

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## GEORGE GOLDFINCH

BY: THE ART SHERPA

NAME CREDIT TO PATRON: EMILY BRISTOR


STEPS: 8 | DIFFICULTY: BEGINNER | 1 HOOT





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# SHERPA FORWARD:

“  
The meaning  
of the  
goldfinch  
signifies:  
**ABUNDANCE**  
&  
**PROSPERITY.**  
”

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.

The meaning of the goldfinch signifies abundance and prosperity. It symbolizes the importance of positivity and optimism, and the value of happiness, joy, and simplicity in your life.

Please do not hesitate to contact us at [support@theartsherpa.com](mailto: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:

- 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
- 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

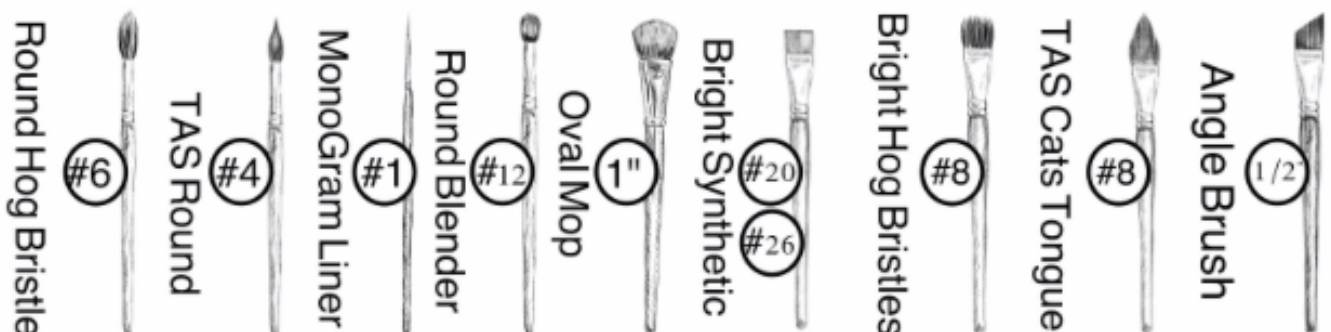
- #8 Bright Hog Bristle
- #8 TAS Cats Tongue
- 1/2" Angle Brush
- 3/4" Angle Brush

### TOOLS:

- 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.

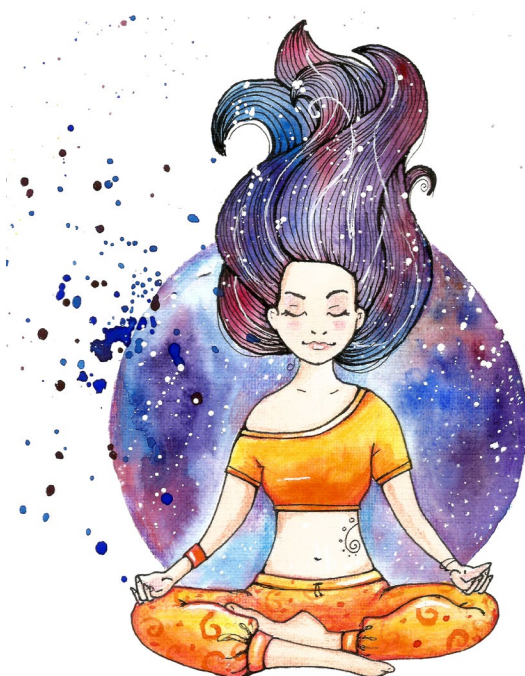
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	3:48	SKETCH IN IMAGE
STEP 2	5:46	FIRST LAYER BACKGROUND
STEP 3	12:56	MORE DIFFUSED BACKGROUND
STEP 4	15:48	POP COLOR IN BACKGROUND
STEP 5	20:05	LEAVES AND FLOWER
STEP 6	26:38	MORE POPS OF COLOR
STEP 7	29:52	BLOCK IN BIRD
STEP 8	34:34	FINAL BIRD VALUES SIGN



## THE GOLDBLOCKS 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.





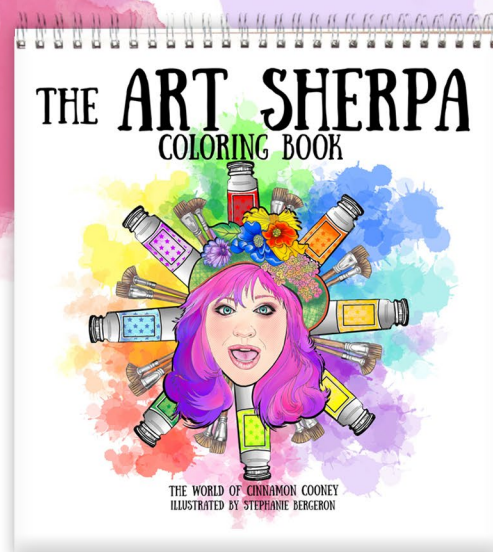


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# STEP 1 - SKETCH IN IMAGE

## "TRANSFER LIKE YOU DO"

### PAINT:

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

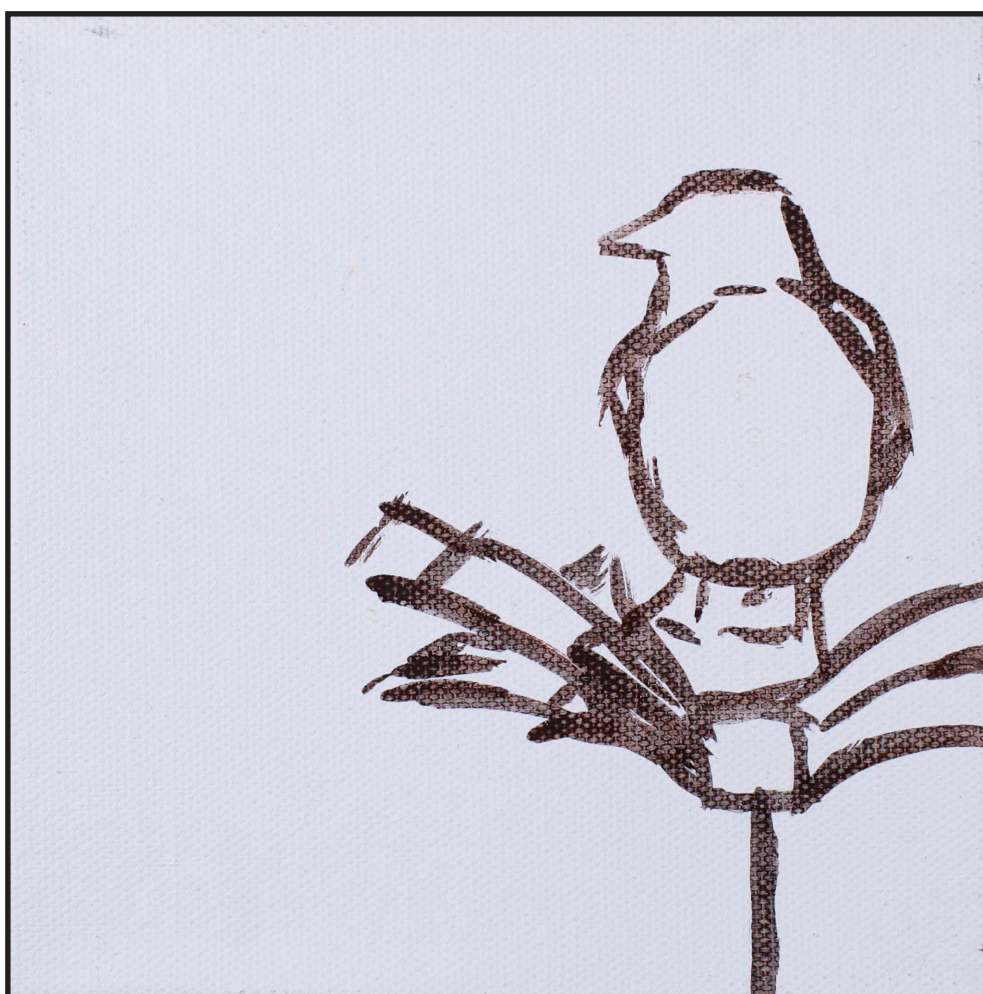
#8 TAS Cat's Tongue

### 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.
- With MB + BS on a Cat's Tongue, start to draw in some of the basic shapes of the picture. Sketch in the flower very loosely to determine the scale that you want to use. You can just use the traceable if drawing is not your thing.
- Draw a circle floating over the flower for the bird's body. Then you can put in the head and beak with more confidence. Don't forget to draw in two little wings, a tail and two legs that he is standing on.

- We are using the daily painting style, very loose, very impressionistic.

*If you are excited about these paintings, signed artist edition prints are available for purchase through my store and through Ginger Cook Live's store. We also had an auction going on during the bird-paint-a-thon. We will be giving one print away and we will announce the winner later. We also had a contest to win a print.*





# STEP 2 - FIRST LAYER BACKGROUND

## "SOMEONE FORGOT SOMETHING"

### PAINT:

Phthalo Blue = PB

Titanium White = TW

Dioxazine Purple = DP

### BRUSHES & TOOLS:

¾" Angle Brush

### STEP DISCUSSION

- Take a large angle brush, and mix DP + PB + TW and loosely paint in the background. You don't need to be super precious about the blend but do paint around the Goldfinch. The hint of periwinkle in that sky will really make the yellow of Mr. Goldfinch pop.
- You want the color lighter around the bird and darker as it gets further away.
- We will paint the sides of the canvas so that they can be hung without a frame.
- This is very loose and brushy.

*John : You just think you are one of those 70s painters who don't have to announce the colors they are using.*

*Cinnamon: I'm a bad person.*

*My Patron community names our paintings and this one is named "George Goldfinch".*



## STEP 3 - MORE DIFFUSED BACKGROUND

### “OH, THE DRAMA”

#### PAINT:

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

#### BRUSHES & TOOLS:

¾" Angle Brush

#### STEP DISCUSSION

- To add depth to the picture, take DP + PB on the large angle brush, and start to darken the sky area on the left side of the canvas and around that side. You can crosshatch the strokes and come back with TW to imply some drama to the sky.
- Take TW around the bird and create the halo around him, it's not pure white, but it definitely emphasizes him.
- Rinse out your brush and dry the canvas. My community knows that we do not recommend using heat with a dryer, it causes shifty paint and we don't like shifty paint.

*John: Oh, the drama is always implied in your chickens. You always have saucy chickens, judgey chickens, birds with attitude.*







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# STEP 4 - POP COLOR IN BACKGROUND

## "KEEPING IT CHEEKY"

### PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

### BRUSHES & TOOLS:

¾" Angle Brush

### STEP DISCUSSION

- We are cheeky so continue using that angle brush and mix BS + PG + CYM.
- Paint in some of that color very randomly to achieve an abstract look to this section.
- Do remember to put a few brushes of this on the canvas side. These marks imply distant space and grasses. Some of these are more green and some are more yellow.
- I am painting on a 6 x 6, but it is easily transferable to a different size if you prefer a larger canvas.
- Dry.





# STEP 5 - LEAVES AND FLOWERS

## "PETALS HAVE GESTURES TOO"

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Mars Black = MB  
Titanium White = TW  
Burnt Sienna = BS

### BRUSHES & TOOLS:

½" Angle Brush

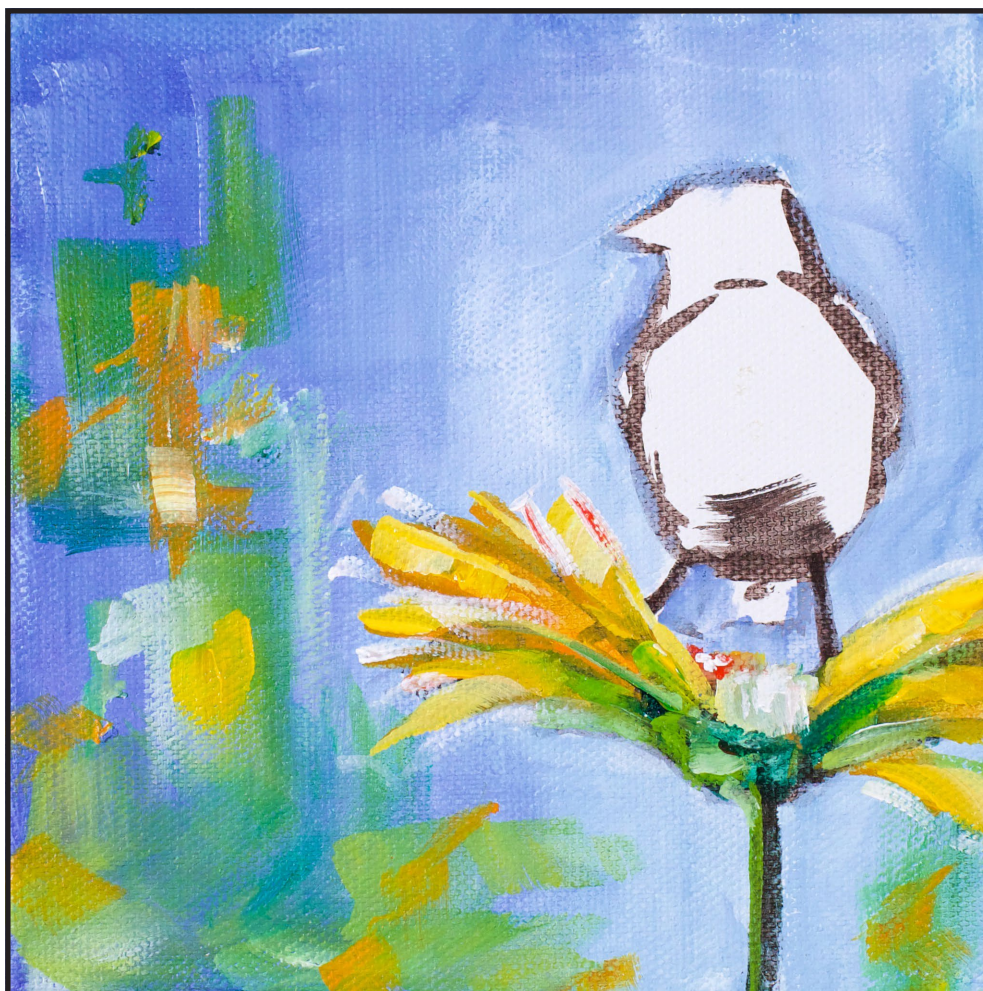
### STEP DISCUSSION

- I switched to the smaller angle brush and mixed my sky color because I forgot to paint between the bird's legs. I rectified my error; it was a very easy to fix.
- For the flower stem, mix BS + PG, and paint side to side on the stem, and then vertically, take it all the way down and around the edge of the canvas. Also add this color under the flower where it is attached to the stem.
- Mix BS + MB and apply to the bird's legs.
- Mix CYM + CRM to make orange and capture the gesture of the petals. It's ok if some green gets in it because this is only the first layer. You just want something to build on. I decided to pull a little petal down that wasn't drawn in.

Remember to take the right side petals around the side of the canvas.

- Come back with CYM on the dirty brusy to help separate the petals from each other with highlights.
- I added CYM to my green mix and highlighted the green parts.
- Then add TW for a different value.
- The top of the flower has a bit that sticks up, so put your lightest green up there.
- Then dab in some orange and reds at the very top of that area.
- Turn the canvas and add some light upward strokes right under the bird.
- Dry.

*John - you say you can't sing, but you sure can wrap. You painted yourself in a corner with that one.*





# STEP 6 - MORE POPS OF COLOR

## “PETALING AWAY”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Titanium White = TW

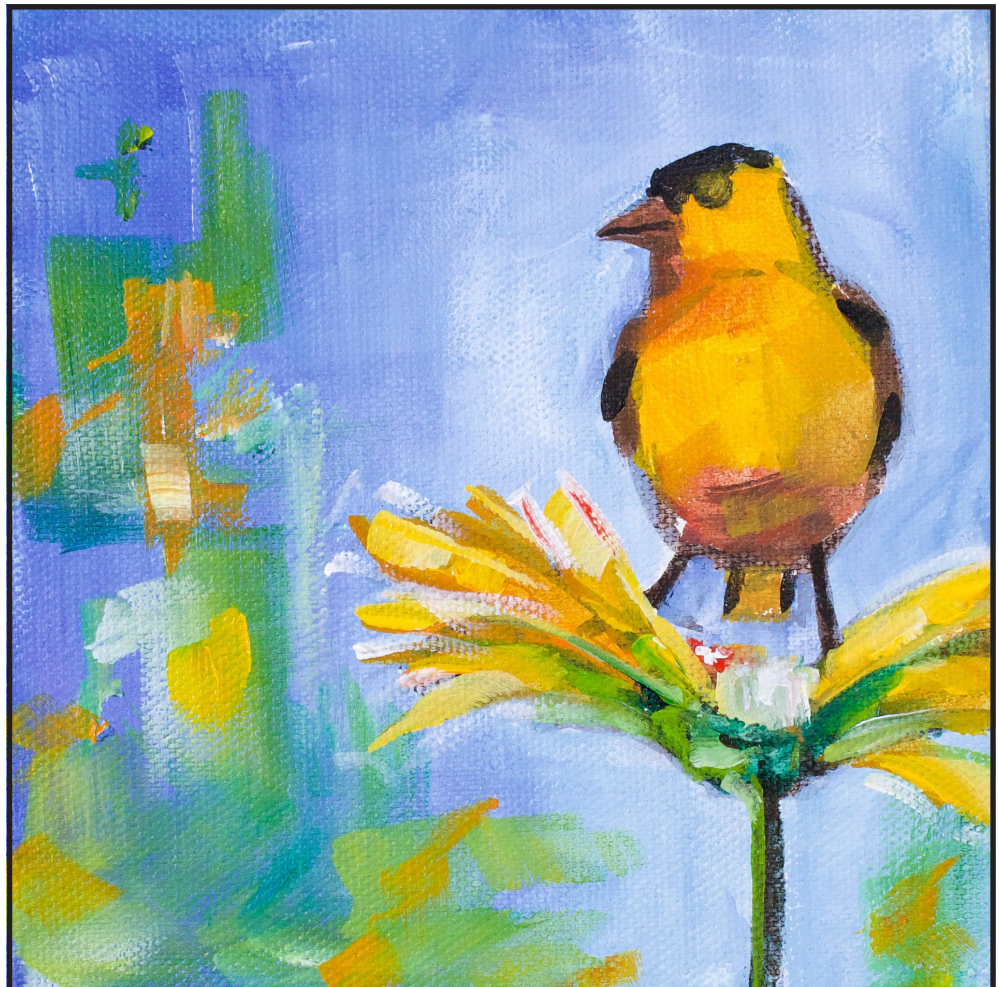
- The actual photo for Step 6 did not take, so we have included the photo reference for Step 7 here so that you can see these color placements.

### BRUSHES & TOOLS:

½" Angle Brush

### STEP DISCUSSION

- It's a good time to change out your water and refresh any colors you need.
- Get back to your oranges and using the smaller angle brush add a few strokes in that unfocused background, varying your mix of the colors. This background shows that not everything you see is always easy to identify. Remember to paint the sides of your canvas.
- Mix CYM + TW as a highlight of some of the flower petals where the sun is catching them.
- If you need to show drama in an area, use a dark value. Which we do by tapping PG in, on the area under the petal.
- Add TW, to the petals using the corner of the brush. You don't need to use an angle brush, use whatever brush gives you the effect you want.





# STEP 7 - BLOCK IN BIRD

## "THERE HE IS"

### PAINT:

Dioxazine Purple = DP

Mars Black = MB

### BRUSHES & TOOLS:

#4 TAS Round

½" Angle Brush

### STEP DISCUSSION

- Get some bright orange and add it to the purple-blue color to dull it a bit, and paint the base of his chest area using an angle brush. This is the part that is in shadow.
- Catch the area under the beak, which is also in shadow.
- Adding the light yellow to this mix gives you a goldenrod color. Apply this to his right side and a bit to the tail.
- Mix a brighter yellow version of this and remember not to take away your shadow as you paint the left side of the chest and the head. You do want to vary the mix.
- Add a little DP to the mix for the beak.
- Also add this shadow at the wings.
- Mix in more orange on the dirty brush to catch that area of the chest that is in shadow.
- Use MB on a Round brush and start shaping the area over the beak and onto the forehead. This also helps set his eye. Divide the beak with a line and put in the beginning of a bird eye, and it's ok if the eye is quite gray now.
- Add a black stroke at the top and bottom of the right wing, by the sides of the tail, behind both legs and on the left wing.
- Dry.



# STEP 8 – FINAL BIRD VALUES

## “FINAL BIRD VALUES”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

½" Angle Brush

### STEP DISCUSSION

- Using the brighter red-orange and the angle brush, add a few strokes of this color to the petals and to the bottom of his little chest.
- Tone some CYM + TW with a touch of your gray color, and find those mid-tone shadow areas in his chest.
- Add touches of orange and yellow to the legs where the sun is sending some light, and also catch the tip of the tail.
- Get bright yellow with just a touch of CRM and add to the head.
- On the toe of a Round brush, load some gray and outline the eye; this is the white area of the eye, which really never is white.
- Add a touch of this color in the black above the beak and to a few of the finch's feathers on both wings and the tail. The tail is under the bird so it is not really bright white, only the corner has the white.
- Add yellow to the top of the beak but leave the nostrils darker, use orange for the bottom beak, and brighter red to the line between the upper and lower beak. Use MB to input that line between the beak.
- Get CYM and tap up and down in front of the eye, over to the left side of the bird. Add some orange to the brush to shade the bird.
- Add TW + CYM to the dirty brush and highlight the upper beak and just the upper part of the bottom beak.
- Add MB to the brush and paint in the little round eye. You should leave a little gray around the outside.
- Use your yellow-white mix and add that sunshine spot on his chest, under the eye, over the eye, and around the chin. Soften the colors a little bit by blending. You do want the brightest highlight on the chest, so it's ok to pop in a little TW in there.
- Switch back to the Round brush and get the gray eye color on the toe of the brush, and make sure you see the whites of the eye. Then put in a pupil highlight and highlight the upper beak.
- Use MB on the head to define that top part. Tap in a few places along the backside of the head and wings.
- Add taps of CYM at the top of the flower.
- We did it.
- Sign with pride.



## STEP 8: CONTINUED





## THE TRACING METHOD

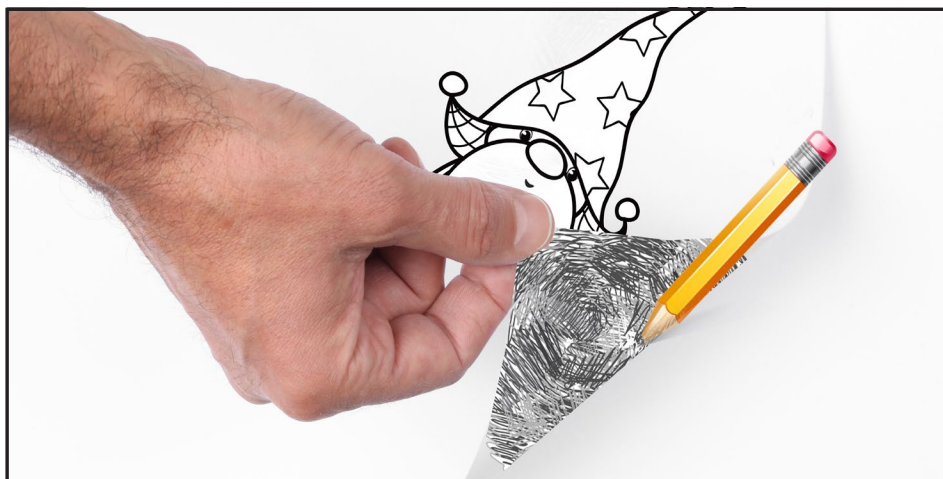
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

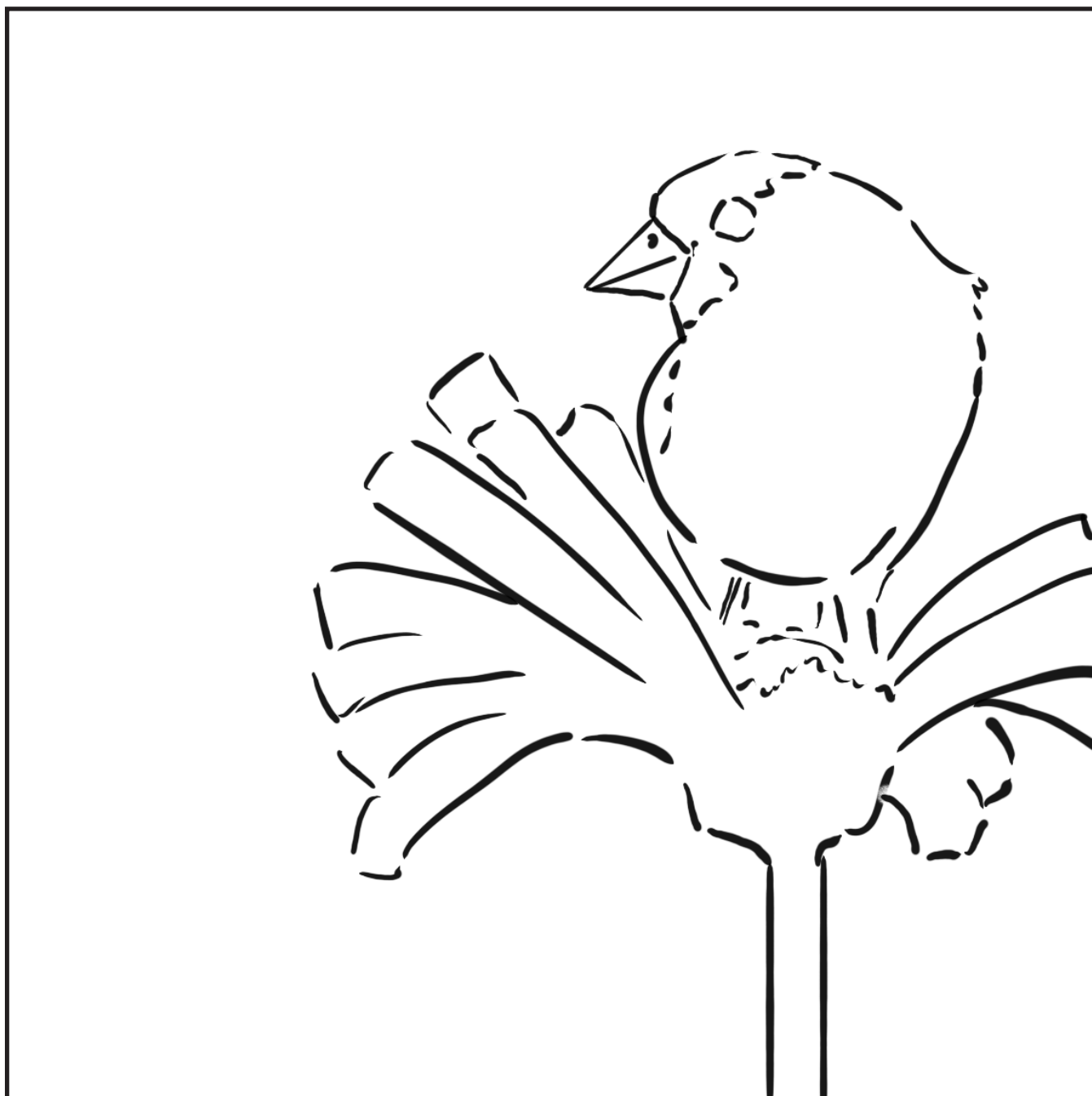


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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





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.

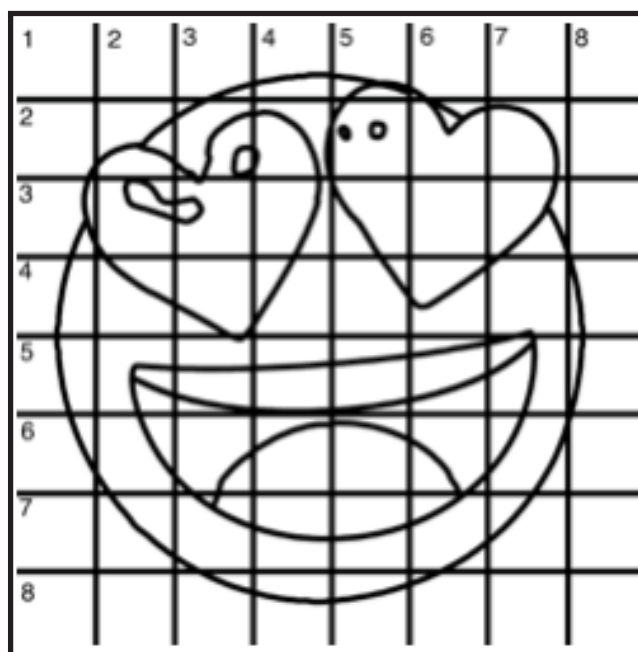
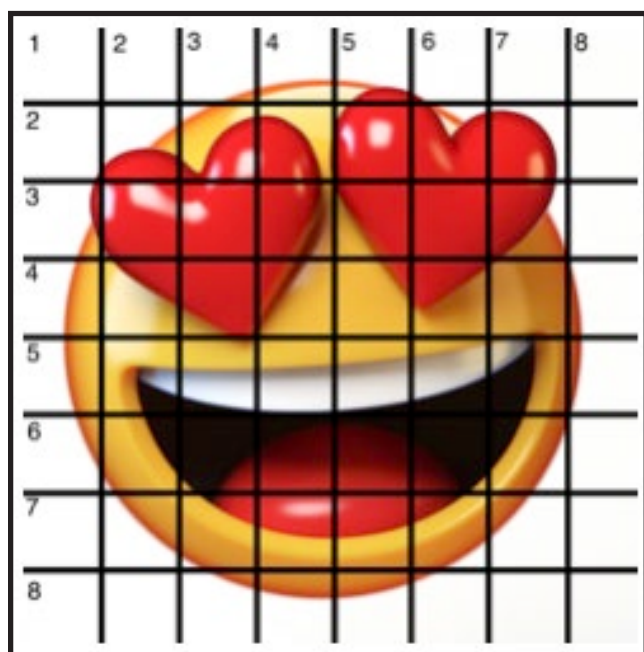
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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.

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





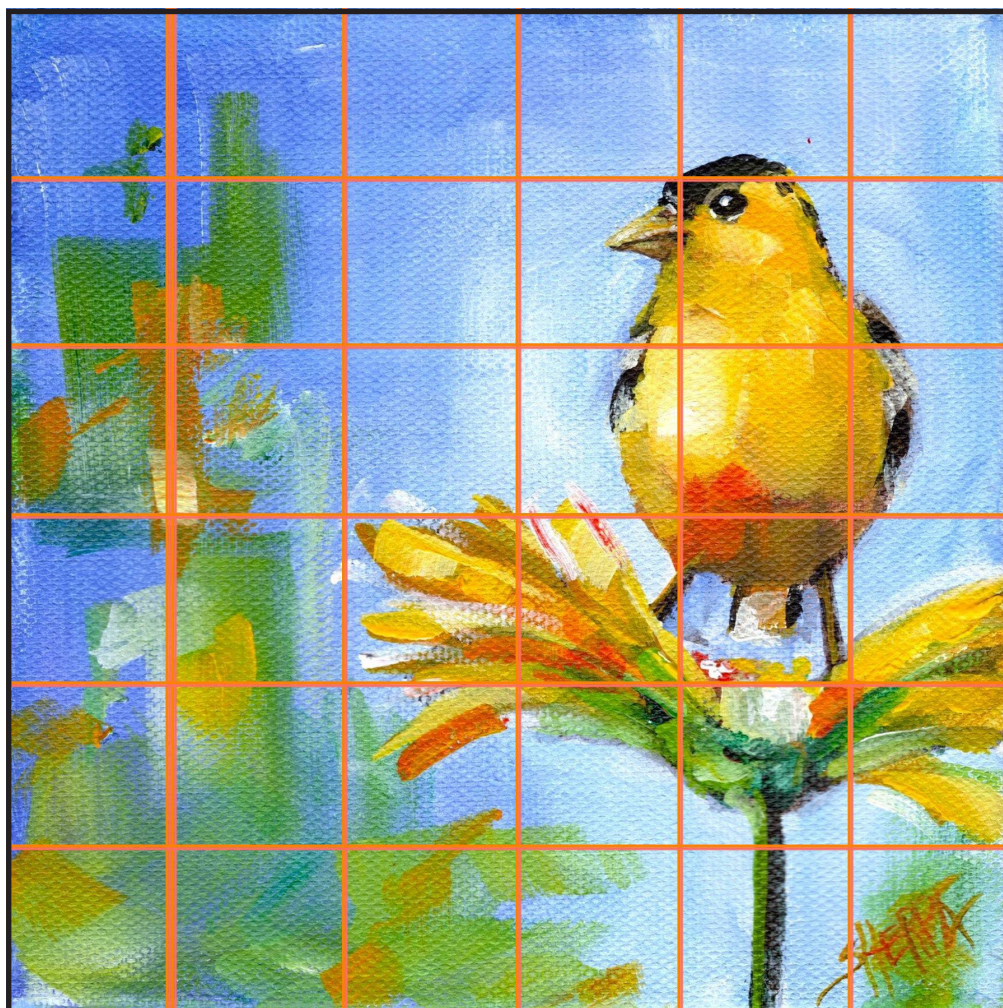
## GRIDDING INSTRUCTIONS CONTINUED:

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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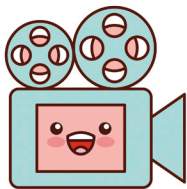
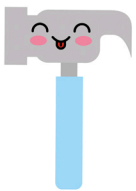
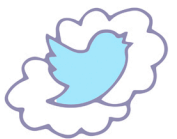
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