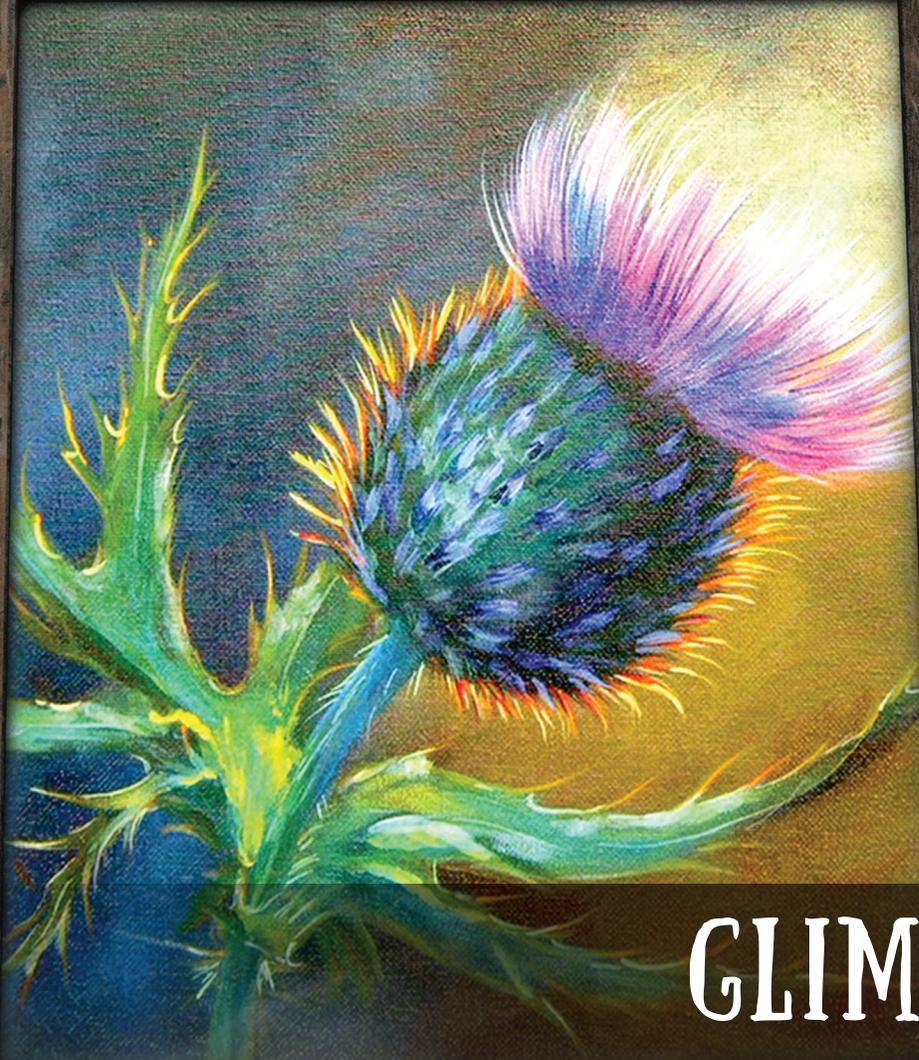


13 Days of

# HALLOWEEN

with  
THE ART SHERPA



## GLIMMER

BY: THE ART SHERPA

NAME CREDIT TO PATRON: DONNA COX

STEPS: 13 | DIFFICULTY: CHALLENGING | 3 HOOTS

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## Paint and Tool Guide

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

### PAINT:

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

### BRUSHES:

- Large Synthetic Bright
- Small Synthetic Round
- Medium Synthetic Angle
- X-Small Synthetic Liner
- Medium Synthetic Filbert
- Large Synthetic Oval Mop
- Medium Synthetic Round Blender
- Grass Comb / Grainer

### TOOLS:

- Chalk Pencil or Watercolor Pencil
- 11x14 Canvas
- Optional: Sta-Wet Palette

### SYMBOL GUIDE:

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

### TECHNIQUES YOU WILL USE IN THIS PAINTING:

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

## Video Chapter Guide:

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

STEPS:	TIME:	DESCRIPTION:	STEP 8	1:00:30	THISTLE DETAILS
INTRO	00:00	INTRO	STEP 9	1:08:27	FURTHER THISTLE DETAILS
STEP 1	6:02	COLORED GROUND	STEP 10	1:26:00	BEGINNING SHADING
STEP 2	12:04	SECOND LAYER	STEP 11	1:32:30	SUBTLE VARIANCE
STEP 3	17:07	THIRD LAYER	STEP 12	1:37:40	FINER DETAILS
STEP 4	26:20	THISTLE PLACEMENT	STEP 13	1:49:00	FINAL DETAILS
STEP 5	31:30	SURROUNDING THE THISTLE		2:00:03	SIGN
STEP 6	39:50	UNDERPAINTING			
STEP 7	48:30	FILLING IN THE THISTLE			



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# Step 1 - Colored Ground

*"Fertilizing The Canvas"*

Timestamp 6:02

## PAINT:

Burnt Sienna = BS

## BRUSHES & TOOLS:

Large Synthetic Bright

## STEP DISCUSSION:

- Load the brush with Burnt Sienna, 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 - Second Layer

“Quite Dark”

Timestamp 12:04

## PAINT:

Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Yellow Ochre = YO  
Golden’s Acrylic Gloss Glazing  
Liquid = AGL

## BRUSHES & TOOLS:

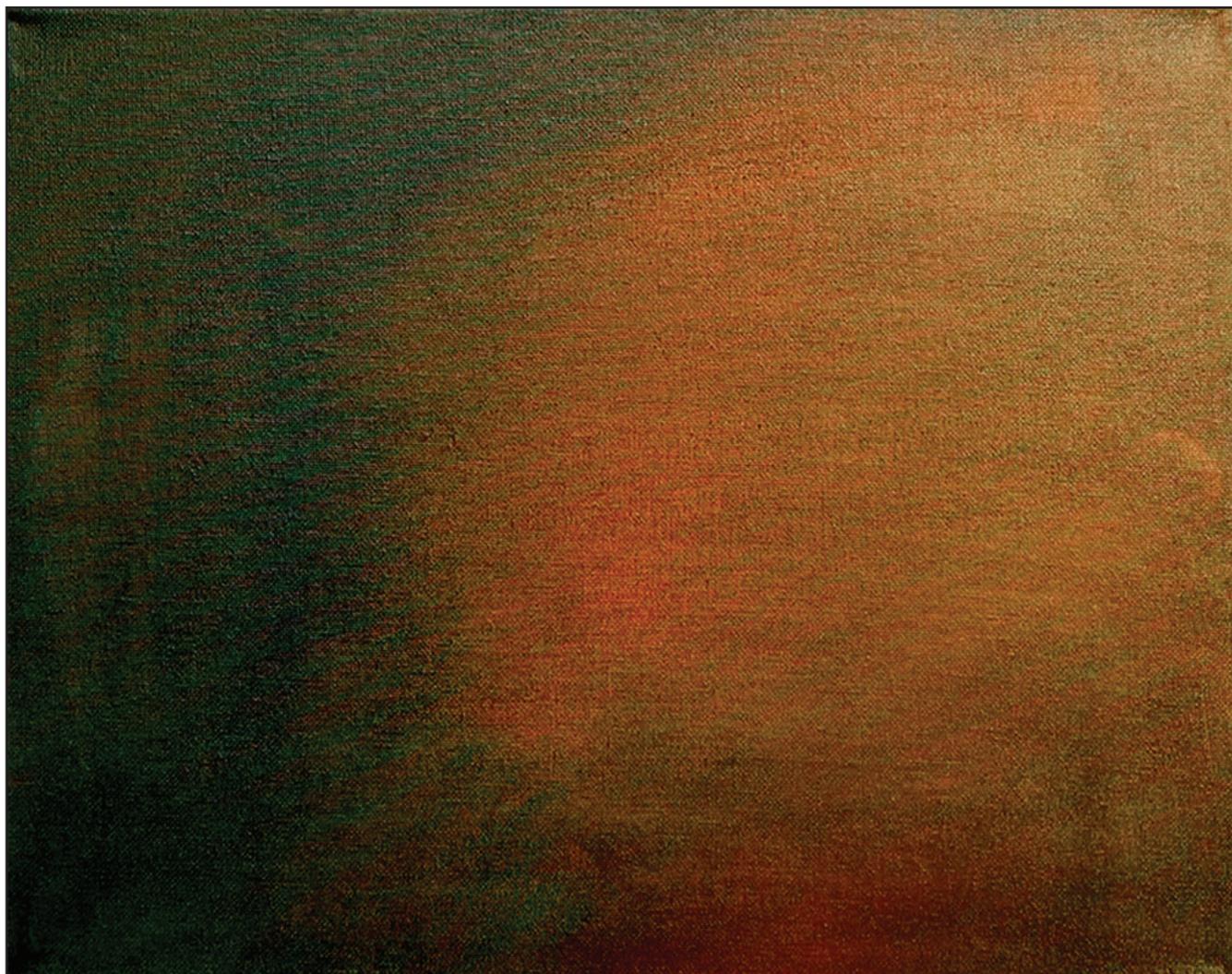
Large Synthetic Oval Mop

## COLOR MIXES:

Mystic Grey = PG + DP > AGL

## STEP DISCUSSION:

- Load the brush with **Mystic Grey mix**, and begin to paint using sweeping motions beginning at the bottom left corner of the canvas, covering the previous layer. Bring this shadow up to the top left corner as well. It sweeps somewhat into the center, near the top and bottom, but not the middle. Without rinsing, add Burnt Sienna and Phthalo Green to the dirty brush, and continue the same process for the bottom right corner. Use Gloss Glazing Liquid as needed. Add a touch of Yellow Ochre as you make your way up the right side of the canvas, blending lighter than on the opposite side. Continue dancing between these colors as you work into the middle of the canvas, keeping your strokes sweeping and loose. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 3 - Third Layer

“Cosmic Glow”

Timestamp 17:07

## PAINT:

Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Zinc White = ZW  
Yellow Ochre = YO  
Golden's Acrylic Gloss Glazing  
Liquid = AGL

## BRUSHES & TOOLS:

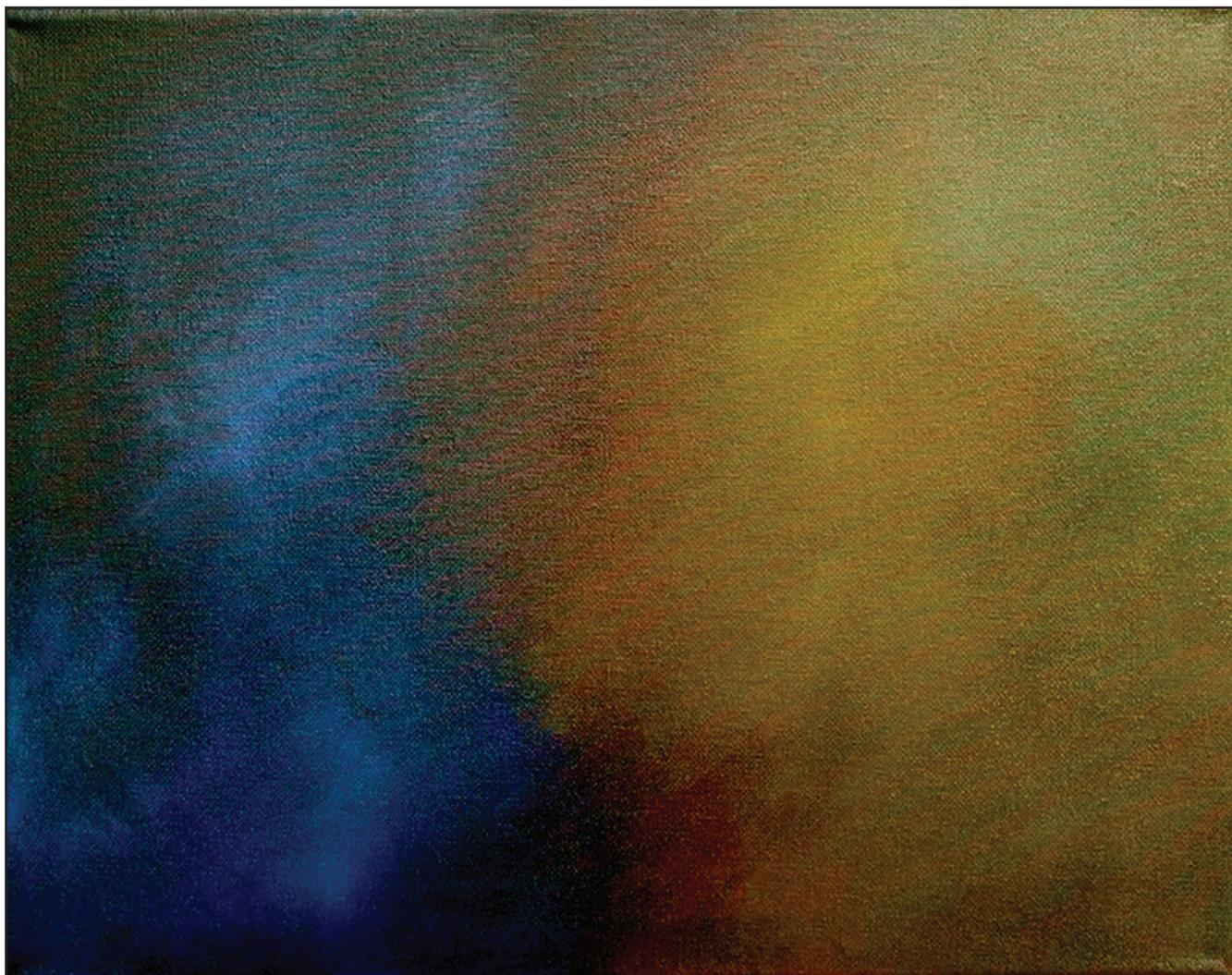
Large Synthetic Oval Mop

## COLOR MIXES:

Mystic Grey = PG + DP > AGL

## STEP DISCUSSION:

- Load the brush with **Mystic Grey mix**, and bias it with Zinc White. Apply it along the bottom left corner, where the darkest shades meet the middle shades. Add even more Zinc White to lighten the mix even further as you blend back and forth. Shade lighter and lighter, easing into the corner slowly. Continue the same process for the top left area of the canvas, bringing more Zinc White into the center, lightly. Rinse the brush.
- Then, load the brush with the same mix, adding Burnt Sienna, transitioning through the center of the canvas. Add more Phthalo Green towards the top right corner, and bias it with Yellow Ochre as you come down. Add Gloss Glazing Liquid as needed. Bring more Zinc White into the mix, adding a bit of a lift-through into the top right of the canvas. Create a mystique, interesting blend, taking your time to achieve what makes you happy. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 4 - Thistle Placement

“Guidance Lines”

Timestamp 26:20

## PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Zinc White = ZW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Chalk Pencil or Watercolor

Pencil

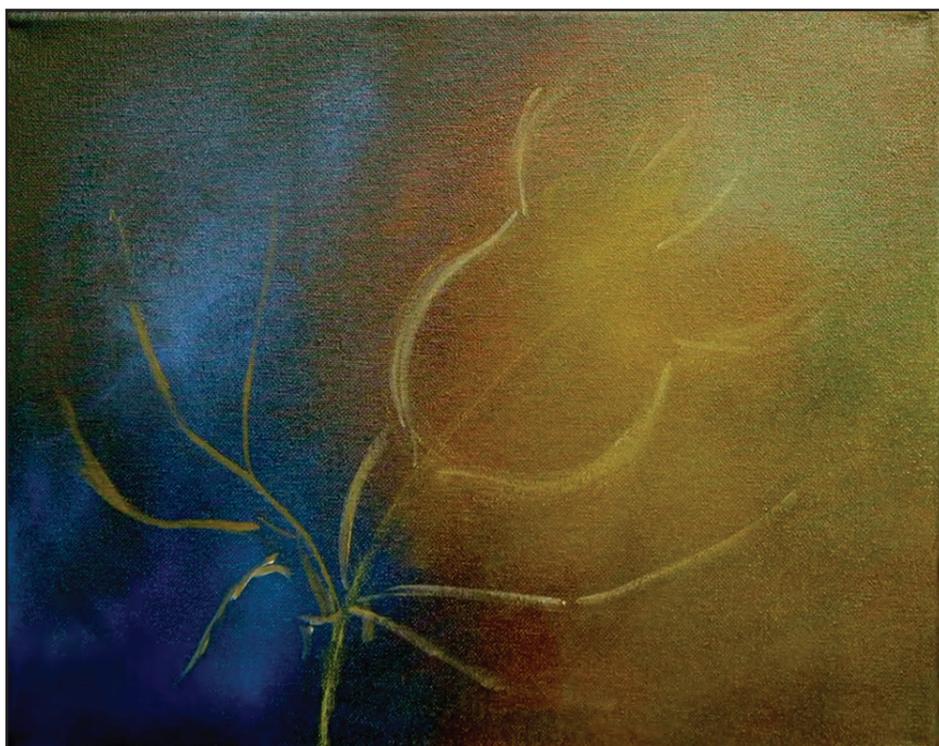
Small Synthetic Round

## 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 at first, but changed to paint for clarity on the camera.
- Create a curving line beginning left of center, sweeping up to the top right corner, going slightly above the halfway point. Then, create a round ball centered around the top of that stem. This ball has two lines that swoop off at the top right, almost like a pot or vase. Then, draw a line for the leaf going off the base of the stem, towards the top left in a curved motion. Make two more lines coming

off of this leaf line in a similar fashion, with two smaller ones going up and down near the base, respectively. Continue the same process for the right side, creating sweeping leaf shapes. Give the tip of the thistle a few spikes, protruding out from the top where it is facing. Rinse the brush, if you used one.

- Dry the surface before continuing to the next step, if needed.



# Step 5 - Surrounding The Thistle

“Subtle Is Big”

Timestamp 31:50

## PAINT:

Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Zinc White = ZW  
Yellow Ochre = YO  
Golden’s Acrylic Gloss Glazing Liquid = AGL

## BRUSHES & TOOLS:

Large Synthetic Oval Mop  
Medium Synthetic Round  
Blender

## COLOR MIXES:

Polo Blue = PG + DP > YO + ZW  
Mystic Grey = PG + DP > AGL  
Gilded Gold = CYM > BS > PG  
> YO  
Yellow Tint = BS + YO > PG > ZW

## STEP DISCUSSION:

- Use the Round blender with **Polo Blue mix** to create a soft glow on the left side of the bulb of the thistle. Use tiny back-and-forth strokes while applying this glaze, moving slowly off to the side. If you feel you have over extended with this mix, simply use **Mystic Grey mix** and knock it back somewhat. Use Gloss Glazing Liquid as needed to keep the paint wet and workable. Rinse the brush.
- With the **Gilded Gold mix**, add a bit of Zinc White, and diffuse the space above the face of the thistle. Wipe off on a paper towel as needed to soften the application.

Create other moments as you go towards the corner, and down the right side of the canvas. You can introduce the other two mixes to this area to give a bit of surprise, interest, and vibrance. Be loose and generous, but intentional. Load the brush with the **Yellow Tint mix**, and apply it loosely below the thistle bulb. Add more Zinc White to the brush, and scumble it into the area where the thistle is facing. Blend it all together with a dry brush, such as a Large mop. Rinse the brushes.

- Dry the surface before continuing to the next step.



# Step 6 - Underpainting

“Depth And Distance”

Timestamp 39:50

## PAINT:

Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Zinc White = ZW  
Yellow Ochre = YO  
Golden's Acrylic Gloss Glazing  
Liquid = AGL

## BRUSHES & TOOLS:

Large Synthetic Oval Mop  
Medium Synthetic Round  
Blender  
Medium Synthetic Angle

## COLOR MIXES:

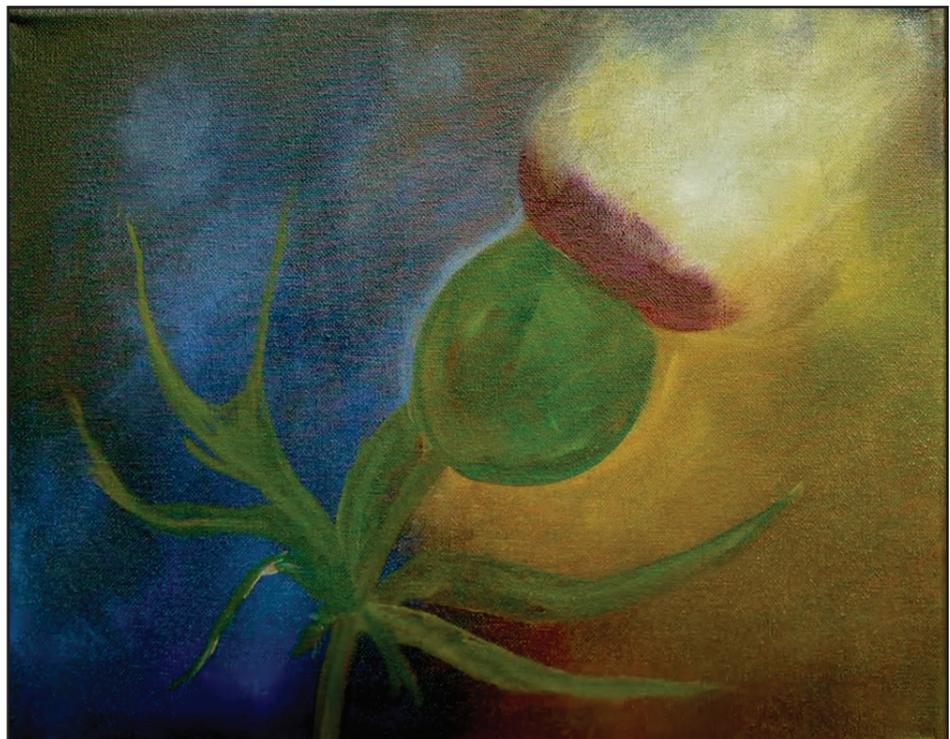
Yellow Tint = BS + YO > PG > ZW  
Deep Purple = DP + QM  
Deep Green = PG + BS

## STEP DISCUSSION:

- Load the Blender brush with **Yellow Tint mix**, adding more Zinc White, and continue the scumbling in the same space as before. Remember to use Gloss Glazing Liquid as needed. Then, add touches of Cadmium Yellow Medium to enhance the glow. Break up and bring out the scumble somewhat, adding even more Zinc White as you go. Then, use another dry brush such as a Large mop, and blend the wet paint, diffusing it softly into the background. Add a bit of Gloss Glazing Liquid to improve the flow. Add pure Zinc White to this brush,

and softly blend it into the glow as well, remaining centered where the thistle is facing. Rinse the brush. Then, while the brush is damp, use it to blend back and forth along the dapples of paint, softening it further. You can always come back with something to deepen or lighten as needed. Rinse the brush.

- Next, use the Angle brush with **Deep Green mix** to fill in the thistle, filling in petals, stems, and leaves. This is the stage to fix symmetry and shape, do so wherever necessary. Add pure Cadmium Yellow Medium to the mix as you go along the middle stem, blending it out somewhat into the head of the thistle. Use the angled edge of the brush to your advantage as you go around edges and corners, rounding the thistle out as much as possible. Go over the leaves, adding a touch of Yellow Ochre. Aim for overall shape and dimensionality, not necessarily details such as spikes, which will be added later. Rinse the brush.
- Load the brush with the **Deep Purple mix**, and create the general base of the top spikes of the thistle. Keep it shallow, minding the distance it protrudes out. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 7 - Filling In The Thistle

“Find Your Own Shade”

Timestamp 48:30

## PAINT:

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

## BRUSHES & TOOLS:

Medium Synthetic Filbert

## COLOR MIXES:

Faux Blue = DP > PG > ZW  
Mystic Grey = PG + DP > AGL  
Deep Green = PG + BS  
Polo Blue = PG + DP > YO + ZW

## STEP DISCUSSION:

- Load the brush with **Faux Blue mix**, and paint along the top of the stem, below the top of the stem, below the bulb. Then, bias it slightly with Titanium White, and apply this along the upper half of the stem, working it down towards the base, tapering off in the middle. Bring the darker parts of the mix into the bottom of the bulb slightly. Rinse the brush.
- Then, load the **Deep Green mix** biased with Yellow Ochre and a touch of Zinc White, applying it along the bottom of the stem. Blend it lightly into the bottom of the previous mix. Rinse the brush.
- Continue to use the Deep Green mix with much

more Zinc White in order to create subtle highlights along the leaves, giving emphasis to the turns and curves. Rinse the brush.

- Next, load the brush with **Mystic Grey mix**, and line the bottom edge of the thistle bulb, bringing it back in lightly to the base. Scumble and blend as you go, bringing this shadow up to below the crown. Wipe the brush off on a paper towel, and add **Polo Blue mix**, brushing back and forth within the center of the thistle, bringing it close to the left edge. Bias the mix with Phthalo Green or Burnt Sienna to create a diffused, natural shading. Also add a hint of Zinc White for brighter highlights, tapping along where the light would gather on the thistle. Rinse the brush.
- Add pure Cadmium Yellow Medium to the **Deep Green mix**, and finalize the underpainting of the leaves. Bias it brighter with Zinc White along the tips of the leaves. Use a different variety of this mix as you blend, adding much more Phthalo Green for the undersides of leaves. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 8 - Thistle Details

“The Do Not Touch Me Flower”

Timestamp 1:00:30

## PAINT:

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

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Mystic Grey = PG + DP > AGL

Deep Green = PG + BS

## STEP DISCUSSION:

- Load the brush with **Mystic Grey mix**, biased further into Phthalo Green. Add spiky protrusions coming off of the thistle, going mainly up and out. They are fairly close together and concentrated. The lower they are on the bulb, the further out they may go. Then, add Yellow Ochre to the brush, and go over the leaves, adding sharp spikes flowing off of them. Go along the leaves themselves, letting the sharp edges flow up naturally, or adding them as you go. Use **Deep Green mix** near the bottom of the stem, or anywhere else you feel might need shading. Continue to add spiky shapes coming off of the leaves, biasing the mix with more Dioxazine Purple and Zinc White occasionally. The leaves on the left side will be brighter than the right side. Rinse the brush.



# Step 9 - Further Thistle Details

“Little Touches”

Timestamp 1:08:27

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Fluid White Paint = FWP  
Golden's Acrylic Gloss Glazing  
Liquid = AGL

## BRUSHES & TOOLS:

Small Synthetic Round  
X-Small Synthetic Liner

## COLOR MIXES:

Orange = CRM + CYM  
Viva Magenta = CRM + QM  
Light Yellow = FWP + CYM  
Mystic Grey = PG + DP > AGL

## STEP DISCUSSION:

- Load the Small brush with the **Orange mix**, and create further spikes along the thistle, some on top of the previous ones, others becoming their own. Use short, flicking motions with the toe of the brush. Rinse the brush.
- Load the X-Small brush with the **Light Yellow mix**, and emphasize the spikes even further, adding more subtle highlighted edges. Bias this mix with more Fluid White Paint for lighter lights, and Cadmium Yellow Medium for darker darks. Rinse the brush.
- Next, load the brush with **Viva Magenta mix**, and

continue adding glowing spikes. Add the **Orange mix** to the dirty brush for another interesting shade. Continue to add Fluid White Paint for variance. Rinse the brush.

- Then, load the brush with the **Mystic Grey mix**, and add shadows back in where needed. Continue to paint back and forth with the lighter values and darker tones. Rinse the brush.
- Use the **Orange mix** to accentuate a few parts of the spiky leaves, these needles protruding occasionally from each leaf. They are slightly more concentrated on the stem, where the leaves connect. Then, add pure Fluid White Paint to the brush and give a few slight highlights along the centers and curves of the greenery, even going as far as to outline a majority of the leaves. They may precede spikes, or simply exist on their own. They are also along the stem, giving a rough texture. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 10 - Beginning Shading

“Darks And Lights”

Timestamp 1:26:00

## PAINT:

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

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Mint Yellow = CYM + PG > AGL  
Deep Green = PG + BS  
Deep Purple = DP + QM

## STEP DISCUSSION:

- Load the brush with the **Mint Yellow mix**, and add large dapples of color in a few places along the leaves. They can be thin, interesting veining, or broad, wide-covering patches. Bias the mix further towards Cadmium Yellow Medium in some places, implying a natural light being cast. Add shadows in a few places by adding more Phthalo Green, allowing the lights and darks to mix as they may. Rinse the brush.
- Then, use the **Deep Purple mix**, biased with Ultramarine Blue and Fluid White Paint to add light brushes of color along the stem. Rinse the brush.

- Next, load the brush with the **Deep Green mix** biased with Titanium White. Use this color to add subtle spike structures along the body of the thistle bulb. Use very short flicking strokes, using the motion both towards and away from you. Keep these spikes more concentrated on the lighter left side. Add more Titanium White and Zinc White for lighter value for further spikes. Rinse the brush.



# Step 11 - Subtle Variance

“Bits And Pieces”

Timestamp 1:32:30

## PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Dioxazine Purple = DP

Zinc White = ZW

Fluid White Paint = FWP

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Indigo = UB + QM + DP > ZW

## STEP DISCUSSION:

- Load the brush with the **Indigo mix**, and create further spikes along the crown of the thistle. These go up and out almost like eyelashes, spiked and slightly curved. Add a touch of Phthalo Blue to the mix, and dot this color along the body of the thistle, using the very short flicking strokes from before. Bias this mix with every color that makes it up, also adding Fluid White Paint for even more vibrant highlights. These spikes within the bulb will be more concentrated along the darker side of the body, but located all around. Use Phthalo Green for very dark values along the spike clumps. Rinse the brush.



# Step 12 - Finer Details

“Purple Crown”

Timestamp 1:37:40

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW  
Zinc White = ZW  
Fluid White Paint = FWP  
Golden's Acrylic Gloss Glazing  
Liquid = AGL

## BRUSHES & TOOLS:

Small Synthetic Round  
Grass Comb/Grainer  
X-Small Synthetic Liner

## COLOR MIXES:

Flamingo = QM > CRM + DP  
Deep Purple = DP + QM  
Indigo = UB + QM + DP > ZW  
Orange = CRM + CYM

## STEP DISCUSSION:

- Load the Small brush with the **Flamingo mix**, adding further spikes to the crown of the thistle. Rinse the brush. Then, load the brush with **Indigo mix**, biased with Fluid White Paint, and continue adding strands of vibrance. Dance between the colors in each mix, giving a vibrant, glowing halo of colors. Any lighter values will be a little thicker and higher than the rest, bunched up in the center. Use an X-Small brush for longer strands of spikes. Rinse the brush.
- With a slightly damp Grainer, load it with **Deep Purple mix**

and create strands coming off the crown. Add Phthalo Blue to the mix for a more vibrant appeal, using a few short strokes. Add more Quinacridone Magenta with Zinc White and continue the process. Use Gloss Glazing Liquid as needed, going between these three mixes, adding **Orange mix** for the brightest of glows. Rinse the brush.

- Dry the surface before continuing to the next step.



# Step 13 - Final Details

## "Ever Increasing Highlight"

Timestamp 1:49:00

### PAINT:

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

### BRUSHES & TOOLS:

Large Synthetic Oval Mop  
Small Synthetic Round  
Medium Synthetic Round  
Blender  
Grass Comb/Grainer  
X-Small Synthetic Liner

### COLOR MIXES:

Dark Purple = QM + UB  
Mint Yellow = CYM + PG > AGL  
Mystic Grey = PG + DP > AGL  
Glaze Grey = BS + MB > DP > AGL

### STEP DISCUSSION:

- Load the Liner brush with **Dark Purple mix**, and add even more dark spikes to the thistle crown. Add them scarcely, as they will be pronounced. Rinse the brush.
- Then, using the Grainer, use the **Dark Purple mix** with Gloss Glazing Liquid to darken the base of the crown. Use the brush at a slight angle for a tighter application. Add a bit more Ultramarine Blue, and go

along the body of the thistle, being loose with the application, simply aiming for a deeper set of values.

- Next, add the **Mystic Grey mix** to the brush, along with much more Gloss Glazing Liquid to create a brighter shade. Apply this along the base of each leaf, as well as where the leaves dip down. Rinse the brush. Then, continue this same process with the Blender brush, creating a soft diffusion along each leaf. Rinse the brush.
- Load the Small brush with Zinc White biased slightly with **Mystic Grey mix**. Apply this soft light color along the leaves, almost kneading it in gently. Do the same for the body of the thistle. Add a bit of **Mint Yellow mix** to the dirty brush, and dot this color along the leaves, even diffusing them with your finger, or the previous Blender brush. Rinse the brush.
- Then, use the Oval mop with **Glaze Grey mix** to give a final transition to the background along the top and right of the canvas. Knock back the highlight if you feel it is too overpowering. Use back and forth, sweeping motions. Go over the thistle very lightly to make it consistent with the diffused background.
- Sign.



## THE TRACING METHOD

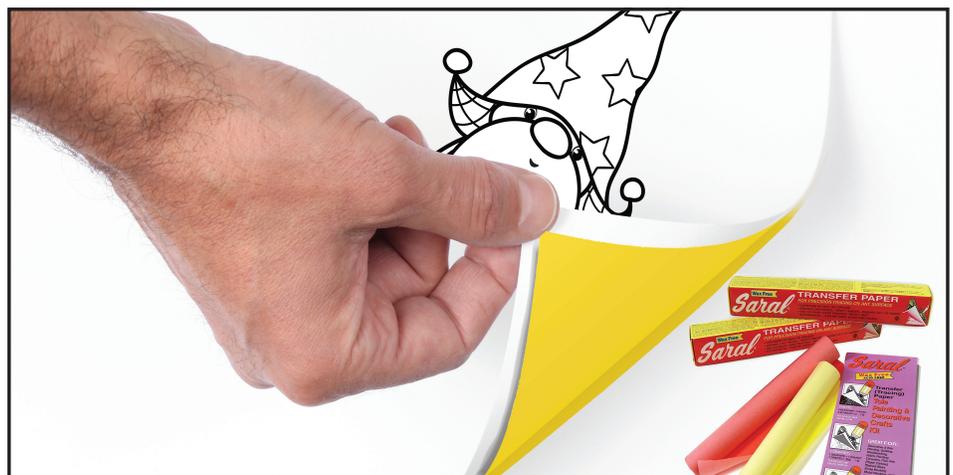
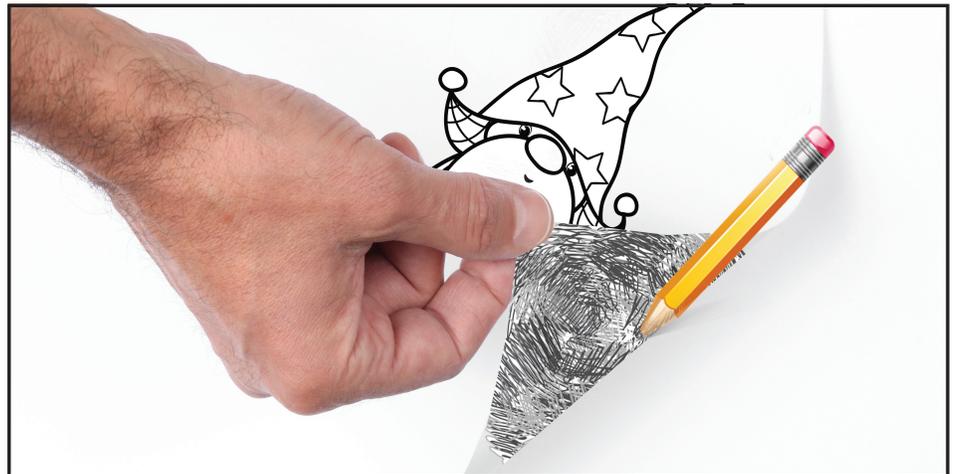
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

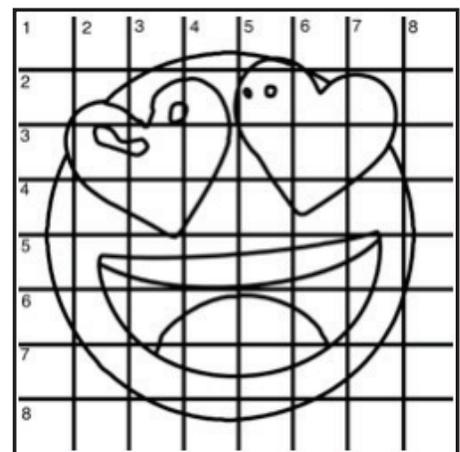
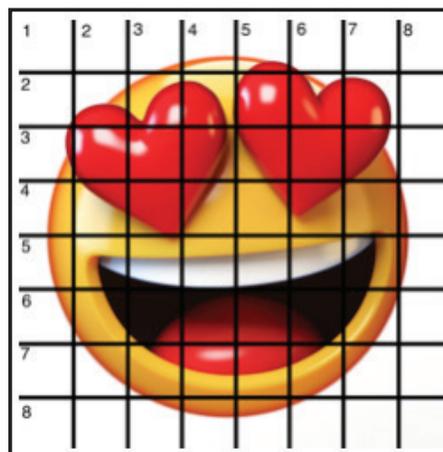
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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