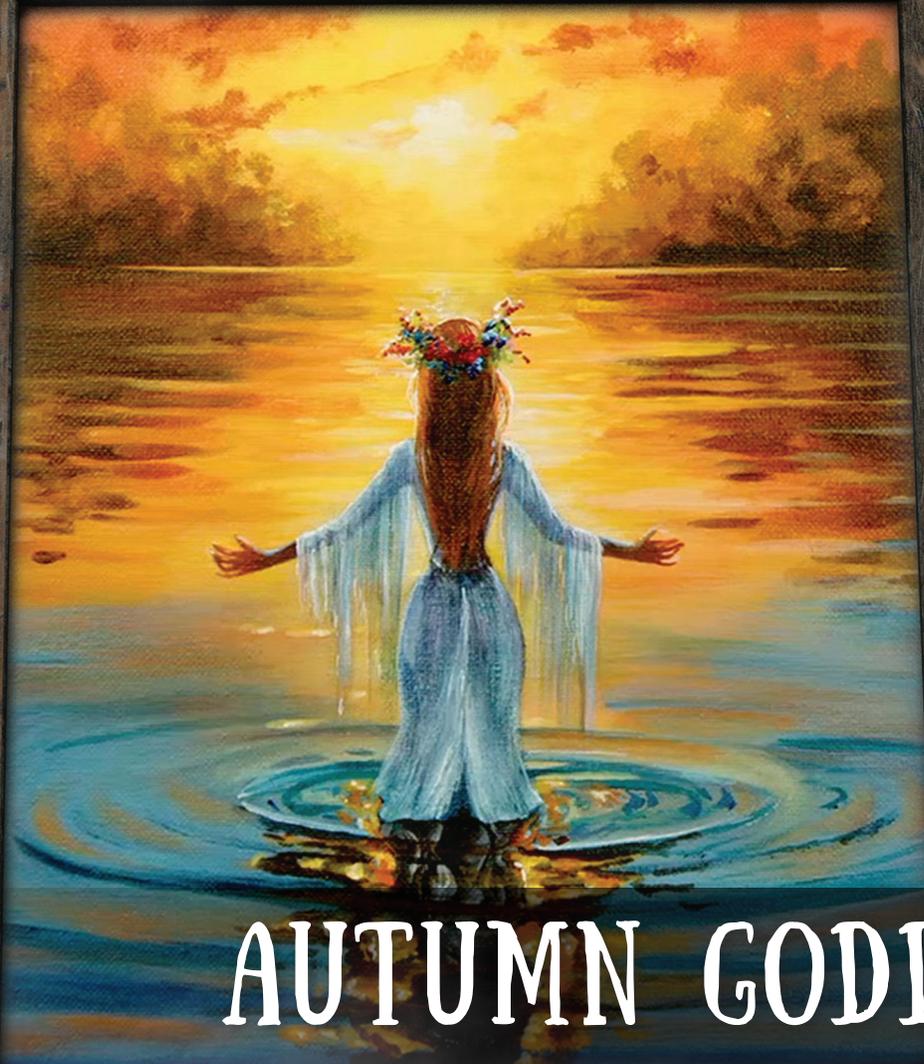


13 Days of

HALLOWEEN

with
THE ART SHERPA



AUTUMN GODDESS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: AMY WHITE

STEPS: 26 | 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
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Zinc White = ZW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- X-Large / Medium Synthetic Bright
- Large Hog Bright
- Medium Hog "D"
- Small Hog Round
- Medium Synthetic Filbert
- Medium Synthetic Filbert Graine

- X-Small / Small Synthetic Round
- Medium Synthetic Round Blender
- X-Small / Medium Synthetic Round
- Large Synthetic Filbert

TOOLS:

- Diamond Palette Knife
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Artist Tape
- Water Mister
- 11x14 Canvas
- Optional: Sta-Wet Palette

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Perspective
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water
- Implying Motion
- Painting a Silhouette Landscape

Video Chapter Guide

Below are the timestamps chapters in the tutorial video ou can easily coordinate using the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:			
INTRO	00:00	INTRO	STEP 14	2:12:20	FURTHER DRESS DETAILS
STEP 1	06:45	COLORED GROUND	STEP 15	2:19:40	ROUNDING OUT THE FIGURE
STEP 2	13:25	SUNSET TRANSITION	STEP 16	2:44:16	FLOWER CROWN
STEP 3	23:57	BACKGROUND SUNSET	STEP 17	2:50:25	WATER DETAILS
STEP 4	30:14	CLOUDS	STEP 18	3:11:04	FURTHER WATER DETAILS
STEP 5	39:18	TREES AND BUSHES	STEP 19	3:22:45	EVEN MORE WATER DETAILS
STEP 6	53:20	FURTHER HORIZON DETAILS	STEP 20	3:33:36	RIPPLES
STEP 7	1:01:36	HORIZON LINE	STEP 21	3:43:54	FURTHER RIPPLES
STEP 8	1:04:14	REFLECTIONS	STEP 22	3:48:16	WALKING ON WATER
STEP 9	1:14:08	FIGURE SKETCHING	STEP 23	3:59:56	EVEN MORE REFLECTIONS
STEP 10	1:25:12	LAKE BLENDING	STEP 24	4:05:12	FIGURE FOCUSED DETAILS
STEP 11	1:35:17	SUBTLE REFLECTIONS	STEP 25	4:21:00	ADDING DETAILS
STEP 12	1:49:14	HAND FOCUS	STEP 26	4:23:40	FINAL TOUCH UPS
STEP 13	2:07:18	DEVELOPING THE DRESS		4:30:00	SIGN

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Step 1 - Colored Ground

“Just Getting It Down”

Timestamp 6:45

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

X-Large Synthetic Bright

COLOR MIXES:

Orange = CYM + CRM

Peach = CYM + CRM + TW

Light Blue = TW > PB

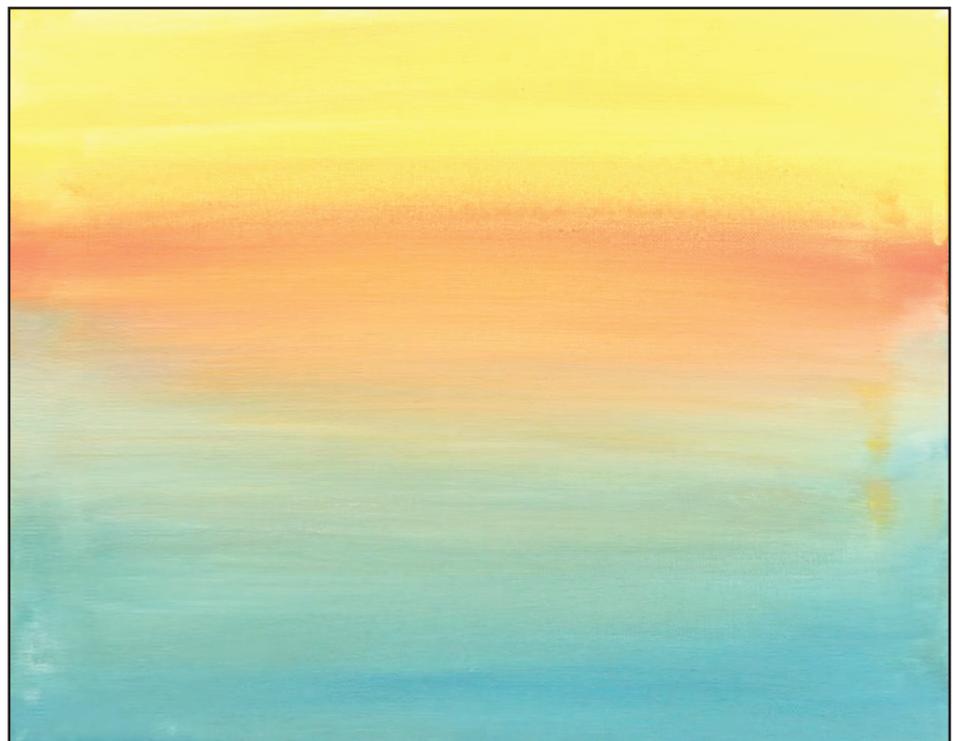
Bright Blue = PB + TW

STEP DISCUSSION:

- The upper third of the canvas will be mostly yellows and Golds. The middle third of the canvas will be the transition area that leads into the blues at the bottom of the canvas.
- Paint the upper third of the canvas with pure Cadmium Yellow Medium, and horizontal strokes. Follow that with a little bit of the **Orange mix**, and blend it into the wet paint. As you move downward, begin blending in the **Peach mix**. Add a little more pure Cadmium Yellow Medium in the center of the orange and peach area.
- Create a transition color with the **Light Blue mix** and just a bit of the **Peach mix**. Apply this horizontally, next.
- Paint the **Bright Blue mix** at the bottom of the canvas

and blend it into the wet paint above. Rinse the brush very thoroughly.

- Load the pure Cadmium Yellow Medium and starting at the top, loosely blend this color downward to about the 2/3rds mark. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 2 - Sunset Transition

“This Is A Tough Blend”

Timestamp 13:25

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW
Golden’s Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Bright
Large Hog Bright
T-Square Ruler
Chalk or Watercolor Pencil

COLOR MIXES:

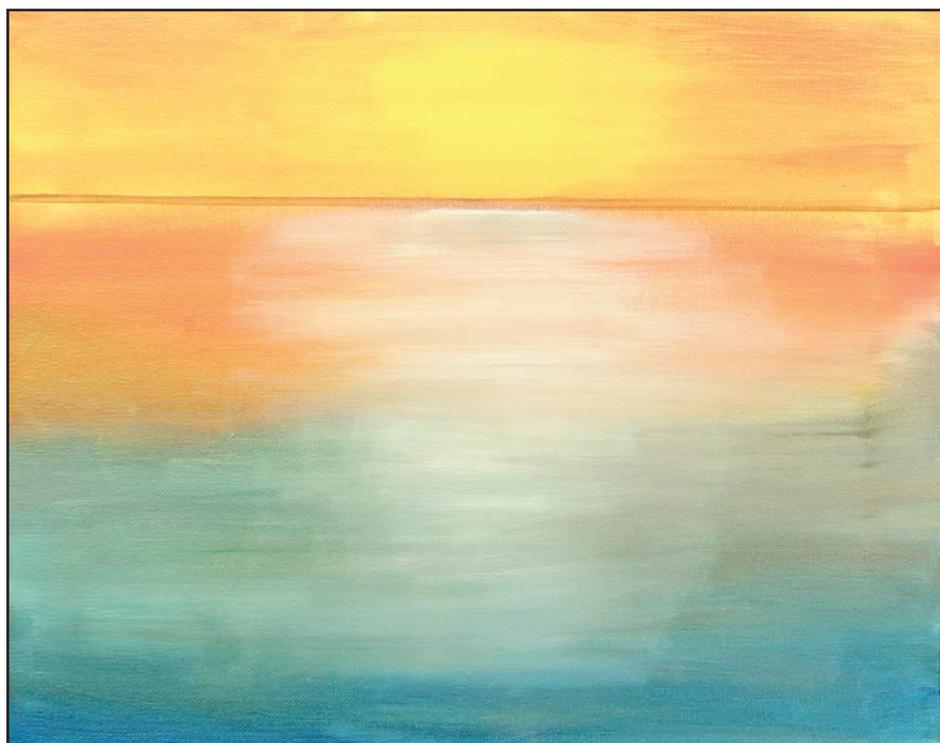
Orange = CYM + CRM
Peach = CYM + CRM + TW
Light Blue = TW > PB
Rich Blue = PB + UB
Rouge = CRM > PB > UB

STEP DISCUSSION:

- Use the T-square ruler, the edge of the Synthetic brush, and Burnt Sienna to create the horizon line approximately 3” from the top of the canvas. Rinse the brush.
- Switch to the hog brush, and use pure Cadmium Yellow Medium to enrich the color at the center top of the canvas.
- Create the halo around the sun by bringing in some of the **Orange mix** from the edges of the canvas. Add a little Gloss Glazing Liquid and apply side to side strokes, while beginning to blend it in.

- Below the horizon line on the left side, brush the **Orange mix** along with Gloss Glazing Liquid, and intensify the color down to about the midway point. Next, blend in the transition color of the **Light Blue mix** and just a bit of the **Peach mix**. Use more of the Gloss Glazing Liquid to help brush out the paint, as needed. Continue building up the gradation at the bottom of the canvas using the **Rich Blue mix**. Carry this mix right across the bottom of the canvas and over to the right side.
- Moving up the right side and began adding in some of the **Rouge mix**. Do not be too concerned with the center of the canvas at this point. Use the **Peach mix** next, again adding Gloss Glazing Liquid when needed to assist with the blend. Rinse the brush.
- Then, from the horizon line, add some Titanium White. Use horizontal strokes to produce the reflected corridor of light, down the center of the canvas. Carry this outward a little farther than you would think, allowing the strokes to feather out along the edges. As you near the bottom, begin to taper the stroke somewhat to create perspective. Continue using Gloss Glazing Liquid to help with the blend. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: All paintings have ugly stages so do not be too concerned if you are thinking your painting is a mess at the moment.



Step 3 - Background Sunset

"Fire In The Sky"

Timestamp 23:57

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Titanium White = TW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Hog "D" or Filbert

COLOR MIXES:

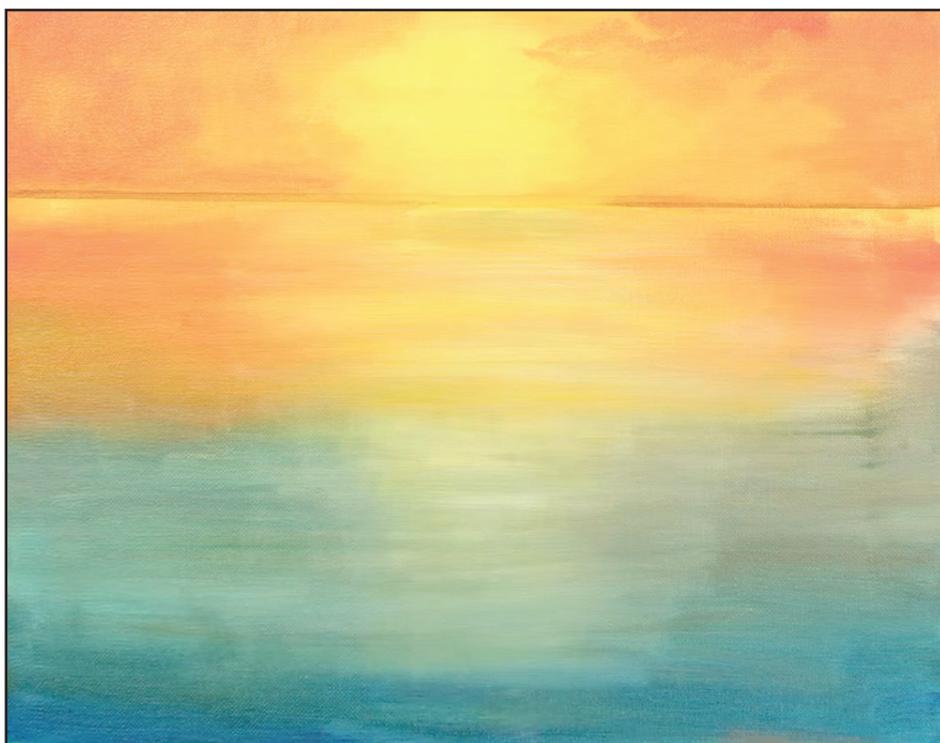
Bright Yellow = CYM > TW
Yellow Orange = CYM > CRM
Orange = CYM + CRM
Red Orange = CRM > CYM

STEP DISCUSSION:

- Scumble the **Bright Yellow mix** onto the center of the sky, boosting the color of the sun. Add some pure Cadmium Yellow Medium, and bring it right down to the horizon.
- Begin adding some of the **Yellow Orange mix** as you move out towards the right side, working the paint wet into wet. Follow that with the **Orange mix**. Then use the **Red Orange mix** closest to the edge of the canvas. Apply this color with small curled strokes using light pressure and Gloss Glazing Liquid.
- Once you have a smooth transition on the right, use this same method to produce a similar effect on the left side of the sky. Rinse the brush.
- Use the damp brush to glaze

Cadmium Yellow Medium down the corridor of light at the center of the lake. Apply long horizontal strokes that taper as you move down the canvas, feathering and blending this color along the edges of the corridor. Rinse the brush.

- Dry the surface before continuing to the next step.



Step 4 - Clouds

“Wiggle It, Just A Little Bit”

Timestamp 30:14

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

Zinc White = ZW

Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Orange Spice = CRM + CYM > DP

Viva Magenta = CRM + QM

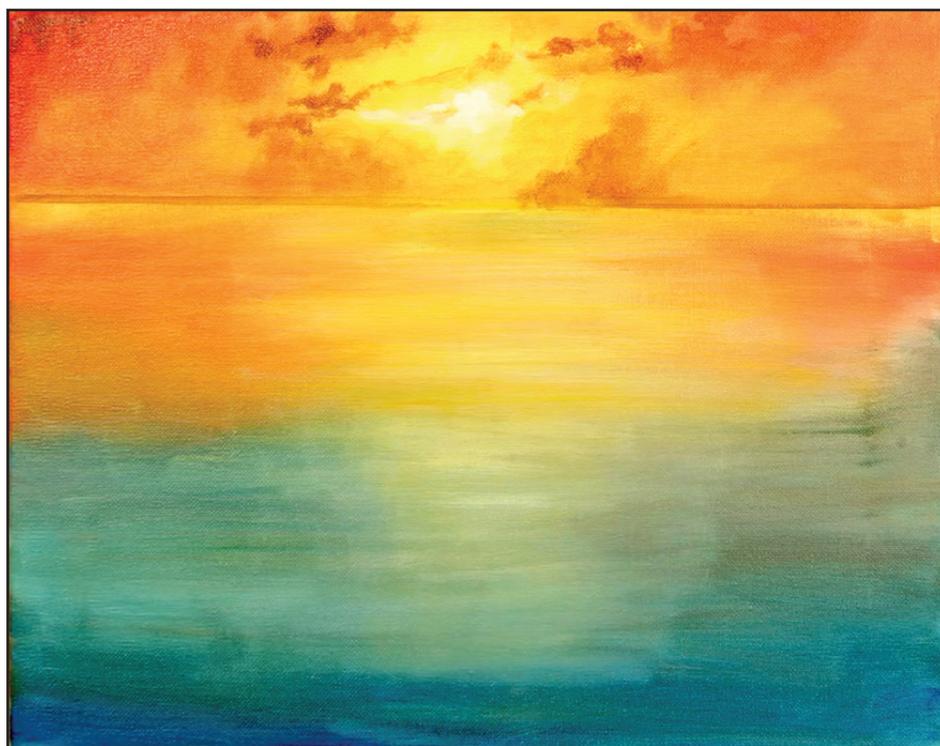
Orange = CYM + CRM

STEP DISCUSSION:

- Use the **Orange Spice mix** and Gloss Glazing Liquid, and a damp brush to paint the clouds that are a little more forward. Wiggle the brush around to create irregular shapes, while also leaving spaces in between. Some of these shapes will overlap the sun. As you move out towards the sides of the canvas, begin to lightly dust the brush into the colors around these clouds to blend them into the sky. Apply these clouds on either side of the sun.
- Without rinsing the brush, load some of the **Viva Magenta mix** and deepen the upper right corner. Add more Gloss Glazing Liquid as needed to blend it in.
- Still using the dirty brush, load some Dioxazine Purple

and wiggle that darker value into the bottoms of some of the irregular cloud shapes. Closer to the horizon where the clouds are much more distant, smudge and glaze some of this color in to create a very diffused effect. Rinse the brush.

- Paint some more small wispy clouds that layer over the center of the sun using the **Orange mix**. Then, without rinsing, load more Cadmium Yellow Medium and create a transparent diffusion along the center of the horizon line. Rinse the brush.
- Add a glow to the sun by adding some Zinc White to Cadmium Yellow Medium and blending it in. Then, create a hot spot in the very center by wiggling in some Titanium White. Continue building up the light center of the sun, adding some horizontal arms of light radiating outward from it.



Step 5 - Trees and Bushes

“Foliage And Shrubbery”

Timestamp 39:18

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Zinc White = ZW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Dark Brown = BS + MB
Orange = CYM + CRM
Yellow Orange = CYM > CRM

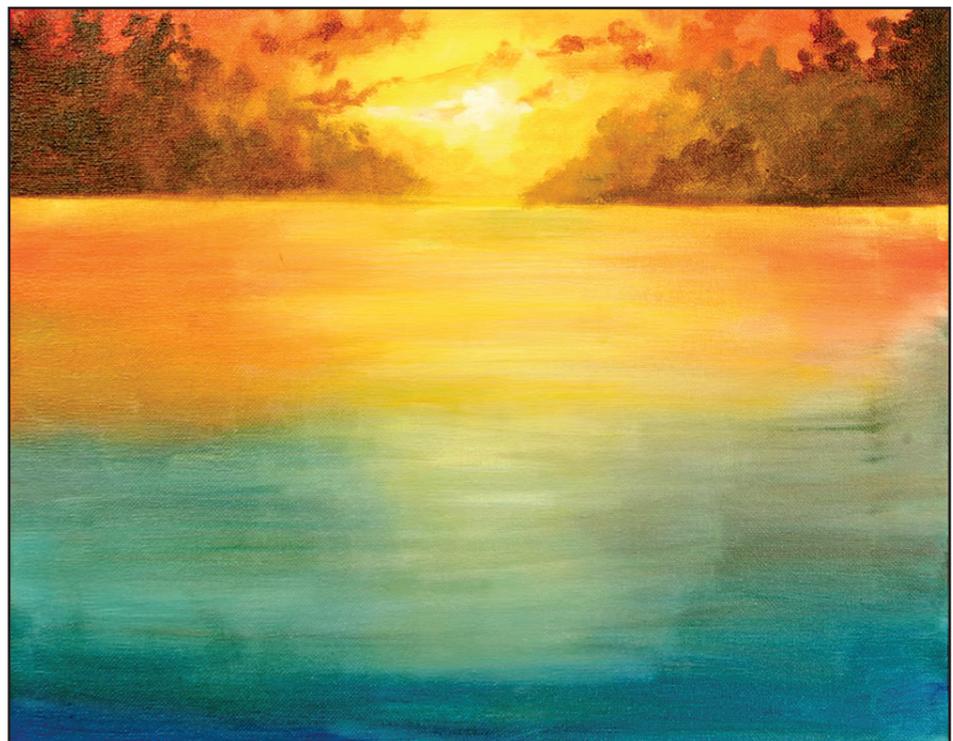
STEP DISCUSSION:

- Starting painting the bushes in the top right side of the canvas. Tap and wiggle in the **Dark Brown mix**. This dark value will go down to the horizon line and over a couple inches. Leaving some spacing between the branches closer to the tops of the bushes.
- Moving to the left, add some of the **Orange mix** to the **Dark Brown mix**, because the colors will start to warm up from the sun. Closer to the horizon the bushes will still be the darker value. The density of the lower bushes and shadows that are cast from the bushes behind, does not allow the warmth of the sun to shine onto this area. Vary the amounts of these two mixes, using more of the lighter values the closer you get to the light source, and more of the darker values as you get

further away. Remember to wiggle the strokes to ensure they stay irregular and have multi-tonal dimensionality. Blend in some of the **Yellow Orange mix** along the edge of the bushes that are next to the source of light. Lighten this further without changing the value by adding a little of the Zinc White into the mix. Rinse the brush.

- Paint the bushes on the left side in the same manner. Rinse the brush.

Sherpa Tip: If you are taking a break from your painting, remember to mist and cover your paint so it will not dry out as quickly.



Step 6 - Further Horizon Details

“Light Peaking Through The Trees”

Timestamp 53:20

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

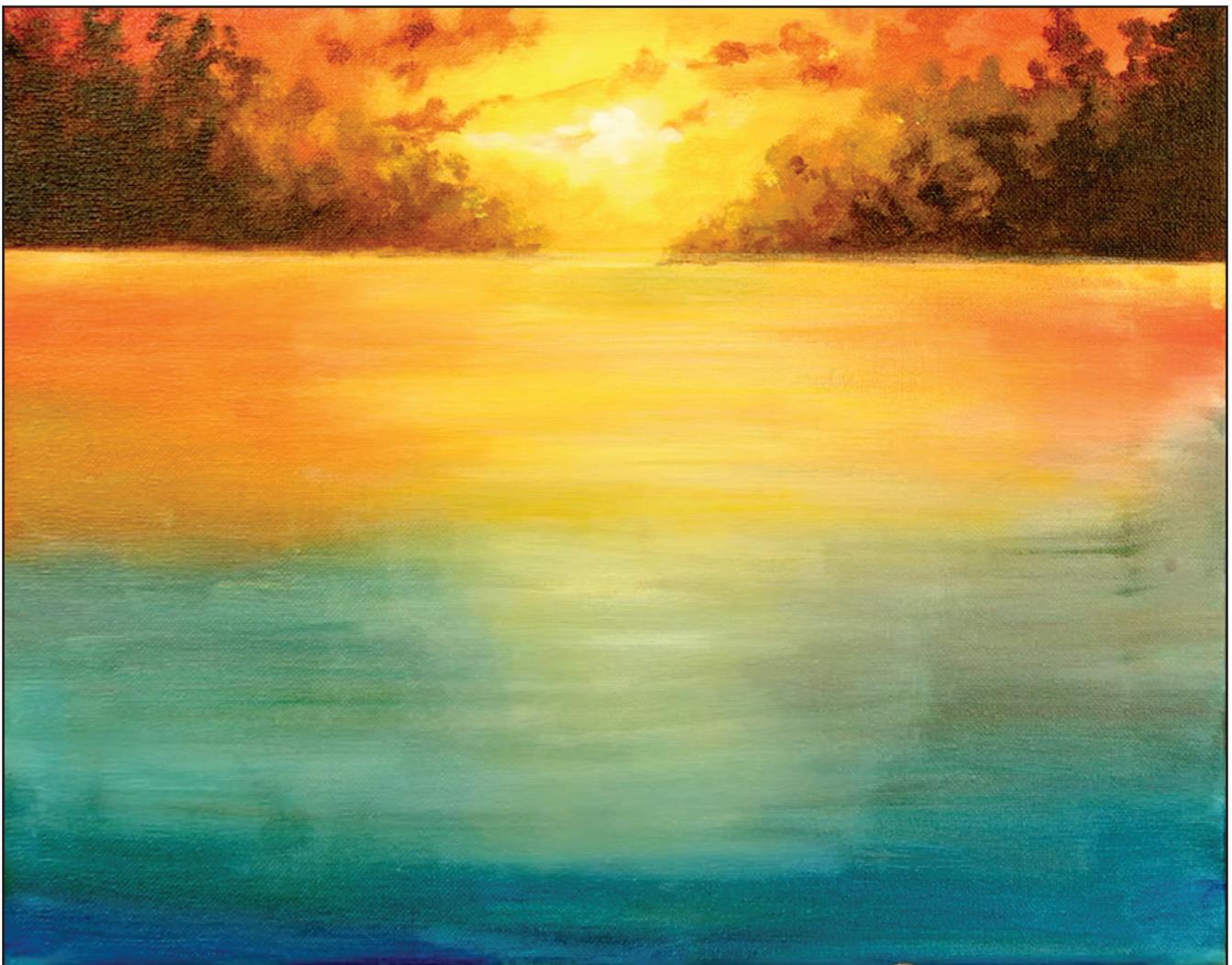
Small Hog Round

COLOR MIXES:

Orange = CYM + CRM
Yellow Orange = CYM > CRM
Dark Brown = BS + MB

STEP DISCUSSION:

- Touch up the bushes and trees by adding little irregular holes where the sky would peak between the branches. Alternate between the Cadmium Yellow Medium, the **Orange mix** and the **Yellow Orange mix**, depending on the closeness of the light source. Rinse the brush.
- Combine the **Dark Brown mix** with a little of the **Orange mix**, and tap in another layer to the darker color at the lower part of the trees and bushes. Enrich the shadows further with just the **Dark Brown mix**. Rinse the brush.
- Dry the surface before continuing to the next step. .



Step 7 - Horizon Line

“On The Straight And Narrow”

Timestamp 1:01:36

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

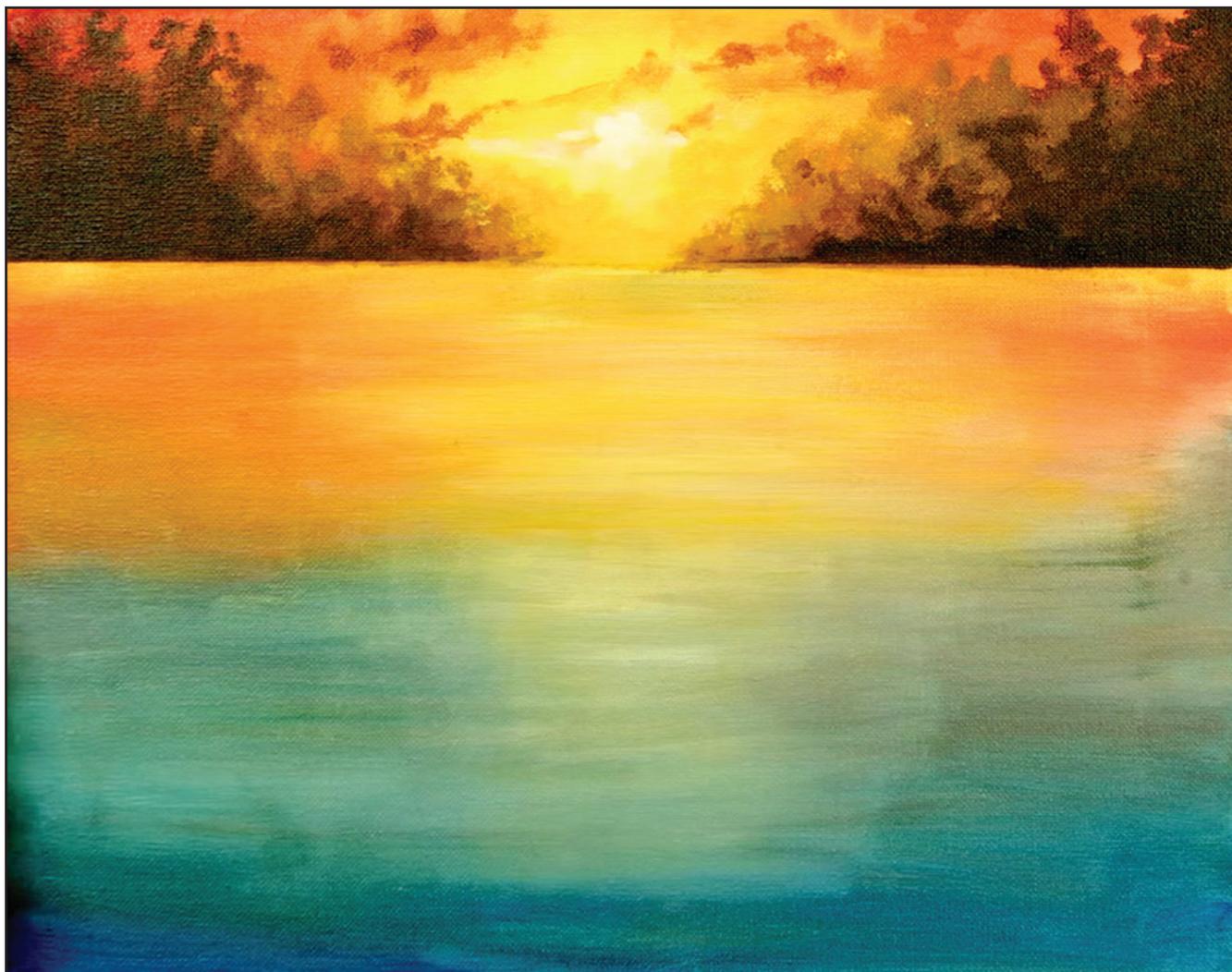
Medium Synthetic Filbert
T-Square Ruler
Chalk Pencil
Artist Tape

COLOR MIXES:

Yellow Orange = CYM > CRM
Dark Brown = BS + MB

STEP DISCUSSION:

- Reset the water line using a T square ruler and a chalk pencil, to ensure that it is level and straight. Then, add some low tack tape on the lake side of the horizon line, as level as possible. Burnish the edge of the tape to ensure it has good contact with canvas.
- Use the **Dark Brown mix** and the edge of the brush to reinforce the horizon line along the bottom of the trees. Wiggle your brush to blend the line into the trees. He was more of a glazing technique as you near the center of the canvas. Rinse the brush.
- Paint the horizon line in the center of the canvas using the **Yellow Orange mix**. Then, add just a touch of Titanium White and blend it upward. Rinse the brush.
- Dry the surface before continuing to the next step. Remove the tape.



Step 8 - Reflections

“On The Horizon”

Timestamp 1:04:14

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Zinc White = ZW
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Filbert
T-Square Ruler

COLOR MIXES:

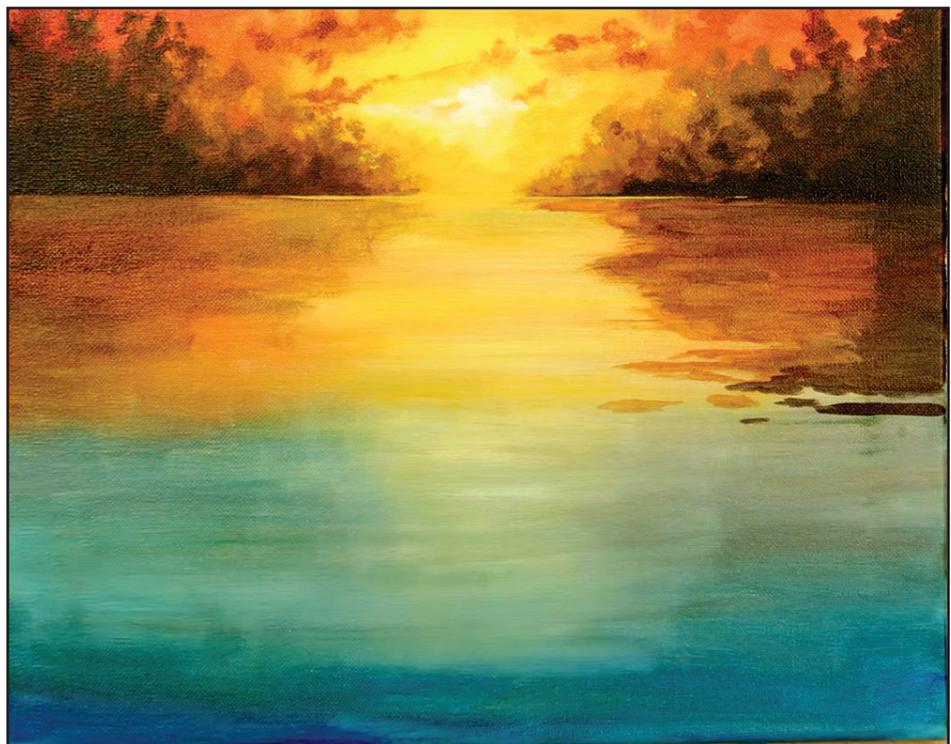
Light Yellow = CYM + TW
Burnt Orange = CRM + CYM > BS
Dark Brown = BS + MB

STEP DISCUSSION:

- Lay a T-square ruler above the horizon line, aligning the “T” to the right side of the canvas, to ensure that the lake is even and level. Then, add some Zinc White to the **Light Yellow mix**, and holding the ruler secure, paint a light, thin line, across the middle 7 inches or so of the horizon line. Remove the ruler and wipe it off on a towel. Place the ruler on the Left side and double check that your line is level. Then, adjust if needed. Rinse the brush.
- Load the **Burnt Orange mix** onto the brush. Leave a thin line of yellow between the bottom of the trees, as you carefully paint a line along the right side of the canvas, just below the horizon line. Add the tree reflections using back

and forth brush strokes. Slightly angle these reflections so they taper to the right. Feather the edges of this transparent layer towards the corridor of light. Break these reflections up as you move further down the canvas to create a ripple effect.

- Starting at about the halfway mark and moving upward, begin weaving in some ripples along the right edge of the canvas, with the **Dark Brown mix**. Again, keep in mind that the reflections will break up near the bottom, and darken as they get closer to the base of the trees. Then, add Gloss Glazing Liquid and feather out these darker reflections into the more orange reflections. Wipe the pigment out of the brush and add more Gloss Glazing Liquid and continue to feather these reflections towards the left somewhat.
- Add the tree reflections on the left side of the canvas using mostly the Gloss Glazing Liquid and a little of the **Dark Brown mix** to create a darker but transparent layer. The reflections on the left side do not go down quite as much as they do on the right. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Figure Sketching

“Lady Of The Lake”

Timestamp 1:14:08

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

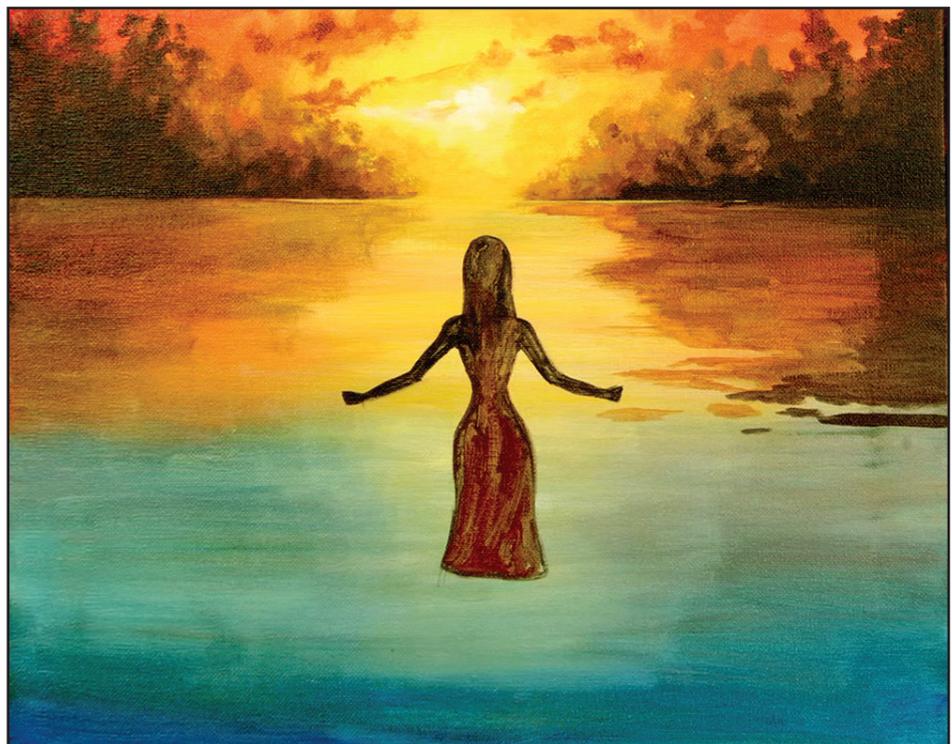
X-Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have the picture that follows this step, and the traceable, to assist you. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
 - At the center of your canvas, use the **Dark Brown mix** to create a small mark that is about a fingers width from the horizon line to place the top of the head. Paint a small oval, approximately 1", and fill it in with the same color. Leave the small space for a neck and then, paint a line for the shoulders that curves downward on either side. Between the shoulders
- and the head, place the neck and fill it in. This will allow you to know where to draw the edges of the hair, fill that in as well. Paint the slightly curved “V” shape of the upper torso, that is close to the same length as the head. Sketch a teardrop shape for the buttocks, and bring the sides of the legs down. Because the figure is in the water you will not need to draw the entire length of the legs. Add the line across the legs as the waterline.
- Add more Burnt Sienna to the **Dark Brown mix**, and fill in the figure, while also increasing the girth of the waist a little.
 - Thin the mix with a bit of water then, sketch the arms that are stretched outwards and to the sides. Place the slight bend of the elbow using the waist as a guide. Very carefully thicken the arms slightly, as you fill them in incrementally.
 - Draw a triangular paddle shape at the ends of the arms as the beginning of the hands. Adjust as needed. Rinse the brush.
 - Dry the surface before continuing to the next step.



Step 10 - Lake Blending

"The Glow"

Timestamp 1:25:12

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Zinc White = ZW

Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Blender

COLOR MIXES:

Yellow Orange = CYM > CRM

Orange = CYM + CRM

Peach = CYM + CRM + TW

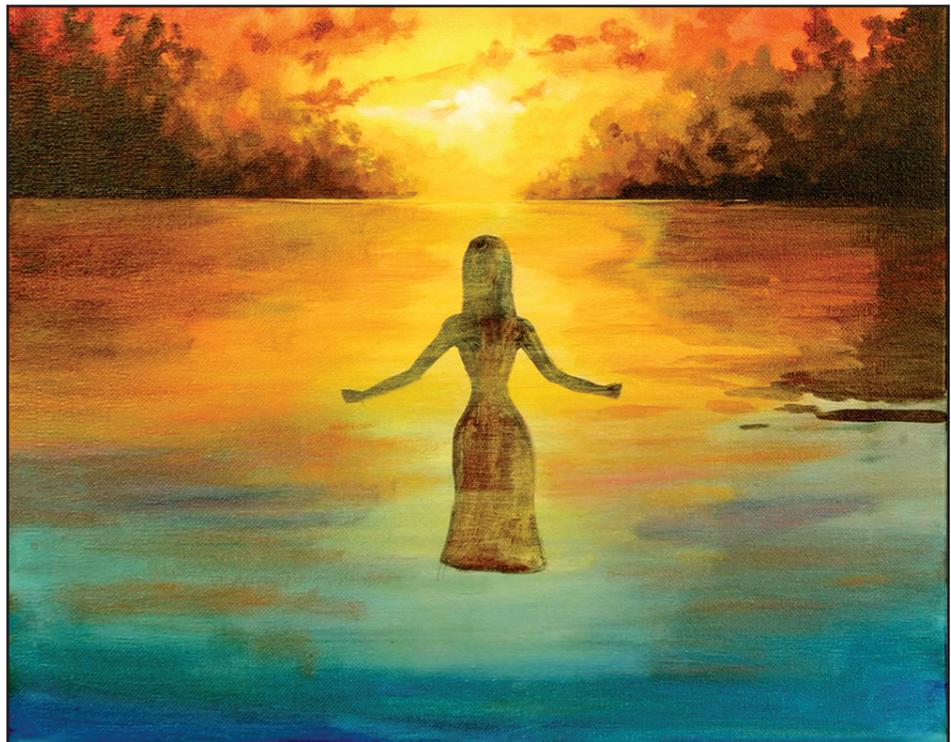
Warm Pink = CYM + QM + ZW

STEP DISCUSSION:

- Begin by creating the glow around your figure. Combine some Cadmium Yellow Medium with Zinc White and Gloss Glazing Liquid. Starting along the horizon line, in the corridor of light, begin to lightly glaze this blend using horizontal strokes. This color is very transparent so you can even carry the brush strokes onto the figure slightly without losing any of the edges. Add more Gloss Glazing Liquid as you need it. Bringing this glow all the way down to the bottom of her legs. Diffuse the glow even further outward by adding more Gloss Glazing Liquid to the brush and feathering it out.
- Add some zinc white to the **Yellow Orange mix**, and

create a bit of a transition between the corridor of light and the beginning of the tree reflections. As you continue moving towards either side of the canvas, begin blending in some of the **Orange mix** along with the Gloss Glazing Liquid.

- Gently add the next transition using the **Peach mix** and Zinc White. Then, carry this blend down into the blue area and around her legs.
- Create a halftone by mixing some of the **Peach mix** with the **Warm Pink mix**. Glaze this mix horizontally at about hip level. Add some Ultramarine Blue and more Zinc White to the half tone mix that you just created. Blend that color further downward, while continuing to use horizontal strokes. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 11 - Subtle Reflections

"Sun Kissed"

Timestamp 1:35:17

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Zinc White = ZW
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round
Medium Synthetic Round
Blender

COLOR MIXES:

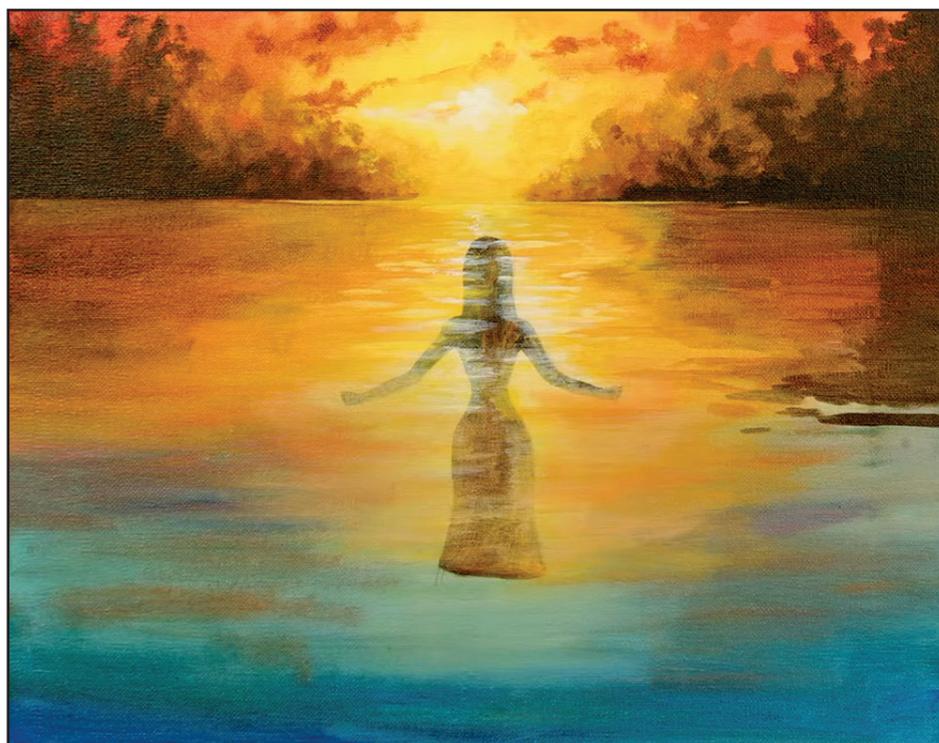
Light Yellow = CYM + TW
Orange = CYM + CRM
Peach = CYM + CRM + TW

STEP DISCUSSION:

- Load just Zinc White onto the X-Small brush. Begin painting some ripples in the water, starting at the top of the horizon line through in the center of the corridor of light. As you get to the head, bring those semi-transparent ripples right across the figure. The reason for this is, when painting the figure over top of the ripples the lines will look continuous and consistent. As you move down towards the hips, add a hint of Cadmium Yellow Medium to the Zinc White and create a little glow around the figure.
- Next, tap in some tiny reflections on the ripples above the head using Titanium White. Continue adding reflections to the ripples as you move downward. Occasionally add

some Gloss Glazing Liquid to them. Alternate between these colors to create a halo around the figure that is pleasing to you. Rinse the brush. Add Cadmium Yellow Medium to the Gloss Glazing Liquid and warm up the glow around your figure. Then, use the **Light Yellow mix** to dapple some subtle ripples through the corridor of light. If you find that the ripples are too big in places, just add some of the **Orange mix** to reduce the size or to remove it. Rinse the brush.

- Switch to the Blender brush and load up some of the **Peach mix**. But, in this case use the Zinc White in place of the Titanium White when making the mix. Starting at about hand level on the right side, carry this color a bit further out from the figure. As you move further down begin to taper this color in towards the figure, allowing the other colors to show through. Next, create a transition outwards to the right by wiping the pigment out of the brush, and adding some Gloss Glazing Liquid, then feathering it out horizontally. Occasionally add just a bit more Cadmium Red Medium to the mix. Repeat this process on the left side of the figure. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 12 - Hand Focus

“Hands Are Hard”

Timestamp 1:49:14

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Yellow Ochre = YO
Zinc White = ZW

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round
Medium Synthetic Round
Blender

COLOR MIXES:

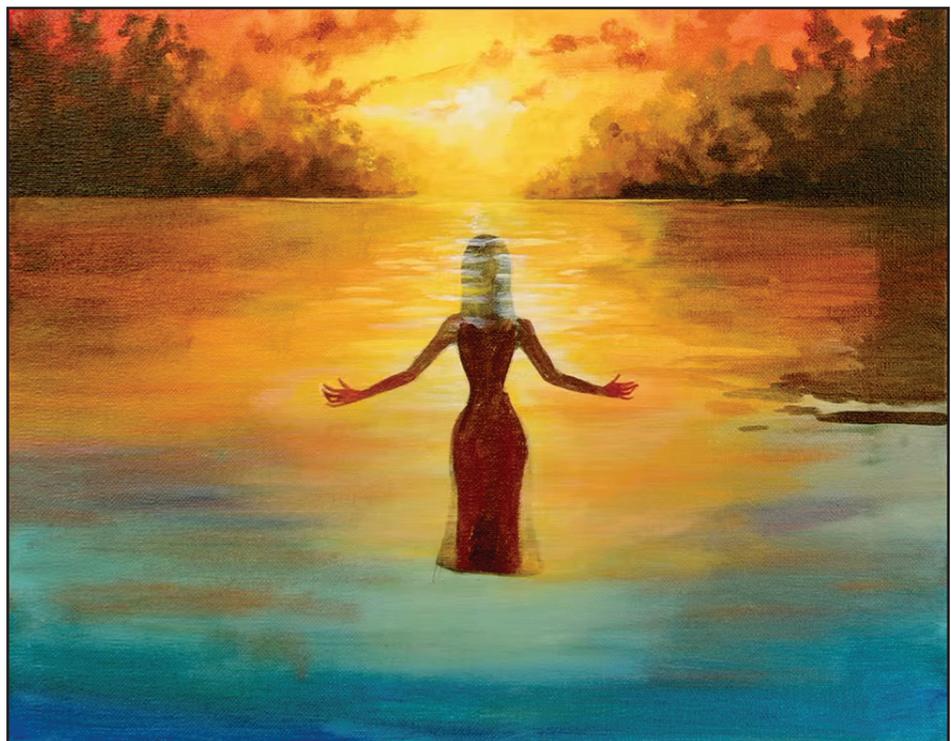
Deep Skin = DP + BS + YO
Sunlit Skin = DP + BS + YO +
CRM + CYM
Peach = CYM + CRM + TW

STEP DISCUSSION:

- Begin painting the darkest skin tone on the left arm with the Small Round brush and the **Deep Skin mix**. Continue to carefully capture these undertones throughout the entire figure. Add a little water to the brush to improve flow, as needed. Deepen the mix by adding a bit more Dioxazine Purple, and apply it up the center back of the lower part of the gown. Then, continue with the **Deep Skin mix** and blend these values wet into wet. Do not carry this color to the very edges of the skirt sides. This will allow the lighter fabric to flow outward from the darker center. Rinse the brush.
- Switch to the X-Small Round

brush and load some of the **Sunlit Skin mix** onto the brush. Carefully paint the thumb on the top of the paddle of the right hand. Then, paint the individual fingers, keeping in mind their different lengths and positions. Repeat that process on the left hand. If you lose a finger, use the **Peach mix**, and the Blender Brush to repaint background color. Then dry the surface and repaint the fingers. Rinse the brush.

- Dry the surface before continuing to the next step.



Step 13 - Developing The Dress

“The Design Phase”

Timestamp 2:07:18

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Zinc White = ZW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Mid Grey = UB + DP + BS + TW

Deep Skin = DP + BS + YO

Putty = Mid Grey + Deep Skin

+ ZW

STEP DISCUSSION:

- Create a halftone by combining the **Mid Grey mix** with the **Deep Skin mix**. Paint another layer onto the dress and arms. Rinse the brush.
- Add some Zinc White to the halftone mix to create the **Putty mix**. Paint the skirt using directional strokes that would follow the flow of the fabric. Retain the dark color that forms the split at the back of the skirt. Use the **Deep Skin mix** to refine it if needed.
- Paint the arms and shoulders with the **Putty mix**. Also drape some of the fabric downward, from the mid forearms. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 14 - Further Dress Details

"Flowing Sheer Gown"

Timestamp 2:12:20

PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Zinc White = ZW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Filbert
Grainer

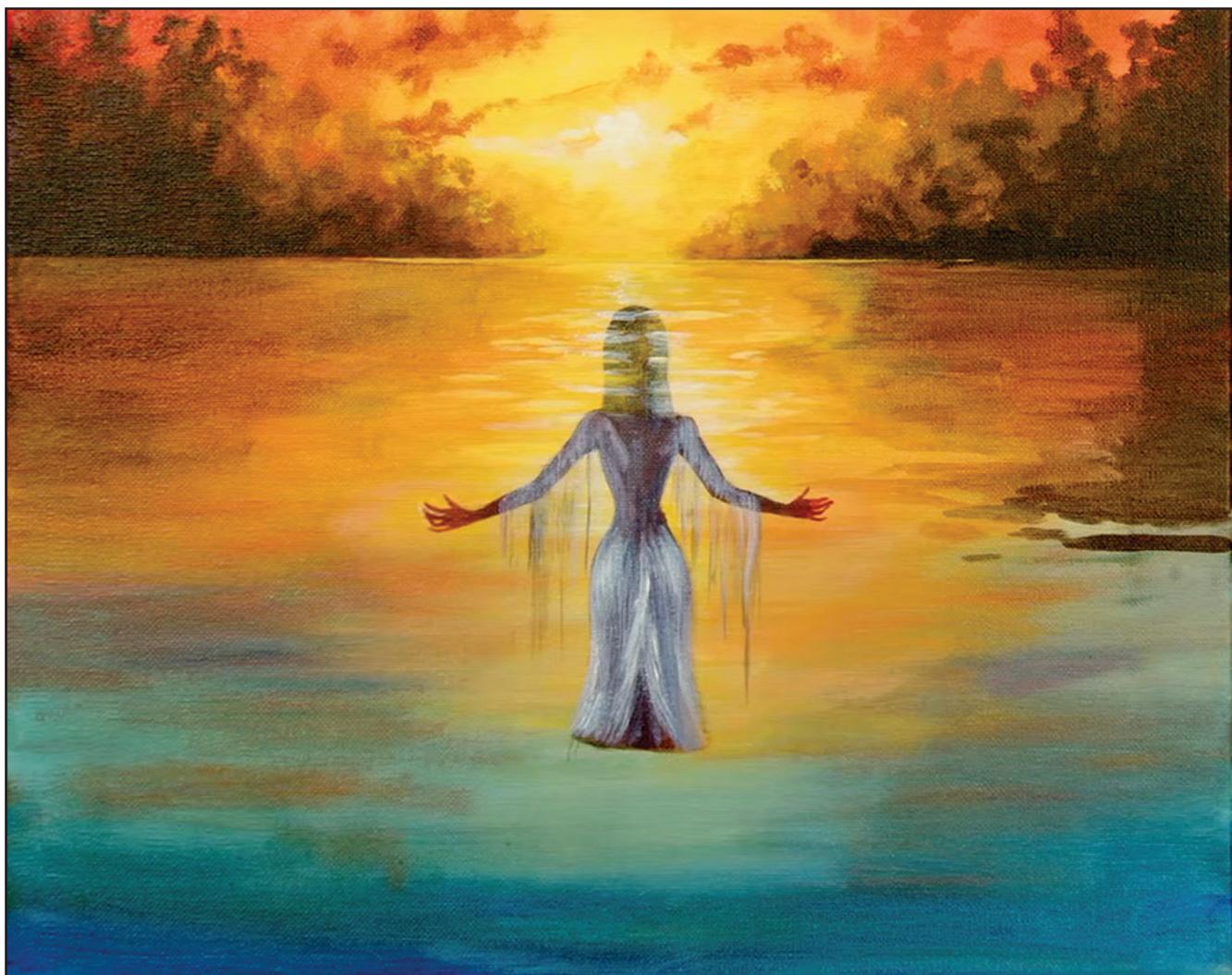
COLOR MIXES:

Dress = ZW + UB + DP + BS

Blue Grey = UB + DP + BS

STEP DISCUSSION:

- Use the **Dress mix**, and pay very close attention to brush directionality as you highlight and create the folds on the back of the skirt. Next, highlight the outside edges of the top of the dress. Then, brush a little of this color onto the back, so the flow of the fabric will be consistent when you layer the hair over top.
- Add Gloss Glazing Liquid to the **Blue Grey mix** and gently add the sheer fabric that drapes downward over the arms. Rinse the brush.
- Without rinsing add more Zinc White to the brush. Apply short curved brush strokes along the arms to build up layers of transparent fabric. Carry this lighter value down into the skirt, adding more Gloss Glazing Liquid as needed. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 15 - Rounding Out The Figure

"Fabulous Fabric"

Timestamp 2:19:16

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Zinc White = ZW
Fluid White Paint = FWP
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round
Medium Synthetic Filbert Grainer

COLOR MIXES:

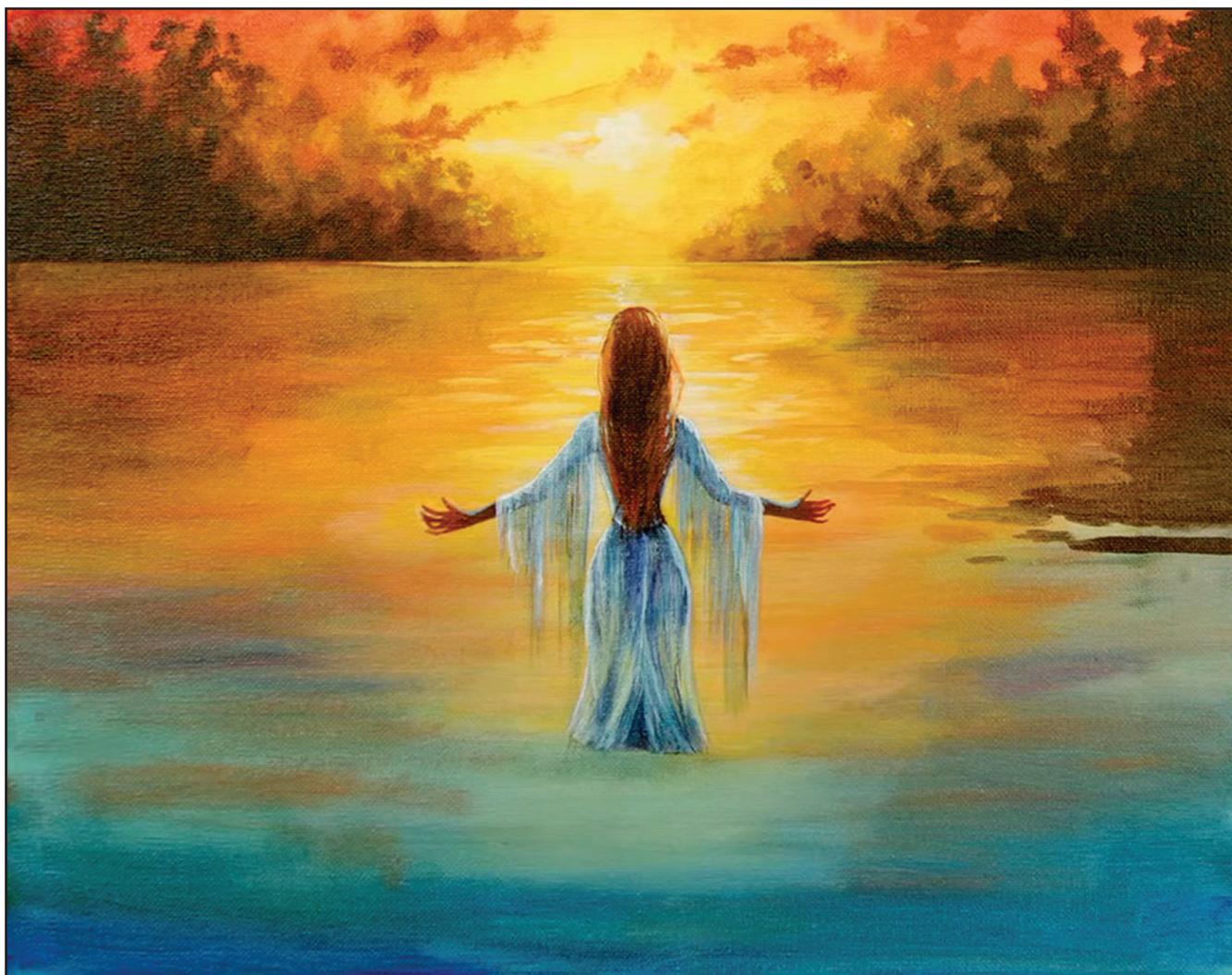
Dress =
ZW + UB + DP > BS
Deep Skin =
DP + BS + YO
Blue Grey =
UB + DP + BS
Mid Grey =
UB + DP + BS + TW
Putty =
Mid Grey + Deep Skin + ZW
Orange =
CYM + CRM
Light Yellow =
CYM + TW
Mid Blue =
PB + BS + TW
Smokey Blue =
PB > BS
Pear =
CYM > PB > BS + ZW + FWP

STEP DISCUSSION:

- Load the Small Round brush with Burnt Sienna and paint the hair, carrying those strokes down onto the back. Without rinsing add Mars Black to the brush and paint in the shadows through the hair, blending them in, wet into wet. Rinse the brush.
- Add some Titanium White to the **Dress mix**. Carefully paint the highlights on the folds of the fabric and on the belt, using this more opaque color. Alternate between the **Putty mix** and any of the other previous dress colors, as you build up the layers of shadows and highlights. Rinse the brush. Add Gloss Glazing Liquid whenever needed.
- Switch to the Filbert Grainer brush and add Fluid White Paint to the **Dress mix**. Highlight the split on the back of the skirt, and tap and curve some highlights on the left side of the hip. Continue adding highlights and building up these light layers throughout the entire dress. Again, use the **Mid Grey mix** or any of the dress colors to lightly layer in more of the shadows and highlights where needed. Use the **Blue Grey mix** and Gloss Glazing Liquid to enrich the shadows where required. Rinse the brush.
- Add a highlight where the sun backlights the edges of the hair with the **Orange mix**. These wispy strokes help form the shape and direction that the hair flows. Rinse the brush.
- Load some of the **Deep Skin mix** onto the brush, and add a bit of Mars Black. Then, lightly add some shadows into the back of the hair, allowing the shape of the bristles to create a lot of the individual hairs for you. Rinse the brush.
- Switch to the X-Small Round and combine the Fluid White Paint with just a touch of the **Blue Grey mix** to barely tint it. Use this color to paint the fine highlights coming off the left shoulder and taper it downward. Then, add highlights on the belt and skirt. Bring back any needed shadows by simply adding more of the **Blue Grey mix**.
- Use long flowing strokes and the **Light Yellow mix** to paint the brightest highlights on a few strands of hair around the edges of the head. Tint the Fluid White Paint with just a touch of the **Blue Grey mix** and paint some individual highlights on the hair along the left side of the back. Adjust as needed. Then, detail the tips of the hair with the **Orange mix**.
- Shade the hands with the **Deep Skin mix**.
- For the brightest highlights along the shoulders and the tops of both arms, use Fluid White Paint. Line the arms with this color and pull the paint down slightly, from that initial bead.
- Apply a highlight along the top of the forearms and thumbs with the **Mid Blue**

Step 15 - Continued

- mix.** Add a little of this color a few places on the dress for continuity. Rinse the brush.
- Switch to the Filbert Grainer brush and load on some of the **Smokey Blue mix** and Gloss Glazing Liquid. Then lightly glaze a layer of this color onto the back of the skirt. Without removing the highlight, also glaze a little bit onto the back of the arms and hair. Use your finger to pull down the glaze to blend it in.
 - Use the Zinc White to add a few minor touch ups. Rinse the brush.
 - Combine the **Pear mix** and the Gloss Glazing Liquid then, add it on a few areas of the skirt. Rinse the brush.
 - Dry the surface before continuing to the next step.



Step 16 - Flower Crown

“Floral Fun”

Timestamp 2:44:40

PAINT:

Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Cad Red Medium = CRM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Zinc White = ZW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

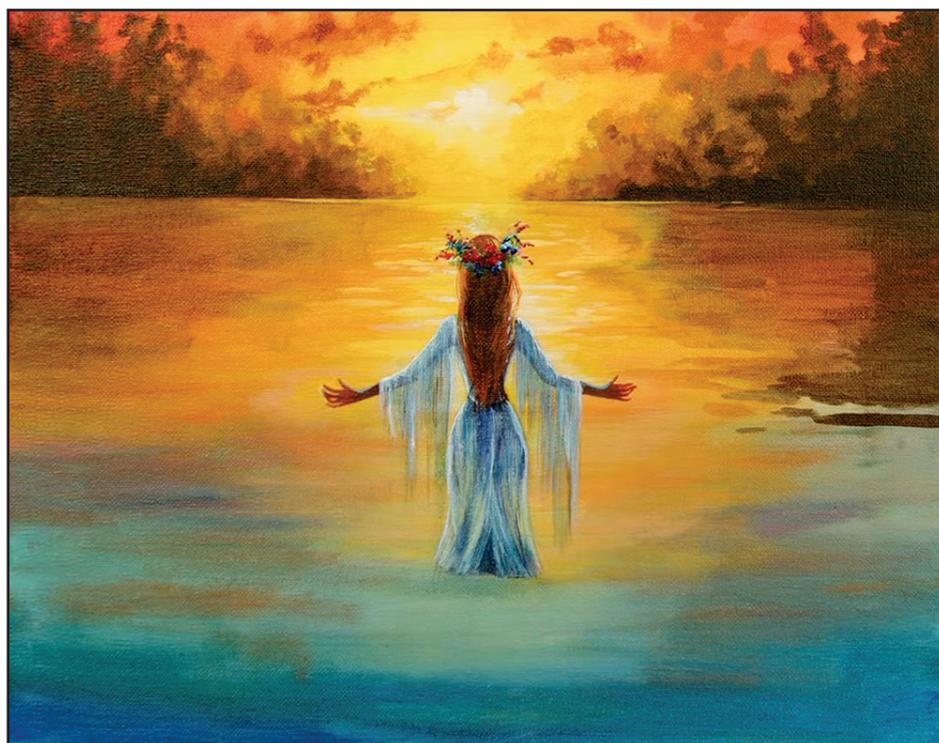
Dark Green = PG + BS
Medium Green = CYM + PG + BS
Light Green = CYM + PG + TW
Dark Magenta = CRM + QM > DP
Viva Magenta = CRM + QM
Dark Brown = BS + MB

STEP DISCUSSION:

- Tap a crown of leaves in a semi circle shape onto the top of the head, using the **Dark Green mix**. Let the leaves spill a little bit over the sides of the head. Tap a mid value onto those leaves with the **Medium Green mix**. Allow the tapping motion to create the natural irregularity of the leaves. Rinse the brush. Then highlight the leaves by tapping on some **Light Green mix**. Rinse the brush.
- Use the **Dark Magenta mix** to tap in a few clumps of flowers at the back of the floral crown. Then, use this color to tap little flower dots

around the remaining circumference.

- Add Zinc White to the dark **Dark Magenta mix** and tap this second value onto the flowers. Then brighten these flowers using the **Viva Magenta mix**. Rinse the brush.
- Tap in some small blue flowers throughout the crown, using pure Phthalo Blue. Without rinsing the brush, add some Zinc White and highlight those blue flowers. Rinse the brush.
- Use the **Dark Brown mix** to shade the hair a little bit where the floral crown would cast a shadow. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 17 - Water Details

“Water You Doing”

Timestamp 2:50:25

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Dioxazine Purple = DP
Zinc White = ZW
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Filbert
Medium Synthetic Round
Large Synthetic Filbert

COLOR MIXES:

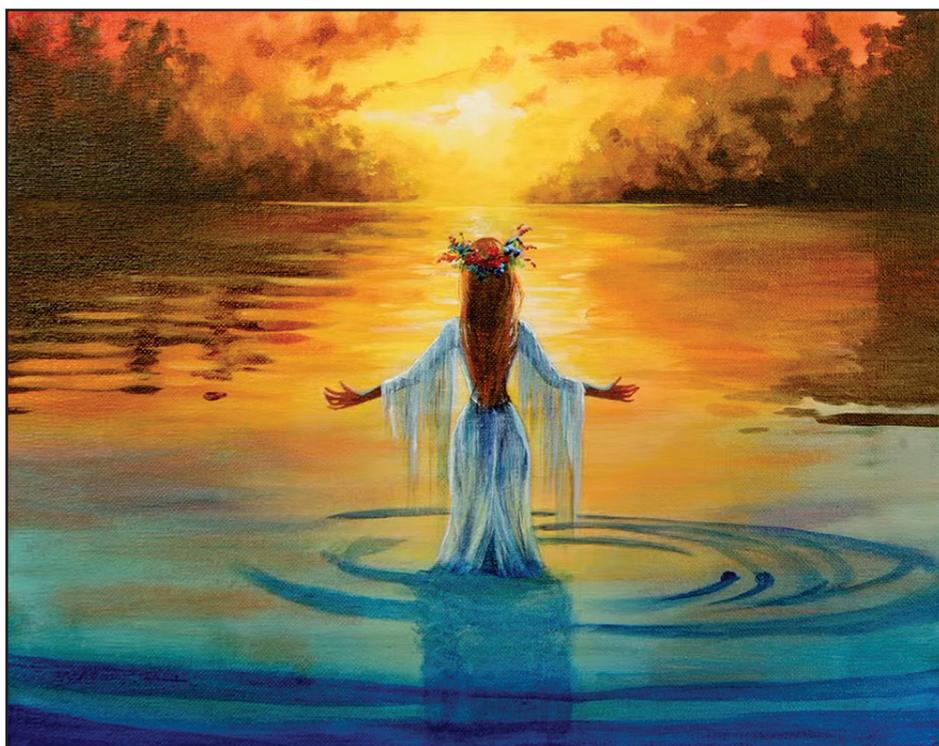
Deep Blue = PB + UB > DP
Dark Brown = BS + MB
Yellow Orange = CYM > CRM
Orange = CYM + CRM

STEP DISCUSSION:

- Load the **Deep Blue mix** onto the Medium Filbert brush. Use this color to darken the bottom edge of the canvas, creating a slightly upward curve. Add Gloss Glazing Liquid and blend it slightly upwards. Paint a shadow to the next ripple just slightly above the first one. Next, paint the shadow at the top of the ripples that start just below the hips. Curve it around to form an ellipse. Use a lot of Gloss Glazing Liquid and light brush strokes as you work these ripples out. Some of these shadows will be complete ellipses, while others will only be seen as

partial. Use the image at the end of this step to help with placement of these ripples. Also add the vertical shadow of the figure that comes from below the skirt and flows off the bottom of the canvas. Rinse the brush.

- Switch to the Filbert brush and load it with the **Dark Brown mix**. On the left side of the canvas, just below the horizon line, begin painting in the tree shadows on the lake. Once you have a bit of shadow, add glazing medium to the brush and glaze the shadow further outward and downward into the water. Rinse the brush.
- Blend the **Yellow Orange mix** inwards towards the shadow. Then, wipe the pigment from the brush and softly blend outward, wet into wet, towards the corridor of light. Next, move down slightly and blend in some of the **Orange mix**, followed by just Cadmium Yellow Medium. Move to the right side of the canvas and finesse the reflections there in a similar way.
- Refine the ripples in the corridor using the **Yellow Orange mix**, and the **Orange mix**.
- Apply the **Dark Brown mix** to refine the more focused, dark shadow ripples along the edge of the shadows on the left. Add Gloss Glazing Liquid as you blend further outward to transition more easily. Rinse the brush.
- Add some Zinc White to the **Orange mix** and highlight between some of the dark shadow ripples on the left. Again, add more Cadmium Yellow Medium as you near the corridor of light. Then, blend in more Zinc White to add the lighter highlights on the ripples. Dance these colors and mixes around as you refine the shadows on the left side of the canvas. Using Gloss Glazing Liquid as needed. Rinse the brush.



Step 18 - Further Water Details

“Watery Water Water”

Timestamp 3:11:04

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Golden’s Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round

Small Synthetic Round Blender

COLOR MIXES:

Dark Orange = CRM + CYM > BS

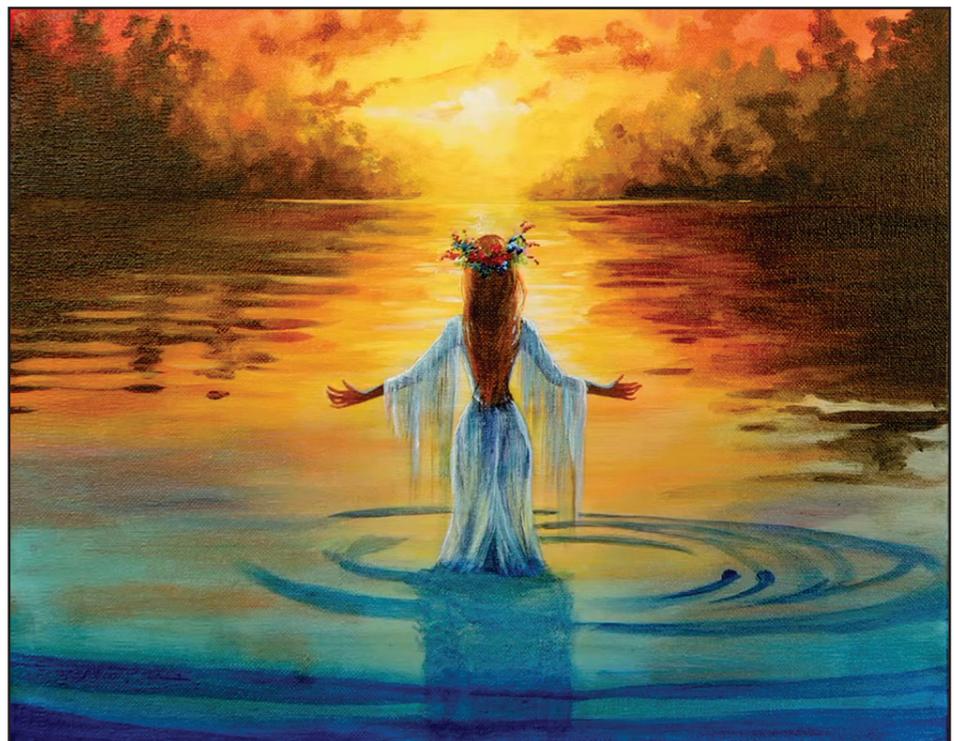
Dark Brown = BS + MB

Orange = CYM + CRM

STEP DISCUSSION:

- Load the Blender brush with Gloss Glazing Liquid in the **Dark Orange mix**. Begin glazing that on, using horizontal strokes, between the corridor light and the right side of the canvas. Alternate between the **Dark Orange mix** and the **Orange mix**, blending them together, wet into wet.
- Use Gloss Glazing Liquid to lightly transition some of the **Dark Brown mix** horizontally outward, from the shadows on the right side of the canvas. Rinse the brush.
- Switch to the Round brush and load some Cadmium Yellow Medium. Highlight some ripples that flow right into the shadows from the corridor of light, breaking up the shadow edges.

- Apply the **Dark Brown mix** to refine the more focused, dark horizontal ripples at the top, and along the edge of the shadows on the right. Add Gloss Glazing Liquid as you blend further outward to transition more easily. Rinse the brush.
- Switch to a dry Blender brush and add Mars Black to the edge of the shadow area, creating more depth. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 19 - Even More Water Details

"The Water Is A Mirror"

Timestamp 3:22:45

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Titanium White = TW
Mars Black = MB
Zinc White = ZW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

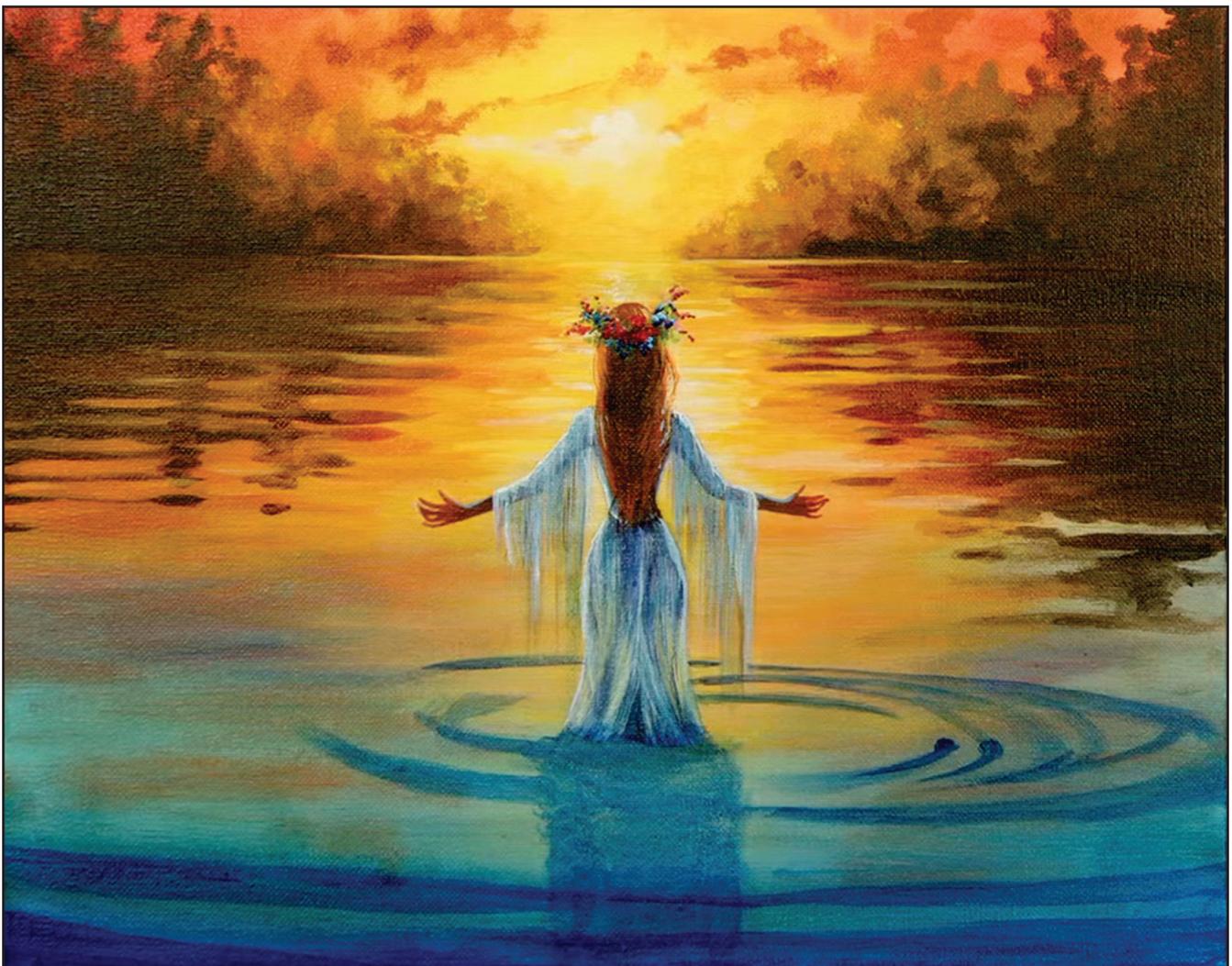
Medium Synthetic Round

COLOR MIXES:

Orange = CYM + CRM
Yellow Orange = CYM > CRM
Dark Brown = BS + MB

STEP DISCUSSION:

- Lighten the **Orange mix** with some Zinc White. Still working on the shadows area on the right, begin to highlight some ripples that flow right into the shadows from the corridor of light, breaking up the shadow further. You are basically mirroring the sky and the water. Weave in some of the **Yellow Orange mix** here, as well. Occasionally, lighten the color even further by adding Titanium White. Add Gloss Glazing Liquid to improve the flow as needed. Rinse the brush.
- Create a halftone by combining the **Dark Brown mix** with the **Yellow Orange mix**. Using this color, add muted highlights to the ripples in the darker shadows near the horizon. Make any adjustments needed. Rinse the brush.



Step 20 - Ripples

“Small Ripples, Big Difference”

Timestamp 3:33:36

PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Zinc White = ZW
Yellow Ochre = YO
Fluid White Paint = FWP
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Filbert
Medium Synthetic Round
Blender
Medium Synthetic Round
Diamond Palette Knife
Chalk Pencil or Watercolor Pencil

COLOR MIXES:

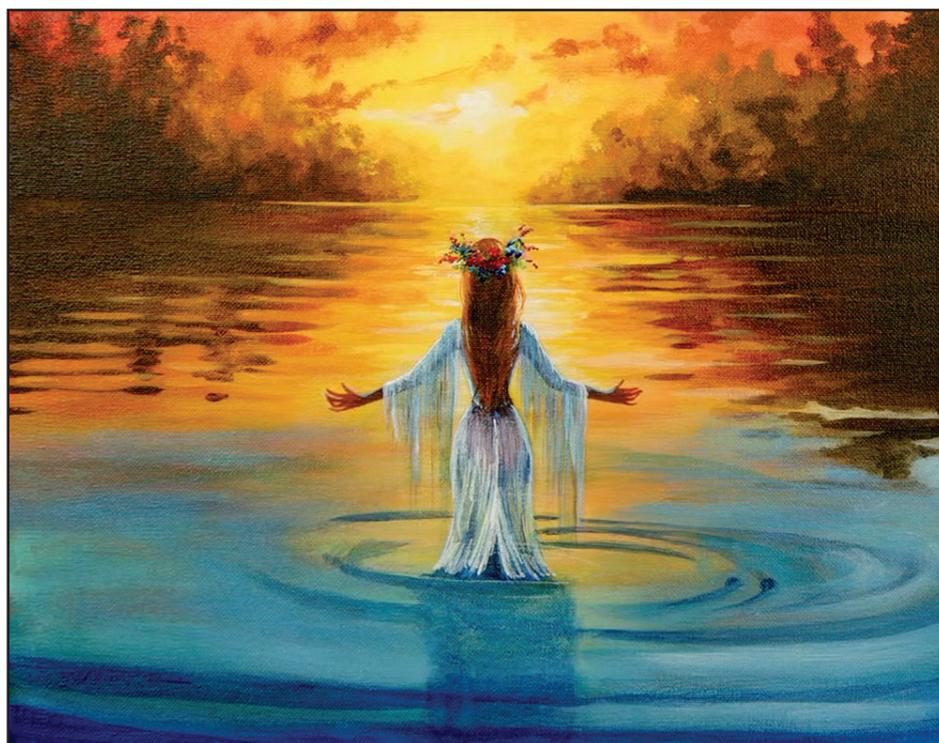
Aqua = PB + PG
Deep Skin = DP + BS + YO
Dress = ZW + UB + DP > BS
Turquoise = PB + PG + TW > UB

STEP DISCUSSION:

- Use the palette knife to create the **Aqua mix**. Wipe the knife off on a towel.
- Next, use the Round brush and add some of the **Deep Skin mix** to some Gloss Glazing Liquid. Then, darken the shadow at the back of the hips. Rinse the brush. Lightly layer some of the **Dress mix** over top of this area. Highlight this split at the back of the dress using Fluid White Paint. Add even more highlights to some of

the folds on the dress, and bring some of this color up from the water.

- If you are having trouble with the ellipses, use a chalk pencil to lightly sketch them in. Add some Gloss Glazing Liquid to the **Aqua mix**, and paint this onto the left side of the canvas. Use a Blender brush to softly blend that in. Wiping it on a towel as needed to remove any pigment. Carry this ripple over to the right side of the canvas.
- Grey some of the **Turquoise mix** by adding a little Burnt Sienna, and lightly add this color to the ripples using the Blender brush. Add some Gloss Glazing Liquid to the brush and carry this color upward, slightly further into the water. Lighten the mix occasionally with some Fluid White Paint. Rinse the brush.



Step 21 - Further Ripples

“Make A Splash”

Timestamp 3:43:54

PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Zinc White = ZW
Golden’s Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

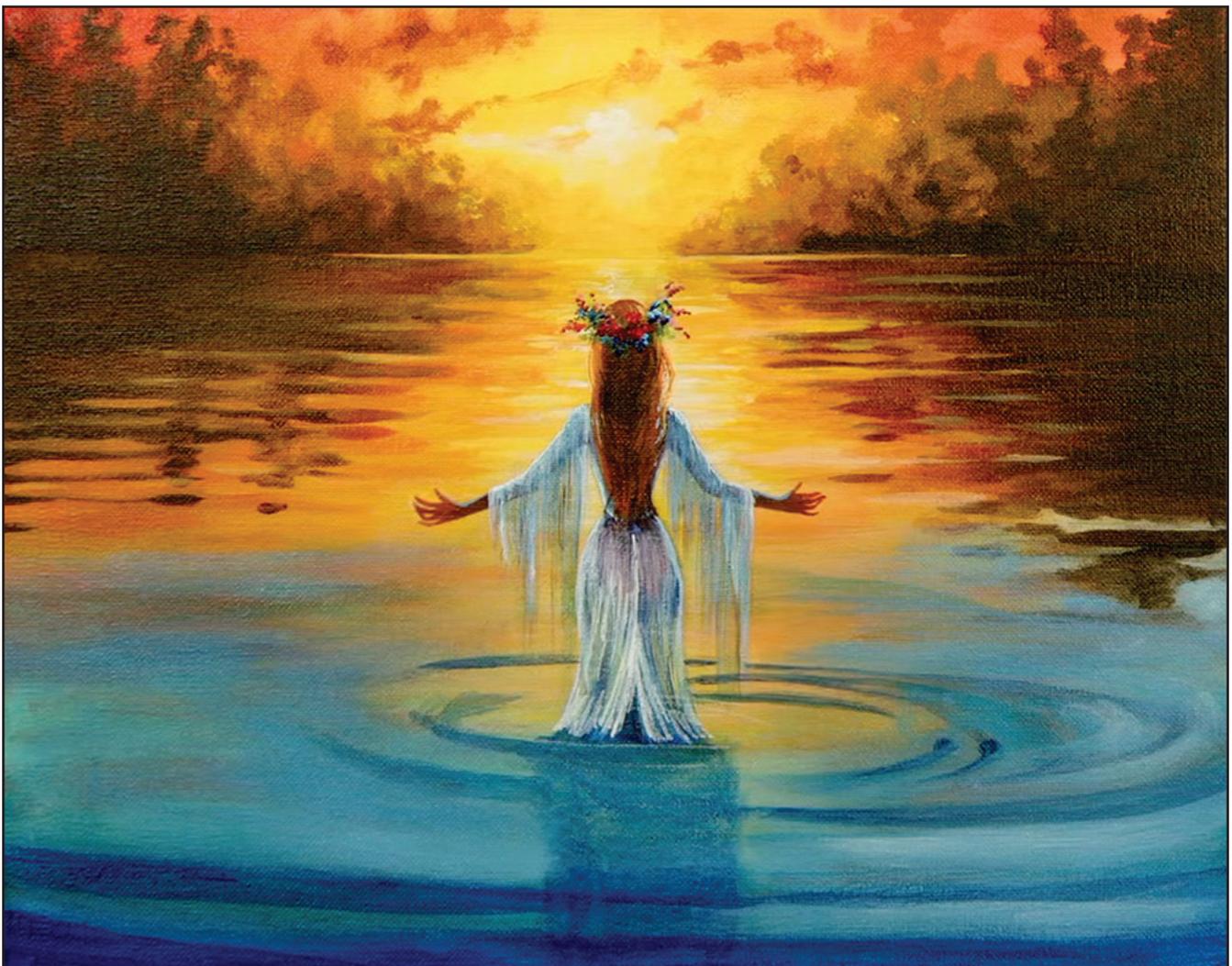
Medium Synthetic Round
Medium Synthetic Round
Blender

COLOR MIXES:

Turquoise = PB + PG + TW > UB

STEP DISCUSSION:

- Grey some of the **Turquoise mix** again, by adding a little Burnt Sienna. Add some of this color to the shadows on the right side. Blend that in using Gloss Glazing Liquid, wiggling the brush as you do. Play with this color by adding some Zinc White and Titanium White to lighten it and some Burnt Sienna to neutralize it. Rinse the brush.
- Switch to the Blender brush, and use the same **Turquoise mix** and blend to adjust the ripples around the figure. No need to be concerned about removing any of your previous work because we will address that later. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 22 - Walking On Water

“Mystical Marks”

Timestamp 3:48:16

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Zinc White = ZW
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Chalk Pencil or Watercolor Pencil

COLOR MIXES:

Aqua = PB + PG
Sunny Yellow = CYM > CRM > QM + TW
Dress = ZW + UB + DP > BS
Turquoise = PB + PG + TW > UB

STEP DISCUSSION:

- Use a chalk pencil to lightly sketch in the ripple that ellipses around the figure. Without painting over top of the dress, create a shadow on that ripple by adding the **Aqua mix** to the inside of the top edge, and the outside of the bottom edge. Then without rinsing the brush add some Zinc White first to highlight that ripple, followed by some Titanium White. Rinse the brush. Paint some smaller interior ripples in the same way. Rinse the brush.

- Paint in some reflections on these ripples, using the **Sunny Yellow mix**. Add some Gloss Glazing Liquid to the dirty brush and blend this transparent color to the ripple in front. Then churn the water slightly, closer to the figure, by adding smaller irregular marks with the **Aqua mix**. Rinse the brush.
- Refine the bottom of the skirt with some of the **Dress mix**, then cast a shadow onto the water below it using the **Aqua mix**.
- Create the next larger ripple by first drawing it in with a chalk pencil. Next, add the shadows with the **Aqua mix**. Finally, painting the smaller ripples in between, Sometimes using Gloss Glazing Liquid and sometimes using Zinc White to blend as needed. Continue to paint the ripples outwardly, getting larger and further from the figure. Use the **Turquoise mix** to blend or refine the areas between. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 23 - Even More Reflections

“Holy Water”

Timestamp 3:59:56

PAINT:

Quinacridone Magenta = QM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Zinc White = ZW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Medium Synthetic Round
Blender

COLOR MIXES:

Turquoise = PB + PG + TW > UB
Aqua = PB + PG

STEP DISCUSSION:

- Grey some of the **Turquoise mix** again, by adding a little Burnt Sienna, with the Blender brush. Then add just a bit more Titanium White. Start highlighting the ripples with this color, blending it in with Gloss Glazing Liquid. Apply light pressure and curve the strokes around the sides of the ripples. Blend in some darker values using the **Aqua mix**. Play between these two mixes to create dimensionality to the ripples.
- Without rinsing, start giving the water a purple cast near the bottom of the canvas, by blending in some Quinacridone Magenta. Use Gloss Glazing Liquid to carry that blend a bit further onto the ripples. Add some

Titanium White to the mix to add a lighter value on the ripples, closer to the figure.

- Switch to the Round brush and load some of the **Aqua mix** and refine the shadows as needed.
- Dance between the brushes and the color mixes until you are happy with your ripples. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 24 - Figure Focused Details

"Ghostlike"

Timestamp 4:05:12

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Zinc White = ZW
Fluid White Paint = FWP
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Filbert Grainer
Medium Synthetic Round

COLOR MIXES:

Light Grey = FWP > PB > BS
Turquoise = PB + PG + TW > UB
Dark Brown = BS + MB
Orange = CYM + CRM
Blue Grey = UB + DP + BS
Dark Orange = CRM > CYM
Light Yellow = CYM + TW

STEP DISCUSSION:

- Load the Fluid White Paint onto the Grainer brush and add a little of the **Light Grey mix**. Add a layer of that color onto the back of the dress using light pressure. Without rinsing the brush, add even more Fluid White Paint and lightly brush that on to the back of the dress. Also, add some highlight details to the arms and sleeves. Then add a touch of the **Turquoise mix** to the

Light Grey mix. Then, use Gloss Glazing Liquid to blend that transparent layer onto the back of the skirt. Rinse the brush.

- Load the Round brush with the **Dark Brown mix**. Use the image that follows this step as a reference to paint the shadow that is reflected from the figure. This shadow starts at the base of the dress, and goes down to the bottom of the canvas. It has uneven irregular sides that taper as it nears the bottom. While the paint is still wet, add light wispy reflection lines of the **Light Grey mix** coming off the bottom of the dress. Add Titanium White to the brush and line the outer edge of this shadow, on the right side. Rinse the brush.
- On either side of the shadow, paint the sky reflections using the **Orange mix**. Paint only the flat surface of the water, not the shadows of the ripples. Wiggle the brush to lightly feather this reflected color outwards. Rinse the brush. Dry the surface before continuing.
- Load Gloss Glazing Liquid onto the brush and add just a touch of the **Blue Grey mix**. Add another transparent layer of shadows to the back of the skirt. Use Fluid White Paint to ensure that the highlights on the split of the skirt remain light. Then add another layer of shadows to the back of the arms using the Gloss Glazing Liquid and a little bit of the **Blue Grey mix**. Rinse the brush.
- Painting irregular broken lines of the **Dark Brown mix** along either side of the reflected orange area. Rinse the brush.
- Wiggle some of the **Dark Orange mix** into the reflected light area around the shadow, to add some dimensionality. Rinse the brush.
- Paint a few bright spots here and there, in this area with pure Cadmium Yellow Medium Rinse the brush.
- Refine the ripple shadows with the **Dark Brown mix**. Rinse the brush.
- Add some hot spots to the yellow reflections using the **Light Yellow mix**. Rinse the brush.



Step 25 - Adding Details

“Color Crazy”

Timestamp 4:20:26

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Blender

COLOR MIXES:

Peach = CYM + CRM + TW
Dark Aqua = PG + PB > BS

STEP DISCUSSION:

- Load the Blender brush with the **Peach mix**, and add a little Gloss Glazing Liquid. Use very light pressure to add some reflected sky color onto a bit of the flat areas of the ripples. Rinse the brush.
- Add Gloss Glazing Liquid to just a little of the **Dark Aqua mix**, and glaze water reflections up onto the skirt. Glaze a little of this color onto the arms as well. Then brush on a little of the zinc white to add more dimensionality around the split in the skirt. Rinse the brush.



Step 26 - Final Touch Ups

“Be-witch’in”

Timestamp 4:23:40

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
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 & TOOLS:

X-Small Synthetic Round
Small Synthetic Round

COLOR MIXES:

Light Yellow = CYM + TW
Light Grey = FWP > PB > BS
Deep Skin = DP + BS + YO
Orange = CYM + CRM

STEP DISCUSSION:

- Load the **Light Yellow mix** onto the brush, and add some warm highlights to the ripples in the corridor of light, around the torso. Next, add a brighter value to these highlights using pure Titanium White. Also add Titanium White to a few of the light reflections around the shadows of the figure. Rinse the brush.
- Detail some fine highlights on the hair using the X-Small Round brush, and the Fluid White Paint. Next,

add a little halo of light around parts of the figure that would be backlit. Tone the halo back with a little of the **Light Grey mix** if it gets too bright.

- Touch up the hands with the **Deep Skin mix** if needed.
- Carefully highlight the fingers with Fluid White Paint. Rinse the brush. Touch up the fingers, if needed by painting some of the **Orange mix** where the highlights may have got away from you. Rinse the brush.
- Paint more fine highlights on the dress with the Fluid White Paint. Rinse the brush. Refine the reflections until you are happy.
- Sign.



THE TRACING METHOD

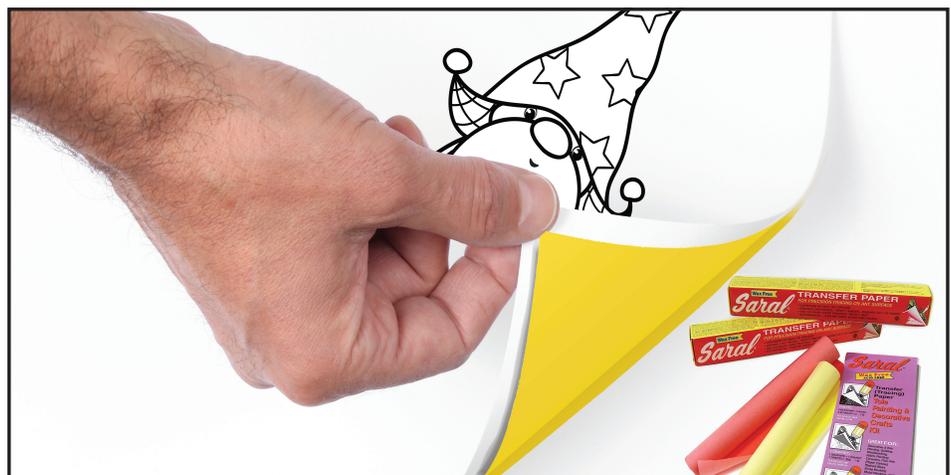
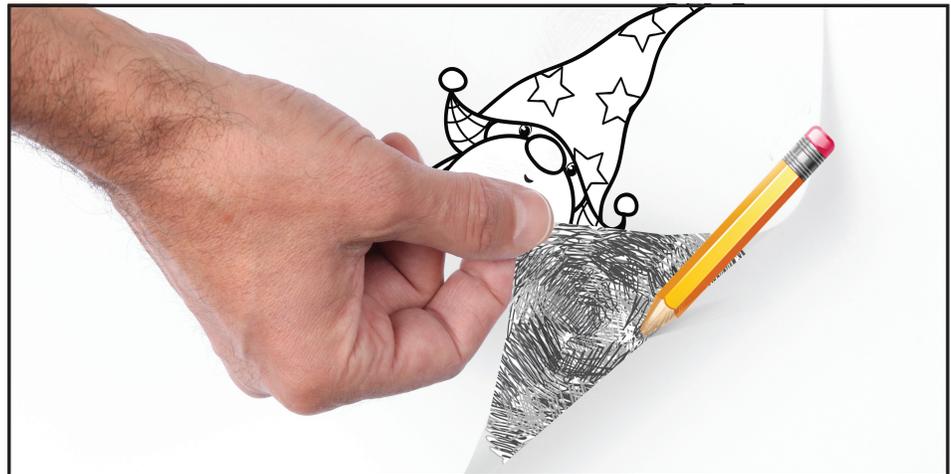
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



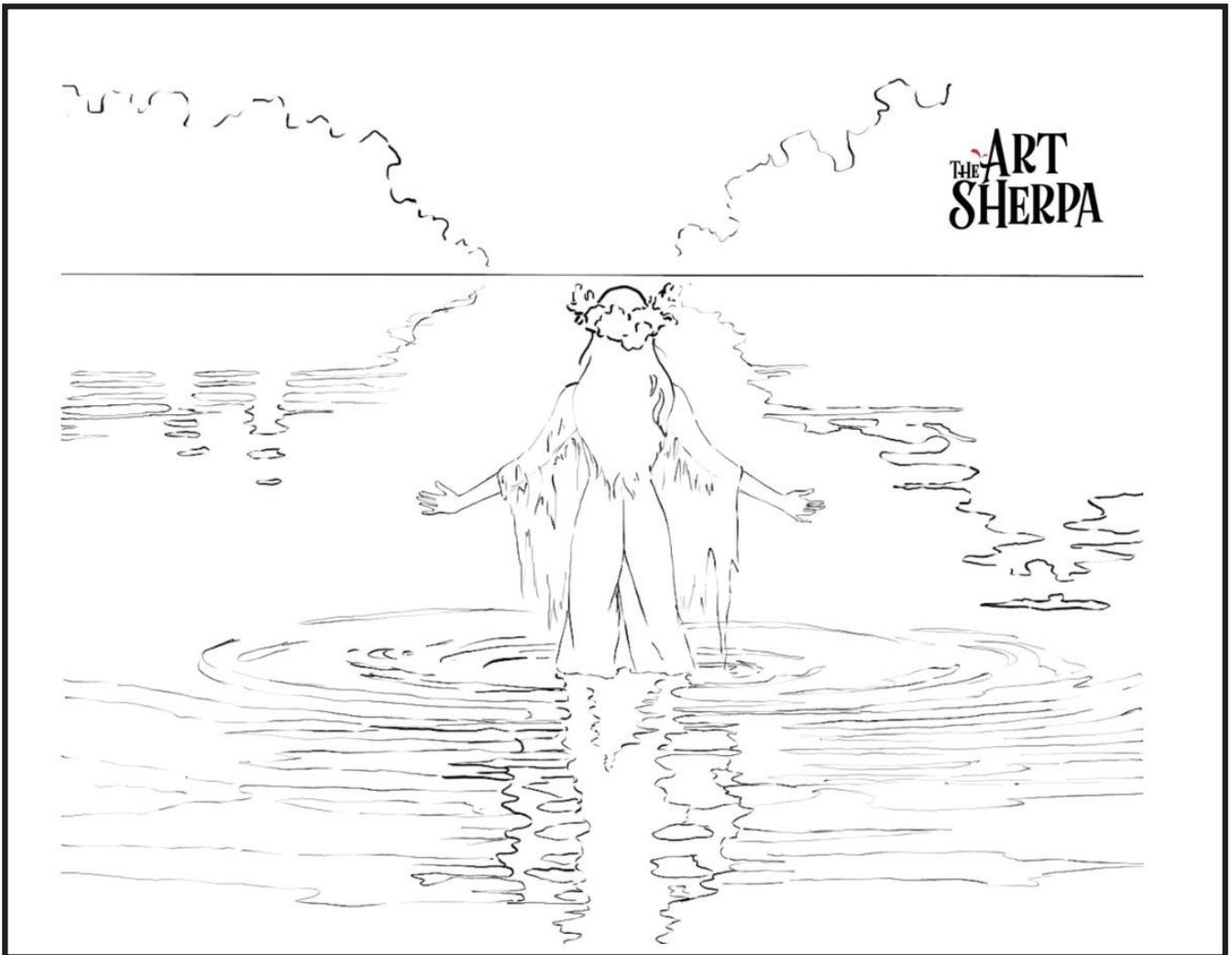
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



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.

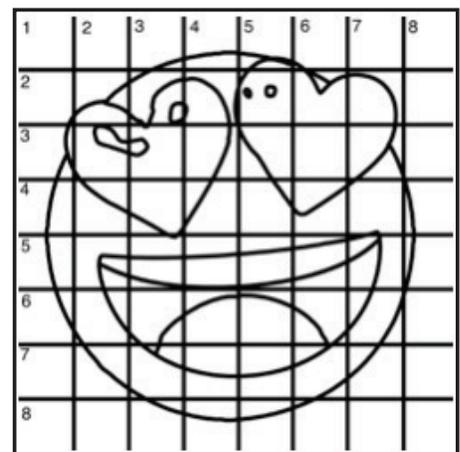
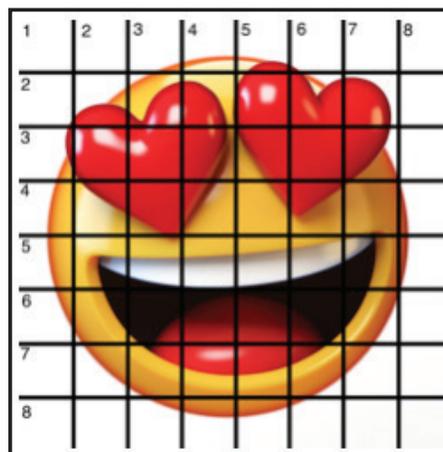
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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