MR. ROGERS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: CHERY WILSON

STEPS: 7 | DIFFICULTY: BEGINNER | 1 HOOT

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SHERPA
FORWARD:

> " Red cardinals represent:
> **LIFE,**
>
> **HOPE,**
>
> **&**
>
> **RESTORATION.** "

The collaboration between myself and Ginger Cook dates back to my birth; she's my Mom. As a second generation professional artist, she is the one who made sure that I had all the tools I needed and wanted to be able to create art and I am truly grateful. We have done art collaborations before, but not quite like this one and we sincerely hope that you enjoy this experience and we both look forward to seeing your completed paintings.

Red cardinals represent life, hope, and restoration.

Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:
https://www.facebook.com/groups/TheArtSherpa

Grab your paint, get your brushes and let's go!

PAINT AND TOOL GUIDE

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

PAINT:

- Cad 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
- Naples Yellow Light = NYL
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #20 Bright
- #26 Bright
- #8 Bright Hog Bristle
- #8 TAS Cats Tongue
- ½" Angle Brush
- ¾" Angle Brush
- Grass Comb/Grainer

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 6 x 6 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Feathers
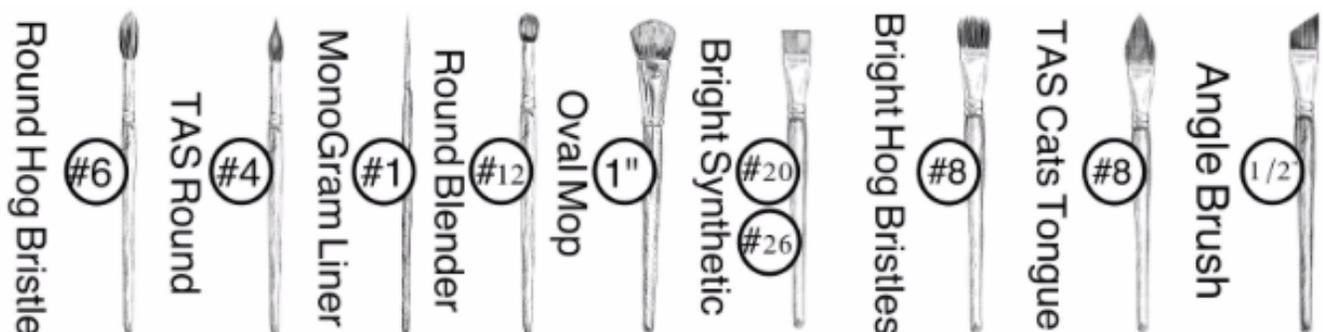
VIDEO CHAPTER GUIDE:

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. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	1:56	SKETCH IN TRANSFER
STEP 2	6:19	FIRST LAYER BACKGROUND
STEP 3	11:47	NEXT LAYER BACKGROUND
STEP 4	15:45	BLOCK IN TREE STUMP
STEP 5	22:25	FLOWERS
STEP 6	29:03	BLOCK IN BIRD
STEP 7	37:26	FINISH BIRD VALUES
		SIGN

THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.

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THE ART SHERPA
COLORING BOOK

THE WORLD OF CINNAMON COONEY
ILLUSTRATED BY STEPHANIE BERGERON
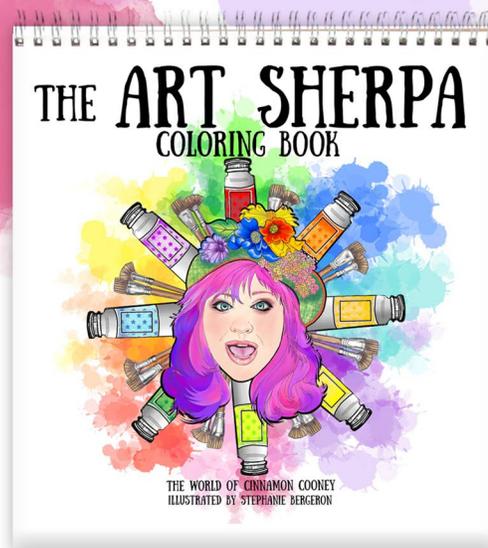
STEP 1 - SKETCH IN TRANSFER

"AN OLD, ROTTEN, DEAD TREE STUMP OF A PERCH"

PAINT:
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
#4 TAS Round
#8 TAS Cat's Tongue

STEP DISCUSSION

• I chose to freehand this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.

• If you are joining me in freehanding the image, get the Cat's Tongue and dampen it, then mix MB + BS.

• On the right side, about 1" from the top, place a dot to use as a breaking point.

• Place another dot about 2" up from the bottom of the canvas marking the top of the log. This is an old rotted dead tree so draw it uneven and

upright. Because we will be painting the sides of the canvas, remember to continue the log down the sides as well.

• Draw a line up about ½" above the log to mark his underbelly and then draw in a loose oblong shape circle that makes up his body. The tail hangs down to the right side of the log. Add a wing above the body and over the back. These are basic shapes that we refine later. A cardinal head is almost an oblong box.

• Switch to a Round brush and using the same color, sketch in the beak by dividing the head in head vertically and horizontally. The beak is in perspective and pointing down.

• His head does come in a bit on the left side so I draw in the right side of the face and then input the eye.

• I added the leg fairly close to the tail at an angle.

STEP 2 – FIRST LAYER BACKGROUND

"A BOB MARLEY EARWORM"

PAINT:
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:
½" Angle Brush

STEP DISCUSSION

- Get an angle brush to mix aqua- turquoise using equal portions of PB + PG, then add some TW to lighten, and paint the canvas with this color.

- Turn your canvas rather than standing on your head to trim in around the bird. I did paint over the feathers on top, but we will fix that later.

- You do want to paint the edges of the canvas because this is a gallery wrap canvas and it's up for auction. Whenever you are doing something very important the canvas should have a more finished look. You don't have to frame it because it looks amazing on the wall as is.

- You do want to vary your mix for the sky, and it's ok to be a bit brushy.

John subliminally messaged a Bob Marley song about 3 little birds on his doorstep and about 5 community members got the earworm.

STEP 3 - NEXT LAYER BACKGROUND

"A CAT IS THE SAME AS A ROCK AS A TREE"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:
½" Angle Brush

STEP DISCUSSION

• With the angle brush, get some PB + PG + CYM + TW and darken the upper left side of the sky with this color.

• Wipe off your brush on a paper towel. Add some TW and blend this in the sky a little bit.

• You can add more CYM to areas around the bird, we do want some drama. Drama Drama Llama.

• Add more TW where you want to vary the color.

One of the secrets you will eventually realize is that drawing a cat is the same as drawing a rock, which is the same as drawing a tree. That being said, birds are quite simple and a good place to start.

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STEP 4 - BLOCK IN TREE STUMP

"THE STUMPY PERCH"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Mars Black = MB

BRUSHES & TOOLS:
3/4" Angle Brush
½" Angle Brush

STEP DISCUSSION

• Let's start to block in some stuff with the ¾" angle brush. We'll begin by first roughing in the log with the brown-black mix. Remember to bring this color down on the side of the canvas.

• Get the smaller angle brush, ½", dampen it, and mix PB + BS to a dark color and add a stem with a downward line. Using the top corner of the brush, give that stem a hook and add another stem under it. Add a few stems at the bottom of the log and on the side of the canvas.

• Rinse out.

• Get DP + BS + TW and roughly pull in from the side, some indications of bark. At the top, pull down a bit more impling a shelf of bark.

• You can add more CYM to the mix, and shockingly enough TW in places. You do not want to be refined in the brush strokes, you want to be gestural in the strokes and allow the tree to come out.

• Rinse out and add more CYM to make a light brown. Paint a couple of highlights at the top of the tree and down the side, front and bottom of the canvas. Capture those different values as you can, both shadow and highlight.

• Get MB + BS to make a brown-black color to add those deep, dark shadows and really make that old stump pop - and folks, this is just the beginning.

• Mix PG + BS + CYM and add some leaves to the stems that you painted earlier. Don't forget to add a few leaves on the sides of the canvas.

• Dry.
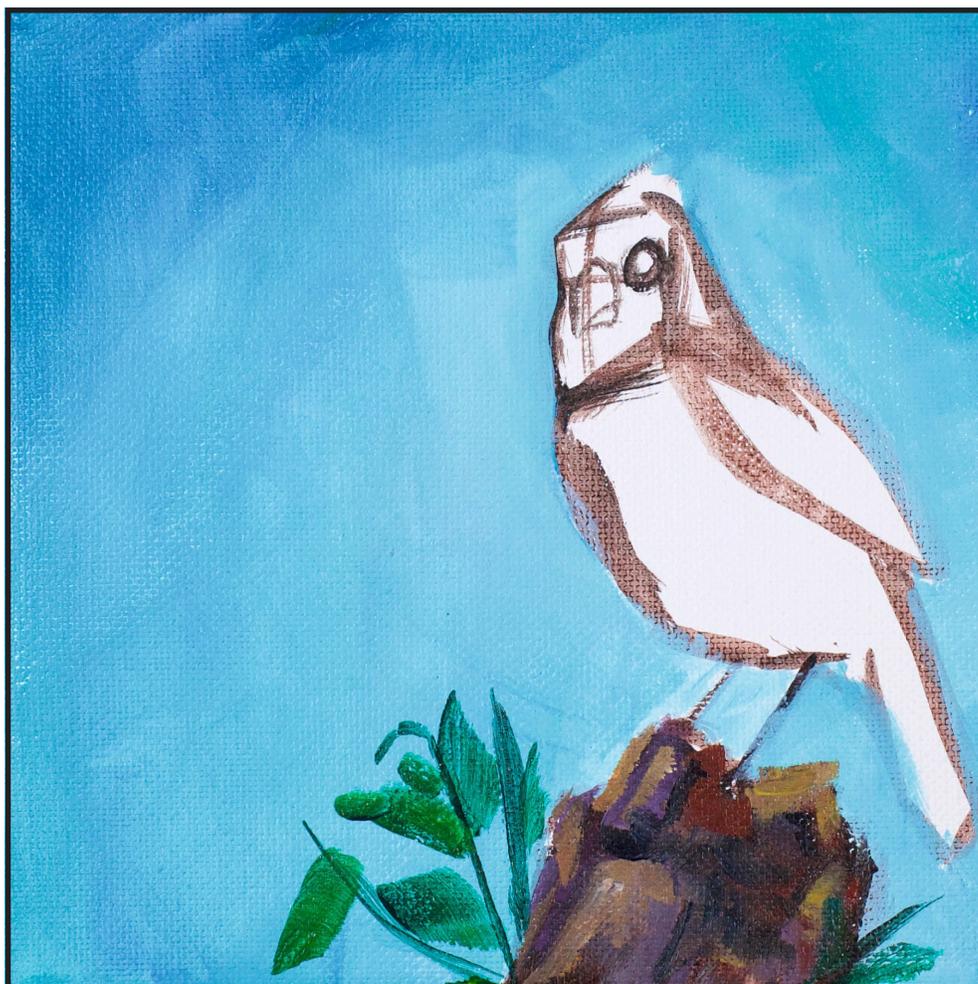
STEP 5 - FLOWERS

"THE NORTH AMERICAN CARDINAL"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
½" Angle Brush

STEP DISCUSSION

• Get the small angle brush and make orange with CRM + CYM and add in a touch of BS, this becomes a highlight color on the stump. Go right into the purple with this mix and gray it out to make another beautiful value for a highlight on our stump. We want an interesting stump, we do not want a boring stump. Anyone can be boring.

• Refresh any colors you might need on your palette.

• Add some CYM to your green mix for a highlight color and add that to the leaves to give them a chance to be just... amazing.

• Add more PG to the mix to add some dramatic moments and don't forget to paint the bottom of the canvas.

• Add TW + CYM to the

mix for the brightest highlights. Don't paint symbolically, paint what you see. It is super important to have dark values where there is contrast, that's really where the drama comes from.

• Mix CYM + CRM to a bright red and add some individual dots, which do become a greater flower as a whole. This flower is lantana and it's main blossom is made up of much smaller flowers. Add some big blossoms and some smaller ones, very irregular shapes.

• Get more yellow into the mix to make a dull light orange and tap in some highlights.

The North American Cardinal is my favorite bird to paint.
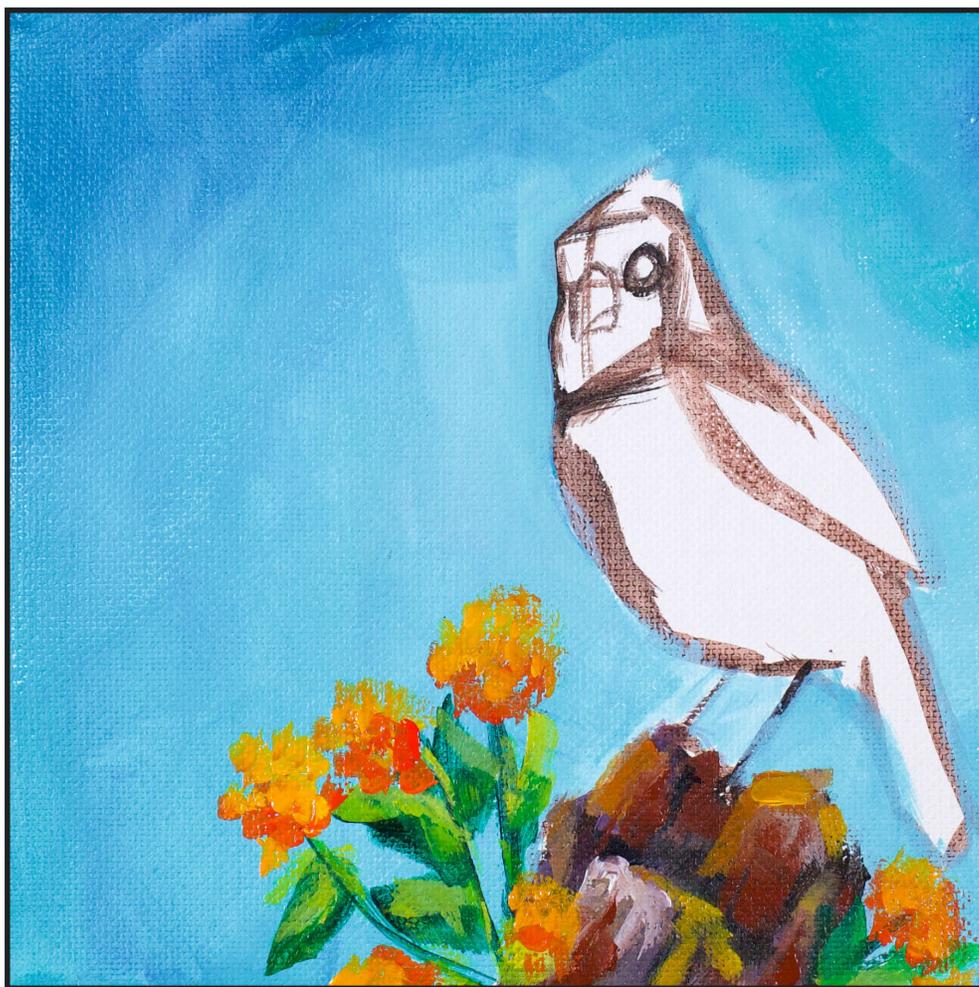
STEP 6 - BLOCK IN BIRD

"THE GIRLFRIEND SPOT"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
½" Angle Brush

STEP DISCUSSION
- Moving on to the bird. Get the angle brush loaded with CRM + QM + DP and add it to the underside of his body. You are still painting loosely. Add a shadow under the wing and on the left side of the undertail.

- You can always add more QM + TW to zhuzh zhuzh it up a bit.

- Define the structure to the upper part of the wing. As you move to the front of the wing, you want more TW in your mix. As it moves toward the back, in my world, there is more red in the mix.

- Use your reference photo that is at the end of this step to help you with shadow and mid-tone placement of these beautiful colors.

- Get a dark version of

CRM + QM + DP and paint in the underbelly.

- Get CRM + CYM to orange and begin to paint out the chest and neck, and the top of his head. That's his girlfriend spot, that's how he gets his next girlfriend.

- Get your purple mix with more TW in it and refine some color placement on the wing.

- I will rough in his face with the light aqua + MB. Outline the eye with this gray color and then put pure black inside the eye area. You can barely see the eye on the other side, but it does just bow out a little on the left.

- Use this dark color around both eyes, outside that gray outline color, around the beak and under the wing.

- Use CRM to refine his red hood up to the black part of his face.

- Dry.

"THE ZHUZH ZHUZH"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Mars Black = MB
Titanium White = TWW

BRUSHES & TOOLS:
#1 Monogram Liner
½" Angle Brush

STEP DISCUSSION

• Adding highlights and shadows will pull him together as well as making the top of the flowers very bold. So on your angle brush, get CYM, and it's ok if it has a touch of orange mix in it, and add this pop of drama to the top of some of our lantana.

• Get CRM and start to talk about the beak, again, it's ok if it has a touch of yellow in it. Use this orange to drama up the beak.

• Use MB to pull his chest out from the sky and to make sure his legs are dark enough.

• Go back into your reds and yellows and warm up his red feathers where the sun might be causing a little shimmer of light. Then add touches of orange on his chest and just before his girlfriend spot.

• At the tail put in some of your red, oranges, yellow and purple colors. Remember that it is kind of in shadow.

• Define the beak and around the eyes with MB.

• Put some purple on the back side of the leg and add the toes to anchor him to the stump. Add TW to the purple mix for a highlight color.

• Use the red mix + TW to highlight the very top of the beak.

• Mix the aqua with a lot of TW and a touch of a gray then add it to just on the eye and around it.

• Tap in a little arch over the top of the eye, and then put in a pure white highlight. Add a few brokes spaces on the inner eye and on top of the beak.

• Using a dry brush and a light grayed out purple, catch the front of the leg.

• Sign.

- 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.

- 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 Seral 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 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.
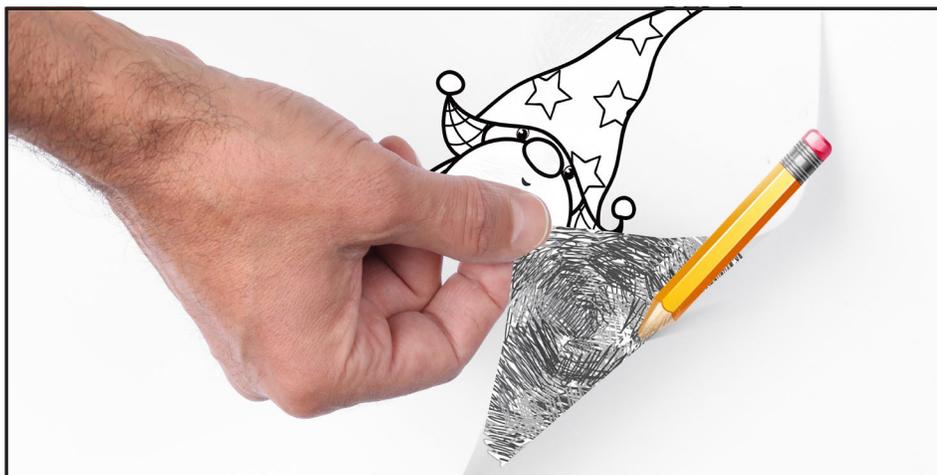
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The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is 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.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.
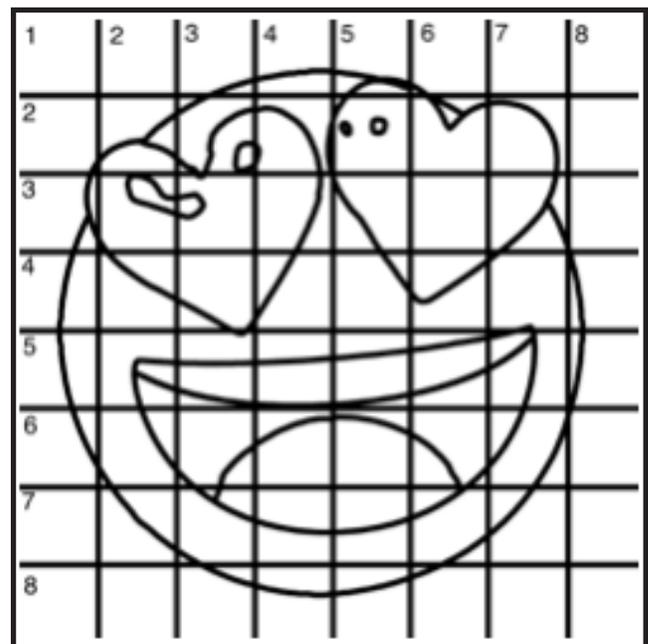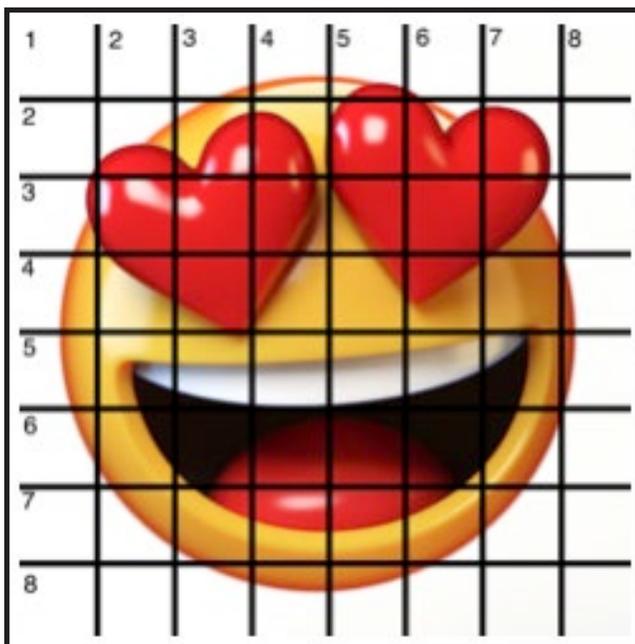
GRIDDING INSTRUCTIONS CONTINUED:

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.

GRID REFERENCE:
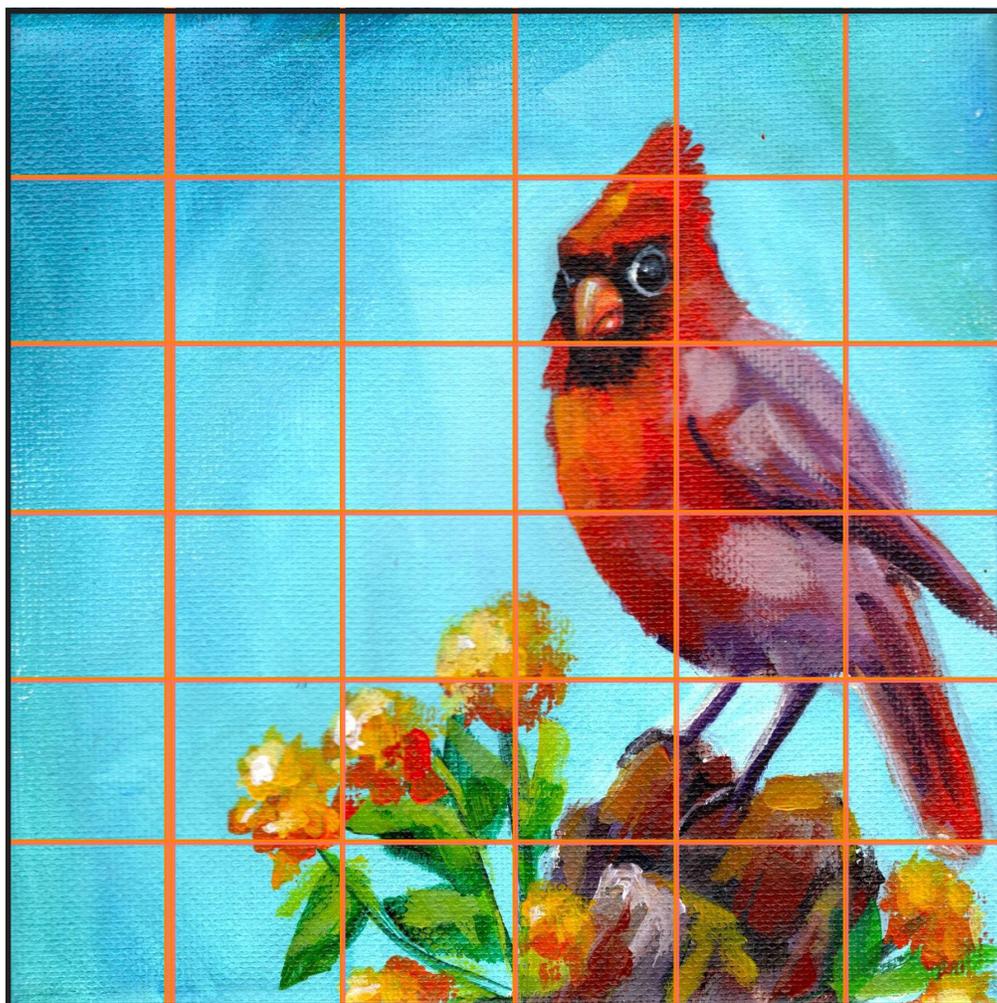
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