



# *Mushroom Guy*

*A mixed media class*

# More about Me, Tamara



*most constipated smile 2022*

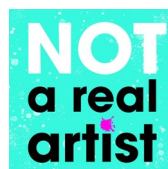
I am a South African Mixed Media Artist. Who now lives in Warsaw Poland.

I used to work a corporate job, and was doing well career-wise, but that was where the happiness ended for me.

I was suppressed, angry, stressed out, and defeated on the best of days. Then I discovered art, and it allowed me to start healing, uncovering myself, and generally become a better human!

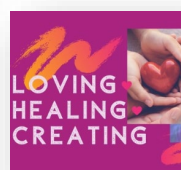
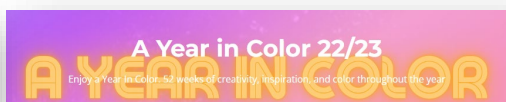
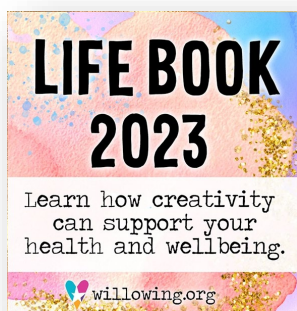
I love to use art to 'Unearth myself', enjoy making weird work, vlogs, and being experimental in my art.

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To access this class

# How to Use This PDF?

- I think it depends on the type of “learner” you are 😊
- I would watch the video with the PDF in hand
  - That way I can make any notes I have from the video on the PDF
  - Then when I am ready to paint, I would just refer to the PDF

## Important

- No one paints as fast as this video goes!
- This video is edited and timelapsed in some spots, almost like watching a highlight reel, always keep that in mind.

XoXo



# Create a Vignette

1



I have taped to my desk a piece of sketchbook paper. My painting surface is 17,5cm x 14cm | 7" x 5,5".  
You can use a canvas if you'd like!

Mix red oxide, ultramarine blue, and pthalo green to create a dark grey.

Mix that with a large amount of Naples Yellow Red Light to create a lighter grey.

Use that lighter grey to cover your page/painting

I shade the grey mixture with black, and then place that black in an oval shape around the grey I laid down.



2



For wet paint like this, use the tip of your brush to blend.

If your paint is drier, you could dry brush with a fluffy brush instead.

The paint is fairly wet and my aim is to create a fuzzy gradient between the grey and dark grey.

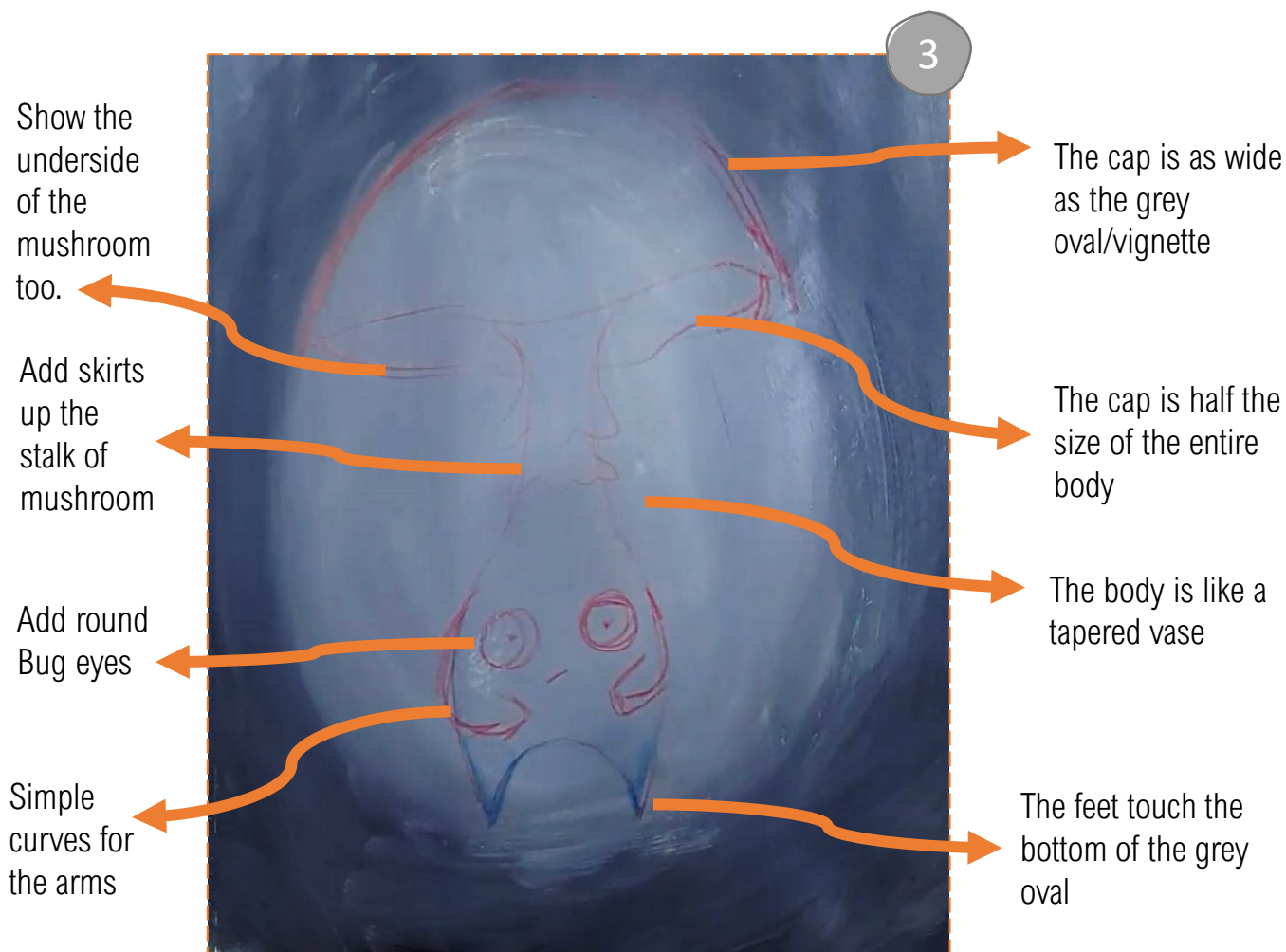
**Check that your middle oval, is centred.**

I went a little bit too much towards the top. This middle oval is important as it is the guide for drawing our mushroom.



# Adding the Mushroom

If you wish to draw the mushroom – here are some rough guidelines.  
Using watercolour pencil, or graphite, or white charcoal, you can draw the below.



There is a template provided at the end of this PDF.  
Print to size and use to trace onto your painting surface.

## Feel “weird” about tracing?

Tracing is an important artistic skill to have. I trace often, as I prefer painting.

All the great masters traced!

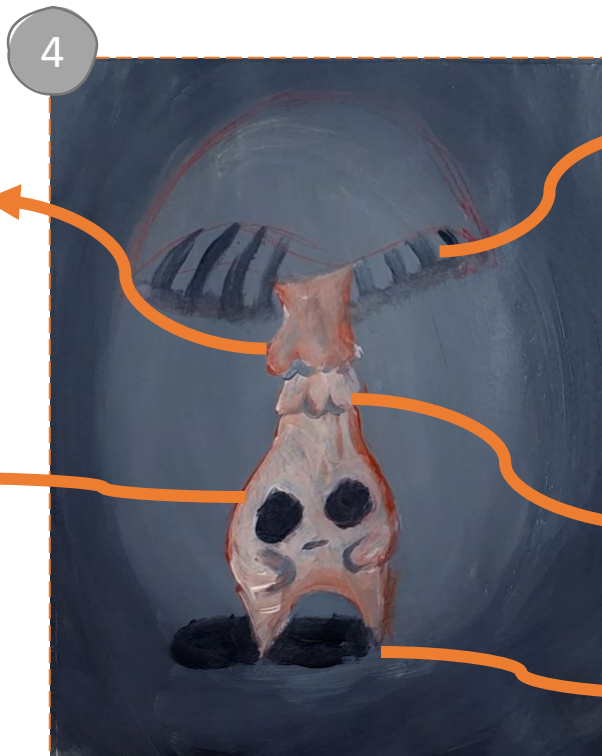
So, use this skill and remember that tracing is okay and encouraged!



# Secondary Layers

Outline the mushroom stalk, body and arms with red oxide.

Blend the red oxide with the Naples.



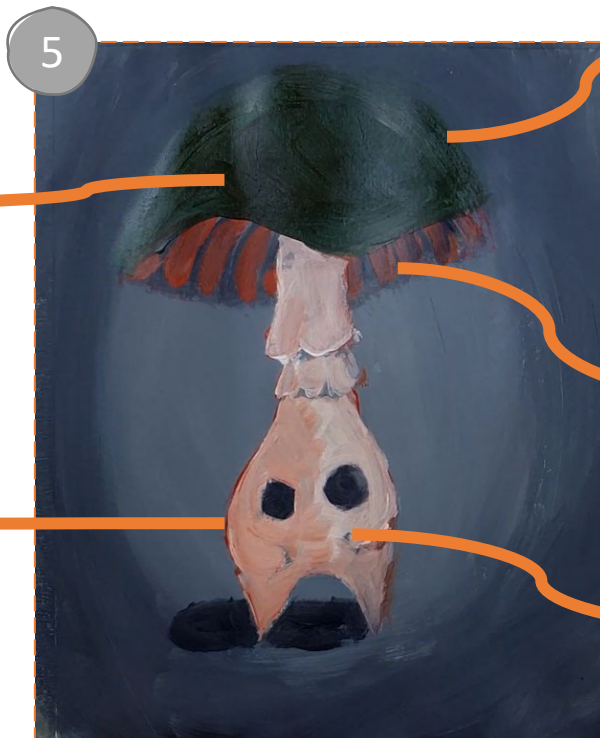
Dark Grey mix to define the gills. Use open brackets "(" on the left, and closed brackets ")" on the right. Also stipple grey on the underside of the mushroom.

Dark grey to define the skirts of the mushroom, fill in the eyes, and define the arms and mouth.

Place a shadow under the figure, going towards the left, as light hits from the right.

Mix your green with the red oxide, to create a deeper forest green. Cover the cap with this colour.

Another layer of Naples around the entire mushroom, and then shade the left side with a mixture of red and Naples.



Using a moistened finger or damp brush, fuzz out the line of the cap. The line shouldn't be well defined.

Red oxide, slightly darkened with blue can be painted on the gills.

We might cover some of our features, but we will bring them back 😊



# Secondary Layers

6

Mix another round of forest green, I went a bit heavier on the red oxide to create some variance. Fuzz out the edge again.

Going between red oxide and naples, we create a varied shadow side (left) and light side (right). Our strokes are becoming less blended and more visible.



The VALUE of the grey and green we mixed are very similar, so it creates this out of focus look!

You can darken the gill lines again, to regain some definition.

Using the darkened red oxide, we can add some shadows around the eye and redefine the arms.

7

Add a very thin layer of naples as spots on the cap. Push back with your fingers if you need to.

A thin layer of naples in the eye whites.



Red oxide mixed with Naples to give us the light under the gills.

Bring back the mouth, with a small stroke of black.

Black nearest the legs and ground, the darkest parts of the shadow.





# Secondary Layers

8

Back to the spots, with a thicker layer of Naples this time, we will touch all those spots we created earlier. We want fuzzy so we won't cover the entire first spot layer we made.

Add 2 pupils to the eyes.

And then transparent pink under the cheeks, on the tips of the hands and legs.



Add naples in short thick strokes to the underside of all the gills to show the light.

Also place some strong strokes of naples on the right side of the body and stalk (sparingly).

Small touches of forest green along the eyes, and on the hand(s) and even feet – to tie in the cap to the body in a subtle way.

Add the last round of Naples on the spots, try not to cover our last two spot layers completely.

9

Use a thin layer of naples to make puddle shapes in the front, middle and back of painting. You can build these up, so use thin layers and add to them if not bright enough.



Dry brush naples, and naples mixed with red oxide to create a light haze around the body, more towards the right of the Shroom.

Notice that I have made sure that the puddle in the darker part of the vignette is not as bright as the part of the puddle in the grey part?

Let the painting dry extremely well.



# Secondary Layers

Using a Uniball Signo Pen, or a Gelly Roll Pen, I will do this next part. I use this pen as it is water soluble and I feel more confident about removing it if I make an error.

10  
Start making vertical lines across the painting. Long, medium and short lines, all in different spots.



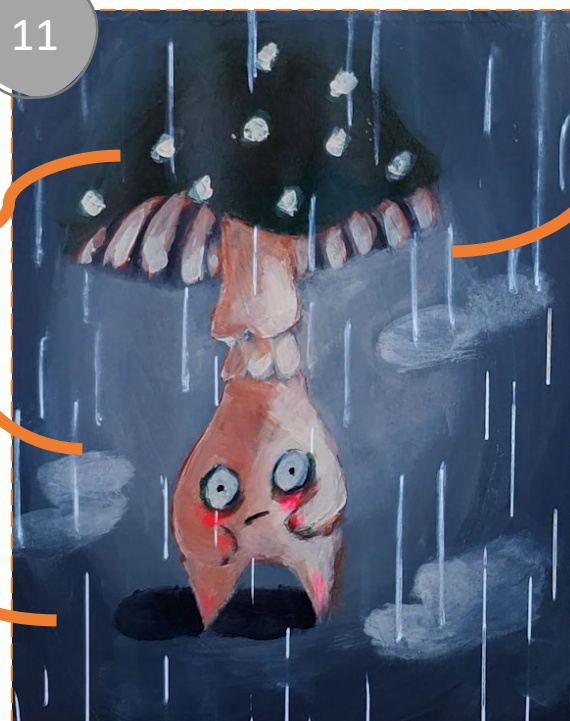
Allow them to go over the top

Allow them to go across the face.

Let some end in the puddles, or on the mushroom cap.

Let them touch the bottom of your painting.

11  
Any lines above the stalk can be fluffed out and pushed back.



I will also remove some strokes completely.

Lines on the face and in the front puddle, or closest to us can be left as is.

We are trying to create an illusion of depth, so rain at the back will be fuzzier, like the top of our mushroom, and the rain in front of the mushroom will be well defined.



# Secondary Layers

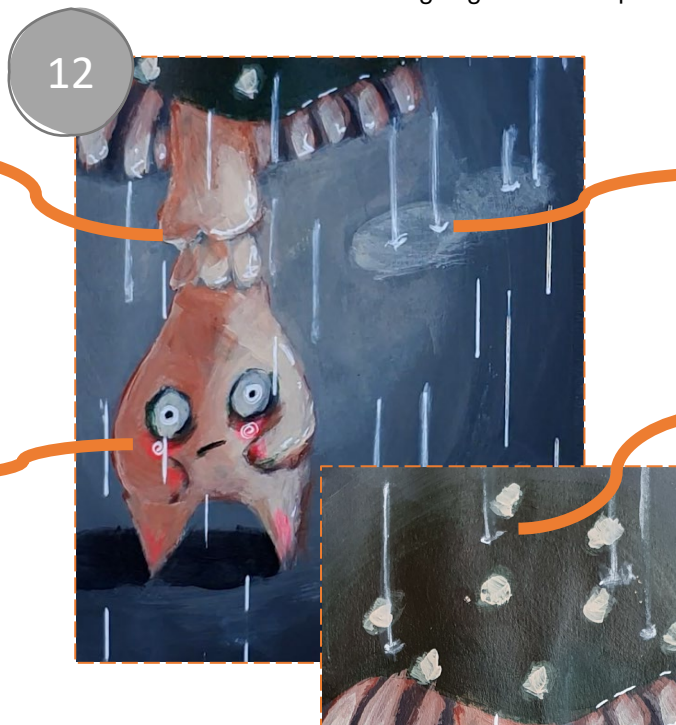
Using the pen we will add some detail and highlights to our piece.

12  
Highlights to the sides of the mushroom, and underside of the gills, where the light hits.

Splashes to show that the rain is hitting the puddle.

Some white around the pupil, and some cute cheek swirls.

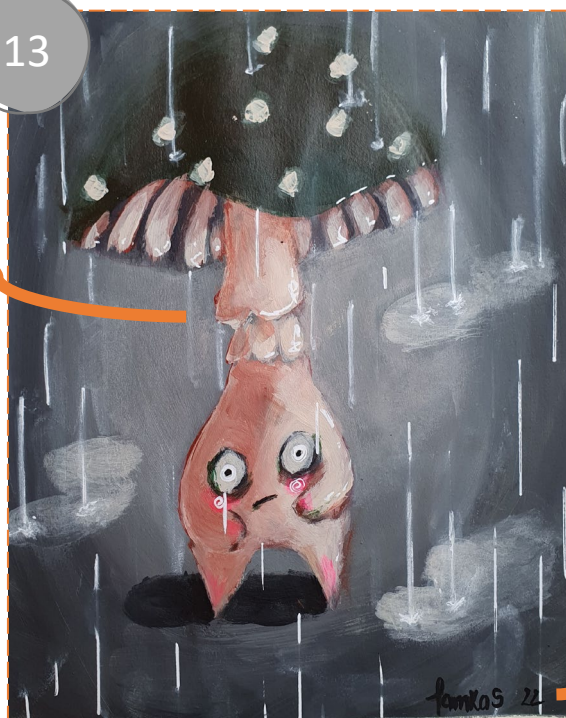
Also add these splash marks to the top of the cap of the mushroom.



Remove your tape carefully (use a heat gun to loosen the tape), trim the painting down.

13  
Continue removing and knocking back the rain as you see fit 😊

Sign your painting. I used a Tombow Fudenosuke, which writes well over acrylic.



## And we're done!



# Glamour Shots



# Glamour Shots



# Final Thoughts / Ideas

- I think it may be nice to do a series with different types of mushrooms, in varying degrees of rain!
- Playing with the features of the mushroom can change the narrative. Larger pupils, a smile, a cute button nose (on a button mushroom!), these are all ways to make this painting yours!
- I hope you learnt some fun techniques:
  - How to create a vignette and fuzzy effects
  - Blended and painterly looks in one painting
  - How to create a whimsical mushroom
  - Mixing colours
  - Making easy rain effects with less fear and more confidence

*Please share any feedback or work you create with me!*



# Supply List

- Sketchbook paper 190gsm (any grain)
- Watercolour pencil (red or any colour)
- Acrylic Paint (listed below, or any colour of your choosing)
  - Naples Yellow Red Light (Talens)
  - Florescent Pink (Liquitex)
  - Red Oxide (Liquitex)
  - Mars Black (Liquitex)
  - Pthalo Green (Talens)
  - Ultramarine Blue (Talens)
- Uniball Signo White (or any water-soluble white pigment) OR White paint marker
- Black Brush Pen (Tombow Fudenosuke)
- Brushes
  - Large Filbert No,10)
  - Flat Brush (Da Vinci No.8)
  - Soft Fluffy Brush (Renesans No.8 – Old scruffy brush)
  - Small Detail Brush (Renesans No. 10/0)

Other:

- Scissors
- Ruler [Important]
- Painters Tape



Always feel free to use what you have on hand! Black and White paint only? That's brilliant! Mix a few shades of grey and you will have a perfect palette!



