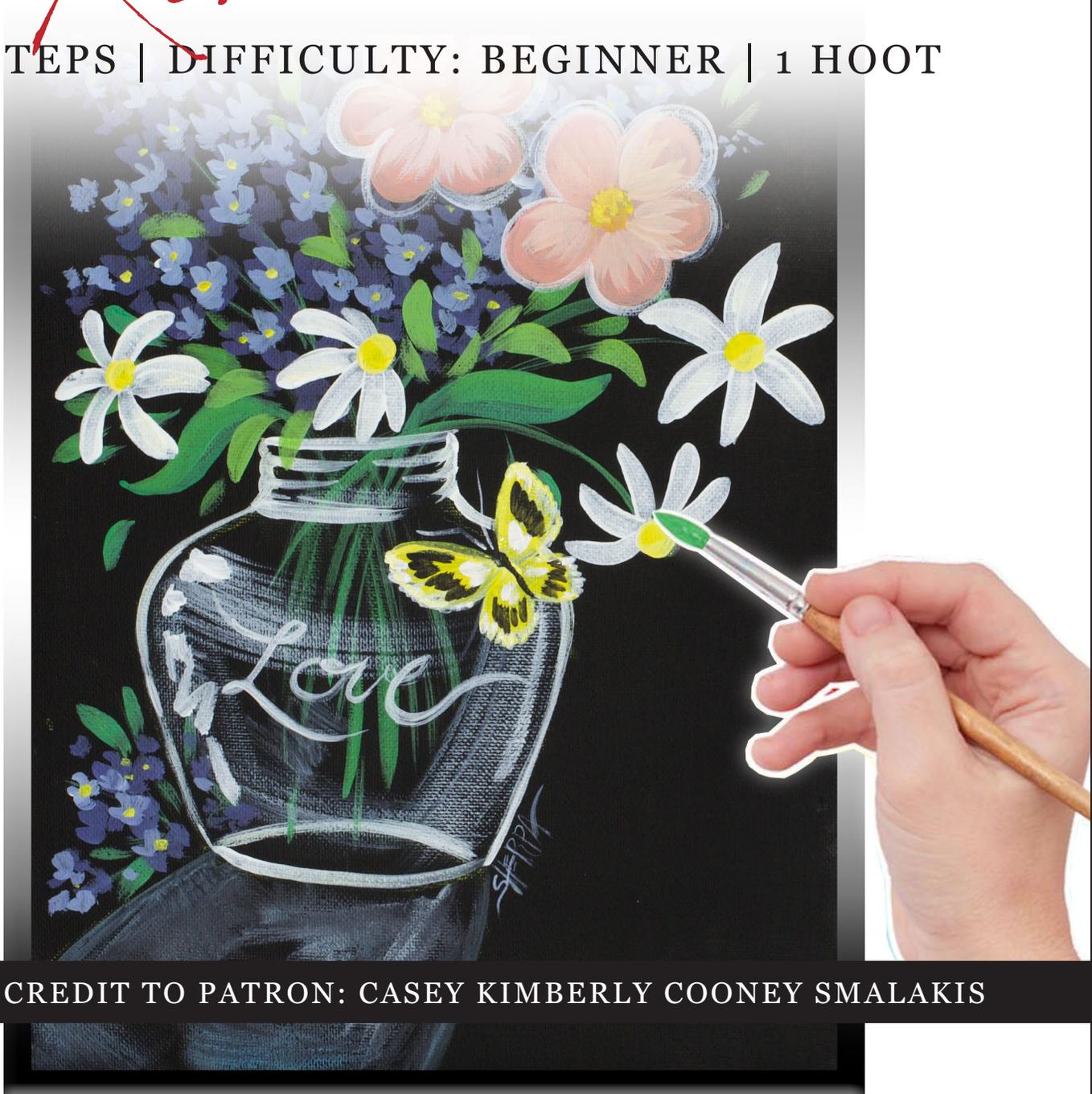


THE ART SHERPA™

PRESENTS

Remembrance

9 STEPS | DIFFICULTY: BEGINNER | 1 HOOT



NAME CREDIT TO PATRON: CASEY KIMBERLY COONEY SMALAKIS



TABLE OF CONTENTS

SHERPA FORWARD	3
THE GOLDILOCKS ZONE.....	3
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	4
STEP 1 - BACKGROUND.....	5
STEP 2 - IMAGE.....	6
STEP 3 - JAR AND LEAVES	7
STEP 4 - REFLECTIONS	8
STEP 5 - PURPLE FLOWERS	9
STEP 6 - DAISIES.....	10
STEP 7 - PEACH FLOWERS	11
STEP 8 - BUTTERFLY AND FILLER LEAVES	12
STEP 9 - BUTTERFLY DETAILS	13
Q & A SESSION.....	14
TRACING METHOD.....	15
TRACEABLE	16





SHERPA'S FORWARD

THIS PAINTING IS THE THIRD PAINTING TUTORIAL, AND THE 11TH 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. We will continue to do this during

all 10 of the paint sessions, as well.

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.

Today, we will paint a fairly neutral still life, which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.



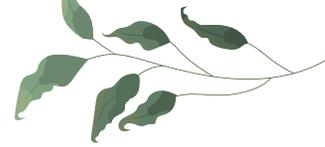
THE GOLDILOCKS ZONE

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 THIS 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

- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing

BRUSHES:

- Synthetic Bright Brush
- #4 TAS Round Brush

TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 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:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing

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

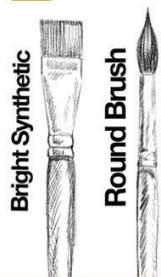


Dritz chalk tool



CANVAS 9x12

Ruler



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	0:00	INTRO
STEP 1	2:12	BACKGROUND
STEP 2	5:18	IMAGE
STEP 3	9:31	JAR AND LEAVES
STEP 4	15:50	REFLECTIONS
STEP 5	20:24	PURPLE FLOWERS
STEP 6	30:34	DAISIES
STEP 7	35:40	PEACH FLOWERS
STEP 8	43:29	BUTTERFLY AND FILLER LEAVES
STEP 9	46:42	BUTTERFLY DETAILS
		SIGN



STEP ONE - BACKGROUND

JUST PAINT THE WHOLE THING BLACK

PAINT:

- Mars Black

BRUSHES:

- Bright Brush

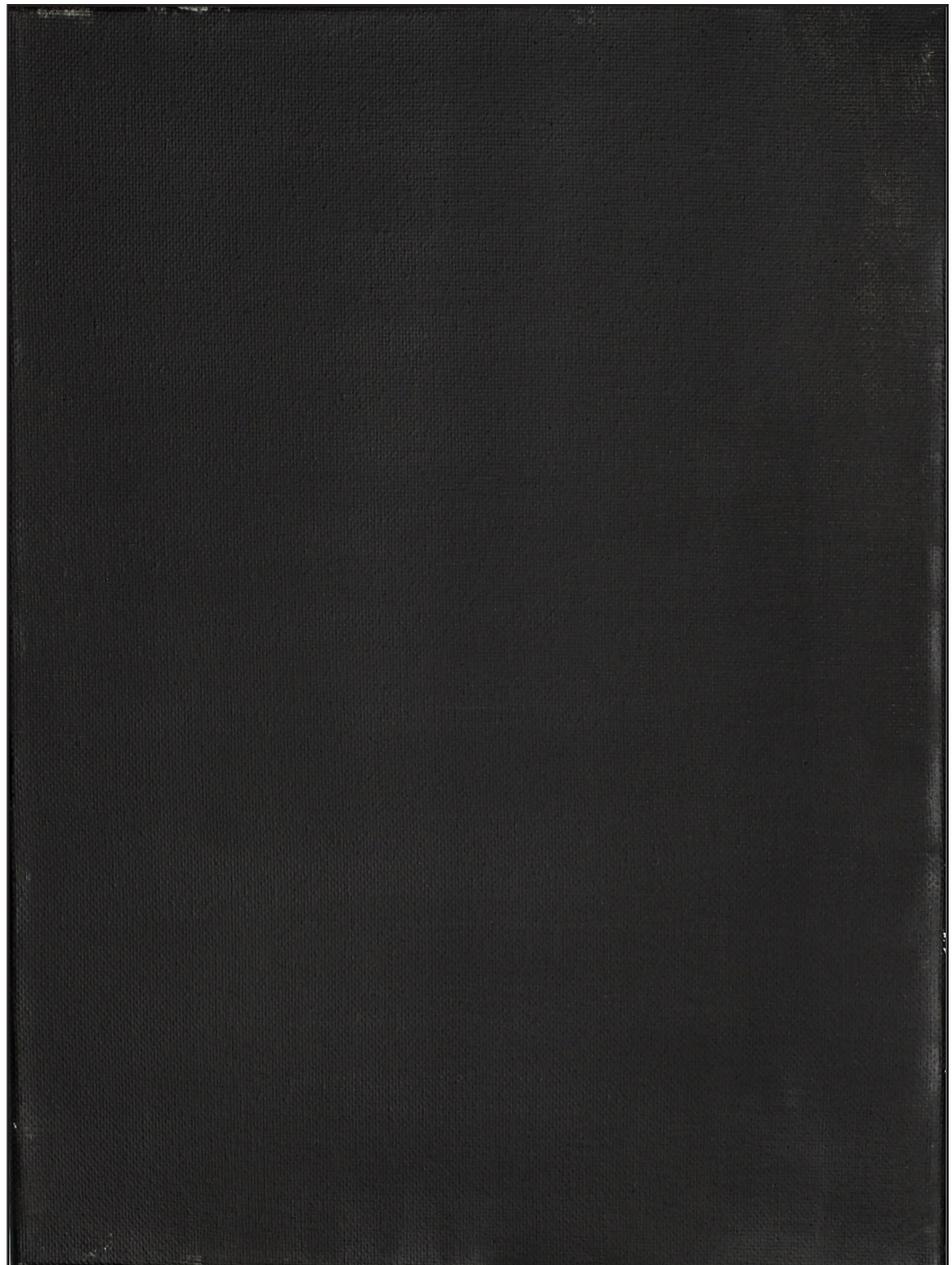
STEP DISCUSSION:

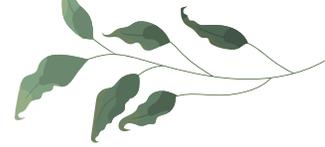
I chose to freehand this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.

If you don't intend to frame, you can paint the sides of the canvas.

We are going to paint the whole canvas with the bright brush and black paint. You want the brush to be dampened before you load the paint, add water as you need to to improve flow. Paint all strokes up and down.

Dry and cool.





STEP TWO - IMAGE

A MASON JAR VASE

BRUSHES:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler

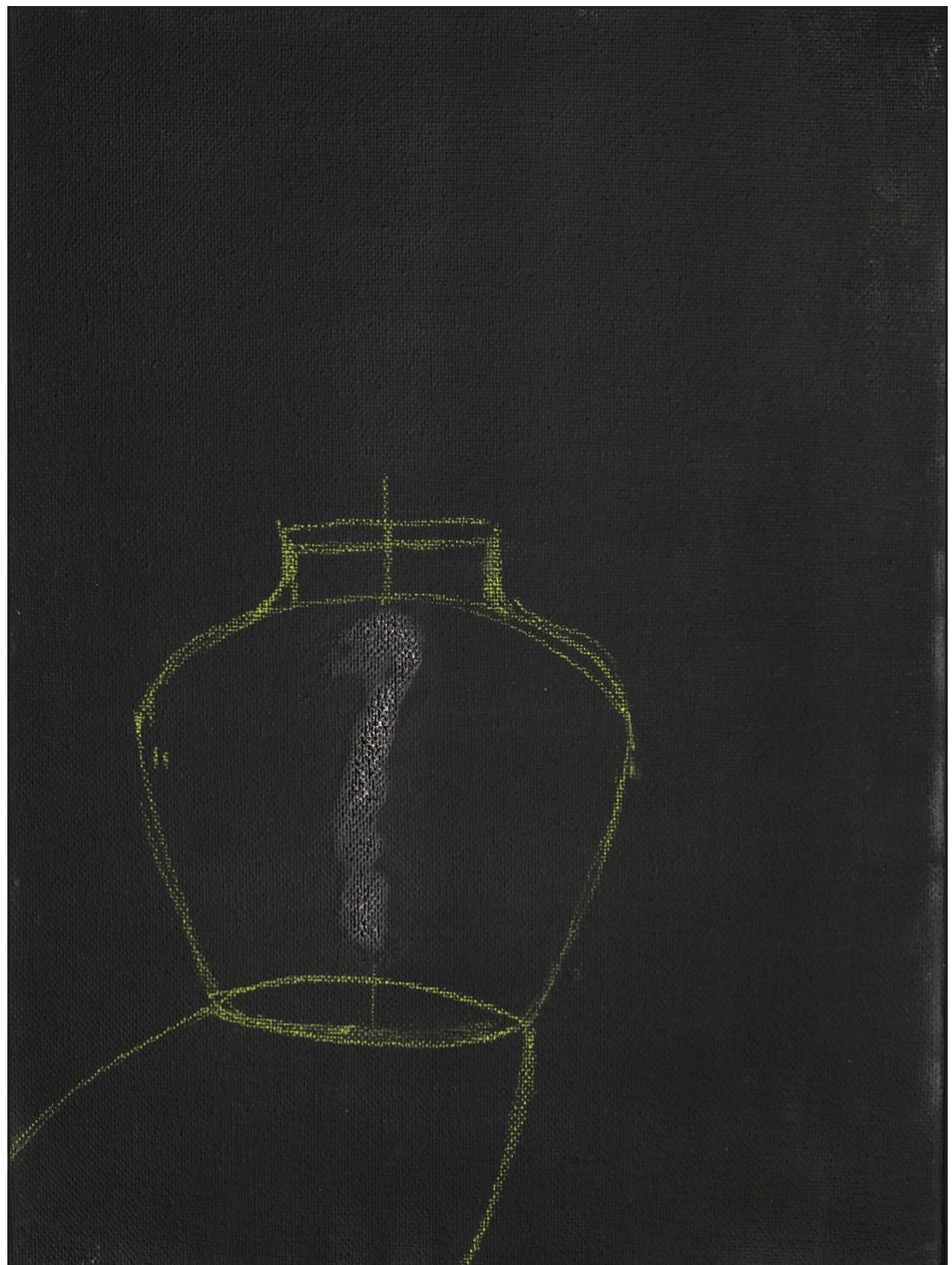
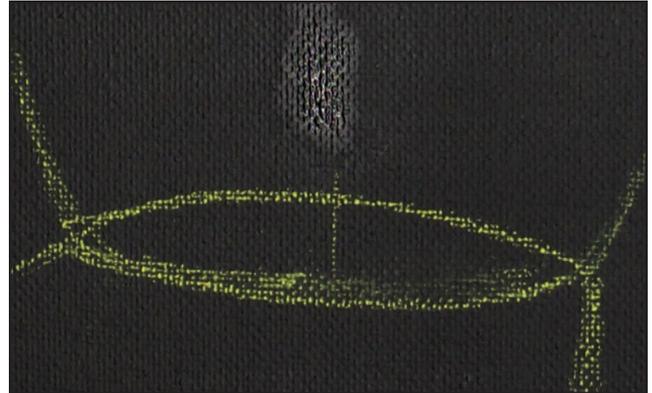
STEP DISCUSSION:

Use a T-Square Ruler to help with the symmetry of the jar. Using chalk, mark dots where you want your jar to live. Make a straight vertical line at the center of where you want the jar and then curve the bottom of the vase.

Measure 2.25" on each side of the centerline, then sketch the sides and up to the mouth of the jar. I chose how my vase looked, but you can change what I did in any way. The bottom should have half of the ellipse showing inside the jar.

The chalk will remove with a damp brush if you want to remove the center line.

At about 1" above the bottom of the left corner of the canvas, draw a guide for the shadow reflection for the left side of the jar. Then draw another shadow guide starting from the bottom of the right side of the vase, and curve it toward the almost center bottom of the canvas.





STEP THREE - JAR AND LEAVES

PAINT WHAT YOU SEE

PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

BRUSHES:

- #4 TAS Round Brush

STEP DISCUSSION:

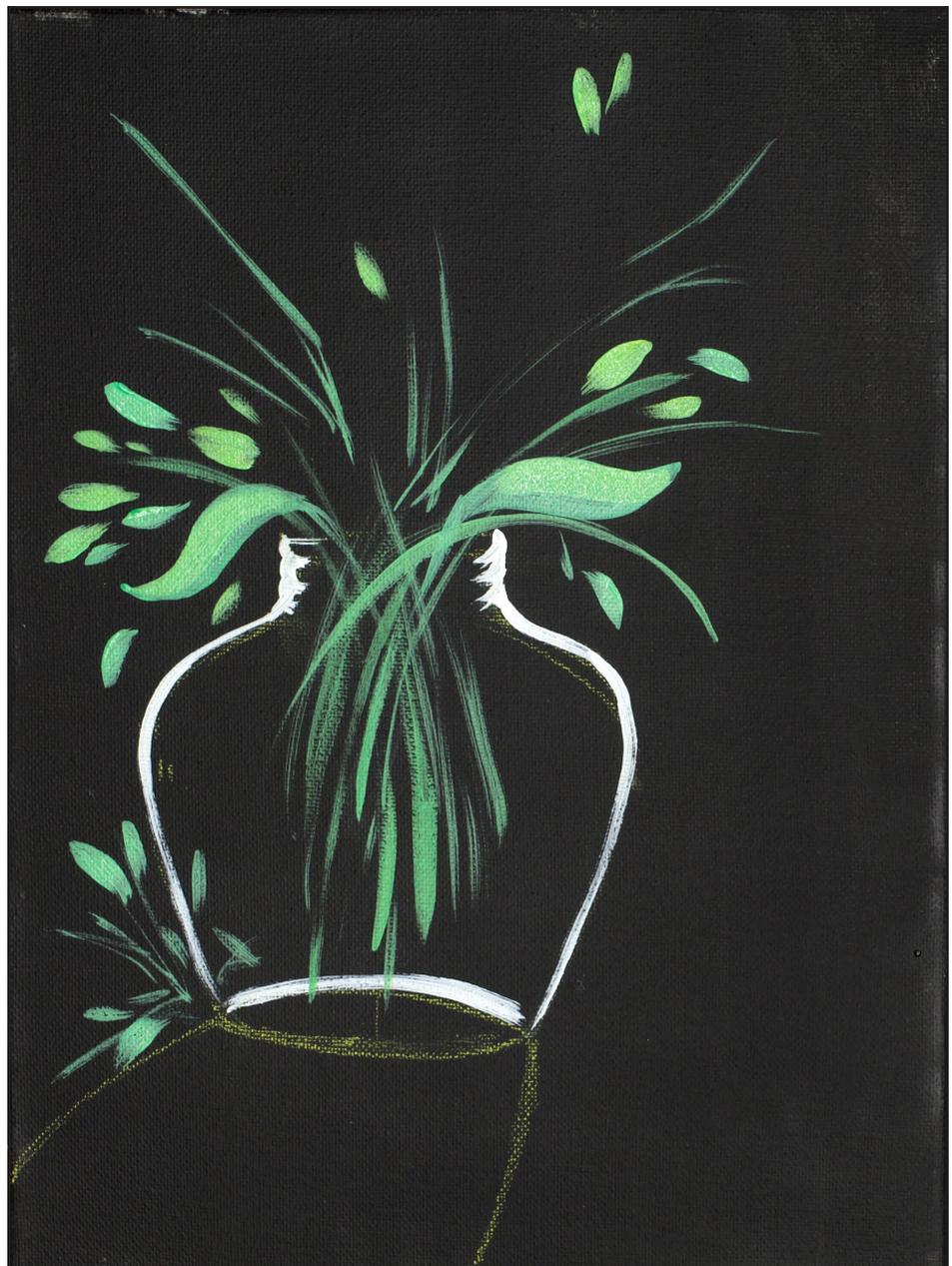
I understand that I can see through the jar, so I have to put in certain lines. Get a round brush, damp, then thin white paint with a drop or two of water and paint the outline of the jar. If your jar has those rings at the top, you might want to imply them, but don't go all the way across. Do not paint the mouth of the vase but do paint in the ellipse at the bottom.

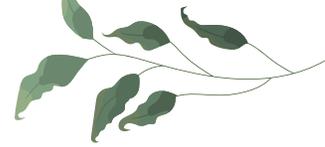
Rinse your brush and take blue over to the yellow and mix to get a pretty green that you love. Then add some white to it to antique it a bit. Start sketching the stems coming out of the top of the vase; they are flowerless for now. You do want some of your stems taller and thicker than others, and they are not neatly placed inside the jar. The stems should vary, directionally.

With an "s" stroke of the brush, you can paint a leaf simply by filling and thickening it in. Put some

leaves in your world. They should also vary in size and placement. I wanted to place a few random leaf droppings at the bottom of the table. Add more yellow to the mix for a highlight color for the leaves.

Rinse out and dry.





STEP FOUR - REFLECTIONS

ALL I NEEDED WAS LOVE

PAINT:

- Primary Blue
- Titanium White

BRUSHES:

- Bright Brush
- #4 TAS Round Brush

STEP DISCUSSION:

We are doing more layers in the glass so you will need the bright brush and the round brush.

With the round brush, thin some white and put in the mouth of the jar; voila, the leaves and stems are now inside the jar. Draw all those rings at the top, if your jar has them, and paint in the bottom of the jar. Close the ellipse at the bottom.

Get a smidge of blue and add some white, and on the dry, bright brush, use this to dry brush in jar reflections over the stems that are inside. Some reflections go around the jar in a curve; some follow the shape of the jar up and down.

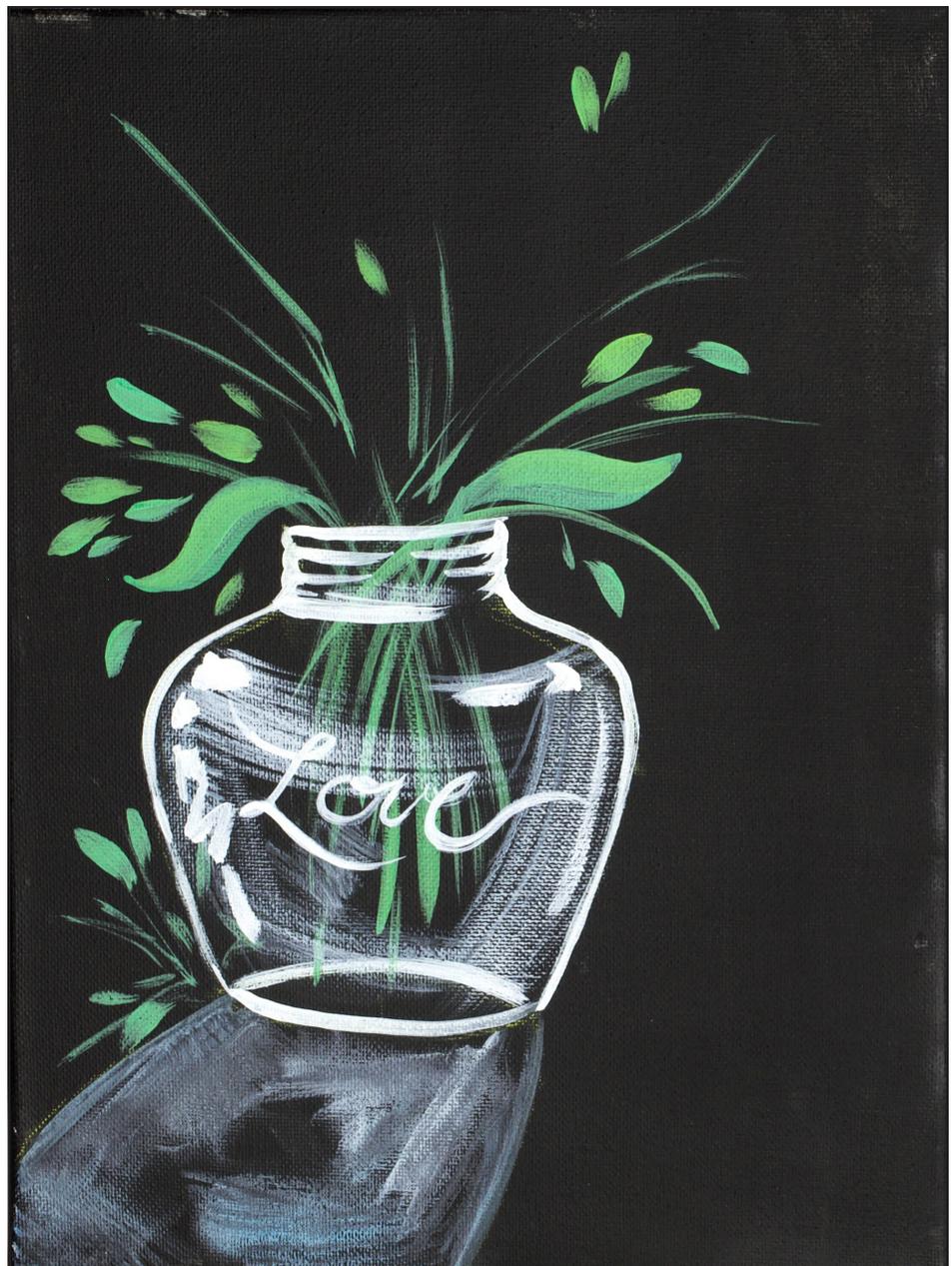
Come to the shadow area that you drew in and apply some strokes to indicate that light was being passed through the vase and reflections were being cast.

Switch back to the round brush and white paint and

add some brighter reflections to the vase.

I wanted my vase to have a message, so I scripted the word "Love" on mine, but you do you and use whatever word you would like to have.

Dry.





STEP FIVE - PURPLE FLOWERS

WHEN THE DEEP PURPLE FALLS

PAINT:

- Primary Red
- Primary Blue
- Titanium White

BRUSHES:

- #4 TAS Round Brush
- Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

To start our flowers, we need to decide where some of the focal flowers live, so get your chalk and draw in a petal flower toward the center. Come to it's right and make a similar flower.

Take blue over to the red with the round brush and make a violet, bring in some white, making it kind of dark purple.

On the long stems that do not have flowers, start building up some sketchy shapes, kind of like comma strokes, 4-5 strokes per flower head. They are small and live in clusters up and down the stems. Some are behind the stems, some are in front of the stems. You definitely want to see the green of the stems between them. Because we have previously drawn in the focal flowers, we can place some of these purple flowers so that they will appear to be behind the sketched

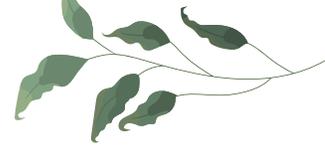
flowers. Don't forget to add some clusters at the bottom, if you have some greenery there.

When all of your dark clusters are in, take some of this color to your white, to make a blue violet, and highlight, randomly, throughout the clusters. Don't cover up all the dark and try to avoid patterns.

It's always a good suggestion to step back from your painting to observe it from afar, because it's hard to get perspective up close. Another great trick is to take a picture with your phone to look at it.

Rinse out your brushes and dry.





STEP SIX - DAISIES

GHOST FLOWERS

PAINT:

- Titanium White

BRUSHES:

- #4 TAS Round Brush

STEP DISCUSSION:

Daisy, daisy, give me your answer, do. If you have trouble with daisies, you might want to visit the brush stroke video in this series.

Get the round brush and thinned white paint, and using a "press/curve/release", petal stroke, put in the daisies. You do want to curve the petals so that they go in random directions, and have different widths and lengths. Maybe some of your daisies face up and some face down, maybe the cat swiped off a couple of petals on a low hanging flower. Paint your world and be sure to move your canvas and not contort your body. Move your brush to the strength of your best brush stroke. As you get to the center of the flowers, the direction of the curve may change so that it goes to the center.

You can use the photo reference at the end of this step to help you see how I painted my daisy petals.

Lastly, I painted in the two rounded ghost flowers at the top, but very lightly, almost dry brushing.

If you have downward facing half daisies, don't forget to add the button center.





STEP SEVEN - PEACH FLOWERS

THE FUN STUFF

PAINT:

- Primary Red
- Primary Yellow
- Titanium White

BRUSHES:

- #4 TAS Round Brush

STEP DISCUSSION:

Let the FUN stuff happen and let's brighten things up. Take a little red into the yellow to get a bright orange with the round brush, then add white to get a red-orange color. It's more of a coral, then paint over the ghost flowers that you did at the end of the last step.

Rinse out thoroughly.

Mix yellow to some white to get a bright yellow, and add that to the center buttons of the daisies. Then using the tip of the brush, drop some yellow centers into some of the purple cluster petals.

Take a lot of white over to the yellow and add some lines to start our butterfly wings. If you are nervous about this in any way, use the traceable. If you are brave enough to freehand, use the photo reference and the traceable to see where placement was and how I painted those wings so they appeared so gossamere.

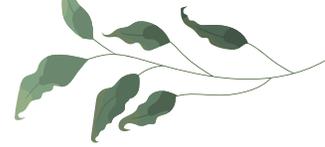
Get white on the brush and add some additional reinforcement to some of the white daisy petals to brighten them up.

Take some yellow to the coral mix to make a pale orange, and add centers in the coral flowers.

Use your coral color mixed with white, to get a very light peachy color, and highlight the individual petals of those two focal flowers. Brush from the inside of the flower out.

Dry.





STEP EIGHT - BUTTERFLY AND FILLER LEAVES

MY DAYS ARE MADE OF BUTTERFLIES

PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

BRUSHES:

- #4 TAS Round Brush

STEP DISCUSSION:

Get the round brush and yellow and start making that yellow butterfly much more vibrant against this black background. You can also brighten up some of the flower centers.

Use thinned white to outline some of the focal flowers.

Rinse out and get back to the green, by mixing blue into the yellow and add a few leaves in and about the arrangement. Just little touches of color pops.

Rinse out thoroughly.





STEP NINE - BUTTERFLY DETAILS

LE PAPILLON

PAINT:

- Mars Black
- Titanium White
- Primary Yellow

BRUSHES:

- #4 TAS Round Brush

STEP DISCUSSION:

Make sure the butterfly is dry. Using the round brush, get some thinned black and outline the upper wings of your butterfly. Then add a pattern for the wing designs.

Using the white, add some little antennae and some spots toward the center of the wings and a little frill along the outer edges.

Then touch up and glaze the butterfly where needed using your yellow.

Sign.



Q & A

WHERE DO I FIND ALL THE COURSE VIDEOS?

There is a link on my website at www.theartsherpa.com and it explains everything, answers questions, and shows you all of the videos. Tomorrow is Two Dragonflies By A Pond and there are images all the way through to the Corgi Butt, which is November 23. Lesson gallery shows each tutorial and gives specific information about each individual painting. You do have to register to get the free mini books.

I also have a Facebook private group for my community called The Art Sherpa Official group. Feel

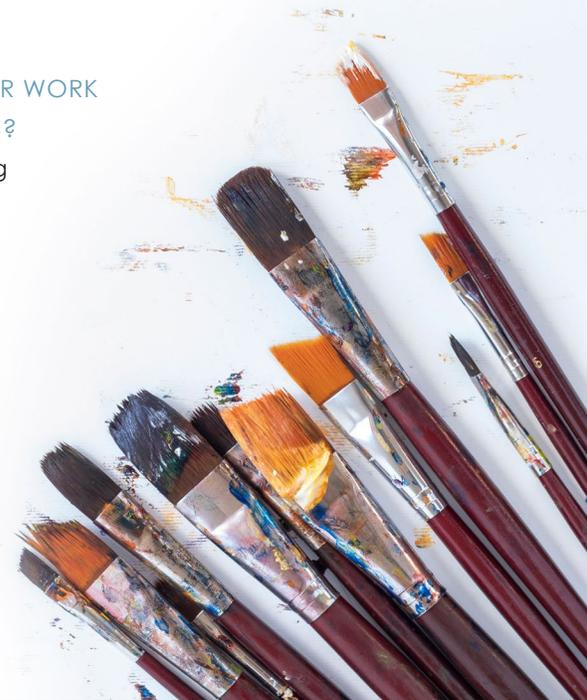
free to answer the questions if you'd like to join us and share your pictures with us.

HOW DO I COME UP WITH THE NAME FOR ME TO SIGN MY WORK?

Most of us go through several versions before we decide on the one that we like the best.

SINCE WE ARE BASICALLY COPYING YOUR WORK SHOULD WE STILL SIGN OUR OWN NAMES?

You can, yes; it's true that you are doing a tutorial and there are times you need to be aware of that. I do have some copyright guidelines, and you should always check those out on my website.



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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Read our full disclosure here that covers partnerships and affiliate links
<http://bit.ly/affiliatedisclosureTAS>

TO GET TEXT NOTIFICATIONS OF WHEN WE ARE LIVE

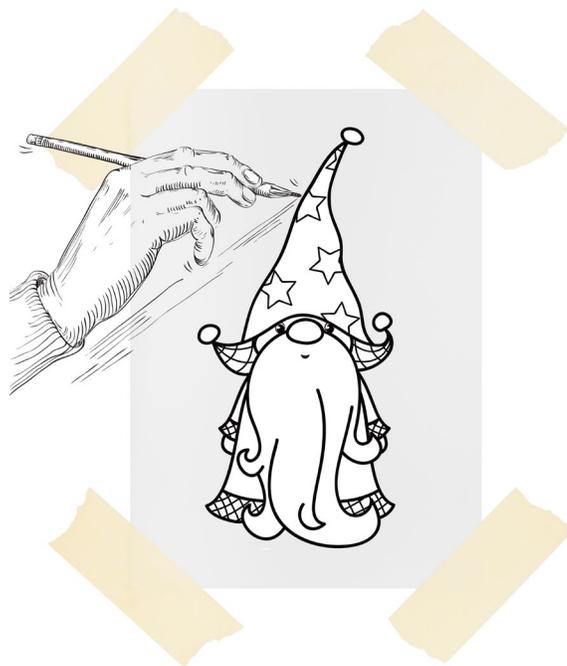
Text theartsherpa on your phone to the number 33222

THE TRACING METHOD

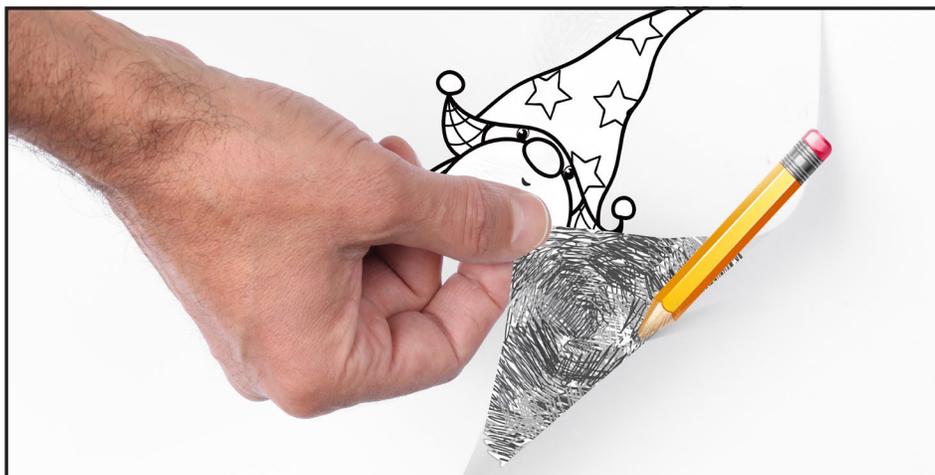
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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 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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