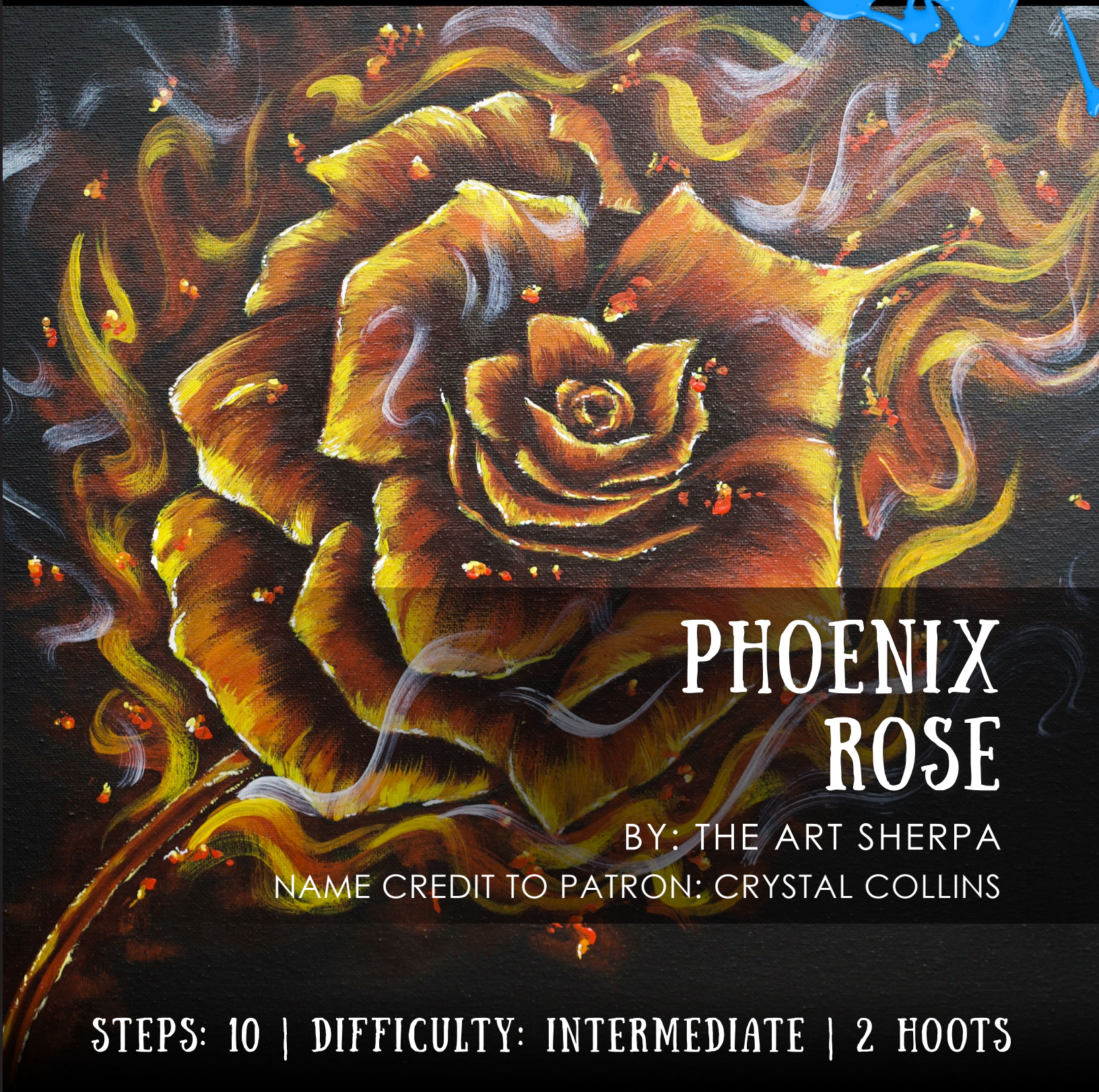


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



PHOENIX ROSE

BY: THE ART SHERPA
NAME CREDIT TO PATRON: CRYSTAL COLLINS

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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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 flaming rose floral tutorial is not an extremely difficult one. You are provided with the resources for success in this document and you can rewatch the video as many times as you wish. I have done several smaller floral tutorials which can be found on my website if you are a beginner artist or would like to start with a less difficult painting. 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
- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

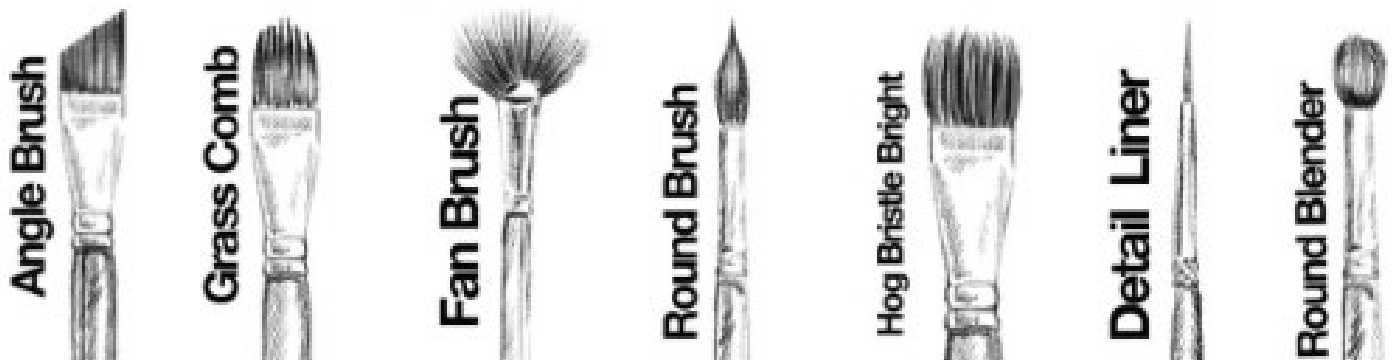
- Large Round Hog Brush
- ½" Angle Brush
- Grass Comb/Grainer
- TAS #4 Round Brush
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #20 Bright
- #26 Bright
- #8 Bright Hog Bristle
- #8 TAS Cat's Tongue

TOOLS:

- T-Square Ruler
- 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
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion
- Fire



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.

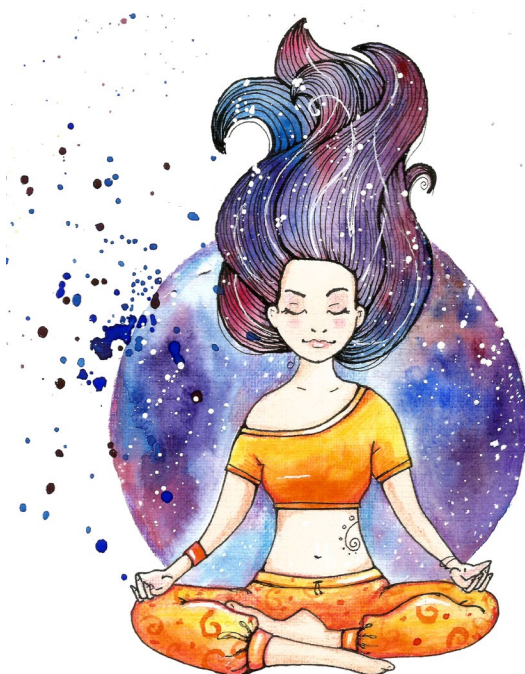
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:54	IMAGE
STEP 2	12:16	RADIANT HEAT
STEP 3	20:34	CENTER PETALS
STEP 4	28:47	OUTER PETALS
STEP 5	49:04	TONING THE PETALS
STEP 6	58:53	PETALS ON FIRE
STEP 7	1:09:48	YELLOW HIGHLIGHTS
STEP 8	1:27:13	FIRE
STEP 9	1:34:34	FLOATING EMBERS
STEP 10	1:48:11	SMOKE
		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.



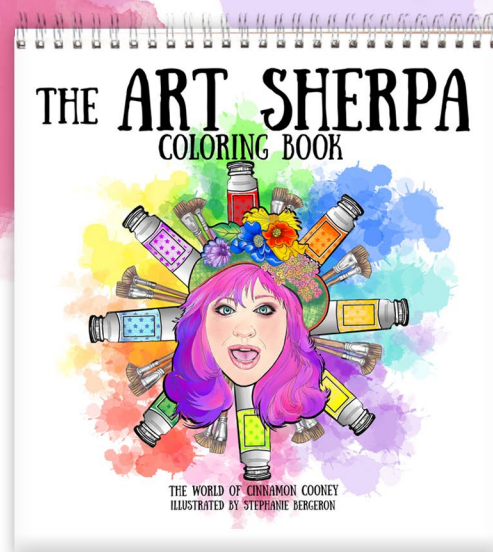


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STEP 1 - IMAGE

“TRUST YOUR ABILITY”

BRUSHES & TOOLS:

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 a piece of chalk, on a black canvas, add a few lines to show the scale and placement of the rose. If you are free handing, start by adding the stem in the lower left corner.
- The construction of the rose starts with the bowl placement and a little “c” for the curved, center petal. Around that, we draw a curvy little line and another curvy little line that slightly overlaps and continues in concentric layers. You could just use the traceable, but this is a great subject if you want to give yourself a try at free-handing, for the first time. Even if you use the traceable, no two roses will ever be the same so remember that as you go through the tutorial to paint your rose to your happy place. It is your world and you are the master of it. Trust that you have got this and use all of the free resources that I put at your disposal to assist you; there is a photo after this discussion, there is the final photo following the last step, there is the traceable reference, the grid reference, and you can always go back and review the tutorial at any time.



STEP 2 - RADIANT HEAT

“THE RANDOM WIGGLE DANCE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

load it with AGL + CRM + DP to start adding the “heat” around the outside structure of the rose and stem. You are creating a radiating heat using light pressure, while staying on the toe of the brush. You want to be very loose and use lots of swirling “S” strokes. I chose to have my “heat” work up and off the canvas in the top right corner.

- Add more CRM to the mix, and add touches of this over the first layer of heat. It takes a moment to learn the random wiggle dance of your brush.

BRUSHES & TOOLS:

Large Round Hog Brush

STEP DISCUSSION

- Put CRM, CYM, DP, MB, TW and AGL. onto your palette. Grab a Large Round, Hog Brush and



STEP 3 - CENTER PETALS

“A PAINTING HAS NO LIMIT ON ATTAINMENT”

PAINT:

Cad Red Medium = CRM

Dioxazine Purple = DP

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

½" Angle Brush

STEP DISCUSSION

- Get an angle brush and a mix of DP + CRM to start painting in the center section of the rose.
- It will be very helpful to refer to the photo reference on each step

discussion to see exactly what petals I worked on within that discussion because I don't try to paint all the petals in one step.

- Get a little more CRM on the toe of the brush and put the center back in on top of the darker purple color in a sort of an outline application. Add AGL to the paint, as you need to, in order to delay the drying time and to improve the flowability. Start pulling out the first series of petals with this redder, purple color. Add more CRM into the mix as you desire to vary the color.





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STEP 4 - OUTER PETALS

“EVERYTHING IS ON FIRE”

PAINT:

Cad Red Medium = CRM

BRUSHES & TOOLS:

½" Angle Brush

viewer. Keep in mind that a rolled petal is darker at the bottom and brighter at the top.

- Take your time, this painting will be worth every minute you put into it.
- I painted the stem with the same color, kind of a mid-red tone.

STEP DISCUSSION

- Burning Rose in Flames.
We are going to continue using our reds and purple so add some more CRM into the previous mix and “roll” a petal out. The directionality of your brush stroke is key to how the petal will be represented to the



STEP 5 - TONING THE PETALS

"I DON'T NEED TO DRY AT ALL"

PAINT:

Cad Red Medium = CRM

BRUSHES & TOOLS:

#4 TAS Round

Grass Comb/Grainer

STEP DISCUSSION

- Switch to a grass comb and keep adding CRM to your mix of purple and red for the brightest red we've had so far. Then add a touch of water and highlight the edge of the outermost petals, in a feathered manner. Again, the color speaks to where the light is hitting the rose. You will want to refer to the photo reference in this step to assist you in determining where I highlighted mine.
- I chose to have this rose burn at the edge of the petals.
- Remember when painting a petal, you brush in the direction that the petal grows.
- Switch to a Round Brush to outline the upper part of the stem with this bright fire color.



STEP 6 - PETALS ON FIRE

“FIRE IS NOT PREDICTABLE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Grass Comb/Grainer

CYM, moderately mixed. Add a touch of water, and we will heat this fire up. Starting from the outside petals, add another layer to your rose. Vary the length of your strokes because fire does not burn at an equal or predictable rate. You can vary the amount of each pigment in the orange as you like.

- This is almost a dry brush effect.

STEP DISCUSSION

- Adding that which makes it burn. Purple and yellow neutralize each other, but go ahead and add CYM to your palette anyway.
- Use the grass comb to make a beautiful orange with CRM +



STEP 7 - YELLOW HIGHLIGHTS

“BRINGING THE HEAT”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Grass Comb/Grainer

STEP DISCUSSION

- Using your clean grass comb, mix CYM + TW + AGL, then start bringing the extreme heat to the curl of the petals. I have a fire zombie painting

that would go really well with this rose, except that zombies hate fires.

- Add orange to CYM to get a very, very bright orange to highlight the upper curve of the stem.
- Use TW to highlight bits of some of the edges, of some of the petals.
- I came back with CRM + TW to add broken highlights along the stem.

Twix came for reassurance that we would not let Shortcake will not eat all her food.



STEP 8 - FIRE

"ROSE EN FEU"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Round Hog Brush

Grass Comb/Grainer

STEP DISCUSSION

- Start with a Large, Round Hog Brush and begin painting the swirling, "S" curve flames that loft from the rose to the right and up off the corner of the canvas.

- Switch to the grass comb and mix the orange with AGL, and add some heat highlights to some of the flames you just put in. Fire is a living creature so, you do want to vary the colors of the mix by adding more CRM or CYM at times. Capture the moments of smoke in your world.
- If you overpaint, you can always come back with darker colors.



STEP 9 - FLOATING EMBERS

“EMBER UP”

PAINT:

Cad Red Medium = CRM

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- This rose has earth, wind, and fire. The first part of the ember is created using a Round Brush and CRM, and by dabbing in some sparking fire particles in random locations around the canvas. They tend to break off in bits and float away from the fuel source.
- Get some orange thinned with water and add some orange pops to the embers.
- Remember, that even the embers burn with the darker color being the closest to the source of the heat. So when we are adding the yellow color to our embers, they need to be placed nearest the orange pops and not the red.
- Mix a bright yellow with CRM + TW and using the tip of the brush, add the super highlights around the embers, or in other words, the coolest part. Or you could switch to a small detail round brush.



STEP 10 - SMOKE

"GLAZING SMOKE"

PAINT:

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

#1 Monogram Liner

Grass Comb/Grainer

STEP DISCUSSION

- Smoke is affected by the environment around it. With the largest grass comb brush you have, mix TW + MB.

- Add AGL + the gray mix you just made + TW and bring tendrils of smoke upward, starting at the stem and working in and around the petals. Wafting, smoking beauties of heat moving up and off the canvas on the top right. Sometimes, more is less, but trust your artist's eye as you lay in your smoke.
- Sign. I signed with fire, but you do you.

John - You have a duck on your palette. Pretty Cool.



THE TRACING METHOD

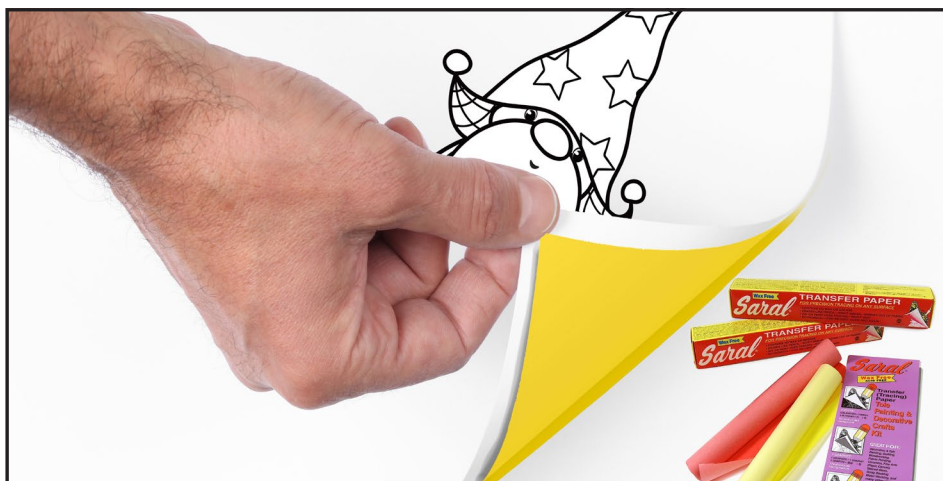
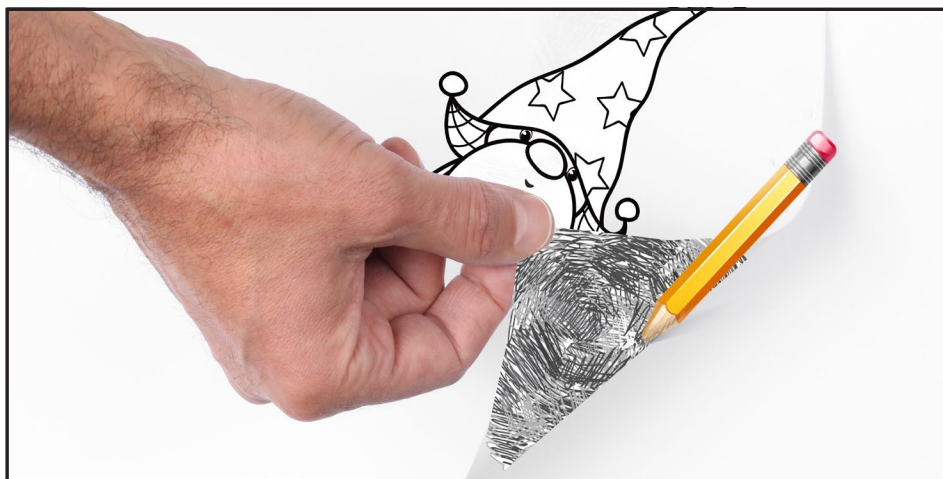
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



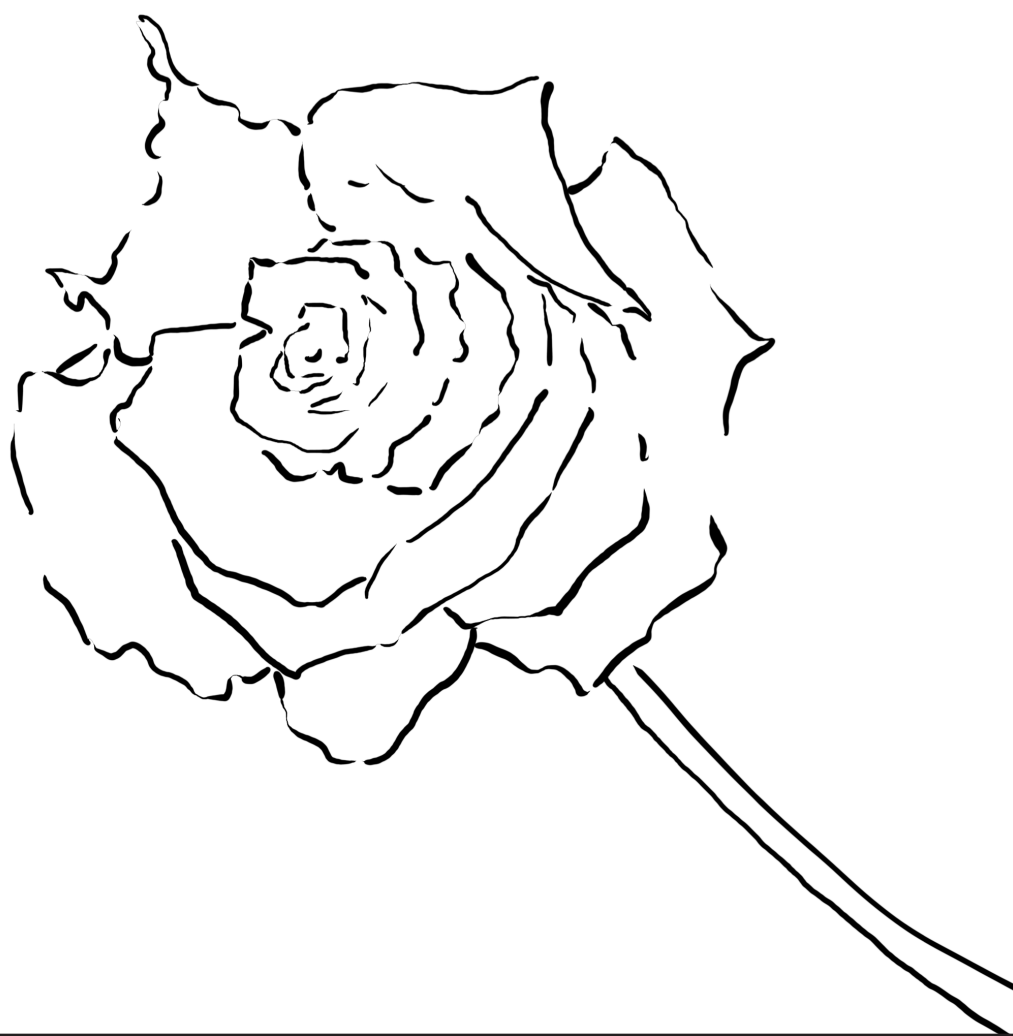
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 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.

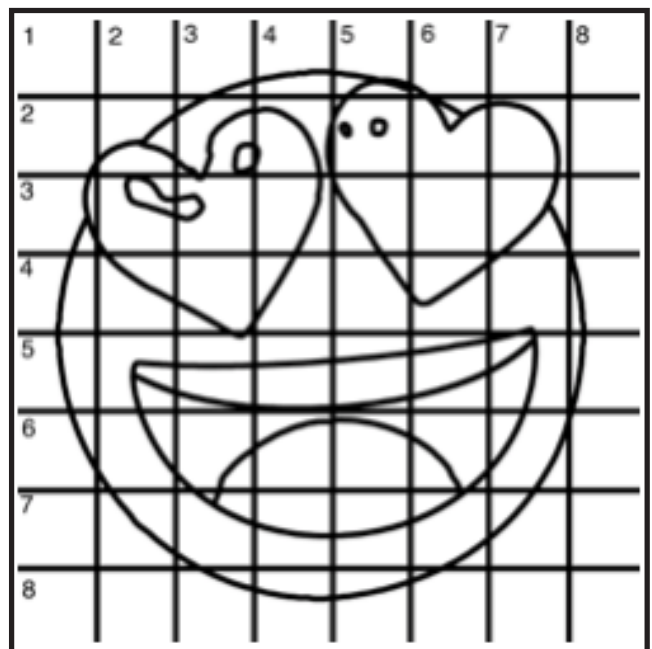
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



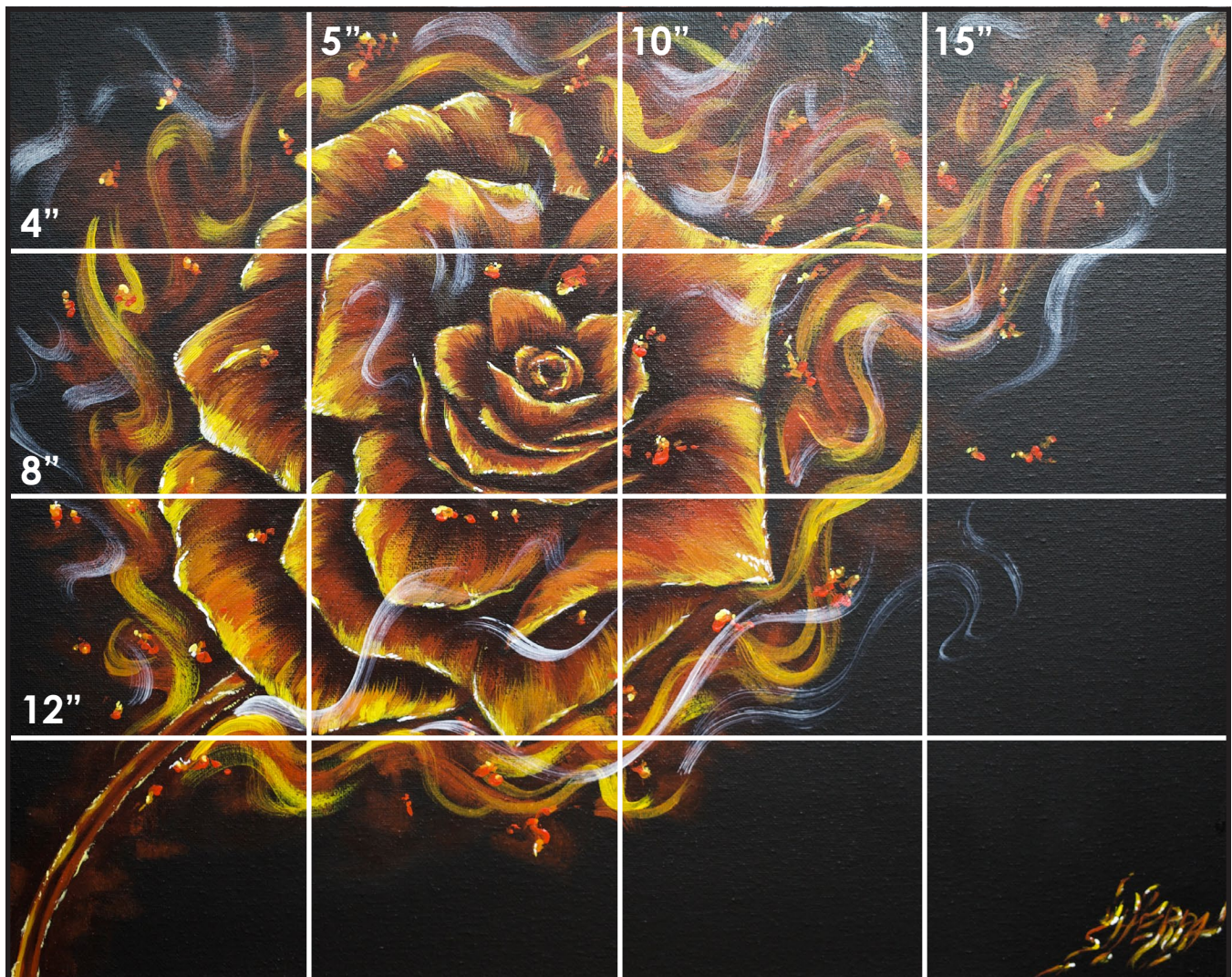
GRIDDING INSTRUCTIONS CONTINUED:

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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