

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



THE GREAT PUMPKIN SEARCHING FOR LINUS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: BILL PITTILO

STEPS: 19 | 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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Large Synthetic Bright
- Large Synthetic Angle
- Small Synthetic Round
- Medium Synthetic Angle
- Medium Synthetic Round
- Small Hog "D" or Filbert
- Small Synthetic Round Blender
- T-Square Ruler

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
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing

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 11	1:02:53	PUMPKIN LAYERS
STEP 1	3:12	COLORED GROUND	STEP 12	1:07:37	PRETTY DETAILS
STEP 2	7:34	BACKGROUND	STEP 13	1:12:47	HIGHLIGHTS AND SHADOWS
STEP 3	13:35	GLAZED LAYER	STEP 14	1:23:23	FORWARD LEAVES
STEP 4	17:55	TABLE	STEP 15	1:28:32	PURPLE FLOWER
STEP 5	20:31	WOOD GRAIN	STEP 16	1:34:49	FINISH COSMOS
STEP 6	26:33	SKETCH IN IMAGE	STEP 17	1:42:37	FINISH FORWARD LEAVES
STEP 7	31:24	UNDERPAINTING	STEP 18	1:47:06	RED FLOWER
STEP 8	35:50	LEAVES	STEP 19	1:51:40	PINK DAISY
STEP 9	42:19	PUMPKIN		2:01:25	SIGN
STEP 10	46:16	LEAVES AND PUMPKIN SHADING			



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Step 1 - Colored Ground

"Streaky Blue"

Timestamp 3:12

PAINT:

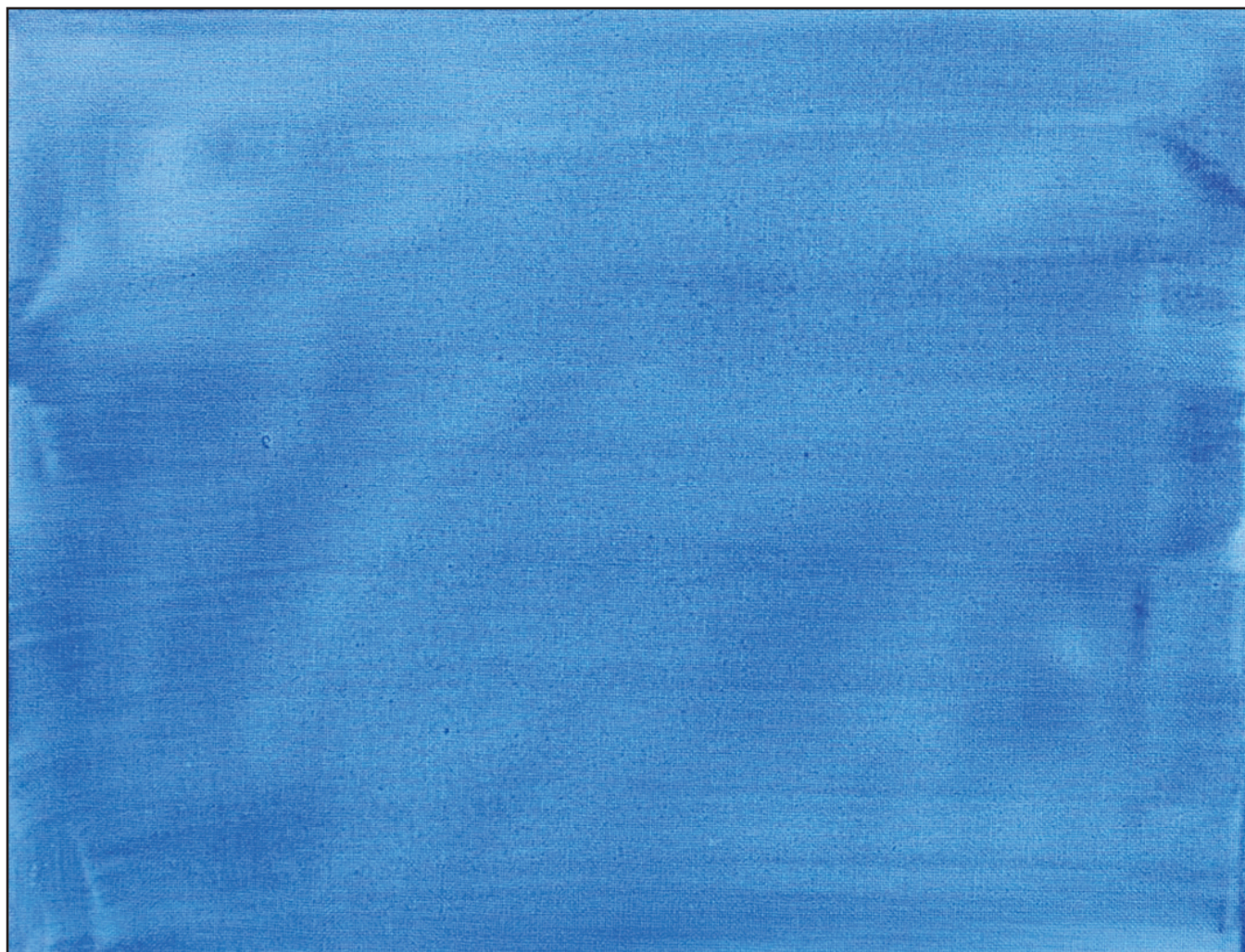
Ultramarine Blue = UB

BRUSHES & TOOLS:

Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Ultramarine Blue, and then roughly paint the entire canvas. Mist the canvas if needed. 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. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 2 - Background

"White Noise"

Timestamp 7:34

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

T-Square Ruler

COLOR MIXES:

Blue Grey = UB + BS + MB

STEP DISCUSSION:

- Use a T-Square ruler and Mars Black, and with the edge of the brush, paint a straight line across the canvas about 3 inches from the bottom.
- Next, load the **Blue Grey mix** onto the brush with a hint of Titanium White. Then, in the area above the line, start brushing this mix across the canvas. Use horizontal strokes to create a very streaky, out of focus background. Use light pressure and a dry brush application. Sometimes there will be more of the **Blue Grey mix** on the brush, and other times there will be more Titanium White on the brush. Sometimes even use just the **Blue Grey mix** without any Titanium White. Let the colors mix and flow naturally. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 3 - Glazed Layer

“Wood Texture”

Timestamp 13:35

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Blue Grey = UB + BS + MB

STEP DISCUSSION:

- Load the **Blue Grey mix** onto the brush then add on some Titanium White and Gloss Glazing Liquid. Then, lightly go over the background again, still using horizontal strokes. This will blend and soften the background, creating an out of focus wood texture. Add more Titanium White when needed. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: Keep in mind that it will take a little longer to dry the surface when you use Gloss Glazing Liquid.



Step 4 - Table

"Paint It Black"

Timestamp 17:55

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Dark Brown = BS + MB

Blue Grey = UB + BS + MB

STEP DISCUSSION:

- To start the table, paint the bottom of the canvas below the line with the Dark Brown mix. Once again apply horizontal strokes.
- Then, add a little Titanium White to the **Blue Grey mix**. Very lightly start adding the beginnings of horizontal wood grain onto the table. Blend it in slightly, and use horizontal strokes. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - Wood Grain

"A Different Wood Texture"

Timestamp 20:31

PAINT:

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

- Paint some streaks of the **Mossy Green mix** on either side of the angled area, implying a weathered, moldy wood.
- Dance between these colors until you are happy with the texture of the table. Rinse the brush.
- Dry the surface before continuing to the next step.

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Blue Grey = UB + BS + MB

Light Ochre = YO + TW

Mossy Green = BS + PG + YO

STEP DISCUSSION:

- Load the **Blue Grey mix** onto the brush with some Titanium White, and start dry brushing across the table. Use very light pressure and short horizontal strokes to imply a wood grain texture.
- Add more Burnt Sienna to the brush. Apply short horizontal strokes to the wood at a slight angle. Keep this color closer to the bottom of the canvas.
- Then, lighten the mix by adding a little Titanium White. Continue dry brushing, allowing these horizontal strokes to be streaky and loose.
- Follow that with some **Light Ochre mix**. Then, bring back the **Blue Grey mix** to darken any areas that need it. Rinse the brush.



Step 6 - Sketch In Image

"Object Placement"

Timestamp 26:33

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

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. I drew in only the major objects. For a more visible image on video, I use Titanium White on the toe of the brush, to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Start by loosely sketching a fairly large squashed pumpkin shape in the center of the canvas. The bottom should be about halfway down the table and the top of this shape will be just slightly above the halfway mark on the canvas. Leave room for flowers and leaves on either side. Next, draw the curved tops of the pumpkin segments, and nestle a chunky stem in the middle of them.
- On the right side of the pumpkin, sketch in a leaf. To do this, make a dot where you want the bottom of the

stem to be. Next, draw a line that angles slightly up to the right. Then, draw two smaller lines on either side of that that angle outward from the same starting point. This should roughly look like a chicken footprint. Shape the edges of the leaf sections by adding a small curve to either side of the top, bringing the sides down and joining it to the next arm of the leaf.

- Draw a small circle along the edge of the table, to the left of the pumpkin. This will be a placeholder for the center of the purple flower. Then, lightly sketch the petals that widen slightly as they come outward.
- Then, draw another circle to the lower left of that flower, which is a bit bigger. Sketch in lines that imply fine petals radiating outward. Then, add a third circle to the left and above for yet another bloom.
- Finally, sketch another leaf behind these flowers that is angled in the opposite direction of the leaf on the right. Rinse the brush.



Step 7 - Underpainting

"Prep Work To Be Bright"

Timestamp 31:24

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Angle

STEP DISCUSSION:

- Paint in the shape of both leaves with Titanium White, keeping in mind that the edges are raggedy. The reason to paint these white first is because the yellows and oranges are so transparent that the background would show through and you would not get a vibrant color.
- Next, apply a thin layer of Titanium White on the pumpkin, using strokes that follow its shape. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 8 - Leaves

"Bright Fall Colors"

Timestamp 35:50

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Yellow Green = CYM > CRM > PG

Orange = CRM + CYM

STEP DISCUSSION:

- Start painting the leaf on the right with the **Yellow Green mix**. Fill in the entire leaf, occasionally adding in a touch more Phthalo Green and blend it out. Add just a bit more Phthalo Green along the bottom edge. Then, fill in the leaf on the left in the same manner.
- Lightly blend a bit of the **Orange mix** onto the edges of both of these leaves. Allow the color below to peek through. Then, come back through the stem lines and blend in more of the **Yellow Green mix**. Rinse the brush.



Step 9 - Pumpkin

"Directional Plumping"

Timestamp 42:19

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Orange = CRM + CYM
Dark Green = PG + BS

STEP DISCUSSION:

- Start by painting the stem in with the **Dark Green mix**. Also add this value in between the pumpkin segments. Rinse the brush.
- Next, paint the pumpkin segments with the **Orange mix**, using multi-directional strokes. It is OK to paint into the flowers or leaves slightly, because we will be refining those later. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 10 - Leaves And Pumpkin Shading

“Long Shadows”

Timestamp 46:16

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Dioxazine Purple = DP
Mars Black = MB
Fluid White Paint = FWP
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Small Synthetic Round Blender
Small Hog “D” or Filbert

COLOR MIXES:

Toned Orange = CRM + CYM > PG
Orange = CRM + CYM
Yellow Green = CYM > CRM > PG
Viva Magenta = CRM + QM

STEP DISCUSSION:

- Load the **Toned Orange mix** onto the “D” brush, and lightly paint the edges of the right leaf. Occasionally add a little more Cadmium Yellow Medium, and dry brush it downward to blend it in. Create a variety of values by periodically adding more of any of the colors within these mixes. This helps to create dimension and interest. Add some Gloss Glazing Liquid and just a smidge of Mars Black to the **Orange mix**. Then, glaze this color where the pumpkin would cast a shadow onto the leaf. Also add a little bit of this color to the bottom of the leaf. Rinse

the brush. Paint the leaf on the left side in a similar manner. Rinse the brush.

- With the Small round brush, add a touch of the Fluid White Paint to the **Yellow Green mix**. Starting on the right side, paint the stems and fine veins of the leaf. Blend a little of this color in to lighten the bottom slightly. Also lighten the very tips of the leaf with this color. Use short strokes and try not to cover all the orange below. Finalize the veining and other features, and then paint the leaf on the left side in the same manner. Make any needed adjustments to either leaf using these same mixes. Rinse the brush.
- Switch to the Medium round brush and load it with the **Viva Magenta mix**. Paint the bottom edge of the pumpkin with this color, and then, add Gloss Glazing Liquid to blend it upward. Use wiggling brush strokes as you blend. Leave the top pumpkin mostly as is. Rinse the brush.
- Use the Blender brush to apply some **Orange mix** on the top parts of the pumpkin segments. Blend this color downwards with strokes that follow the shape of the pumpkin. This will make it look more round.
- To create shadows, add a little bit of Dioxazine Purple to the **Viva Magenta mix**. Paint this darker color along the bottom and sides of the pumpkin. Wipe the brush on a towel to offload some of the pigment. Then, pick up some Gloss Glazing Liquid and use it to blend the shadows upwards. These will also contribute to the roundness of the pumpkin. As you go up, keep the shadows near the edges of each segment. Leave some of the lighter color in the middle of each segment to maintain dimensionality.
- Offload the pigment onto the towel again. Load more Gloss Glazing Liquid onto the brush and create a soft blend between the shadows and highlights. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 11 - Pumpkin Layers

"Pumpkin Blending"

Timestamp 1:02:53

PAINT:

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

BRUSHES & TOOLS:

Small Hog "D" or Filbert

COLOR MIXES:

Dark Green = PG + BS
Orange = CRM + CYM
Yellow Orange = CYM > CRM
Olive = CYM + PG > YO > BS

STEP DISCUSSION:

- Create some green mottling between the forward pumpkin segments by tapping in the **Dark Green mix**. Add some of this color to the stem too.
- Next, add a little Yellow Ochre to the mix and define the space between each segment. Stipple more of the **Dark Green mix** onto these areas as well.
- Without rinsing the brush, load some of the **Orange mix**. Stipple this color between the segments, weaving it into the green area as you move downward. Rinse the brush.
- Load fresh **Orange mix** onto the brush. Tap another layer this color into the highlighted areas of the pumpkin segments, blending it in. Occasionally add some of the **Yellow Orange mix** as a slightly lighter value.
- Stipple some of the **Olive mix** into the area between the pumpkin segments as well. Rinse the brush.



Step 12 - Pretty Details

"Spiced Pumpkin"

Timestamp 1:07:37

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Fluid White Paint = FWP

Yellow Ochre = YO

Paint to the **Yellow Orange mix**. Then, paint some irregular shapes onto the surface of the pumpkin. Thin this mix with some water. Take a second brush and bang the two together, allowing the paint to splatter onto the pumpkin. If you happen to splatter on to unwanted areas, as long as the paint below is dry, you can use clean water to erase it.

Sherpa Tip: You can cover the areas of the canvas with a paper towel that you do not want the splatters to land on.

BRUSHES & TOOLS:

Small Synthetic Round

Small Synthetic Round Blender

COLOR MIXES:

Olive = CYM + PG > YO > BS

Dark Green = PG + BS

Yellow Orange = CYM > CRM

Orange = CRM + CYM

STEP DISCUSSION:

- Use the Small round brush to add a little Titanium White to the **Olive mix**. Then, use this color to tap in a highlight along the ridges in the stem of the pumpkin. Rinse the brush. Then, refine and give depth to the stem with **Dark Green mix**. Add a little extra shading between the segments with this color. Rinse the brush, and go over the stem again with the **Olive mix**, paying special attention to the back side of the stem.
- Apply more of the **Orange mix** to the top of the pumpkin, adding a little bit of it to the stem as well. Rinse the brush.
- Switch to the Blender brush and add a little Fluid White



Step 13 - Highlights And Shadows

"Making It Pop"

Timestamp 1:12:47

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Yellow Orange = CYM > CRM

Light Yellow = CYM + TW

Dark Grey = UB + MB

Yellow Green = CYM > CRM > PG

Light Grey = BS + UB + TW

COLOR MIXES:

Fall Green = PG + BS > YO

Orange = CRM + CYM

STEP DISCUSSION:

- Add a little Titanium White and some Gloss Glazing Liquid to the **Yellow Orange mix**. Apply this color with the Blender brush to each front section of the pumpkin, where the highlights would naturally be. Paint using soft, circular strokes. Lighten this area further with some of the **Light Yellow mix** and Gloss Glazing Liquid. Add pure Cadmium Yellow Medium mixed with some Gloss Glazing Liquid closer to the top of the pumpkin. Rinse the brush.
- Glaze a shadow under the pumpkin and leaf using the Gloss Glazing Liquid with

a little of the **Dark Grey mix**. Load more Gloss Glazing Liquid onto the brush and blend the shadow downward. Occasionally wipe the brush on a towel to offload some of the pigment. We want to make sure our shadows are not too overbearing. Also add some of this glazed mix to where the flower would cast a shadow onto the pumpkin, and between the segments at the bottom of the pumpkin. Make any adjustments as needed.

- Apply a cast shadow onto the right leaf using this same glaze mix. Because there is a lot of glaze on the brush, it will just create a deeper transparent color that will imply the shadow. Glaze another shadow layer on the table, under the pumpkin and leaf.
- Switch to the Small round brush loaded with Mars Black. Deepen and define the shadows where the pumpkin and the leaf meet the table and each other with a fine line. Use the Blender brush to soften and feather out those shadows. Rinse the brush.
- Switch back to the Small round brush, and add a little Titanium White to the **Yellow Green mix**. Then, add fine highlights to the stem. Also add dots of freckling to the creases between the segments of the pumpkin. Use this color to make adjustments to the veining in the leaf as well. Rinse the brush.
- Switch to the Angle brush and load some of the **Light Grey mix**. Then, use the edge of the brush to apply some highlights to the wood grain of the table. Rinse the brush.



Step 14 - Forward Leaves

“Greenery”

Timestamp 1:23:23

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Green = PG + BS

Mid Green = PG + BS + CYM

STEP DISCUSSION:

- Load the **Dark Green mix** onto the tip of the brush. Then, on the left side of the canvas, create two stem lines across the pumpkin, and one down onto the table. Paint small, elongated individual leaves coming outward from the stems. Paint a few of these leaves around the other two flowers on the left edge of the canvas as well.
- Give highlights to the leaves to help define them using the **Mid Green mix**. Make sure the leaves go in a variety of directions, as they would naturally. Make any adjustments needed using the two mixes above. Rinse the brush.
- Combine a little Titanium White to the **Mid Green mix**. Use tiny strokes to tap a brighter highlight on the leaves. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 15 - Purple Flower

“Getting Flowery”

Timestamp 1:28:32

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

Small Synthetic Round Blender

COLOR MIXES:

Orange = CRM + CYM

Dark Purple = QM + DP

Mid Purple = QM + DP + TW

STEP DISCUSSION:

- Load a little Titanium White and Gloss Glazing Liquid onto the Blender brush. Stipple this highlight on what should be the brightest point of the surface of the pumpkin. Notice that the biggest highlight is facing the viewer, and it gets smaller as it goes back. Rinse the brush.
- Switch to the Round brush and paint the centers of the flowers with the **Orange mix** combined with just a smidge of Dioxazine Purple. Rinse the brush.
- Use the **Dark Purple mix** to paint petals of the larger flower next to the pumpkin. Only paint this color on the part of the pedal that is closest to the center, leaving

the outer edges alone. Then, use the **Mid Purple mix** to paint the outer areas, blending it into the darker color of the flower. It is OK to have variations in this color mix. Rinse the brush.

- Dry the surface before continuing to the next step.



Step 16 - Finish Cosmos

"Flower Power"

Timestamp Finish Cosmos

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Light Purple = TW + QM > DP

Dark Purple = QM + DP

Warm Pink = TW > QM > CYM

STEP DISCUSSION:

- Starting at the edge of the

petals, apply the **Light Purple mix**. Apply this color directionally using short, dry brush strokes that allow some of the darker color below to show through. Without rinsing, add a little more Titanium White to the brush, and tip the edges of the petals. Repeat this process for the other petals, occasionally exaggerating the values by varying the amount of the colors within the mix.

- Reinforce the darker area around the center of the flower using the **Dark Purple mix**. Lightly brush out onto the petal slightly to exaggerate a little bit of shading. Rinse the brush.
- Apply fine strokes of the **Warm Pink mix** to highlight the ridges of the petals. Rinse the brush.
- Load Quinacridone Magenta onto the brush, and lightly paint strokes of this color coming out from the darker part of the pedal. Then from the edges of the petal, paint back some more of the **Warm Pink mix**. Rinse the brush.



Step 17 - Finish Forward Leaves

"A Little Shrubbery"

Timestamp 1:42:37

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Honeydew = CYM > PG

Dark Green = PG + BS

Mid Green = PG + BS + CYM

Light Yellow = CYM + TW

STEP DISCUSSION:

- Tap a mid tone value onto the center of the purple flower using the Honeydew mix. Rinse the brush.
- Use the **Dark Green mix** to draw leaf stems that overlay the flower. Then, create the leaves along these stems using short touch and pull strokes.
- Pop some mid tone values onto these leaves using the **Mid Green mix**. Make sure the leaves go in a variety of directions. Rinse the brush.
- While those leaves are drying, tap a brighter highlight onto the center of the flower using the **Light Yellow mix**.
- Combine a little Titanium White to the **Mid Green mix**. Use tiny touch and pull strokes to apply the brighter highlight on the leaves. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 18 - Red Flower

"Going For It"

Timestamp 1:47:06

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Viva Magenta = CRM + QM

STEP DISCUSSION:

- Use Titanium White to paint radial spiky strokes that go around the center triangle of the leftmost flower. This will create the lightness needed when you paint color over it later. Rinse the brush.
- Next, paint thin petals using the **Viva Magenta mix**. These petals start from the outer edge of the flower, and go in towards the area you just painted. Then, add some Dioxazine Purple to the very tips of these petals. Rinse the brush.
- Paint the center of the flower using the **Viva Magenta mix**. Rinse the brush. Then, reinforce the white area with Titanium White. Rinse the brush.
- Add Titanium White to the **Viva Magenta mix** and highlight the flower center. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 19 - Pink Daisy

"Not So Lazy Daisy"

Timestamp 1:51:40

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Pink = QM > TW
Light Pink = TW > QM
Viva Magenta = CRM + QM
Yellow Orange = CYM > CRM
Light Yellow = CYM + TW
Dark Grey = UB + MB

STEP DISCUSSION:

- Paint the petals of the front flower using the **Pink mix**. These thin petals radiate around the center almost like a drawing of the sun. Rinse the brush.
- While that is drying, use the **Viva Magenta mix** and define the center button on the red flower. Then, add a little Dioxazine Purple to the brush and define the outer petals. Rinse the brush.
- Tap the **Yellow Orange mix** onto the center button of the forward pink flower. Allow the darker color below to peek through somewhat. Rinse the brush.

- Use the **Light Pink mix** to highlight the petals of this forward flower. Paint using both short and long strokes. This will add to the feeling that the flower is full, and has many petal layers. Rinse the brush. Then, tap a brighter highlight onto the center of this flower using the **Light Yellow mix**.
- Glaze a shadow under the leaves and flowers using the Gloss Glazing Liquid and a little of the **Dark Grey mix**. Also blend shadows onto the objects that are behind other objects. This will push them back a bit further, giving them proper placement within the painting. Add more Mars Black to the glaze, creating more depth to some of the shadows. Rinse the brush.
- Make any adjustments to the front flower using the **Light Pink mix**.
- Next, add some Yellow Ochre to the **Dark Grey mix**, and add another highlight to the wood grain on the table. Rinse the brush.
- Tap some small, very bright highlights onto the lightest points of the pumpkin with Titanium White. Rinse the brush.
- Mix some Dioxazine Purple with Gloss Glazing Liquid and add shadows under the centers of the flowers.
- Make any final adjustments as needed. Rinse the brush.
- Sign.



THE TRACING METHOD

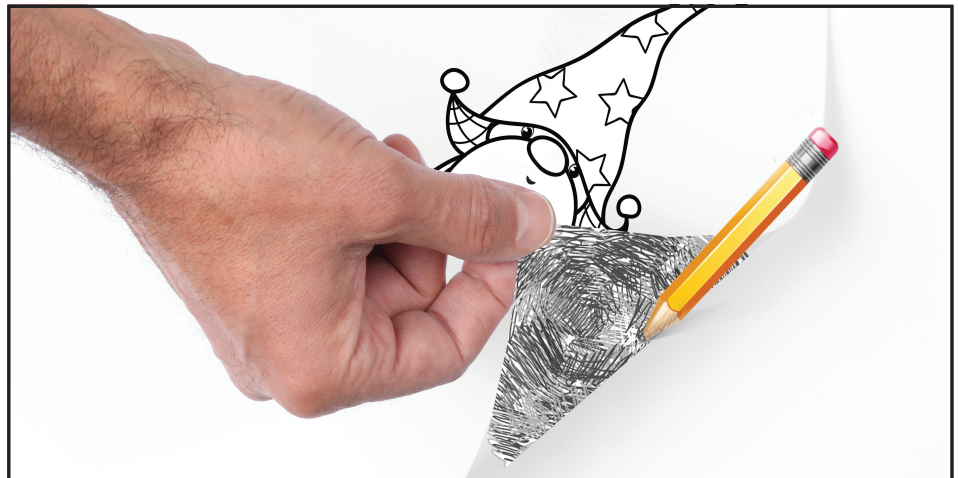
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

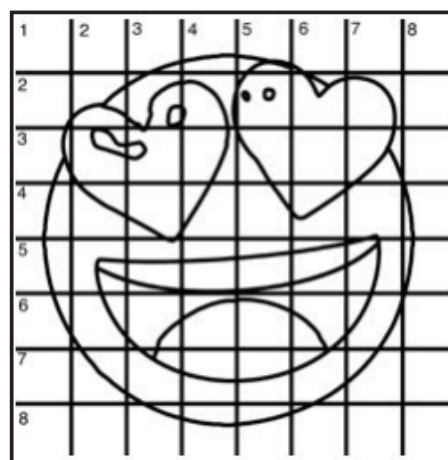
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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