

THE ART
SHERPA



EASY BEGINNER COURSE

PRESENTED BY THE ART SHERPA

Snap, Crackle, & Pop

NAME CREDIT TO PATRON: KIM DOSECK ZOOK

14 Steps // 1 Hoot
Beginner Level

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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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- X-Large Synthetic Bright
- Medium Synthetic Bright
- Medium Synthetic Round
- X-Small Synthetic Round
- Large Synthetic Angle
- Splatter Brush
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

- Optional: Sta-Wet Palette

- 11x14 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.)

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
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Clouds
- 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:

INTRO	00:00	INTRO
STEP 1	02:54	COLORED GROUND
STEP 2	05:19	STARS AND SPLATTER
STEP 3	08:19	TABLE
STEP 4	10:28	SKETCH IN JARS
STEP 5	12:58	PAINT OUTLINE
STEP 6	14:36	DESIGN PLAN

STEP 7	17:03	RADIAL ARCS
STEP 8	20:17	GLASS REFLECTIONS
STEP 9	23:12	HIGHLIGHTING AND WRITING
STEP 10	26:27	WRITING SHADOW
STEP 11	30:09	ADDING HEAT
STEP 12	31:49	RED SPARKLERS
STEP 13	35:22	BLUE SPARKLERS
STEP 14	40:25	WHITE SPARKLERS
	43:11	SIGN



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Step 1 - Colored Ground

"Paint It Black"

Timestamp 2:54

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Mars Black, or wiggle a wormy line all over the canvas, and then lightly mist the surface. Then, roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. This helps to ensure that the canvas is completely covered. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 2 - Stars And Splatter

“Sparkling Stars”

Timestamp 5:19

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Splatter Brush

STEP DISCUSSION:

- Load the Round brush with Fluid White Paint, or you can also thin your white paint with water. Next, in the upper left corner, make a dot as a focus star. Then, paint thin arms, both vertically and horizontally, coming from the dot to sparkle it up.
- Repeat this in a couple of places. Make two more on the right side and one more on the left, to balance them out. Also add a few thin lines on an angle, coming from the center of the dot, to sparkle it further. Rinse the brush.
- Load a splatter tool with Fluid White Paint, and flick the bristles while holding the brush above the surface. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: A bit of paint blooped on the surface, so I can do two things. I can paint out the bloop with black paint. Or I can just make the bloop into a star that we meant to be there.



Step 3 - Table

"Where The Jars Exist"

Timestamp 8:19

PAINT:

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

STEP DISCUSSION:

- Load the brush with Burnt Sienna and curve an arched line across the bottom of the canvas. We just want to make sure that we have a place that our jars could exist on. Then, just fill it in with this same color.
- Add some Titanium White to the brush and lightly apply some little short marks and some little wiggle marks. These marks are partially blended, wet into wet, right on the surface of the canvas to create a sense of wood grain. Alternate between the two colors while not being too serious about this table. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 4 - Sketch In Jars

"Draw Or Trace"

Timestamp 10:28

PAINT:

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

T-Square Ruler

Chalk Pencil or Watercolor

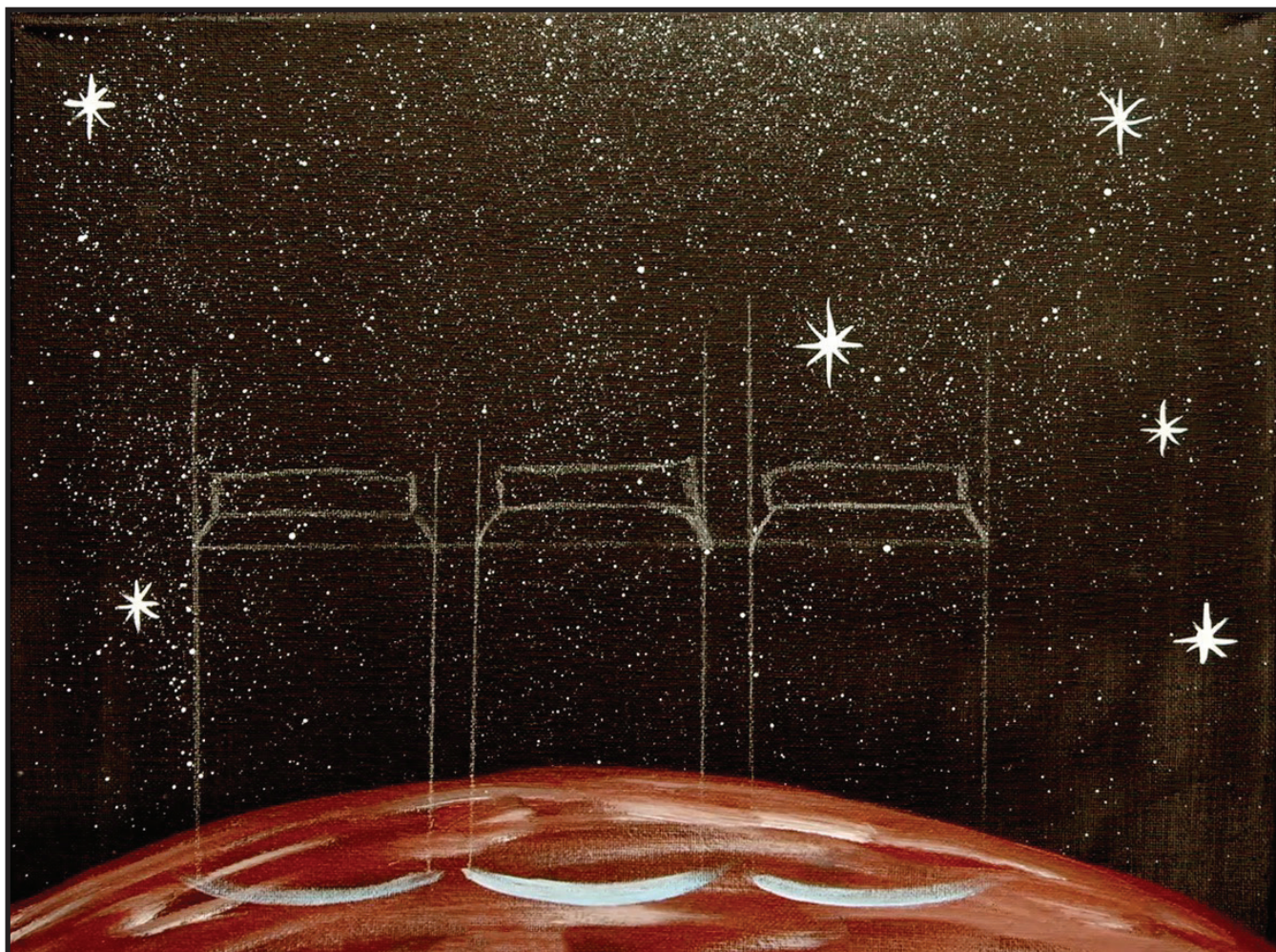
Pencil

COLOR MIXES:

Pale Blue = TW > PB

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. I drew in only the major objects.
- Load the brush with the **Pale Blue mix** and use the edge of the brush to make a semi circle smile line at the center of the table, near the bottom of the canvas. Then, make two more, same size, on either side of the center one.
- Using a T-Square ruler and a chalk pencil to draw some straight lines upward, on the outer edges of the smile lines. No need to worry too much about the length of the lines because you will draw a straight horizontal line across all the jars at about the 4 inch mark. That will leave lots of extra room to finish the top of the jars so they end at about the halfway point, giving you the top half of the canvas to add the sparklers.
- Round the shoulders on each jar, and draw another horizontal line across. Then, finish the jars by drawing small vertical lines and join them horizontally for the lips of jars.



Step 5 - Paint Outline

"Perfectly Imperfect Lines"

Timestamp 12:58

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Pale Blue = TW > PB

STEP DISCUSSION:

- Use the **Pale Blue mix** and the edge of the brush to line the outer edges of these jars. They do not have to be perfect.
- Then, use the flat of the brush to very lightly dry brush across the lip of each jar. Rinse the brush.
- Clean up the chalk lines using the damp brush.
- If you want to change anything about your jars, or straighten up the lines, you can do that pretty easily with Mars Black. Although there is nothing to be stressed about, these lines do not have to be perfect. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 6 - Design Plan

"Place The Sparklers"

Timestamp 14:36

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

T-Square Ruler

Chalk Pencil or Watercolor

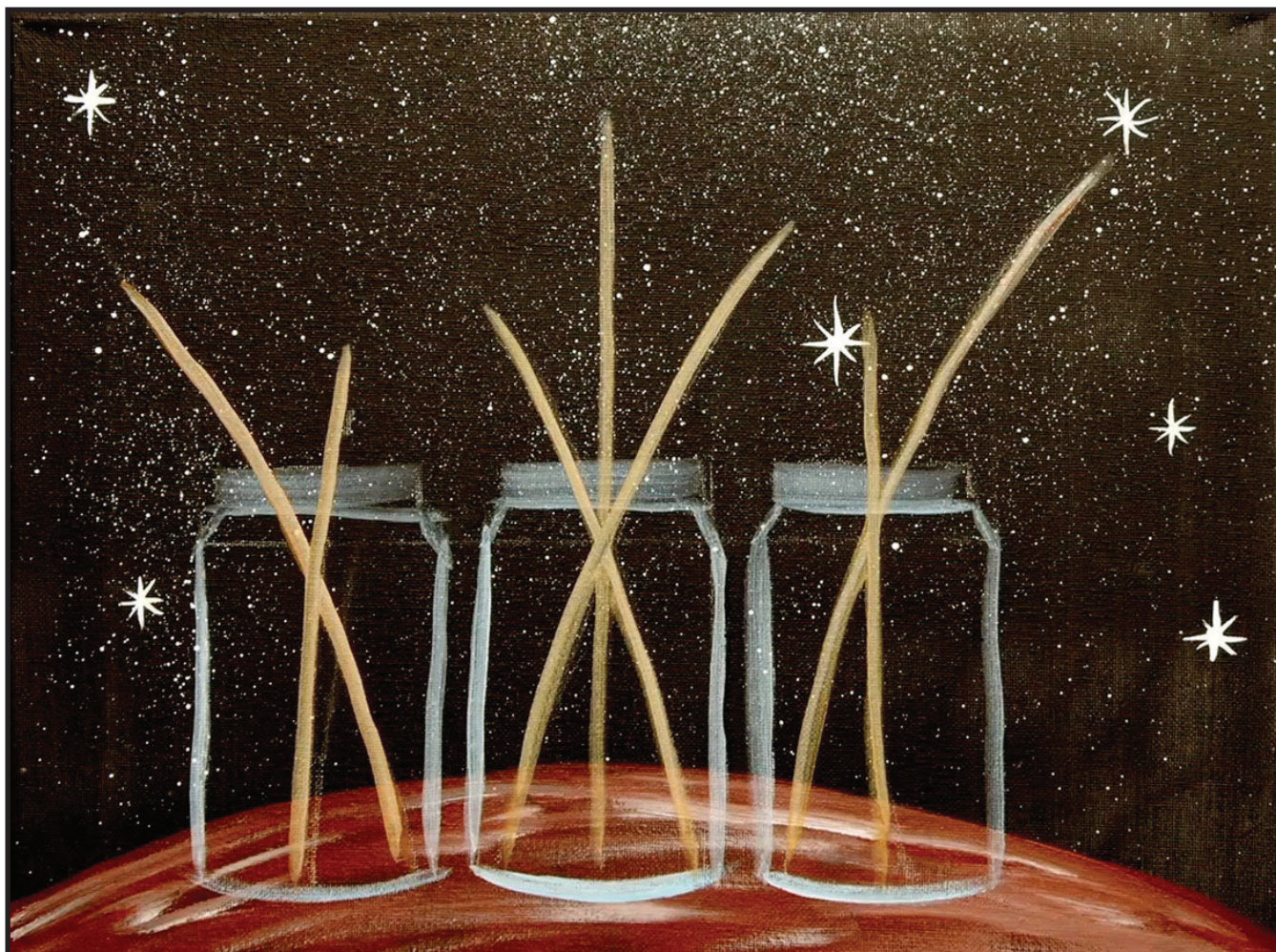
Pencil

COLOR MIXES:

Tan = CRM + CYM > BS + TW

STEP DISCUSSION:

- Sketch the lines coming from the jars, for the sparklers. In the center jar, draw one sparkler that is coming straight out of the center, then curved two slightly shorter ones, bending in opposite directions, crossing in the middle to create an "X". So that there is a nice arrangement of three in the center jar.
- Then, to create some nice balance in the arrangement of the sparklers, draw two sparklers in each of the side jars. The jar on the right has a center sparkler with the second one that leans to the right. The left jar also has a center sparkler but the second one here, leans to the left.
- Use the **Tan mix** and the edge of the brush to paint the sparkler lines. Bring these lines right across my jar lines because you will finish painting the jars in later. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 7 - Radial Arcs

"Light 'Em Up"

Timestamp 17:03

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

STEP DISCUSSION:

- Load Titanium White onto the brush and, because it has a good, stiff point it will splay out near the ends of the strokes. Starting from the right and moving left, begin creating arcing lines that radiate outward from the top of each sparkler. Do not worry about covering over the stars if they happen to be in the way. Continue painting the sparkler arches, using light strokes while making sure that the centers are very bright, and they diminish as they come outward. Layer them over one another where needed but allowing a lot of the background to show through. Paint some of them going off the canvas on the left to imply that the world exists beyond your sparklers. Rinse the brush.
- Allow the paint to rest for a second before moving to the next step.

Sherpa Tip: We are painting the sparklers white first, because a lot of times the paint will not cover over a dark color. So this white is a really cool trick to get bright color even if you are using student paint.



Step 8 - Glass Reflections

"Light Reflections And Shadows"

Timestamp 20:17

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Light Blue = TW + PB

Orange = CRM + CYM

STEP DISCUSSION:

- Load the brush with the **Light Blue mix**, and define the horizontal lines of the jars. Then, very lightly, dry brush some reflection on the left side of the jars. Starting with the one on the left, then moving right to the remaining jars. This should create a transparent glass-like effect. Curve the strokes to represent the roundness of the glass, but do not go too deep into the jar because you still want room for the lettering. Apply a stronger line for the jar shoulders, then, use the flat of the brush to lightly paint across the jar lips. You can see that a lot of the background is still showing through. Rinse the brush.
- Add some random loose strokes of the **Orange mix** in the bottom of the jars. It will be more focused as it goes up on the right hand side. Rinse the brush.
- Add a shadow under the jars by glazing on some Mars Black. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Highlighting And Writing

"Happy 4th Of July"

Timestamp 23:12

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

STEP DISCUSSION:

- Add reflective detail on the jars using Fluid White Paint. Highlight the vertical lines of the jars a little bit.
- Next, write the words of your choice across the belly of the jars. I wrote "Happy 4th July", in cursive.
- Then, go through and just do some more reflective lining on the jars. I added a brighter line to the shoulders and created the ridges on the jar lips. You could also use a paint pen here if you wanted to. Carrying some of these lines right over the sparkler handles helps to place them inside of the jar.
- Add a little bit of squiggly line reflections on the shoulder of the jars. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 10 – Writing Shadow

“Contrast Pops The Objects”

Timestamp 26:27

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Medium Synthetic Bright

COLOR MIXES:

Dark Blue = PB > MB

Light Yellow = PG + BS

STEP DISCUSSION:

- Load the **Dark Blue mix** on the Round brush. Paint some shading under parts of the letters. This will add contrast and give them a sense of being embossed onto the jar.
- Also, use this color to shade a bit of the sparkler stem inside of the jar. Rinse the brush.
- Next, use the **Light Yellow mix** to highlight the tops of these stems, on the outside of the jar. This will help them stand out from the background a little. You do not have to highlight everything, just give them a little bit of that contrast. Rinse the brush.
- Switch to the Bright brush and thin some Phthalo Blue with a little water. Glaze this transparent layer of color onto the left side of the jars to make them really feel like glass. Rinse the brush.
- Add some very bright highlights on the right side of the jars with Titanium White. Using just a little bit creates a lot of effect. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 11 - Adding Heat

"Flying Sparks"

Timestamp 30:09

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

STEP DISCUSSION:

- Paint another layer of Titanium White on the centers of the two sparklers in the jar on the left. Then, add some little dashes of paint coming down off of the sparklers to imply little bits of fire breaking free.
- Add some strokes of Cadmium Yellow Medium just to the outside of the sparkler, leaving the center white. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 12 - Red Sparklers

“Glowing Embers”

Timestamp 31:49

PAINT:

Cad Red Medium = CRM

Fluid White Paint = FWP

BRUSHES & TOOLS:

Medium Synthetic Round

STEP DISCUSSION:

- Paint the outer white flares of the sparklers on the left with Cadmium Red Medium. Coming outward from the yellow area, and leaving the very center white. What will happen is the red will be bright over the outer white area, and then it will darken

a little bit over the black background, giving it some tonality. Also use this color to loosely paint over the dots to imply embers coming down. Continue flaring out the ends of this sparkler, allowing them to get bigger and flow off of the canvas on the left.

- Paint the second sparkler in the same fashion. Again, leaving the center to give it that sense of bright, glowy heat. Rinse the brush.
- Load the tip of the brush with some Fluid White Paint and tap it into the centers of the red glowy embers that have broken away from the sparkler. Rinse the brush.
- Paint another layer of Titanium White on the centers of the two sparklers in the jar on the right. Then, add some little dashes of paint coming out of the top of sparklers to imply little bits of fire breaking free. Rinse the brush.
- Thoroughly dry the surface before continuing to the next step.

Sherpa Tip: I am leaving the white sparklers for last because I want to pull them forward as a focal point. To do that I need them layered on top of the others.



Step 13 - Blue Sparklers

“White Hot”

Timestamp 35:22

PAINT:

Phthalo Blue = PB

Fluid White Paint = FWP

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Light Blue = TW + PB

STEP DISCUSSION:

- Paint the outer flares of the two sparklers on the right with Phthalo Blue. Leave the very center white because when blue is really hot, it generally has a white center.

Add this color over the other falling white embers, allowing it to go over the edges to create a glow around them.

- Because the blue is so transparent, use the **Light Blue mix** to lightly layer over the blue strokes.
- Add some of the Fluid White Paint to define the centers once again. Then, add some little dashes of paint coming out of the top of sparklers to imply little bits of fire breaking free. Rinse the brush.
- Finally, cover the tip of the brush with some Fluid White Paint and tap it into the centers of the blue glowy embers that have broken away from the sparkler. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: In art we use the strokes and energy and directionality to imply what things are, not just color and value.



Step 14 - White Sparklers

“Snap, Crackle, Sparkle”

Timestamp 40:25

PAINT:

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

Medium Synthetic Round

STEP DISCUSSION:

- Pull the three center sparklers forward by layering Titanium White flared strokes over top of the other sparklers right next to them. Notice how this brings them forward. Because these sparklers do not have the secondary color you need to use the energy of that brush stroke to pull them where they need to go.
- Make the dashy marks of these sparklers using the more pigmented Fluid White Paint. Then, add the dotted embers coming down the center jar, off of the white sparklers. Rinse the brush.
- Sign.

Sherpa Tip: Be careful to not overlap these white sparklers too far, so that you do not lose too much of the red or the blue ones.



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.



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 see that your transfer is happening. If not check if



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.

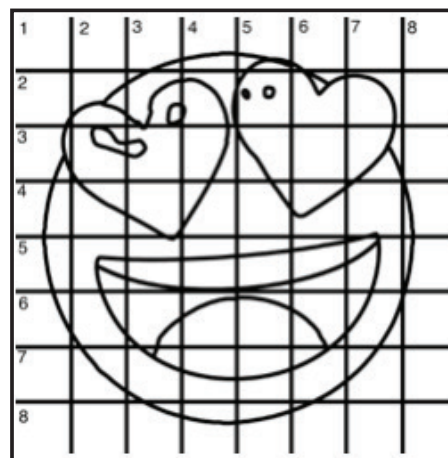
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.



TRACEABLE:



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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 still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow 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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