using the **Dark Orange mix**. Give this glow a second value by sweeping some Cadmium Yellow Medium along the upper edge of this curve. Rinse the brush. Use thinned Mars Black to reinforce the pupil, and trim the glow area if needed.
- Combine a little of the **Dark Magenta mix** with the **Light Ochre mix** again to add a thin line to the lower, front corner under the left eye. Rinse the brush. Refine the eye areas with thinned Mars Black, opening the left eye up and making any other adjustments that you wish. Rinse the brush.
- Mix Titanium White with the **Rich Blue mix** to sweep a reflection at the top, back area of the left eye. Rinse the brush. Then, paint the very center of the eye with Phthalo Blue. Rinse the brush.



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STEP 8 - EARS

Timestamp 1:12:33

“LISTEN 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
Mars Black = MB
Titanium White = TW
Hansa Yellow Light = HYL
Yellow Ochre = YO

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Filbert

COLOR MIXES:

Light Yellow = TW + CYM
Light Peach = HYL + QM + TW
Rich Blue = UB + PB
Dark Magenta = QM + CRM
+ DP
Light Ochre = TW + YO
Plum = DP + QM + BS
Warm Brown = BS + YO > QM
Pastel Yellow = TW + YO + CYM
Warm Sienna = YO + BS
Yellow Orange = CYM > CRM
Purple Shade =
DP + YO + BS + TW
Light Blue = PB + TW

STEP DISCUSSION:

- Outline the edges of the ears using the X-Small Round brush with the **Light Yellow mix**. Rinse the brush.
- Switch to the filbert brush to add some glow to the inside of the left inner ear using the **Light Peach mix**. Lighten the mix a little by

adding a bit more Hansa Yellow Light, and a bit of Titanium White, and blend it into the inside of the ear. Warm the mixture somewhat by adding Cadmium Yellow Medium and blending that in as well. Follow with some Quinacridone Magenta blended into the center of the ear. Rinse the brush.

- Add Titanium White to the **Rich Blue mix** to edge the left side of the left inner ear. On the dirty brush, combine a little of the **Dark Magenta mix** with the **Light Ochre mix** to blend it into the blue ear area to mute it out a bit. Next, use just the **Plum mix** on the inside edge of the ear. Wipe the brush on a paper towel then grab some Titanium White to blend the Plum and the Blue together. Rinse the brush. Use the damp brush to further blend and diffuse this area.
- Paint the fur on the outside of the left ear with the **Warm Brown mix**. Then, add a little Mars Black onto the dirty brush to blend and fade that into the base of the ear. Rinse the brush.
- Highlight the outer edges of the left ear, and the back of the neck by tapping in short, pulled strokes to imply hair using the **Pastel Yellow mix**. Paint another layer onto the outside of the left ear using the **Warm Sienna mix**.
- Brush more glow into the inside of the left ear with the **Yellow Orange mix**. Then, on the dirty brush, blend in a little Quinacridone Magenta through the center of this inner ear area. Rinse the brush.
- Paint some hairs coming out from the right inside edge of the ear using the **Shaded Purple mix**. Without rinsing the brush, tap in a little of the **Light Blue mix** along the inside edges of both ears. Rinse the brush.



STEP 9 – FACE FUR

Timestamp 1:21:09

“PAINTING HAIR ON THE HARE”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Filbert Grainer

COLOR MIXES:

Warm Sienna = YO + BS
Dark Grey = UB + BS
Gold = YO > TW > CYM
Lavender = QM + UB + TW
Light Yellow = TW + CYM
Purple Shade =
DP + YO + BS + TW
Light Blue = PB + TW
Muted Orange =
CYM + CRM + YO
Dark Orange =
CRM + CYM + BS
Paynes Grey = UB + MB

STEP DISCUSSION:

- Mix a bit of Titanium White into the **Warm Sienna mix** to paint short upward strokes along the back of the left ear. Add Titanium White onto the dirty brush to paint this lighter value up the outside of the ear, again using short upward strokes. Layer on some fine fur through the base of the ear, and along the top of the head, using this same

color. Add more Titanium White to the mix to lightly brush the fur onto the back of the right ear without completely covering the shadows on the front edge. Mix a bit of Titanium White into the **Dark Grey mix** to layer it onto those shadows at the front edge of the right ear.

- Paint short strokes of the **Gold mix** through the head and forehead, varying the value of the mix by occasionally adding more Titanium White.
- Apply a light dusting of the **Lavender mix** onto the front of the forehead. Wipe the brush, then grab some more Titanium White to brush over the lavender area. Rinse the brush.
- Paint some fine fur along the back of the neck with the **Light Yellow mix**. Use the dirty brush to grab some Phthalo Blue to tap in under the ear, followed by grabbing Titanium White with the dirty brush and tapping that in over some of the blue. Rinse the brush.
- Load the brush with Titanium White, allowing the brush to pick up a bit of the **Lavender mix** and a bit of the **Light Yellow mix** from the palette to tint it ever so slightly. Use this to paint the lighter fur along the left side of the jaw. Pick up some Yellow Ochre using the dirty brush, and blend it onto the neck. Dry brush this color through the face and cheek as well.
- Lightly brush the slightly darker fur around the muzzle and under the chin, with the **Shade Purple mix**. Continue using short brush strokes to blend some Yellow Ochre through the chest. Brush a bit of shaded highlight with the Light Blue mix through the right side of the chest using very light, short strokes. Rinse the brush.
- Combine Titanium White with the **Muted Orange mix** to weave a bit of this color through the left side of the chest and cheek. Lighten the value somewhat by adding a bit more Titanium White to paint the left side of the muzzle, being aware of fur directionality. Without rinsing the brush, grab some Quinacridone Magenta, and softly paint the chin. Then, blend some Titanium White over the pink. Lightly, dry brush a little of this mix on the front of the muzzle. Rinse the brush.
- Deepen the fur on the bridge of the nose, and a little just in front of the left eye, using the **Dark Orange mix**. Add Titanium White to the brush, dipping in a little water to improve flow, and very delicately paint the fine highlight fur on this same area. Then, highlight the forehead fur with a light value of the **Light Yellow mix**. Add more Titanium White into the mix to highlight the fur above and below the left eye. Lighten the fur on the top of the nose, the muzzle, the cheek and the chin as well. Continue highlighting along the back of the neck, and onto the right ear. Add a little **Dark Grey mix** on the dirty brush to deepen the front of the right ear slightly. Rinse the brush.

STEP 9 CONTINUED:

- Tap in bits of Yellow Ochre on the left ear. Add pops of Cadmium Yellow Medium on the left side of the neck and chest. Weave bits of the **Muted Orange mix** into the fur under the jaw, under the left eye, and on the bridge of the nose. Rinse the brush.
- Mix Burnt Sienna into the **Paynes Grey Mix** to tap in some darker fur at the top of the nose, around the left side of the muzzle, and under the jaw. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 10 – FACE HIGHLIGHTS

Timestamp 1:34:48

“BRIGHTENING UP”

PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Light Ochre = TW + YO

Dark Grey = UB + BS

Light Blue = PB + TW

Purple Grey = DP + UB + BS

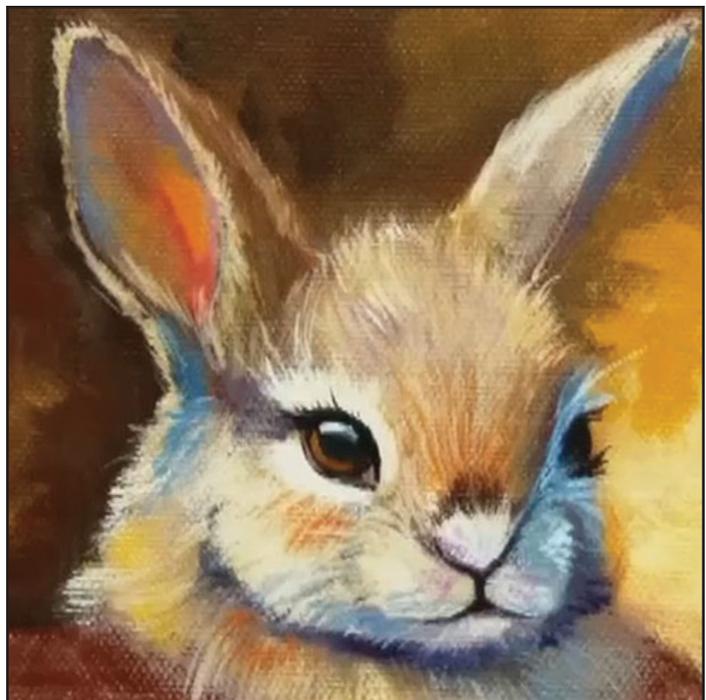
Dark Purple = DP + UB

Light Pink = TW > QM

STEP DISCUSSION:

- Load Titanium White onto the brush, it is ok if you pick up a bit of the light colors from the center of the palette. Outline the left eye, and detail individual hairs in the fine fur around the eye. Highlight the reflection in the eye using the toe of the brush. Rinse the brush.
- Use Mars Black to refine the line around the left eye, and add some lashes on the upper lid. Use the very tip of the brush to refine the dark nose and mouth lines. Rinse the brush.
- Use directional strokes of the **Light Ochre mix** to highlight and detail the fur around the ears.

- Use the tinted white color in the center of the palette to shape the muzzle around the mouth, and to add detailed fur there.
- Tint some Titanium White with just a bit of the **Dark Grey mix** to add lightly shadowed detail hair around the bottom of the muzzle and chin. Add fine detailed fur with the **Light Ochre mix** to highlight the bridge of the nose. Follow by adding some more of the tinted white color from the center of the palette here and there around the face. Without rinsing the brush, grab the **Dark Grey mix** to add to the right side of the bridge of the nose, and blend it in with Yellow Ochre.
- Use the **Light Blue Mix** (it is ok if a bit of Dioxazine Purple gets into the mix) to shade the fur around the right eye, and along the outer edge of the right cheek. Add more Titanium White to the mix to pop in a bit brighter highlight here, as well. Rinse the brush.
- Brush some of the **Purple Grey mix** on the inside of the right cheek beside the muzzle. Then, add some fine fur under the bottom of the right jaw with the **Dark Purple mix**. Rinse the brush. Add some Titanium White to the mix to blend in with that shadow and soften it.
- Use the **Light Blue mix** to paint the fine hairs on the right side of the muzzle, under the chin and a few places here and there on the face. Without rinsing, load Titanium White on the brush to pop a few brighter highlights in the fur here and there. Using the dirty brush, add touches of the **Light Pink mix** on the nose and muzzle. Rinse the brush.



STEP 11 - FANTASY HIGHLIGHTS

Timestamp 1:43:36

“COLORS ON THE PALETTE, UNITE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Filbert Grainer

COLOR MIXES:

Pastel Yellow =

TW + YO + CYM

Muted Orange =

CYM + CRM + YO

Light Blue = PB + TW

Lavender = QM + UB + TW

STEP DISCUSSION:

- Lightly apply the **Pastel Yellow mix** on the left side of the bunny face. Then, add more Titanium White to the mix as you move up to the forehead, and around the face, to blend things through. Without rinsing, paint a bit of the **Muted Orange mix** onto the right side of the chest. Again using the dirty brush, grab some of the **Light Blue mix** to add throughout the chest area, adding in some more Titanium White here and there. Rinse the brush.
- Add a bit of the **Lavender mix** to the crown of the forehead using very light brush strokes, wipe off excess paint if necessary

before brushing on this color. Also, pull a little of this color through the ear and chest to unify the colors in the bunny. Rinse the brush.

- Then, add a little more of the **Light Blue mix** here and there throughout the head. Rinse the brush.



STEP 12 – HANDS

Timestamp 1:46:21

“A PAWS FOR THE HANDS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Filbert

X-Small Synthetic Round

COLOR MIXES:

Violet = DP + BS

Pastel Yellow = TW + YO + CYM

Dark Blue = PB + BS

Dark Purple = DP + UB

STEP DISCUSSION:

- Use the Filbert brush and the **Violet mix** to paint the dark shadows on the arms and paws. Both arms have deep shadows under the ruffles, and there is also a deep shadow on the bottom of the left paw. Rinse the brush.
- Desaturate the **Pastel Yellow mix** a little by adding a touch of Dioxazine Purple to the mix. Paint the remainder of the left paw, and the top of the right paw with this color. Adjust this color by adding a bit of the **Violet mix** and Titanium White to desaturate a lighter value to use on the paws. Next, use a dry brush blending technique with a little Titanium White to highlight the top of the left paw, and move this color back into the darkly shaded arm area.
- Use the **Dark Blue mix** to paint the bottom side of the right paw, and to add a bit of reflected dress color on the top and underside of the left paw. Rinse the brush.
- Use the **Dark Purple mix** on the toe of the X-Small Round brush to outline the paws, and to create the shadows between the toes. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 13 - DETAIL HANDS

Timestamp 1:51:31

“TURN BACK THE HANDS OF TIME”

PAINT:

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

Small Synthetic “D” Brush

COLOR MIXES:

Dark Grey = UB + BS

Warm Sienna = YO + BS

Blue = UB + TW

Gold = YO > TW > CYM

Light Ochre = TW + YO

Dark Purple = DP + UB

Light Blue = PB + TW

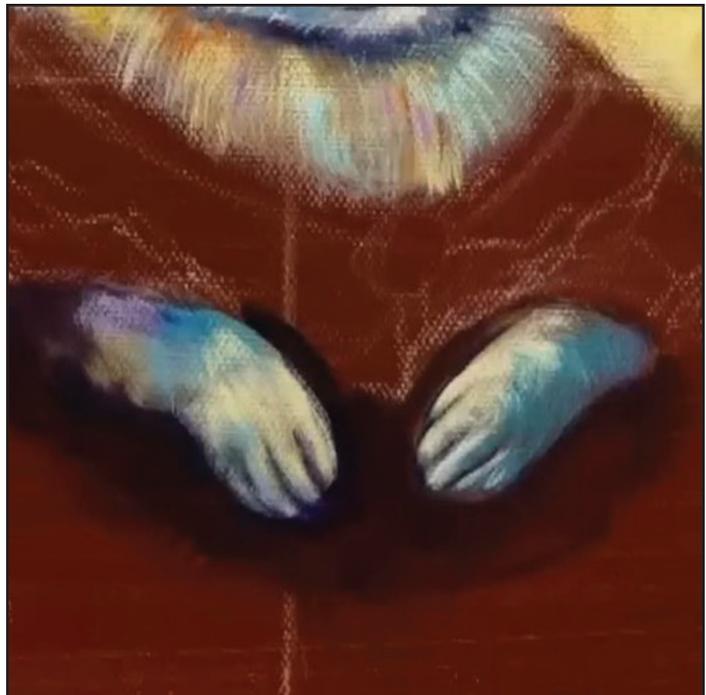
Violet = DP + BS

STEP DISCUSSION:

- Add Titanium White to the **Dark Grey mix**, then use the “D” brush to dry brush this color onto the top of the left arm. Without rinsing the brush, grab some Yellow Ochre, then continue using a dry brush technique to softly blend the underside of the arm with the upper side. Blend the **Violet mix** into the shadow at the back of the arm. Add some of this color under the left paw, and to the tips of the toes. Wipe the brush on a towel.
- Combine Titanium White with the **Warm Sienna mix**

to begin forming the toes of the left paw. Add a light value here with the **Light Ochre mix**. Grab some of the **Blue mix** on the dirty brush to tap in some shaded hue on these toes.

- Blend in more Titanium White at the top of the arm, followed by a bit of Dioxazine Purple closer to the back of the arm, and then blend this together with Ultramarine Blue. Rinse the brush.
- Desaturate the **Gold mix** by adding a touch of Dioxazine Purple to it, then tap it into the top of the right paw. Use a bit of **Light Ochre mix** to add a lighter value here. Blend the **Violet mix** on the underside of the arm and paw. Then, without rinsing the brush, use the **Blue mix** to add the low lights on this arm and paw. Rinse the brush.
- Use the **Dark Purple mix** to paint a dark shadow on the dress around the paws. Add Titanium White to the **Dark Grey mix** to refine the left toes. Without rinsing the brush, add some of the **Light Ochre mix** to highlight the top right arm, and the top of the right toes.
- Use the dirty brush to grab Phthalo Blue and Titanium White to the underside of the right paw, and the top of the left paw. Rinse the brush.
- Switch to the Round brush to use the **Light Ochre mix** to roughly add strokes of highlight on the light areas of the paws. Use short strokes to imply fur. Improve and shade areas by tapping in a bit of Dioxazine Purple, or using it to trim back toes that got out of control. Rinse the brush.
- Tap some of the **Light Blue mix** onto the left arm and paw, followed by a bit more of the **Light Ochre mix**. Rinse the brush.



STEP 14 - GETTING DRESSED

Timestamp 2:01:29

“THE UNDER CLOTHES”

PAINT:

Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Filbert
Small Synthetic Round

COLOR MIXES:

Dark Turquoise = PG + UB + BS

STEP DISCUSSION:

- Use Mars Black on the toe of the Round brush to create the necklace pendant. Start by painting a dot on the chest directly under the chin. Paint more dots to create the oval outline of the shape of the pendant. Rinse the brush.
- Switch to the Filbert brush to block in the ruffled collars of the dress using the **Dark Turquoise mix**. You can add just a touch of Titanium White along the bottom of the ruffles just for a little separation between the dark arm and the dark ruffles. Wiggle the brush at the bottom of the ruffled collars to create the ornamental frill. Rinse the brush.
- Roughly block in the bottom of the dress with

the Dioxazine Purple while carefully painting around the paws. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 15 - NECKLACE

Timestamp 2:08:02

“ABOUT TO GET REAL”

PAINT:

Mars Black = MB

Cad Yellow Medium = CYM

Yellow Ochre = YO

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

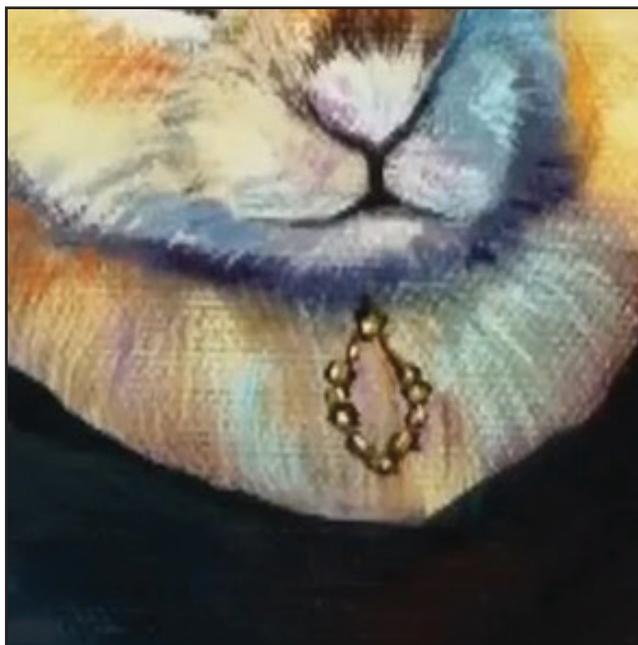
COLOR MIXES:

Shaded Ochre = YO > MB

Warm Yellow = CYM + YO

STEP DISCUSSION:

- Use the Small Round brush to paint a touch of the **Shaded Ochre mix** on the dots of the necklace without removing all the dark color below. Wipe the brush on the towel.
- Load Burnt Sienna on the toe of the brush to add touches in between the spaces of the dots and on the angled lines. Rinse the brush.
- Switch to the X-Small round and the **Warm Yellow mix** to touch highlights on top of the gold dots. Rinse the brush.
- Use the Fluid White Paint to add the brightest but tiniest dots of highlight on the gold of the pendant. Rinse the brush.



STEP 16 - RUFFLES

Timestamp 2:10:56

“THE RUFF”

PAINT:

Cad Red Medium = CRM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

Medium Synthetic Filbert
Small Synthetic “D” Brush
X-Small Synthetic Round

COLOR MIXES:

Teal Green = TW + PG + UB + BS
Dark Red = DP + CRM
Dark Turquoise = PG + UB + BS

STEP DISCUSSION:

- Use the **Teal Green mix** on the Filbert brush to tap in a roughly textured highlight all along the outer edges of the ruffled collars. Remember to add an angled opening at the center of the collar. Rinse the brush.
- Use the **Dark Red mix** to block in the shape of the rosette at the center of the collar. Rinse the brush.
- Capture the highlights on the crinkles of the fabric at the top of the collar with the **Teal Green mix**. Remember to leave a lot of the dark shadows below while dancing the brush around with highlights. Paint some areas with pure Ultramarine Blue to shade the Teal. Then,

work these colors into the collar by blending them in with the **Dark Turquoise mix**. Continue painting both the collar and the ruffle using this method. Keep them separated by leaving a darker shadow between the two.

- Add more Titanium White to the **Teal Green mix** to paint a brighter highlight onto the collar edges and crinkles. Dry brush in more of the **Dark Turquoise mix** if you need to bring back any of the shadows, or to knock back the highlight a bit. Use the same colors on the bottom ruffle, but use longer up and down strokes to create the folds. Rinse the brush.
- Switch to the “D” brush with the **Dark Turquoise mix** to ensure there are deep shadows in the folds, and between the collar and the ruffle. Rinse the brush.
- Make adjustments with the **Dark Turquoise mix**, the **Teal Green mix**, and Titanium White to create subtle value shifts, and to refine the highlights and midtones throughout the ruffled areas. Rinse the brush.
- Switch to the X-Small round to mix a touch of the **Teal Green mix** with the Fluid White Paint to create a very light value. Paint delicate stitch lines and details along the ruffled edges using the toe of the brush. Rinse.



STEP 17 – FLOWER AND EMBROIDERY

Timestamp 2:23:23

“TIME TO GET FANCY”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

Hansa Yellow Light = HYL

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

COLOR MIXES:

Dark Red = DP + CRM

Pink = QM + FWP

Blush = HYL + QM

Dark Turquoise = PG + UB + BS

Medium Green = CYM + PG

Light Green = HYL + PG + TW

STEP DISCUSSION:

- Use the Small Round brush to add a bit of Fluid White Paint to the edges of petals in the rosette using the toe of the brush. Pick up some of the **Pink mix** with the **Dark Red mix** on the dirty brush to create very thin lines of brighter highlights along the petal edges. Then, use the **Pink mix** a little more Quinacridone Magenta as the mid tone on the petals, being sure to leave some shadows and highlights. Rinse the brush.
- Switch to the X-Small round and load Titanium

White and a bit of the **Pink mix** onto it. Use this to refine the highlighted edges of the petals.

- Wiggle strokes of the **Pink mix** around on the lower ruffle to imply stitches of embroidery pattern. Highlight these stitches with the **Blush mix**. Add a little of this color into the rosette to unify this area. Without rinsing the brush, grab some Fluid White Paint to add a brighter highlight and detail to the embroidery. Rinse the brush.
- Add a small amount of the **Dark Turquoise mix** to the Fluid White Paint to wiggle in small marks of more embroidery patterning onto the ruffle. Rinse the brush. Add bits of the **Medium Green mix** and the **Light Green mix** into the decorative pattern as well. Rinse the brush.
- Deepen the shadows in the rosette with another layer of the **Dark Red mix**. Rinse the brush.



“FOLDING MORE FABRIC”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Dark Lavender =

QM + DP > TW

Purple Grey = DP + UB + BS

Viva Magenta = CRM + QM

STEP DISCUSSION:

- Use the **Dark Lavender mix** to loosely sketch the highlights of the folds of the skirt. Use the Dioxazine Purple to add any of the dark shadows back, if needed. Rinse and dry the brush. Brush the **Purple Grey mix** on the back of the arm to make sure it is in shadow, but shows as separate from the skirt. Rinse and dry the brush.
- Add a smidge of Titanium White to the **Viva Magenta mix**, and use the toe of the brush to paint the bright ribbon and make marks to create the folds and texture in the fabric. Without rinsing, grab the **Dark Lavender mix** on the brush to create a midtone value. Use this color to add another value layer to the skirt. Rinse and dry the brush.

- Dry the surface before continuing to the next step.



STEP 19 – SKIRT HIGHLIGHTS

Timestamp 2:34:45

“GLOWING FABRIC”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

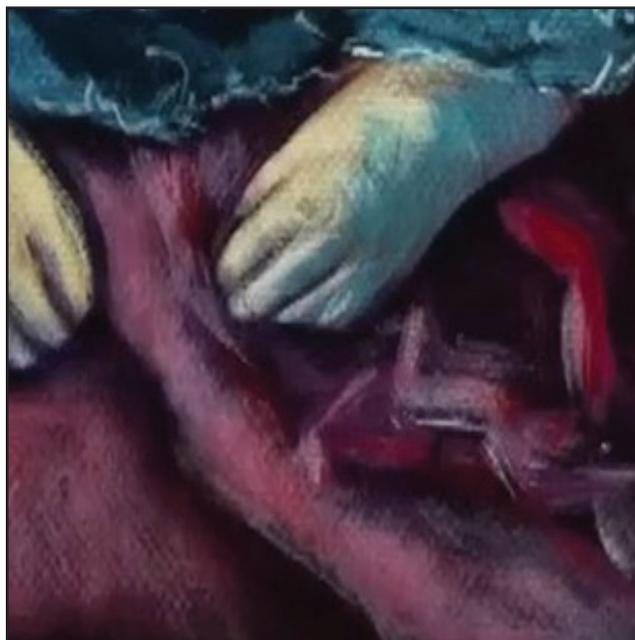
Viva Magenta = CRM + QM

Dark Magenta =

QM + CRM + DP + TW

STEP DISCUSSION:

- Create a vibrant glow on parts of the ribbon on parts of the skirt using the **Viva Magenta mix**. Then, very carefully dry brush highlights into the folds of the skirt with the **Dark Magenta mix**, while allowing the deep shadows to remain. Add a little more Titanium White to the mix to capture a few of the brighter highlights on the ribbon. Load the **Viva Magenta mix** onto the dirty brush, then softly diffuse this color onto the skirt creating light “hot spot” areas. Alternate between these two mixes, sometimes adding more Titanium White, to vary the values throughout the skirt and ribbon. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 20 – TRIMMINGS

Timestamp 2:41:03

“EMBROIDERED STORIES”

PAINT:

Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

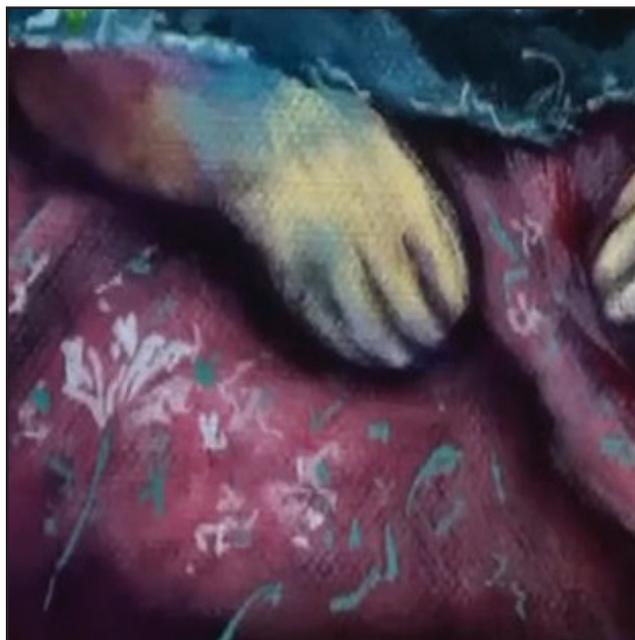
X-Small Synthetic Round

COLOR MIXES:

Dark Purple = DP + UB
Teal Green =
TW + PG + UB + BS

STEP DISCUSSION:

- Add just a smidge of the **Dark Purple mix** to tone the Titanium White. Wiggle this color onto the skirt using the toe of the brush to imply delicate floral-like embroidery patterns. Rinse the brush.
- Use the **Teal Green mix** to delicately create the fine embroidered greenery on the skirt, as well. The pattern doesn't have to be perfect, just keep the lines light with lots of curves and little dashes. This gives you the sense of the embroidered pattern amongst the folds. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 21 – FLOWER BOUQUET

Timestamp 2:47:02

“LITTLE BLOBS AND BLOOPS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Forest Green = PG + BS > CYM
Medium Green = CYM + PG
+ BS
Light Green = CYM + PG + BS
+ TW
Dark Brown = BS + MB
Peach = CRM + CYM + TW

STEP DISCUSSION:

- Paint broken lines and patches of the **Forest Green mix** in the bottom left corner of the canvas as a base for the leaves and stems of the bouquet. Add a slightly brighter value with the **Medium Green mix**. Follow that with a highlight using the **Light Green mix**. Rinse the brush.
- Tint some Dioxazine Purple with a touch of Titanium White to tap in some clover-like flowers in the bottom left corner amongst the stems and leaves. Rinse the brush.
- Tone some Titanium White with a bit of the **Dark**

Brown mix to create some lighter flowers. Paint curved strokes in a circular formation, curving to the right on the left side, then curving to the left on the right side to help create the shape of the flower.

- Use the **Peach mix** to add another flower in the bouquet by making comma strokes that circle one another. Use this color to add a few buds, here and there, within the bouquet. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 22 - BOUQUET DETAILS

Timestamp 2:51:48

“GETTING WILD”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Hansa Yellow Light = HYL
Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Bright Green = HYL + PG + TW
Dark Brown = BS + MB
Medium Green =
CYM + PG + BS
Peach = CRM + CYM + TW

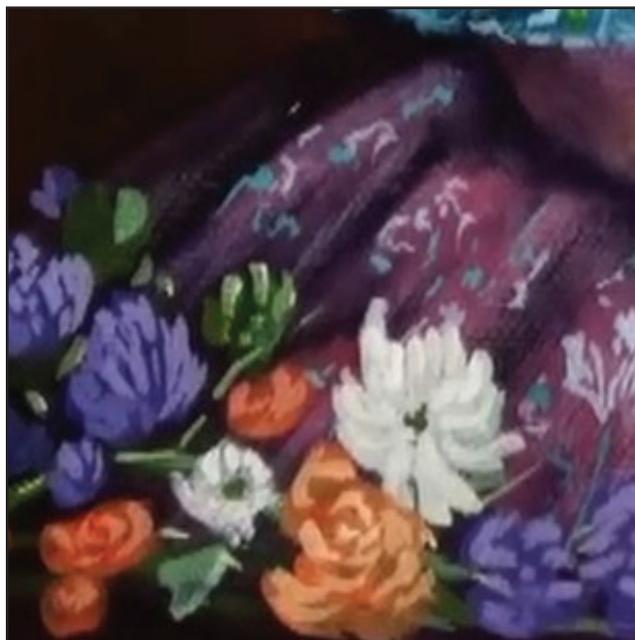
STEP DISCUSSION:

- Use the **Bright Green mix** to paint fine lines through the bouquet using the toe of the brush. Wipe the brush on a towel.
- Mix a little of the Dioxazine Purple with the Fluid White Paint, then use curved marks to highlight and shape the petals of the purple flowers on the side where the light source is shining. Darken the highlight by adding a bit more Dioxazine Purple to the mix to use on the petals on the shaded side. Allow the dark color below to peek through the highlights. Rinse the brush.
- Barely tone some Titanium White with a tiny smidge of

the **Dark Brown mix**, then highlight the white flowers in the bouquet. Add a touch of the **Medium Green mix** to the centers of these flowers. Rinse the brush.

- Mix Fluid White Paint with the **Peach mix** to highlight the peach colored flowers and buds. Brighten the highlight further by adding a bit of the Hansa Yellow Light. Rinse the brush.

- Sign



THE TRACING METHOD

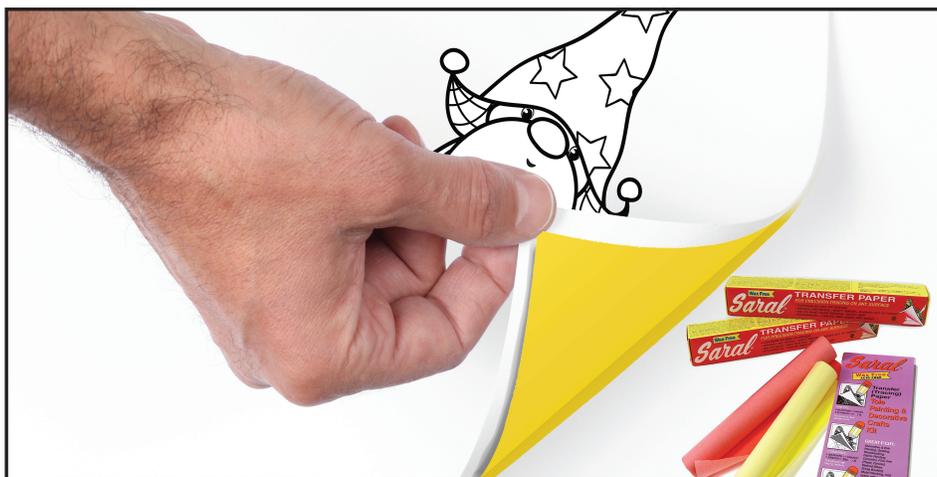
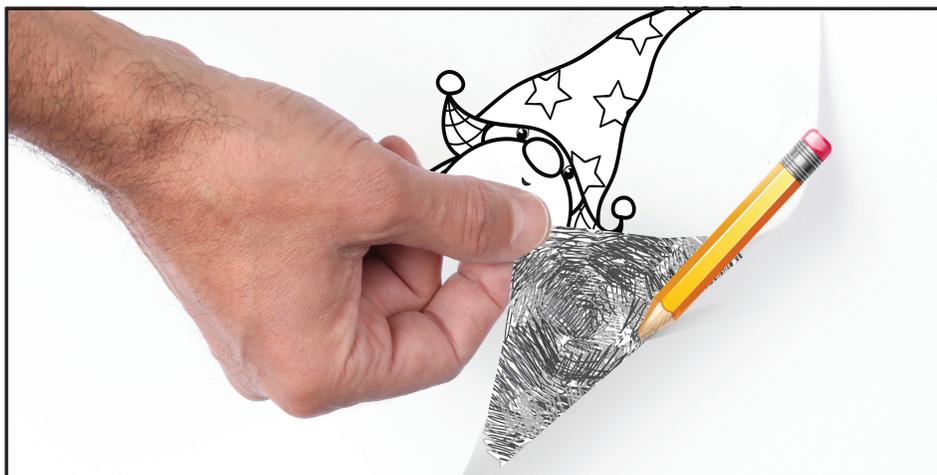
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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



TRACEABLE:



THE ART SHERPA

GRIDDING INSTRUCTIONS:

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

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

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

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

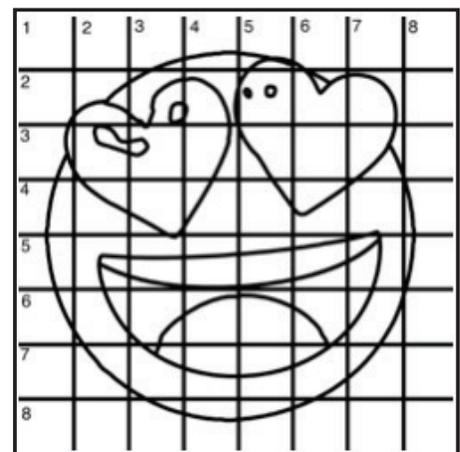
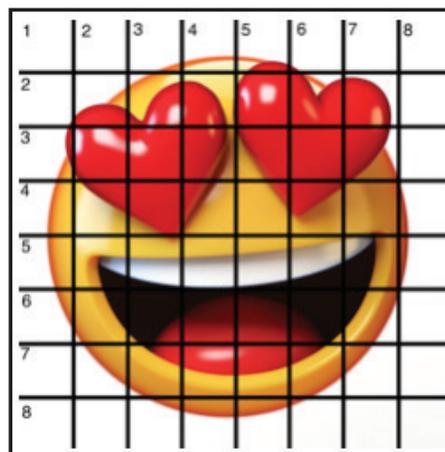
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

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

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

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

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

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

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

COOL COLOR

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

CONTOUR PAINTING

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

FEATHERED BLENDING

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

FINE LINE WORK

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

GLAZING

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

LAYERING

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

LOOSE, EXPRESSIVE AND PAINTERLY

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

LOOSELY MIXED

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

PAINTERLY

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

S STROKES

Being able to create compound curves as strokes is

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

SCUMBLING

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

SMOOTHLY BLENDED OR TIGHT PAINTING

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

THOROUGHLY MIXED

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

TRANSITIONAL MIXING

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

UNDERPAINTING

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

WARM COLOR

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

RESOURCES

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

WHAT TO DO WITH YOUR FINISH PIECE

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

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

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

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

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