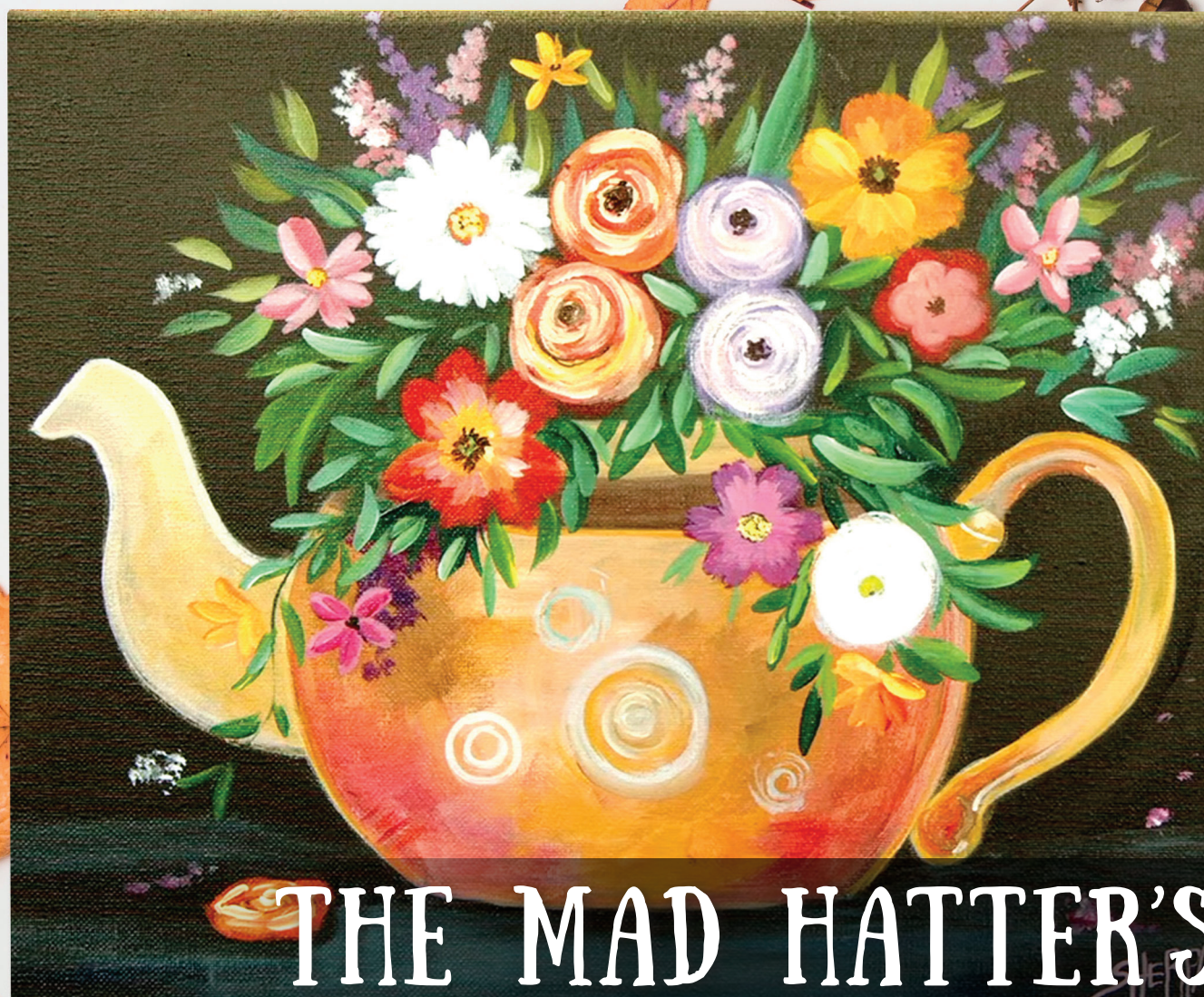


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



THE MAD HATTER'S TEA PARTY

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SHAE CHERIE

STEPS: 15 | DIFFICULTY: BEGINNER | 1 HOOT

Table of Contents

PAINT AND TOOL GUIDE	3
VIDEO CHAPTER GUIDE.....	3
STEP 1 - COLORED GROUND	5
STEP 2 - SKETCH THE IMAGE	6
STEP 3 - TEAPOT BASE LAYER	7
STEP 4 - TOUCH UP LAYER.....	8
STEP 5 - RUSTIC TEAPOT LAYER.....	9
STEP 6 - SPOUT AND HANDLE.....	10
STEP 7 - BACKGROUND FLOWERS	11
STEP 8 - BACKGROUND LEAVES	12
STEP 9 - FORWARD FLOWERS.....	13
STEP 10 - FILLER LEAVES	14
STEP 11 - LEAF HIGHLIGHTS.....	15
STEP 12 - TABLE HIGHLIGHTS AND SHADOWS.....	16
STEP 13 - FLOWER DETAILS	17
STEP 14 - FURTHER FLOWER DETAILS	18
STEP 15 - FINAL TOUCHES	19
TRACING METHOD	20
TRACEABLE	21
GRIDDING INSTRUCTIONS	22
TECHNIQUE REFERENCES	23

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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
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

- Large Hog Bright
- Medium Synthetic Bright
- Small Hog Round
- X-Small Round Liner
- Large Synthetic Angle
- Small Synthetic Round

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
- Chalk Pencil or Watercolor Pencil

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

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 10	1:05:10	FILLER LEAVES
STEP 1	3:54	COLORED GROUND	STEP 11	1:10:08	LEAF HIGHLIGHTS
STEP 2	9:38	SKETCH THE IMAGE	STEP 12	1:13:06	TABLE HIGHLIGHTS AND SHADOWS
STEP 3	13:25	TEAPOT BASE LAYER	STEP 13	1:15:47	FLOWER DETAILS
STEP 4	19:25	TOUCH UP LAYER	STEP 14	1:23:28	FURTHER FLOWER DETAILS
STEP 5	21:49	RUSTIC TEAPOT LAYER	STEP 15	1:34:29	FINAL TOUCHES
STEP 6	26:58	SPOUT AND HANDLE		1:38:08	SIGN
STEP 7	38:03	BACKGROUND FLOWERS			
STEP 8	46:53	BACKGROUND LEAVES			
STEP 9	51:48	FORWARD FLOWERS			

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



Step 1 - Colored Ground

"A Black Beginning"

Timestamp 3:54

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Large Hog Bright

STEP DISCUSSION:

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



Step 2 - Sketch The Image

"Chalky Outline"

Timestamp 9:38

BRUSHES & TOOLS:

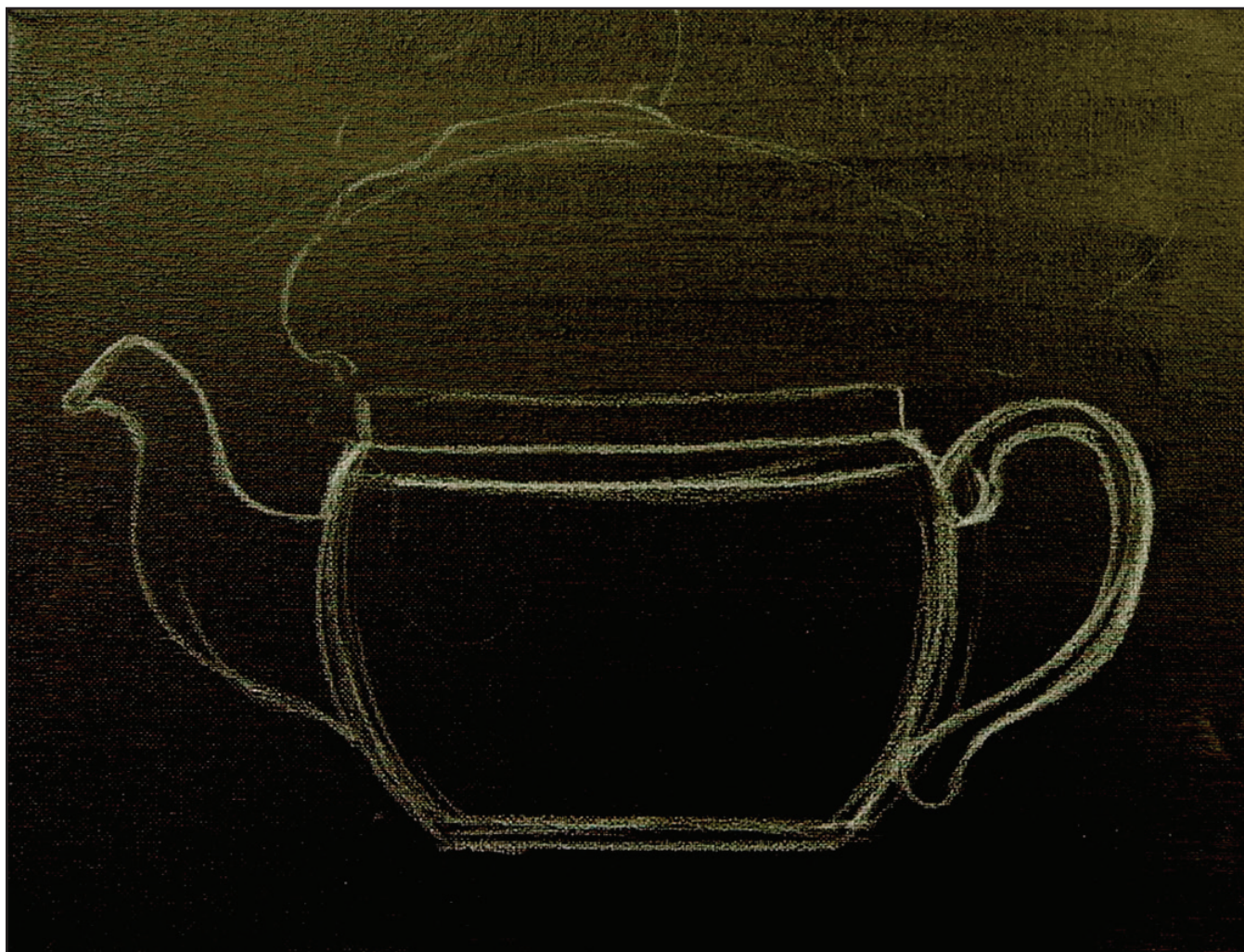
Chalk Pencil or Watercolor Pencil

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

as well as the traceable to assist you.

- Create a horizontal line 2 inches from the bottom of the canvas in the center, about 6 inches long. Then, create a curved line starting about 2 inches from the top of the canvas, going slightly down on either side. Bring the teapot sides up from the bottom line on each side, curving up above the halfway point of the canvas. Then, on the right side, create a curved line for the handle. On the opposite side, bring out the teapot spout. It curves out and up, thicker at the bottom, and thinner at the tip.
- Connect the sides of the teapot through the middle. It will be mostly covered by flowers later on, but simply map it out so we know that it is there. Also, make a bit of a raised edge above this line. Create basic floral shapes around the top of the teapot, ensuring you have enough room for all the flowers you would like to place. This can be loose, scumbly strokes, just to get a sense of space. Before continuing on, finish the shape of the handle by coming underneath the top of the line, bending the line into the center of the handle. Then, bring that line out on the other side, and join it at the bottom. This is a trick that helps in creating an even, pottery-like shape.



Step 3 - Teapot Base Layer

"The Illusion Of Curvature"

Timestamp 13:25

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Sand = TW + YO

Terracotta = BS + MB

STEP DISCUSSION:

- Load the brush with the **Sand mix**, and begin blocking in the body of the

teapot. Utilize the angle of the brush for sharp edges. Paint loosely, this teapot will have a painterly quality to it. Use long strokes in the center as you fill it in completely. The brush stroke will help create the illusion of curvature near the edges. Also fill in the spout of the teapot, making sure to use the edge of the brush when necessary. Then, paint the upper-edge of the teapot, leaving a space between where the edge begins and the curve of the center body ends. Without rinsing the brush, load the **Terracotta mix** and fill in that space. Keep in mind the curvature of the pot as you brush in the mix. After you apply the pure mix, brush the previous mix up and down into the dark space, evening it value-wise.

- Load the brush with **Sand mix** again, and finalize the edges of the teapot, including the edges near the brown color near the top. After that, fill in the handle of the teapot, utilizing the brush angle to maintain a thin but even line. Use any leftover paint on the teapot body. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 4 - Touch Up Layer

"Quick Clean Up"

Timestamp 19:25

PAINT:

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

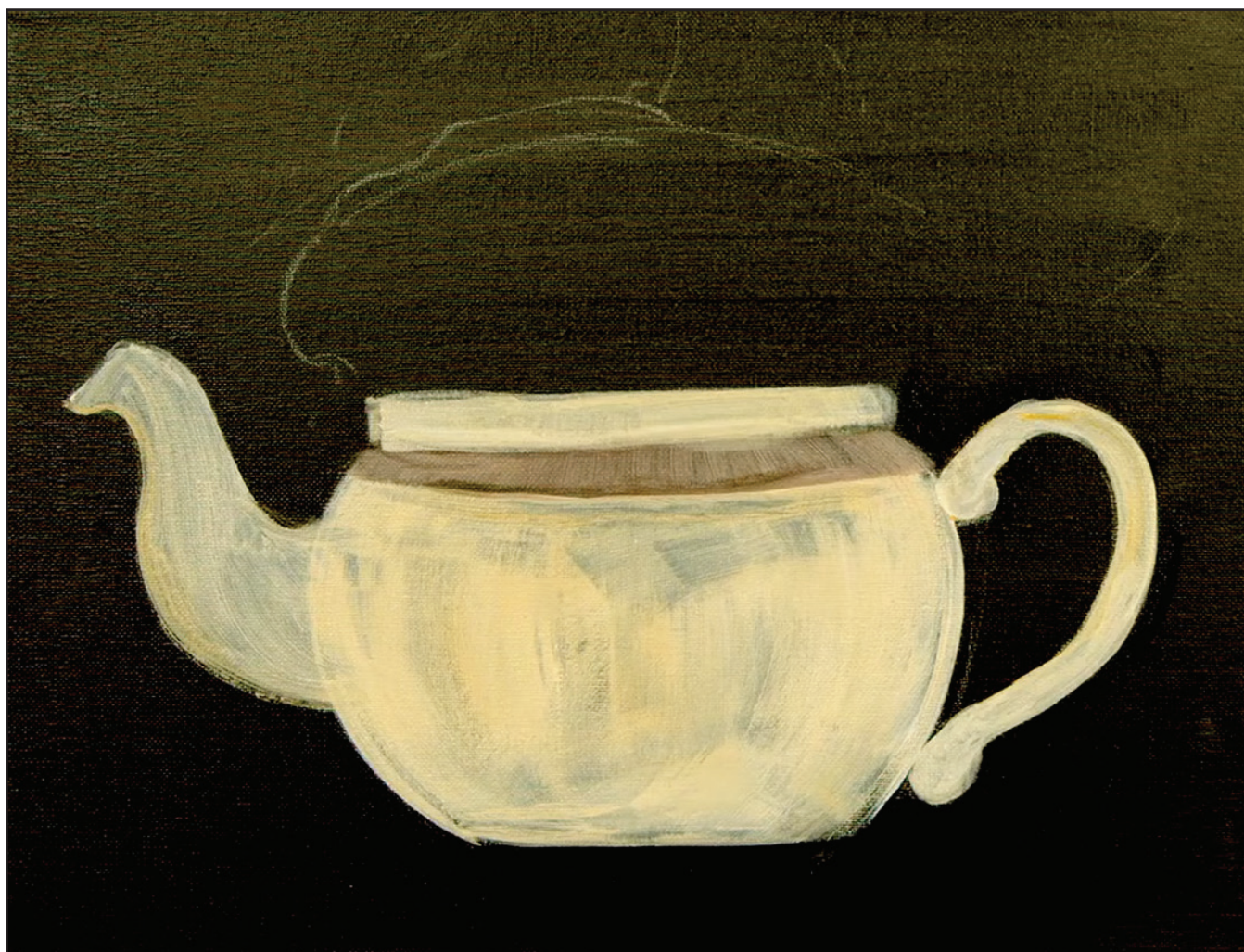
Medium Synthetic Bright

COLOR MIXES:

Sand = TW + YO

STEP DISCUSSION:

- At this stage, we are simply ensuring we have everything covered how we would like it. With Mars Black, go over any place the teapot is uneven or juts out. This is also a good time to make sure the background is completely covered.
- Use the **Sand mix** to even off the edges of the teapot, the tops, bottoms, and particularly the handle and spout. Rinse the brush.



Step 5 - Rustic Teapot Layer

“Pot Patina”

Timestamp 21:49

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

French Fuchsia =

QM > YO > TW

Terracotta = BS + MB

Parchment = YO > MB

Lipstick = QM > CRM > YO

STEP DISCUSSION:

- Load the brush with **French Fuchsia mix**, and apply it loosely to the bottom-left part of the body of the pot. Then, add much more Yellow Ochre to the mix and apply it to the right of the body and along the back. Moving closer to the center, add more Yellow Ochre and continue developing the base. Be playful with the color mix, blending wet into wet, giving the teapot a rustic look. Continue this process for the entire main body. After that, add Titanium White to the dirty brush, and apply it in the center, loosely working it through the layers of paint. Then, apply the **Parchment mix** to the top of the teapot in the space above the brown line. Rinse the brush.

- Load the brush with **Terracotta mix**, and paint over the dark line near the top. Then, with the **Parchment mix**, finalize the top edge of the pot, and scumble the rest of the mix on the body of the pot. Then, with the **Lipstick mix**, blend the bottom left of the teapot, allowing the mixes to coexist and do what they might. Bring this color to the bottom right as well. Add a touch of Titanium White as you blend. Wipe the brush off occasionally for even further variance as you dance with your mix.
- With the dirty brush, apply a touch of Burnt Sienna to the top left of the tea pot, near the spout. Work this into the center-right side as well. Rinse the brush.



Step 6 - Spout and Handle

"Here Is My Handle, Here Is My Spout"

Timestamp 26:58

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Bright
Small Synthetic Round

COLOR MIXES:

Sand = TW + YO
Painterly Grey = TW > UB
Lipstick = QM > CRM > YO
Rustic Green = PG > BS > YO

STEP DISCUSSION:

- Load the Bright brush with **Sand mix**, and fill in the spout. Add a touch of Cadmium Yellow Medium for a fun and fancy base layer. Rinse the brush.
- With the Round brush and pure Yellow Ochre, fill the handle of the teapot. Be mindful of the narrow space as you work the paint up and down the handle, but remember you can always return later to correct any mistakes. Apply thin lines of this color along the back side of the teapot, as well as the front, below the spout. Without rinsing, add **Lipstick mix** and blend it into the center of the bottom part of the handle,

as well as a bit on the lower section of the top. Add **Sand mix** to the brush as well, blending in the rightmost section of the handle, as well as adding a few highlights to the top and curves. Rinse the brush.

- Return to the handle with the **Rustic Green mix**, and loosely blend it into the handle. Rinse the brush. Round off the edges of the handle with Mars Black if needed. Also blend a hint of this color into the handle if you feel it is a little too bright. Rinse.
- Add pure Titanium White to the brush and outline the spout of the teapot. Rinse the brush. Then, with pure Yellow Ochre, create a line below the brown section on the top of the body. Rinse the brush.
- Load Yellow Ochre onto the Bright brush, and glaze it along the spout, tapping it lightly as you go. Rinse the brush.
- Moving back to the handle, add a few reflection lines with the Round brush and Titanium White. Blend it into the round sections, as well as along the handle. Rinse the brush. Then, add a few abstract circles to the body of the teapot with the **Painterly Grey mix**. I placed mine in the lower left center, with one slightly above to the right of that, and a bigger one in the direct center. These bubble shapes can have funky looking centers, or even circles within the circles. Blend them out as you go. There is also another bubble shape to the bottom left of the biggest circle. Mix Burnt Sienna and Yellow Ochre into the circles as you go, to give the feeling that these shapes are really part of the teapot. Add any other colors you would like, get creative with it. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 7 - Background Flowers

"Spike Flowers"

Timestamp 38:03

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Lipstick = QM > CRM > YO
Painterly Grey = TW > UB
Perennial Purple = QM + DP > TW

STEP DISCUSSION:

- Load the brush with **Lipstick mix**, adding a touch of Titanium White to the mix. Use the curved reference lines to decide where our flowers will be placed. Begin tapping in little spikes for flower petals up and down near the top of the canvas, above the left side of the pot. Create two flower shapes. Then, add more Titanium White to the brush, and create more blooms, one in the center, and two on the right, spilling over the side of the teapot somewhat. They are fairly far up and away from the pot itself.
- Without rinsing, load the brush with **Perennial Purple mix**, and continue creating flower blooms. One overlaps the two on the left, a little bit is with the middle bloom, and some are to the left of the right-most blooms. They also overlap them somewhat. Rinse the brush.
- Load the brush with **Painterly Grey mix**, and add specks to the bottom of the blooms on the right, some on the left, and even a bit over the side of the teapot. Also add little fallen petals laying around the teapot, using each of the previous mixes. Rinse the brush.



Step 8 - Background Leaves

“Greening In”

Timestamp 46:53

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Glass Green = PG > BS > TW

Rustic Yellow = CYM + PG + BS

STEP DISCUSSION:

- Load the brush with the **Rustic Yellow mix**, and create little leaves, pulling them out and up across the floral sphere. Follow the curved guideline as you go, biasing the mix with Titanium White or further Phthalo Green every so often. Rinse the brush.
- Then, with the **Glass Green mix**, create longer, more elaborate leaves among the previous ones. Switch between these two mixes as you go, aiming for different, interesting results as you paint. Think of this as creating a launchpad for our future flowers, do not worry about creating too many leaves. The flowers will layer over them all the same. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: It is vital to ensure the canvas is completely dry after this step. We will be painting flowers over the leaves, not necessarily wanting the colors to mix in a major way. If you do not have a hair dryer to speed up the process, feel free to take a break. Get up, get some fresh air, or make yourself coffee. Good things come to those who wait.



Step 9 - Forward Flowers

"Under Flower Layer"

Timestamp 51:48

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round
Small Hog Round

COLOR MIXES:

Painterly Grey = TW > UB
Light Purple = DP > TW
Yellow Orange = CYM > CRM
Lipstick = QM > CRM > YO
Rustic Orange =
CRM > CYM > QM
Orange = CRM + CYM

STEP DISCUSSION:

- Load the Hog brush with **Painterly Grey mix**, and create a radial flower in front of the leaves on the left. Then, create a rose-like flower with concentric circular motions, located in the top right of the body of the teapot. Rinse the brush.
- With the **Rustic Orange mix**, create more, circular flower shapes to the right of the first radial flower. Bias this mix further with Cadmium Red Medium and Quinacridone Magenta, and make a flower with thicker radial petals on the left of the top of the pot. The petals are positioned in almost an "X" shape. Rinse the brush.

- Load the brush with **Light Purple mix**, and create a similar looking flower located slightly right of the center of the pot, lower than the last flower. Then, dapple this mix around below the red flower, creating an interesting, loose flower patch. Rinse the brush.
- To the right of the top most flowers, use the **Orange mix** to make another flower, the petals a little wider than the last few. Bias this mix with Quinacridone Magenta, and create a somewhat smaller flower below the previous one. Add Titanium White to the mix and brush it around the center of this flower. Rinse the brush.
- Use the **Light Purple mix** once again, and make two flowers in the center space above the pot, using circular strokes. Rinse the brush.
- With the Synthetic brush, use the **Yellow Orange mix** to make a smaller flower above the left arrangement of flowers. Rinse the brush.
- Use the **Lipstick mix** biased with much more Titanium White, creating a pink, and make another radial flower to the left of the very first white flower. Also place a pink flower below the purple arrangement on the left of the pot. Rinse the brush.
- Use a variety of **Rustic Orange mix**, **Yellow Orange mix**, and **Orange mix** to paint in flowers on the right side of the pot, as well as at the base of the spout. They have spiky petals, and are facing downward somewhat. Use these mixes to create a fallen rose, below the base of the spout. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 10 - Filler Leaves

"Plumping Up The Arrangement"

Timestamp 1:05:10

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Green = PG + BS > CYM

STEP DISCUSSION:

- Using the **Dark Green mix**, create tucked-in leaf shapes among the flowers, being mindful where you place these breaks. Place them in the middle, around the flowers on the pot, as well as the sides, overflowing somewhat. Then, create a very thin line to make a vine that flows off the pot to the left, in front of the spout. Place leaves along this vine as well. Bias the leaves with Cadmium Yellow Medium or Mars Black every so often, simply creating dimensionality and variance. Rinse the brush.



Step 11 - Leaf Highlights

"Bringing Things Forward"

Timestamp 1:10:08

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 > CYM

STEP DISCUSSION:

- Add the **Dark Green mix** with Titanium White, and add highlights to some of the leaves. Lay highlights on top of some, and create new leaves occasionally. Be generous with them, the goal is to have about the same amount of lights and darks. Vary the mix with Titanium White or Phthalo Green as you paint. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 12 - Table Highlights and Shadows

"Set The Teapot On The Table"

Timestamp 1:13:06

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Deep Shadow = PB + MB

STEP DISCUSSION:

- Load the brush with the **Deep Shadow mix**, and apply it loosely around the background, below the pot. Aim to level out the background as much as possible. Then, add a smidge of Titanium White, and begin brushing it back and forth, horizontally, below the teapot. This subtle highlight will bring the teapot into reality, implying a table. It may look almost like a water reflection. Add Mars Black to the brush and ensure that the teapot has a cast shadow. The little choices make a big difference. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 13 - Flower Details

“Serious Looseness”

Timestamp 1:15:47

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Lipstick = QM > CRM > YO

Yellow Orange = CYM > CRM

Viva Magenta = QM + CRM

Perennial Purple =

QM + DP > TW

Orange = CRM + CYM

STEP DISCUSSION:

- Load the brush with **Lipstick mix** and begin filling out the leftmost flower at the top, alternating with a heavier load of Titanium White.

Rinse the brush. Then, paint the center of the flower with the **Orange mix**, along with the very first white flower.

Also put this orange color in the middle of the rightmost radial flower. With the dirty brush, apply **Yellow Orange mix** to the “X” shaped flower on the left. Also use this color to the red rose-shaped flowers, using circular strokes as before. Add even more Cadmium Yellow Medium to this mix, and pop paint onto the yellow flower to the right of the center purple flowers. Vary the mix with Cadmium Red Medium as you blend the flower. Use

Titanium White as needed for an added pop. Rinse the brush.

- Use **Lipstick mix** with Titanium White added, and add highlights to the rightmost pink flower, next to the previous two. Blend these colors wet into wet, varying the mix as you go. Maintain a painterly looseness as you paint, not only with strokes, but with color mixes. Rinse the brush.
- Load the brush with **Perennial Purple mix**, and layer it on the edges of the purple flower located near the center of the pot. Add the **Lipstick mix** to the dirty brush, and brush out from the center of the flower, giving a nice little vibrant pattern. Rinse the brush.
- Use the **Viva Magenta mix** to add a curved outline to the flower below the yellow-petaled flower, on the top right of the foliage. Add Titanium White and a touch of the **Orange mix** to the brush, and fill in the center. Rinse the brush.
- Continue using the **Lipstick mix** varied between Titanium White, or more of any other color in the mix, and develop the other pink and purple flowers. Rinse the brush.
- Use the **Yellow Orange mix** to round out the yellow flowers, above the first white flower, and on the teapot spout. This is a complex dance of colors, develop the colors as much, or as little, as you like. Rinse the brush.



Step 14 - Further Flower Details

"More Floral Dimension"

Timestamp 1:23:23

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Orange = CRM + CYM

Terracotta = BS + MB

Light Purple = DP + TW

Light Yellow = TW + CYM

STEP DISCUSSION:

- Load the brush with the **Orange mix** and a hint of white, going over the roses again, creating highlighted edges. Go over it with pure Cadmium Red Medium if you feel the lightness is too overpowering. Add touches of Quinacridone Magenta as you go, varying the mixes further, blending them right onto the canvas. Rinse the brush. Add more Titanium White to the mix and create small highlights in the center, and along the petal edges. Rinse the brush.
- Once again with the **Orange mix**, move to the red flower below the roses, and apply the mix by painting into the center. Add Quinacridone Magenta to the mix and continue brushing inward. Then, add Titanium White and apply it closer to the center, adding Cadmium Yellow Medium back as needed. Rinse the brush.
- Next, load the brush with **Light Purple mix** and develop the purple roses, utilizing circular brush movements. Add Titanium White as you go, painting wet into wet. The edges should be very light, while retaining dark, deeper colors in the crevasses. Rinse the brush.
- Return to the red roses and finalize the highlights with Titanium White mixed with a touch of **Orange mix**. Introduce a bit of Cadmium Yellow Medium to the flowers as you finish. Rinse the brush.
- Load the brush with pure Cadmium Yellow Medium and add tiny dots to the orange centers of the radial flowers. Wipe the pigment off, and apply **Terracotta mix** to the middle of each flower. Rinse the brush.
- Use the **Light Yellow mix** to bring out the tiny dots from before. Rinse the brush.



Step 15 - Final Touches

"Fussy And Fun Details"

Timestamp 1:34:29

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Orange = CRM + CYM
Rustic Yellow = CYM + PG + BS
Lipstick = QM > CRM > YO
Painterly Grey = TW > UB

STEP DISCUSSION:

- Load the brush with the **Orange mix**, and develop the fallen rose below the teapot similarly to the other ones. Then, add a lot of Titanium White biased with the Lipstick mix and give subtle shading to the purple roses. Rinse the brush.
- Dot the center of the white rose on the right side of the teapot using **Rustic Yellow mix**. Rinse the brush.
- Load the brush with **Painterly Grey mix**, and brush it outward on the first white flower. Also add this mix to the white rose, varying it with Titanium White and Ultramarine Blue occasionally, aiming for a bright, vibrant look. Rinse the brush.
- Use the **Rustic Yellow mix** to add little dots to the center of the broader flowers. Rinse the brush.
- Sign.



THE TRACING METHOD

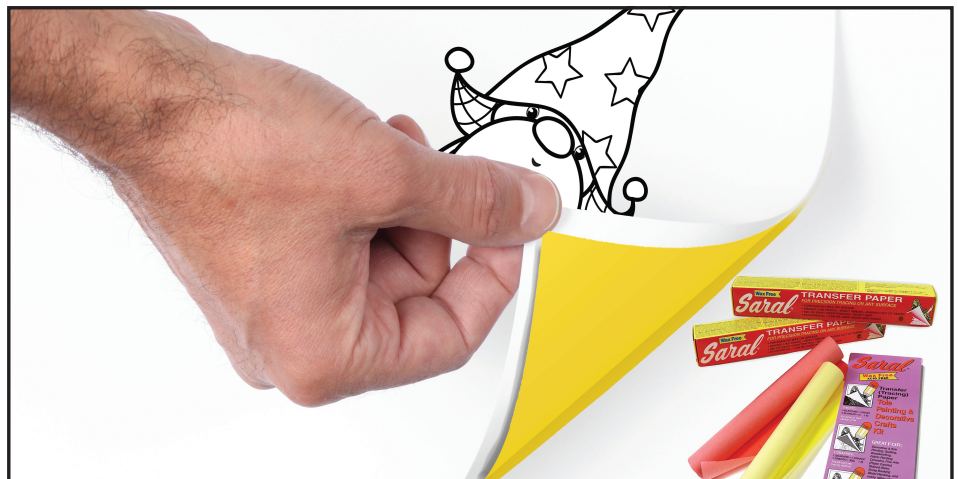
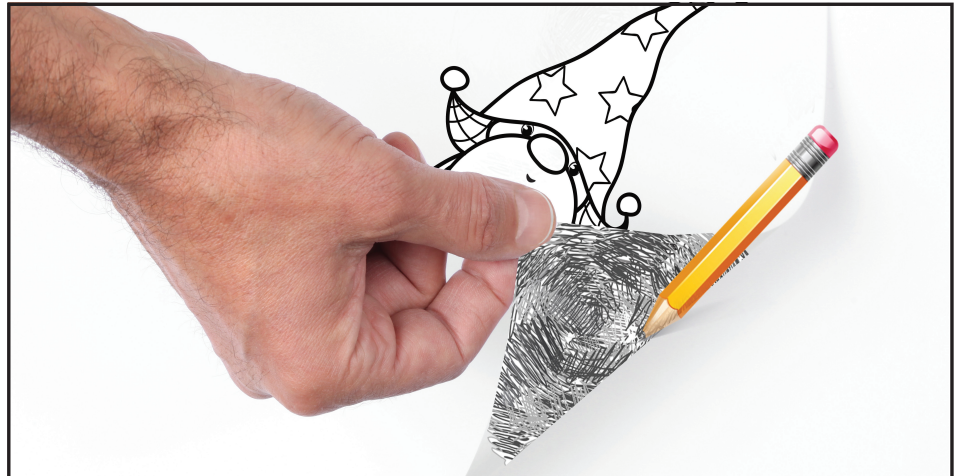
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

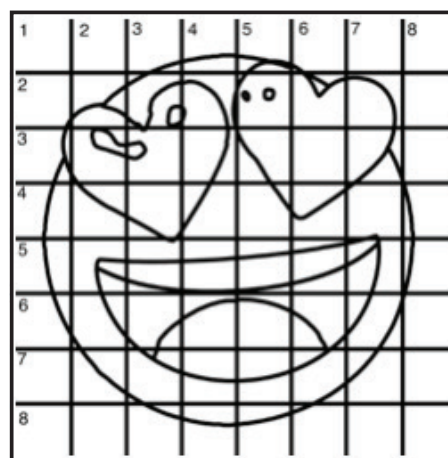
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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