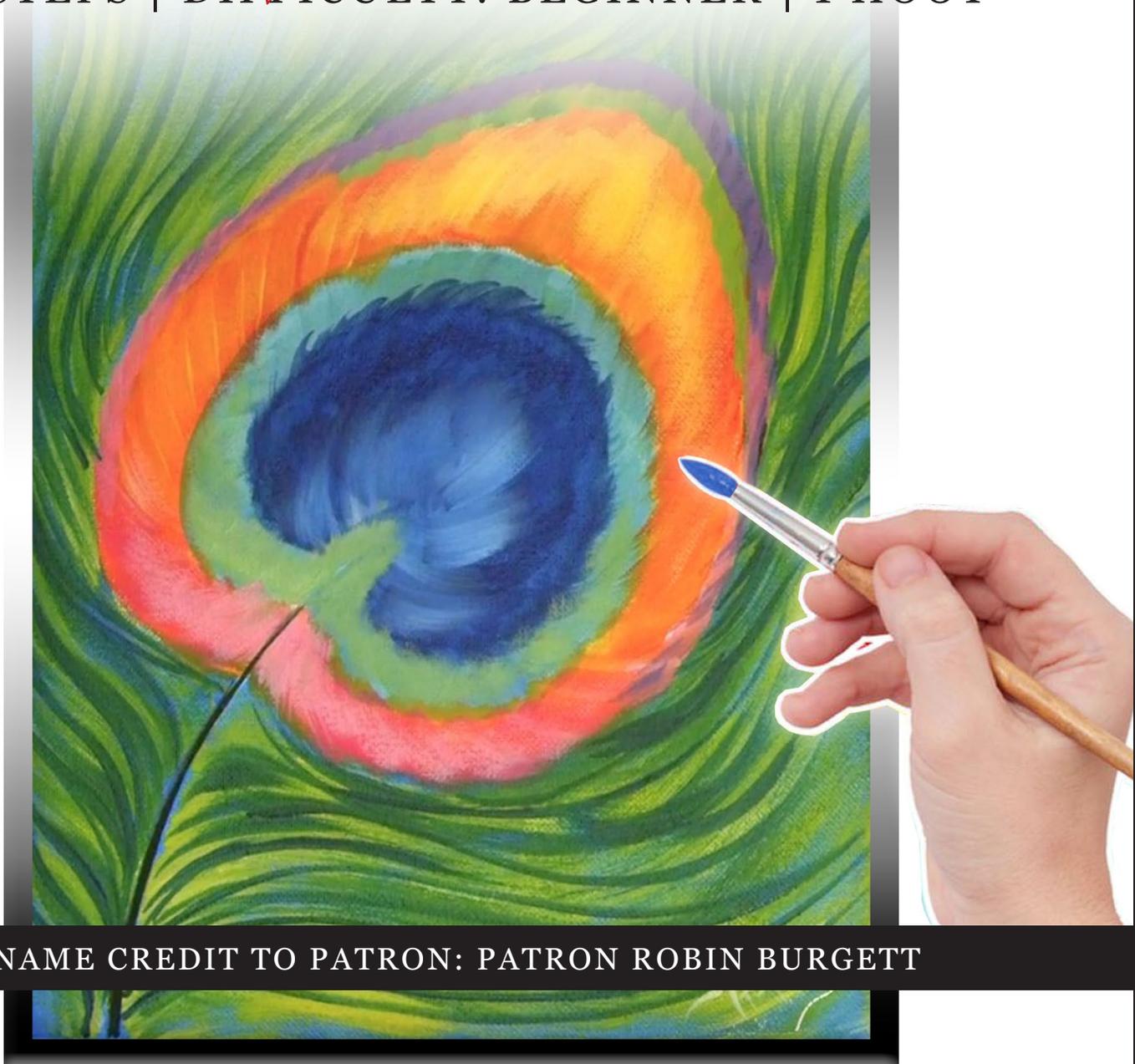


THE ART SHERPA™

PRESENTS

Peacock's Eye *of Confusion*

11 STEPS | DIFFICULTY: BEGINNER | 1 HOOT



NAME CREDIT TO PATRON: PATRON ROBIN BURGETT



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SHERPA'S FORWARD

THIS PAINTING IS THE FIFTH PAINTING TUTORIAL, AND THE 13TH VIDEO, IN MY ACRYLIC BEGINNER PAINTING COURSE.

This course is taking place during November 2021 and we have already met 8 times to learn about products, supplies, skills and techniques that all beginner artists need to know as they begin an art journey.

All of this program is available on my website and can be watched on YouTube or Facebook. After

each of the first 8 sessions, we conducted live Q&A sessions to answer questions from the community. All of the resources in the program are completely free although you do have to register on my website, www.theartsherpa.org, to be able to download the accompanying mini books, which are also free. Please be sure to post your finished paintings in the Facebook The Art Sherpa Official group.

We do pick up about 20 minutes after the end of the tutorial on Facebook to answer any questions you might have about the course so far.



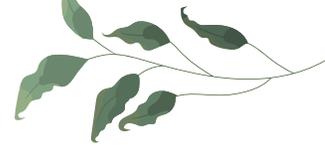
THE GOLDILOCKS ZONE

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.





PAINT AND TOOL GUIDE

USE THE PAINT LEGEND BELOW TO UNDERSTAND THE SYMBOLS I USE TO GIVE YOU IMPORTANT PAINTING INFORMATION.

PAINT:

- Primary Red
- Primary Yellow
- Primary Blue
- Mars Black
- Titanium White

BRUSHES:

- Synthetic Bright Brush
- #4 TAS Round
- Hog Fan Brush
- Angle Brush

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 9 x 12 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 it dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES:

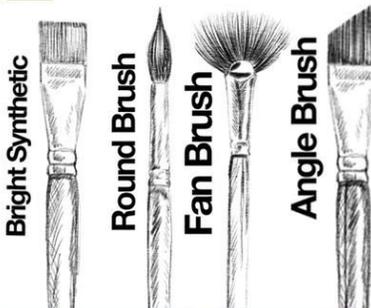
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing

- ♥ Primary Yellow
- ♥ Primary Red
- ♥ Primary Blue
- ☁ Titanium white
- ♥ Mars black



Dritz chalk tool

CANVAS 9x12



VIDEO CHAPTER GUIDE:

BELOW ARE THE TIMESTAMPS WE INSERTED IN THE TUTORIAL VIDEO SO THAT YOU CAN EASILY COORDINATE USING THE BOOK AND THE TUTORIAL VIDEO SIMULTANEOUSLY.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	1:54	IMAGE
STEP 2	4:58	BACKGROUND
STEP 3	9:55	AQUA RING
STEP 4	13:06	DARK BLUE CENTER
STEP 5	15:42	FIERY ORANGE RING
STEP 6	19:08	YELLOW GREEN LAYER
STEP 7	23:32	CENTER DETAIL
STEP 8	25:54	ORANGE RING DETAIL
STEP 9	29:24	OUTER GREEN LAYER
STEP 10	32:07	OUTER BLUE GREEN LAYER
STEP 11	36:35	FINAL DETAILS
		SIGN



STEP ONE - IMAGE

THE EYE RINGS

PAINT:

- Primary Blue

BRUSHES:

- Round Brush
- Chalk Pencil or Watercolor Pencil

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.

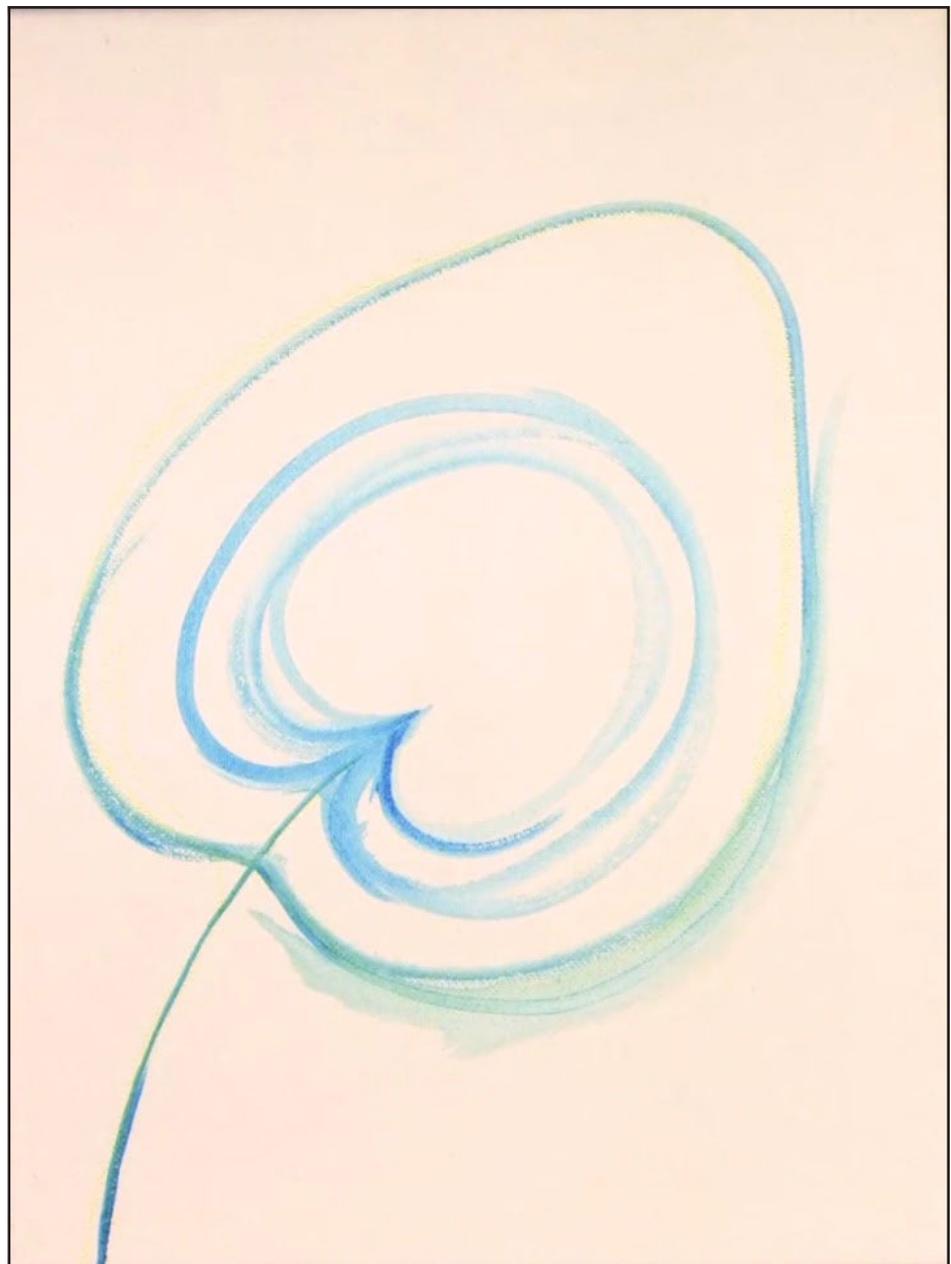
With yellow chalk, draw in the peacock feather on the canvas. Start the bottom left, about one finger over, and arch it up and to the right. I came down a bit on the stem and drew in the basic eye of the peacock's feather, starting on the right side and going up and around to the left side of the stem.

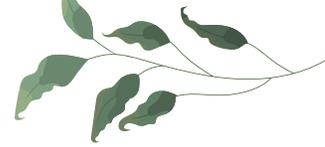
Inside the eye, we have another shape. We also need to leave room for the orange, so put in a cat smile

and take this section from the right side to the left side of the stem. Then make another similar inner shape.

Use a slightly wet, Round brush, loaded with blue paint, and outline the feather.

These are very loose and sketchy.





STEP TWO - BACKGROUND

DON'T THROW SHADE

PAINT:

- Primary Blue
- Titanium White

BRUSHES:

- Bright Brush

STEP DISCUSSION:

To paint in the first layer of the background, dampen your bright brush and load it with blue. At the bottom of the canvas, near the stem, paint a flowing wave. Add some white to the brush, and keeping this directionality, fill in the background around the body of the peacock's feather. It's ok that it's streaky at this step, as the streaks actually help us imply the directionality of the feathers. As you come around the right side, arch up and off the canvas at the top.

You can paint the side of the canvas if you do not intend to frame.

Repeat this process on the left side of the canvas.

If you are left handed, you may have started on the left side, but always paint in the direction that is easiest for you. Paint into the direction of your power stroke. You can see a definite flow to the strokes, and the blue color should vary in lightness and darkness.

Dry your canvas.

John - You can't actually win at D&D.

Cinnamon - You actually can win at D&D and if someone throws shade at you, he's probably the one not winning.





STEP THREE - AQUA RING

GOING FOR AQUA

PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

BRUSHES:

- Angle Brush

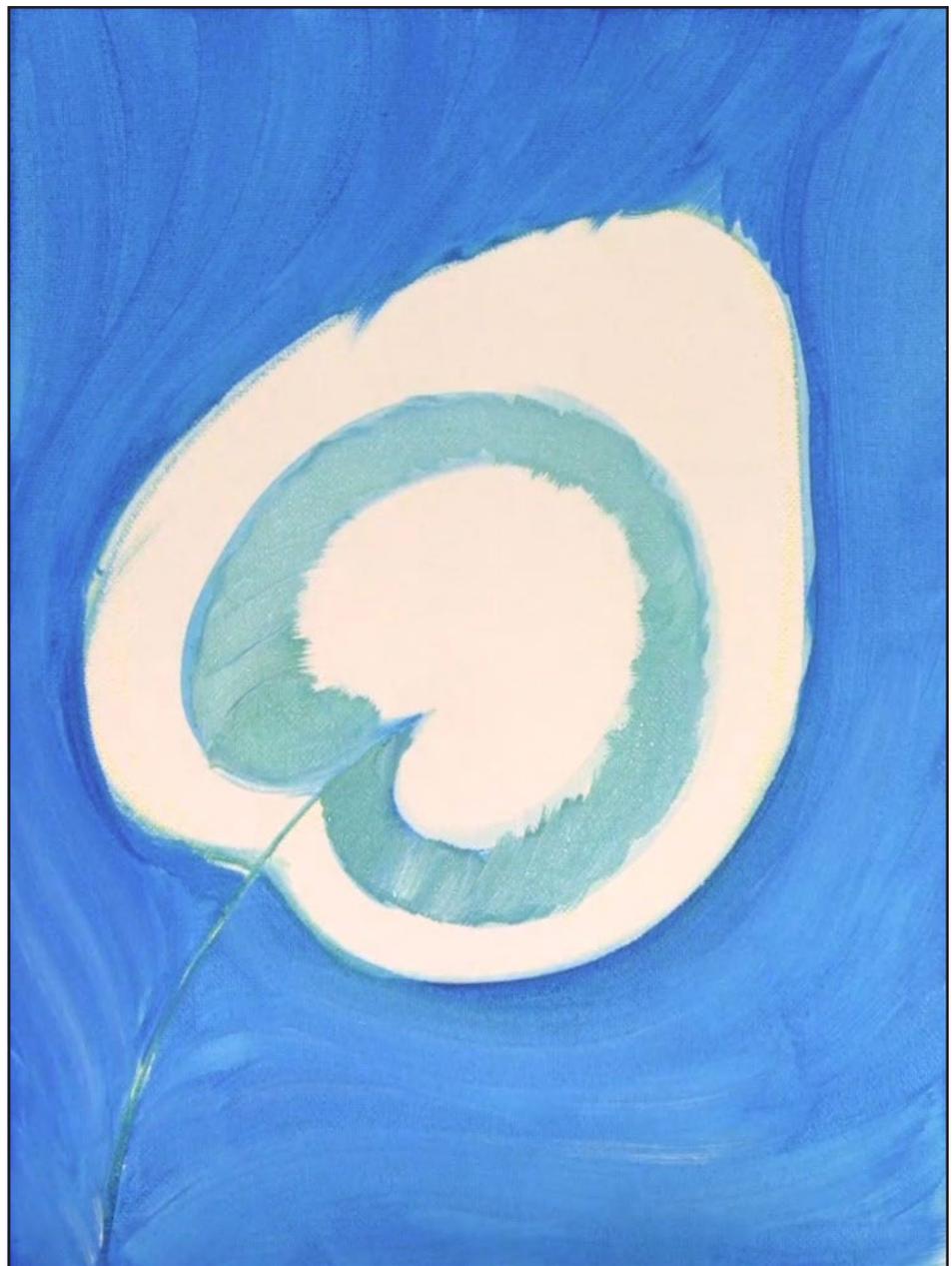
STEP DISCUSSION:

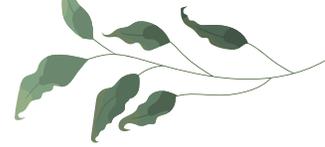
We have an Aqua ring going around the center of the eye. Get your angle brush and take yellow to the blue and mix to a turquoise. Turquoise is a blue with a strong green under color. When you get there, add white to the mix and you should have aqua; you can add more yellow if you need to.

Come to the center ring and paint the aqua band. It is the middle white section, between the two bigger white sections. You want to be directional with your strokes; sometimes horizontal, sometimes vertical, but following the curve with little strokes.

Add more white to the mix and place a few strokes of this over that area.

Dry.





STEP FOUR - *DARK BLUE CENTER*

IRREGULARLY FEATHERED INDIGO

PAINT:

- Primary Red
- Primary Blue

BRUSHES:

- Angle Brush
- Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

The blue is not dark enough for the center of the eye, so take a smidge of red to the blue and get to an indigo color. Start painting in the dark center of the eye. The strokes remain directional, following the shape, it may take more than one layer of paint because blue can be quite transparent. Feather the indigo into the aqua ring with irregular strokes.

Come back with your aqua if you need to to reinforce that ring or clean up. It's ok if it's streaky.

Dry.





STEP FIVE - *FIERY ORANGE RING*

ORANGE YOU GLAD?

PAINT:

- Primary Red
- Primary Yellow

BRUSHES:

- Bright Brush

STEP DISCUSSION:

Around the blue ring is a fiery ring of gold and oranges. Switch to your bright brush.

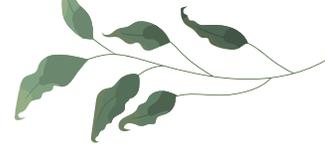
Mix yellow and red to make a red-orange, we do want it darker, so take the yellow over to the red. If we wanted lighter, we would take the red to the yellow.

Paint this in the remaining white ring of the feather.

Rinse out and wipe your brush.

Dry.





STEP SIX - YELLOW GREEN LAYER

FEATHER BARBS

PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

BRUSHES:

- Fan Brush

STEP DISCUSSION:

Get a dampened fan brush, or you could use a dry, bright brush. If you are using a hog fan, be careful about water. Pull yellow out and mix it with just a touch of blue, to make a bright yellow-green. Add white and start painting in the curving, flowing strokes of the green barbs. It's a large sweeping "S" curved stroke, and I started on the right.

Use my reference at the end of any chapter to help you figure out how I painted any step in any mini book which I have available to you. These strokes are rough and textural, almost a dry brush finish. I add water to the brush when I need to in order to improve paint flow.

Rinse your fan brush and wipe.





STEP SEVEN - CENTER DETAIL

BEAUTIFULLY COLORED BARBS

PAINT:

- Primary Red
- Primary Blue
- Titanium White

BRUSHES:

- Angle Brush

STEP DISCUSSION:

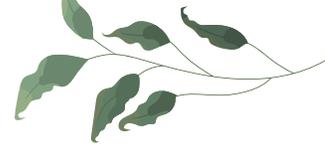
Switch back to the angle brush, mix a deep blue by taking the red over to the blue. Start adding this color in the center of the eye of the feather, over the first layer. Brush from the outside (the aqua ring) into the center. This is a glazing process applied over a dry layer. You do want to feather some of this color into the aqua section.

Rinse out and wipe your brush.

Take white over to the blue, and at the center of that middle section, paint from the stem out into that dark blue you just put in. Peacock barbs have lots of layers of colors from their base to the tip.

Rinse and wipe your brush.





STEP EIGHT - ORANGE RING DETAIL

DON'T SKIP THE VALUE OF A DRY CANVAS

PAINT:

- Primary Yellow
- Primary Red
- Titanium White

BRUSHES:

- Angle Brush

STEP DISCUSSION:

Refresh any colors you might need. Using the angle brush, take yellow to the orange-red that we mixed before, and start adding it at the outside edge of this orange ring, working towards the center. Stay in the upward tip and come down the side just a bit with this colour. Add more red to the mix as you move toward the bottom of the eye, and blend it in.

Rinse out and wipe.

Take white over to the red to make a pink. Add this pop of color to the bottom of the ring. Don't go very far up the sides.

Add some white to the dirty brush to feather in the tips at the top of some of the orange bristles.

Dry. Don't skip the drying.





STEP NINE - OUTER GREEN LAYER

A FAN OF LAYERS

PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

BRUSHES:

- Angle Brush
- Fan Brush

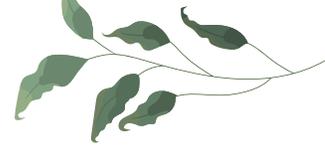
STEP DISCUSSION:

Let's add another layer with the fan brush. Add blue to the yellow-green we made earlier, and we have a peacock green color. Repeat the sweeping process we used previously but don't paint out all the yellow-green underneath, we are just adding another layer to the feather.

Rinse and wipe your brush.

Switch to the angle brush and make the bright green again by mixing yellow to blue and then add white. Add the smallest area of pull strokes at the outside edge of the orange ring, leaving a space between the eye and these strokes.





STEP TEN - OUTER BLUE GREEN LAYER

BARB INDIVIDUALITY

PAINT:

- Primary Yellow
- Primary Blue

BRUSHES:

- Angle Brush

STEP DISCUSSION:

Get the angle brush and load the blue with just a touch of yellow. Start adding single feather bits on top of the green layers, continue using the same brush strokes and curves as the other two layers. Just implying that there are individual barbs in these layers.

Rinse and wipe and dry.





STEP ELEVEN - FINAL DETAILS

THE WOW MOMENT

PAINT:

- Primary Red
- Primary Yellow
- Primary Blue
- Mars Black
- Titanium White

BRUSHES:

- Angle Brush
- Round Brush

STEP DISCUSSION:

It's the final touches that make a canvas come together - this will be that WOW moment.

With the dampened angle brush, get some red and add blue to it to make a purple color. I want a lighter purple so added white to the mix. At the outer edge, of the eye of the peacock feather, add a band of fringed purple, blending downward.

Get your yellow-green and add white to it, add some highlights along the bottom of the aqua ring, near the stem.

Take white to your pink mix and dry brush some of that along the bottom outside edge of your orange ring, on both sides of the stem.

Rinse and wipe.

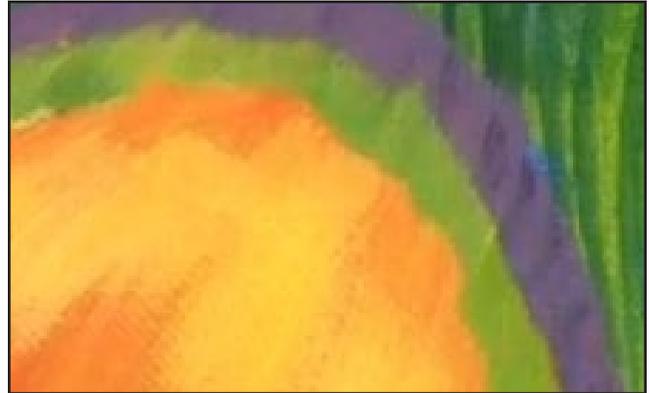
Mix yellow and white to get a rubber duck color, and dry brush that in the upper

center of the orange ring.

Rinse and wipe.

Load your angle brush with black and define the stem of the feather up into the eye.

Switch to the round brush to sign.



Q & A

SHERPA DOES THE FAN BRUSH NEED TO BE PRETTY FIRM?

Yes it does for acrylic.

WHAT SIZE FAN BRUSH WOULD YOU RECOMMEND IN THE ART SHERPA BRUSHES?

If you paint 11x14 or larger the #6 if you paint 11 x14 or small the #4.

CAN A SYNTHETIC FAN WORK FOR THIS OR IS THE HOG FAN BEST FOR THIS TECHNIQUE?

A good firm synthetic will do it, but I do prefer hog.

SO THE SHERPA FAN WILL WORK? WHY DO YOU PREFER THE HOG?

I can load it a little heavier and still get my dry brush because of the bristles being scaled and flagged.

WHICH BLUE IS BEING USED?

Primary blue which is in this set, Sennelier Abstract, is a plain phthalo blue pb 15.

SO IS THIS A PRERECORDED VIDEO STREAMED LIVE SO SHERPA CAN ANSWER QUESTIONS?

We wanted this course to be as clear, clean and direct as possible to help as many new painters get going as possible.

IS THAT A STAY WET PALETTE? HOW LONG WILL THE PAINT STAY WET?

Personally, I have had a pallet sit a week on several occasions.

DOES ANYONE HAVE A LINK TO GET THE PAINT BRUSHES SHE USES?
WWW.THEBRUSHGUYS.COM

WHEN CAN YOU CALL YOURSELF AN ARTIST?

An artist is anyone who makes art.



THE ART SHERPA

SHARE YOUR PAINTING FROM THIS CLASS WITH ME!
#THEARTSHERPA

YOU CAN JOIN THE THE ART SHERPA OFFICIAL GROUP AND POST YOUR PAINTINGS THERE:

<https://www.facebook.com/groups/TheArtSherpa>

WEBSITE: <https://theartsherpa.com/>

FACEBOOK: <https://www.facebook.com/TheArtSherpa/>

INSTAGRAM: <https://www.instagram.com/theartsherpa>

PINTEREST: <https://www.pinterest.com/cinnamoncooney/>
#TheArtSherpa #StepbyStepPainting #Acrylicpainting

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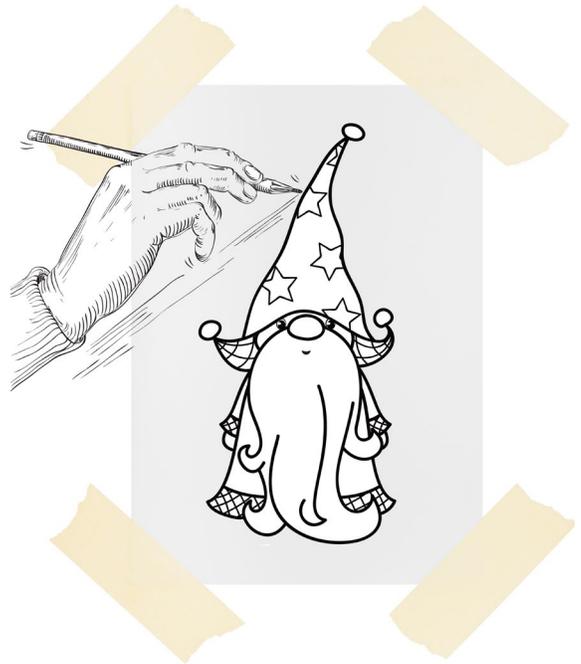
TO GET TEXT NOTIFICATIONS OF WHEN WE ARE LIVE
Text theartsherpa on your phone to the number 33222

THE TRACING METHOD

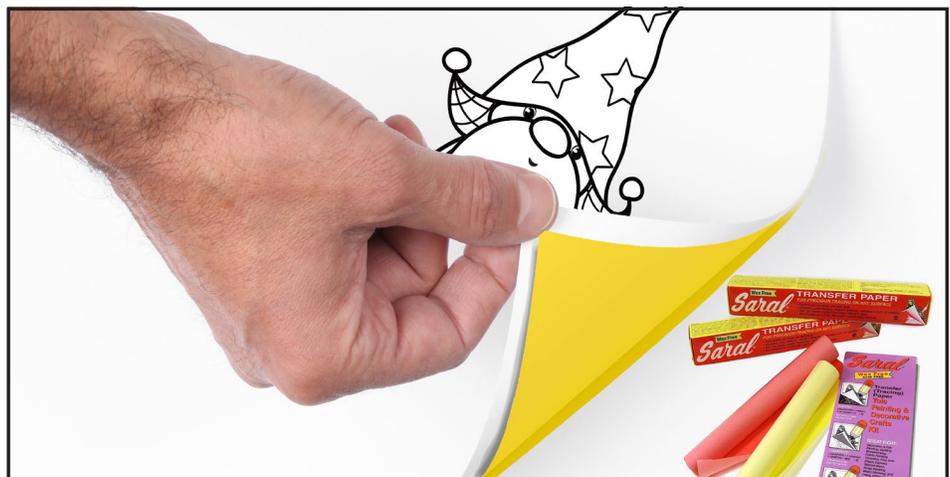
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



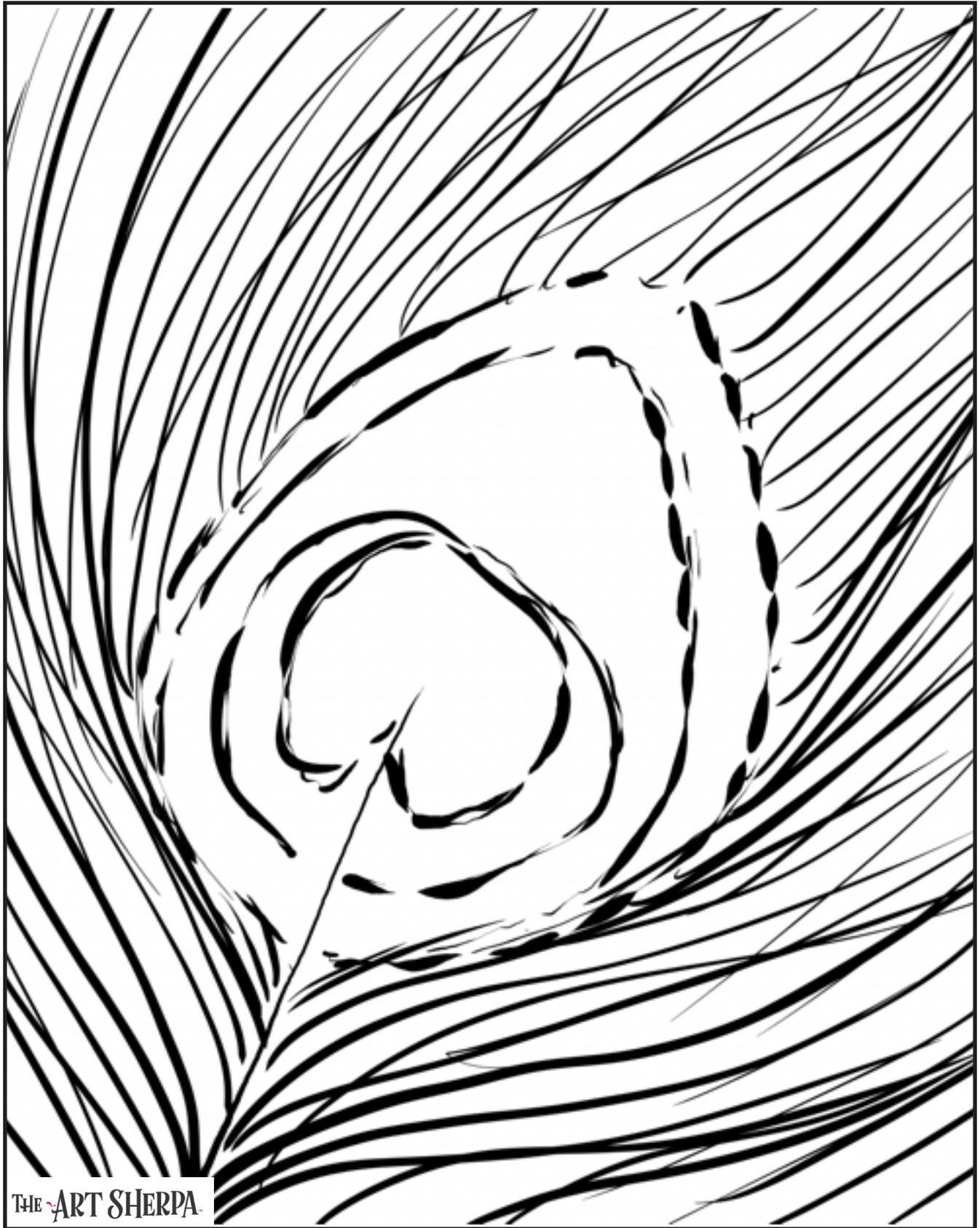
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 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



TRACEABLE:





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