NO FLUFFS GIVEN

BY: THE ART SHERPA
NAME CREDIT TO PATRON: KAREN HARJO

STEPS: 8 | DIFFICULTY: BEGINNER | 1.5 HOOTS

TABLE OF CONTENTS

SHERPA
FORWARD:

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.

This is the second in a series of collaborations that we are doing together. We each teach three beginner bird paintings, chosen by our individual community, during one long marathon of an afternoon.

Our little subject today is a European Bee-Eater and during courtship, the male feeds large items to the female while eating only the smaller bits himself. Perhaps this little guy is angry because he's just plain hungry and it's his turn to tend the nest.

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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
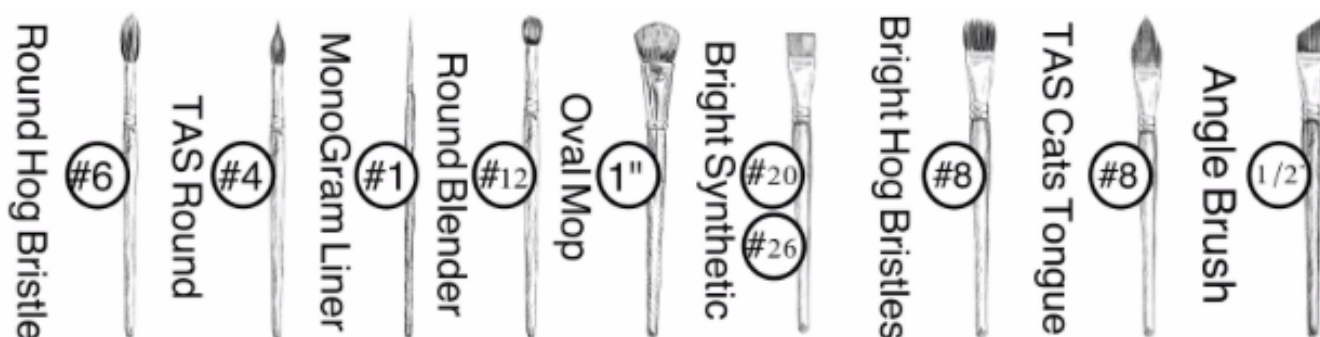- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- ¾" Angle Brush
- ½" Angle Brush
- #4 TAS Round
- #1 Monogram Liner

TOOLS:

- T-Square Ruler
- 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
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Feathers

Round Hog Bristle #6 · TAS Round #4 · MonoGram Liner #1 · Round Blender #12 · Oval Mop 1" · Bright Synthetic #20 #26 · Bright Hog Bristles #8 · TAS Cats Tongue #8 · Angle Brush 1/2"

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.
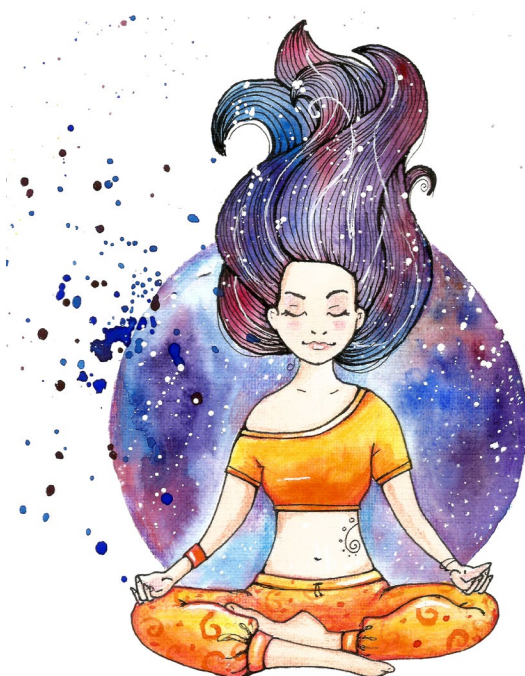
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:02	SKETCH IMAGE
STEP 2	5:00	BACKGROUND
STEP 3	10:08	WIRE
STEP 4	13:50	BLOCK IN BIRD
STEP 5	19:50	FEATHERS AND BELLY
STEP 6	28:22	WINGS AND HEAD
STEP 7	32:46	WIRE DETAILS
STEP 8	36:02	BIRD DETAILS
		SIGN

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.
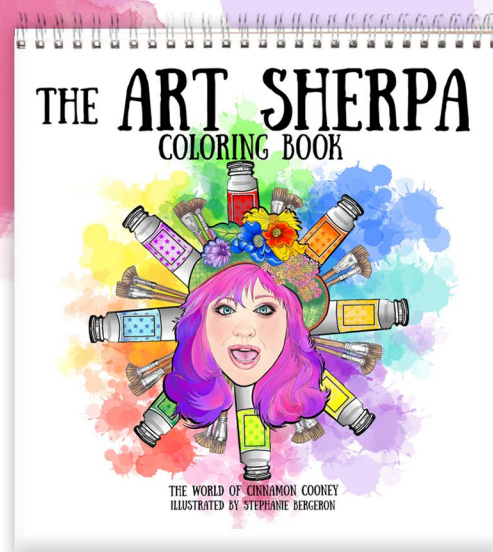
24 Cretacolor Artist Studio watercolor pencils included!

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Great for both adults & young brushes!

THE ART SHERPA

www.amazon.com

THE ART SHERPA
COLORING BOOK

THE WORLD OF CINNAMON COONEY
ILLUSTRATED BY STEPHANIE BERGERON

STEP 1 - SKETCH IMAGE

"NO DRAWING SHAME IN THE SHERPA WORLD"

PAINT:
Burnt Sienna = BS
Mars Black = MB
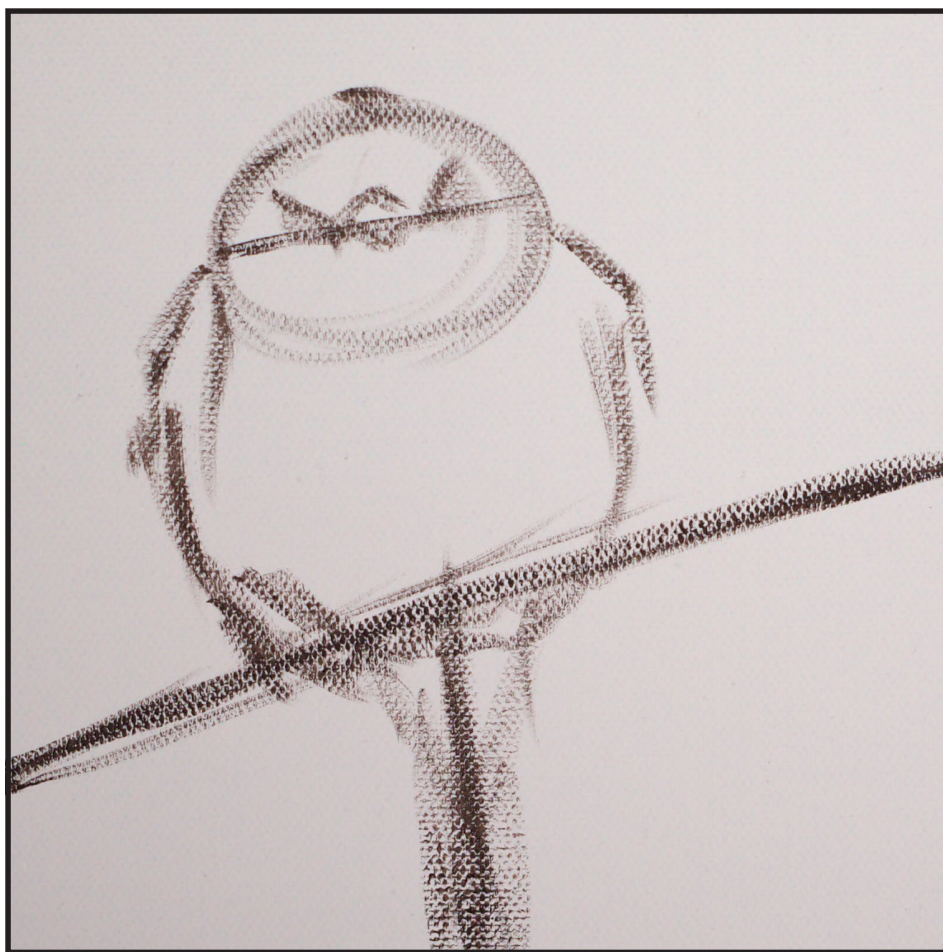Titanium White = TW

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 and provided a photo of this step immediately following.

- Mix BS + MB with a Round Brush, make a mark on the left side about 1" up from the bottom, then make another mark about half way up on the right side, and draw a line between the two for the wire. Make marks to place this little bird at about ½" from the top, and 1" from the left and 2.5" from the right, then draw in the body and put his

head kind of squashed down onto his body. Add his wings and a tail that comes down behind the wire, right to the bottom of the canvas. Put in his little beak and his little angry eye line.

This is a European Bee-Eater, very grumpy little birds, I just think they look grumpy.

STEP 2 - BACKGROUND

"BOKEH-ISH"

PAINT:
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
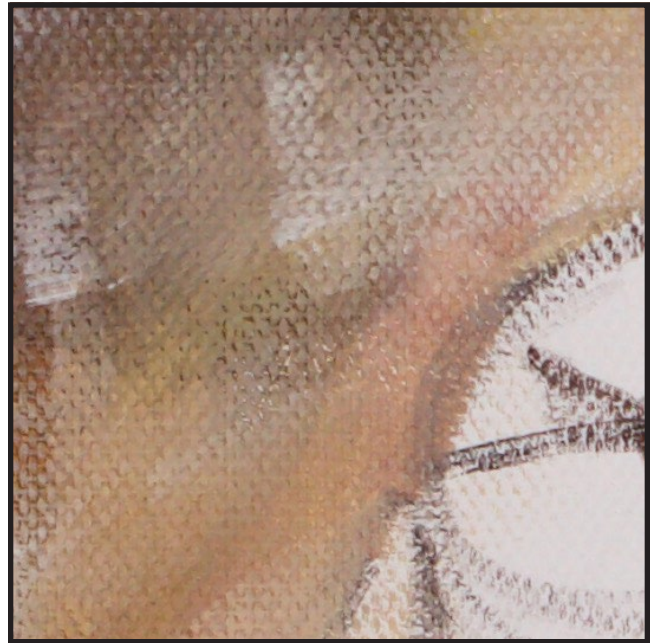½" Angle Brush
¾" Angle Brush
#4 TAS Round
#1 Monogram Liner

STEP DISCUSSION

• Use a T-square to straighten up the tail line.

• Paint the background, using an angle brush, loaded with BS + CYM + TW, a pretty chill little light brown. Be sure to paint the sides of the canvas as you go. You want to put this color in the upper corners of the canvas.

• Get a little bit of MB in the mix to vary the color.

• Add more TW to the mix in some sections. Be more careful as you go around the bird. You want this light parchment color closest to him. You are trying to create a diffused background, in an almost bokeh effect, and it's ok to get close to him in this little dry desert scene. Try to keep this as loose as possible, no patterns, be rough with it.

I now have a button to push to "Step it".

STEP 3 - WIRE

"BARB-ED WIRE DISPOSITION"

PAINT:
Mars Black = MB

BRUSHES & TOOLS:
#4 TAS Round

STEP DISCUSSION

- With the Round brush, get MB, and make lines to represent the barbed wire; it kind of twists and loops and then has prongs, and you want to try to capture that. The photo that is included after this step will show you how I painted in my barbed wire.

Sherpa Tip: You want to use the biggest brush you can comfortably paint with any time you can.

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STEP 4 - BLOCK IN BIRD

"LET'S RESOLVE WITH PHTHALO TURQUOISE"

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

BRUSHES & TOOLS:
½" Angle Brush
#4 TAS Round

STEP DISCUSSION

• To resolve the bird, get MB on the Round brush, and make an upward triangle on his head at about the halfway mark. Add a downward triangle for the beak, then two brow lines that go up from the beak. Finally, add some little round eyes under those grumpy brows.

• Once this is in, get the angle brush and loosely mix CRM + CYM + BS + MB and start to paint in the top of his head. Get the feathers on his wings using the corner of the brush. Then with the edge of the brush, paint his tail and bring it down past the edge of the canvas.

• Mix PB + PG + BS to one of my favorite turquoise colors, and start painting in his chest and around the perimeter of his body. Paint in his tail around the

barbed wire. Go ahead and paint in all of his underlayers, just covering the white, on his chest.

• Use CYM with a touch of CRM, for his throat, his upper chest and wings. Add a touch of PG to this mix and add some color at the top of his head.

• Rinse your brush.

• Get BS + TW mixed to an off white and add the eyes and around the beak into the yellow throat section using the tip of the brush.

• With MB on the brush, paint in the mask, on the outside of his eyes and over his beak.

• Add TW to the black to paint in the top of the beak, then paint the bottom part of the beak with MB.

STEP 5 - FEATHERS AND BELLY

"FAT AND FLUFFY, DISGRUNTLED AND MAD"

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

BRUSHES & TOOLS:
½" Angle Brush

STEP DISCUSSION

• Get TW into your background color and trim back his body by refreshing the background colo,r using the angle brush.

• We want a fat and fluffy bird, but we also want a nice contrast, so to achieve this, we put the colorful bird against the light background.

• Back to the turquoise color we made then add TW, and start adding the fluff using small brush strokes in random directions. Add TW where you think his fluff might be light, add CYM where it might have more green, and PB where it might be darker. He has some little back feathers that are very backlit, so they would be light.

• Start adding some feather colors to his tail. Again, you are avoiding patterns, changing up values and tones, using light pressure, and brushing in the direction you believe bird feathers might grow.

• Get MB + BS to reinforce the tail, then get your MB + TW, mixed to a light gray to add to the middle of the tail.

• Mix BS + CYM + PG to randomly add little pops of color, in Mr. Birdy Pants.

• Add TW to that last mix and remember to extend the lightest part of some strokes over the outline of the bird so they appear to be feathers.

• Again, your best reference is the photo that follows this step to get to the point where you are happy with your bird. You can always come back to review the tutorial at any time.

• Outline the edge of the tail on the right with light gray. Add some little feathers that are by the wire and might be more in light. He's fluffed, disgruntled and mad at having to sit on this wire.

• Get MB and paint a "collar" under the little yellow feathers on the throat. If you overpaint, just rinse the brush and come back with the feather color.

John - Maybe Mr. Birdy Pants wants to see himself in those birdy pants.

STEP 6 - WINGS AND HEAD

"GRUMPY EYEBROWS AND A FACE MASK"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:
½" Angle Brush

STEP DISCUSSION

- Get some orange, or mix CRM + CYM, on an angle brush and reinforce the upper wings, and make his shoulders more visible.

- Mix TW + CYM for a bright yellow and highlight some places on the yellow throat and the wings.

- Use BS + CRM to define the top crown of his head so that it looks a bit more symmetrical. He has a bird head shape. Use orange to highlight this color and maybe add a bit of this color to the lower tips of the wings. You can always add darker shadows with PB.

- Mix a yellowy-orange with PB to make sure that his green feathers under his brown crown are more visible.

- Get an off white to paint in the grumpy eyebrows and upper mask that goes over the eyes and upper beak. Give him a highlight in each pupil.

- Use your brown-black color to capture some feathers like on his crown and mid-wing area.

STEP 7 - WIRE DETAILS

"WHO'D A THUNK BARBED WIRE COULD BE BEAUTIFUL?"

PAINT:
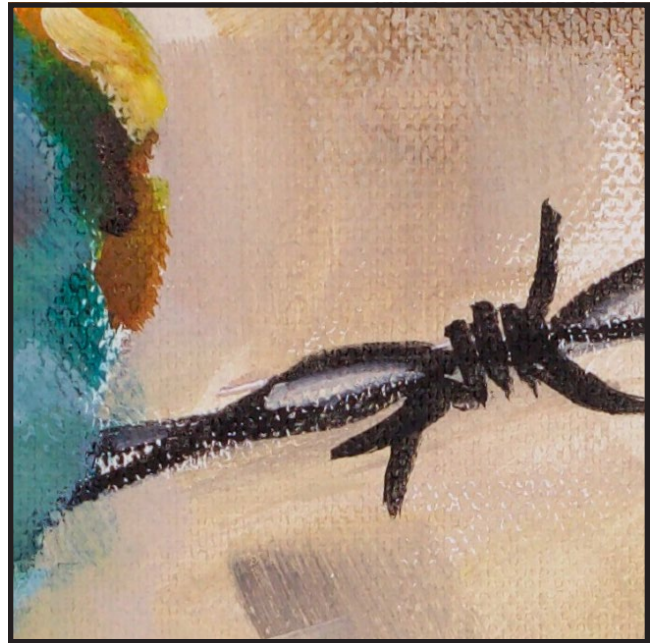Phthalo Blue = PB
Phthalo Green = PG
Mars Black = MB

BRUSHES & TOOLS:
#4 TAS Round

STEP DISCUSSION

• Back to the barbed wire, let's make it beautiful. Grab the Round brush and the brown-orange mix and start to paint the barbed wire with this rust color. The objective is not to paint over all the black, you are just adding rust. Remember that the wire twists; so some of the wire will be in front, and part will be behind.

• Get MB and repaint darkness back in if you put in too much rust.

• Wire also has lighting, so get a very light gray as a highlight color and put that where the light might be catching some of it.

• Your turquoise mix, or PB + PG, is a great highlight color and a great contrast to the gray highlight on the barbed wire.

STEP 8 - BIRD DETAILS

"HE HAS A RAGE FOR BEES"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad 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 & TOOLS:
#4 TAS Round
#1 Monogram Liner

STEP DISCUSSION
- Get brown-orange again, more into the CRM, and fill in his eye using a Round brush. HE'S SO MAD, and the glow begins

- Add CYM to the mix for some depth for the outside of the eye socket.

- Get a touch of BS into your gray mix to paint in the upper part of his beak and add some little highlight to his lower beak.

- Rinse the brush and add some MB back into the corner of the inner eye and touch up the mask on the sides of his eyes. Cause he's got - PERSONALITY.

- Use CRM to brighten up places on his crown and add some feathers at the tippy top of his wings.

- Mix PB + CYM and add little pops of this color in the throat section just near the eye and at the side of the beak. Add a pop of CYM to the outside of the eye and MB for his pupils. Use an off white with PB for the highlights that are outside the eye.

- Get TW for a couple of bright feathers between the black mast and the yellow throat near the edges of his face and add the two highlights in his pupils.

- He has a rage for the bees. Reinforce the angry brows with TW.

- Play with all of your bird colors until you are happy with the result. Add CRM to his tail feathers to draw the eye.

- Come back with your off blue-white and add any highlights to his feathers that you want.

- Use PG + orange to get a color that will gray out any over-brightness. All strokes should be short and random.

- Use the Liner brush to sign.

- I sincerely hope that you are happy with this first angry little bird.

John - Your birds always have a heightened dose of Generation X in them.

Sherpa Tip: Long handled brushes are usually designed for easel work, but you can use long or short for either, table work or easel work. Whatever you are comfortable with.
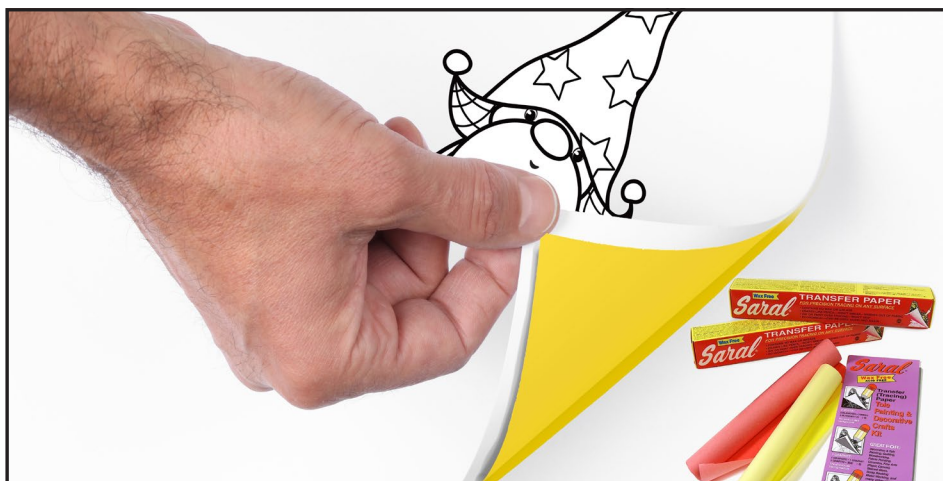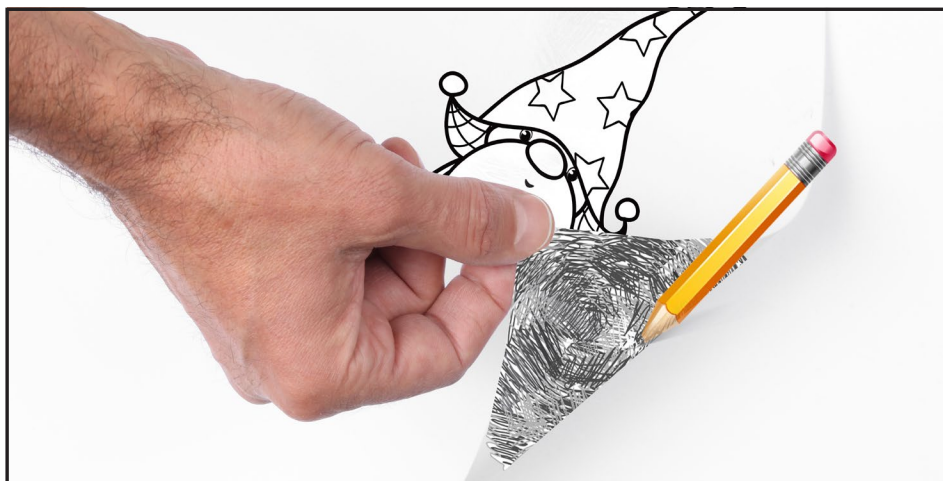
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.
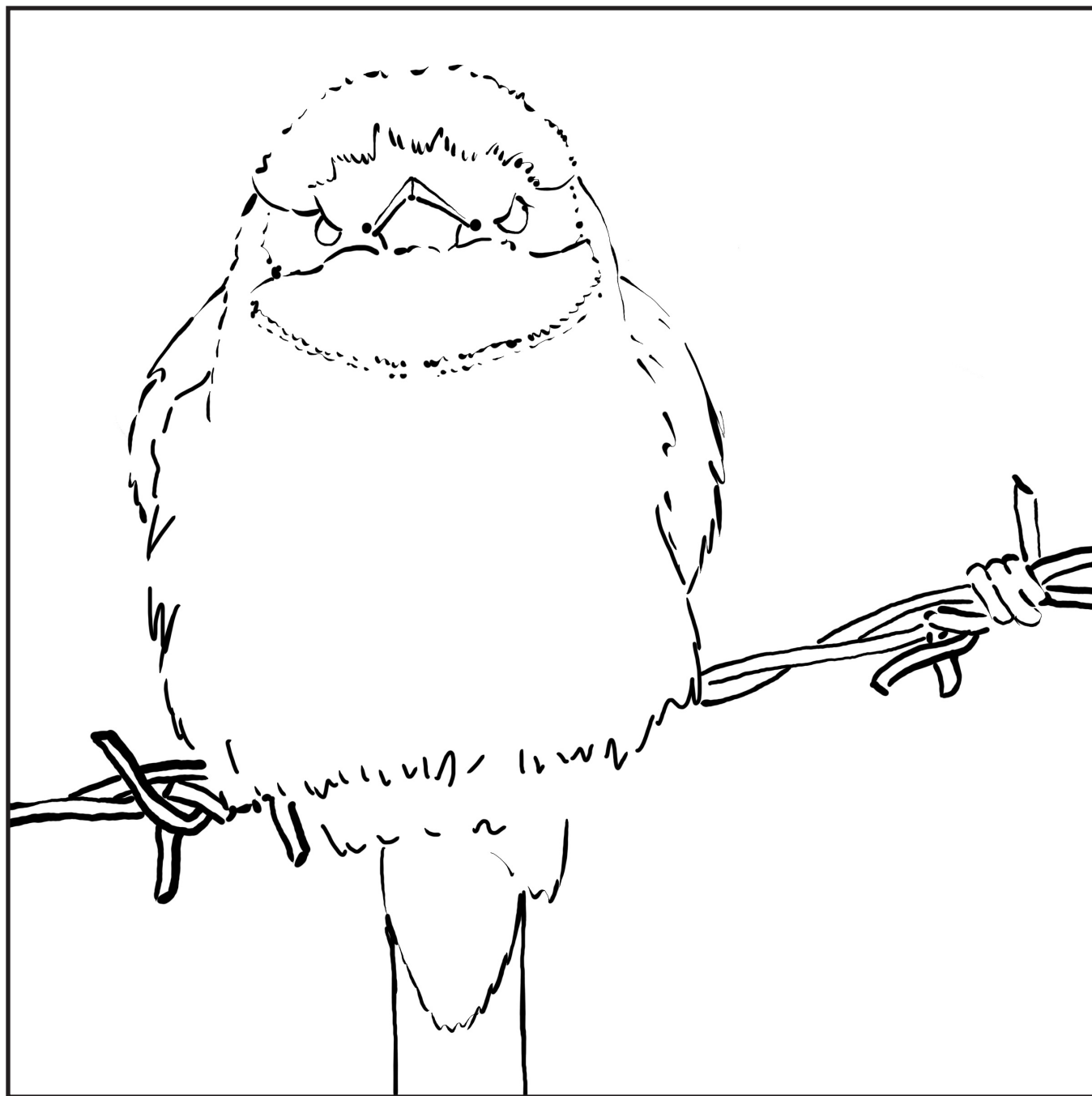

- Rub the back with graphite or use Saral paper and skip this step.

- 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.

The Art Sherpa

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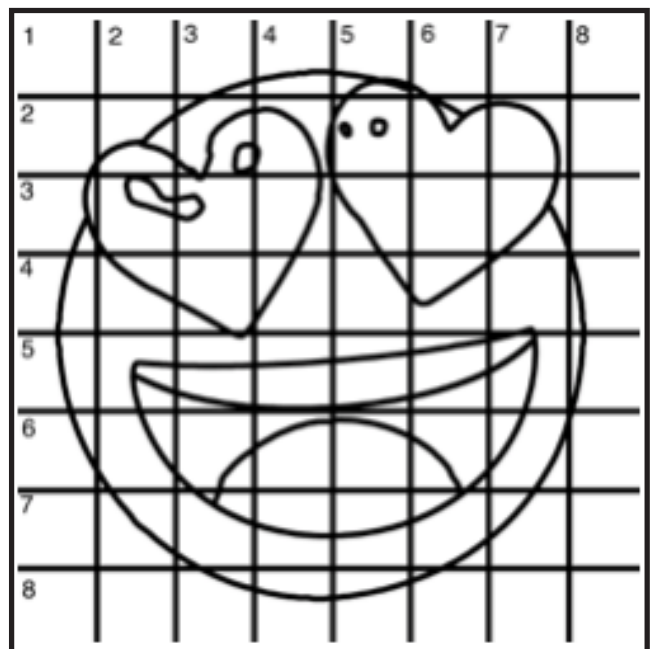
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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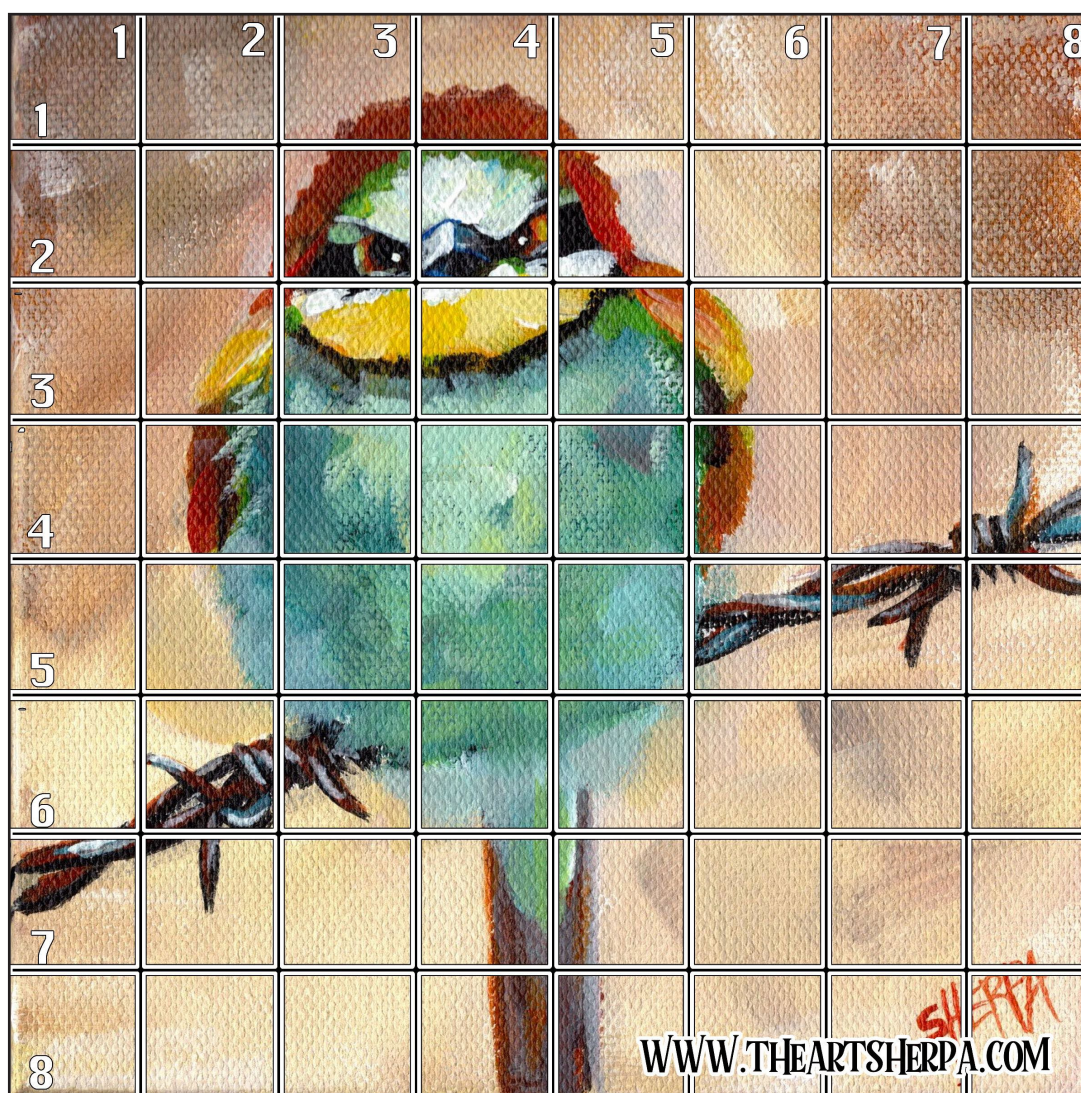
GRIDDING INSTRUCTIONS CONTINUED:

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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