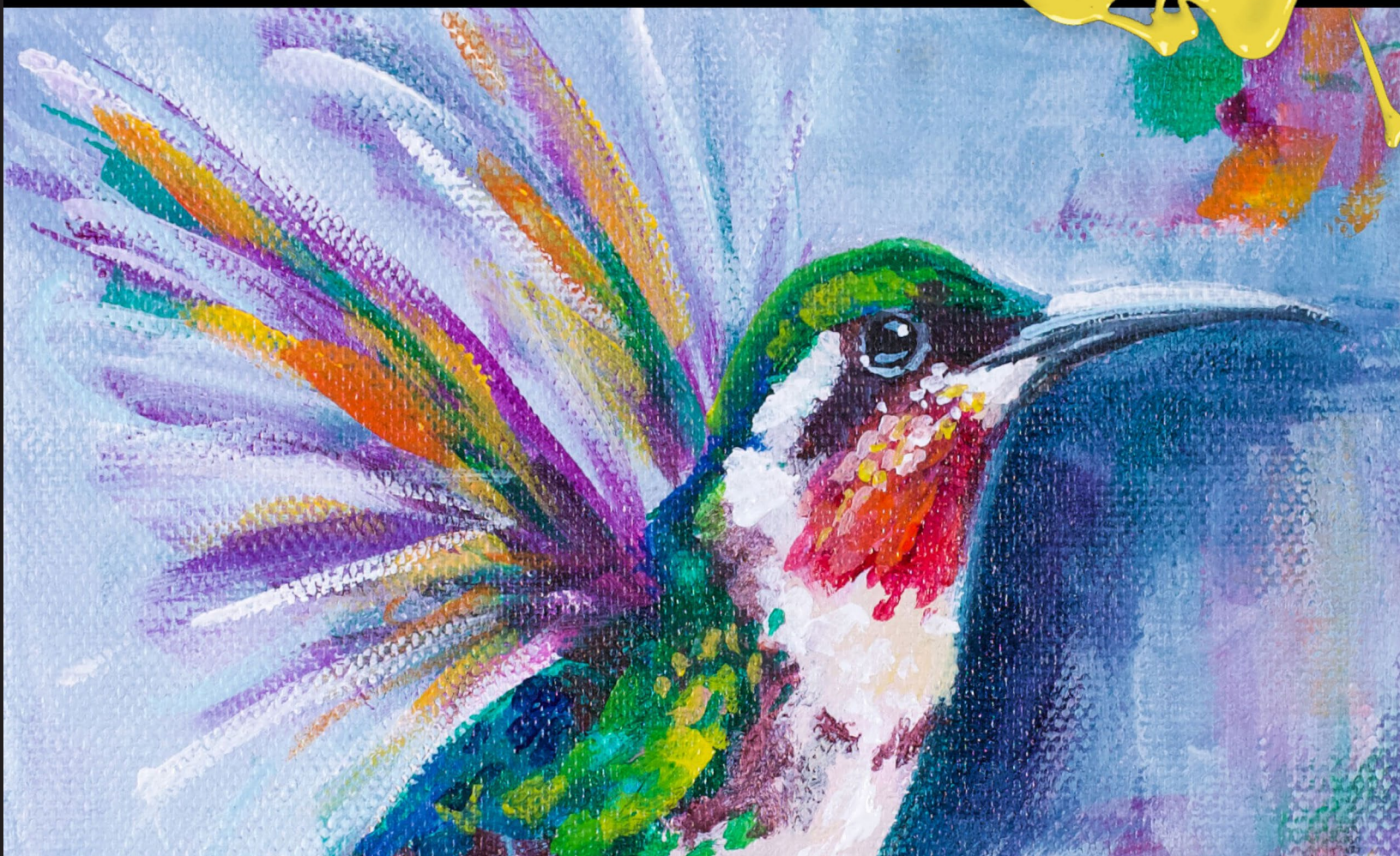


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



BIRDS OF A FEATHER

BY: THE ART SHERPA


NAME CREDIT TO PATRON: SALLY GREEN

STEPS: 6 | DIFFICULTY: BEGINNER | 1 HOOT



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SHERPA FORWARD:

“

The
hummingbird
symbolizes:

**JOY,
HEALING,
GOOD LUCK,
MESSAGES
FROM SPIRITS,
& OTHER
SPECIAL
QUALITIES.**

”

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 hummingbird symbolizes joy, healing, good luck, messages from spirits, and other special qualities.

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:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- #4 TAS Round
- TAS #1 Detail Brush
- ½" Angle Brush
- ¾" Angle Brush

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:

- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Feathers
- Implying Motion



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.

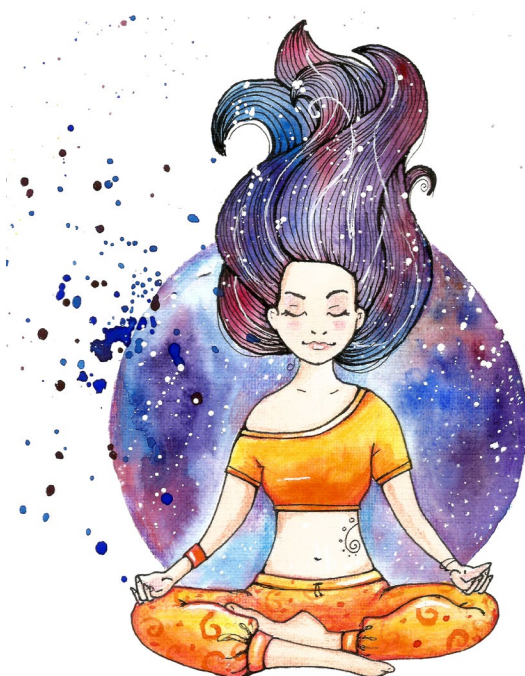
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	1:54	SKETCH IMAGE
STEP 2	4:45	BACKGROUND LAYER ONE
STEP 3	9:32	BACKGROUND
STEP 4	15:10	WINGS
STEP 5	19:25	BIRD BODY
STEP 6	25:10	FINAL LAYERS SIGN



THE GOLDSILCKS ZONE

In painting, every technique or process has what I call a "Goldsilcks 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 Goldsilcks 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 Goldsilcks Zone so that you can locate it again easier the next time you come across a particular technique.



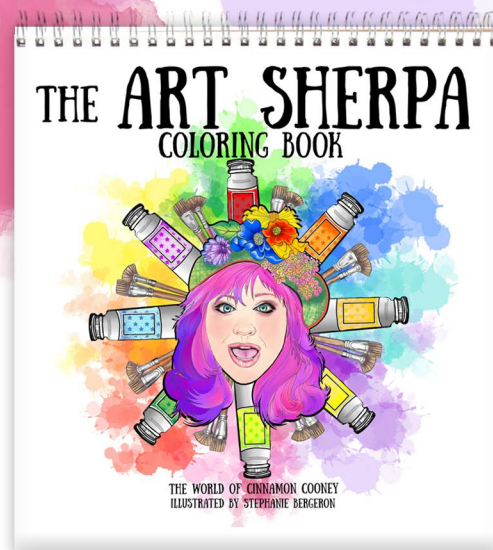


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STEP 1 - SKETCH IMAGE

"HUMMINGBIRD STABILIZER"

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

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.
- We will start by loosely sketching the major objects of our painting. First we will add dots where we think our bird will exist. Using a Round brush and a mix of MB + BS, make a dot approximately 1" from the top, ½" from the right side. Then add a dot 1" from the left and another one almost to the edge.
- Start with the body of this little guy then bring down the tail. The tail is very important for the

hummingbird, it is their stabilizer. They have to eat so much, they are very hungry birds.

- He has a rather round head and a longer needle type beak.
- The last thing I want to put in is the wings.



STEP 2 - COLORED BACKGROUND

“JOHN IS NOT A RELIABLE TIMEKEEPER”

PAINT:

Quinacridone Magenta = QM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

½" Angle Brush

STEP DISCUSSION

- Use a ½" angle brush and QM + PG mixed to a violet color, then add TW.
- Start painting in this abstract background while varying the colors. If you add more green, it becomes more gray, if you add more magenta, it becomes more violet. Also paint the sides of the canvas.
- Add your violet color with a lot more TW and paint this lighter value around the top and back of the bird. You can add a little more QM in places.
- As you come around his belly, you want more PG + QM in a much darker value. Although, you don't want to entirely cover up the purple color. This has a very brushy effect.



STEP 3 - BACKGROUND

"RUT ROH"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

¾" Angle Brush

STEP DISCUSSION

- Get a ¾" angle brush loaded with PG + CYM and add some bits of far away greenery under the hummingbird and around the side of the canvas.
- Mix CRM + QM + TW and add some pinkish strokes here and there.
- Add CRM + CYM to make orange and put some of that in there also.

In this tutorial, we actually stepped this as the second Step #2, but it was a mistake. It really is Step 3. Carry on. Nothing to see. Ignore the man behind the green curtain.





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STEP 4 - WINGS

"THE BIRD IS THE WORD"

PAINT:

Quinacridone Magenta = QM

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

½" Angle Brush

STEP DISCUSSION

- With the ½" angle brush mix QM + DP and stroke in the edges of the wings, taking them all the way to the top of the canvas. This bird is in motion, so pull the color down from these lines a little bit. The bottom wing feather kind of layers over his body. The remaining feathers layer over the one below it. Use the reference below for assistance.
- Use some PG + TW to add in between the purple feather areas. We are just speaking to how the wings tend to move.
- Without rinsing your brush, add some TW and dry-brush over the wings.
- Get some of your pink and TW and put in some color on his chest.



STEP 5 – BIRD BODY

“HOPE SPRINGS ETERNAL”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Cad Red Medium = CRM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

½" Angle Brush

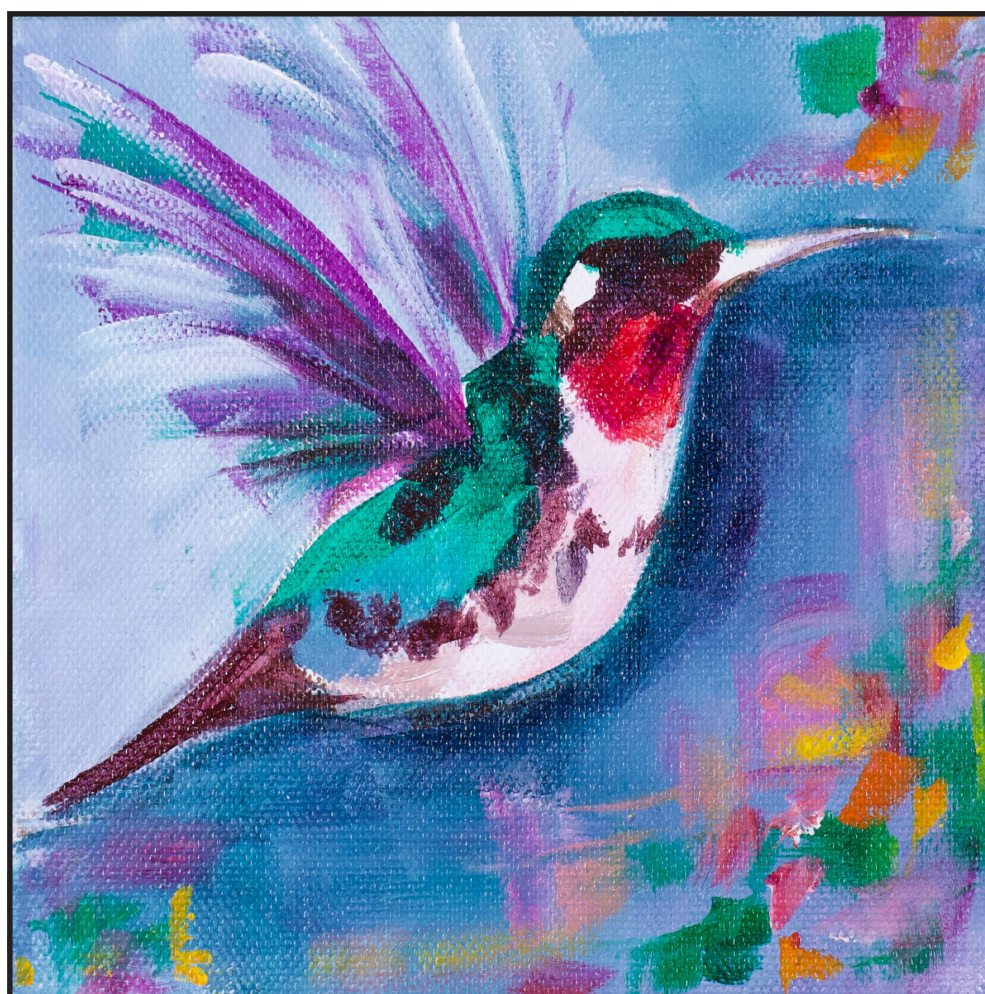
STEP DISCUSSION

- We have the beginnings of the energy of Mr. Hummingbird. Load the pink and BS onto the brush and add this neutral color to the chest and lower bottom of the bird. You can use PG + QM to clean around the belly on the sky part if you need to.
- Get PG and come around the top of his back and his head, and make sure that you have a very aerodynamic slide from the forehead to the nose. It is a very important detail to be aerodynamic.
- Bring some of your blue-purple into the body of the bird.
- Mix the pink into the CRM and tap in a little of that onto the throat of the hummingbird.

Add some DP for shadow. This little bird has hope that springs eternal as he seeks out a mate.

- Get BS + DP onto the face and tail of the bird. Dot some in around the chest. Not quite brown, but has an expression of brown. It's ok to even bring some of this color into the wings.
- Add your pink to some TW for drama and dynamics in places on the background.
- You can also add CYM + TW in that area.

John - Flash Gordon has nothing on a hummingbird, we should name a superhero Hummingbird.



STEP 6 - FINAL LAYERS

"I LOVED THIS HOP-A-THON, HOPE YOU DID TOO"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

½" Angle Brush

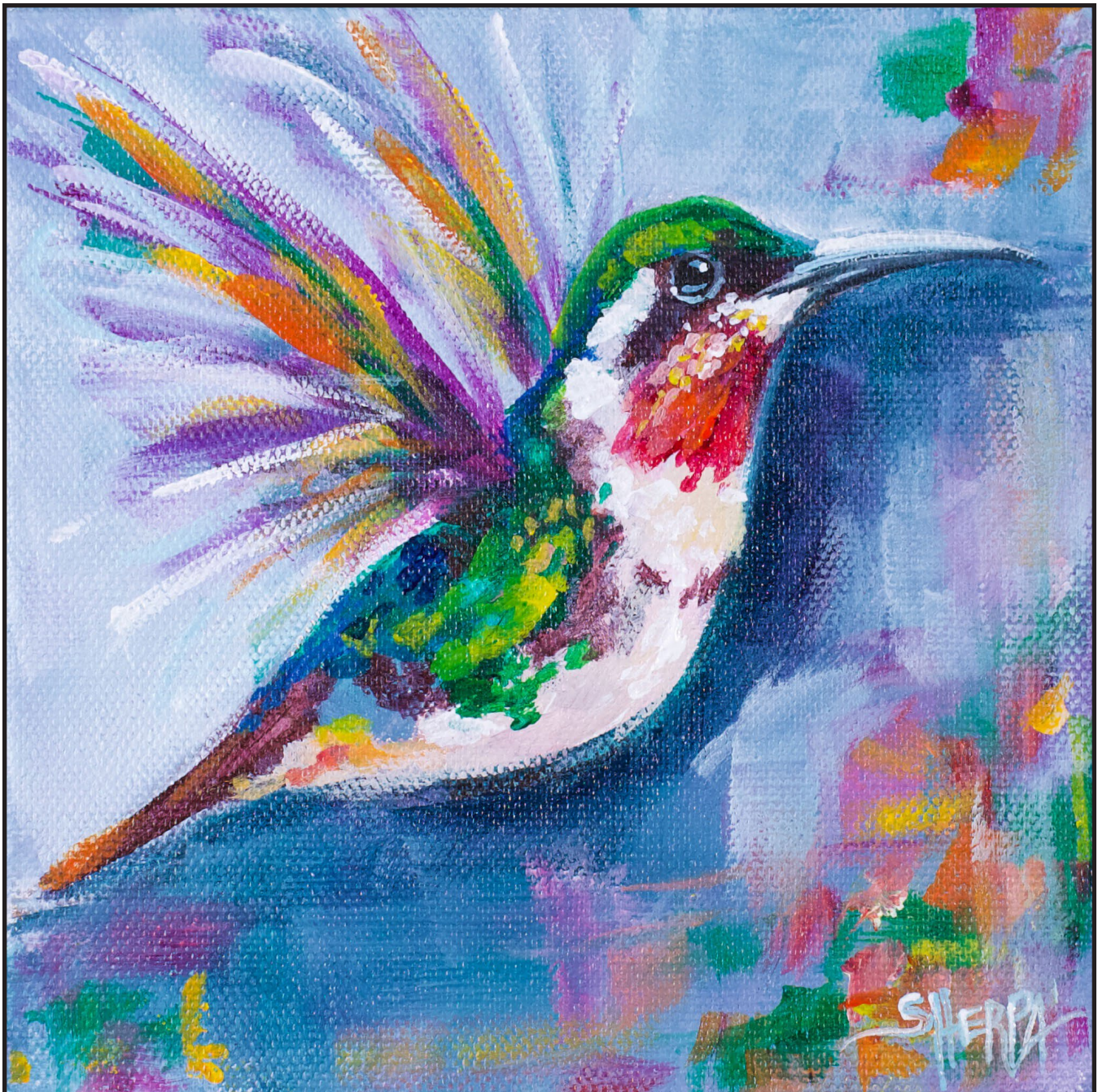
¾" Angle Brush

STEP DISCUSSION

- Change out the water and rinse your brush.
- Get your warm peach color from earlier on the ½" angle brush and add that around the face between the darkness of the eye and the green feathers on the back.
- Mix some yellow and TW and add this at the base of the tail, as well as a little orange in there.
- Add some brighter orange to add in the wings.
- Switch to a Round brush and mix PB + MB. Add a curved dark line to the underside of the beak. Add TW to this mix and apply this to the upper portion of the beak and coming into the face. Get TW, and some peach mix, and tap this color under the beak then down into the red.
- Get MB and add the smile on the beak and add the eyeball. Load PB and the gray mix on the toe of the brush to add a circle of gray around the eyeball. You can switch to a smaller brush if you need to. Then add some feathering down from the eye into the red.
- Add some royal blue at the back of the body just above the tail, under the wings and up the head just a skoch. Blend this in a little.
- QM + CRM and tap the brush up and down through the red throat area; add some CYM + TW to this mix, for a highlight color to warm up his throat. Also add a tiny bit of this to his body.
- Refresh any colors you may need on your palette.
- Tone TW with purple-brown so it is not completely white and add behind the eye and to the back of the throat. Add more CYM under the red area and at the base of the beak. Add a little BS to shade his belly.
- Mix PG + CYM and work this color through the forehead and the wing area. Add more CYM to the mix, making a bright green and tap in pops of this color. These feathers vary in color. We had to have the dark to see the light.
- Mix QM + CYM + TW to a bright pink and use this as a highlight in the red throat area and down into the yellow at his top chest.
- Load the ¾" angle brush with off blue-white and lighten up the background around the wings. Add a touch of purple to the brush and dry brush over the wings to really pull them out. Add some of the light color to the background on the right, under the bird.
- Switch back to the Round brush and tone some TW with gray and refine the beak. Then add a line of pure white on the top curve of the beak. Get MB and define the upper beak from the lower beak.
- Add some off white breaks around the eye and use the dark purple color and tap in some around the nose area and in front of the wing.
- Tap in pops of TW on the side of the face and bottom of the beak.
- Rinse out, get orange and hit the top of the tail in places, the wings and inside the throat.
- Use yellow-green to highlight the green areas, especially above the eye for drama.

STEP 6: CONTINUED

- Get the Detail Brush and thin TW with water then add a bright highlight on that beak. Define the beak with MB anywhere you need to.
- Tap PB + TW under and over the eye for a double reflection. Add a pure white dot at the top in front of the blue-white and then at the bottom in the gray area around the eye.
- Play with pinks and yellows and fiddle with your bird, it's the little details that will make you so happy with this little guy.
- Thin TW and add some dramatic lines to the wings. Sketchy little lines to speak to the motion of the wings.
- Sign.



THE TRACING METHOD

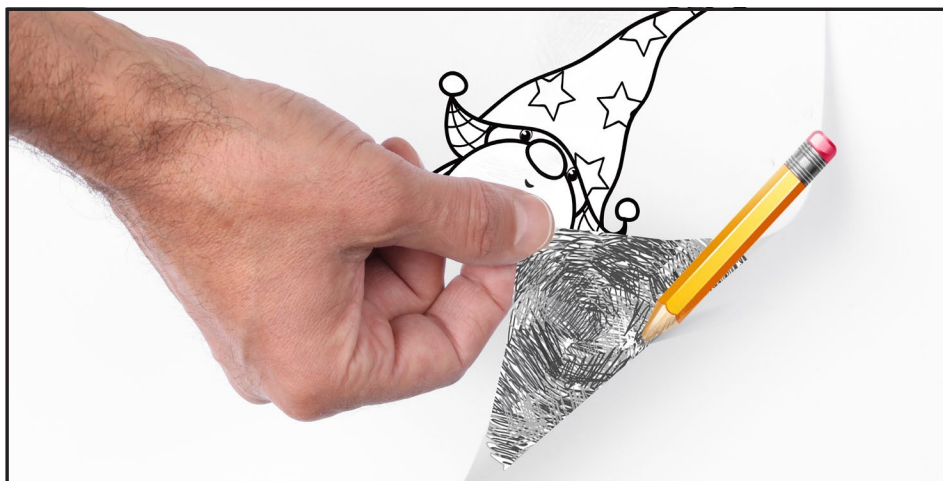
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



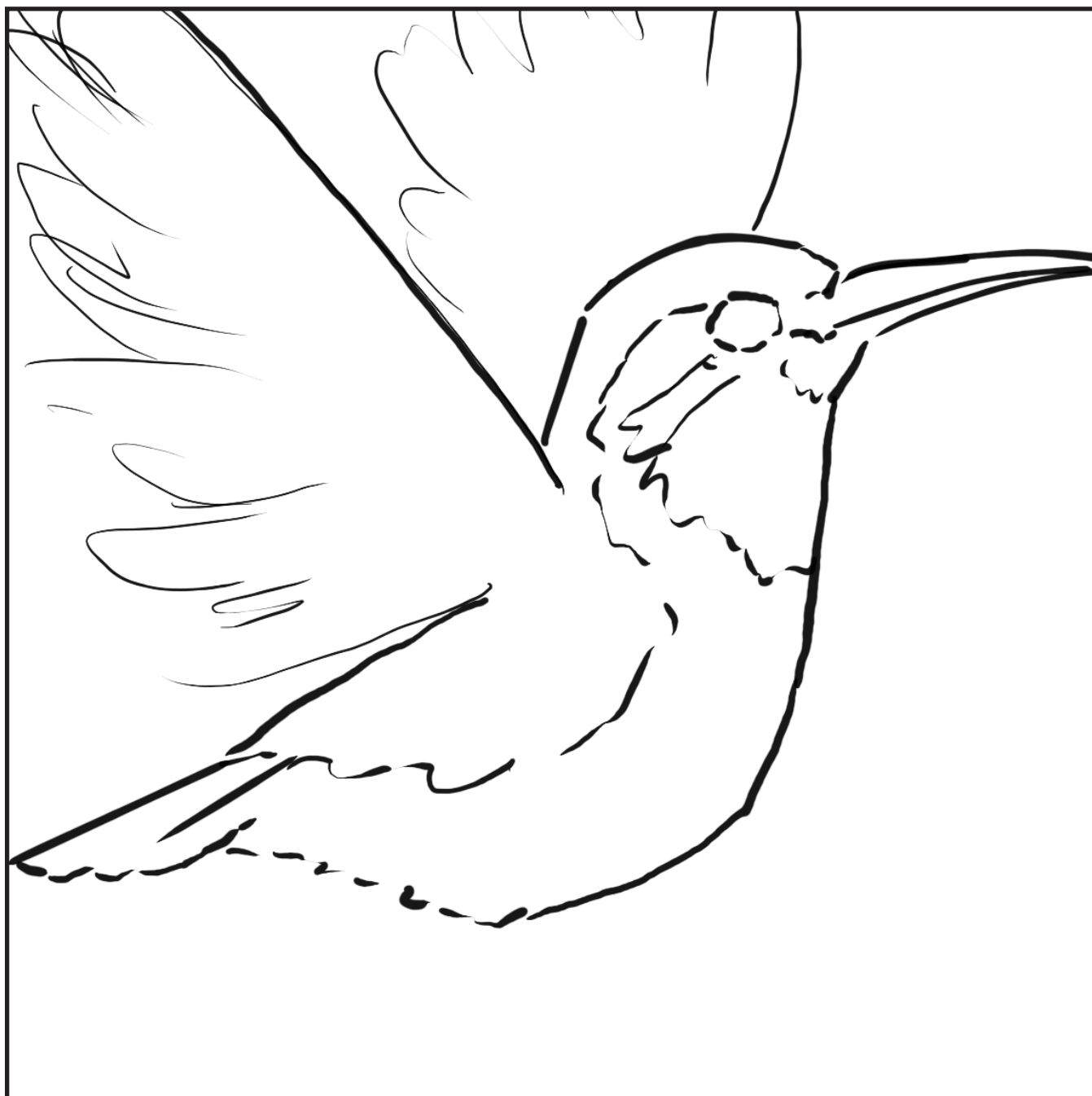
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

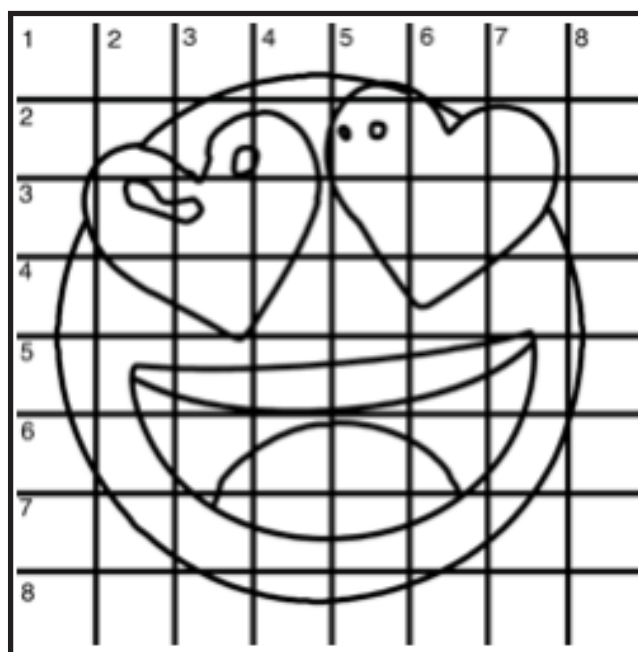
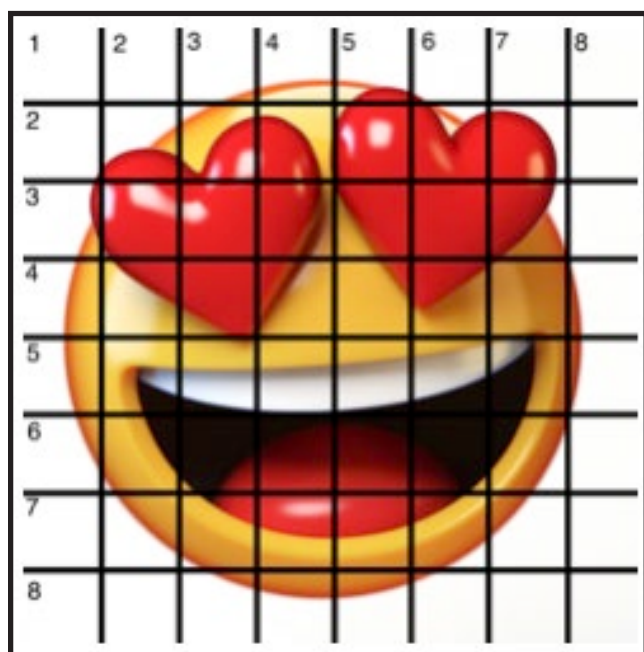
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



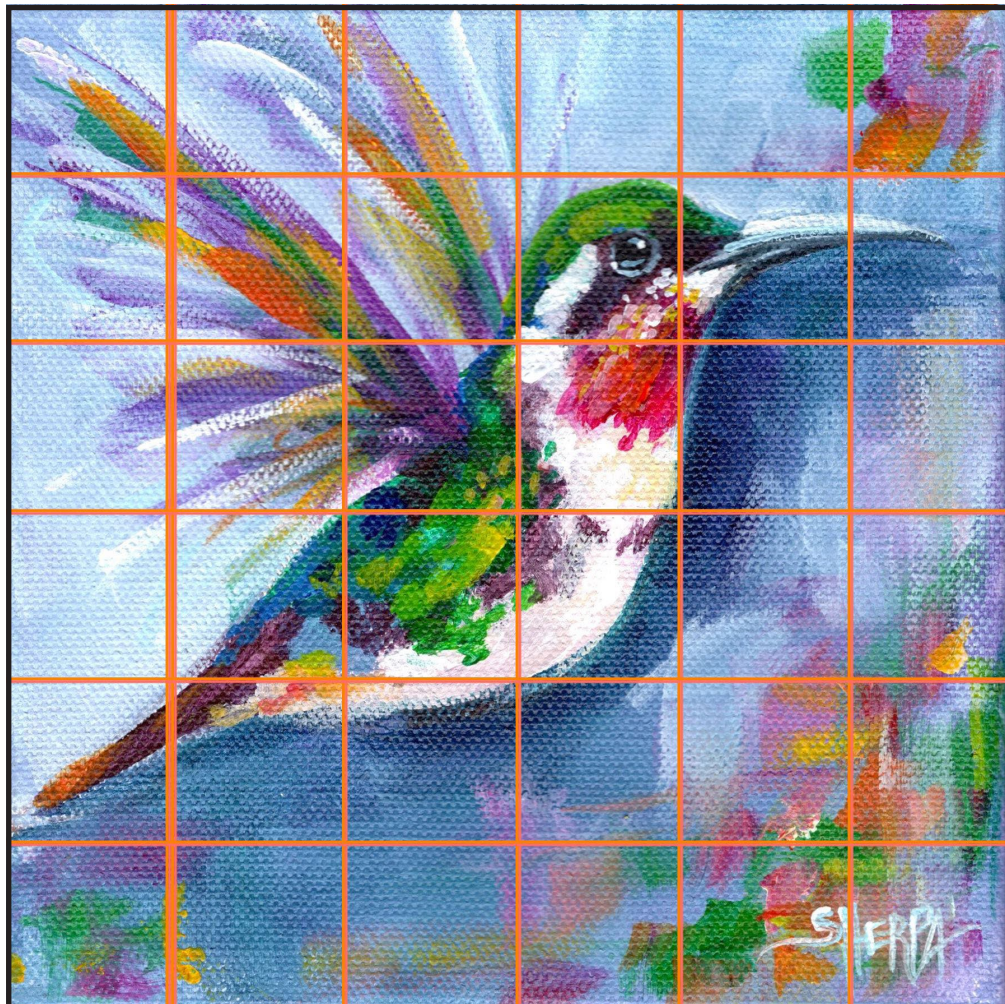
GRIDDING INSTRUCTIONS CONTINUED:

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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