

13 Days of

HALLOWEEN

with
THE ART SHERPA



PURRRRRRR-FECT MAGIC

BY: THE ART SHERPA

NAME CREDIT TO PATRON: KATHY SHAFFER

STEPS: 25 | 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
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Zinc White = ZW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- X-Large Synthetic Flat
- Small Synthetic Round
- Large Synthetic Oval Mop
- Medium Synthetic Round Blender
- Medium Synthetic Angle
- Small Synthetic "D"
- Small Synthetic Angle
- X-Small Synthetic Round

- Medium Synthetic Round
- Small Synthetic Grainer
- Saral Paper
- Artist Tape

TOOLS:

- 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
- Directionality
- Blending Wet into Wet
- Color Mixing
- Fur

Video Chapter Guide

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

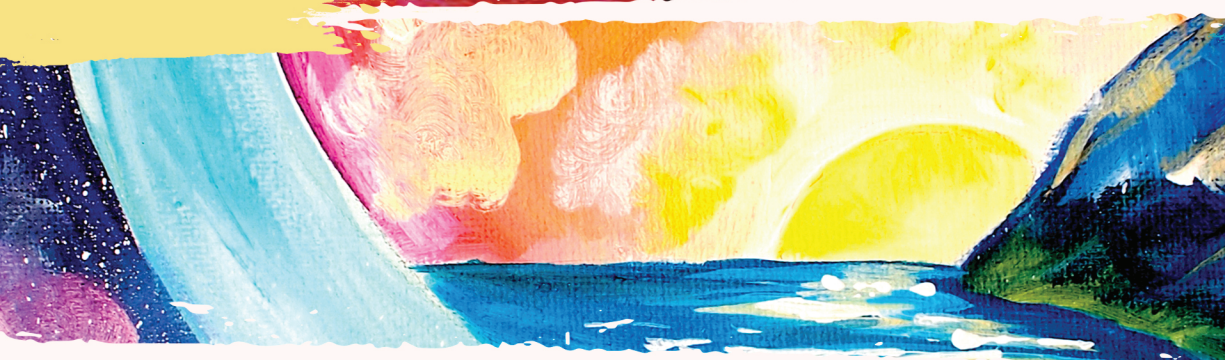
STEPS:	TIME:	DESCRIPTION:	STEP 14	1:51:02	EYES AND NOSE
INTRO	00:00	INTRO	STEP 15	1:56:49	FEATURE DETAILS
STEP 1	5:34	COLORED GROUND	STEP 16	2:01:48	FINAL-EYES FEATURES
STEP 2	12:55	SKETCH IMAGE	STEP 17	2:11:30	UNDERCOAT
STEP 3	21:35	LINING WITH PAINT	STEP 18	2:19:30	TORTIE MARKINGS
STEP 4	27:18	BEGIN BACKGROUND	STEP 19	2:24:14	ENHANCE MARKINGS
STEP 5	40:00	BUILDING UP THE BACKGROUND	STEP 20	2:34:10	SHADOWS
STEP 6	50:40	MORE DIMENSIONALITY	STEP 21	2:47:22	HIGHLIGHTS
STEP 7	1:03:12	FINALIZING THE BACKGROUND	STEP 22	2:56:20	MORE FUR
STEP 8	1:09:16	HAT ON THE CAT	STEP 23	3:00:15	GLAZING SHADOWS
STEP 9	1:13:00	HAT DETAILS	STEP 24	3:06:16	FINE HAIR AND GLOW
STEP 10	1:19:39	EXAGGERATING WRINKLES AND	STEP 25	3:12:17	WHISKERS
STEP 11	1:27:40	FOLDS		3:44:52	PUMPKINS AND FALL FOLIAGE
STEP 12	1:32:10	WORKING VALUES			SIGN
STEP 13	1:37:17	LEAF			

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Step 1 - Colored Ground

“Cookin’ Up A Little Magic”

Timestamp 5:34

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

X-Large Synthetic Flat

Water Mister

COLOR MIXES:

Warm Brown = MB > BS

STEP DISCUSSION:

- Load the brush with **Dark Brown mix**, 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. Misting the canvas helps the paint spread further. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: As long as you are using pro paint, there is no worry about under binding paint thinned with water.



Step 2 - Sketch Image

"Are You Kitten Me"

Timestamp 12:55

BRUSHES & TOOLS:

Saral Paper

Artist Tape

STEP DISCUSSION:

- 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, there is the picture that follows this step, and the traceable to assist you.

- Tape the Saral paper down on the canvas where you want your image to be. Make sure the brighter yellow side is facing down. Then, center the traceable onto the Saral paper and tape it down.
- To know what lines you have already traced, use a colored pen. Your pressure should be firm enough to transfer onto the canvas but not so firm that you go through the canvas.

Sherpa Tip: Even if you want to freehand this, it may be prudent to draw on tracing paper first so you can workout the whole drawing. Then transfer it to the canvas so the whole painting will not be messed up by drawing a mistake you might have made early on.



Step 3 - Lining With Paint

"Wickedly Cute"

Timestamp 21:35

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

STEP DISCUSSION:

- Load Mars Black onto the tip of the brush and carefully paint over the traced lines. This will ensure that the lines will not be lost while you are painting. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 4 - Begin Background

“Spookily Streaky”

Timestamp 27:18

PAINT:

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

- Without rinsing the brush, add some Titanium White and Gloss Glazing Liquid to the top right corner. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: If you are having trouble with a blend, use a soft dry brush and light pressure.

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Warm Black = MB > BS

Dark Brown = BS + MB

Tan = YO + BS > MB

STEP DISCUSSION:

- Load the **Warm Black mix** onto a damp brush, and loosely paint the bottom of the canvas. Add some Gloss Glazing Liquid to the **Dark Brown mix** and begin blending in as you move up the sides. Add some Zinc White and a little Gloss Glazing Liquid into the mix, and blend that in as you move even further up the canvas. Rinse the brush.
- Begin blending in the **Tan mix** between the darker sides and the cat. Use some Zinc White as another added value and a little Gloss Glazing Liquid to help with the blend. Apply very light pressure to create smooth transitions through these colors.
- Use pure Yellow Ochre around the top of the canvas.



Step 5 - Building Up The Background

"Ephemeral Glow"

Timestamp 40:00

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

Zinc White = ZW

Golden's Acrylic Gloss Glazing
Liquid = AGL

Between the pumpkins and the cat, blend a little more Cadmium Red Medium into the mix. Then, start to lightly dust on the **Burnt Orange mix** to the right side. Without rinsing the brush, bring a little of the **Dark Brown mix** into the bottom right corner and blend it upward. Add Gloss Glazing Liquid as needed to improve the blend. Deepen the lower canvas by adding more Mars Black.

- Continue using the dirty brush, and start blending in the **Light Brown mix** onto the right side of the canvas. Again add Gloss Glazing Liquid as needed to improve the blend as needed. Rinse the brush.
- Dry the surface before continuing to the next step.

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Light Cerulean = PB + UB + TW

Yellow Orange =

CYM > CRM + ZW

Burnt Orange = CYM + CRM + BS

Light Brown = BS + TW

STEP DISCUSSION:

- Add some Gloss Glazing Liquid to the **Light Cerulean mix** and paint the upper right corner. To achieve a soft blend you need very light pressure and a multi-directional "C" stroke. Rinse and dry the brush.
- Add some Gloss Glazing Liquid to the **Yellow Orange mix** and use the same stroke to paint the background around the hat. Blend this color all the way over to the left upper corner, and then blend it slightly into the blue area of the right corner. Change the value somewhat by adding Yellow Ochre to the mix as you move down the right side of the canvas.



Step 6 - More Dimensionality

"Magical Glazing"

Timestamp 50:40

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop

Medium Synthetic Round

Blender

COLOR MIXES:

Orange = CYM + CRM

Light Yellow = CYM + ZW

Yellow Orange =

CYM > CRM + ZW

Burnt Orange = CYM + CRM + BS

Pale Yellow = CYM + TW

Light Cerulean = PB + UB + TW

Dark Blue = UB > DP

STEP DISCUSSION:

- Using the Round Blender brush, add some Gloss Glazing Liquid to the **Orange mix**. Apply the same stroke as in the previous step, to lightly blend this color on the right side of the cat. Add Zinc White to that mix and continue on the right, dust in some irregular strokes of that lighter value here and there. Create more transition colors using the dirty brush and Gloss Glazing Liquid. Use this same method and continue over to the left side.

- Still using the same blending brush stroke, add some of the **Light Yellow mix** to create a brighter glow around the hat. Alternate it occasionally with the **Yellow Orange mix**. Soften some of the blends further after they have rested a short period of time, but before they are completely dry. Use Gloss Glazing Liquid anytime throughout this background to improve the blend.
- Closer to the darker bottom of the canvas begin using the **Burnt Orange mix**. Then, carry a few wispy bits of this color into the upper canvas.
- Add a few more focal bokeh lights to the left of the hat, using the **Pale Yellow mix**. Then on the dirty brush, add more Cadmium Yellow Medium and create a brighter glow around the right side of the cat. Adjust the background until you are happy. Rinse the brush.
- Switch to the Oval Mop and load it with the **Light Cerulean mix** and Gloss Glazing Liquid. Glaze this color into the top right corner. Add a little more Titanium White to the mix and blend a little bit of this light value into the upper left corner.
- Glaze some of the **Dark Blue mix** in the upper right corner to deepen the color. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 7 - Finalizing The Background

"Smokey Setting"

Timestamp 1:03:12

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

the cat. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: If you ever over lighten an area, just layer on the color that is below it, and knock it back a bit.

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Dark Ochre = YO > BS

Yellow Orange =

CYM > CRM + ZW

Light Ochre = YO > BS + TW

Dark Brown = BS + MB

STEP DISCUSSION:

- Dance little ribbons of the **Dark Ochre mix** throughout the right side of the canvas. Add a highlight to these ribbons of color using the **Yellow Orange mix**. Use Gloss Glazing Liquid anytime throughout this background to improve the blend.
- Blend the **Light Ochre mix** onto the left side of the canvas. Follow that by blending some of the **Dark Brown mix** onto the bottom of the canvas. Rinse and dry the brush.
- Load the Cadmium Yellow Medium and the Gloss Glazing Liquid onto the brush. Apply this color to improve the glow around



Step 8 - Hat On The Cat

"Is The Magic In The Hat Or The Cat?"

Timestamp 1:09:16

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Angle

COLOR MIXES:

Deep Blue = PB + MB

Viva Magenta = CRM + QM

Burgundy = CRM + QM > BS > DP

STEP DISCUSSION:

- Block in the hat using the **Deep Blue mix**. Allow the shape of the brush to help create the edges of the hat.
- Without rinsing the brush, load on some of the **Viva Magenta mix**. Block in the band of the hat with this color.
- Use the **Burgundy mix** to paint in the shapes of the leaves on the hat. Rinse the brush.



Step 9 - Hat Details

"It's In The Highlights"

Timestamp 1:13:00

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Zinc White = ZW

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic "D"

COLOR MIXES:

Deep Blue = PB + MB

Dark Blue = UB + DP

Periwinkle =

Dark Blue + Deep Blue + ZW

STEP DISCUSSION:

- Add some Zinc White to the **Deep Blue mix**. Use this color to reveal the edges of the brim, and highlight down the center of the hat. Be loose and scumbly with your paint strokes. Rinse the brush.
- To darken the edges and shadow areas, and to create the wrinkles in the hat, use the **Deep Blue mix**.
- Paint a layer of the **Periwinkle mix** over top of the highlights. Then, add Titanium White and create a bit brighter highlight for the wrinkles and brim. Adjust as needed. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 10 – Exaggerating Wrinkles And Folds

“How The Hat Wrinkles”

Timestamp 1:19:39

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Orange = CYM + CRM

Deep Blue = PB + MB

Dark Blue = UB + DP

Periwinkle = Dark Blue + Deep

Blue + ZW

Dark Magenta = QM + DP

Viva Magenta = CRM + QM

Orange Red = CRM + CYM + QM

STEP DISCUSSION:

- Dry brush a glaze of the **Orange mix** onto the left side of the hat. Rinse the brush.
- Highlight the tops of the wrinkles with the **Periwinkle mix**. Keeping in mind how the hat would wrinkle and fold. Without rinsing, add some Titanium White to the brush and pop on some even brighter highlights. Remember to add highlights to the rim of the hat and just below the band of the hat. Rinse the brush.
- Paint the shadow on the left side of the headband with the **Dark Magenta mix**. Blend the **Viva Magenta mix** on the

center of the band, and then more of the **Dark Magenta mix** on the right side of the band. Add some Titanium White to that color and paint a few bright reflections onto the center of the band. Rinse the brush.

- Without removing the shadows, brighten the band further with some Cadmium Red Medium painted around the highlights of the band. Rinse the brush.
- Darken the shadows in the creases of the hat using the **Deep Blue mix**. Rinse the brush.
- Add some radiant pops of color to the center of the band using the **Orange Red mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 11 - Working Values

"Amazing Glaze"

Timestamp 1:27:40

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

X-Large Synthetic Flat

COLOR MIXES:

Deep Blue = PB + MB

Dark Ochre = YO > BS

Orange = CYM + CRM

Burgundy = CRM + QM > BS > DP

Burnt Orange = CYM + CRM + BS

STEP DISCUSSION:

- Add a very light load of the **Deep Blue mix** onto the brush. Wipe some of the pigment off the brush if needed. Then add Gloss Glazing Liquid, and very lightly glaze this across the hat.
- Next, add some Gloss Glazing Liquid to some Mars Black and glaze that on the darker areas of the hat. Rinse the brush.
- Combine some **Dark Ochre mix** with some **Orange mix**, and add a bit brighter glow to the left side of the hat. Next, add a little bit of the **Burgundy mix** to the

hat band. Add some Titanium White to the **Dark Magenta mix** and paint a few bright reflections onto the center of the band. Rinse the brush.

- Add Gloss Glazing Liquid to the **Burnt Orange mix**, and warm the glow on the left side of the hat.
- Use the **Deep Blue mix** to add a fray to the left side of the hat, and to knock back anything that might have gotten too bright.
- Wipe the brush on a towel and add some Titanium White to brighten the highlights on the hat, here and there. Rinse the brush.



Step 12 - Leaf

"I Do Be-Leaf In Spooks"

Timestamp 1:32:10

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Burnt Sienna = BS

Titanium White = TW

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

Large Synthetic Oval Mop

COLOR MIXES:

Orange Red = CRM + CYM + QM

Burgundy = CRM + QM > BS > DP

Dark Blue = UB > DP

STEP DISCUSSION:

- Load the **Orange Red mix** onto the Small Round brush, and begin painting the lighter points of the leaves. Use the **Burgundy mix** to paint the darker shadows and stems. Blend the transition areas. If needed, add a little water to the brush to improve the flow. Blend some Cadmium Yellow Medium onto the parts of the leaves that are glowing, where the light might have warmed them. Use Zinc White to add subtle value changes here and there. Rinse the brush.
- Use Titanium White to add a few more highlights to the hat. Rinse the brush.
- Use the Oval Mop brush to add Gloss Glazing Liquid to

the **Dark Blue mix**. Glaze another layer over the sky in the upper right corner, to deepen it somewhat. Rinse and dry the brush. Then use this a clean damp brush to lightly feather that color outward, and blend it into the background.



Step 13 - Eyes and Nose

"Mesmer-Eyes"

Timestamp 1:37:17

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Bright Ochre = TW + YO

Cream = TW > BS > MB

Deep Blue = PB + MB

Orange Sherbert =

CRM + YO + TW

Burnt Orange = CYM + CRM + BS

STEP DISCUSSION:

- Thin the Mars Black with some water and line around the outside of the eye, and paint in the pupils. Then line the nose and mouth with this color and paint in the nostrils. Rinse the brush.
- Paint in both irises with the **Bright Ochre mix**.
- Use the **Cream mix** to paint a line around the outside of the black lining of the eyes. Add Gloss Glazing Liquid to improve flow. Rinse the brush.
- Paint the pupil and reinforce the dark lines around the left eye using the **Deep Blue mix**. Then refine both irises

with the **Bright Ochre mix**. Rinse the brush.

- Use the **Orange Sherbert mix** to carefully paint in the shape of the nose. Rinse the brush. Apply Mars Black a little way up the center line and around the edges of the nose. Rinse the brush.
- Adjust the pupils of the eyes once again using Mars Black. Rinse the brush. Next, apply curved brush strokes to paint the **Burnt Orange mix** on the top half of the irises. Without rinsing, add Cadmium Yellow Medium to the mix and paint the bottom of the eye with this lighter value. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 14 - Feature Details

“Vision Enhancers”

Timestamp 1:51:02

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Zinc White = ZW

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Burgundy = CRM + QM > BS > DP

Burnt Orange = CYM + CRM + BS

STEP DISCUSSION:

- Load the Fluid White Paint onto the tip of the brush. Very carefully paint a fine line around the iris and pupil of both eyes. Also tap in some tiny dots on the bottom of the irises to create a highlight. Wipe the brush.
- Use the **Burgundy mix** to line the top of the nose and blend some of this color in the bottom of the nose, as well. Add enough Zinc White to that mix to make it a shade lighter but it is still rather dark. Add that color to the inside corner of the eyes and carefully paint a broken line on the black line below the eyes. Rinse the brush. If you lose any part of the eye just put it back with the corresponding colors or mixes.
- Add a touch of the **Burgundy mix** to just barely tint some Titanium White, and highlight the tip of the nose. Rinse the brush. Paint the nostrils with Mars Black. Rinse.
- Touch up the top of the eyes using the **Burnt Orange mix**.
- Dry the surface before continuing to the next step.



Step 15 - Final-Eyes Features

"Drama-t-Eyes"

Timestamp 1:56:49

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Fluid White Paint = FWP

Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

X-Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

Yellow Glow = CYM > CRM

Light Blue = FWP > UB > MB

Bright Red = CRM + CYM + QM

Dark Magenta = QM > DP

STEP DISCUSSION:

- Use the Small Round brush to glaze a shadow under the top eyelids using the Gloss Glazing Liquid and a touch of the **Dark Brown mix**. Rinse the brush. Gloss over the bottom of the eyes using the Gloss Glazing Liquid and a touch of the **Yellow Glow mix**. Rinse the brush.
- Switch to the X-Small Round brush, and add a little Fluid White Paint to Cadmium Yellow Medium and touch up the shape or glow of the eyes, as desired. Rinse the brush.
- Add a wet reflection in the tear ducts and around the

outer edges of the irises with the **Light Blue mix**. Rinse the brush. Then, paint the bright highlight near the top of the pupil with pure Fluid White Paint. Rinse the brush.

- Use the Gloss Glazing Liquid and a touch of the **Bright Red mix**, and gloss over the highlight on the tip of the nose. Deepen the shadows on the nose using the **Dark Magenta mix** with the Gloss Glazing Liquid.
- Without rinsing, add a little Fluid White Paint and Cadmium Yellow Medium to the previous mix and paint another layer of highlight onto the tip of the nose. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 16 - Under Coat

“Start The Fluff-fur”

Timestamp 2:01:48

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Zinc White = ZW

Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round

Blender

Small Synthetic Round

COLOR MIXES:

Dark Magenta = QM > DP

Dark Ochre = YO > BS

Dark Brown = BS + MB

Base Fur = BS + MB > TW

STEP DISCUSSION:

- Using the Small Round brush, combine the **Dark Magenta mix** and the **Dark Ochre mix** and Cadmium Red Medium together, and paint the inside of the ears. Rinse the brush.
- Add just the smallest titch of Titanium White to the **Dark Brown mix** and line the tops of the ears. Then, add a little Yellow Ochre, and some Zinc White to that mix and line the entire outer edges of the ears. Rinse the brush.
- Switch to the Round Blender brush and load on some of the **Base Fur mix**. Paint it onto the cat using

directional brush strokes. Take some care around the facial features, so as not to paint all your hard work out. Add Gloss Glazing Liquid to the mix and feather out the fur around the outer edges of the face and body.

- Vary the mix in the shadow areas of the body by adding more Mars Black. Add Zinc White to the mix to highlight areas of the chest. Paint the darker color back in to create the shadow under the chin.
- Lighten the chin by adding more Titanium White to the **Base Fur mix**. Then continue blending and flicking this color on the face. Use this color and curved brush strokes to paint the legs. Without rinsing, add more shadows on, and between, the legs by mixing in some Mars Black. Alternate and adjust the mix as you continue filling in the base coat of the cat. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 17 - Tortie Markings

“Tortify Tortitude”

Timestamp 2:11:30

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Coral = YO + QM

Gold = YO + QM + CYM

Base Fur = BS + MB > TW

STEP DISCUSSION:

- Start edging the left ear with the **Coral mix** and finish edging it with the **Gold mix**. Rinse the brush.
- Using a lighter variation of the **Base Fur mix**, begin adding the stripe marks between and around the right eye and cheek. Pay attention to brush directionality. Vary that color slightly by adding a touch more of the Titanium White, and blend it into the muzzle and chin. Wipe some of the pigment out of the brush and onto a towel if necessary. Highlight the bridge of the nose and then continue adding the stripes to the left side of the face.
- Begin highlighting the fur on the chest, shoulders and legs of the cat. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: To lighten the Base Fur mix add a bit more Titanium White. To warm the mix, add more Burnt Sienna or Yellow Ochre, and to darken, add more Mars Black.



Step 18 - Enhance Markings

"Adds Personality"

Timestamp 2:19:30

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Add a bit of a shadow to the tip of the left ear using the **Dark Brown mix**. Then refine the lines around the mouth and nose. Glaze some dark color in the corner of the eyes and towards the nose.
- Blend in some Mars Black between the stripes to deepen and refine that fur. Then add a shadow to the outer corner of the eye.
- Using the same color, add some striping onto the legs and shadows between the claws of the cat, using curved directional strokes. Rinse the brush.



Step 19 - Shadows

"Murder Mittens"

Timestamp 2:24:14

PAINT:

Burnt Sienna = BS

Mars Black = MB

Zinc White = ZW

Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round

Blender

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Add Gloss Glazing Liquid to the Burnt Sienna. It is OK if a touch of Mars Black gets in there. Use short feather strokes to add some of this warm color onto the shoulders.
- Without rinsing, load the Mars Black and some Gloss Glazing Liquid onto the brush and deepen the shadow under the chin. Feather that stroke directionally, as well.
- Blend this darker value upward, from between the legs and onto the bottom of the chest. Also, glaze a bit of this color onto the bottom of the paws and legs. That will start to push these features down into the shadows and blur the transition.
- Add more Gloss Glazing Liquid to the Mars Black and glaze up behind the area that the pumpkins will be.
- Then, create grass-like strokes

here using the **Dark Brown mix** and Gloss Glazing Liquid. Also, use this color to glaze the legs of the cat.

- Without rinsing add Zinc White on the brush and highlight the top of the paws. Wipe the brush off on a towel and softly blend that highlight in. Add a bit of this value to the leg.
- Add some Zinc White to the dirty brush and softly highlight the center of the chest. Then, flick some of this color from the bottom edges of the face. Rinse the brush.



Step 20 - Highlights

"Face Painting"

Timestamp 2:34:10

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Zinc White = ZW

Yellow Ochre = YO

Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Base Fur = BS + MB + TW

Light Ochre = YO + BS + TW

STEP DISCUSSION:

- Add some Yellow Ochre to the **Base Fur mix**. Use this color to warm the fur on the face, starting at the bridge of the nose and working outward between the eyes. Then, add a little Zinc White to that mix and lighten the fur just above the top of the nose. Follow that by blending in a couple small highlights on either side of the nose. Blend that in further with the Yellow Ochre and **Base Fur mix**. Add pure Titanium White to the brush and use the tip of the brush to tap in the tiniest highlight along either side of the nose bridge.
- Lighten the **Base Fur mix** by adding a bit more Titanium White and lighten the right eyebrow, from the inside corner, up and around the top lid. Next, blend some of this color under the eye as

well. Then, add more Titanium White to the **Light Ochre mix** and highlight the inside edge of the top of the eyebrow.

- Carefully adjust the highlight on the bridge of the nose, using the Yellow Ochre and the **Base Fur mix**. Also use this color to highlight the chin and muzzle. Add Gloss Glazing Liquid and blend this highlight outward onto the cheeks.
- Continue onto the left side of the face using the same colors and method, being extra careful in the transition areas. Also add another highlight layer to the chin and muzzle. Rinse the brush.

Sherpa Tip: To lighten the Base Fur mix add a bit more Titanium White. To warm the mix, add more Burnt Sienna or Yellow Ochre and to darken the mix, add more Mars Black.



Step 21 - More Fur

"Fussy Fabulous Fur"

Timestamp 2:47:22

PAINT:

Burnt Sienna = BS

Mars Black = MB

Fluid White Paint = FWP

Yellow Ochre = YO

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Grainer

COLOR MIXES:

Base Fur = BS + MB + TW

STEP DISCUSSION:

- Thin some of the Fluid White Paint with water, then add it to the **Base Fur mix** and Gloss Glazing Liquid. Start brushing it onto the face, then add some eyebrow fur that layers over the ears. Continue adding this fine fur and layering it over the previous paint, adjusting the values as needed. Also add some of this fine fur highlights to the chest, and along the left side of the body.
- Add Yellow Ochre to the mix where you want the highlights to be warm, on the legs for example.
- Add more Burnt Sienna to the mix and create some dimensionality to the bottom of the chest.
- Use the image at the end of this step to continue adding these fine hairs to the cat, varying the mix as you go.

(See Sherpa Tip below) Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: To lighten the Base Fur mix add a bit more Titanium White or Fluid White Paint. To warm the mix, add more Burnt Sienna or Yellow Ochre, and to darken the mix, add more Mars Black.

To get a fur effect when using the Grainer brush, apply paint thinned with water.



Step 22 - Glazing Shadows

"The Cool Shadows"

Timestamp 2:56:20

PAINT:

Ultramarine Blue = UB
Mars Black = MB
Yellow Ochre = YO
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Blender

COLOR MIXES:

Shadow Blue = UB + MB

STEP DISCUSSION:

- Mix a little Gloss Glazing Liquid into the **Shadow Blue mix**. Glaze on a shadow onto the forehead of the cat. It starts where the brim of the hat is lowest and angles down to the bottom of the ear on the right. If you have too much pigment, wipe your brush on a paper towel. Then come back with just the Gloss Glazing Liquid and blend it back.
- Lightly add a subtle shadow to the left side of the face. Deep in the shadow under the chin, as well. Also add some under the paws. As you continue to deepen the shadows, remember that you are not adding this everywhere, only where you want the colors to be pushed back into a shadow. Rinse the brush.
- Combine some Gloss Glazing Liquid to the Yellow Ochre and lightly brush it onto the muzzle. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 23 - Fine Hair and Glow

"Fancy Pants"

Timestamp 3:00:15

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Fluid White Paint = FWP

Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

Med Synthetic Round Blender

COLOR MIXES:

Dark Brown = BS + MB

Burnt Orange = CYM + CRM + BS

STEP DISCUSSION:

- Add some Gloss Glazing Liquid to the **Dark Brown mix** and load it onto the X-Small Round brush. Then tap in the little pores that the whiskers come out of, on the muzzle. Rinse the brush.
- Painting in the fine individual hairs along the edges of the cat and in the eyebrows, using very light pressure and Fluid White Paint. Highlight the chin slightly, by tapping a little of this color onto the top of it.
- Add Fluid White Paint into the **Dark Brown mix**, and define the light fur around the bottom of the eye. Also add some fine highlighted hairs along the left side of the shoulders. Rinse the brush.
- Switch to the round Blender brush and brush on some of the **Burnt Orange mix** on the right side of the cat side where the light would be backlighting the fur and creating a halo.



Step 24 - Whiskers

"Scary Fine Lines"

Timestamp 3:06:16

PAINT:

Burnt Sienna = BS

Mars Black = MB

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Add a very light load of the Fluid White Paint onto the detail brush. Turn the canvas so that your stroke is to your strongest side, and use very light pressure to paint long fine whiskers. These whiskers come out from the muzzle and go out towards the sides. A few will actually curve downward. Rinse the brush occasionally to reset it. Make sure to check for the extra drop of water that likes to hide in the ferrell.
- Then, refine the pores of the whiskers using the **Dark Brown mix**.
- Also add some long fine eyebrow whiskers in the same manner. Do not be too concerned if you think these whiskers are too bright. Glaze the whiskers back, closer to the muzzle, by using Gloss Glazing Liquid and a small amount of the **Dark Brown mix**. Rinse the brush.
- Highlight a few with the Fluid White Paint



Step 25 - Pumpkins and Fall Foliage

"Autumn Magic"

Timestamp 3:12:17

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
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:

Large Synthetic Oval Mop
Small Synthetic Round
Medium Synthetic Round
Blender

COLOR MIXES:

Deep Red = QM + CRM > DP
Orange = CYM + CRM
Yellow Orange = CYM > CRM + ZW
Blue Grey = MB + BS + UB
Dark Brown = BS + MB
Burnt Orange = CYM + CRM + BS
Pale Ocher = YO + FWP
Orange Red = CRM + CYM + QM
Purple Blue = DP + UB > QM
Dark Magenta = QM > DP
Burgundy = CRM + QM > BS > DP

STEP DISCUSSION:

- Paint the leaf that overhangs the brim of the hat using the Round brush and **Deep Red mix**. Start with the stem and form the side leaves from that. Highlight the edges of all the hat leaves using the **Orange mix**. Then tip the leaves with a second highlight value using the **Yellow Orange mix**. Rinse.
- Use Titanium White to brush in a few sparkling lights into the background. Rinse.
- Using a wiggly motion, start painting the tops of the small pumpkin with the **Deep Red mix**. Then, blend some Mars Black on the bottom and fade it into the shadows below. Add more Cadmium Red Medium to the mix and paint the larger pumpkin. Use Mars Black to add stems on both pumpkins going in different directions. Rinse.
- Add some Cadmium Yellow Medium to the **Deep Red mix**. Paint highlights onto the pumpkins, wet into wet. Brushing and curving the strokes downward to imply the pumpkin sections. Rinse the brush. Dry the surface before continuing.
- Load the Blender brush with a little of the **Blue Grey mix** and some Gloss Glazing Liquid. Then Glaze a bit of a shadow onto the left side of the cat. Rinse the brush.
- Switch back to the Round brush and load it with Mars Black. While holding the brush almost vertically, begin to wander a crooked twig up onto the left side of the canvas. Next, move back to where you started the twig, bring it down under the kitten, while thickening and blending it into the darker values that are there. Then add some stalks of bent or leaning grasses on the right side of the canvas. Add water as needed to improve the flow of the paint. Then, add a couple more crooked twigs on the left side. Rinse the brush.
- Add a bit more Burnt Sienna to the **Dark Brown mix** and paint some distant twigs or straw on either side of the cat. Use a light hand and broken crooked strokes to imply these witchy background things. Rinse the brush.
- Switch to the Blender brush again, and load it with some of the **Burnt Orange mix** and Gloss Glazing Liquid. Highlight the tops of the pumpkins. Wipe the brush on a towel. Add just a touch of water and lightly blend that color out. Then, use the **Deep Red mix** and blend that upward from the bottom of the pumpkins. Use the **Yellow Orange mix** to blend in a glow on the tops of the pumpkins. Rinse the brush.
- Switch back to the Round brush again, and combine the **Dark Brown mix** with the **Deep Red mix**. Use this color to paint the creases between each pumpkin section. Rinse the brush. Add a bit of Burnt Sienna to warm the stems. Then highlight them with the **Pale Ochre mix**.
- Add Titanium White to the **Yellow Orange mix**, and pop a bright highlight near the tops of the pumpkins. Rinse the brush.
- Paint highlights onto the twigs and also paint some leaves at the bottom of the canvas, using the **Burnt Orange mix**. It is ok that these leaves stand out a bit more than you think they should because we will be glazing them back into the background a little later.
- Add highlights to the straw and grasses on the right side using the **Yellow Orange mix**. Dance these highlights throughout the bottom of the canvas, and on the twigs by alternating between these mixes and occasionally add Fluid White Paint.

Step 25 - Continued

- Without rinsing, add a bit of the **Dark Brown mix** to the brush and wiggle it onto a few places on the twigs, allowing it to loosely blend on the canvas to imply dried leaves. Add a bit of Cadmium Red Medium to the brush and paint little bits of this color into the background, as well. Continue to add bits of color here and there, alternating between these fall colors. Layer a few leaves onto the kitten. Rinse the brush.
 - Add some Titanium White to the **Blue Grey mix** and paint bits of highlights on some of the twigs and things at the bottom. Deepen this color where needed with more Burnt Sienna. Add some Fluid White Paint to that mix for a lighter highlight value in this same area. Rinse the brush.
 - Paint a few leaves in the background on the left that are slightly more focused, using the **Orange Red mix**. Adjust the twigs on the left as needed, using the previous twig mixes. Then, continue adding the leaves onto those branches. Rinse the brush.
 - Add a tiny titch of Cadmium Red Medium to the Cadmium Yellow Medium, and highlight those leaves you just painted. Then without rinsing the brush, load on some Titanium White and highlight the stems and very tips of those leaves. Rinse the brush.
 - Dry the surface before continuing.
 - Use the **Dark Brown mix** to layer a twig over top of the left paw. Highlight that twig with the **Blue Grey mix**. Add more Fluid White Paint to the brush and continue highlighting the twigs in front of the cat. Rinse the brush.
 - Dry the surface again before continuing.
 - Using the Oval Mop, add a little of the **Purple Blue mix** with the Gloss Glazing Liquid, then wipe most of it out of the brush. Lightly brush this onto the bottom of the canvas to push those twigs and things into the shadows. Wipe the brush again and push some of the leaves on the bottom left, further into the shadows.
 - Add the Gloss Glazing Liquid to the **Dark Magenta mix** and add glaze some shadows onto the pumpkins. Rinse the brush.
 - Glaze back those more focused background leaves on the left with some Gloss Glazing Liquid and a touch of Cadmium Yellow Medium.
 - Add a bit of the **Burgundy mix** to Gloss Glazing Liquid, and add some glaze to the hat band. Rinse the brush.
 - Sign.
- Sherpa Tip: If you push something further back than you wanted to, you can use the subtractive method. This is done by rinsing the brush, and removing the unwanted paint while it is still wet on the canvas.*



THE TRACING METHOD

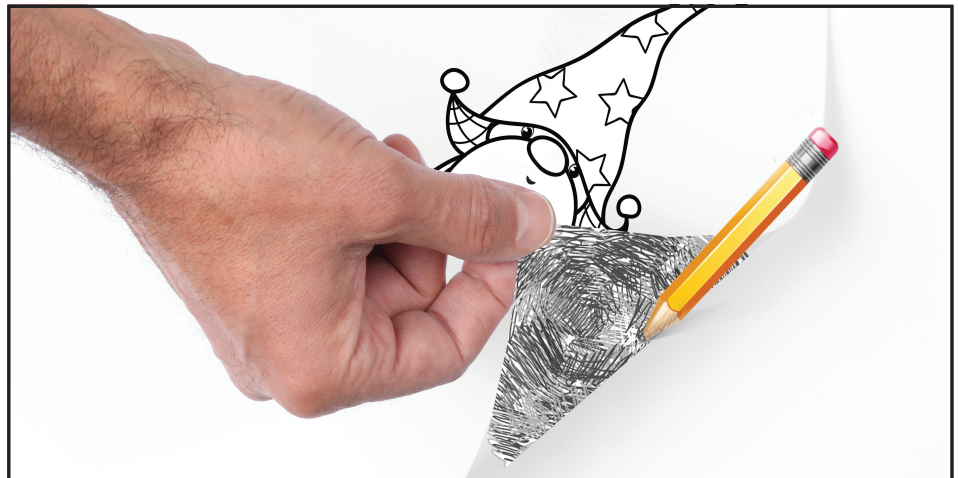
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

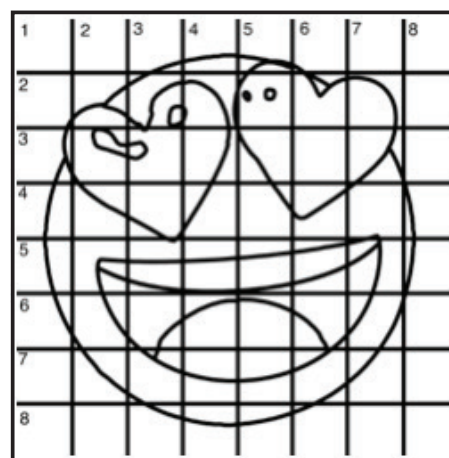
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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