

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## QUIET MEDITATION

BY: THE ART SHERPA

NAME CREDIT TO PATRON: DEBORAH SILAKOS ROSSI

STEPS: 15 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

## BRUSHES:

- X-Small Synthetic Round
- Large Synthetic Round
- Small Synthetic Round
- Medium Synthetic Round Blender
- Large Synthetic Oval Mop
- Medium Synthetic Filbert
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 3mm White Posca Pen
- 1mm Yellow Posca Pen
- 1mm Orange Posca Pen

## TOOLS:

- 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.)
- 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
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- 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:

|        |       |                         |         |         |                      |
|--------|-------|-------------------------|---------|---------|----------------------|
| INTRO  | 00:00 | INTRO                   | STEP 9  | 1:02:58 | HAIR                 |
| STEP 1 | 5:19  | HEAD PLACEMENT          | STEP 10 | 1:17:25 | FACE DETAILS         |
| STEP 2 | 10:59 | BLENDED BACKGROUND      | STEP 11 | 1:24:03 | SETTING VINES        |
| STEP 3 | 20:17 | SECOND LAYER BACKGROUND | STEP 12 | 1:32:48 | BEGINNING FLOWERS    |
| STEP 4 | 27:53 | MAPPING THE FACE        | STEP 13 | 1:38:58 | ROSES                |
| STEP 5 | 30:51 | SKIN TONE               | STEP 14 | 1:46:00 | FILLING IN THE CROWN |
| STEP 6 | 43:04 | SKIN BLENDING           | STEP 15 | 1:55:08 | FINAL DETAILS        |
| STEP 7 | 48:58 | SHADING THE FACE        |         | 2:06:45 | SIGN                 |
| STEP 8 | 57:00 | FACIAL FEATURES         |         |         |                      |

# WATERCOLOR WEDNESDAYS

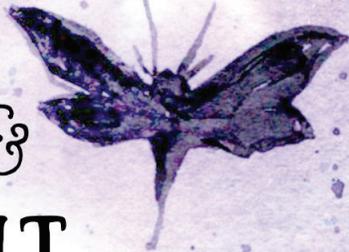
**FREE** weekly watercolor  
live stream virtual art class!

**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 ART  
SHERPA



# Step 1 - Head Placement

“Sketchy Face”

Timestamp 5:19

## PAINT:

Burnt Sienna = BS

## BRUSHES & TOOLS:

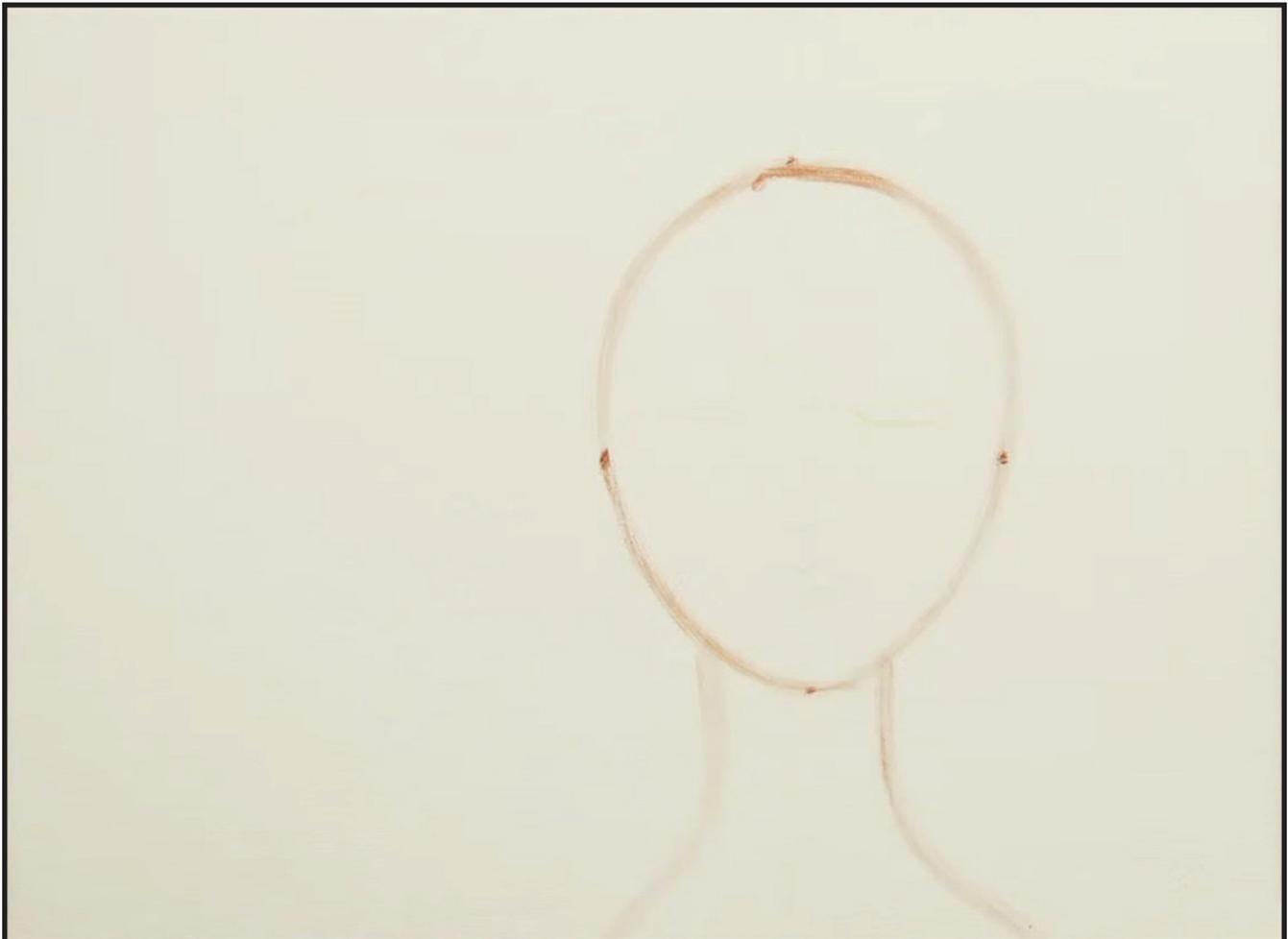
Medium Synthetic Filbert

## 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 the picture that follows this step, and the traceable 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.

- Use the tip of the brush and Burnt Sienna to make a mark about 6 ½ inches from the left side. Place another mark about 3 inches from the right side. Wipe the paint off of the ruler as you go. Add another mark 2 inches from the top of the canvas. The bottom mark should be about 3 inches from the bottom of the canvas.
- Add a little water to the brush and lightly sketch down from the cheek down to the chin. Carry that line back around to the opposite side, then around the top of the head. Do not worry about adding facial features right now.
- Create smooth curved neck lines from on each side of the chin and bring them down off the bottom of the canvas. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 2 - Blended Background

“Blotchy Layer”

Timestamp 10:59

## PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Titanium White = TW

## BRUSHES & TOOLS:

X-Large Synthetic Mop

## COLOR MIXES:

Pastel Purple = TW + QM > PB

Pastel Pink = QM + TW

Light Blue = TW > PB

## STEP DISCUSSION:

- Paint the left side of the canvas with Titanium White. Beginning with a wet application of white paint helps to create a soft color. Blend Quinacridone Magenta right into this wet paint on the canvas. This method will help create softer color blends, especially while doing these light pastels. Deepen the upper left corner a bit by adding a little more Quinacridone Magenta and continue blending wet into wet. Carry this faded pink color down to the bottom of the same side of the canvas.
- Quickly, while the paint is still wet, lightly blend in the **Pastel Purple mix** into the background along the left side of the figure. Dust this color towards the left, allowing it to fade out. Occasionally change brush directions, and sometimes rotate the brush in your hand.

- Quickly paint the upper right side of the canvas with the **Pastel Pink mix** while the paint at the top of the canvas is still wet and blendable. Add a drop of water to improve the flow of the brush.
- Without worrying too much about going over the guidelines, blend the **Light Blue mix** into the bottom right corner. Rinse the brush.
- Dry the surface before continuing to the next step.

*Sherpa Tip: To control a load that is a little heavy, just wipe some of the pigment off on a paper towel. Also, keep in mind that acrylics dry pretty fast so this type of blended background requires moving at speed.*



# Step 3 - Second Layer Background

“Smoother Layer”

Timestamp 20:17

## PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Titanium White = TW

## BRUSHES & TOOLS:

X-Large Synthetic Mop

## COLOR MIXES:

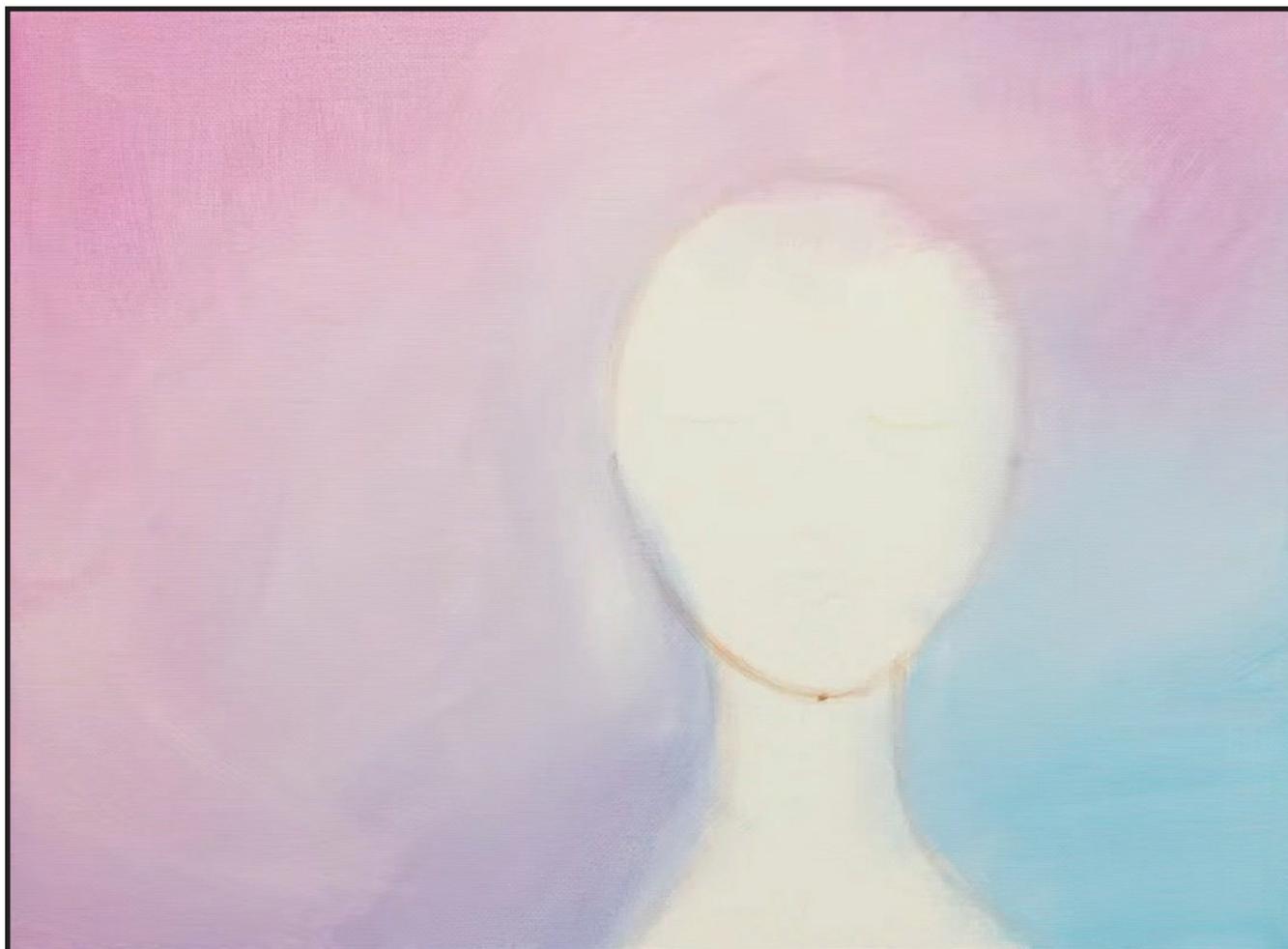
Pastel Purple = TW + QM > PB

Pastel Pink = QM + TW

Light Blue = TW > PB

## STEP DISCUSSION:

- It is very normal to feel that the background is a little patchy or even a little blotchy, it is important to know that you are exactly where you should be. This step is to add another layer just to make sure this background makes you feel great.
- Repeat the same process as the previous step with the exception of pre-painting the surface white first. Use the same damp brush, and notice that as you paint this second layer, the colors have a little more punch and that the brush has less resistance on the canvas. Continue this layer as before, until it is rich, beautiful, and makes you happy. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 4 - Mapping The Face

“Sketchy Features”

Timestamp 27:53

## PAINT:

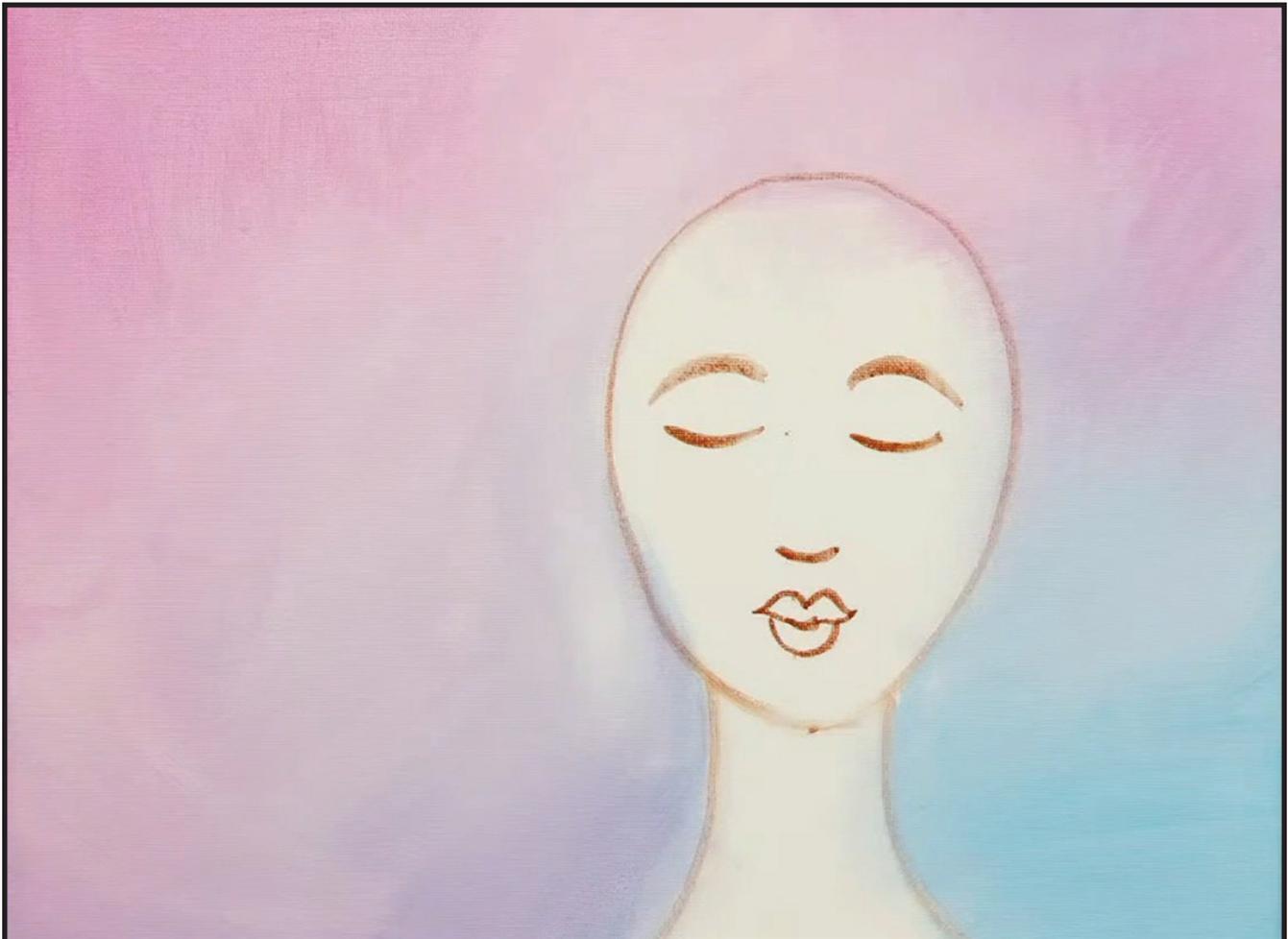
Burnt Sienna = BS

## BRUSHES & TOOLS:

Small Synthetic Round  
T-Square Ruler

## STEP DISCUSSION:

- The head should measure about 6 inches in length. Use Burnt Sienna to add in the facial feature guide marks. This is a stylized face, so instead of marking the features as normal you will make your first mark at  $2\frac{3}{4}$  inches. The next mark is at 4 inches, then  $4\frac{1}{2}$  inches, and the last mark is just below 5 inches. Again, if you prefer you can use the traceable at this point instead.
- At the 4 inch mark, paint a fine line that curves slightly upward for the nose. Next, draw a smaller curved line for the part between the lips. Locate this line between the  $4\frac{1}{2}$  and the 5 inch marks. The edge of the upper lip is shaped like two little mountains, with the center of them landing at the  $4\frac{1}{2}$  inch mark. Create a deep curve for the bottom lip that lands on the 5 inch mark.
- At the  $2\frac{3}{4}$  inch mark, paint two curved lines for the closed eyelids. These are spaced evenly apart, with the gap in the middle that is the same width as the nose.
- Paint two downward arching eyebrows above the eyes. Again, these are spaced evenly apart, with the gap in the middle that is the same width as the nose.
- Lightly reinforce the sketch lines of the head and neck. Rinse the brush.
- Dry the canvas before continuing to the next step.



# Step 5 - Skin Tone

“It’s All About The Base”

Timestamp 30:51

## PAINT:

Cadmium Red Medium = CRM

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Medium Synthetic Filbert

## COLOR MIXES:

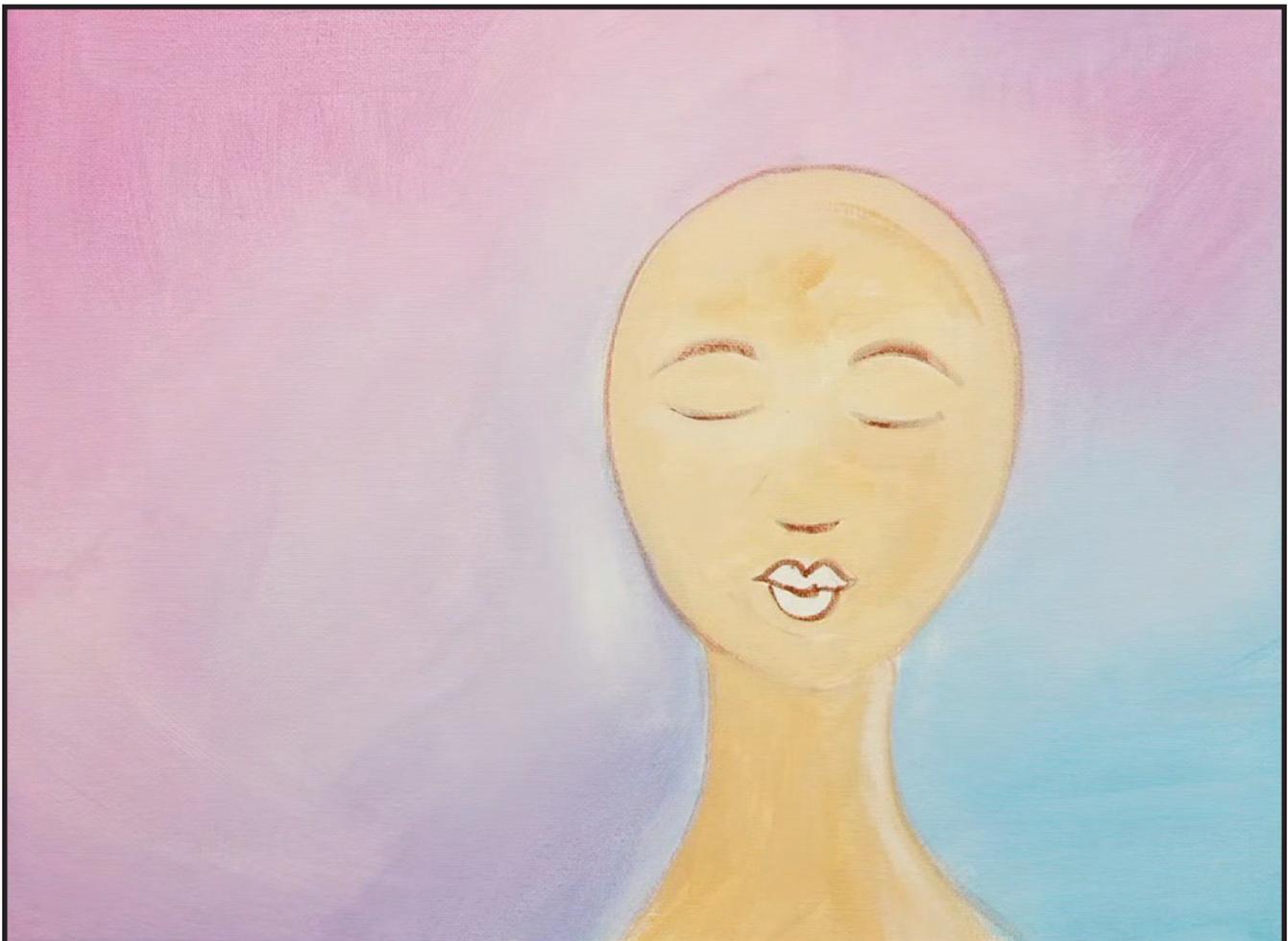
Skin Tone = YO > CRM

Light Skin Tone = TW > Skin Tone

## STEP DISCUSSION:

- Paint in the face and neck using the **Light Skin Tone mix**. Carefully paint around the lines, leaving just enough showing through to barely see them. Follow the line of the face and curve the strokes as you paint the skin. You only need to retain enough of the feature lines so you do not lose them. Rinse the brush.
- Dry the surface before continuing to the next step.

*Sherpa Tip: Go into the colors carefully as you create the mixes, as it can be very easy to over-tint skin tones.*



# Step 6 - Skin Blending

“Smoothing Out The Rough Patches”

Timestamp 43:04

## PAINT:

Cadmium Red Medium = CRM

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Medium Synthetic Filbert

## COLOR MIXES:

Skin Tone = YO > CRM

Light Skin Tone =

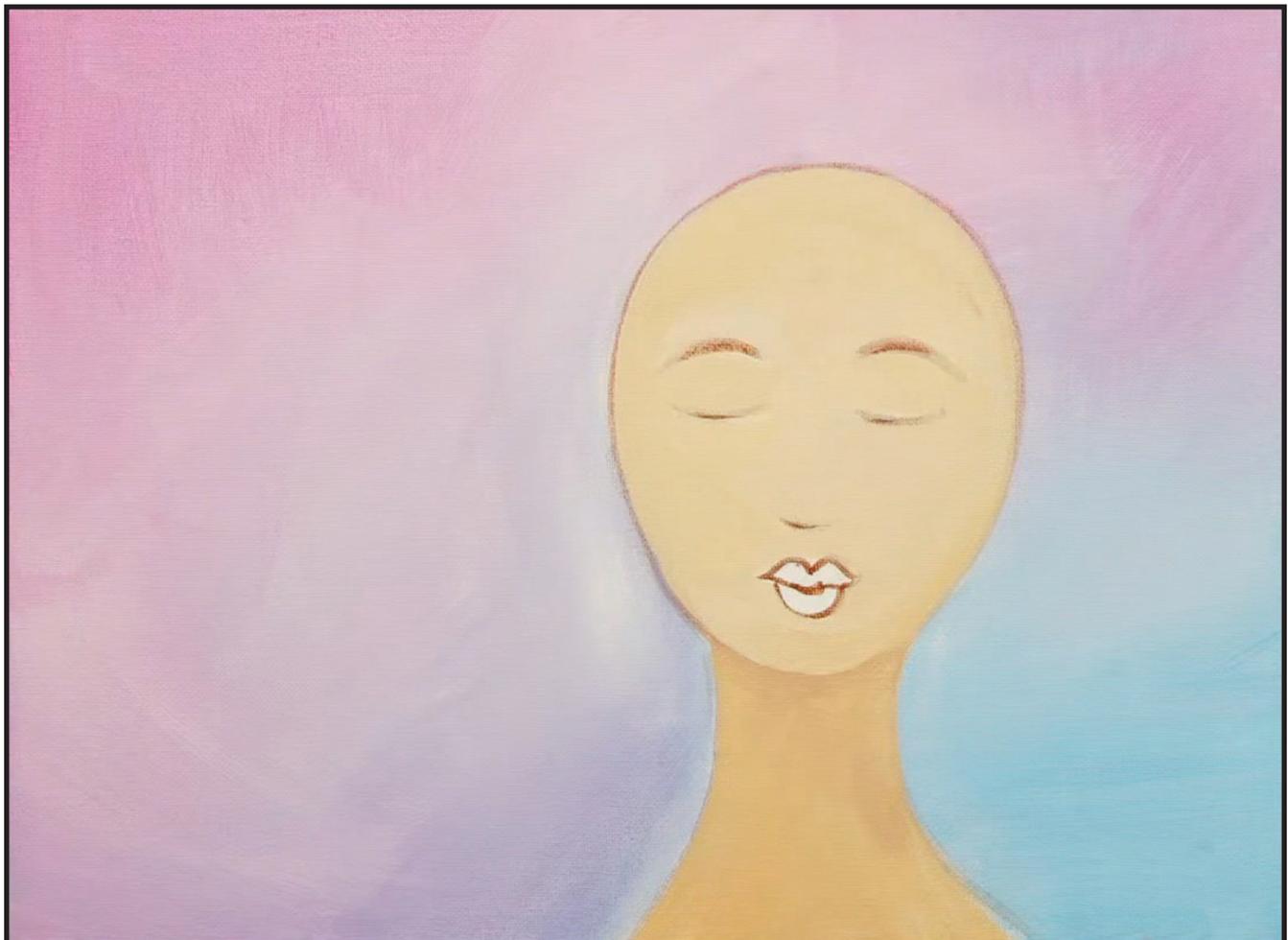
TW > Skin Tone

Skin Shade =

Light Skin Tone + BS

## STEP DISCUSSION:

- Paint a second coat onto the skin with the **Light Skin Tone mix**. Apply smooth strokes while paying attention to the planes of the face to get a fairly smooth application.
- Then, while the paint is still wet, apply the **Skin Shade mix** under the chin and along the right side of the neck, allowing it to feather out as you blend it in. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 7 - Shading The Face

“Like Applying Makeup”

Timestamp 48:58

## PAINT:

Cadmium Red Medium = CRM

Quinacridone Magenta = QM

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Round Blender

## COLOR MIXES:

Skin Tone = YO > CRM

Light Skin Tone =

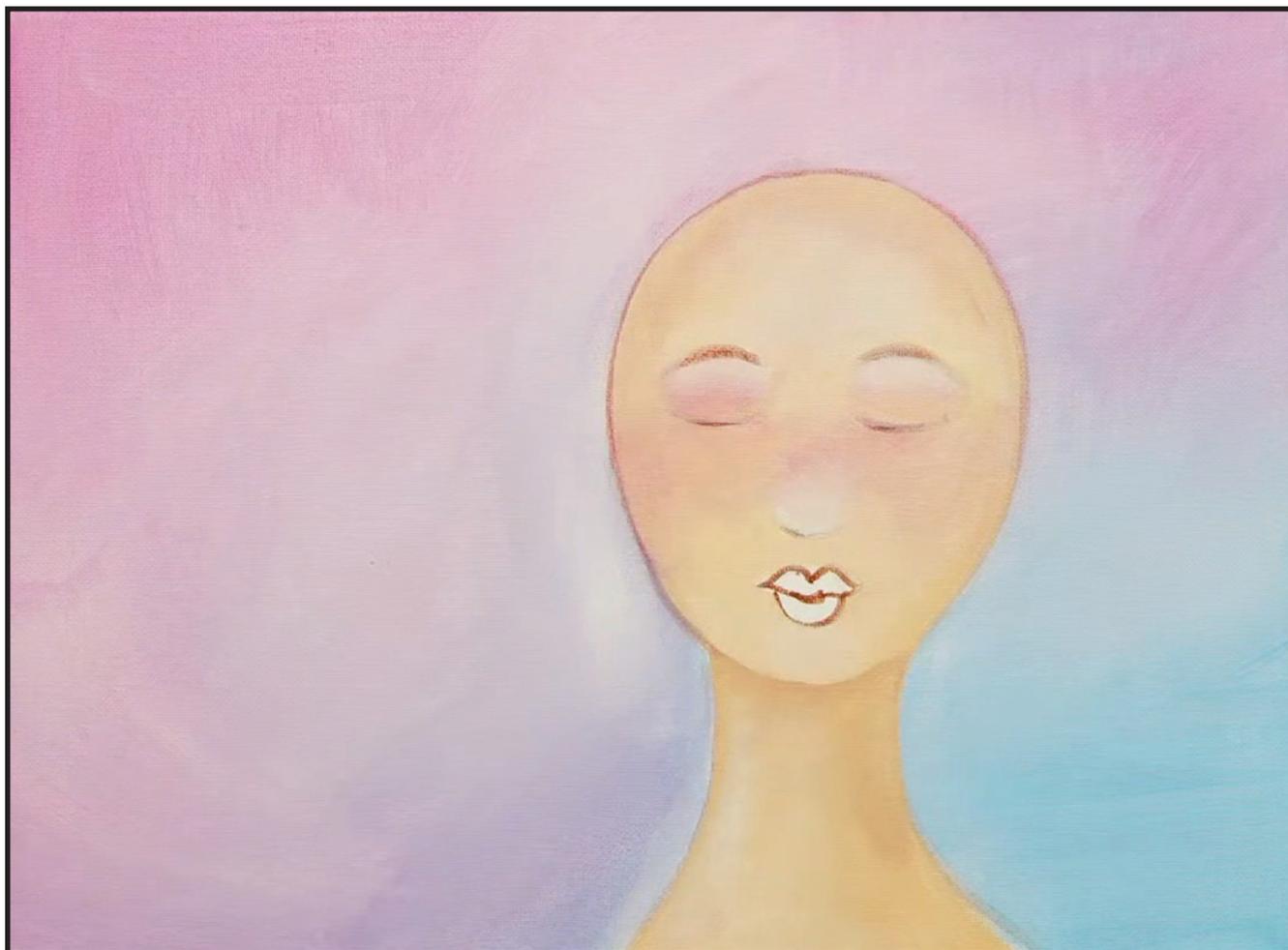
TW > Skin Tone

## STEP DISCUSSION:

- Load Quinacridone Magenta onto the brush then rub

a lot of the pigment off on a towel. Then, lightly dust that under the eyes and over the bridge of the nose, blending it out as you go. Without rinsing, add a substantial amount of water to the brush, wipe it on a towel, and glaze some of this color down the sides of the face. Add some color above the eyes and around the forehead. You can occasionally use your fingers to blend.

- Without rinsing the brush, create a very light skin tone by adding even more Titanium White to the **Light Skin Tone mix**. Then, using a very light load on the brush, brighten the little ball at the tip of the nose. Also lighten the area under the eyebrows and on the forehead. Rinse the brush, wipe it off on a paper towel, and blend the skin with the damp brush while the paint is still slightly wet. Then, lighten the chin with **Light Skin Tone mix**.
- Adjust the colors as desired using the thinned Quinacridone Magenta and the **Light Skin Tone mix**.
- Again, add more Titanium White to the **Light Skin Tone mix** and blend that onto the left side of the neck. Rinse the brush.



# Step 8 - Facial Features

“Face It”

Timestamp 57:00

## PAINT:

Cadmium Red Medium = CRM  
Quinacridone Magenta = QM  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Round

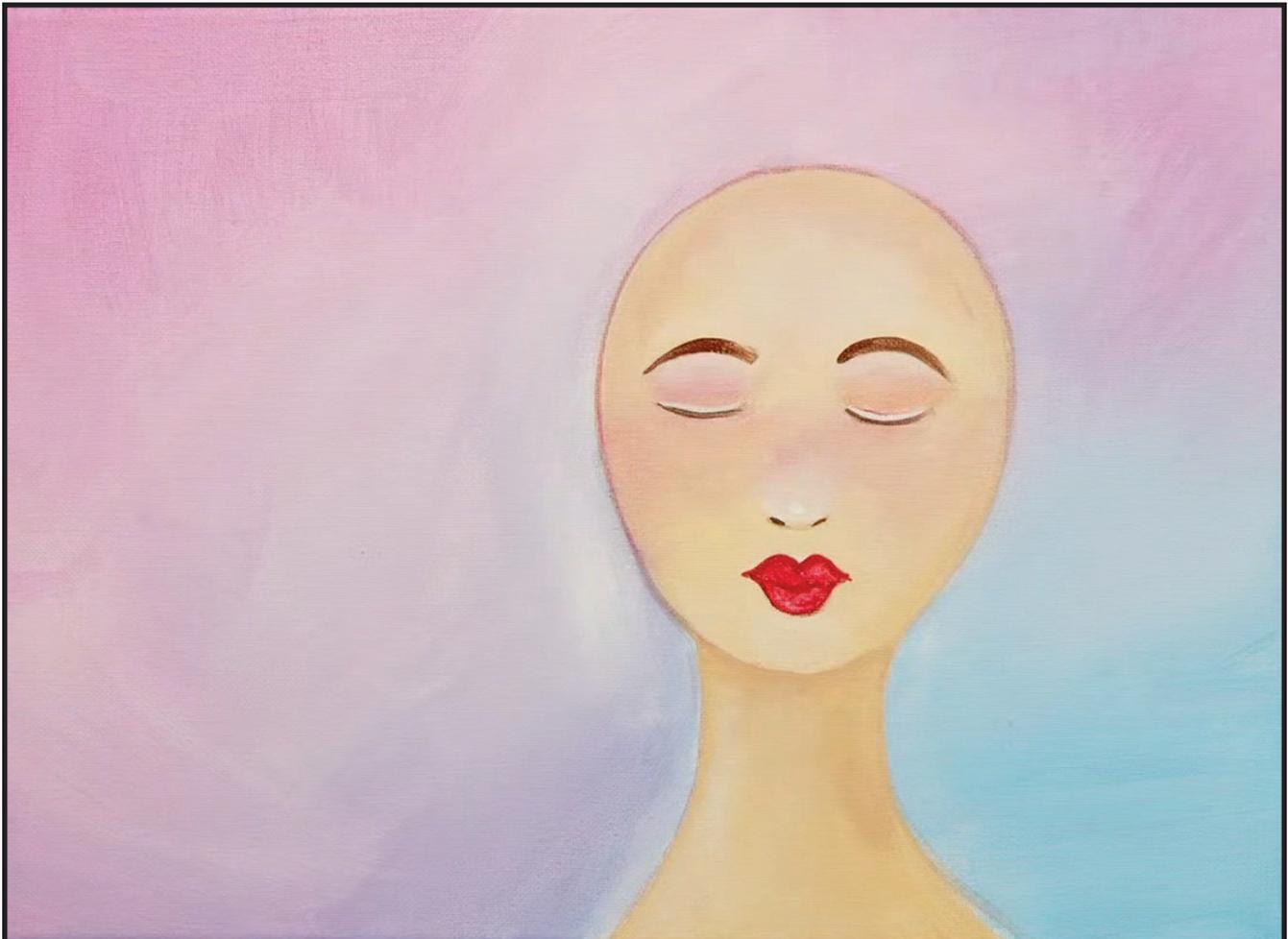
## COLOR MIXES:

Viva Magenta = QM + CRM  
Skin Tone = YO > CRM  
Light Skin Tone =  
TW > Skin Tone  
Dark Brown = BS + MB

## STEP DISCUSSION:

- Paint in the lips using the **Viva Magenta mix**. Rinse the brush.
- While that is drying, paint the line under the highlight of the nose with **Skin Tone mix**. This will diffuse the dark line to make it a bit more subtle. To ensure that the nose area is weighted equally, apply the paint from both directions. Rinse the brush. Add more Titanium White to the **Light Skin Tone mix** and thin that line slightly further.
- Without rinsing, load Titanium White on the brush and paint a line along the eyelids. Then, add a highlight to the top of the nose. Rinse the brush.
- Use the toe of the brush and **Dark Brown mix** to paint the tiny upward curve of the nostrils and the lid lines. Add a little more Burnt Sienna and paint in the eyebrows. Rinse the brush.

*Sherpa Tip: The light line on my right eye got a little thick so I thinned it out. This sort of thing happens, do not worry. To correct it, I added a touch of Quinacridone Magenta to the Light Skin Tone mix. Then, I used a damp brush to blend it into the lid.*



# Step 9 - Hair

## “Styling With The Brush”

Timestamp 1:02:58

### PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Synthetic Round

Chalk Pencil or Watercolor

Pencil

### COLOR MIXES:

Medium Brown = YO + BS

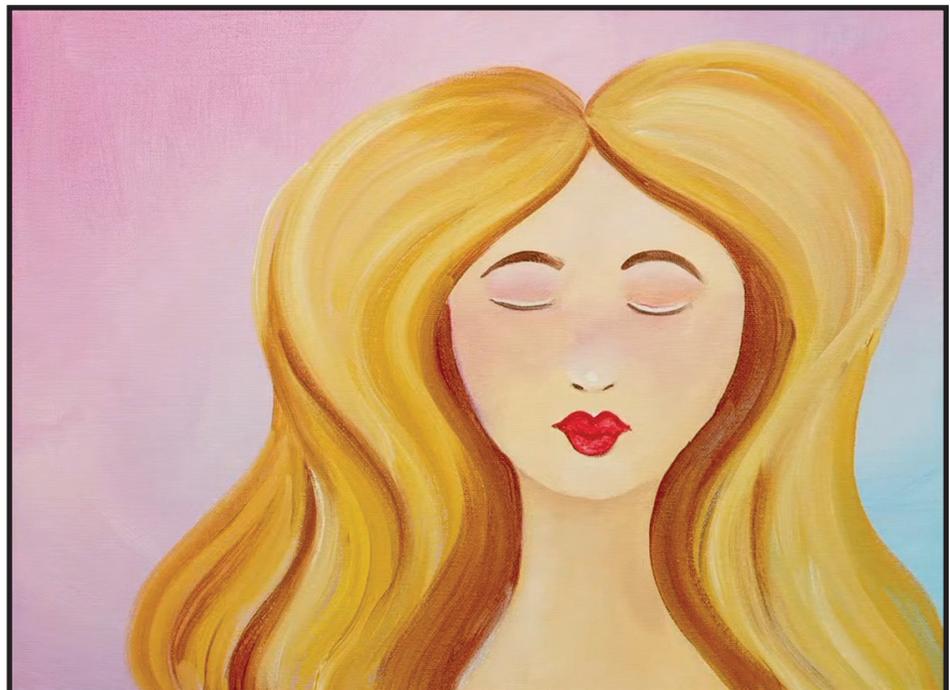
Blonde = YO + CYM

### STEP DISCUSSION:

- Use a Chalk pencil or Watercolor pencil to create a preliminary sketch of the shape and space the hair will occupy. Make “S” curves coming off either side of her face, going back towards the neck, but not quite behind. Then, add more curves to indicate the outer edges of the hair.
- Use the **Medium Brown mix** to paint the lines of hair on either side of the face. Then, use this color to paint the outer hair lines, adding extra thickness to the left side of the hair. Create the part at the top of the head with a few outwardly curved strokes in both directions. Rinse the brush.
- Apply a thick stroke of the **Blonde mix** on the left side of the hair, adding water as needed. Add a small amount of Titanium White into the

previous mix, applying it right on top of the hair. Continue painting this side of the hair using these loose mixes, letting them blend together as you paint. Then, shade the left side of the hair by loosely blending in some Burnt Sienna.

- Continue filling in the hair using long “S” curved strokes and this same loose technique. You are not painting individual strands as much as you are painting form, hue, value, texture and the directionality of hair. Add water as needed. Use Burnt Sienna to shade the darker areas and use Titanium White to highlight or lighten. Allow the hair to cascade down and off of the canvas. Rinse the brush.
- Carefully, with Burnt Sienna, create shaded hair closer to and around the face using the toe of the brush. Then, use upward strokes of Yellow Ochre to create blended flow, making sure that the surface is covered. Rinse the brush.
- Use Yellow Ochre to knock back the starkness of the dark parts a bit. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 10 - Face Details

“Fine Features”

Timestamp 1:17:25

## PAINT:

Cadmium Red Medium = CRM

Quinacridone Magenta = QM

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

X-Small Synthetic Round

## COLOR MIXES:

Viva Magenta = QM + CRM

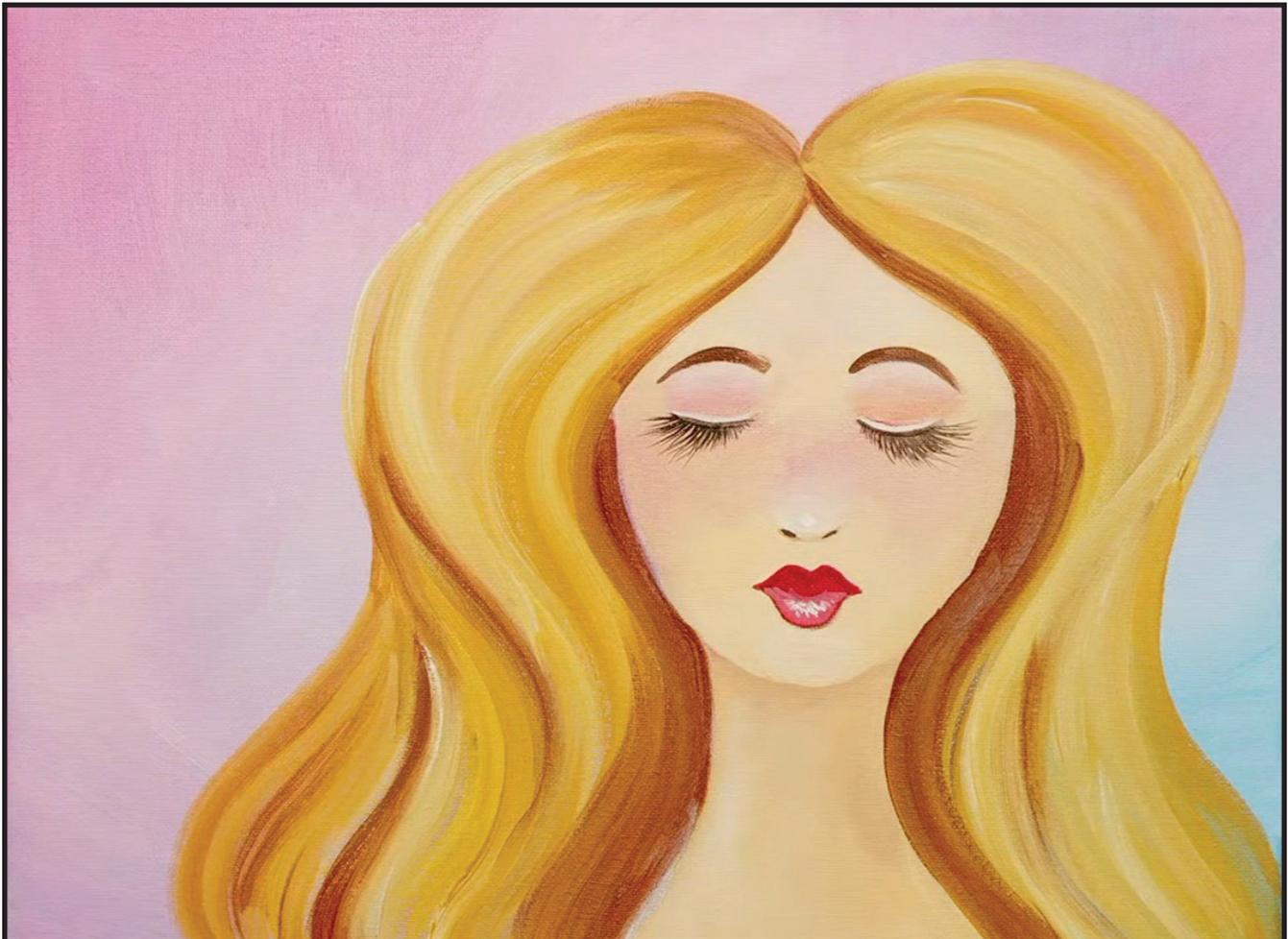
## STEP DISCUSSION:

- Add a second coat of **Viva Magenta mix** on the top lip. Then, add just a little Titanium White to that mix

so it is just a shade lighter, and paint the bottom lip. Rinse the brush.

- Use the tip of the brush to apply tiny strokes of Titanium White to add a wet reflection on the bottom lip. Rinse the brush.
- Thin some Mars Black with a couple drops of water. Start with whichever eye might pose the biggest challenge to you first, and turn the canvas to position it where it is the easiest to create the brush strokes. Start making thin lashes that curve outwardly from the eye. They are shortest on the inside of the face, and become longer as they go out. Use a flicking, curving backward stroke. Do the same for the other eye. Make sure both eyes have lashes that are full and lush. Rinse the brush.
- Dry the surface before continuing to the next step.

*Sherpa Tip: Watch your brush and make sure it is not carrying any extra little drops of water on it. This can create many issues when applying thin lines such as these.*



# Step 11 - Setting Vines

“Growing Things”

Timestamp 1:24:03

## PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Dark Green = PG + BS

Medium Green =

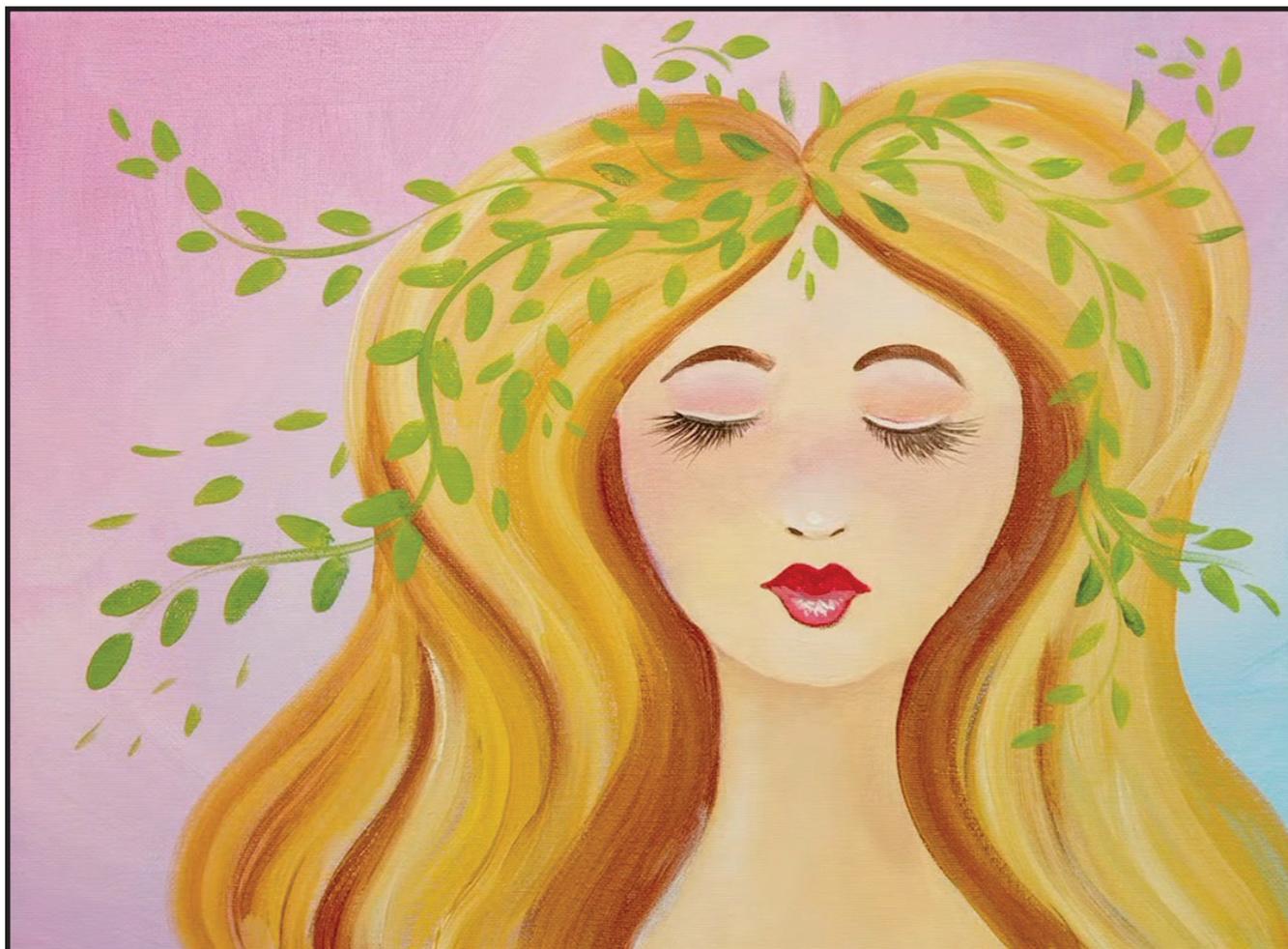
CYM > Dark Green

## STEP DISCUSSION:

- Load the brush with the **Medium Green mix** and wipe it off on a towel so it is

not as pigmented. Paint a light little curled vine at the top of the head, going off of and away from her. Do not worry if the line breaks, we are simply plotting out where our vines will be. Continue adding fine lines for the vines in “S” strokes and curved lines until you have the amount and positions you like.

- Load the brush with the same mix, mostly on the toe, and create leaves on the vines. Apply the paint with a touch-pull stroke. Vary the mix slightly by adding more Cadmium Yellow Medium or more Phthalo Green. Add little more water to improve flow as needed. Some leaves can be big and some of them can be small. To create a little leaf, use light pressure and a tiny stroke and allow the shape of the brush to help form them. Also add a few little loose leaves that are not connected to a vine at all, simply falling in the air. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 12 - Beginning Flowers

“Five Petal Star Flower”

Timestamp 1:32:48

## PAINT:

Phthalo Blue = PB

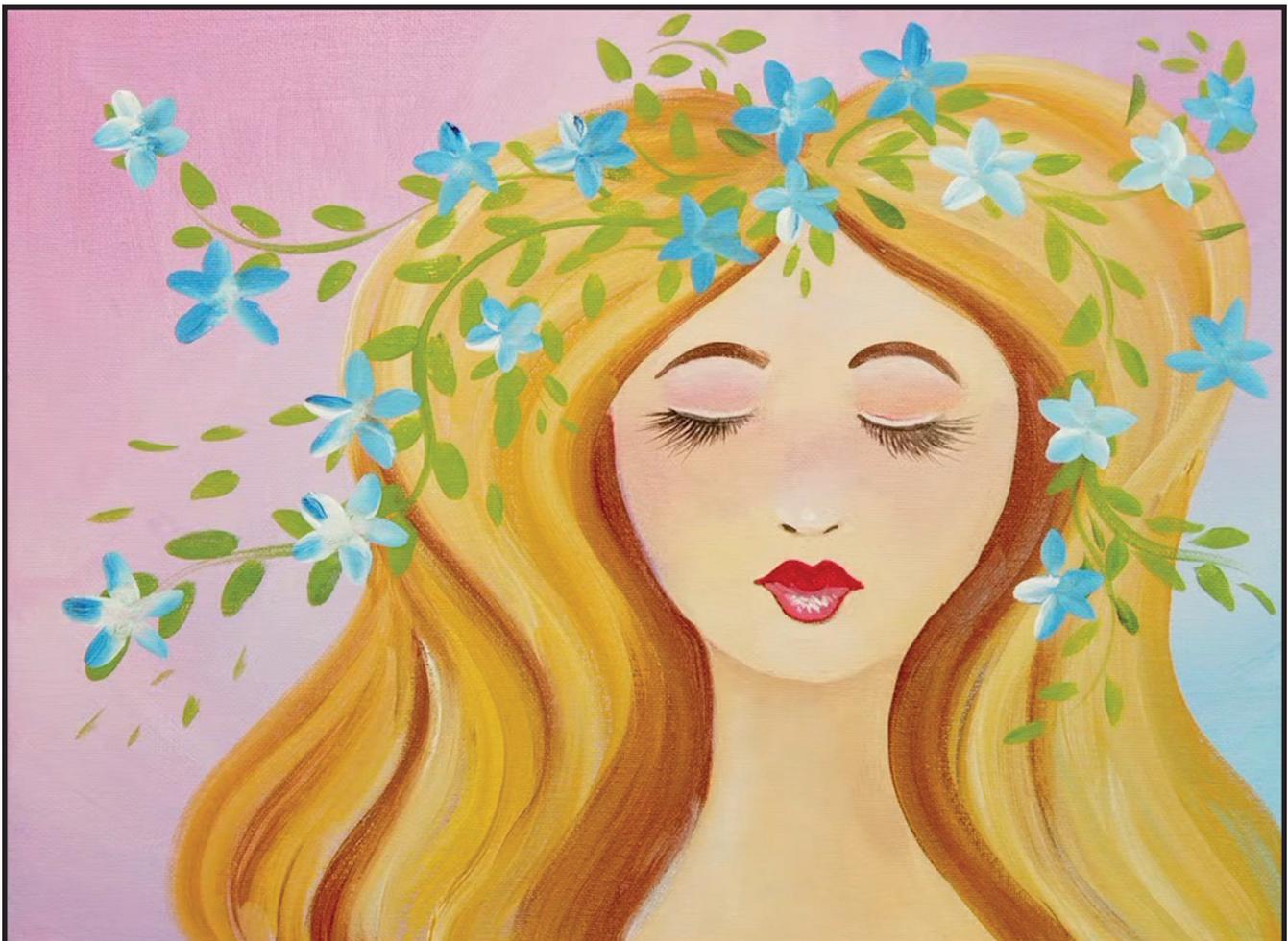
Titanium White = TW

## BRUSHES & TOOLS:

Small Synthetic Round

## STEP DISCUSSION:

- Load the brush with Titanium White, and add a drop of water to improve flow. Then, dip just the tip of the brush in some Phthalo Blue. Start at the end of the vine and create a 5-petaled flower. Press the brush to the surface to create the shape that you want, while allowing the colors to mix right on the canvas. Continue adding these flowers and remember to leave room for roses. You can turn the canvas to do each petal if you would like. Vary their sizes and colors, making some of them bigger, some smaller, some bluer and some whiter. Add drops of water when necessary, if you feel the brush is not flowing well. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 13 - Roses

“Red Blurps To Roses”

Timestamp 1:38:58

## PAINT:

Cadmium Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Dark Green = PG + BS

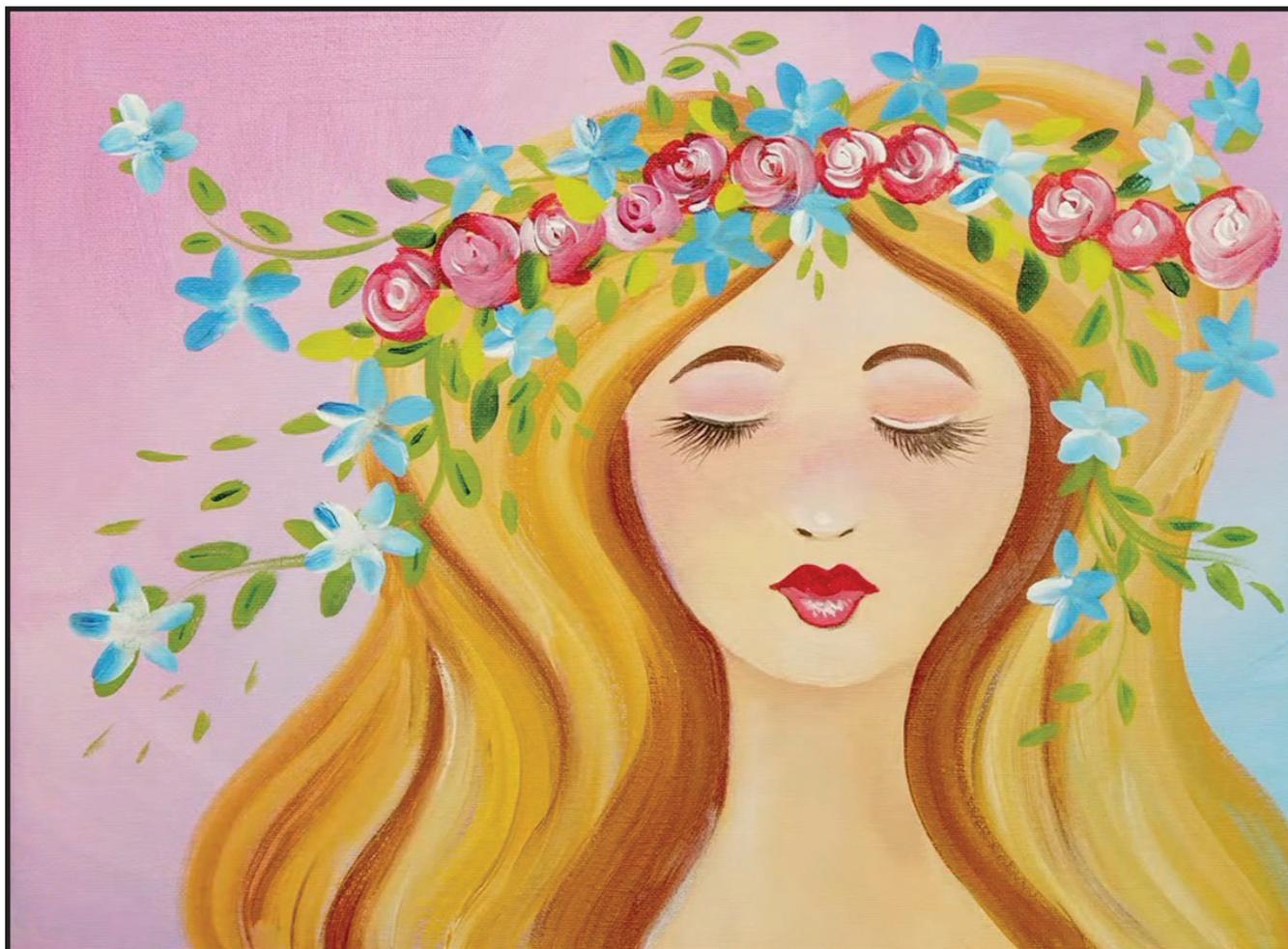
Viva Magenta = QM + CRM

Bright Green =

CYM > Dark Green > TW

## STEP DISCUSSION:

- Give personality to some of the leaves by adding veins using the **Dark Green mix**. Rinse the brush.
- Add a drop of water just to improve the flow, and load the brush with Titanium White. Then, dip just the tip of the brush in some Phthalo Blue, and define any of the blue flowers that may need it. Rinse the brush.
- Starting at the center of the crown, begin painting roses by applying concentric circular strokes of the **Viva Magenta mix**. Add some Titanium White to the brush and define the petals of those roses. You can also start with the lighter color and then, define the petals with the darker color. Continue creating these roses along the crown, varying the mix here and there. Rinse the brush as needed.
- Add some lighter leaves to fill out the arrangement using the **Bright Green mix**. Evenly layer some of them over top of a few flowers and leaves. Layer more, darker leaves using the **Dark Green mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 14 - Filling In The Crown

“Filler Flowers And Flutterbys”

Timestamp 1:46:00

## PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

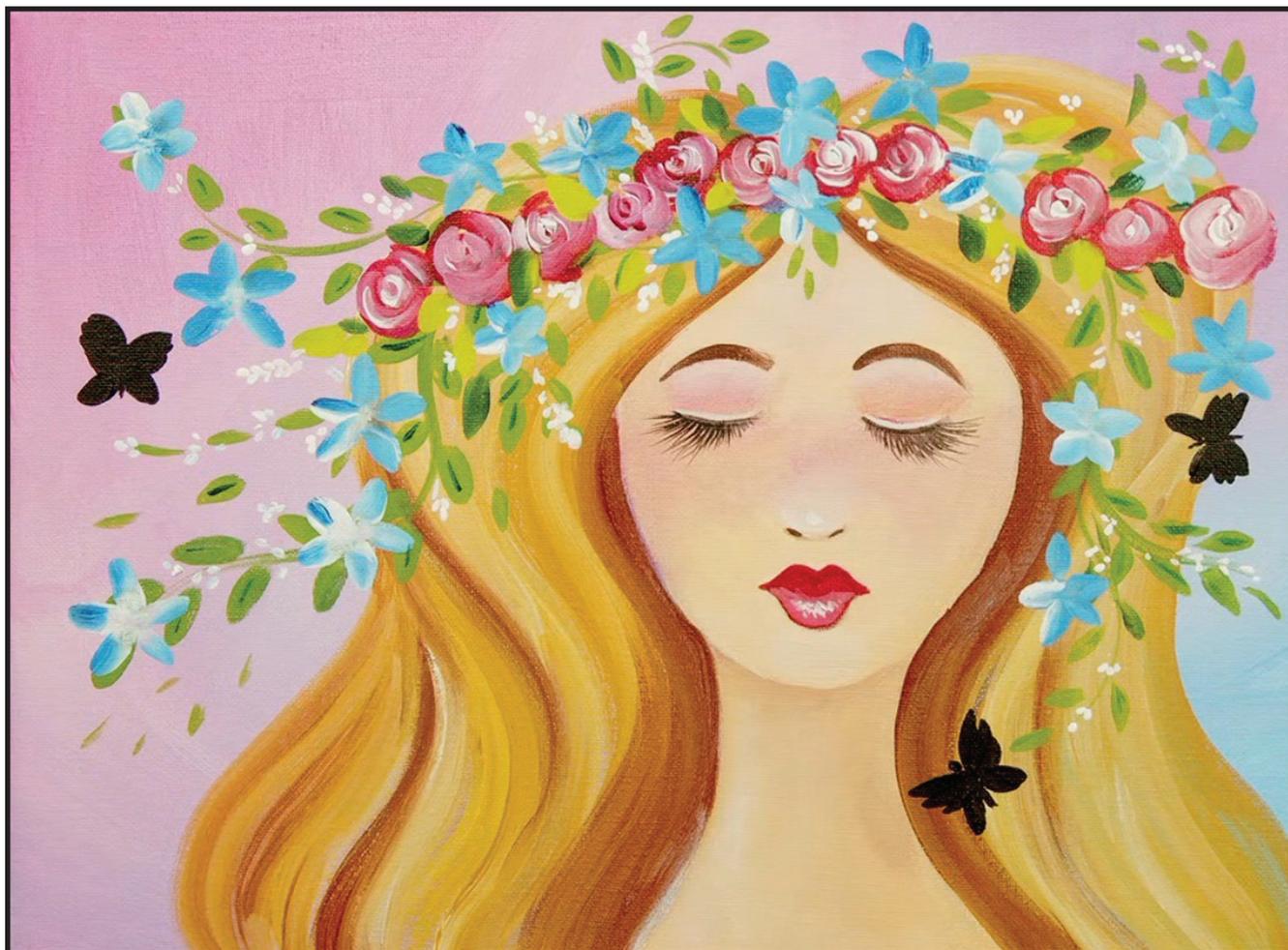
Fluid White Paint = FWP

## BRUSHES & TOOLS:

Small Synthetic Round

## STEP DISCUSSION:

- Paint dots of little tiny flowers here and there using Titanium White. It is OK if they pick up a little color. You can use Fluid White Paint instead if you have it, so that you do not have to keep thinning the heavier Titanium White. The trick to any flower crown like this is to make sure that it feels full.
- Paint the silhouettes of butterflies using Mars Black. Draw a line for the body, then on the left side, paint two opposing strokes for the upper wing and a downward stroke for the bottom wing. Repeat this on the right side of the body for the opposite wing. I place three butterflies on my canvas, but you can add however many you like.
- Load the brush with Titanium White, and add a drop of water to improve flow. Just as before, dip the tip of the brush in some Phthalo Blue. Then, make sure some of the blue flowers layer over top of the roses, adding dimensionality. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 15 - Final Details

“Tools Help - Use The Tools”

Timestamp 1:55:08

## PAINT:

Cadmium Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Fluid White Paint = FWP

## BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

3mm White Posca Pen

1mm Yellow Posca Pen

1mm Orange Posca Pen

## COLOR MIXES:

Orange = CRM + CYM

## STEP DISCUSSION:

- Paint the inside of the butterflies using Fluid White Paint and the Small Round brush. Use short little strokes, and leave a dark edge around the outside. Do not cross over the centerline of the body. Rinse the brush.
- Use the White Posca Pen to outline each of the blue flowers and make their centers white. This does not have to be perfect. You can also refine the outlines of the roses.
- Paint the centers of the blue flower and the butterfly wings with the Yellow Posca Pen.
- Load the X-Small Round Brush with the **Orange mix** and blend some of this color onto the butterfly wings. Rinse the brush.
- Use Mars Black to paint the curled antennae on top of

the butterfly heads. Rinse the brush.

- Add little dots around the wings and along the butterfly bodies with the White Posca Pen. Also paint white lines along the antennae and the outer edges of the wings.
- Add a touch of the Orange mix in the center of the blue flowers. Rinse the brush.
- Sign.

*Sherpa Tip: If you do not have Posca Pens, you could use your detail brush and corresponding colors. It is not cheating to paint with Posca Pens, nor is it wrong to paint with a detail brush. Do whatever is most comfortable and available to you.*



## THE TRACING METHOD

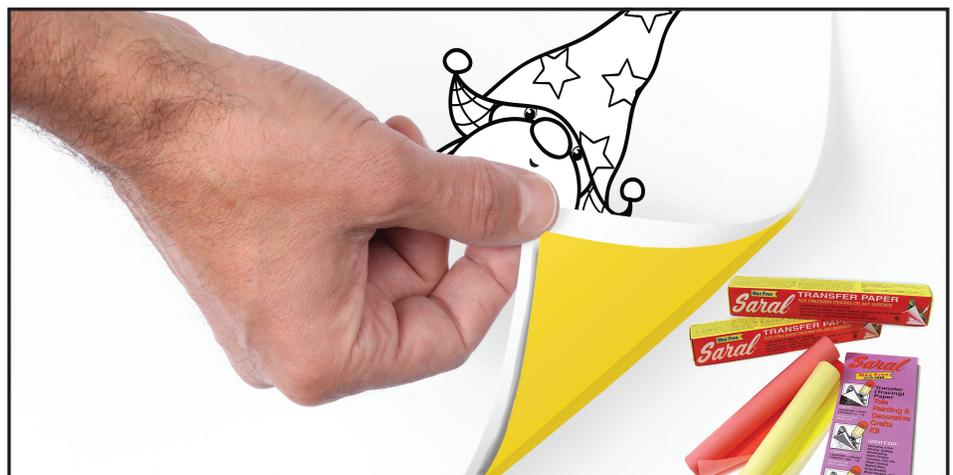
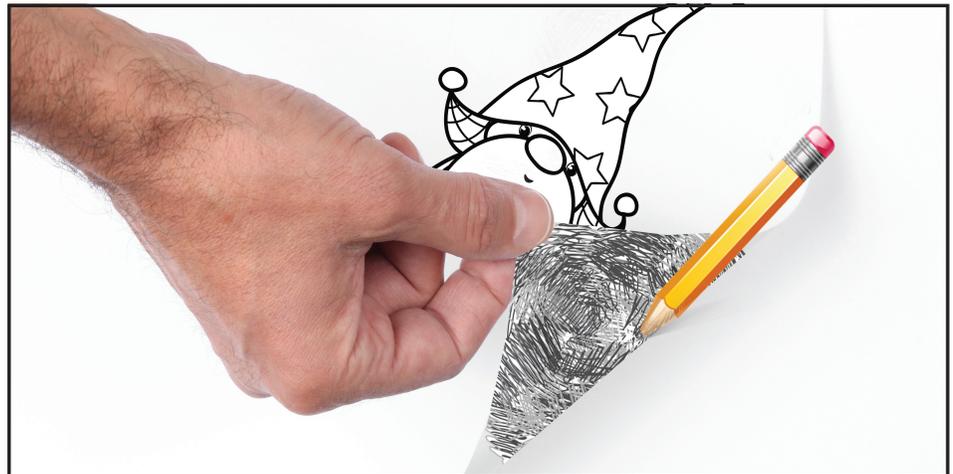
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



TRACEABLE:



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## 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.

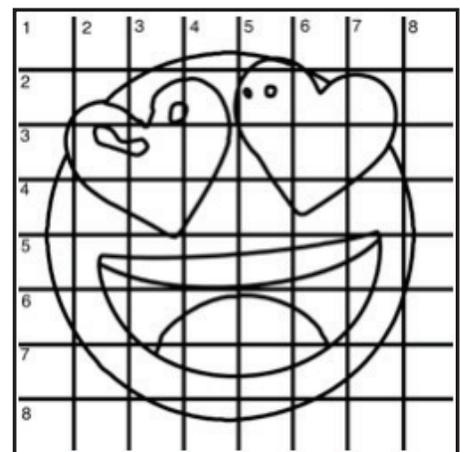
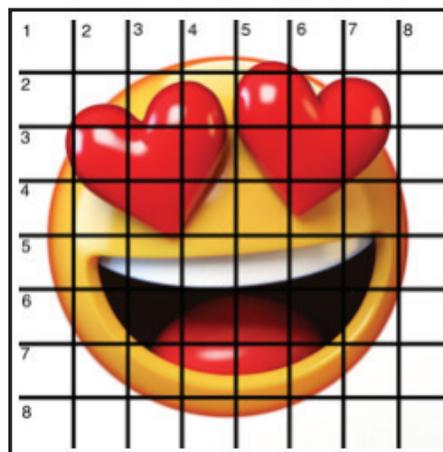
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 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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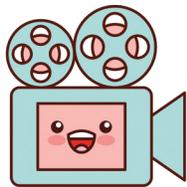
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