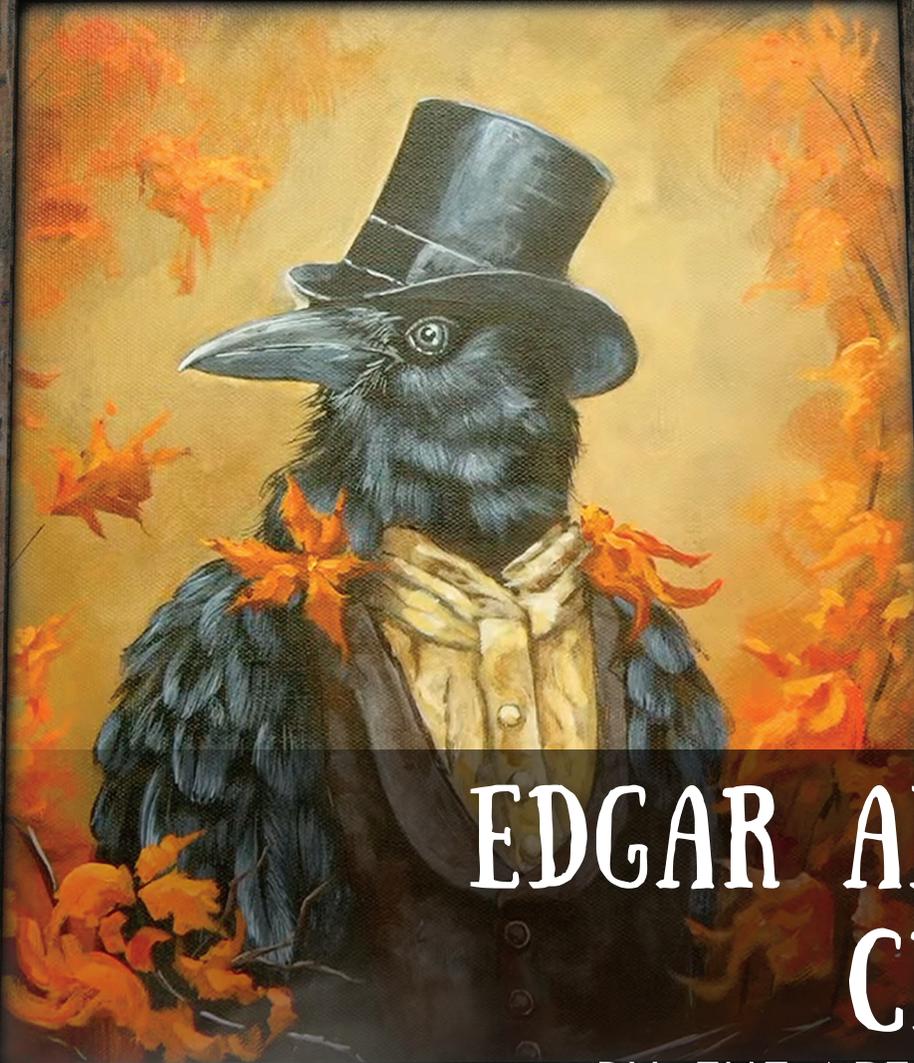


13 Days of

HALLOWEEN

with
THE ART SHERPA



EDGAR ALLEN CROW

BY: THE ART SHERPA

NAME CREDIT TO PATRON: MARSHA PAPANICOLAS

STEPS: 20 | DIFFICULTY: CHALLENGING | 3 HOOTS

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Paint and Tool Guide

Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- 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-Small Synthetic Round
- Small Synthetic Round
- X-Large Flat Round Hog
- Large Synthetic Oval Mop
- Medium Synthetic "D"
- Medium Synthetic Filbert
- Medium Synthetic Filbert Grainer
- Small Synthetic Angle

- Medium Synthetic Round
- Sari Paper
- Artist Tape

TOOLS:

- 12x12 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

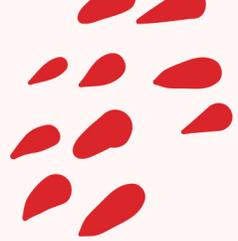
Video Chapter Guide:

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

STEPS:	TIME:	DESCRIPTION:			
INTRO	00:00	INTRO	STEP 11	1:14:12	DEFINE FEATHERS
STEP 1	4:24	COLORED GROUND	STEP 12	1:20:15	FABRIC FEATURES
STEP 2	10:02	TRACING THE CROW	STEP 13	1:30:42	MORE SHIRT
STEP 3	17:56	BACKGROUND BLENDING	STEP 14	1:40:02	VEST
STEP 4	25:30	CROW EDGES	STEP 15	1:54:06	FINALIZING DETAILS
STEP 5	27:50	DIFFUSING	STEP 16	2:03:44	GLAZING
STEP 6	39:43	CROW FOCUS	STEP 17	2:09:05	VIGNETTE
STEP 7	47:23	CROW DETAILS	STEP 18	2:14:51	FOLIAGE
STEP 8	52:22	EVENING THE FUR	STEP 19	2:21:14	LAPEL PINS AND LEAVES
STEP 9	55:03	EYES, BEAK, AND FUR	STEP 20	2:35:49	DEFINE LEAVES
STEP 10	1:08:56	DETAILED LINES		2:49:16	SIGN

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THE ART
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Step 1 - Colored Ground

“Paint It, Black”

Timestamp 4:24

PAINT:

Mars Black = MB

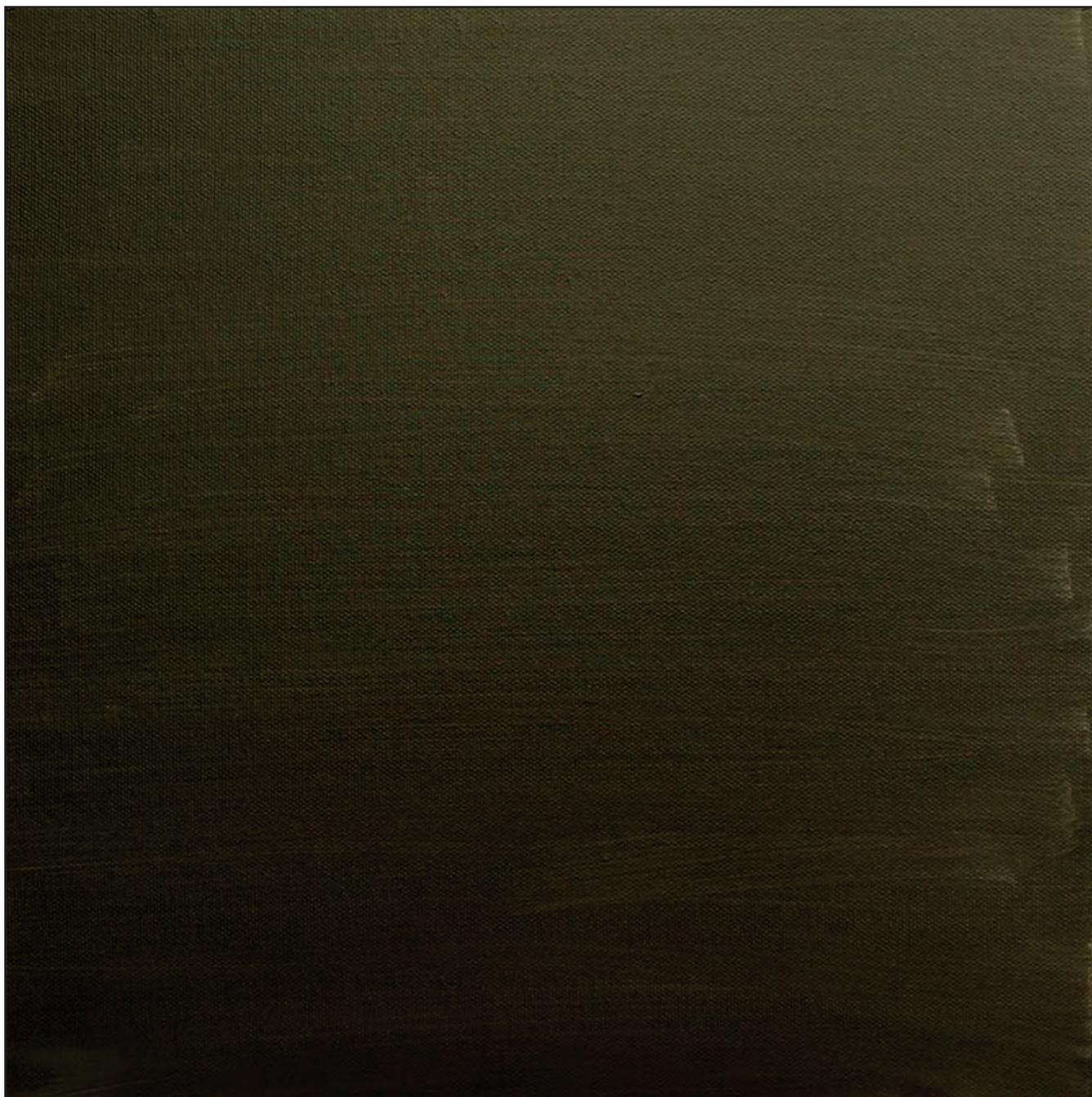
BRUSHES & TOOLS:

X-Large Synthetic Flat

STEP DISCUSSION:

- Load the slightly damp brush with Mars Black, 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. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: If you are not framing this you will want to paint the sides of the canvas as well.



Step 2 - Tracing The Crow

“The Tell-Tale Sketch”

Timestamp 10:02

BRUSHES & TOOLS:

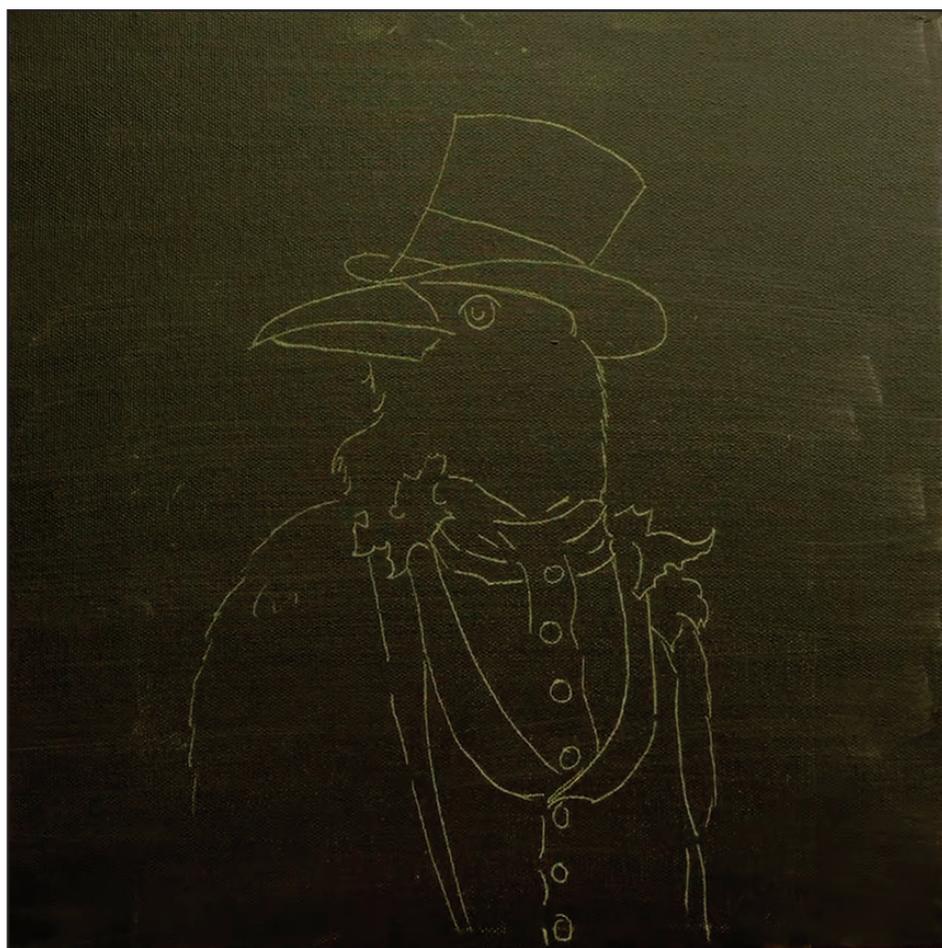
Saral Paper

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 work out 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 - Background Blending

“Victorian Colors”

Timestamp 17:56

PAINT:

Burnt Sienna = BS

Yellow Ochre = YO

Mars Black = MB

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Dark Brown = BS + MB

Dark Ochre = YO + BS + MB

Medium Ochre = YO + BS

STEP DISCUSSION:

- Add Gloss Glazing Liquid to the **Dark Brown mix**, and paint a dark vignette around the three sides of the canvas surrounding the crow.
- Without rinsing, add Gloss Glazing Liquid to the **Dark Ochre mix** and softly blend that into the background. Bring this color right up close to the crow, and blend it out towards the darker edges.
- Begin building up the lighter background that is closer to the crow, using the **Medium Ochre mix**.
- Continue building up a soft background using these mixes, while ensuring that the corners and edges remain dark. Add Gloss Glazing Liquid as needed. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 4 - Crow Edges

“Quoth The Raven”

Timestamp 25:30

PAINT:

Yellow Ochre = YO
Titanium White = TW
Golden’s Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic “D”

COLOR MIXES:

Light Ochre = TW + YO

STEP DISCUSSION:

- Use the edge of the brush and the **Light Ochre mix** to paint a crisp edge right up tight against the crow. Then, use the other side of the brush to create an indistinct edge as you move outward. Add Gloss Glazing Liquid to help with that. Rinse the brush.

Sherpa Tip: Sometimes, you might intentionally cut into an object when painting in the background around it. Then, when the time comes, you layer the object over the background. This is helpful to create continuity in the background, and it also places the object in front of the background.



Step 5 - Diffusing

"Aged Vignette"

Timestamp 27:50

PAINT:

Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Medium Ochre = YO + BS
Dark Brown = BS + MB
Dark Ochre = YO + BS + MB
Light Ochre = TW + YO

STEP DISCUSSION:

- Load Gloss Glazing Liquid and the **Medium Ochre mix** onto the brush. Continue to build the background. Deepen the corners once again with the **Dark Brown mix**.
- Blend layers that graduate from the darker colors of **Dark Brown mix** and the **Dark Ochre mix** along the outside edges, and transitioning to the lighter mixes of **Medium Ochre mix** and the **Light Ochre mix**, as you move in closer to the crow. Notice how the edges of the colors soften as you lightly blend the transition areas. Add Gloss Glazing Liquid as needed to keep the paint active and workable.
- Once you have nice transitions between the colors, lighten the background directly around the crow further by blending in Yellow Ochre mixed with some Zinc White. Rinse and dry the brush thoroughly, or use a completely dry brush and use very light pressure to softly blend the background once again. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 6 - Crow Focus

“Nevermore”

Timestamp 39:43

PAINT:

Burnt Sienna = BS
Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Zinc White = ZW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Tan = YO + BS + MB + TW
Dark Blue = UB + MB

STEP DISCUSSION:

- Use directional strokes to block in the shirt and ascot using the **Tan mix**. Add a little more Titanium White to the mix, and paint the placket this slightly lighter color so you do not lose it. Without rinsing, add Mars Black to the dirty brush and refine the lines of the shirt and ascot. Rinse the brush.
- Block in the top of the hat using the **Dark Blue mix**. Without rinsing, add Zinc White to the brush and create a very subtle highlight to the center of that same area. Next, use the color on the brush to add a vertical highlight to the center of the hatband. Paint the remaining hatband using the Dark Blue mix. Be sure to add a vertical line to divide the band from the top of the hat. Then, paint the brim of the hat with the same

color, refining the edges as you go. Add Zinc White to the dirty brush again, and highlight the curve at the back of the hat brim and also along the top edge of the brim. Finally, add Mars Black to shape the front of the brim.



Step 7 - Crow Details

“Styling”

Timestamp 47:23

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Zinc White = ZW

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Dark Blue = UB + MB

Dark Brown = BS + MB

STEP DISCUSSION:

- Load the brush with the **Dark Blue mix**. Apply short upward strokes along the left side of the body. Allow the shape of the brush to imply feathers. Block in the remaining area on this side of the body up to the edge of the vest. Repeat this process on the right side. Rinse the brush.
- Block in the front of the vest using the **Dark Brown mix**. Add a little Zinc White to the brush and imply a faint highlight along the front edge. Without rinsing, add a little more Zinc White and paint the lapel and along the edge of the placket of the vest with this lighter color. Then finish blocking in the rest of the vest with the **Dark Brown mix**. Rinse the brush.



Step 8 - Evening The Fur

"Midnight Dreary"

Timestamp 52:22

PAINT:

Ultramarine Blue = UB

Mars Black = MB

COLOR MIXES:

Dark Blue = UB + MB

BRUSHES & TOOLS:

Medium Synthetic Filbert

STEP DISCUSSION:

- Block in the head of the crow using the **Dark Blue mix**. Use a flicking brush stroke along the edges to imply small pin feathers. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Eyes, Beak, and Fur

“Ebony Bird”

Timestamp 55:03

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Mars Black = MB

Fluid White Paint = FWP

Yellow Ochre = YO

Golden’s Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

COLOR MIXES:

Dark Blue = UB + MB

Slate = FWP + MB + CYM + UB

Light Grey = FWP + UB + MB

Blue Grey = UB + MB > FWP

Light Ochre = TW + YO

STEP DISCUSSION:

- Using a damp, Small Round brush, load the **Dark Blue mix**, then roll the tip of the brush into the Fluid White Paint. Outline the eye.
- Paint the top of the beak with the **Grey mix**. Darken the mix slightly by adding a bit of the **Dark Blue mix**, and paint the bottom of the beak.
- Use Mars Black to paint the inside of the eye. At this point you can also thin the grey outline of the eye. Paint a circle inside the eye with the **Slate mix**. Add a little more Fluid White Paint to the brush, and highlight the left side of that circle. Rinse the brush.
- Switch to the X-Small round brush and get it damp. Add

Gloss Glazing Liquid to the **Dark Blue mix**, and paint the centerline of the beak. Also paint the outside edge, and a line in through the center of the bottom beak.

- Exaggerate the tip of the beak using the **Light Grey mix**. Use this color to highlight the top of the beak, and to also add a line of highlight just above the dark center line. Thin that line carefully by adding more of the **Dark Blue mix**.
- Paint the remaining area at the top of the beak, all the way back to the face, using the **Blue Grey mix**. Add a shadow to the top of the beak, and also add a ridge along the bottom edge of the top beak by blending in some of the **Dark Blue mix**.
- Add more Ultramarine Blue to the **Blue Grey mix** and paint the bottom beak. Anytime you need the paint to stay wet longer, just mix in some Gloss Glazing Liquid. Then use this color in the eye to thin the line of the circle.
- Blend in a reflection on the bottom beak with the **Light Grey mix**. Rinse the brush.
- Carefully deepen the shadow at the front, and also to the back of the bottom beak with the **Dark Blue mix**.
- Apply the **Light Grey mix** to refine the lines in the corner of the beak, and around the outer eye. Deepen the pupil, and carefully add a deep shadow along the inside bottom of the eye with Mars Black. Then, add fine lines to the other edges of the eye to imply an almost skin-like texture.
- Mix a little more Fluid White Paint to the **Slate mix**, and add a reflection to the top of the pupil, at the back of the eye. Also add a small dot reflection to the bottom of the pupil. Rinse the brush.
- Mix a little more Fluid White Paint to the **Light Grey mix**, and paint the brighter reflections on the beak. Rinse the brush.
- Use Mars Black to refine the brim line, and to also create a shadow under the front of the hat. And highlight the edge of the hat brim with the **Light Grey mix**. Rinse the brush.
- Here’s the **Light Ochre mix** to ensure that the lines around the hat are crisp. Rinse the brush.
- Dry the surface.



Step 10 - Detailed Lines

"Line By Line"

Timestamp 1:08:56

PAINT:

Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Fluid White Paint = FWP
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Light Grey = FWP + UB + MB
Light Ochre = TW + YO
Dark Blue = UB + MB

STEP DISCUSSION:

- Use the **Light Grey mix** to paint the broken highlight on the top of the hat. Then carefully apply a reflection line to the top and bottom of the hat band, and add a broken line along the brim edge. Rinse the brush.
- Add Gloss Glazing Liquid to the **Light Ochre mix**. Use this background color to refine the edges along the front of the hat. Rinse the brush.
- Apply a crisp line on the front brim of the hat using the **Dark Blue mix**. Also, use this color to add a broken line on the center of the beak.
- Combine a drop of water and Gloss Glazing Liquid to the **Dark Blue mix**. Then flick some fine feathers along the left side of the head, under the chin. Use this color to also

paint the pin feathers at the back of the beak. These short brush strokes spread out from the head and onto the beak. Highlight those feathers with the **Light Grey mix**. Lighten the pin feathers further using Fluid White Paint. Rinse the brush.



Step 11 - Define Feathers

“Fly Away”

Timestamp 1:14:12

PAINT:

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

BRUSHES & TOOLS:

Medium Synthetic Filbert
Grainer

COLOR MIXES:

Dark Blue = UB + MB

STEP DISCUSSION:

- Add Zinc White to the **Dark Blue mix**. Apply this low reflection color using short curved strokes that surround the bottom of the eye. Continue adding reflections to the feathers on the face and neck, applying these brush strokes in the direction, the feathers would normally grow.
- Then, use the same mix to detail the feathers on the shoulder and body of the crow. Use Gloss Glazing Liquid when needed to increase the time the paint stays active. To detail, these feathers paint either side, using light, quick strokes. Start at the bottom of the feather and bow out slightly along the sides. Repeat the process on the other side of the feather to create the point at the tip.
- Adjust the color occasionally by adding a little more Zinc

White. Rinse the brush.

Sherpa Tip: If the color gets too bright on these highlights, just push them black a little with Gloss Glazing Liquid.



Step 12 - Fabric Features

“Gothic, In Every Sense”

Timestamp 1:20:15

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:

X-Small Synthetic Round

Small Synthetic Angle

COLOR MIXES:

Dark Brown = BS + MB

Light Ochre = TW + YO

STEP DISCUSSION:

- Load the extra small round with the **Dark Brown mix**. Roll the paint to the tip of the brush. Then, outline the fabric folds and creases of the shirt, the ascot, the buttons and vest. Rinse the brush.
- Switch to the Angle brush. Tint the **Light Ochre mix**, with a little of the **Dark Brown mix**. Use this color to add some dimensionality to the shirt and ascot. Add Zinc White to that mix and use the reference as a guide to add this slightly lighter value. Occasionally add pure Yellow Ochre. Notice as you go over the black lines, they are pushed back a bit because of the Gloss Glazing Liquid on the mix. Add highlights to this shirt and ascot using the **Light Ochre mix**. Rinse the brush.

- Dry the surface before continuing to the next step.



Step 13 - More Shirt

“Dress To Impress”

Timestamp 1:30:42

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
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:

Dark Brown = BS + MB
Parchment =
CYM + CRM + YO + TW
Medium Ochre = YO + BS
Light Ochre = TW + YO

STEP DISCUSSION:

- Tint the Gloss Glazing Liquid with a little of the **Dark Brown mix** and glaze in the shadows that are on this shirt and ascot. Again, use the reference to add the shadows in the creases and around the buttons. Also remember to glaze some cast shadows along the edges of the fabric. Rinse the brush. Deepen the creases of the fabric folds using just the **Dark Brown mix** without any glazing. Rinse the brush. Tap in some of the **Parchment mix** here and there, to imply some crumpled dimensionality. Play with the value of this color by adding more Zinc White occasionally.

- Add a touch of the **Dark Brown mix** and Zinc White to the **Parchment mix**, and paint in the buttons. Without rinsing, add some Titanium White to that color, and use the tip of the brush to highlight the top of the buttons. Then add a bit of this color here and there on the shirt and ascot. Then lightly dry brush over everything to lighten it up. Rinse the brush.
- Tint the Gloss Glazing Liquid with a little of the **Dark Brown mix** and glaze in more shadows under and around the buttons. Add Gloss Glazing Liquid to the **Medium Ochre mix** and glaze some of this color over the shirt. Add more Titanium White to the **Light Ochre mix**, and add another highlight onto the buttons and shirt. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 14 - Vest

“Rich Ornate Fabric”

Timestamp 1:40:02

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Zinc White = ZW

Fluid White Paint = FWP

Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Angle

Medium Synthetic Filbert

Grainer

COLOR MIXES:

Dark Brown = BS + MB

Dark Blue = UB + MB

STEP DISCUSSION:

- Using the Angle brush, apply short strokes on the vest in a variety of directions, with the **Dark Brown mix**. Add some of that color, in the same manner on to the lapel. Add some Zinc White to the mix and apply that on to the vest to suggest that there is a slight sheen to the fabric.
- Refine the edges of the right side of the lapel with Burnt Sienna. Then, use the **Dark Brown mix** to create a cast shadow underneath. Repeat that process on the left side. Add some Zinc White again and continue adding the texture to the fabric. Dance around with these colors, sometimes lighten it and sometimes darken it, until the fabric has a rich luster. Rinse the brush.

- Highlight the edge of the lapel on the left with the lighter mix of **Dark Brown** and Zinc White. Rinse the brush.
- Switch to the X-Small Round brush and this time add Fluid White Paint to the **Dark Brown mix**. Then, carefully paint the outer edges of the buttons onto the vest. Use this same color to tap in a highlight in the center of the buttons. Rinse the brush.
- Add a shadow around the bottom of the buttons using Mars Black. Next, use the **Dark Brown mix** again to refine the inside of the buttons. Rinse the brush.
- Then, refine the details inside of the buttons again, using the lighter mix of **Dark Brown** and Zinc White. Rinse the brush.
- Apply a line of Mars black down the center of the focal feathers on the shoulders.
- Load the **Dark Blue mix** onto the Filbert Grainer. Then, add some Zinc White and Gloss Glazing Liquid. Use this lighter mix to highlight the feathers starting on the face and carrying it through the shoulders. If you need to temper the shine, you can bring back some of the **Dark Blue mix**. Occasionally wipe the brush to improve the load. Continue adding the shine to the feathers while playing with the color values. Rinse the brush. Dry the surface before continuing to the next step.



Step 15 - Finalizing Details

“Becoming Baroque”

Timestamp 1:54:06

PAINT:

Ultramarine Blue = UB
Mars Black = MB
Zinc White = ZW
Fluid White Paint = FWP
Golden’s Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Angle
Medium Synthetic Filbert
X-Small Synthetic Round

COLOR MIXES:

Dark Blue = UB + MB
Blue Grey = UB + MB > FWP

STEP DISCUSSION:

- Use the Filbert brush and add some of the **Dark Blue mix** to the Gloss Glazing Liquid. Starting at the bottom left of the crow begin glazing back the feathers. Move up to the head and be sure to include the pin feathers around the beak. Then, glaze the feathers on the right shoulder. Rinse the brush.
- Dry the surface before continuing.
- Load the brush with more of the **Dark Blue mix** and Gloss Glazing Liquid. Add that mix to either side of the top of the hat. Then use this color to trim and thin the highlight at the very top.
- Without rinsing, add Zinc White to the mix and paint the reflection down the

center of the hat. Pull the strokes downward from the top and upwards from the hat band. Then blur the lines by applying horizontal strokes. This method is also used to apply some of the Fluid White Paint and the **Blue Grey mix** onto the same area of the hat for a bit brighter highlight. Use the image at the end of this step as a reference to position more highlights to the remainder of the hat. Rinse the brush.

- Add a little bit of the **Dark Blue mix** on the damp brush, and lightly glaze back some of the brighter lines. Alternate between these two reflection colors, until you achieve the look you are aiming for.
- Switch to the angle brush and add some Zinc White into the **Blue Grey mix** and refine the highlights once again. Use Mars Black to create a crisp line between the shadow and the highlight at the front of the brim.
- Add Fluid White Paint to the **Blue Grey mix** and brighten the center reflection, once again. Rinse the brush.
- Load the X-Small Round brush with the Fluid White Paint tinted with a little of the **Blue Grey mix**. Refine the broken line highlights along the brim of the hat. Also refine the highlights on either side of the hat band and give the center reflection of brighter hotspots. Continue to refine the highlights on the hat using the image at the end of this step for reference.
- Use the Fluid White Paint on the tip of the brush to add a dot of bright reflection in the pupil. Paint a broken with wet reflection along the bottom eyelid, and on the tip of the beak. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 16 - Glazing

“Wickedly Handsome”

Timestamp 2:03:44

PAINT:

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

BRUSHES & TOOLS:

X-Small Synthetic Round
Medium Synthetic Filbert

COLOR MIXES:

Dark Brown = BS + MB
Dark Blue = UB + MB
Blue Grey = UB + MB > FWP
Light Grey = FWP + UB + MB

STEP DISCUSSION:

- Use the Filbert brush to glaze the buttons on the vest with the **Dark Brown mix** and Gloss Glazing Liquid.
- Load the brush with the **Dark Blue mix** and Gloss Glazing Liquid. Use that to glaze the hat and beak to knock back the highlights without painting them out. Rinse the brush.
- Then, use the **Blue Grey mix** to put back some of the highlights along the edges of the hat band.
- Tapping some of the **Light Grey mix** along the back edge of the eye. Then use the **Dark Blue mix** to adjust the top of the hat if needed. Rinse the brush.



Step 17 - Vignette

“Vine Time”

Timestamp 2:09:05

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Dark Brown = BS + MB

Burnt Orange = CYM + CRM + BS

STEP DISCUSSION:

- Lightly dust a bit of color along the outer edges of the canvas using the **Dark Brown mix** and Gloss Glazing Liquid on a damp brush.
- Add some of the **Burnt Orange mix** along the sides. Then lightly glaze it in with some of the Gloss Glazing Liquid. Use a little more Burnt Sienna in the mix to integrate it more smoothly with the background.
- Deepen the bottom corners by adding more Mars Black to the mix and blending it in. Rinse the brush.
- As you come up the sides and around the top, add more of the **Burnt Orange mix** and the Gloss Glazing Liquid. This vignette should be very subtle. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 18 - Foliage

“Branching Off”

Timestamp 2:14:51

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round

Medium Synthetic Round

Blender

COLOR MIXES:

Dark Brown = BS + MB

Carrot = CYM + CRM + QM

Burnt Orange = CYM + CRM + BS

Purple Red = CRM + DP

STEP DISCUSSION:

- Load the **Dark Brown mix** onto the Round brush. Wander some vines and twigs on either side of the canvas using very light lines on the toe of the brush. Notice that some lines that will be light and sketchy, and some lines that will be firm and more noticeable. Allow the lines to become faint and broken or even just dry brushed on to make them appear like they are behind some of the background. Rinse the brush.
- Load some of the **Carrot mix** and Gloss Glazing Liquid onto the Blender brush. Begin adding out of focus objects into the sides of the background. These will be faint, very light and irregular.

- Use the **Burnt Orange mix** here and there to knock it back a little bit. Continue dancing through these mixes and adding Gloss Glazing Liquid.
- Add shadows to the background foliage with the **Purple Red mix**. Paint a little more of this closer to the darker bottom, and a little bit less as you get near the top. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: When you wet your brush and make sure you check for the hidden drop in the Ferrell.



Step 19 - Lapel Pins and Leaves

“An Involved Puzzle”

Timestamp 2:21:14

PAINT:

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

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Orange = CYM + CRM
Purple Red = CRM + DP

STEP DISCUSSION:

- Combine the **Orange mix** and the **Purple Red mix** together. Use the toe of the brush to paint the stem lines that look a little like a spider on the top of the left shoulder. This will become a leaf. Add a second spider looking object on the right shoulder. Form the leaves along each of these branches with jagged edges and then fill them in. Add more of the **Orange mix** to the crumpled leaf on the right shoulder.
- Without rinsing add a little more Cadmium Red Medium to the **Purple Red mix** and on the left side of the canvas, make some slightly more distinct background leaves that are still slightly out of focus. Play with the values, using the **Purple Red mix** to darken and the pure **Orange mix** to lighten them. Occasionally even mixing

in more Dioxazine Purple. Continue adding these leaves into the background along the sides of the canvas.

- Using the **Orange mix** to paint a few more forward leaves in the bottom left corner. Some that will overlap the crow. Apply playful strokes when painting these leaves to have them appear more dried and crumpled. Rinse the brush.
- Move to the bottom right corner and paint more of these forward leaves. Darken these leaves somewhat by adding a bit of the **Purple Red mix** to the **Orange mix**. Vary the mix here and there by adding more or less of these colors.
- Apply the lighter values of oranges as you continue up the right side of the canvas by adding a bit more Cadmium Yellow Medium to the mix. Occasionally add small bits of this color peeking through the distant background. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 20 - Define Leaves

“Tonight We Fly”

Timestamp 2:35:49

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Medium Brown = BS > MB + FWP

Orange = CYM + CRM

Purple Red = CRM + DP

STEP DISCUSSION:

- Paint some highlights on the top of the twigs amongst the foliage, using the **Medium Brown mix**. Paint the shadows on the bottom of the twigs with Mars Black. Rinse the brush.
- Use light pressure to paint highlights on the forward leaves using the **Orange mix**. Also use this color to highlight the tips of the leaves on the vest lapel. Add a little more Cadmium Red Medium into the **Orange mix** for another value on these leaves. Without rinsing, add Dioxazine Purple to knock the color back or add shadows, where needed. Paint a little of Cadmium Yellow Medium onto these leaves for a bright pop of color.
- Apply this same method and colors to some of the leaves

in the background and in the foreground. Occasionally mix in a little Zinc White for a brighter highlight. Again, getting lighter as you move up the sides on the canvas. Rinse the brush.

- Dry the surface before continuing.
- Tint the Gloss Glazing Liquid with a touch of the **Purple Red mix** and glaze back the bottom edges of the background. Then very carefully glaze a bit of this color onto the feathers of the crow. Rinse the brush.
- Sign.



THE TRACING METHOD

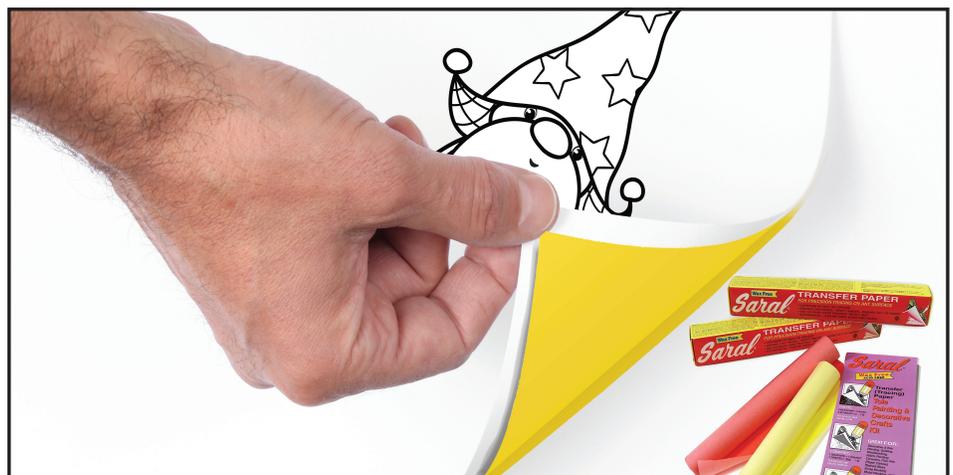
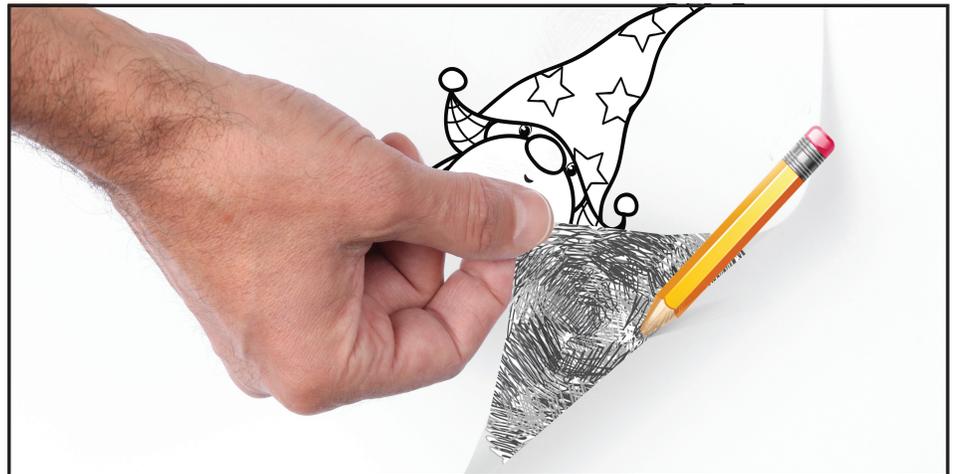
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



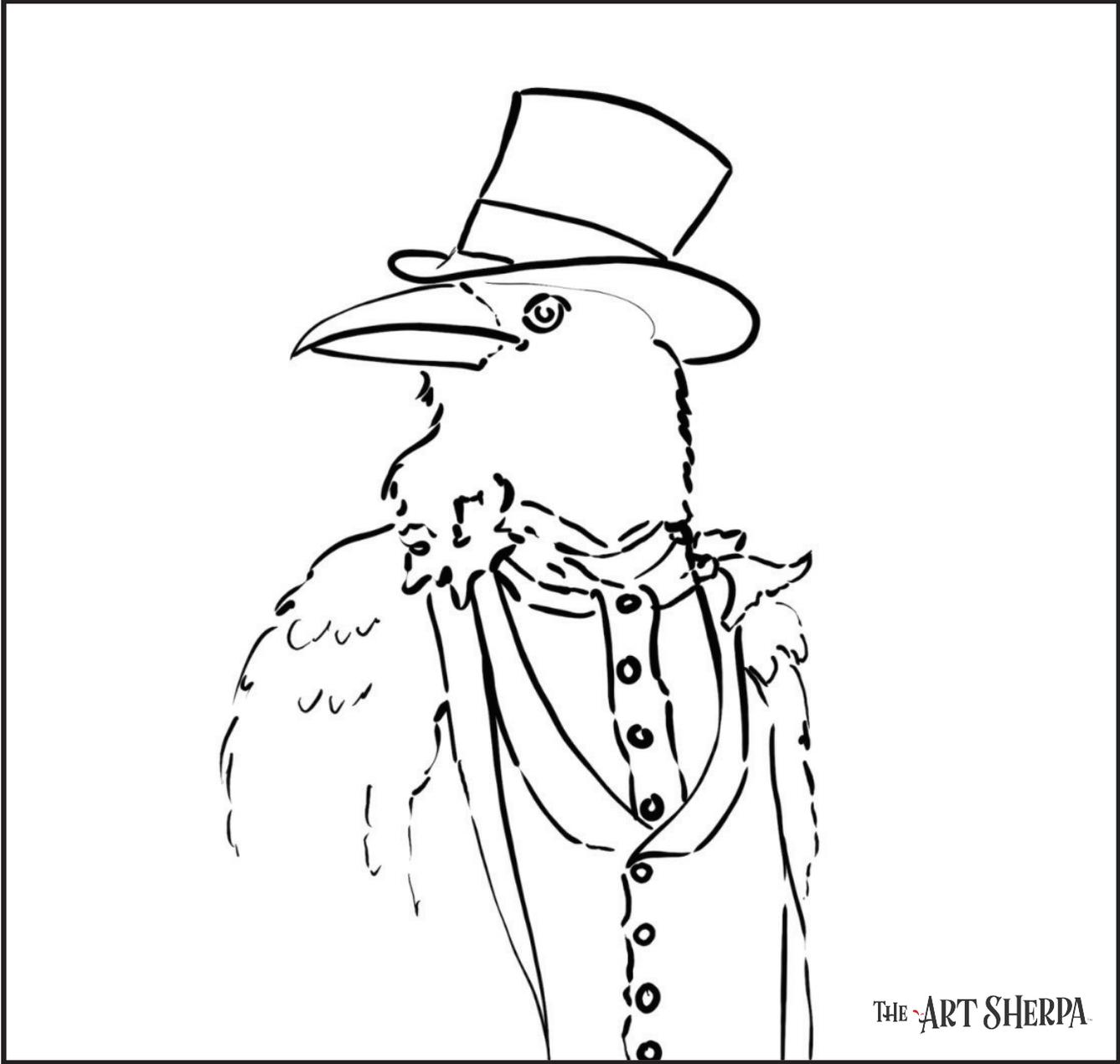
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to see that your transfer is happening. If not check if



TRACEABLE:



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.

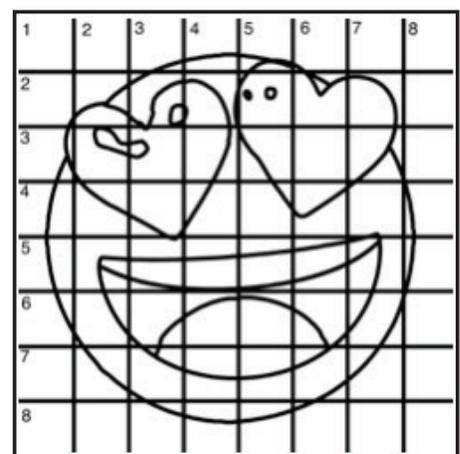
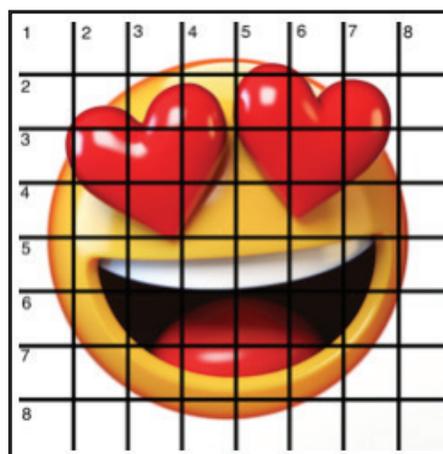
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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