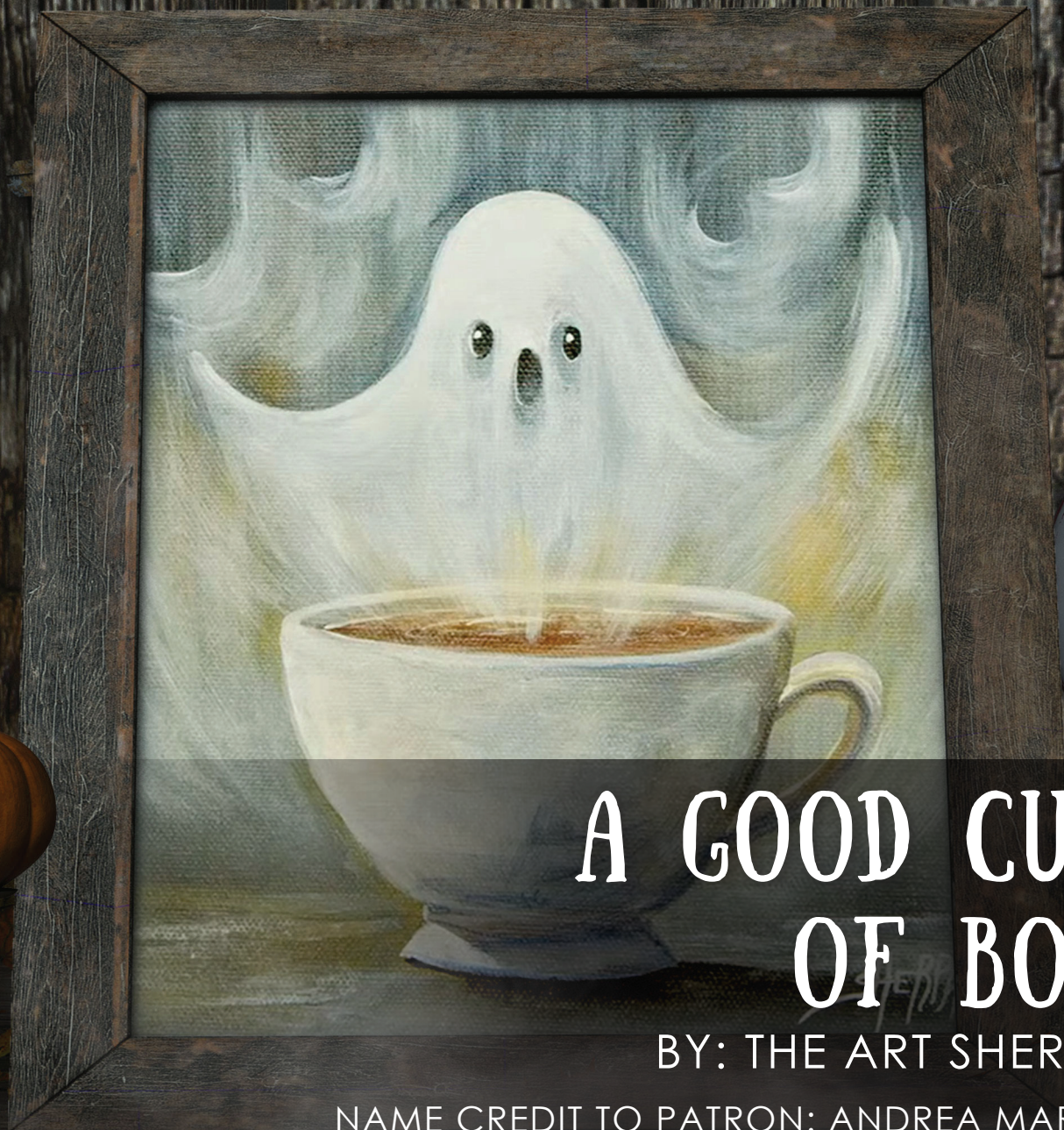


13 Days of

# HALLOWEEN

with  
THE ART SHERPA



## A GOOD CUP OF BOO

BY: THE ART SHERPA

NAME CREDIT TO PATRON: ANDREA MARTIN

STEPS: 17 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



# Table of Contents

PAINT AND TOOL GUIDE .....	3
VIDEO CHAPTER GUIDE.....	3
STEP 1 - COLORED GROUND .....	5
STEP 2 - BACKGROUND .....	6
STEP 3 - DIFFUSED GLOW .....	7
STEP 4 - DEEPEN THE BACKGROUND .....	8
STEP 5 - WHITE VEIL.....	9
STEP 6 - TABLE.....	10
STEP 7 - SKETCH THE IMAGE .....	11
STEP 8 - GLAZING VALUES.....	12
STEP 9 - MISTY FOG.....	13
STEP 10 - SOFT TABLE GLOW AND SHADOWS .....	14
STEP 11 - COFFEE CUP.....	15
STEP 12 - COFFEE CUP VALUES.....	16
STEP 13 - GHOST .....	17
STEP 14 - SHADOWS AND HIGHLIGHTS.....	18
STEP 15 - FACE FADE AND FIX.....	19
STEP 16 - FINAL GLAZING.....	20
STEP 17 - FINAL MIST AND DETAILS.....	21
TRACING METHOD .....	22
TRACEABLE .....	23
GRIDDING INSTRUCTIONS .....	24
TECHNIQUE REFERENCES .....	25

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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
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Zinc White = ZW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES:

- Large Synthetic Bright
- Large Synthetic Oval Mop
- Small Synthetic "D"
- Small Synthetic Round Blender
- Small Synthetic Round
- X-Small Synthetic Round Liner

## TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 8x8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)
- Optional: Sta-Wet Palette

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion

# Video Chapter Guide:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:		
INTRO	00:00	INTRO	STEP 10	44:50 SOFT TABLE GLOW AND SHADOWS
STEP 1	3:59	COLORED GROUND	STEP 11	51:16 COFFEE CUP
STEP 2	8:03	BACKGROUND	STEP 12	58:11 COFFEE CUP VALUES
STEP 3	11:52	DIFFUSED GLOW	STEP 13	1:07:02 GHOST
STEP 4	14:22	DEEPEN THE BACKGROUND	STEP 14	1:13:44 SHADOWS AND HIGHLIGHTS
STEP 5	16:52	WHITE VEIL	STEP 15	1:23:56 FACE FADE AND FIX
STEP 6	19:38	TABLE	STEP 16	1:38:50 FINAL GLAZING
STEP 7	26:26	SKETCH THE IMAGE	STEP 17	1:47:20 FINAL MIST AND DETAILS
STEP 8	32:32	GLAZING VALUES		1:50:49 SIGN
STEP 9	38:06	MISTY FOG		





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# Step 1 - Colored Ground

*"Deadly Grounds"*

Timestamp 3:59

## PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

Large Synthetic Bright

## COLOR MIXES:

Mildly Grey = TW > UB > MB

## STEP DISCUSSION:

- Load the brush with **Mildly Grey mix**, and then roughly paint the entire canvas. Smooth the paint somewhat by applying long strokes, vertically and horizontally. This helps to ensure that the canvas is completely covered. Paint the sides of the canvas if you are not framing this piece. Rinse the brush.
- Dry the surface before continuing to the next step.
- 





# Step 2 - Background

## "Spooky Streaks"

Timestamp 8:03

### PAINT:

Burnt Sienna = BS

Mars Black = MB

Ultramarine Blue = UB

Golden's Acrylic Gloss Glazing

Liquid = AGL

### BRUSHES & TOOLS:

Large Synthetic Oval Mop

### COLOR MIXES:

Haunted Mocha = MB > BS

### STEP DISCUSSION:

- Tint the Gloss Glazing Liquid with some Mars Black. Apply this transparent layer loosely to the canvas, using up and down strokes. We are simply building upon the previous layer, keeping the stroke light.
- Without rinsing, load the dirty brush with **Haunted Mocha mix**, and continue this process, making sure to be painterly and loose. The pressure of the brush is heavier at the top of the canvas. It gets much lighter near the middle of the stroke, then finishes with the brush finally flicking off the canvas, leaving a streaky effect. Build up layers of this streaky effect.
- Add Ultramarine Blue to the dirty brush and delicately brush this color onto the canvas. Rinse and dry the brush.
- Use the dry Oval Mop to

quickly blend and diffuse the colors together by applying a light vertical stroke. Rinse and thoroughly dry the brush.





## Step 3 - Diffused Glow

*"I Am Scary Without My Coffee"*

Timestamp 11:52

### PAINT:

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

### BRUSHES & TOOLS:

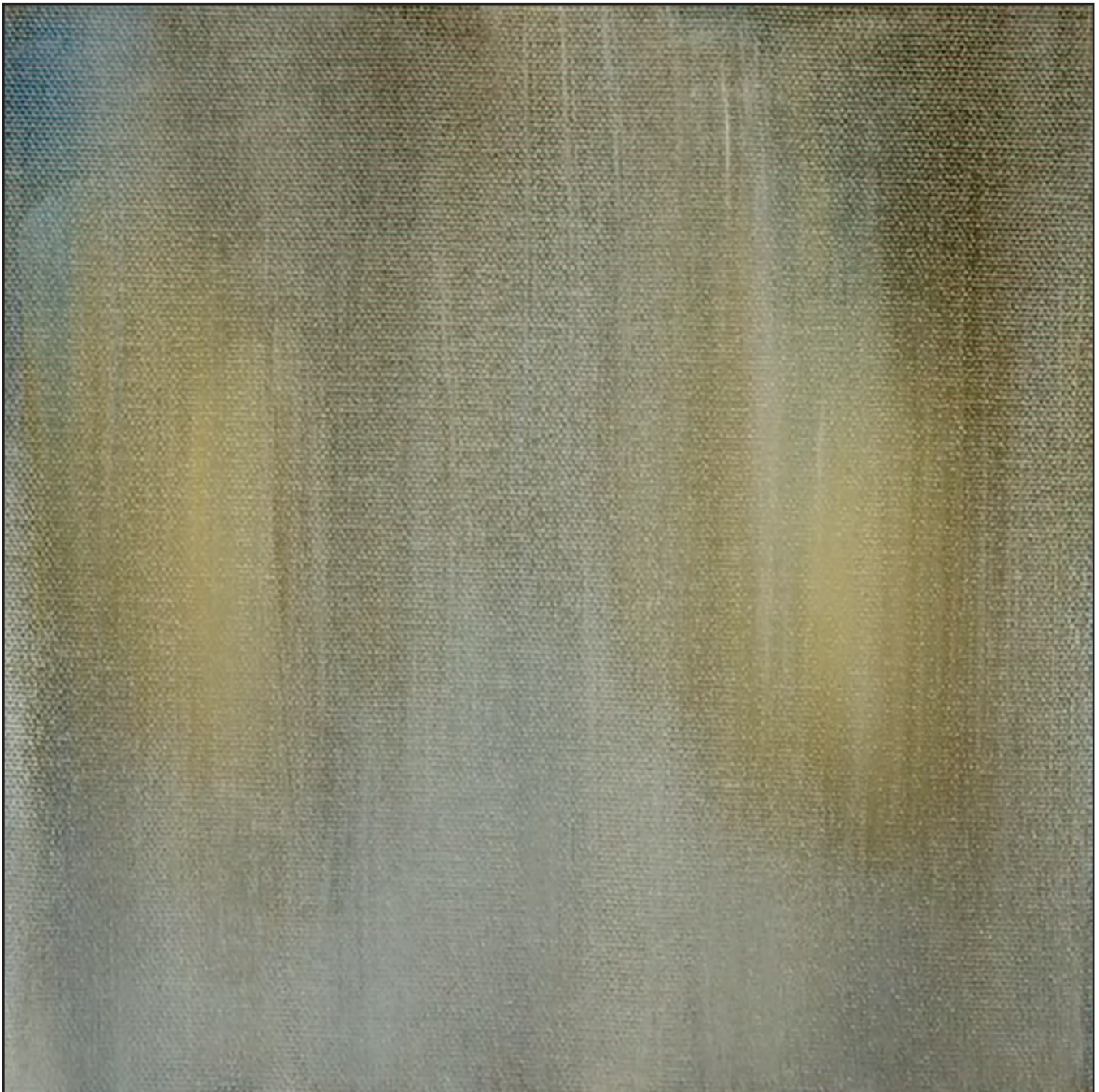
Large Synthetic Oval Mop

### COLOR MIXES:

Mellow Yellow = CYM + YO > CRM

### STEP DISCUSSION:

- Add some Gloss Glazing Liquid and some Zinc White to the **Mellow Yellow mix**. Using a very light load of this color, add some delicate vertical strokes that will surround the ghost figure in a subtle and diffused manner. Rinse and dry the brush.





# Step 4 - Deepen The Background

*"6 Feet Of Depth"*

Timestamp 14:22

## PAINT:

Ultramarine Blue = UB

Titanium White = TW

Mars Black = MB

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

## BRUSHES & TOOLS:

Large Synthetic Oval Mop

## COLOR MIXES:

Mildly Grey = TW > UB > MB

## STEP DISCUSSION:

- Tone the Zinc White with the tiny bit of the **Mildly Grey mix** and then, add some Gloss Glazing Liquid. Add this color to either side of the canvas. Again, using slightly heavier pressure at the top of the canvas and getting much lighter near the middle of the stroke, then finishes with the brush finally flicking off the canvas, leaving a streaky effect.
- Deepen the corners, using light vertical strokes of Mars Black. Rinse and dry the brush.
- Dry the surface before continuing to the next step.
- 





# Step 5 - White Veil

*"Coffin Break"*

Timestamp 16:52

## PAINT:

Titanium White = TW  
Golden's Acrylic Gloss Glazing  
Liquid = AGL

## BRUSHES & TOOLS:

Large Synthetic Oval Mop

## STEP DISCUSSION:

- Use the Oval Mop to add some Gloss Glazing Liquid to Titanium White. Starting at the top of the canvas, and using light pressure, pull some streaky brush strokes downwards. Lightly go back over those streaks to hide the brush strokes. Rinse and dry the brush.
- Dry the surface before continuing to the next step.





# Step 6 - Table

## "Haunted Place Setting"

Timestamp 19:38

### PAINT:

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

### BRUSHES & TOOLS:

Large Synthetic Oval Mop  
T-Square Ruler  
Chalk Pencil or Watercolor  
Pencil

### COLOR MIXES:

Mid Grey = UB + MB > BS  
Mildly Grey = TW > UB > MB

### STEP DISCUSSION:

- Place a T-square ruler horizontally, about six inches from the top of the canvas. Then use a chalk tool to draw a straight line across the canvas.
- Use the Oval Mop to add some Gloss Glazing Liquid to the **Mid Grey mix**. Then, use light pressure to paint long horizontal strokes of this color across the bottom of the canvas.
- Combine Zinc White with Gloss Glazing Liquid. Then, brush horizontally across the top edge of the table using light pressure. The table should start to appear as though it is almost vanishing into the background. Lightly start to flick some of those strokes

upward creating a very indistinct edge.

- Combine the **Mildly Grey mix**, the Zinc White and some Gloss Glazing Liquid. Again, lightly brush horizontally across the top edge of the table. Followed by flicking some of those strokes upward. Rinse and dry the brush.
- Dry the surface before continuing to the next step.





# Step 7 - Sketch The Image

*"Hocus Pocus, Need Coffee To Focus"*

Timestamp 26:26

## BRUSHES & TOOLS:

T-Square Ruler

Chalk Pencil or Watercolor

Pencil

## STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have the picture that follows this step, and the traceable to assist you. I drew in only the major objects using a Chalk Pencil.
- Scale in the top of the ghost head about 1 ½ inches from the top of the canvas. Then, curve a line down and to the left for that arm that ends about an inch above the halfway point. The right arm ends above the ghost head and does not necessarily connect.
- Put a slightly curved line for the bottom of the cup about ¾ of an inch from the bottom of the canvas.
- Sketch the body of the cup that is wider at the top than the bottom, and curve the front of the brim line at about 3 inches from the bottom of the canvas. Then,

at about 3 ½ inches, add the back brim line in an ellipse.

- Curve a handle off the right side of the cup.
- Finish the base of the cup by angling 2 lines up to meet the bowl. Make any adjustments you feel are needed.





# Step 8 - Glazing Values

*"Ghostly Glow"*

Timestamp 32:32

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Mars Black = MB

Yellow Ochre = YO

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

- Dry the surface before continuing to the next step.

## BRUSHES & TOOLS:

Small Synthetic Round Blender

## COLOR MIXES:

Blue Black= UB + MB

Mellow Yellow = CYM + YO > CRM

Orange = CYM + CRM

## STEP DISCUSSION:

- Load the brush with Gloss Glazing Liquid and a bit of the **Blue Black mix**. Glaze and deepen the background around the top of the ghost. Carry this vertically down the sides about halfway. Add more Gloss Glazing Liquid as needed. Deepen the corners further by adding more Mars Black to the mix and glazing in darker color. Rinse the brush.
- Add the glow back into the background, on either side of the ghost, using the **Mellow Yellow mix** and some Gloss Glazing Liquid. Apply this color using very light pressure.
- Lighten this area somewhat, using the **Orange mix** with a little Zinc White. Rinse the brush.





# Step 9 - Misty Fog

## "Mysterious Miasma"

Timestamp 38:06

### PAINT:

Mars Black = MB

Ultramarine Blue = UB

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

around either side of the bowl of the coffee cup. Then add Gloss Glazing Liquid and blend it back so the edges become less apparent. Adjust the mist as desired. Rinse the brush.

*Sherpa Tip: I finger blended some of this medium onto the canvas, but if you are concerned at all, just use gloves.*

### BRUSHES & TOOLS:

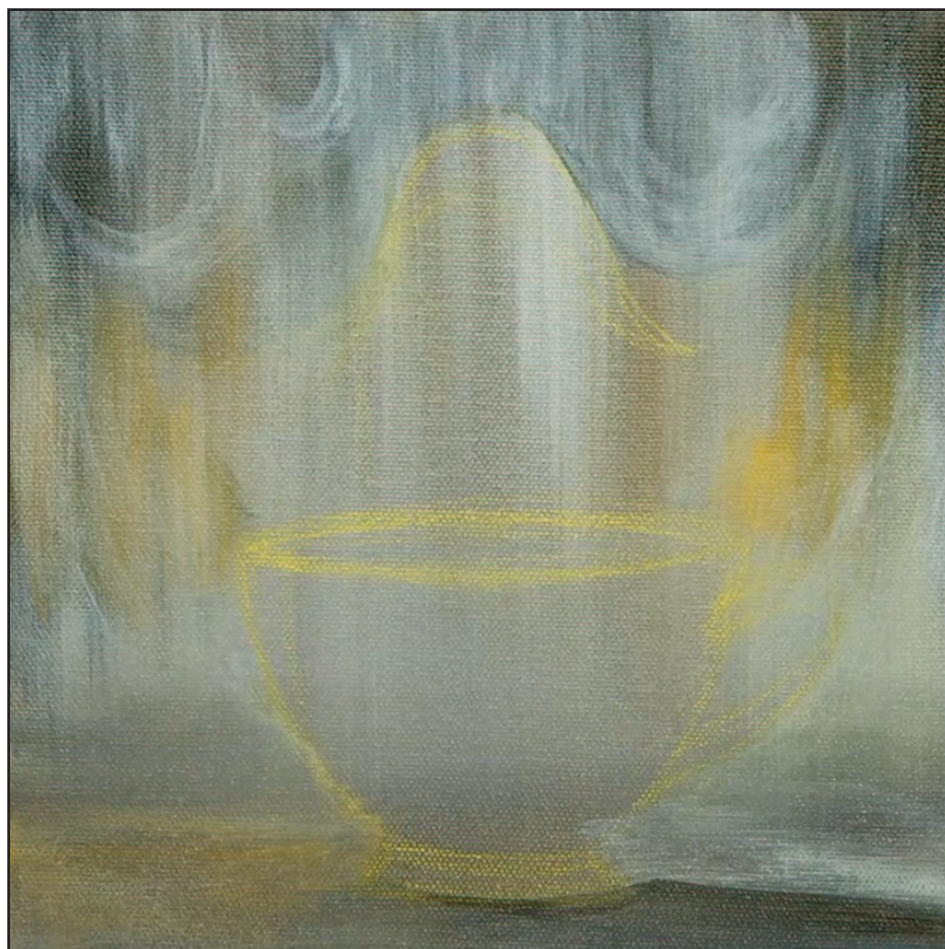
Small Synthetic Round Blender

### COLOR MIXES:

Mildly Grey = TW > UB > MB

### STEP DISCUSSION:

- And Zinc White and Gloss Glazing Liquid to the brush. Starting in the upper left corner Create atmospheric eddies in the mist by curling the brush strokes. Bring some short vertical strokes downward, above but not covering the eddies.
- Combine some Zinc White with the **Mildly Grey mix**. Move to the top center of the canvas, continue adding vertical mist. Carry that to the left, under the atmospheric eddies. If you find any areas that seem to be too strong, just add Gloss Glazing Liquid to the brush and blend it back.
- Use the same method on the left side of the canvas to create the eddies and the vertical mist. Leave the upper left corner a deep dark color.
- Apply this same color to create some updrafts





# Step 10 - Soft Table Glow and Shadows

## "Spectral Shadows"

Timestamp 44:50

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Zinc White = ZW

Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES & TOOLS:

Small Synthetic Round Blender

### COLOR MIXES:

Mellow Yellow = CYM + YO > CRM

Mildly Grey = TW > UB > MB

Mid Grey = UB + MB > BS

Blue Black = UB + MB

### STEP DISCUSSION:

- Add some Gloss Glazing Liquid and some Zinc White to the **Mellow Yellow mix**. Apply a painted glow on the left side of the table using light horizontal strokes and the side of the brush. Wipe some of the pigment out of the brush and add more Gloss Glazing Liquid to blend it in so it disappears into the background.
- Add more Zinc White into the mix and apply to the right side of the table, using the same light horizontal strokes.
- Use the **Mildly Grey mix** and some Gloss Glazing Liquid on the left side to blend that glow back further into the background. Softly blend the entire table area into the background using a dry clean

brush.

- Combine some Zinc White with the **Mid Grey mix**, and adjust the transition area between the left side of the table and the background, once again.
- Add some Gloss Glazing Liquid and some Zinc White to the **Blue Black mix**. Blend this color on the bottom of the canvas and angle it off to the right.
- Without rinsing, add more Gloss Glazing Liquid and Zinc White to your brush. Paint a highlight on the table to the right side of the coffee cup. Softly blend a little of this color on the left side using a back and forth stroke.
- Paint a shadow under the cup with the **Blue Black mix**. Apply horizontal strokes that angle to the right. On the left side of the shadow, diffuse the color by lightly blending it into the table. Rinse the brush.
- Softly blend in more of the **Mellow Yellow mix** on the left side of the table.
- Followed by more of the **Mildly Grey mix**. Use these above mixes to make any adjustments you feel are needed. Rinse the brush. Dry the surface before continuing to the next step.





# Step 11 - Coffee Cup

*"Shady Ceramic Vessel"*

Timestamp 51:16

## PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss Glazing

Liquid = AGL

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Medium Grey = TW + MB + BS

Light Grey = TW > MB > BS

Dark Grey = MB + BS > TW

Dark Brown = BS > MB

## STEP DISCUSSION:

- Move the Medium Grey mix onto the tip of the damp brush. Carefully paint the ellipse around the brim of the cup. Improve flow when necessary using the Gloss Glazing Liquid.
- Paint the left edge of the cup with the **Light Grey mix**. Then, wiggling the brush, move this color towards the right. You may notice that as you move to the right and you have less pigment on the brush, it almost creates a shadow effect.
- Then, paint a highlight on the left side of the base of the cup and along the back rim.
- Load the **Medium Grey mix** on the brush and paint the right side of the cup. Add a bit of the **Dark Grey mix** as needed, and blend it in to

deepen that right side. Apply this technique to the right side of the base of the cup, as well.

- Paint the handle with the **Medium Grey mix**. You are looking for symmetry with lighter values on the left and medium to darker values on the right. Rinse the brush.
- Paint the coffee with the **Dark Brown mix**. Rinse the brush.
- Dry the surface before continuing to the next step.





# Step 12 - Coffee Cup Values

*"Coffee Goes Right Through Me"*

Timestamp 58:11

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss Glazing

Liquid = AGL

## BRUSHES & TOOLS:

Small Synthetic Round

Small Synthetic "D"

## COLOR MIXES:

Burnt Orange = CYM + CRM + BS

Chocolate = CYM + BS > MB

Mildly Grey = TW > UB > MB

Medium Grey = TW + MB + BS

Light Grey = TW > MB > BS

Dark Grey = MB + BS > TW

## STEP DISCUSSION:

- Lighten the top of the coffee with the **Burnt Orange mix**. Then add Gloss Glazing Liquid to the **Chocolate mix**. And deepen the bottom area of the coffee and blend it upward slightly. Add Yellow Ocher to the dirty brush and blend it downward from the top. Rinse the brush.
- Load the **Mildly Grey mix** onto the tip of the brush and paint a highlight along the rim of the cup. Also highlight the top of the handle, and the inside edge of the bottom of the handle. Rinse the brush.
- Add a shadow on the cup just above the top of the coffee line, using the **Medium Grey**

**mix**. Rinse the brush. Highlight the front rim of the cup with the **Light Grey mix**. Rinse the brush.

- Switch to the "D" brush And highlight the left side of the cup with the **Light Grey mix**. Add Gloss Glazing Liquid to the brush and blend that color to the right, using a slightly curved stroke. Layer the **Dark Grey mix** onto the right side of the cup. Using the same curve stroke, blend it to the left. Use the **Light Grey mix** to apply an angled highlight on the left side of the base of the cup and also the bottom of the bowl. Rinse the brush.
- Mix Titanium White and Gloss Glazing Liquid onto the round brush and refine the highlight on the rim of the cup.
- Use these same techniques to paint and refine the cup Handle. Rinse the brush.
- Dry the surface before continuing to the next step.





# Step 13 - Ghost

“Boo!”

Timestamp 1:07:02

## PAINT:

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

## BRUSHES & TOOLS:

Small Synthetic Round  
X-Small Synthetic Round Liner  
Small Synthetic “D”

## COLOR MIXES:

Blue White = TW > UB  
Blue Black = UB + MB

## STEP DISCUSSION:

- Grey the **Blue White mix** by adding just the smallest touch of Burnt Sienna, using the Small Round. Then add some Gloss Glazing Liquid. Paint a smooth line across the top of the head. Allow this line to come down further than the shoulder on the right side. Also painting color onto the left arm. Rinse the brush.
- Mix Titanium White and Gloss Glazing Liquid onto the “D” brush. Pull that color down, vertically from the top of the head and allow it to feather out. Wipe out the brush and add more Gloss Glazing Liquid. Build the shape of the transparent ghost body by blending down into the coffee. Apply directional strokes to help with the shaping of the

ghost. Rinse the brush.

- Load the Fluid White Paint onto the X-Small Round and carefully paint a broken reflection at the top of the coffee line. Also create some shallow ellipses as implied coffee ripples. Rinse the brush.
- Paint the ovals for the eyes and mouth using thin Mars Black. Rinse the brush.
- Add a shadow under the eyes and mouth using a very light application of the **Blue Black mix**. Rinse the brush. Use the damp brush to blend those shadows downward. Rinse the brush.





# Step 14 - Shadows And Highlights

*"Accentuate The Spectral Scene"*

Timestamp 1:13:44

## PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

Zinc White = ZW

Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES & TOOLS:

Small Synthetic Round Blender

X-Small Synthetic Round Liner

Small Synthetic "D"

## COLOR MIXES:

Blue Black = UB + MB

## STEP DISCUSSION:

- Load the "D" brush with Zinc White and accentuate the little swirls of mist above the ghost. Apply Gloss Glazing Liquid to push that transparency a little further. Continue to build it up, creating a little dimensionality
- Brighten the top of the head with Titanium White and blend it downward and around the eyes with Gloss Glazing Liquid. Also add a highlight on the left side of the mouth. Then, lightly brush this color throughout the ghost. Highlight the edges of the ghost and the swirls with a bit of Zinc White. Rinse the brush.
- Load a little of the **Blue Black mix** and lots of Gloss Glazing Liquid onto the brush. Brush this color up over the top of the ghost and blend it out to

create a bit of a shadow. Rinse the brush.

- Load the X-Small Round with Titanium White and add some value above the eyes and mouth. Even on this small brush you can use Gloss Glazing Liquid to blend it out around these features. Rinse the brush.
- Use a clean Blender brush and blend that out a bit more. Then, add a little Zinc and Gloss Glazing Liquid and lightly brush some highlights down, into the coffee.
- Add just a tiny amount of Cadmium Yellow Medium onto the dirty brush. Delicately brush this onto the surface of the coffee where the steam, and the bottom of the ghost merge. Then, add a little Zinc and Gloss Glazing Liquid and blend that into the mist on either side of the coffee cup. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 15 - Face Fade And Fix

## "Terrifying Touch Ups"

Timestamp 1:23:56

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Zinc White = ZW

Fluid White Paint = FWP

Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES & TOOLS:

Small Synthetic Round Blender

X-Small Synthetic Round Liner

### COLOR MIXES:

Mid Grey = UB + MB + BS

Blue Black = UB + MB

Burnt Orange = CYM + CRM + BS

### STEP DISCUSSION:

- I noticed the eyes are not the same as in the reference so I am going to take the time of drying this and moving them. This will show you what to do if you do a lot of work, but you place things where you did not want it.
- Use the blender brush and the Titanium White with a little of the **Blue Black mix** added, and lightly paint over the face. Dry the surface before continuing.
- Load Mars Black onto the X-Small round and add dots to the face where you want the eyes and mouth to be relocated. Then, repaint those features so they seem

more child-like and playful. Rinse the brush.

- Add Gloss Glazing Liquid to the **Mid Grey mix** and paint the shadows around those features. Rinse the brush. Then highlight those features with Fluid White Paint and a touch of the **Blue Black mix**. Add more Fluid White Paint on the left side of the face and wiggle the brush to smooth the application. Rinse the brush.
- Load Zinc White with a little **Blue Black mix**. Then add some Gloss Glazing Liquid and blend that into the ghost. Use very light pressure and alternate the Zinc White with the Titanium White occasionally. Bring this more pigmented color lightly into the coffee. Adjust the misty swirls in the background, as well. Rinse and wipe the brush.
- Add more Gloss Glazing Liquid to the bottom and edges of the ghost to make it appear more transparent and misty.
- Add a touch of the **Burnt Orange mix** to the Gloss Glazing Liquid and. Softly bring that glow up into the ghost from within the coffee.
- Load the X-Small Round brush with Titanium White and Gloss Glazing Liquid. Then, wiggle the brush to add a brighter highlight around the features.
- Use Fluid White Paint on the tip of the brush and add a very thin reflection around the left side of the eyes and mouth. Rinse the brush.
- Thin some Mars Black with water and thin those reflection lines so they are just a sliver. Rinse the brush.
- Dry the surface before continuing to the next step.

*Sherpa Tip: If you like an effect you created and repeat it, then it has now become a technique. Write it down so you can repeat it over and over again. Rinse the brush.*

*If you accidentally add too much color to the canvas, just rinse your brush and use Gloss Glazing Liquid to blend it out.*





# Step 16 - Final Glazing

## "Ghoulish Glow"

Timestamp 1:38:50

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Zinc White = ZW

Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES & TOOLS:

Small Synthetic Round

X-Small Synthetic Round Liner

Small Synthetic "D"

### COLOR MIXES:

Mellow Yellow = CYM + YO > CRM

Blue Grey = UB + BS

### STEP DISCUSSION:

- Load the Small Round brush with Titanium White and Gloss Glazing Liquid. Paint a smooth line around the top of the head. Then wiggle your brush downward to blend it in. ADD this color to both of his shoulders and blend it down. Use finger blending if you desire. Rinse the brush.
- Load the Small "D" brush with Zinc White and Gloss Glazing Liquid. Lightly soften the shadows and the facial features. Rinse the brush.
- Then carefully paint the eyes and mouth again, using Mars Black and the X-Small Round brush. Rinse the brush.
- Add Zinc White to the **Mellow**

**Yellow mix.** Very lightly add the glow to the left side of the cup. Mix in some Gloss Glazing Liquid as needed. Wiggle in a hint of this glow to the right side of the cup.

- Combine some Zinc White into the **Warm Grey mix**, blend into the middle of the cup.
- Then, add a bright highlight along the left edge of the cup using Titanium White. Use very light brush strokes to the right, curving as you blend. Occasionally curve the stroke slightly downward. On the left side of the base of the cup, paint a bright highlight in the shape of a triangle. Rinse the brush.
- Load some Gloss Glazing Liquid and the **Blue Grey mix** onto the Small Round brush and glaze the shadows back onto the base of the cup. Also add some of the shadow to the inside of the handle, and along the right edge of the cup. Rinse the brush.
- Wiggle a glazed shadow onto the right side and over to the center of the cup with some Gloss Glazing Liquid and the **Blue Grey mix**. Apply these curved strokes both vertically and horizontally. Deepen the shadow on the base and under the bottom of the cup. Rinse the brush.
- Load a bit of Zinc White onto the brush and very lightly paint horizontal strokes over the base of the cup. Rinse the brush.



# Step 17 - Final Mist and Details

## "Subtle Spookiness"

Timestamp 1:47:20

### PAINT:

Ultramarine Blue = UB  
Mars Black = MB  
Zinc White = ZW  
Golden's Acrylic Gloss Glazing  
Liquid = AGL

Rinse the brush.

- Sign.

### BRUSHES & TOOLS:

Small Synthetic "D"  
X-Small Synthetic Round Liner

### COLOR MIXES:

Blue Black = UB + MB

### STEP DISCUSSION:

- Glaze a dappled highlight onto the left side of the table with some Zinc White and some Gloss Glazing Liquid. Also add a hint of this highlighting on the right side. Finger blend it back if it becomes too bright. Rinse the brush.
- Paint the deep shadow right under the cup with the **Blue Black mix**. Without rinsing add Gloss Glazing Liquid and pull that shadow to the right. Finger blending as you go. Deepen it further using pure Mars Black.
- Without rinsing add Gloss Glazing Liquid and Ultramarine Blue, then glaze a shadow onto the handle. Rinse the brush.
- Switch to the X-s
- Small Round brush and add a small reflection dot into each eye with the Fluid White Paint, if you like.





## THE TRACING METHOD

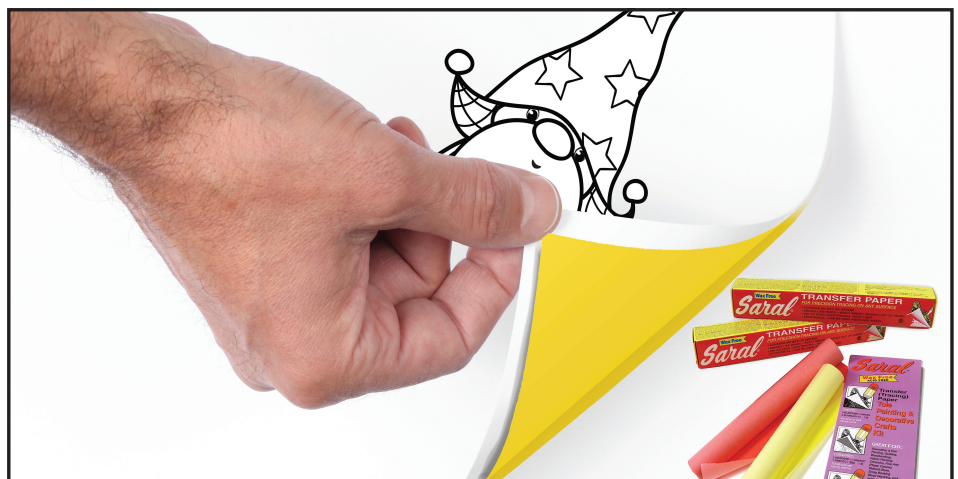
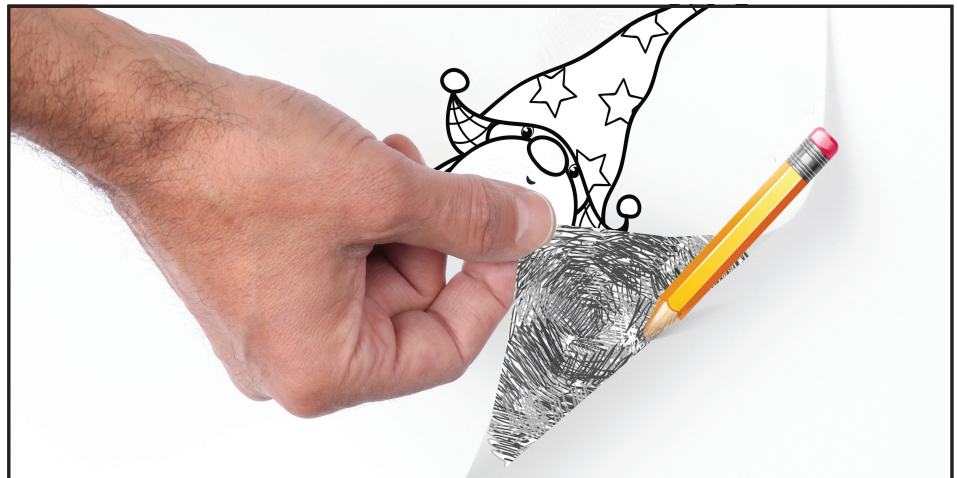
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

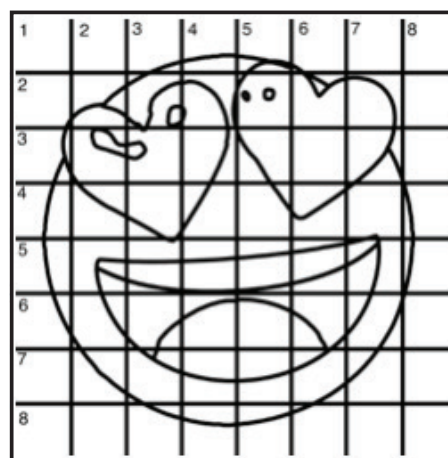
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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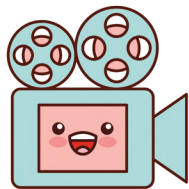
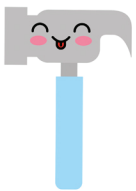
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