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THE ART SHERPA™



*Acrylic
April*

ABSTRACT RECLINING WOMEN
RUBENESQUE INSPIRED FIGURATION

ALL OF ME

BY THE ART SHERPA

Name credit to Patron: Kathleen Carroll-Walsh

Steps: 12 | Difficulty: Challenging | 3 Hoots

2023

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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.

It is abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

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!

Day 22: 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
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

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

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: StayWet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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

Video Chapter Guide

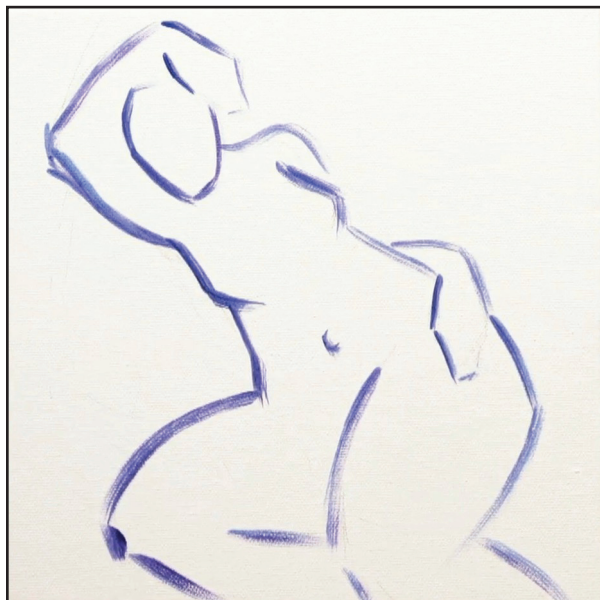
Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 8	17:19	Checkers
Step 1	02:16	Sketch The Image	Step 9	22:00	Adding Weight And Value
Step 2	04:49	Background Right Side	Step 10	26:57	Warming Highlights
Step 3	07:06	Background Left Side	Step 11	27:37	Refining The Figure
Step 4	08:50	Left Leg	Step 12	34:55	Final Touches
Step 5	11:05	Left Arm And Torso		40:36	Sign
Step 6	13:35	Body Blues			
Step 7	15:34	Light Values			

Step 1 - Sketch The Image

Timestamp 2:16

FIGURE LINING



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB

BRUSHES:

- Small Synthetic Round

COLOR MIXES:

- Violet = UB + QM

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. 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.

Loosely sketch the elbow in the upper right corner using the Violet mix. Begin about a ½ inch from the left side and about 1 ½ inches from the top with a small vertical line. Then, draw the underside of the upper arm with a slight curve that ends about 2 inches from the left, and 3 inches from the top. The forearm angles to the top and slightly right, also ending about 2 inches from the left, and very close to the top.

Then, draw an oval shaped head inside that arm with a paddle shaped hand, resting on the right side of the head. Bump out a breast, starting under the arm and angled down and to the right slightly. Then, it turns right almost horizontally.

Bring a torso line down about 1 inch long and angled slightly right, with a very slight waist indent. Then, curve a line to the left and down to about 1 inch from the bottom and 1 ½ inches from the left side. Draw a short dashed line for the knee, then angle a line slightly right and flowing off the bottom of the canvas.

On the right side of the head, below the end of the hand, draw a soft curving line that goes to the right and then bends and travels down a little. Bump out another breast, then, draw the right side of the torso with a line angled down and to the right, ending about 3 ½ inches from the top and about 2 inches from the right side.

At this point, draw a paddle hand shape that lays resting on the hip. Then, continue the torso line angled down and to the right, ending about 1 inch from the right and 2 ½ inches from the bottom.

The back of the thigh curves in towards the left and also down. Then, the calf curves back to the right and off the bottom of the canvas, near but not touching the right edge. Curve the front of the thigh, down and slightly right, from the central hip area. Then, bend the knee angled back towards the right, slightly. Indicate the calf of the left leg with a slightly curved, horizontal line about 2 inches from the bottom of the canvas.

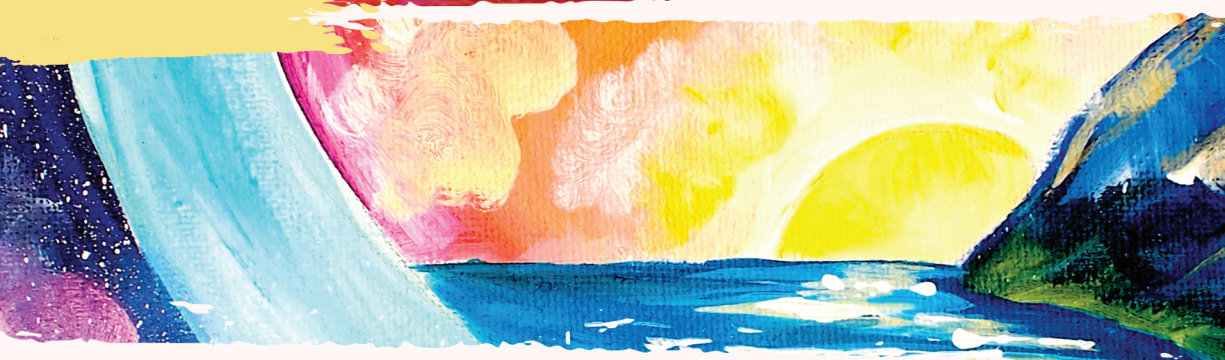
Finally, sketch a small "C" shape in the belly button area. Rinse the brush.

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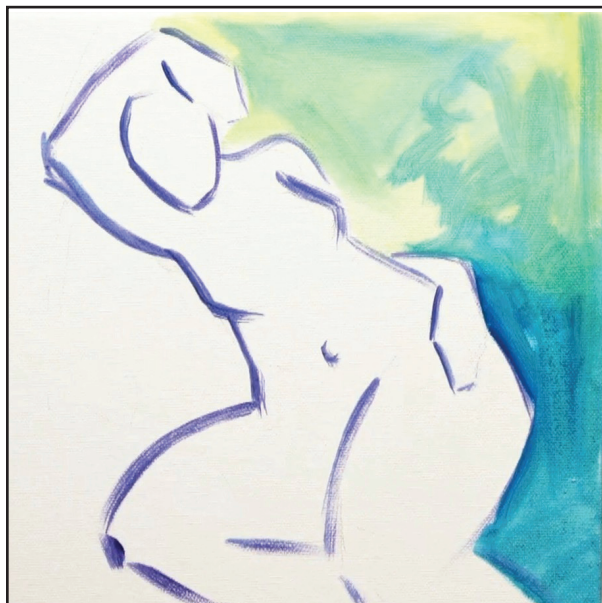
THE ART
SHERPA



Step 2 - Background Right Side

Timestamp 4:49

COOL HALF



PAINT:

- Phthalo Blue = PB • Phthalo Green = PG
- Titanium White = TW • Hansa Yellow Light = HYL

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Neon Green = HYL > PG > TW
- Hippie Blue = HYL > PG > TW > PB
- Turquoise = PB + PG > TW

STEP DISCUSSION:

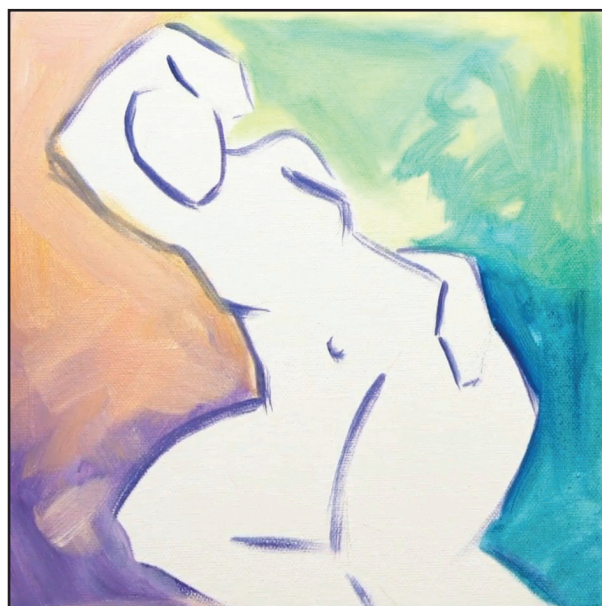
Begin painting the upper right side and top of the background with the **Neon Green mix**. Use randomized, scumbly brush strokes. Then, begin to roughly blend in some of the **Hippie Blue mix** as you get closer to the head and shoulder area. Rinse and wipe the brush.

Paint the background in the bottom right side of the canvas with the **Turquoise mix**. Wipe extra water and pigment onto the towel and, with very light pressure, loosely blend and push some squiggles upward, into the top of the canvas. Rinse and dry the brush.

Step 3 - Background Left Side

Timestamp 7:06

WARM HALF



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM

- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES:

- Large Hog Bright

COLOR MIXES:

- Violet = UB + QM • Light Violet = UB + QM + TW
- Peach = CRM + CYM + TW • Coral = CRM + TW > CYM

STEP DISCUSSION:

Add just a little Titanium White to the **Violet mix**, and paint the bottom left side of the canvas. Then, begin transitioning upward with the **Light Violet mix**. Rinse and wipe the brush.

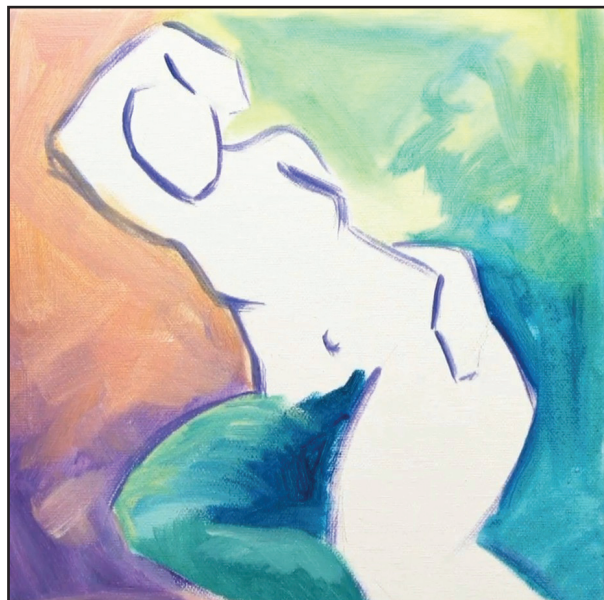
At about the halfway point, begin roughly blending in the **Peach mix**. Then, at the very top of the left side, blend in the **Coral mix**.

Finally, pull just a couple random strokes into the bottom purple area, with the lighter color that is on the brush. Rinse the brush. Dry the surface before continuing to the next step.

Step 4 - Left Leg

GETTING A LEG UP

Timestamp 8:50



PAINT:

- Cad Yellow Medium = CYM • Phthalo Blue = PB
- Ultramarine Blue = UB • Phthalo Green = PG
- Titanium White = TW • Hansa Yellow Light = HYL

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Dark Turquoise = PB + PG • Neon Green = HYL + PG + TW
- Bright Yellow = HYL + CYM • Teal = UB + PB + PG + TW

STEP DISCUSSION:

Flip the color scheme on the figure to the opposite of the background. Paint the inside area of the left leg with the **Dark Turquoise mix**.

Using the dirty brush, mix Titanium White into the **Neon Green mix**. Use this color to apply curved strokes on the top of the left leg to round it out and carry it down to the knee.

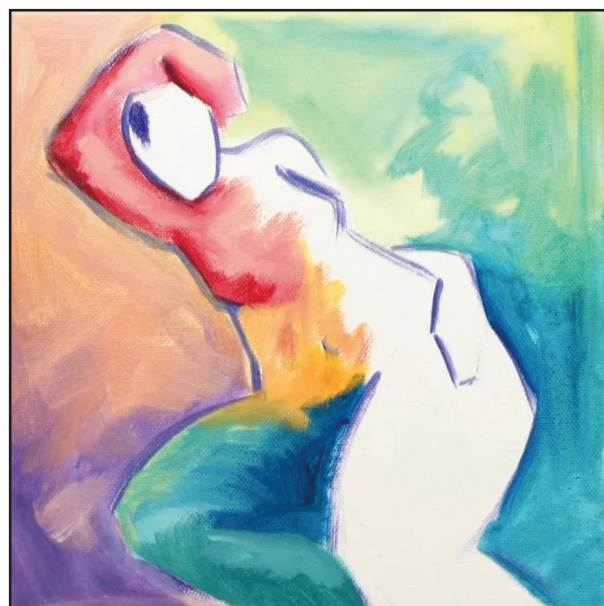
Without rinsing, lightly brush a highlight on the top of the thigh with the **Bright Yellow mix**, again curving the strokes.

Paint the bottom of the leg using the **Teal mix**. Then, add more Titanium White to that mix and highlight the top of the calf. Rinse the brush.

Step 5 - Left Arm And Torso

MR. FAHRENHEIT

Timestamp 11:05



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM

- Titanium White = TW • Hansa Yellow Light = HYL

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Viva Magenta = QM + CRM • Pink = QM + CRM + TW
- Sunny Yellow = CYM + HYL + TW
- Pink Sand = QM + CRM + HYL + TW

STEP DISCUSSION:

Paint along the outside of the left arm, the inside of the hand, under the chin and the left breast area with the **Viva Magenta mix**. Then, paint the remainder of that arm and hand with the **Pink mix**. Rinse the brush.

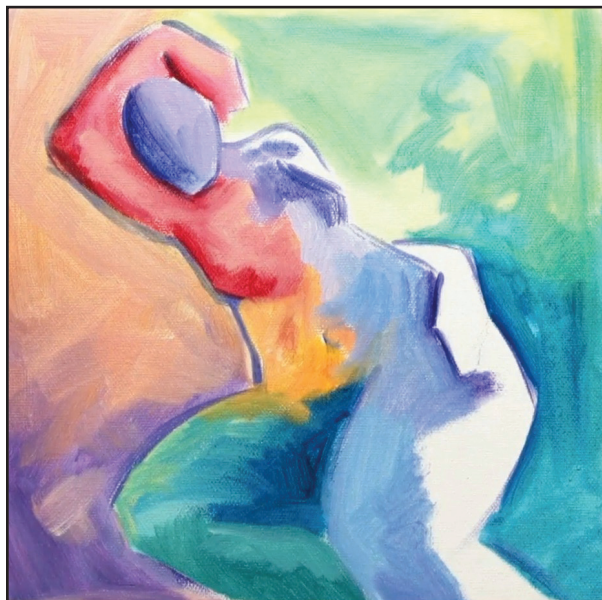
Use the **Sunny Yellow mix** to paint the left side of the torso, then add a bit to the top of the left leg.

Blend the **Pink Sand mix** into the center of the chest and down the center of the upper arm. Then, blend it onto the wrist and top of the hand. Rinse and dry the brush.

Step 6 - Body Blues

Timestamp 13:35

BLUEBERRY BLUE



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Violet = UB + QM
- Lilac = UB + QM + TW • Light Blue = UB + TW

STEP DISCUSSION:

Use the **Violet mix** to paint the left side of the head. Next, add this color to the right breast, a bit on the right shoulder and as a shadow under the right hand.

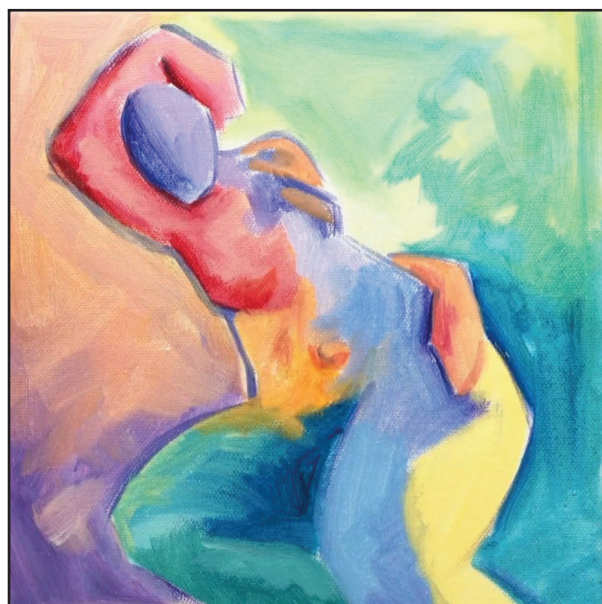
Paint the right side of the head with the **Lilac mix**. Also use this color on the neck and the right side of the torso. Then, add Ultramarine Blue on the dirty brush and scumble that down, onto the upper right leg a little way. Rinse the brush.

Continue down the top of the right leg with the **Light Blue mix**. Then, bring the **Lilac mix** back through the front of the lower leg and around the knee. Rinse and dry the brush. The right outer edges of the figure should still be unpainted.

Step 7 - Light Values

CAN WE GET MUCH LIGHTER?

Timestamp 15:34



PAINT:

- Cadmium Red and Yellow Medium = CRM, CYM
- Quinacridone Magenta = QM
- Titanium White = TW • Hansa Yellow Light = HYL

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Mango = HYL + CRM + TW • Light Yellow = CYM + TW
- Light Mango = TW + CYM > HYL > CRM

STEP DISCUSSION:

Paint the shoulder, a bit on the right breast, and the top of the right wrist using the **Mango mix**. Add more Quinacridone Magenta on the dirty brush and apply a shadow to the left side of the same hand. Then, paint the top of the right hand with the **Light Mango mix**. Rinse and dry the brush.

The right hip and outer leg are painted with the **Light Yellow mix**. Wipe the brush.

Line the right side of the fingers on the right hand with a bit of Cadmium Red Medium. Also use this color to create a shadow under the left breast and the left side of the belly button. Rinse and dry. Dry the surface before continuing to the next step.

Step 8 - Checkers

Timestamp 2:07

CHECKS AND BALANCE



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Medium Synthetic Bright

COLOR MIXES:

- Violet = UB + QM
- Lilac = UB + QM + TW
- Peach = CRM + CYM + TW
- Light Peach = TW > CRM > CYM

STEP DISCUSSION:

Begin in the bottom left corner, and use the width of

the brush to paint small squares using Mars Black paint. Create these about the same height as they are wide and about a brush width apart. Carry these squares across the bottom of the canvas, over to the left leg. Bring these checks up to line up with the top of the knee. Rinse and wipe the brush.

Paint the checks in between with Titanium White. There is no real need to be super tidy about this process. Rinse and wipe the brush.

Then, bring the checks up to about hip level but this time, use the

Violet mix in the darker squares and the **Lilac mix** for the lighter squares. Rinse the brush. Then clean up the lines slightly, using the edge of the clean damp brush.

Moving up from this point to the elbow, use the **Peach mix** and rough brush strokes, to create depth and dimensionality.

Use very light pressure to add just a touch of the **Violet mix** to a couple of the white checks, going wet into wet, to create a bit of a transition. Rinse and wipe the brush.

Add some highlights in the left background with the **Light Peach mix**. Without rinsing, add more Cadmium Yellow Medium to the brush as you get to the background in the top left.

Add more Cad Red Medium to the **Peach mix** and darken a few spots in the middle left background. Rinse the brush.

Step 9 - Adding Weight And Value

Timestamp 22:00

ROUNDING THINGS OUT



STEP DISCUSSION:

Paint a layer of the **Mellow Yellow mix** over the right side of the face, without covering everything below. Use the flat side and the edge of the brush to do so as needed. Then, tap on a bit of Titanium White.

Layer the **Lilac mix** on the left side of the face, again allowing some of the darker color below to show along the edges. Rinse the brush.

Add a pop of color along the outside edge of the left arm and breast using the

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Medium Synthetic Bright

COLOR MIXES:

- Mellow Yellow = TW + HYL
- Lilac = UB + QM + TW
- Orange = CYM + CRM
- Peach = CRM + CYM + TW
- Violet = UB + QM

Orange mix. Paint this color on the inside of the forearm and hand, above the head. Apply the **Peach mix** along the center of this arm. Highlight the outer edge of the forearm and the top of the fingers with Cadmium Yellow Medium using the dirty brush. Rinse the brush.

Shade the left edge of the face with Ultramarine Blue.

Refine the outline of the body with the **Violet mix**, using the edge of the brush. Vary the weight of the lines, making them heavier in the thicker areas of the body and finer in the more delicate areas. Use the color left in the brush to lightly add a bit of a shadow, on the inside left elbow, wet into wet.

Finally, add a dark shadow on the top left side of the head with pure Ultramarine Blue. Rinse the brush.

Step 10 - Warming Highlights

Timestamp 26:57

DISTINCTLY YELLOW



PAINT:

- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Medium Synthetic Bright

COLOR MIXES:

- Light Yellow = CYM + TW

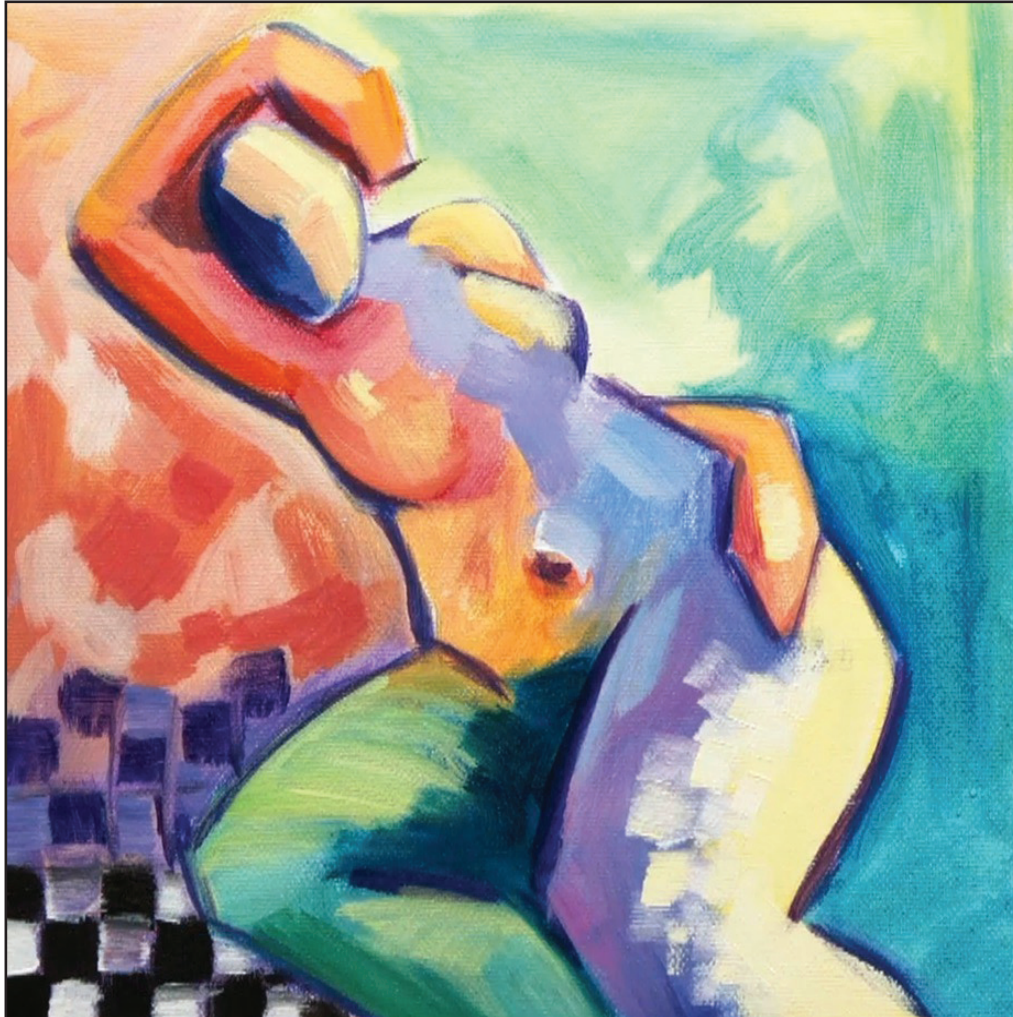
STEP DISCUSSION:

Warm the right side of the figure by adding a bit of the **Light Yellow mix** to the right breast, a touch on the right shoulder and to the top of the right hand. Rinse the brush.

Step 11 - Refining the Figure

PAINTING FORWARD AND BACK

Timestamp 27:37



STEP DISCUSSION:

Add curved strokes of highlight along the upper thigh of the left leg using the **Neon Green mix**. Also, add this color to the rounded edge of the calf of this same leg. Without rinsing the brush, add pure Phthalo Green along the front of that lower leg. Rinse and wipe the brush. Use the clean, damp brush to clean up the lines and blend a bit in the lower left leg.

Add some of the **Turquoise mix** to the knee and lower calf of the left leg. Rinse the brush.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Medium Synthetic Bright

COLOR MIXES:

- Neon Green = HYL > PG > TW
- Turquoise = PB + PG > TW • Dark Turquoise = PB + PG
- Light Magenta = QM + TW • Lilac = UB + QM + TW
- Mellow Yellow = TW + HYL • Orange = CYM + CRM
- Violet = UB + QM • Light Blue = UB + TW

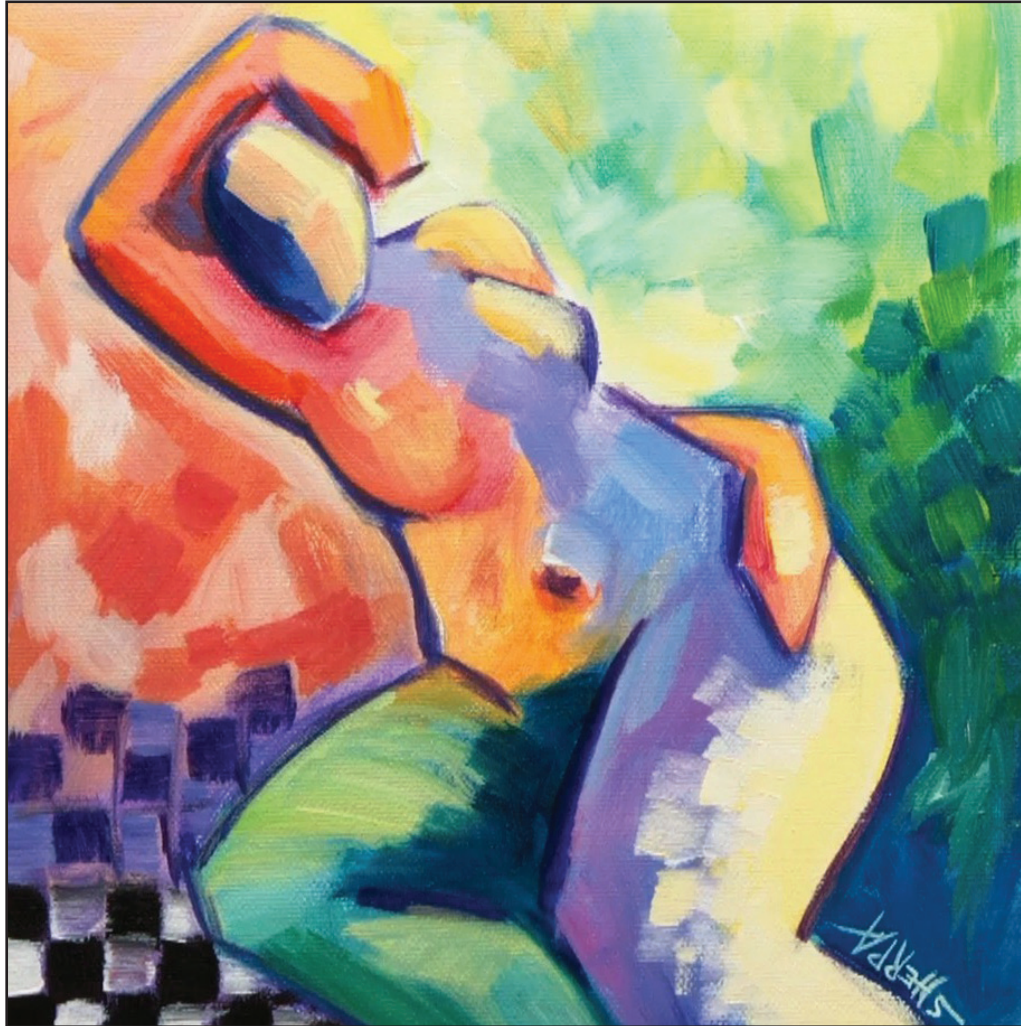
Deepen the shadow on the inner thigh of the left leg using the **Dark Turquoise mix**. Rinse the brush.

Paint a curved highlight on the upper thigh, and a downward stroke on the knee of the right leg, using

Step 12 - Final Touches

DETAILS, DETAILS, DETAILS

Timestamp 34:55



Blue mix in this upper area. Also vary this mix here and there by adding more Titanium White.

Begin roughly adding dashes of the **Bright Green mix** in the background as you move down the right side of the canvas. Rinse the brush.

Paint random multi-directional strokes of the **Mellow Yellow mix** in the background, going along the right side of the figure.

Use the **Mid Blue mix** to roughly paint the bottom right background. Weave a few dashes of this

color into the middle background on the right side. Vary this mix by adding more Titanium White. Then, layer that resulting color onto some of the upper dark dashes. Rinse the brush.

Blend dashes of the Hansa Yellow Light, wet into wet, into the darker right background. Add a touch of Titanium White and scribble in a scratchy blend of that in the bottom right corner. Rinse the brush.

Add the **Violet mix** using the edge of the brush to create a bit of separation to the upper arm. Rinse.

Sign.

PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB • Ultramarine Blue = UB
- Phthalo Green = PG • Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Medium Synthetic Bright

COLOR MIXES:

- Neon Green = HYL > PG > TW
- Hippie Blue = HYL > PG > TW > PB
- Bright Green = CYM + PG + TW • Mellow Yellow = TW + HYL
- Mid Blue = PB > TW • Violet = UB + QM

STEP DISCUSSION:

Dapple the **Neon Green mix** into the upper right background. Vary the mix here and there by adding more Titanium White. Weave in some of the **Hippie**

WATERCOLOR WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!

7:00PM EST

Watch directly from TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors and let's

RELAX &
CHILL OUT
TOGETHER



THE TRACING METHOD

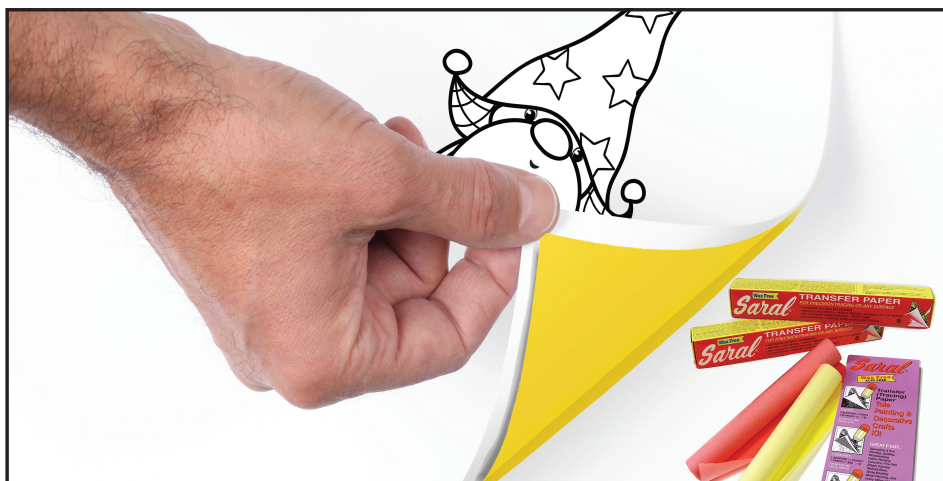
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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.

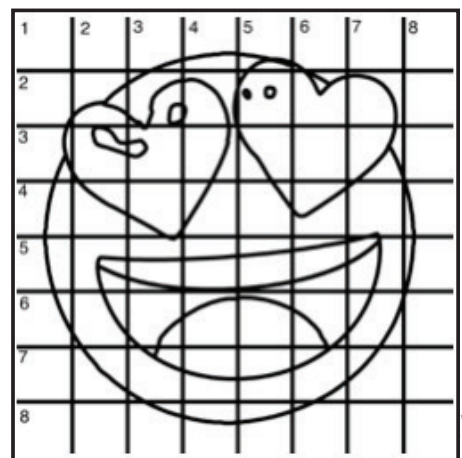
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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