

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



STUCK ON YOU

BY: THE ART SHERPA

NAME CREDIT TO PATRON: LYNN VALENTINO

STEPS: 15 | DIFFICULTY: CHALLENGING | 3 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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Burnt Umber = BO
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Small Synthetic Round
- Small Hog Round
- Small Hog "D"
- Medium Synthetic Angle
- Large Synthetic Oval Mop

- Large Synthetic Angle

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
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing
- Dynamic Light on Water

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	4:50	SKETCH IMAGE
STEP 2	11:00	COLORED GROUND
STEP 3	19:15	SOFTEN BACKGROUND
STEP 4	28:10	SMOOTHING SURFACE
STEP 5	37:56	BLOCK IN LEAF
STEP 6	48:56	BLOCK IN WATER DROPS
STEP 7	1:05:36	SHADOWS AND HIGHLIGHTS
STEP 8	1:21:29	OUTLINE WATER DROPS

STEP 9	1:33:33	LEAF HIGHLIGHTS
STEP 10	1:46:54	LARGE LEAF VEINS
STEP 11	1:51:40	MORE VEINS
STEP 12	1:58:24	MORE LEAF DEFINITION
STEP 13	2:15:10	CLEANING UP EDGES
STEP 14	2:23:10	LITTLE DETAILS
STEP 15	2:30:08	HIGHLIGHTS
	2:47:50	SIGN



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THE ART
SHERPA



Step 1 - Sketch Image

“Mutant Chicken Feet”

Timestamp 4:50

PAINT:

Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Round

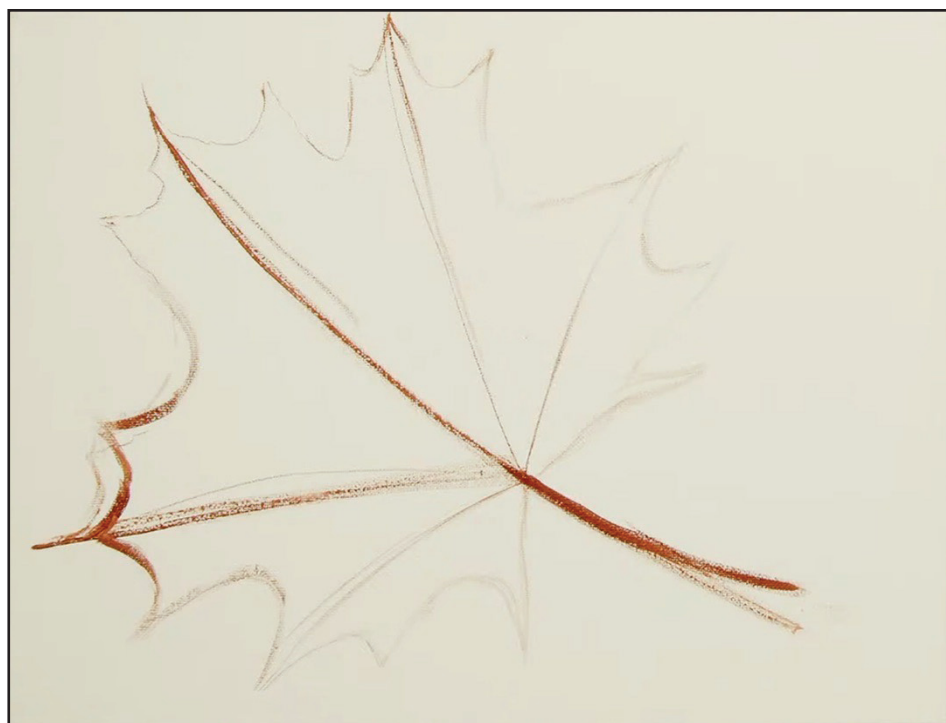
STEP DISCUSSION:

- Load the brush with Burnt Sienna, and plot out where the leaf will be. The stem is located at the bottom right corner. It starts about 2 inches from the bottom of the canvas, and 2 ½ inches from the right. The point of the leaf is at the top left, similarly 2 inches from the top and 2 ½ inches from the left. Connect these two points in a curved, sweeping motion. We are simply sketching at this stage, so adjust as needed. Mark the point where the stem ends and the leaf begins, just below halfway on the line.
- Then, create two more lines that are the same size as the top-half of the first one, stemming off of the mark we just made at a 45 degree angles, creating a shape almost like chicken feet. Remember to make them slightly curved. Finally, create the final two leaf stems going off the guide mark, going slightly above 90 degrees from the center line. These last lines will be shorter in length than the others.
- Next, begin sketching

the shape of the leaf itself. The edges are curvaceous and pointy in nature, connecting from one stem to the next. Refer to the traceable and the step photo to know exactly how I created mine. These edges go past the bottom leaf veins, coming back up to connect to the stem.

- Continue to develop the leaf until you feel everything is placed where you like.
- Dry the surface before continuing to the next step.

Sherpa Tip: Using a reference, whether it is the traceable, step photos, or photos you find yourself, is always a big help when making complex structures like a leaf. It is not cheating in the slightest. It is more like a suggestion. Many, if not all, artists use them to assist in accuracy. References are a great tool that can be used in any painting, so use them often, or whenever you feel you need a bit of help.



Step 2 - Colored Ground

“Green Underpainting”

Timestamp 11:00

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

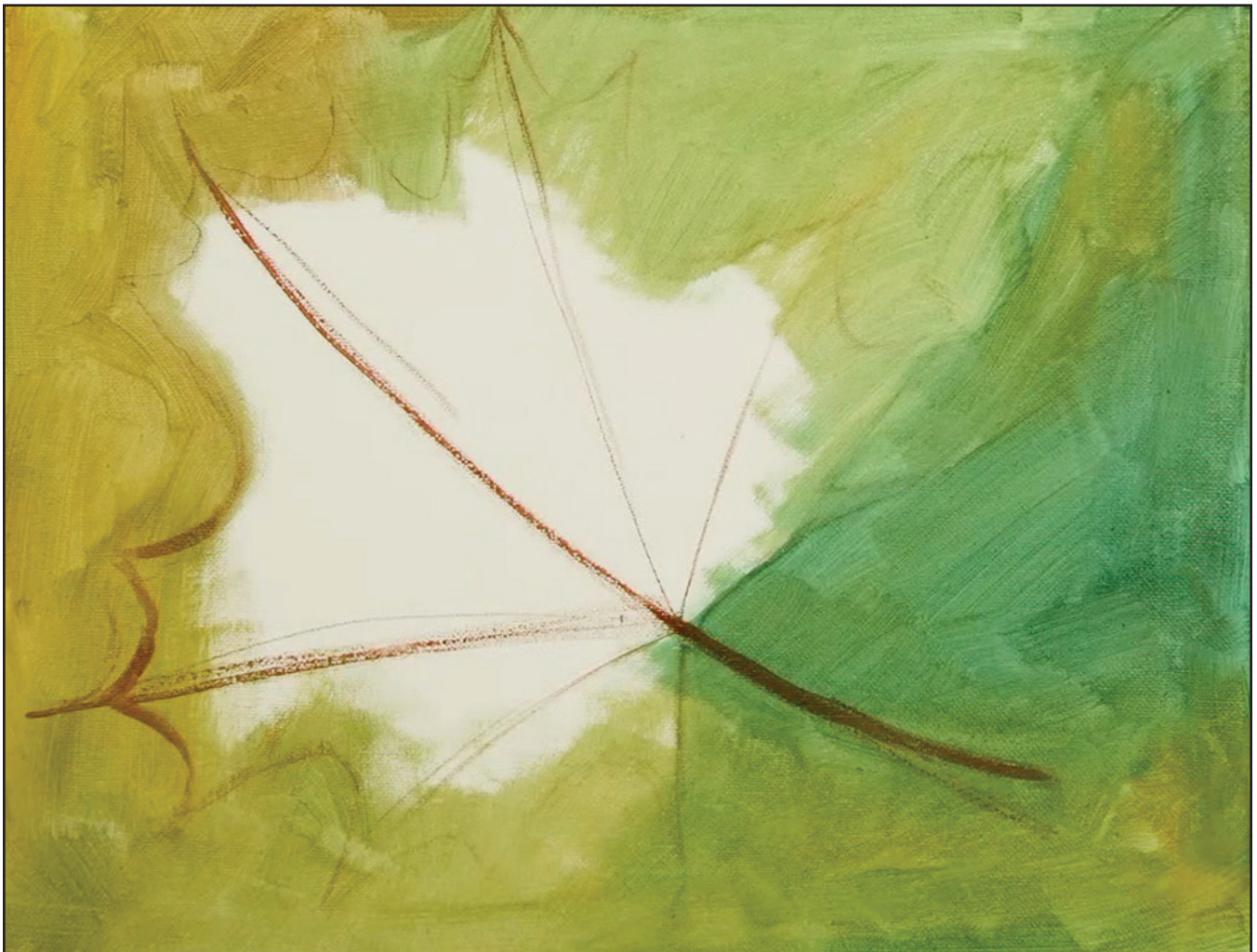
Dark Green = PG + BS

STEP DISCUSSION:

- Load the brush with **Dark Green mix**, and roughly paint the space around the leaf. Add a bit of water to the brush as well. Mix in Yellow Ochre as you go to create variance. Add much more of this color while painting the left side. It can be streaky, as we are simply underpainting. Once the paint is fully laid out, scrub it in and blend the paint even further, using more water if needed. It is OK to go over the stem. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: Creating an underpaint layer such as this helps a lot when making the background on top. It is almost like a safety net, assisting us in creating a vibrant background in the future, while also making sure the entire canvas is covered.



Step 3 - Soften Background

“Blending”

Timestamp 19:15

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Mustard = PG + YO

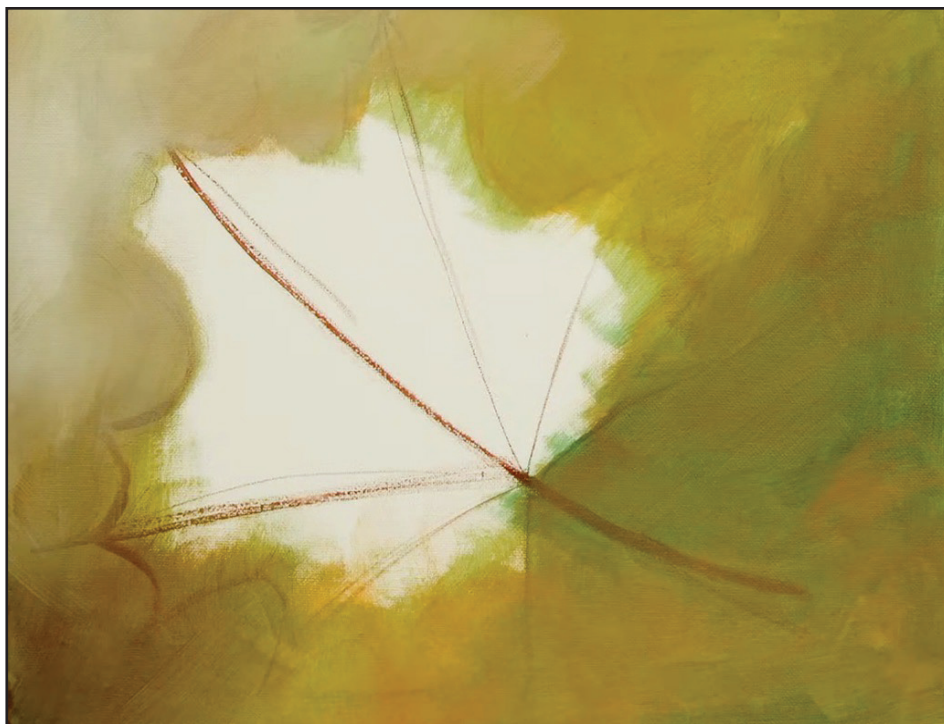
Orange = CRM + CYM

STEP DISCUSSION:

- Load the brush with **Mustard mix**, and go over much of the green on the canvas, beginning from the top right corner outward. Add a bit of Burnt Sienna as you go to further diffuse the background. Completely cover the top side of the underpaint, as well as most of the right side.
- Without rinsing, add the **Orange mix** to the brush. Knock it back a bit with the **Mustard mix** if you feel it is too overpowering. Then, apply it to the bottom right of the underpaint. Use very light brush pressure, lightly dancing across the canvas. Continue to the left side of the canvas, blending wet into wet. Add Yellow Ochre or Burnt Sienna as you glide along the canvas, using much more Burnt Sienna at the bottom left corner to create a deep tone.

- Next, add a bit of Titanium White to the dirty brush, then wet the brush, and wipe it off on a paper towel. This is so we can control the amount of Titanium White we put on the canvas, as it has a large presence. Lightly glaze this light mix of colors over the top left of the background. Blend it in with back and forth strokes. Rinse the brush. Ensure it is completely dry for the next step by wiping it off on a towel.
- Dry the surface before continuing to the next step.

Sherpa Tip: Yellow Ochre tends to be a bit transparent, so the green underpaint can still have presence even as it is covered. Do not be afraid to make several layers. Sometimes it only takes one or two layers for a background, sometimes it is several. As long as you continue to work at it, you will get it.



Step 4 - Smoothing Surface

"Brighter Spot"

Timestamp 28:10

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Fall Orange = CRM + CYM + BS

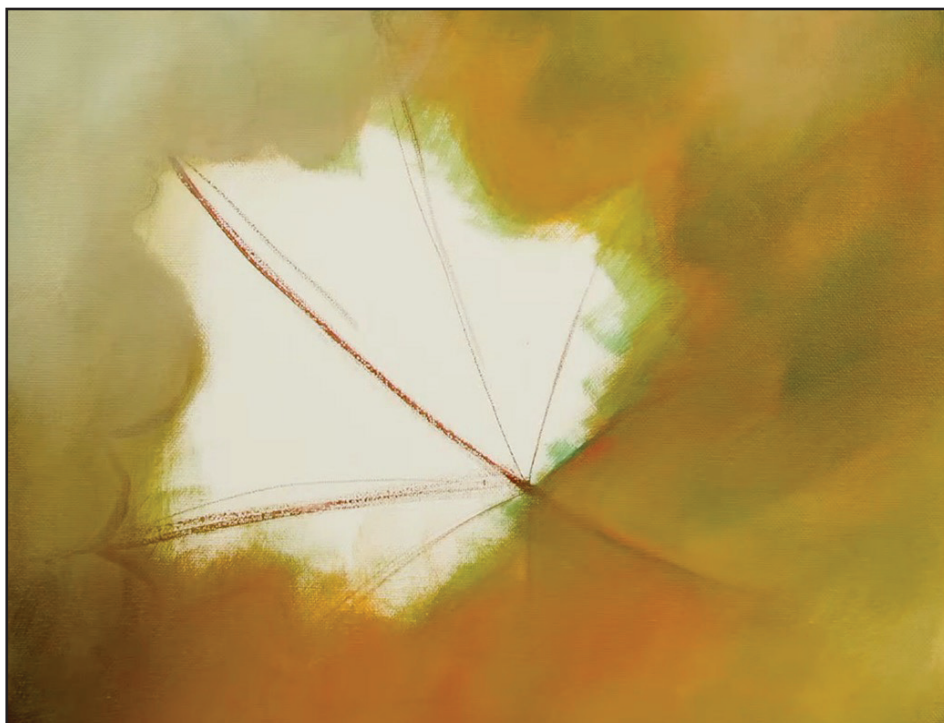
Tinted White = TW > UB

STEP DISCUSSION:

- Load the brush with **Fall Orange mix**, and continue developing the background in the top right quadrant of the canvas. Use back and forth brush strokes, and add a touch of Yellow Ochre for variance as you go. Also bring Burnt Sienna and Phthalo Green into the mix as you glaze.
- Without rinsing, add back the **Fall Orange mix**. Continue blending down into the bottom right of the canvas. Work around the stem of the leaf as you go. It is OK to paint over it at this stage. Continue with this mix to the left on the bottom. As you reach the left edge, bring the mix up into the light highlight a bit, making sure not to cover it too much.
- Dampen the brush

slightly, loading it with **Tinted White mix**, and diffuse the top left quadrant further. If you feel the highlight goes too far, is too overpowering, or is actually underdeveloped, now is the time to adjust and correct it. The same goes for the rest of the background. Rinse the brush.

- Dry the surface before continuing to the next step.



Step 5 - Block In Leaf

"Heart Cut Out"

Timestamp 37:56

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Angle

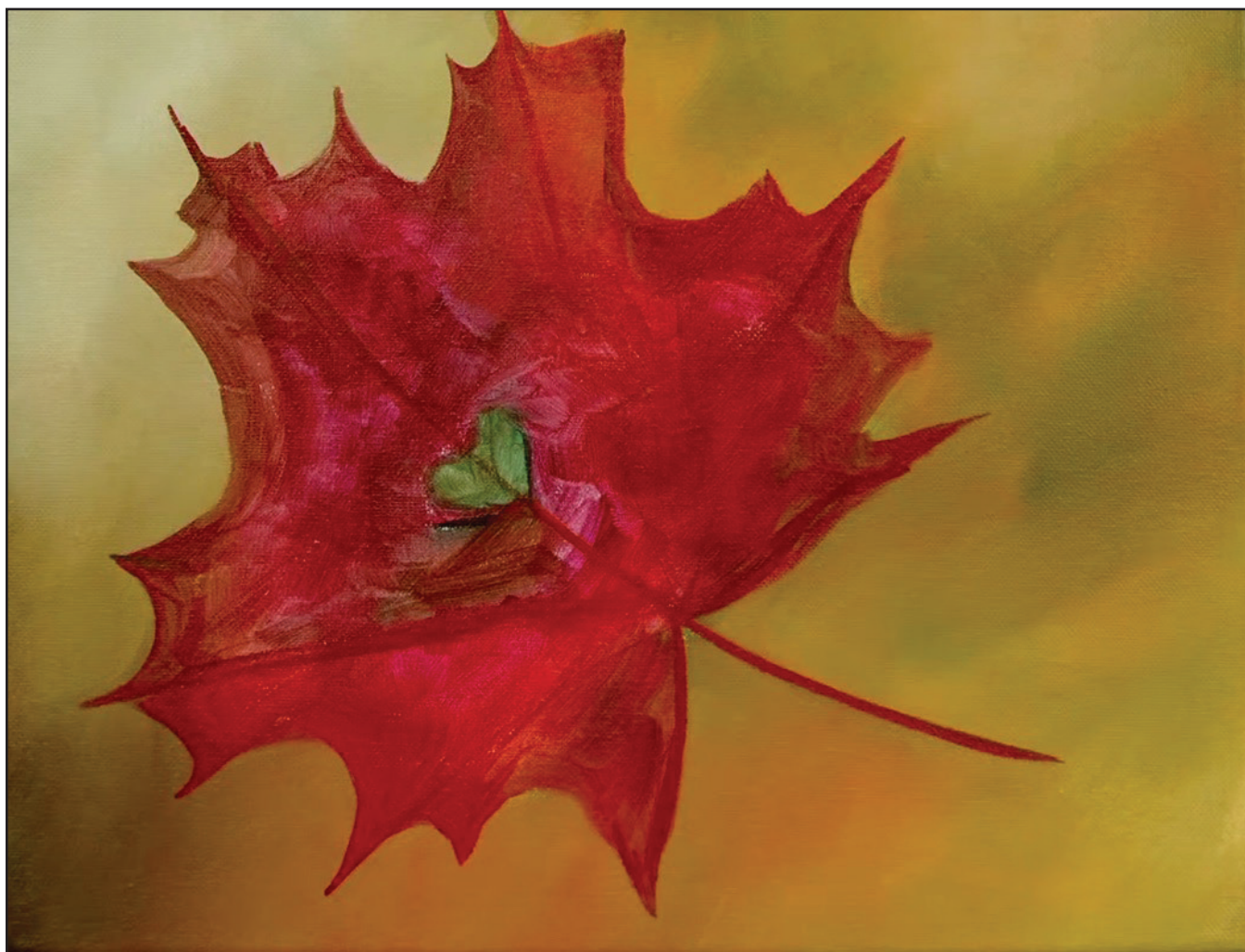
COLOR MIXES:

Fall Green = PG + BS > YO

Viva Magenta = QM > CRM > PG

STEP DISCUSSION:

- Load the brush with **Fall Green mix**, and in the center of the leaf on the stem, create a heart-shaped cutout. Keep in mind the angle of the leaf. Rinse the brush.
- Next, load the brush with the **Viva Magenta mix**, and block in the sketch of the leaf. Fill it in completely, using the angle part of the brush to paint in the edges and veins. Your sketch should still be visible, but if not, refer to the traceable and step photos for reference. You can adjust the leaf to be exactly how you want it at this stage. Add a touch of Mars Black to the mix, and use the angle of the brush to accentuate the stem. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 6 - Block In Water Drops

“Do Not Fear The Amoeba”

Timestamp 48:56

PAINT:

Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Yellow Ochre = YO
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

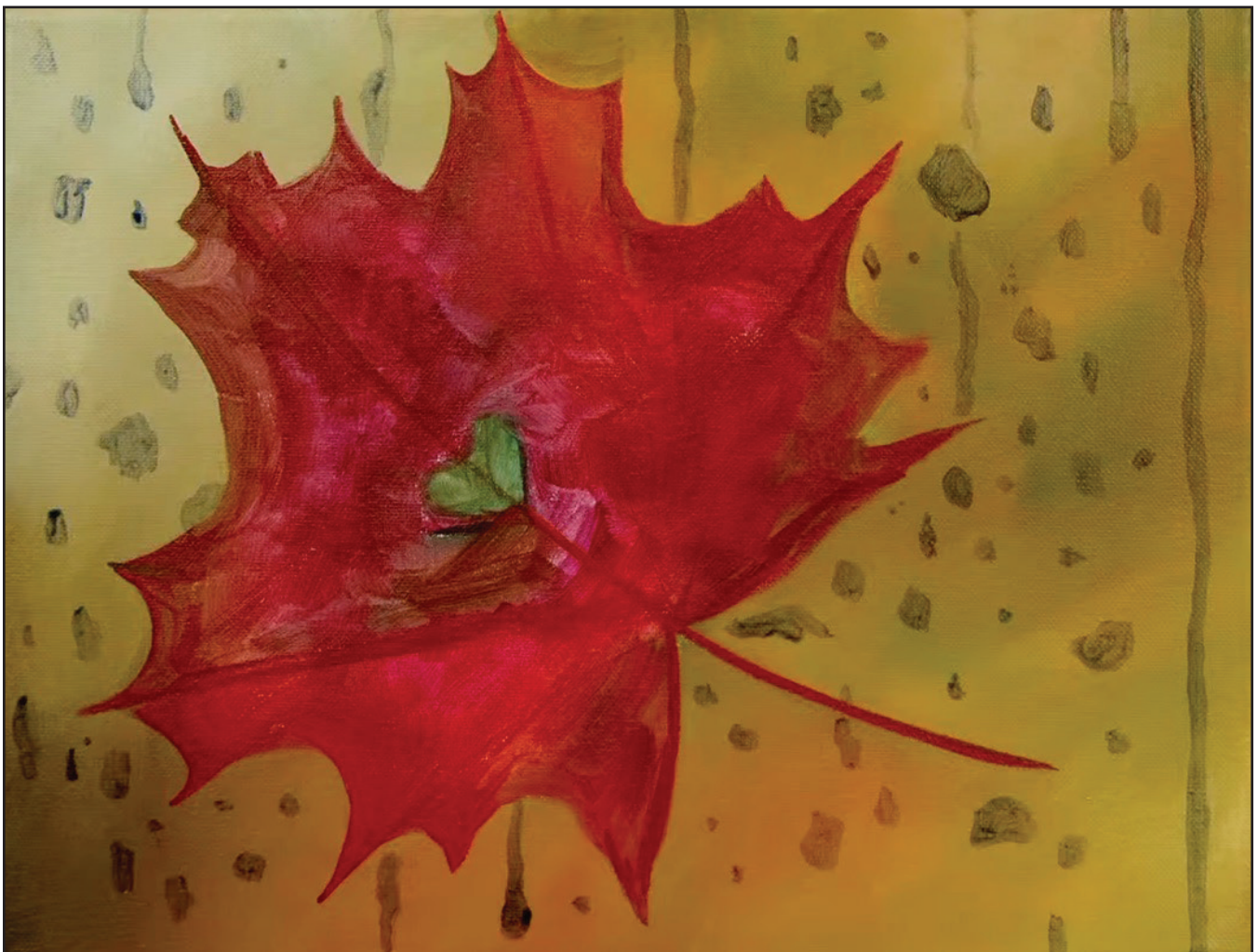
COLOR MIXES:

Painterly Grey = UB + BS + AGL
Mustard = PG + YO

STEP DISCUSSION:

- Load the brush with **Painterly Grey mix**, and begin blocking in water droplets. Some are big, irregular shapes, while others are small dots, or long streaks. We are simply placing these water figures around the pane of glass that the leaf is landed on. Think of what your window might look like on a rainy day. These water droplets fall behind the leaf, so do not place any on top of it, though streaks might come from under it, implying that water has landed on its back side. Water on glass is different than on any other flat surface, there are fractals, dots that feed into each other, be sure to stay creative when placing them. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: I decided my leaf was a little too big in one area as I placed my water, so I used the Mustard mix from a previous step to adjust it accordingly. Remember that we are just blocking in at this stage, do not be afraid to adjust things as you go.



Step 7 - Shadows And Highlights

"The Way Of Water"

Timestamp 1:05:36

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

Burnt Sienna = BS

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round

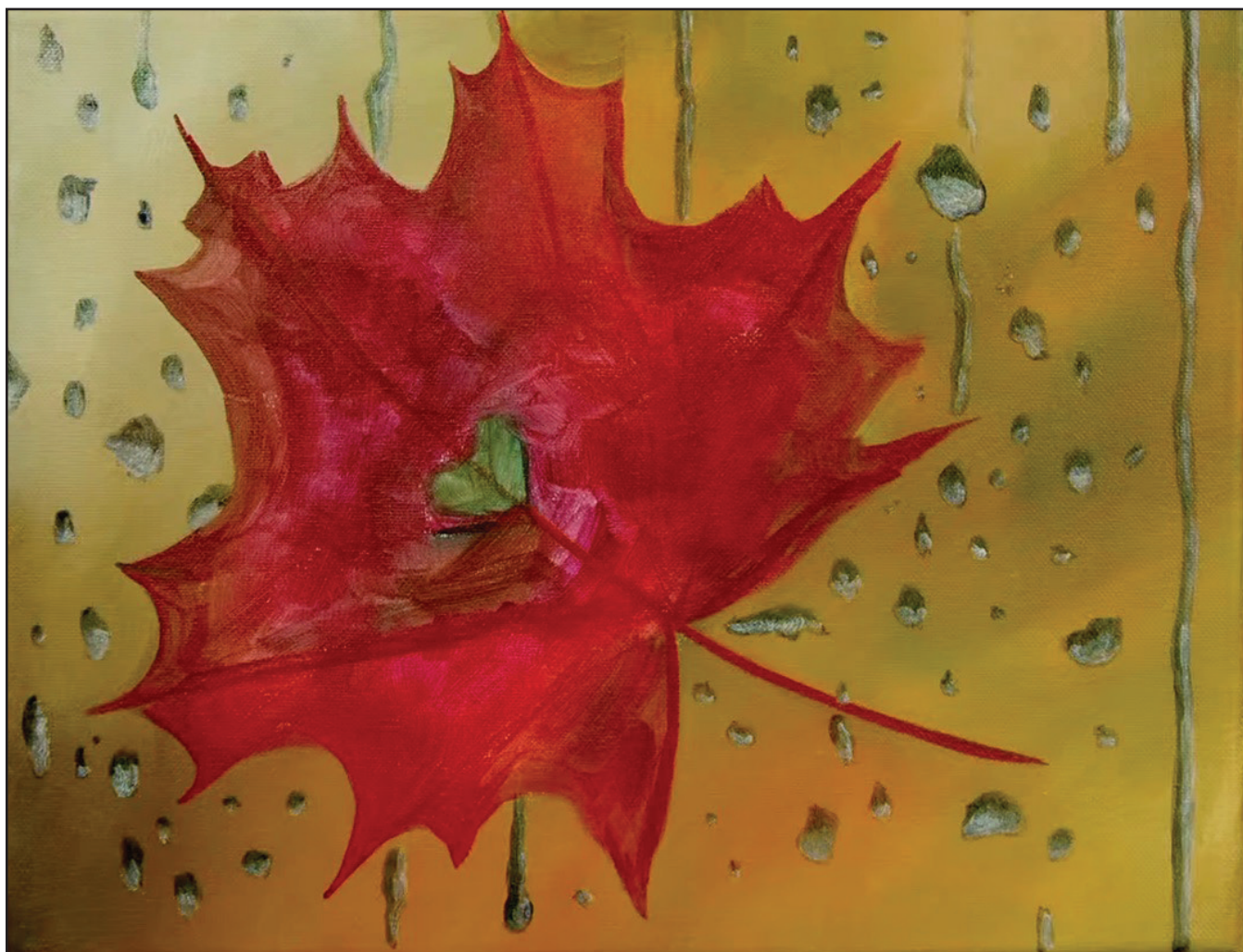
COLOR MIXES:

Aquatic Green = PG + BS > AGL

Light White = TW + AGL > PB

STEP DISCUSSION:

- Load the brush with **Aquatic Green mix**, and begin to add shadows to the droplets of water. We are creating shadows at the back, or the top. Go from droplet to droplet, continuing this pattern. For any long streaks going down, the shadow will land on the left. Continue this for all of the water spots. Rinse the brush.
- Load the brush with **Light White**, and begin to add light to the water. The highlights will be on the front, or bottom. There is a scientific reason for this, due to how water droplets on glass refract light, so paint these highlights from the bottom. It might seem a little unintuitive at first, but as you do it, it will all come together. Once again, continue this for all of the water spots. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 8 - Outline Water Drops

“We Can Get Even Lighter”

Timestamp 1:21:29

PAINT:

Mars Black = MB
Golden's Acrylic Gloss Glazing
Liquid = AGL
Titanium White = TW
Phthalo Blue = PB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Deep Black = MB > AGL
Snow White = TW > AGL > PB

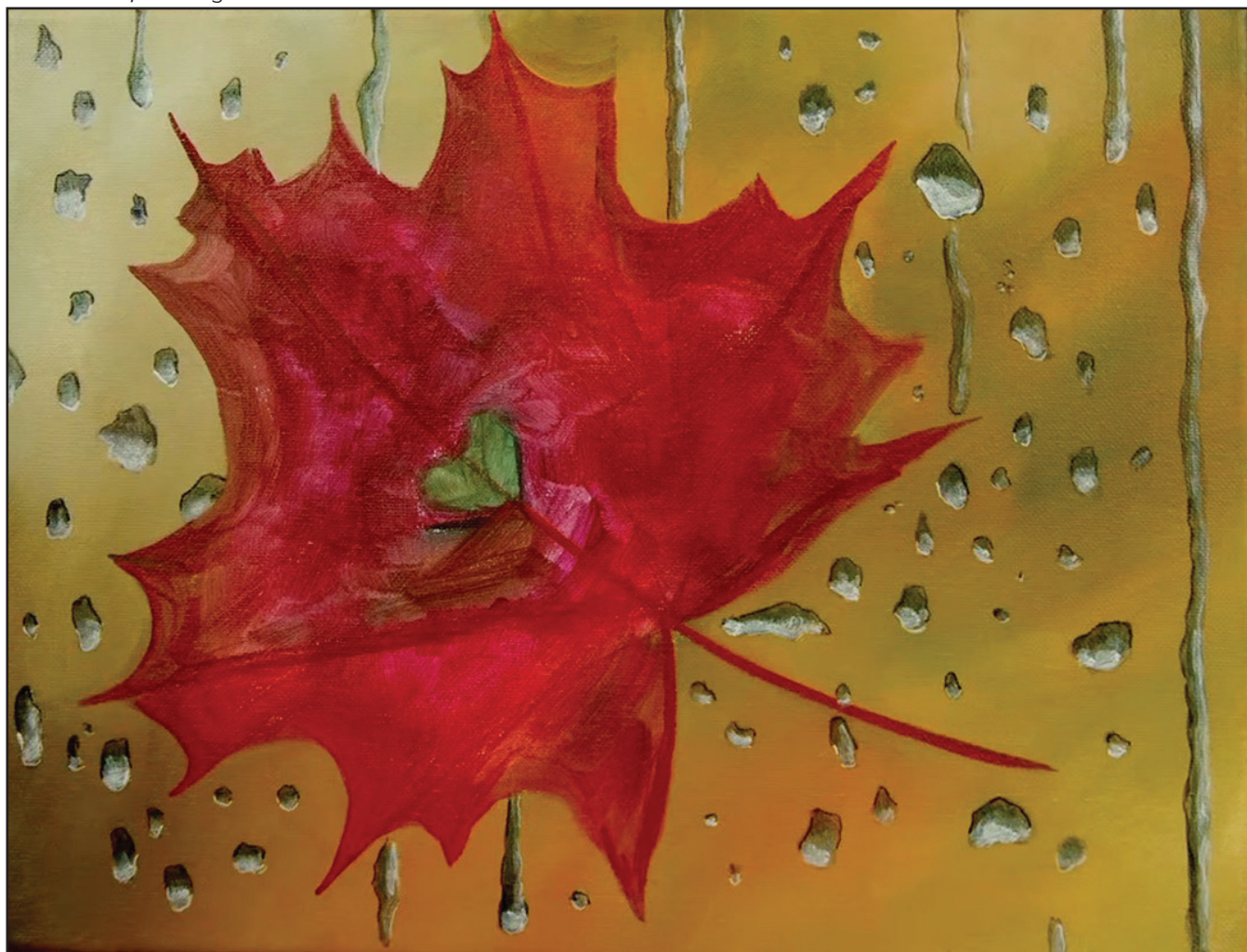
STEP DISCUSSION:

- Load the brush with **Deep Black mix**, and begin

outlining the shadows of all the water spots. We are really accentuating these dark marks, keeping in mind they stay largely up and to the left of each drop. As you continue outlining, ensure that the mix stays largely Mars Black. Too much Glazing Liquid can lead to the color washing out quite a bit, a little goes a long way. Rinse the brush.

- Next, load the brush with **Snow White mix**, and highlight the bright parts of the water drops. These highlights will be on the bottom, and to the right. We are looking to make each and every drop pop. Also fill in any highlights with this color that you feel have fallen out of grace and need an extra push. Add even more Titanium White to small parts of the drops to top them all off. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: All of this work we are doing on the water can seem a little daunting at first, but remember to take it slow. It is not a race, and your painting will flourish the more time you spend on it. Take a deep breath, and relax. Enjoy the process.



Step 9 - Leaf Highlights

"Keep Blending, Blending, Blending"

Timestamp 1:33:33

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

BRUSHES & TOOLS:

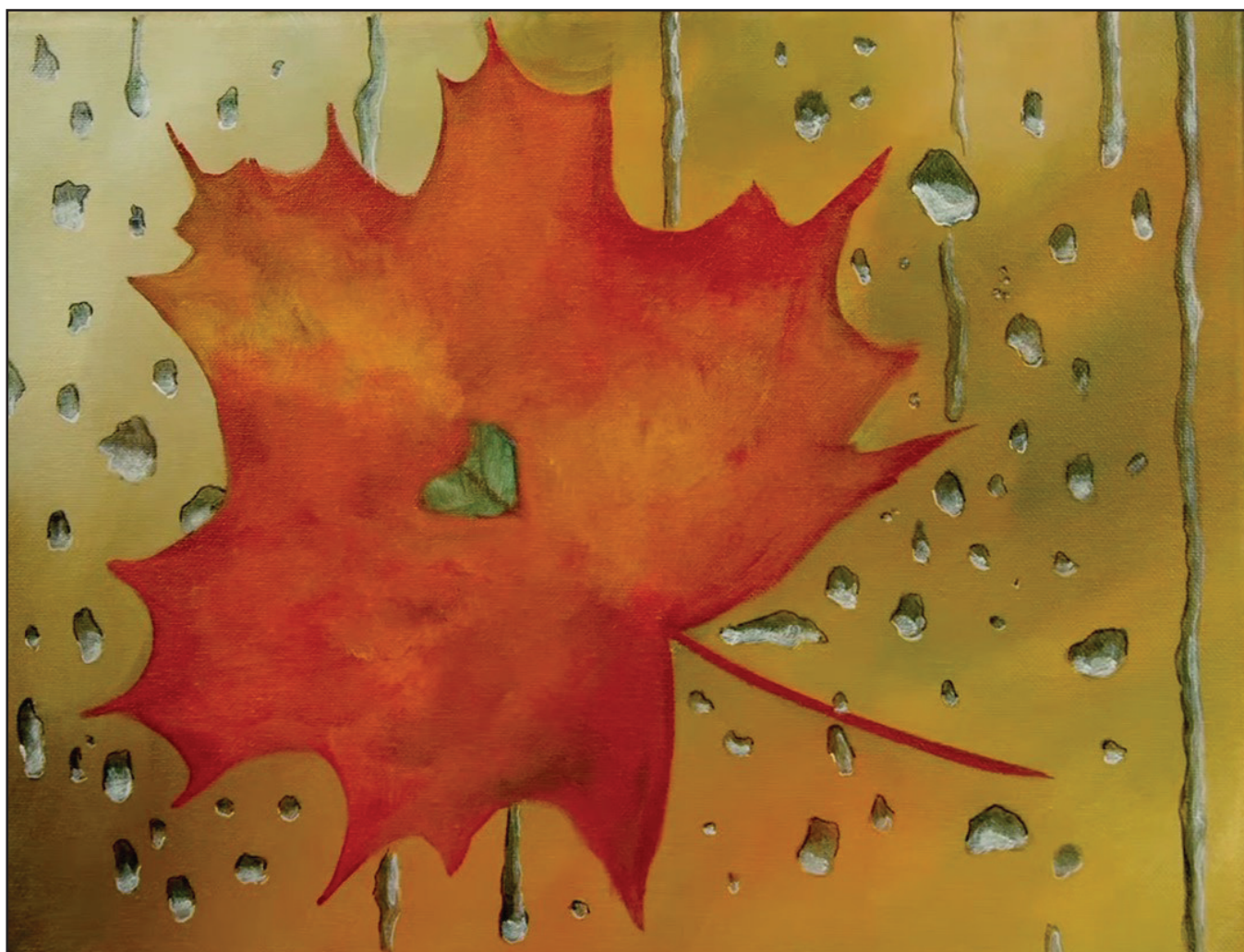
Small Hog "D"

COLOR MIXES:

Autumn = CYM > CRM > PG

STEP DISCUSSION:

- Dampen the brush, wipe it off on a paper towel, and load it with the **Autumn mix**. Work this color into the top of the leaf using back and forth strokes, going to the tip, as well as nearing the heart-shaped hole in the center.
- Add a bit of Quinacridone Magenta to the mix as you blend, expanding outward, along with a little Phthalo Green to give the mix a natural feel as you go. Continue blending with this mix, dancing between these two colors as well as Cadmium Red Medium and Cadmium Yellow Medium.
- Paint the rest of the leaf with this same blending strategy, going back and forth, as if you were sweeping. The colors will ebb and flow, almost as if they are fighting, but eventually they will settle and it will look beautiful. Just like the background, it is OK to add layer after layer, as long as you achieve the composition you want. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 10 - Large Leaf Veins

"Chicken Feet Return"

Timestamp 1:46:54

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Sepia = CRM > QM > BS > PG

STEP DISCUSSION:

- Load the brush with the **Sepia mix**, and begin to line the veins of the leaf. Start with the centerline, going through the leaf, continuing past the heart-shaped hole, and directly to the stem. Make a small ball shape where the stem connects to the leaf. Also line the left side of the stem, ending at the bottom.
- Next, create the veins on each section of the leaf. These are the chicken feet we sketched previously, on which the leaf grew around. They each go directly to the end of the leaf. Remember to keep somewhat of a curve as you paint them. Rinse the brush.



Step 11 - More Veins

"Growing, Going, Flowing"

Timestamp 1:51:40

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Sepia = CRM > QM > BS > PG

STEP DISCUSSION:

- Load the brush with **Sepia mix**, biasing it further with a bit more of the Cadmium Red Medium. Then, create more veins that branch off of the main ones. The first pairs go from high up on each vein off to each sharp tip of the leaf edges. Think of it as creating more chicken feet. After that, make even more veins coming off of the center lines, moreso focused near the top. It is almost like creating tree figures, each vein has a corresponding one on the other side.
- There are also two veins that go below the main five veins, off to the bottom of the leaf. Refine the veins at this stage, ensuring they are solid and apparent. The sub-veins might start to alternate and mismatch, creating a bit of natural variance. Add as many or as few veins as you like. No two leaves are the exact same. Rinse the brush.



Step 12 - More Leaf Definition

"Forward And Back, And Then Forward And Back"

Timestamp 1:58:24

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Quinacridone Magenta = QM

Burnt Sienna = BS

Yellow Ochre = YO

Phthalo Green = PG

BRUSHES & TOOLS:

Small Hog "D"

Large Synthetic Oval Mop

COLOR MIXES:

Fall Green = PG + BS > YO

Autumn = CYM > CRM > PG

Fall Red = CRM > QM

STEP DISCUSSION:

- Load the "D" brush with **Fall Green mix** and sharpen the edges and sides of the leaf. Then, soften the blend with the Oval mop as needed, to make the new marks less pronounced. Rinse the brush.
- Next, load the "D" brush with the **Autumn mix** and continue to blend the leaf around the new veins. Begin at the top once again, but be intentional with paint placement. Aim for a natural leaf look, where the colors are almost layered and patterned. It is OK to overlap the paint onto the veins as you go, simply bring color around the leaf to create dimensionality. Focus the mix on the veins, creating many, little marks. They are almost like pockets of light. Also paint around the heart-

shaped hole in the center.

- Without rinsing, load the brush with **Fall Red mix**, and turn your focus to the bottom of the leaf. Dust this color over the veins just like before, extending to the sides of the leaf as well.
- Bias the dirty brush with more Cadmium Yellow Medium, and return to the top of the leaf, creating even more pockets of light. Go over any veins you feel are too dark. You want this leaf to be the shining star of the painting. Rinse the brush.



Step 13 - Cleaning Up Edges

"Love Is All Around"

Timestamp 2:15:10

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Yellow Ochre = YO
Burnt Sienna = BS

BRUSHES & TOOLS:

Small Hog "D"
Small Synthetic Round

COLOR MIXES:

Fall Green = PG + BS > YO
Orange = CRM + CYM

STEP DISCUSSION:

- Load the "D" brush with **Fall Green mix**, and block in the heart-shaped hole in the center. We want it to look just like the background, showcasing its transparency. Rinse the brush.
- Next, load the Round brush with **Orange mix**. Begin to outline and highlight the leaf. Start from the top and work your way around the edges. Bias this mix with Quinacridone Magenta and Phthalo Green as you go around, keeping it darker near the bottom and lighter near the top. Pay special attention to the tips of the leaf, ensuring they are sharp and vibrant.
- Without rinsing, add a lot of **Orange mix** to the brush, and highlight the stem of the leaf. Line the right, or top, side of the stem, using a few coats to blend it evenly and cleanly. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 14 - Little Details

"Tip Top Drip Drop"

Timestamp 2:23:10

PAINT:

Ultramarine Blue = UB
Golden's Acrylic Gloss Glazing
Liquid = AGL
Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Painterly Grey = UB + BS > AGL

STEP DISCUSSION:

- Load the toe of the brush with **Painterly Grey mix**, and begin to make many tiny spots around the leaf between the curved edges, implying micro water droplets. This helps to create the idea of a wetter day, giving the water, and the leaf by extension, more life. Continue this process of adding very tiny water drops all the way around the leaf. Then, create irregular, but still small, spots that lead off of the leaf on the right. They also appear at the end of the stem. Be generous with their placement, but be sure not to place them everywhere. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 15 - Highlights

“Fall In Love”

Timestamp 2:30:08

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

Ultramarine Blue = UB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Tinted White = TW > UB

Mustard = PG + YO

STEP DISCUSSION:

- Mix the **Tinted White mix** with a touch of Phthalo Blue, and add tiny little touches to a few of the small droplets we just painted. Be very delicate with the placement. Then, jump to the leaf and make slight highlights on some parts of the leaf, coming from the underside. This is where water might collect on the leaf, refracting light and giving vibrance. Do the same for the heart-shaped hole in the center. Continue all the way around the leaf, also finalizing the micro droplets as you go, keeping in mind that the highlights are slight, almost like a hair. Rinse the brush.
- Next, use the **Mustard mix** with a touch of Titanium White to finalize the large water spots around the canvas. They will be in, but not completely cover, the

shadows. Mostly on the tops as well as the left sides. Continue this process for all of the water spots. It is these small details, repeated many times with intention, that contribute to a great work of art. Top off these shadow details with a bit of pure Burnt Sienna. Rinse the brush.

- Sign.

Sherpa Tip: If you are having trouble with hand control, it is completely OK to use a 1mm Posca Pen in place of a brush for the thin highlights. Just keep in mind that we are aiming for slight, delicate marks.



THE TRACING METHOD

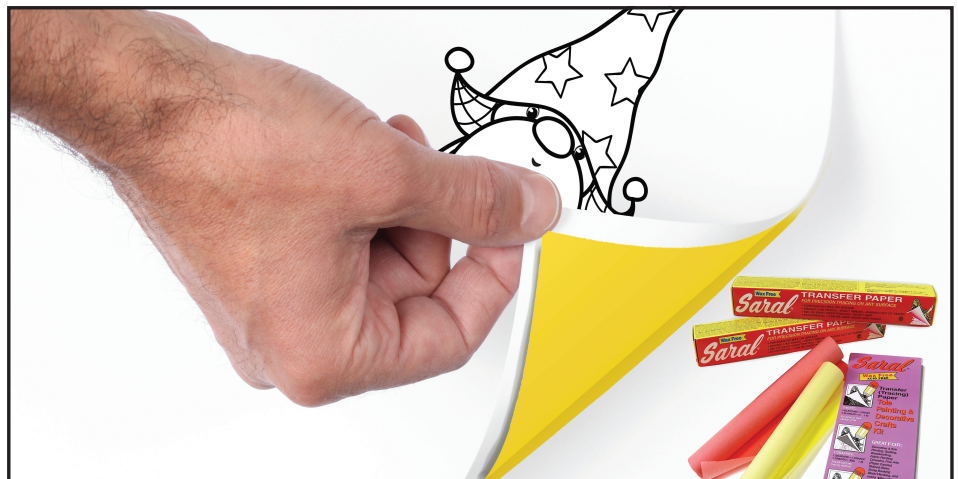
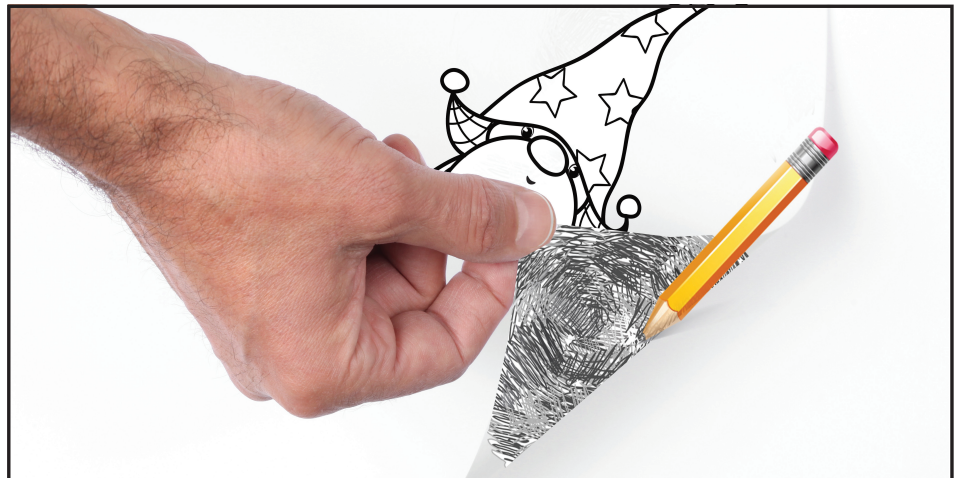
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



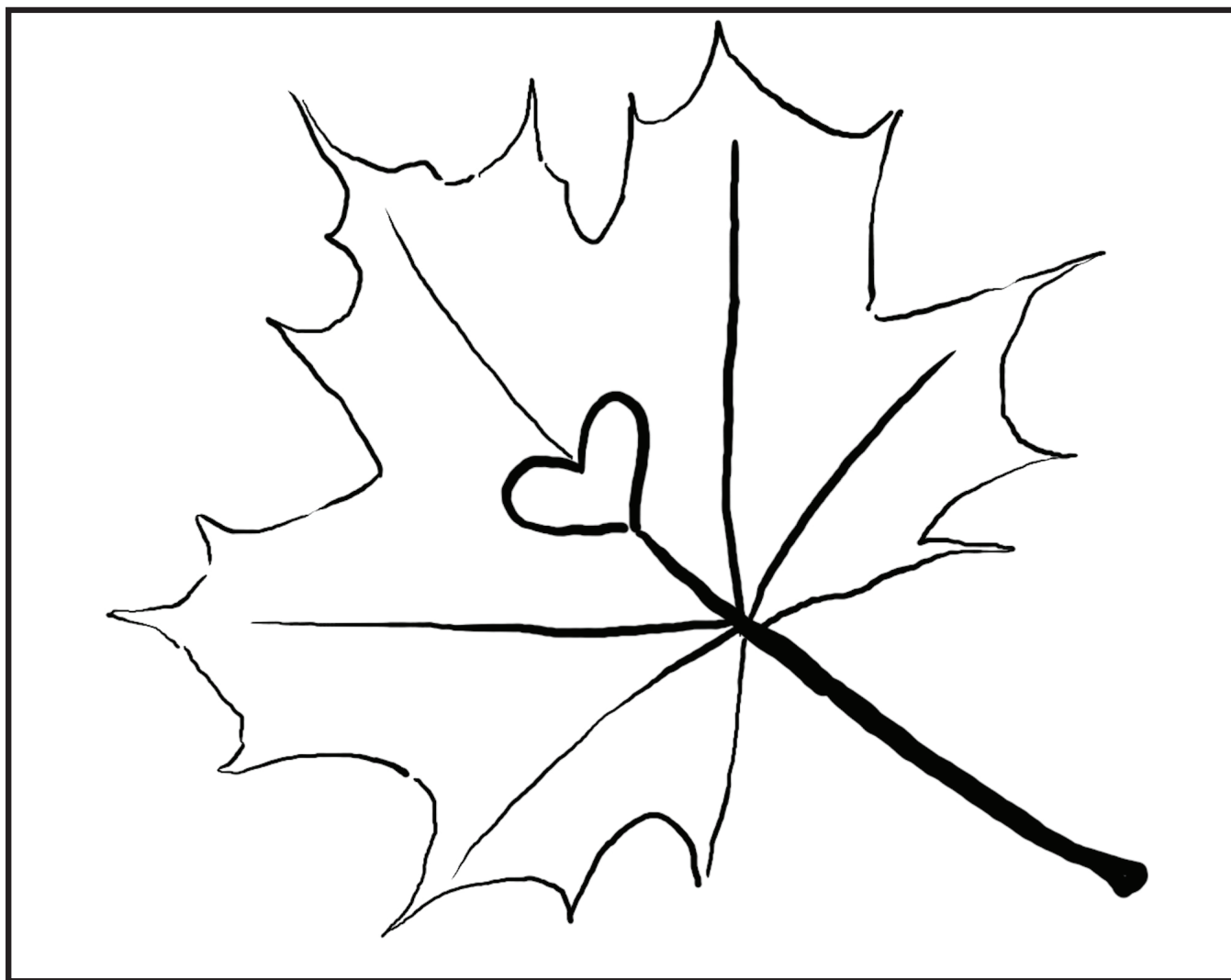
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



THE ART SHERPA

GRIDDING INSTRUCTIONS:

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

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

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in

your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

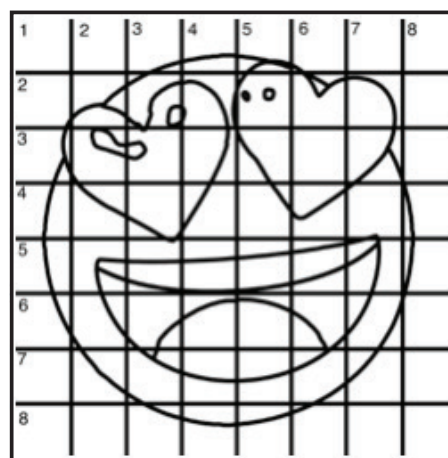
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

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

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

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

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

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

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

COOL COLOR

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

CONTOUR PAINTING

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

FEATHERED BLENDING

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

FINE LINE WORK

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

GLAZING

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

LAYERING

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

LOOSE, EXPRESSIVE AND PAINTERLY

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

LOOSELY MIXED

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

PAINTERLY

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

S STROKES

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

SCUMBLING

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

SMOOTHLY BLENDED OR TIGHT PAINTING

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

THOROUGHLY MIXED

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

TRANSITIONAL MIXING

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

UNDERPAINTING

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

WARM COLOR

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

RESOURCES

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

WHAT TO DO WITH YOUR FINISH PIECE

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

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

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but 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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