

13 Days of

HALLOWEEN

with
THE ART SHERPA



RISE FROM THE DEEP

BY: THE ART SHERPA

NAME CREDIT TO PATRON: DEBBIE COOPER

STEPS: 14 | 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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL
- Zinc White = ZW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- X-Large Synthetic Bright
- Large Synthetic Bright
- Small Hog Round
- Grass Comb/Grainer
- Small Synthetic Angle
- Medium Synthetic Round
- Large Synthetic Round Blender
- X-Small Round Liner
- Medium Synthetic Angle
- Artist Knife

TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- Low Tack Tape
- 8x8 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
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water
- Painting a Silhouette Landscape

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 9	1:00:20	SUCTION CUPS & MORE GREEN SHAPING
STEP 1	4:10	COLORED GROUND	STEP 10	1:14:05	EVEN MORE TENTACLE DETAILS
STEP 2	7:15	SKETCH	STEP 11	1:20:00	BLENDING AND GLAZING
STEP 3	12:16	TENTACLES	STEP 12	1:25:10	PEAKS AND VALLEYS
STEP 4	20:20	EYES AND GROUND	STEP 13	1:32:36	HORRIFIC LANDSCAPE
STEP 5	27:25	FOG AND MIASMA	STEP 14	1:38:22	FINER DETAILS
STEP 6	34:08	SHAPING CTHULHU		1:45:30	SIGN
STEP 7	41:50	BEGINNING DETAILS			
STEP 8	48:05	HIGHLIGHTS AND SHADOWS			



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Step 1 - Colored Ground

"Abyssal Black"

Timestamp 4:10

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

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



Step 2 - Sketch

“Ominous”

Timestamp 7:15

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.
- A little below the lower-third point of the canvas, create a straight line from edge to edge, using a T-Square Ruler. Then, create a small dot in the center of the canvas, located half an inch from the top. Create two curved shapes for the top of the head, that protrude and go down by only an inch or two. After that, make the base of the face tentacles, the beginning of which starts parallel to where the lines for the head end. Bring these tentacles swooping and curling down to the bottom line. There are about three tentacles.
- Then, create an eyebrow

arc curving up and away from the tentacle base, on both sides. Fill in the rest of the face with the cheeks, along with eyes which are big but not protruding. Also make brain lines along the forehead. After that, make a few background tentacles below the head, which come from behind it, going down to the bottom line like before.



Step 3 - Tentacles

“Filter Feeder”

Timestamp 12:16

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Wicked Green = PG > TW > BS

STEP DISCUSSION:

- Load the brush with **Wicked Green mix**, and fill in the tentacles below the head. Then, create more protruding off the right side, flowing freely. There will be some lower, some coming from the middle of the face, and some squiggling up and down almost like a string. I placed about five, with a few going behind others, or off the side of the canvas. Repeat the process on the left side of the head.
- Add pure Burnt Sienna and Phthalo Green to the dirty brush, and fill in the face tentacles. Return to the mix with Titanium White and line the brain, filling it in afterwards. Bring this color into the face and fill in the cheeks, being mindful not to paint the eyes. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 4 - Eyes & Ground

“Just A Little Dude”

Timestamp 20:20

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Mars Black = MB
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Large Synthetic Bright

COLOR MIXES:

Viva Magenta = CRM > DP
Red Orange = CRM > CYM
Mean Green = MB + CYM

STEP DISCUSSION:

- Load the Round brush with **Viva Magenta mix**, and fill in the eyes. It is OK if you paint over the face somewhat, as we will be coming back to correct and detail it later. Rinse the brush.
- Then, load the Bright brush with **Mean Green mix**, and fill in the lower third of the canvas below the sketch line. Add Gloss Glazing Liquid as needed, to make a slightly more transparent blend. Use back and forth sweeping strokes. Add pure Mars Black to the dirty brush to knock back the mix a bit, primarily on the sides. Rinse the brush.
- Next, load the Round brush with **Red Orange mix**, and create a glow in the eyes. This will fill the main part of the eye almost entirely, creating somewhat of a fluorescent look. Add more of either color in the mix, along with Dioxazine Purple to create further shading, darker around the eye, lighter in the middle. Use pure Cadmium Yellow Medium for a small highlight on each eye, applying it with small tapping motions. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - Fog & Miasma

“Misty Misting”

Timestamp 27:25

PAINT:

Phthalo Blue = PB
Phthalo Green = PG
Dioxazine Purple = DP
Mars Black = MB
Hansa Yellow Light = HYL
Zinc White = ZW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Round Blender

COLOR MIXES:

Miasma =
ZW + AGL > PB + DP + MB
Neon Yellow = HYL > PG > ZW

STEP DISCUSSION:

- Load the brush with the **Miasma mix**, and create a misty texture along the top of the figure from end to end, as well as behind the tentacles. Do not worry about overlapping, it will add to the effect. Use short, circular strokes as you apply the thick fog. Rinse the brush. Then, repeat the process near the bottom of the figure with **Neon Yellow mix**. This mist will surround the entirety of the space below the previous fog. Bias it with more Phthalo Green as you go, blending right onto the canvas. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 6 - Shaping Cthulhu

"Cthulhu Crazy"

Timestamp 34:08

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Algae Green = PG > CYM > BS

Deep Pink = BS + DP > TW > CYM

STEP DISCUSSION:

- Load the brush with **Algae Green mix**, and add depth to the face tentacles, giving a vibrant shading to the front of each. Also apply this mix along the outline of the brain, through the eyebrow ridges, above the eyes. Then, use tapping motions to give little ridges along the brain, making several vertical lines, converging towards the center of the head. Refine the head and brain lines as needed. Also apply this color along a few of the body tentacles. Rinse the brush.
- Load the brush with the **Deep Pink mix**, and create the under-lines of the tentacles. This is where the pads would be. Do this for each tentacle. Rinse the brush.



Step 7 - Beginning Details

"Big Brain"

Timestamp 41:50

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

T-Square Ruler

Small Hog Round

COLOR MIXES:

Army Green = CYM + PG > BS

Shadow Green = PG + MB

STEP DISCUSSION:

- Load the brush with **Army Green mix**, and add small circular markings along the eyebrow line that goes across the head. Do the same for the brain lines. Repeat the process for the mouth tentacles, and dry brush the mix along the cheeks as well. Then, add pure Phthalo Green to the mix, and apply it along the tops of the background tentacles. Also add this color along the edges of the face to help it pop. Add the **Shadow Green mix** to the dirty brush, and create shadows along the face and tentacles, brushing lightly to create a subtle depth. Rinse the brush.
- Use the T-Square Ruler to check the center line, reinforcing it if needed.



Step 8 - Highlights & Shadows

“Colorfully Green”

Timestamp 48:05

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Mars Black = MB
Zinc White = ZW
Golden’s Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round
X-Small Round Liner

COLOR MIXES:

Lime Green = CYM + PG > ZW
Orange = CRM + CYM
Army Green = CYM + PG > BS
Shadow Green = PG + MB
Viva Magenta = CRM > DP

STEP DISCUSSION:

- Load the Hog brush with **Lime Green mix**, and add further green markings along the head. Add Gloss Glazing Liquid as needed. Rinse the brush.
- Load the Liner with **Shadow Green mix**, and add a thick line along the brow, from one side of the head to the other. Also bring this line around the face and along the cheeks. Rinse the brush.
- Load the brush with the **Orange mix**, and tap a glow on the eyes. Add more Cadmium Yellow Medium to accentuate the highlights, and Cadmium Red Medium for shadows. Use **Viva Magenta mix** for the deepest shadows, particularly around

the eyes themselves. Rinse the brush.

- Load the Hog brush with **Army Green mix**, adding pure Titanium White to the mix. Apply this lightly along the face, blending it directly onto the cheeks, and areas around the head. Continue to use light, tapping motions. Repeat this process for the face tentacles. Then, add the **Orange mix** to the dirty brush, and continue the process. Continue blending with Cadmium Yellow Medium and Titanium White for highlights. Rinse the brush.
- Come back with **Shadow Green mix**, adding Gloss Glazing Liquid, and add shadows between the tentacles on the face, as well as under them. Use small, circular motions to apply the shadow. Also apply this to the creases on the face, as well as the head, between brain lines. Go lightly over the eyes as well. Rinse the brush.
- Use the Liner with pure Titanium White, and add small highlights to the eyes. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Suction Cups & More Green Shaping

“Mean And Green”

Timestamp 1:00:20

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round
X-Small Round Liner

COLOR MIXES:

Deep Pink = BS + DP > TW > CYM
Shadow Green = PG + MB
Lime Green = CYM + PG > ZW
Mint Green = PG > TW + BS

STEP DISCUSSION:

- Load the Hog brush with **Deep Pink mix**, biasing it more into Titanium White, and highlight the background tentacles. Go along the bottom of the pink parts of the tentacles, adding a light variance. Add more Dioxazine Purple and Burnt Sienna to the mix, and give a shaded tint to the tentacles, using light and loose strokes. Rinse the brush.
- Use the **Lime Green mix** and apply it along the tentacles, using tapping motions. Vary the mix with Burnt Sienna, Cadmium Yellow Medium, and Zinc White as you go along, giving highlights where the light is strongest, and shadows where it is not. Rinse the brush.

- Load the Liner with **Shadow Green mix**, and outline each tentacle. The edges, as well as where the sections connect together. Rinse the brush.
- With the Hog brush, use the **Mint Green mix** to highlight the dots along the brain, as well as the tentacles on the face, and in the background. Apply this color lightly to the cheeks as well. Rinse the brush.



Step 10 - Even More Tentacle Details

“Deep And Dark”

Timestamp 1:14:05

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP
Zinc White = ZW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

X-Small Round Liner
Grass Comb/Grainer

COLOR MIXES:

Lime Green = CYM + PG > ZW
Dark Brown = MB + BS > AGL
Shadow Green = PG + MB

STEP DISCUSSION:

- Load the Liner with **Lime Green mix**, adding Titanium White to the brush, and add lid lines below the eyes. Rinse the brush. Then, load the brush with **Shadow Green mix**, and add an outline to the previous line, as well as along the brow line. Then, add small vertical lines along the eyelid. Rinse the brush.
- Load the Grainer with the **Dark Brown mix**, and create a surface texture along the pink parts of the tentacles, using a cross hatching motion. Repeat this process with Fluid White Paint applied to the dirty brush. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 11 - Blending & Glazing

“Go A Little Wild”

Timestamp 1:20:00

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Mars Black = MB

Hansa Yellow Light = HYL

Zinc White = ZW

BRUSHES & TOOLS:

T-Square Ruler

Low Tack Tape

Large Synthetic Round Blender

Artist Knife

COLOR MIXES:

Neon Yellow = HYL > PG > ZW

STEP DISCUSSION:

- Use the T-Square Ruler to reinforce the center line, and then apply Low Tack Tape to block off the canvas below the line. Use an Artist Knife to flatten the tape.
- Load the Blender brush with **Neon Yellow mix** biased heavily into Mars Black, and lightly brush back and forth along the bottom corners above the tape. Once a shadowy mist has been created, add Hansa Yellow Light to the dirty brush and apply it using circular motions along the bottom-middle above the tape, as well as meshed into the darker colors. Use a light application so that the tentacles can show through. Continue to brighten the mix with Cadmium Yellow Medium, Hansa Yellow Light, and Zinc White, accentuating the highlight

in the center, creating a festering mist. Rinse the brush.



Step 12 - Peaks & Valleys

“Rippley”

Timestamp 1:25:10

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

Medium Synthetic Angle

Artist Knife

COLOR MIXES:

Orange = CRM + CYM

STEP DISCUSSION:

- Load the damp Angle brush with Mars Black, and create angled rectangles that represent buildings. Create fine, tilted lines with an Artist Knife, or the angled part of the brush. This will mark where buildings will be. Then, fill them in. Also make a dark, silhouette landscape that slopes up from below the monster on each side, off the canvas. At this point, remove the tape from the canvas.
- Load the Round brush with Mars Black, and create dark peaks in the lower third of the canvas. Rinse the brush. Then, use the **Orange mix** biased heavily into Cadmium Yellow Medium to paint highlights along this dark area, starting from the monster, washing onto and off each peak. Apply this lightly between each peak, as well as going slightly towards the edges of the canvas. Rinse the brush.



Step 13 - Horrific Landscape

“Making A Mess”

Timestamp 1:32:36

PAINT:

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

Hansa Yellow Light = HYL

Zinc White = ZW

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round

Small Synthetic Angle

Large Synthetic Round Blender

COLOR MIXES:

Light Yellow = HYL + CYM > ZW

STEP DISCUSSION:

- Load the Angle brush with Titanium White, and add lit windows to the buildings. Rinse the brush. Then, load the Blender brush with **Light Yellow mix**, and reinforce the miasma coming off of the lower third of the canvas. Also extend this color into the buildings slightly, adding Gloss Glazing Liquid as needed. Rinse the brush.
- Load the Medium round brush with Cadmium Yellow Medium, and line along the peaks. Rinse the brush. Return to the Blender brush, and load pure Mars Black with the **Light Yellow mix**. Lightly brush along the darkest edges around the peaks, using a loose and light application. Add even more Mars Black to the brush, and knock back the

colors along the edge of the canvas near the bottom. Rinse the brush.

- With the Medium round brush, continue accentuating the peaks, using Cadmium Yellow Medium as well as Titanium White to help them pop. Bring back the highlights with pure Mars Black, creating a vibrant depth. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 14 - Finer Details

“Seriously Slightly Scary”

Timestamp 1:38:22

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

Fluid White Paint = FWP

Golden's Acrylic Gloss Glazing
Liquid = AGL

Paint, sprinkling in extra highlights. Apply this light paint to a few tentacles, and along the eyes sparingly. Do the same for the head, and background tentacles.

Use the Blender brush to glaze these highlights along the tentacles, and into the background. Then, use Titanium White with Gloss Glazing Liquid and add highlights along the top of the head, and a few of the tentacles. Repeat the process for each peak on the bottom.

- Sign.

BRUSHES & TOOLS:

Medium Synthetic Round

X-Small Round Liner

Large Synthetic Round Blender

Small Synthetic Angle

COLOR MIXES:

Orange = CRM + CYM

STEP DISCUSSION:

- Load the Angle brush with the **Orange mix**, and apply it along the windows of each building. Rinse the brush. Then, sharpen the windows using pure Mars Black, ensuring they are square. Also paint around the peaks and valleys in the center, wiggling ripples with horizontal strokes. Rinse the brush.
- Load the Medium round brush with the **Orange mix**, and apply it behind the peaks and valleys, bringing it out using light strokes. Also use the Blender brush to dry brush it along. Rinse the brushes.
- Then, use the Liner and Mars Black to add window panes to the buildings, sectioning them up. Also go along each window with Fluid White



THE TRACING METHOD

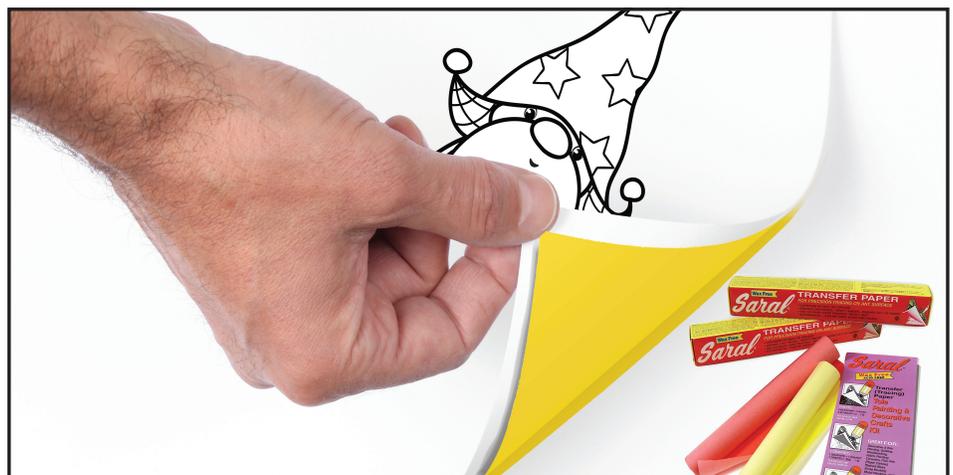
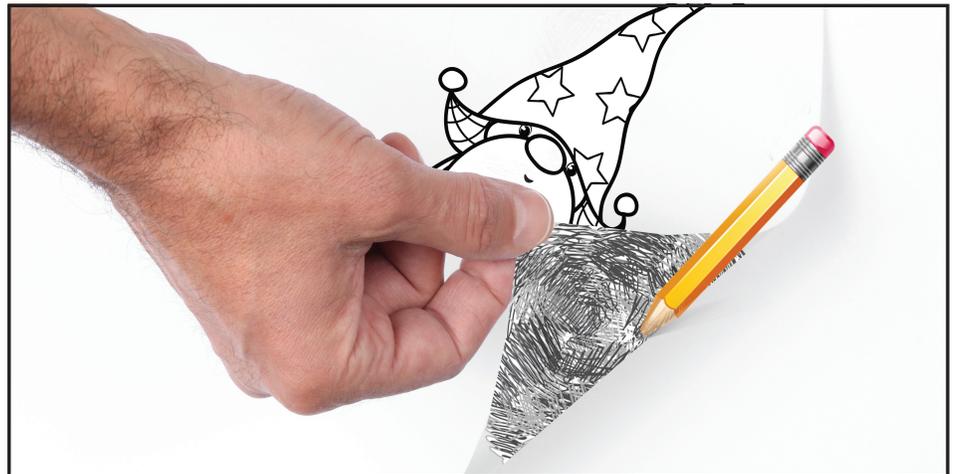
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



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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.

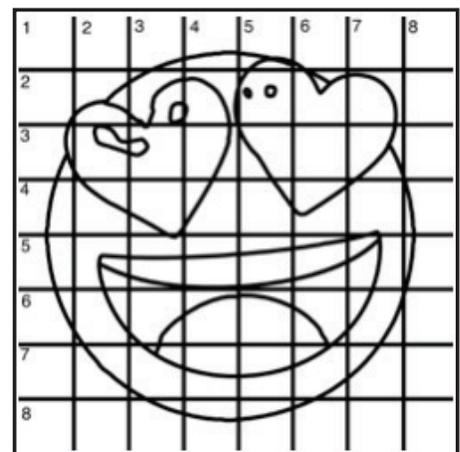
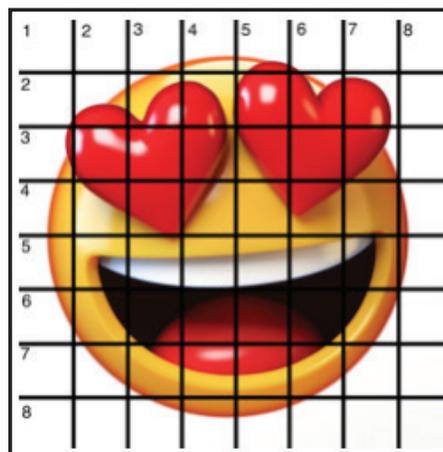
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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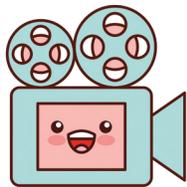
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