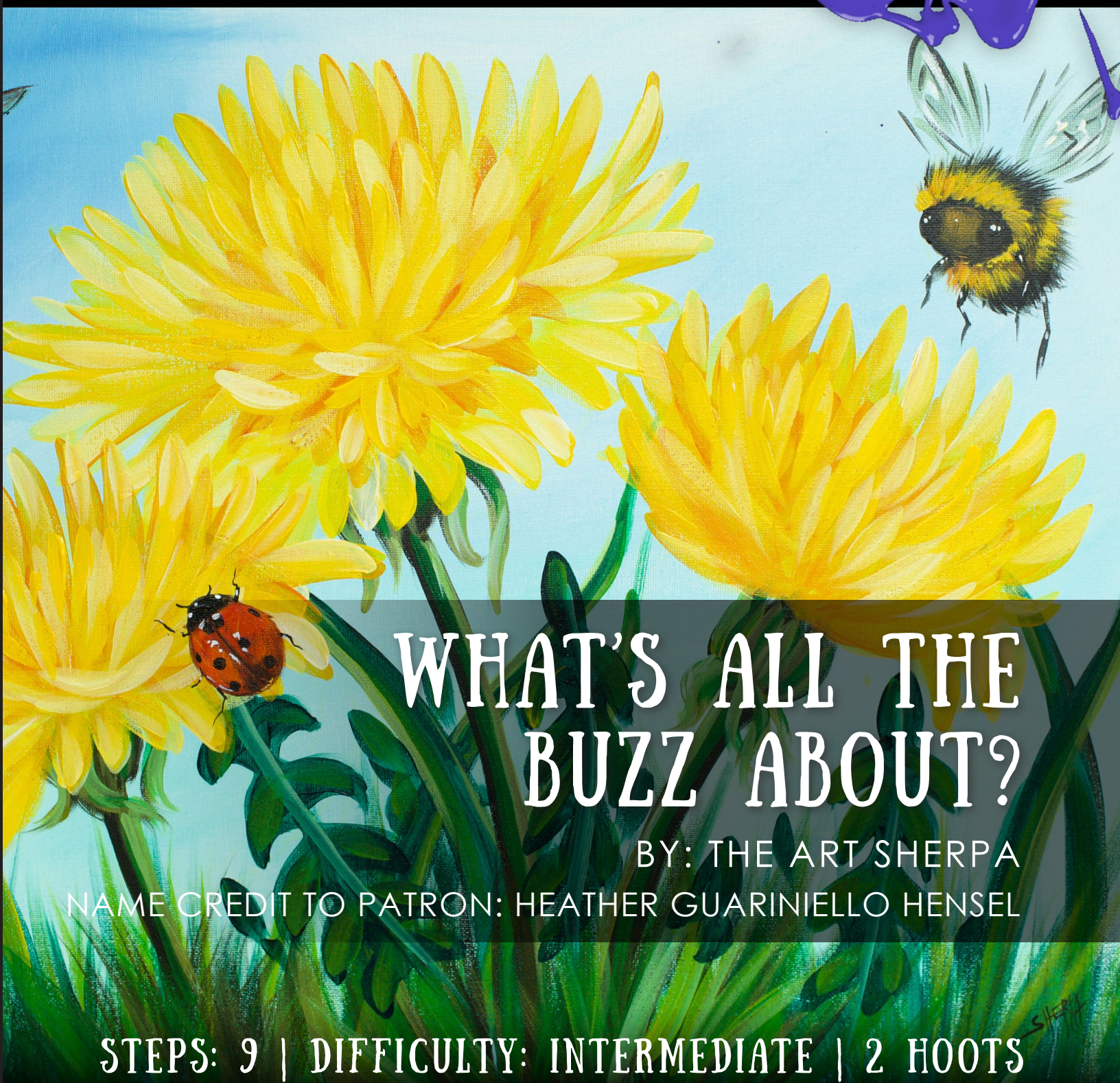


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



WHAT'S ALL THE BUZZ ABOUT?

BY: THE ART SHERPA

NAME CREDIT TO PATRON: HEATHER GUARINIELLO HENSEL

STEPS: 9 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



TABLE OF CONTENTS

SHERPA FORWARD	3
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	5
THE GOLDBLOCKS ZONE.....	5
STEP 1 - IMAGE.....	7
STEP 2 - IMAGE AND GRASS.....	8
STEP 3 - STEMS.....	9
STEP 4 - LEAVES	11
STEP 5 - BASE LAYER OF DANDELIONS	12
STEP 6 - CENTER DANDELION	13
STEP 7 - COMPANION DANDELIONS.....	14
STEP 8 - BEE.....	15
STEP 9 - LADYBUGS.....	16
TRACING METHOD.....	18
TRACEABLE	19
GRIDDING INSTRUCTIONS	20





SHERPA FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial can be found at:

theartsherpa.com

Bare in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This beautiful, sunny yellow wildlife just made me very happy when I was working on it. Maybe it was the fuzzy little bumblebee, maybe it was the lucky Ladybug, maybe it's just that yellow makes the world seem brighter. This is not an extremely difficult painting and you have all the resources that you need to help you succeed at it. If you enjoy it, I have numerous wildlife tutorials which can be found on my website. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. 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
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- 2" Hog Cutter Brush
- Detail Liner Brush
- Large Round Brush
- #1 Monogram Liner
- Large Bright Brush
- Grass Comb/Grainer

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 16 x 20 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
- Animal Hair/Fur
- Implying Motion

- Cadmium Yellow Medium
- Cadmium Red medium
- Quinacridone Magenta
- Phthalo Blue Green shade
- Phthalo Green Blue shade
- Burnt Sienna
- Titanium white:
- Mars black: PBk

Dritz chalk tool



CANVAS 16x20



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.

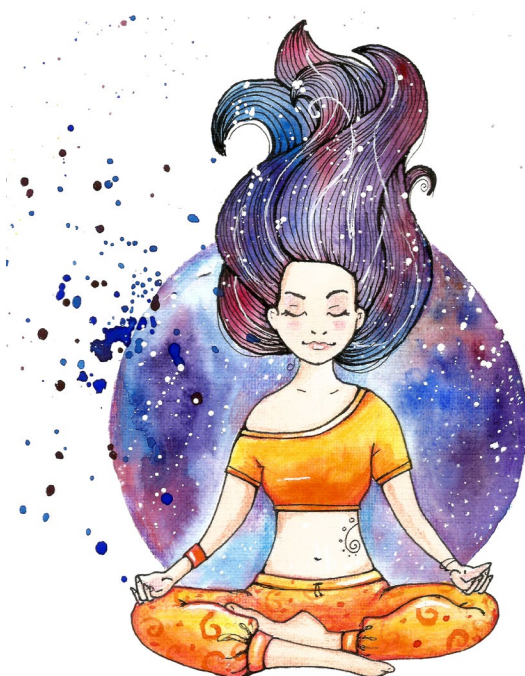
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:13	BACKGROUND
STEP 2	10:48	IMAGE AND GRASS
STEP 3	26:06	STEMS
STEP 4	39:43	LEAVES
STEP 5	50:46	BASE LAYER OF DANDELIONS
STEP 6	56:34	CENTER DANDELION
STEP 7	1:10:45	COMPANION DANDELIONS
STEP 8	1:24:53	BEE
STEP 9	1:34:17	LADYBUGS
		SIGN



THE GOLDSILKS ZONE

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



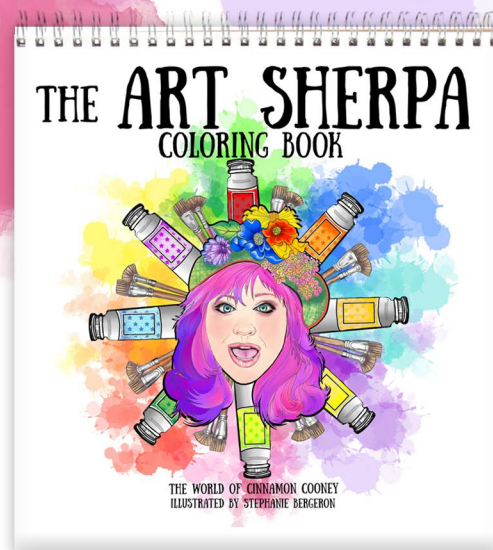


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STEP 1 - IMAGE

“DEFINITION: SMIDGE - A BIT MORE THAN A TITCH”

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

2" Hog Cutter Brush

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.

- Add PG, PB and TW to the palette. Get a 2" hog cutter brush loaded with TW, and add a bit of PB to make an off-white and paint in the sky area. Then add a smidge of PB on the corner of the brush and bring a more focused blue up in the sky area, especially darker along the perimeter of the canvas. You can always add more TW if you get too blue.
- Mix PG + TW to a minty green for the bottom part of the canvas. I dampened my brush a bit for flow. I am painting rather fast so that I can continue adding the green, wet into wet. If you have blend issues, take a dry mop and blend it to ease the transitions between colors.



STEP 2 - IMAGE AND GRASS

“WHERE DOES EVERYTHING LIVE?”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Big Round Brush

Chalk Pencil or Watercolor

Pencil

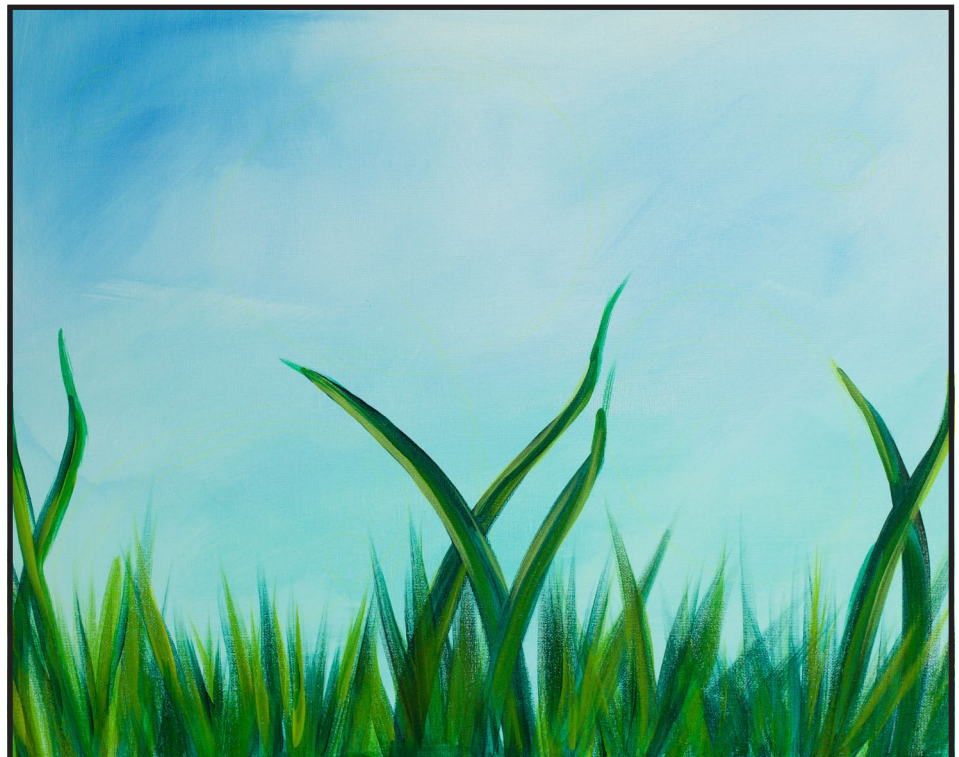
STEP DISCUSSION

- Make sure your canvas is dry before you proceed. The canvas should be in landscape mode with blue at the top and green at the bottom.
- Let's speak to some big beautiful flowers. Using a piece of chalk or a watercolor pencil, draw circles on your canvas where they will live. Draw in smaller circles for your bumblebee and your ladybug(s).
- Get a big round brush and add CYM and BS to the palette.
- Mix PB + BS and use this color to start adding the tall stems and stalks of grass that live in this field. They should be narrower at the top and wider at the bottom. Some blades are shorter, some are taller.
- I added CYM to some of the green for a highlight

color and put that on some of my blades and stems.

- Green is one of those more translucent colors, so come back and redefine any blades that you feel like you need to. You can also paint the sides of the wrapped canvas if you would like to hang it without a frame.
- Take your yellow-green and add TW to it for a brighter, highlight color. Use it sparingly.
- Get your dark green color that you started with and add BS to it as a shadow color on the grasses and blades.

I lost my chalk, I hope you have not lost yours; but, this is Step 2, you're going to love it, too.



STEP 3 - STEMS

"A DANDELION BRACT IS A SPECIALIZED LEAF"

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Round Brush

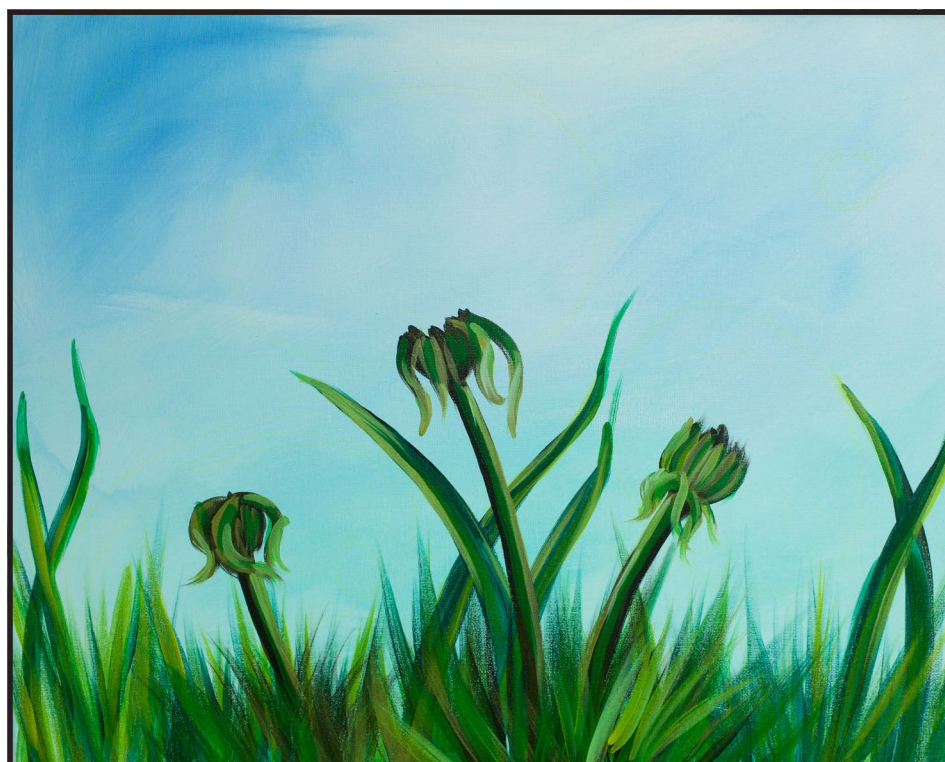
STEP DISCUSSION

- We're going to do some raw shaping on this step, let's start by adding MB to your palette.
- Mix MB + CYM with a large round brush and plant a dandelion in your grasses. Paint in the center bracts and blend the stem into the grass. Put in all your dandelion stems, varying the height and the color blend of this darkish green color.
- Dry your canvas but we are not going on to the next step yet. Do the hokey pokey and turn yourself around, and always use low heat.
- Add more CYM to the mix you just made, along with some TW, to use a highlight color for some of the cusp tendrils that hang down over the cups. Add some of this color throughout the grass area as well.
- Mix PG + CYM to get a medium green and add

this as a pop of color on the fallen bracts and stems of the dandelions.

- You can thin your acrylic paint out with a touch of water if you are having flow issues.

Sherpa Tip: MB + CYM = Green





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STEP 4 - LEAVES

“THE STEP TITLE”

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Round Brush

STEP DISCUSSION

- Refresh any colors on your palette that you need to and be sure to check your green, because we need

it to make some pointy leaves now.

- Get your large round brush with PG + BS + MB and start adding some pointy focal stems with a kind of a half moon on both sides of the center stalk, which are called “lamina”. You can also add some pops of this color disbursed in the field.
- Then add TW and some water to the green, to get to the nice green highlight color for places and the midrib of the spikey leaf structures.



STEP 5 - BASE LAYER OF DANDELIONS

“JOHN WAS SENT FOR COFFEE AND 4 8 5”

PAINT:

Cad Yellow Medium = CYM

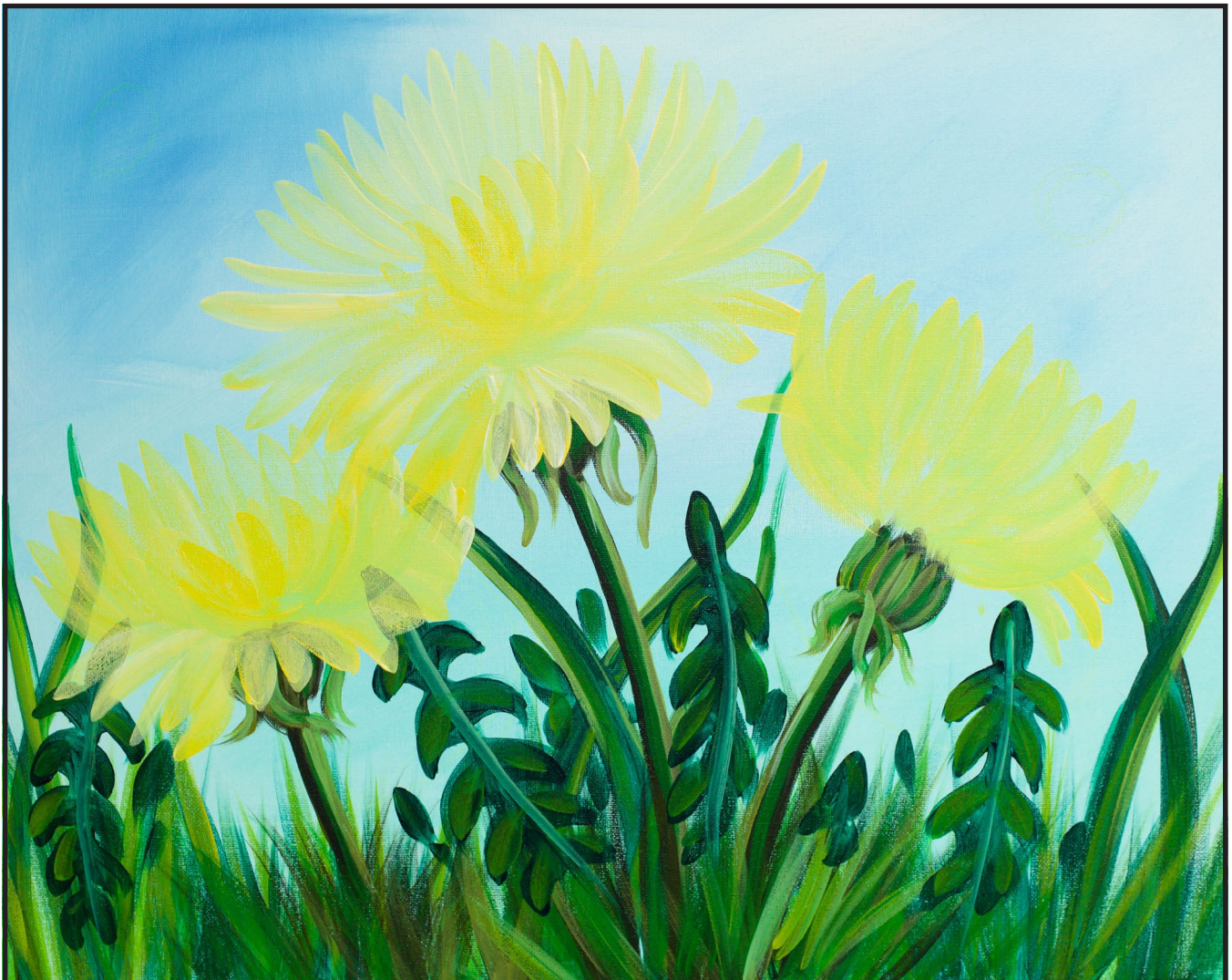
Titanium White = TW

BRUSHES & TOOLS:

Large Round Brush

STEP DISCUSSION

- Put out CRM onto your palette.
- Using the large round brush, mix CYM + TW and start adding in all the little petals that make up a dandelion. Petals curve in the direction of the sun, they seek the light and the heat. You paint the dandelions that live in your world, but you are free to use the reference at the end of this chapter if you want to paint my dandelions.
- We have the beginning of the basic shape of the flowers.
- The center dandelion is the furthest back, so we painted it first. The two side flowers are in front, so they were painted after the first one.
- Refresh any colors that you need to
- Dry.



STEP 6 - CENTER DANDELION

“BACK ON TRACK”

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Titanium White = TW

BRUSHES & TOOLS:

Large Round Brush

STEP DISCUSSION

- Mix CRM + CYM to deepen the yellow to a goldenrod color, and start by painting the back petals on the center flower. I tended to

add depth with this color near the center of the forward petals. You can add more CRM and use that as a deep color in them as well which will define the following layers of petals that we put in and allow them to be better seen.

- With the large round brush and CYM + TW, paint the tips of the back petals; then add CYM for the next layer of flowers on that center dandelion. The redder area that we put in earlier helps us see the forward petals now.
- The act of taking something small and making it big is something you can do as beginning artists and they make excellent subjects for art. Painting big in a more focused way is beautiful.

That's a dandy dandelion. A dandelion is a humble flower that paints beautifully on a big canvas.

Twix showed up for her cameo.



STEP 7 - COMPANION DANDELIONS

“GET PLAYFUL WITH IT”

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Titanium White = TW

BRUSHES & TOOLS:

Large Round Brush

STEP DISCUSSION

- We will be doing the same thing again. Using the large round brush, get red into the yellow mix and start applying it to the petals on the right flower to build up our foundation so we can see the outside petals.
- Allow that flower to dry while you paint the red-orange color on the petals on the left flower. Remember that petals curve toward the light and divide at the center which gives us perspective. Get playful with it.
- Take CYM + TW to the right flower and highlight the tips of the back petals. Then come to the center over the red/orange and put in the next layer, and then the third layer. If you are not getting a nice layering, dry your canvas in between.
- Do the same thing to the left flower.

- Rinse out your brush before the last final highlights and dry the canvas.
- Use CYM, and a mix of CYM + a touch of TW, and paint in the third layer of petals with these two colors. Do the same for both companion flowers.

John: Step 7 - the most dangerous step because 7 sometimes eats 9, but today, 4 8 5, so we might be ok.



STEP 8 - BEE

"YOU HAD ME AT FLOOFY BEE"

PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Round Brush

Grass Comb/Grainer

Liner Brush

STEP DISCUSSION

- Let's make a bee with a large round brush, or you could use a grainer brush. Load some MB, and draw in an oval face on the top right, near the right flower. He has a belly that goes around his little head, then I just put on hair like strokes with my brush.
- Add TW + PB to that mix and paint in the outline of the wings.
- Switch to a grainer brush, loaded with orange and paint in the collar around his neck, skip a little space on the body, then add another ring using more CYM. Use the dark color to lay in some hairs between the rings on the bumble bee body. Mix a bit of BS to the orange and paint in the center of his face. Using the toe of the brush and the dark mix, paint in his little crooked feet. The legs are everywhere, they do all kinds of crazy leg things.

- Add just a titch of the dark color to the wings, they appear transparent because he is in flight and they are moving, we are lucky to even see them.
- Add more light brown to the face.
- Use CYM to highlight the collar of the fluffy bee and the body circle .
- Switch to a liner brush with TW and add twin reflections for his eyes and a couple of reflections to his insect legs because insects have shiny little armory bits. Add a few strokes to the wings.

Uh oh, Twix came knocking again.



STEP 9 - LADYBUGS

"LADYBUGS TAKE IT OVER THE TOP"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Round Brush

Small Filbert

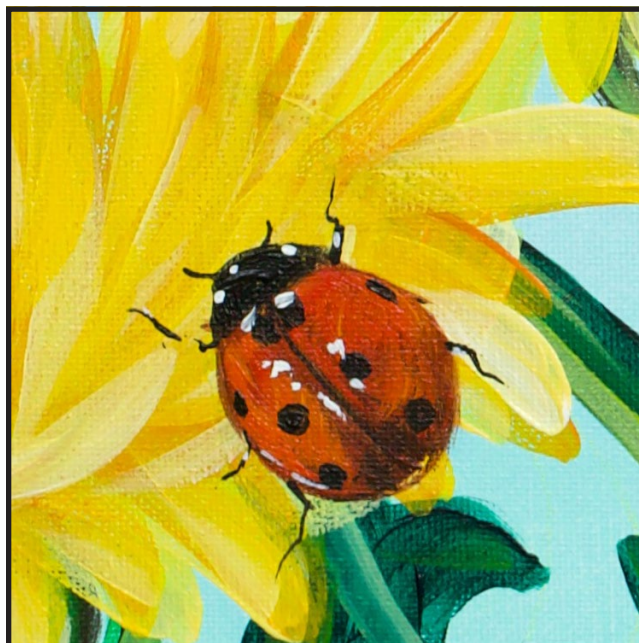
#1 Monogram Liner

STEP DISCUSSION

- You had me with just the floofy bee, but now I'm going to go whole hog ladybug. Get some clean water.
- Use the large round brush and mix MB + CRM to a deep red. Draw in a ladybug armour shell on the left flower. It's like a tall pot of gold, but it's red. Above this flower, nearer the top of the middle flower, add a pair of wonky looking eyeglasses looking off into the distance. Use MB to add the bug butt and head and you have a ladybug in flight. Add a bug head to the ladybug on the flower. It's not a big head, then add a black line down the center of the back. Get your wing color from the bumblebee and add a couple of back wings to the ladybug that is flying.
- Dry.

- Add more CRM to the dark red mixture, and with a small filbert, paint in the wings of the bug in flight. Leave the first color as the shadow at the back of the wings. Add a bit of this color to the under wings. Rinse out and come back with MB to define the bug body.
- Add details to the head of the bug on the flower. Add some black near the back of his body. Get the dark red color and paint the mid part of the wings, blending over the black on the back. Add bright CRM to the front of the wing.
- Rinse out and mix orange with CRM + CYM to warm the red, then add this along the front part of the wings of the bug in flight.
- Switch to the Monogram Liner and thinned MB and draw in the antennae of the bug in flight and outline his under wings a bit. Add some dots of pure black to those wings. Add his little dangling feet. Rinse out and come back with TW to add white reflections on his wings and body.
- Come down to the ladybug on the flower and do the same thing.
- Sign.

This is the "Don't eat me dot that all the birds know will make them sick if they dare to eat it"





THE TRACING METHOD

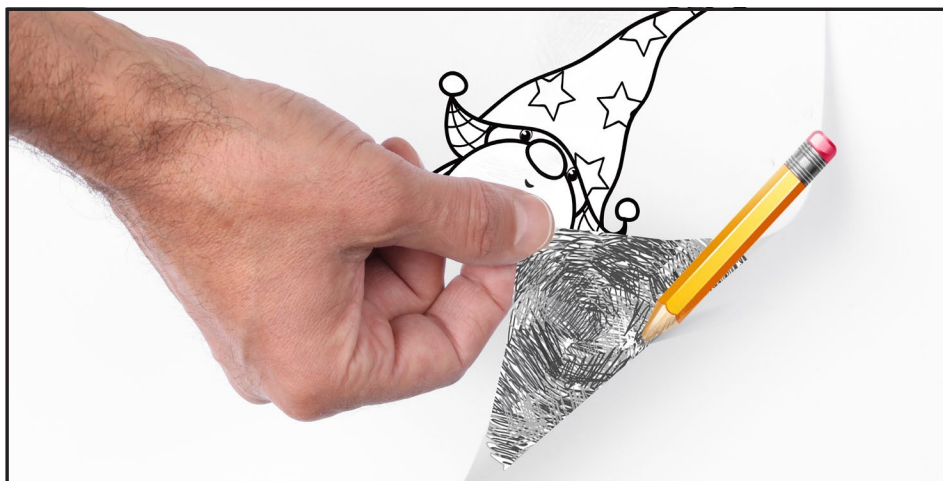
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



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 9 x 12 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 9 x 12 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.

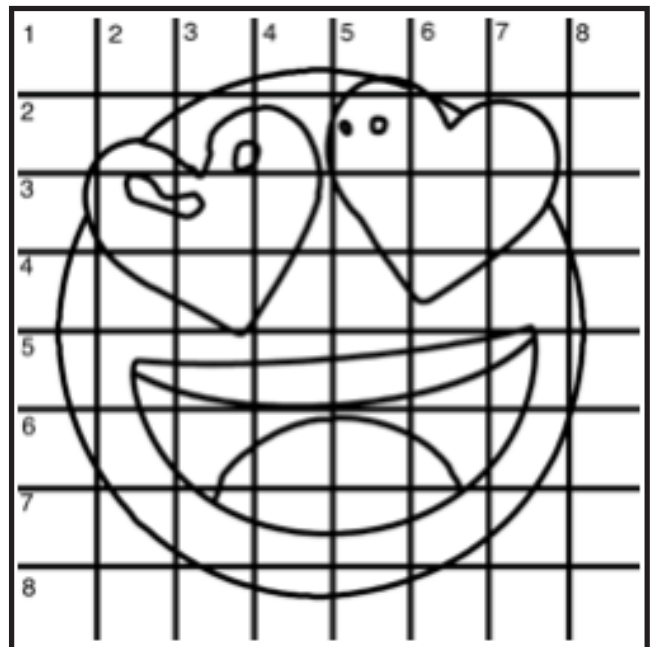
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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 - 12, left to right, and your rows 1 - 9 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.



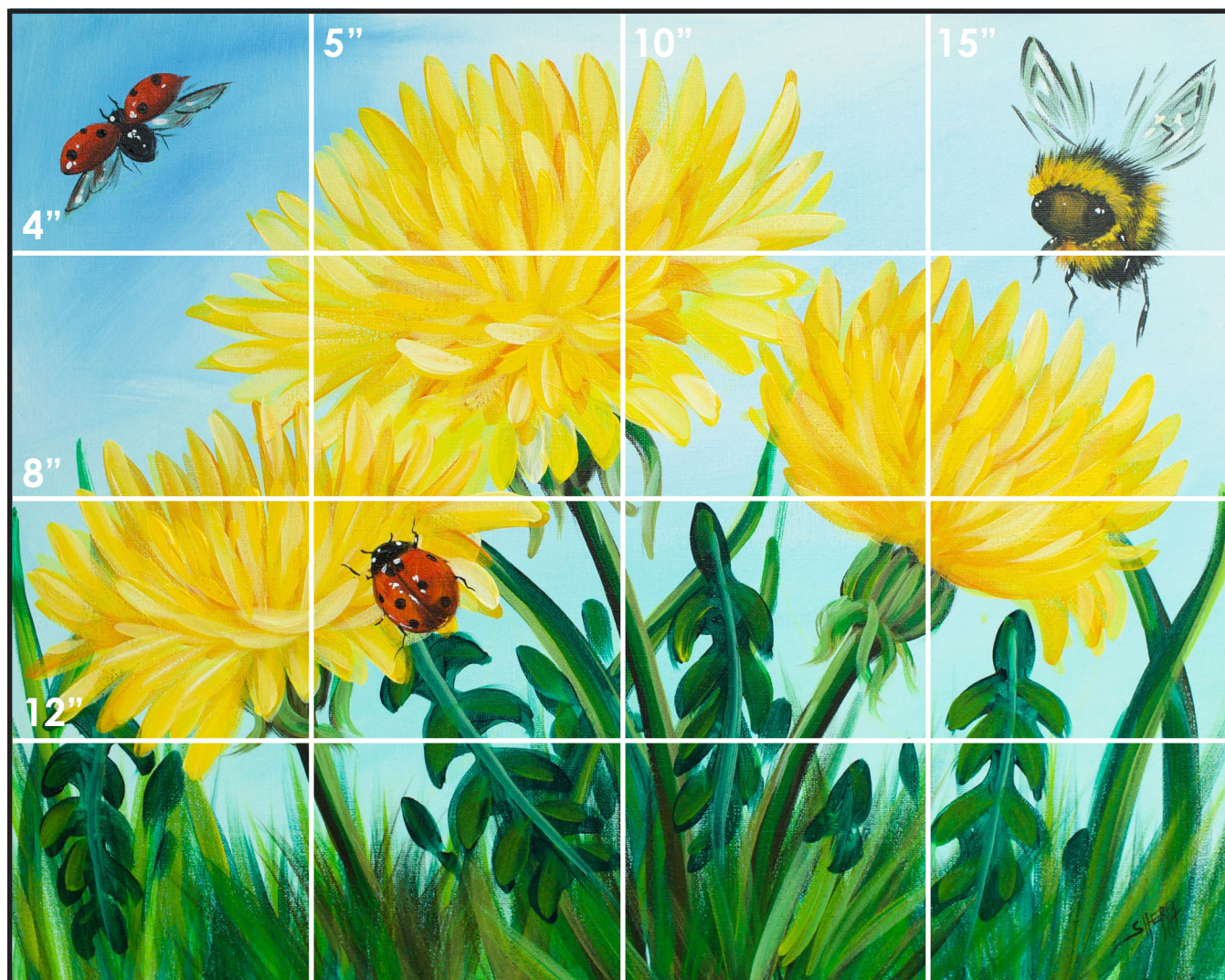
GRIDDING INSTRUCTIONS CONTINUED:

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 9 x 12 canvas to match the free grid for this project.

GRID REFERENCE:



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