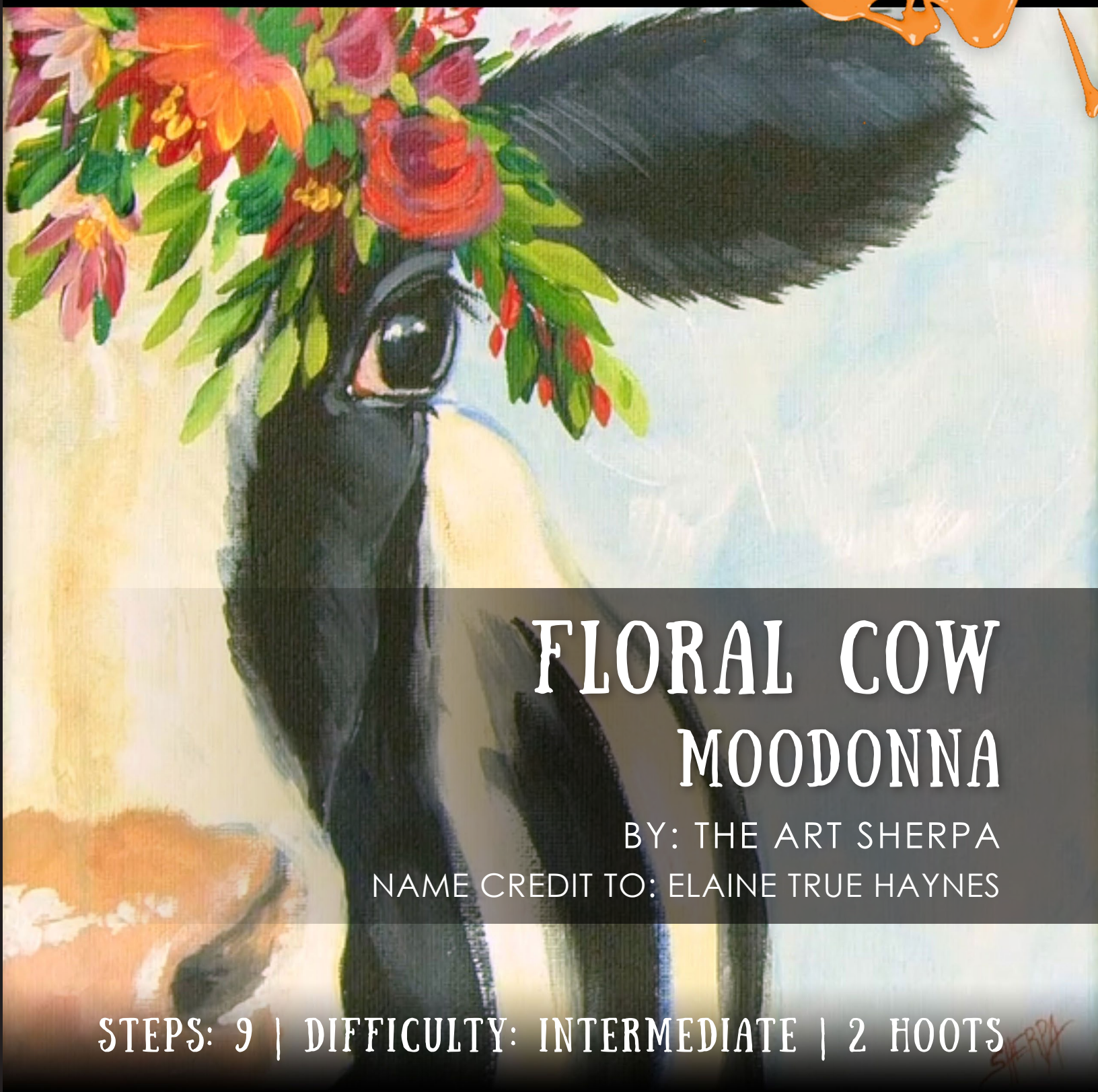# HOW TO PAINT
IN ACRYLIC

FLORAL COW
MOODONNA

BY: THE ART SHERPA
NAME CREDIT TO: ELAINE TRUE HAYNES

STEPS: 9 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

TABLE OF CONTENTS

SHERPA
FORWARD:

I am resolved 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 are included and more can be found at: theartsherpa.com

Keep 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 tutorial is not an extremely difficult one.

It is abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

- Medium Synthetic Filbert
- Small Synthetic Round
- Small Synthetic Angle
- Medium Synthetic Angle

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 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:

- Color Mixing
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- Fur

VIDEO CHAPTER GUIDE:

This Pre Video Released Version will be updated after the live event occurs to include timestamps.

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		SKETCHING IN IMAGE
STEP 2		LOOSE BACKGROUND
STEP 3		BLOCK IN COW, BLACK AND WHITE
STEP 4		STEP NAME 4COW NOSE
STEP 5		COW BODY DETAILS
STEP 6		EYE, EYELASHES
STEP 7		CROWN OF GREEN LEAVES
STEP 8		LAYER ONE FLOWERS
STEP 9		PRETTY FINAL 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.

Burning ROSE

Original Signed Acrylic Painting By The Art Sherpa

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STEP 1 - SKETCHING IN IMAGE
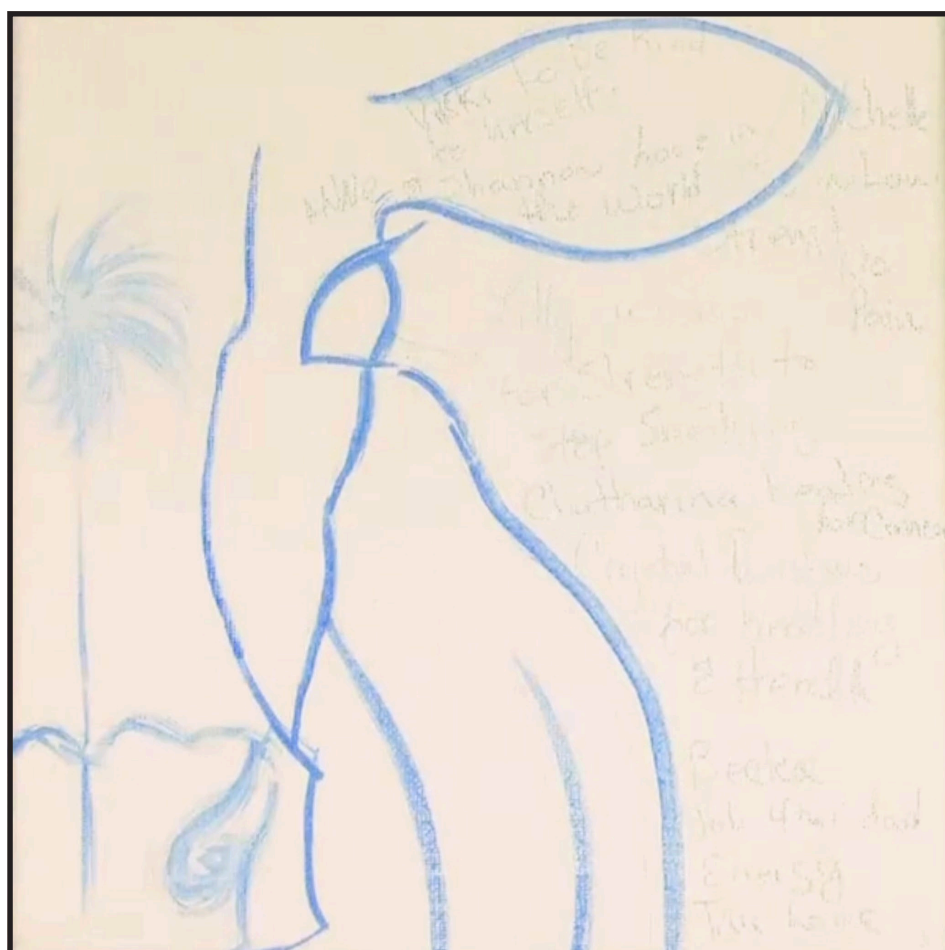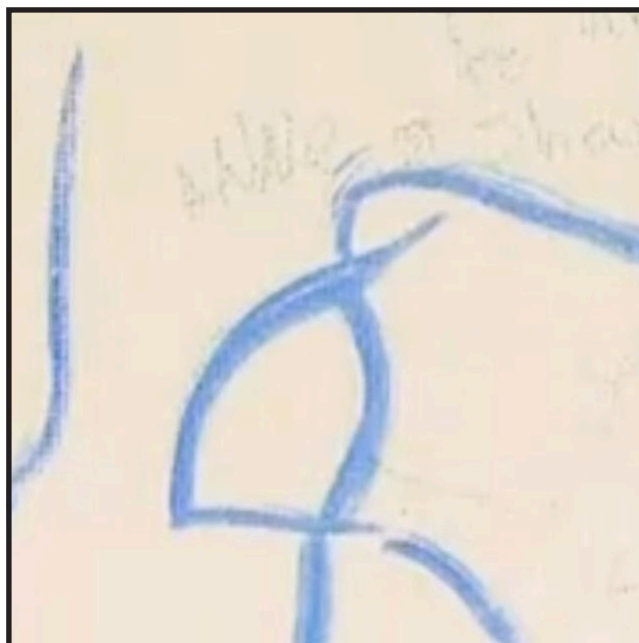
"THE SHERPA WILL GUIDE YOU"

PAINT:
Ultramarine Blue = UB

BRUSHES & TOOLS:
Medium Synthetic Filbert

STEP DISCUSSION:

• I chose to freehand this image but I have also provided a traceable 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.

• This image is only showing a little bit more than half of the cow. Start your sketch at the bottom, about 4 fingers from the left side. Sketch in the outline of the nose, cheek, eye, ear and the body of the cow.

• Then, add the nose details and the centerline that runs up the face ending at the cowlick between the eyes.

• Lastly, include the marks where the white of the face will be.

STEP 2 – LOOSE BACKGROUND

"SENDING WISHES INTO THE UNIVERSE"

PAINT:
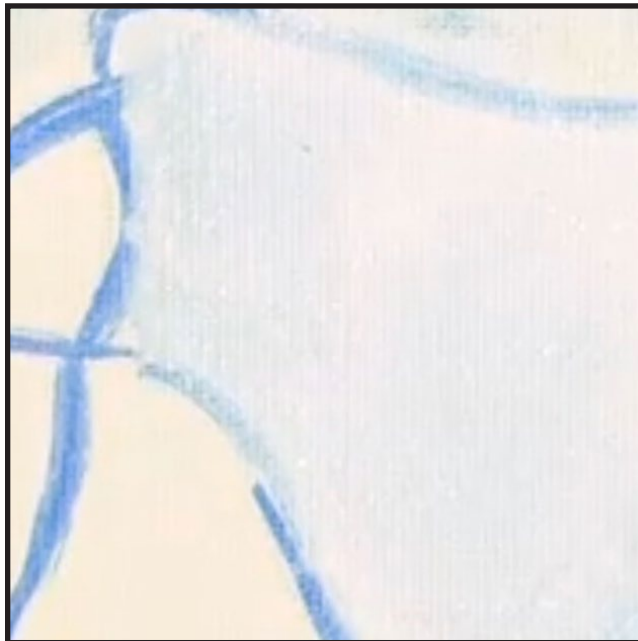Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:
Medium Synthetic Angle

COLOR MIXES:
Light Blue = TW + UB

STEP DISCUSSION:

• Loosely paint the background sky area all Titanium White first. The Light Blue mix added on top, wet into wet will imply a very light sky. Add more Ultramarine Blue and Titanium White as needed. The light sky will contrast nicely with the cow and flowers.

• Dry the surface before continuing to the next step.

STEP 3 - BLOCK IN COW, BLACK AND WHITE

"KNOWING YOUR BRUSH"

PAINT:
Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:
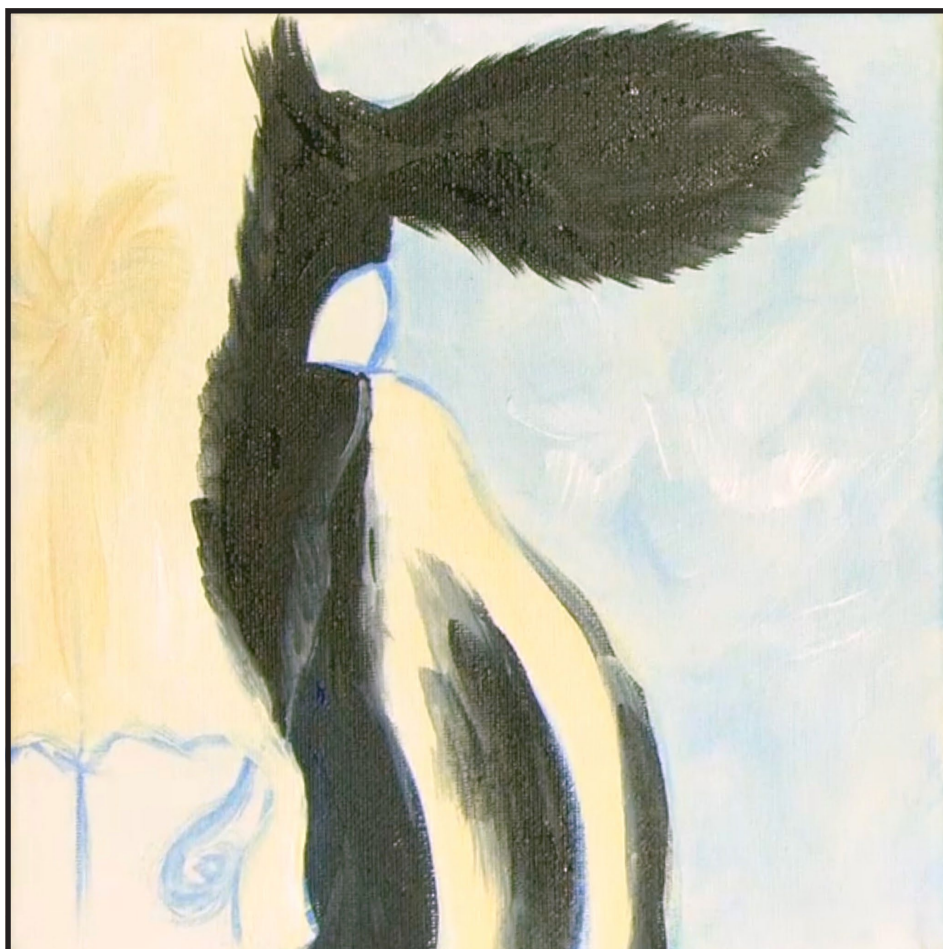Medium Synthetic Filbert

COLOR MIXES:
Off White = TW + YO
Black Gray = MB + UB+ TW

STEP DISCUSSION:

• Paint a base coat, using the Off White mix, on the white areas of the cow's face and belly. Vary the mix here and there with a little more Titanium White or Yellow Ochre to show lighter or darker areas of white. Rinse.

• On the toe of the brush, paint the Black Gray mix, wet into wet on the dark belly patches. Slightly blend it to the lighter areas. Add a bit of Titanium White to lighten the gray area that is still on the belly, but near the lines of the cheek.

• Apply the Black Gray mix on the cheek and around the eye, feathering it wet into wet, to imply fur. The ears are also feathered out to make them fuzzy.

• Lighten the gray around the cheek, adjusting and refining as needed. Rinse.

• Dry the surface before continuing to the next step.

Sherpa Tip: Use value to help separate areas of similar hue, like the cheek.

"NOSE LOVE INDULGENCE"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:
Small Synthetic Angle

COLOR MIXES:
Light Pink:
 YO + QM + CYM +TW
Yellow Pink:
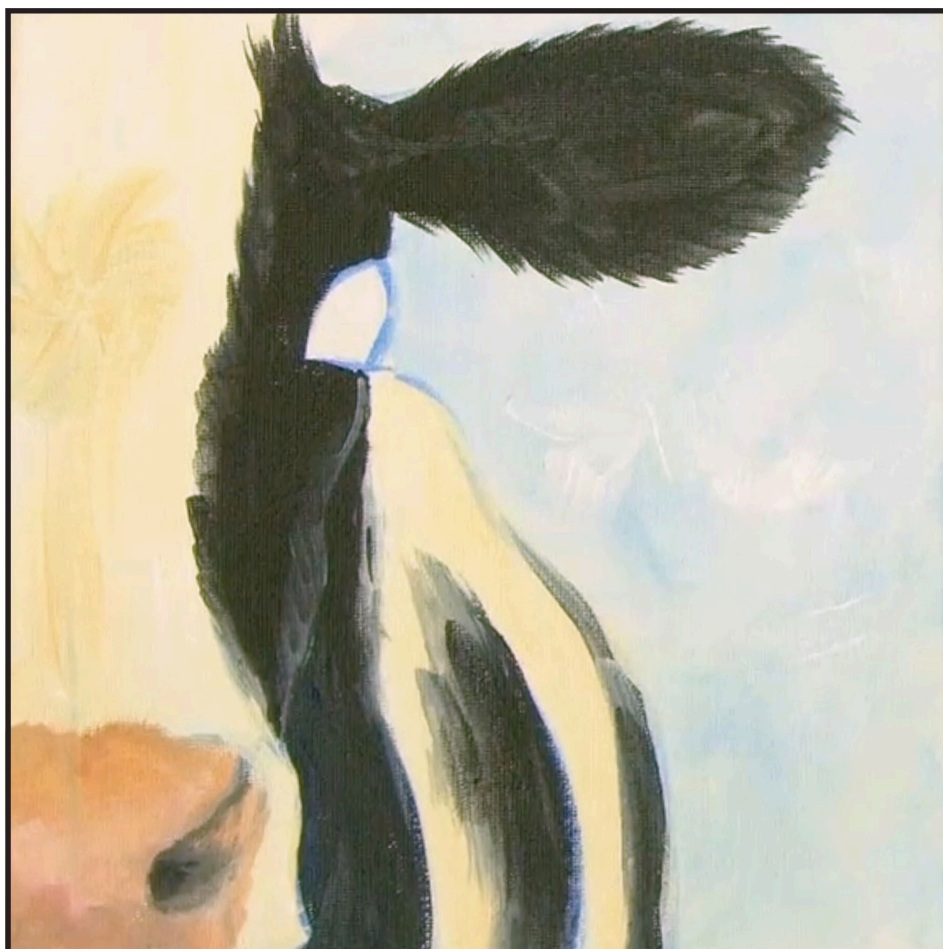 YO + CYM + TW + CRM
Warm Pink:
 YO + CRM + CYM
Nose Gray:
 MB + TW

STEP DISCUSSION:
• Block in the base color on the nose with the Light Pink mix, flicking the brush back, to create a fur effect.

• Add Mars Black on the nostril blending it out using the corner of the brush. Rinse.

• Loosely add Yellow Ochre and Cadmium Yellow Medium at the top of the nose. Paint the Yellow Pink mix on the center. Lighten the mix with Titanium White added to the dirty brush, curving it up and around the nostril, to give the nose some shape. Rinse.

• Shade the nose at the bottom with the Nose Gray mix.

• Loosely add in the Warm Pink mix. Vary your mixes adding more of all the colors until you are happy. Rinse.

• Dry the surface before continuing to the next step.

Sherpa Tip: Get comfortable with the basic mix and adjust the medium value by adding small amounts of Cadmium Red Medium or Cadmium Yellow Medium or Titanium White, to get lots of variety on the nose.
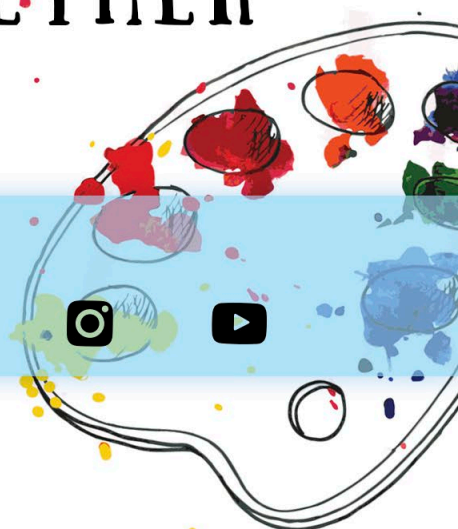
WATERCOLOR
WEDNESDAYS

FREE weekly watercolor live stream virtual art class!
7:00PM EST

Watch directly from TAS Facebook page each week.

ALL skill levels welcome. Bring your watercolors and let's

RELAX & CHILL OUT TOGETHER

THE ART SHERPA

f 🖂 ▶

STEP 5 - COW BODY AND DETAILS

"LET'S KEEP GOING"

PAINT:
Ultramarine Blue = UB
Mars Black = MB
Yellow Ochre = YO
Titanium White = TW

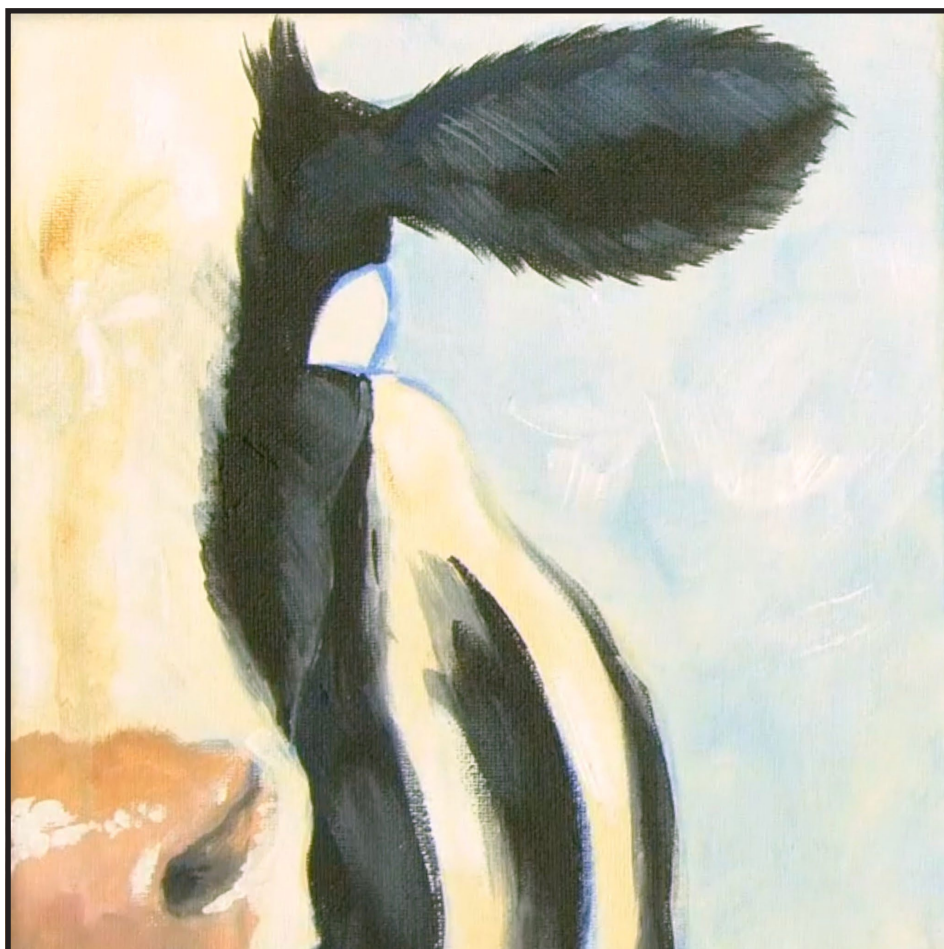**BRUSHES & TOOLS:**
Small Synthetic Angle

COLOR MIXES:
Off White = TW + YO
Paynes Gray = UB + MB +TW

STEP DISCUSSION:
- Add more Mars Black wherever you feel you need more depth in the darker areas and to clean up some lines as you go. Flick in the Paynes Gray mix along the outer ear. Add a bit of Titanium White to highlight some of the hairs inside, leaving the darkest areas at the deepest part of the ear. Apply this color along the jawline giving it shape and also as a highlight to a few places on the body. Rinse thoroughly.

- Touch up some areas on the face with Titanium White. Flick hair out from the cowlick on the forehead and along either side of the nose bridge. Keep the center divot darker. If you lose too much shadow you can darken with Yellow Ochre.

- Use the Off White mix to define areas of the face and body.

- Add Titanium White to highlight the nose, using irregular dots, creating a sense of how wet the nose is and how it reflects light.

STEP 6 - EYE, EYELASHES

"SIT AND STARE"

PAINT:
Cad Red Medium = CRM
Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Deep Black = MB + UB
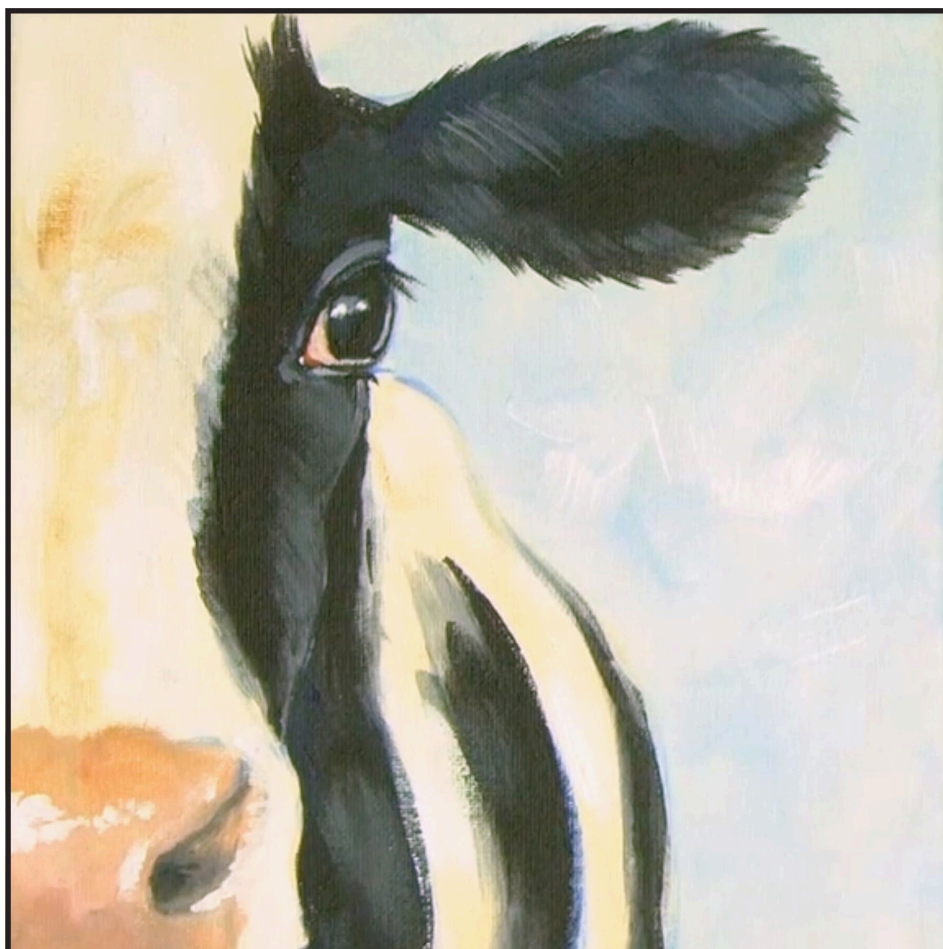Inner Pink Eye = YO + CRM
Paynes Gray = TW + MB + UB
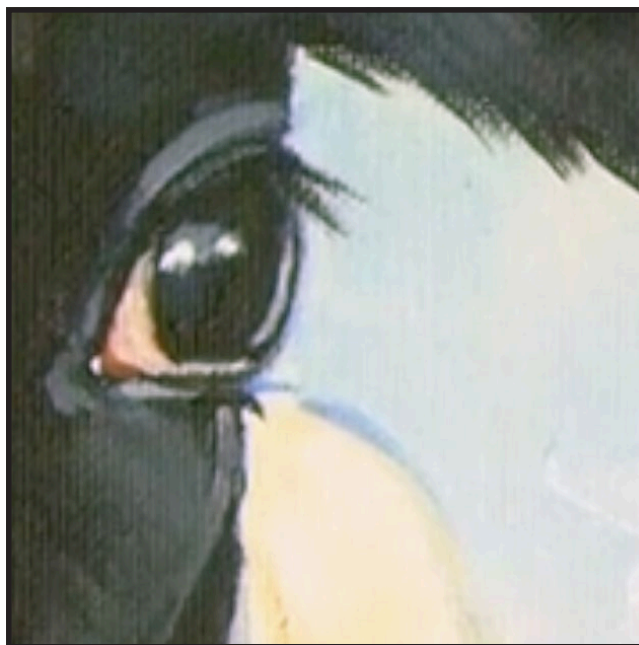Blue Reflection = UB + TW

STEP DISCUSSION:
- Apply the Inner Pink Eye mix to the corner of the eye. Outline around the eye and fill in the pupil with Mars Black. Paynes Gray mix is used to highlight above and below the eye. Add the Deep Black mix for the very center of the pupil. In order to be able to build up color after you get the first layer on, dry thoroughly.

- Add more Titanium White to the Paynes Gray mix for another highlight value around and in the corner of the eye. Rinse.

- Flick some pretty eyelashes downward with Mars Black.

- Highlight with Titanium White at the very corner of the eye and along the lower rim of the lid to show moisture.

- The Blue reflection mix added as a highlight, makes the eye seem alive and wet.

- On the toe of the brush use Mars Black to outline the very outer edge of the eye.

- Apply a couple spots of Titanium White for the bright highlight in the pupil.

- Refine and adjust to your liking.

- Dry the surface before continuing to the next step.

STEP 7 – CROWN OF GREEN LEAVES

"YASSIFY"

PAINT:
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Angle

COLOR MIXES:
Dark Green = PG + BS
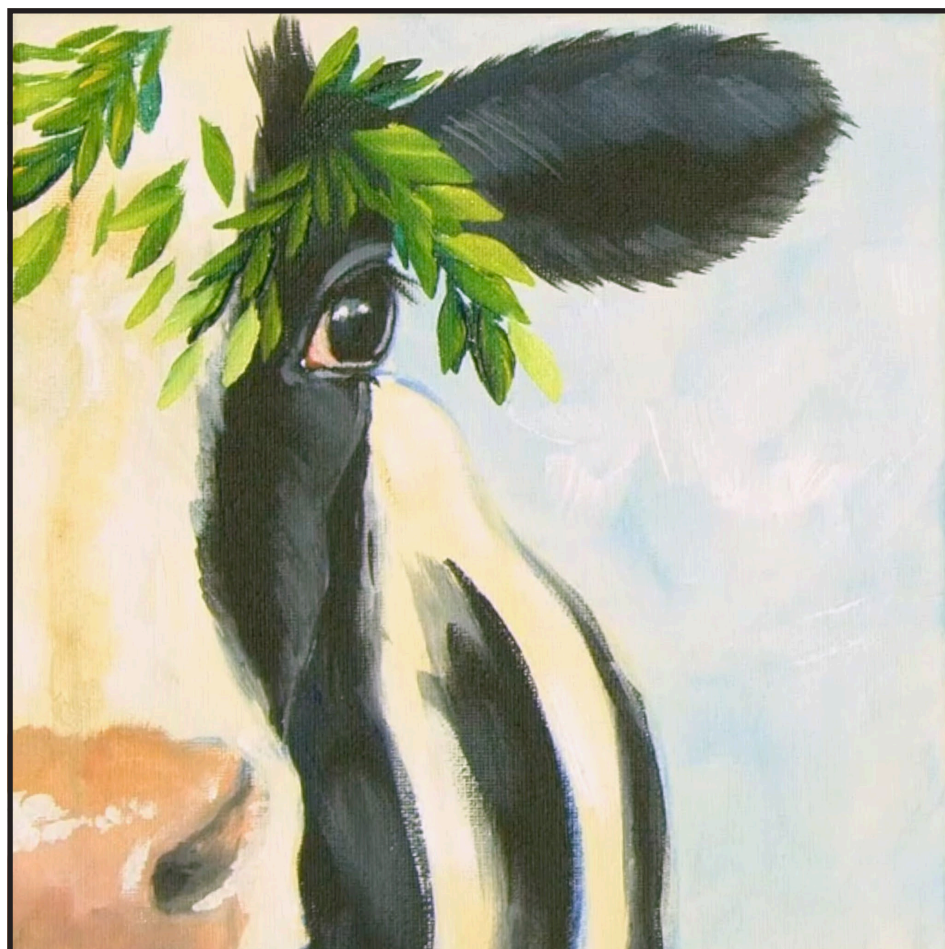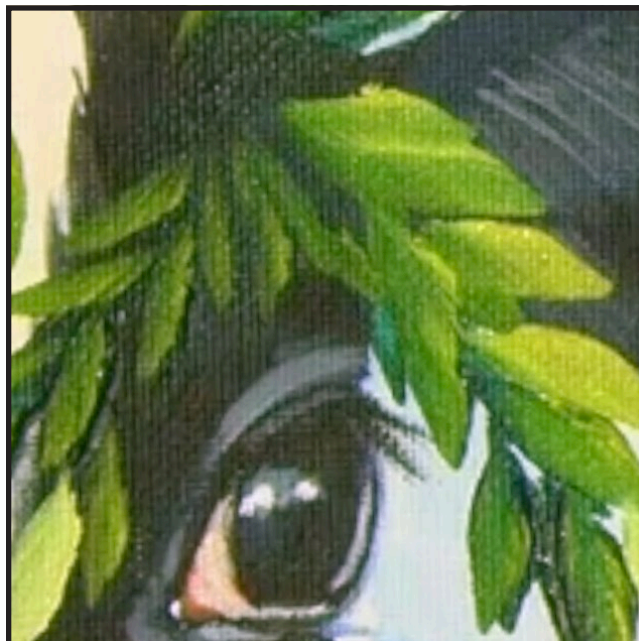Medium Green =
 CYM + PG + BS
Light Green =
 CYM + PG + BS + TW

STEP DISCUSSION:
- Using the Dark Green mix and a press release stroke, zipper in a few springs of leaves around the eye and onto the forehead.

- Layer on the Medium Green mix as a second value to the leaves. Be sure to leave some of the dark green showing.

- The Light Green mix is the third layer that implies the highlight of the leaves. Rinse.

- Dry the surface before continuing to the next step.

Sherpa Tip: Lighten the green with yellow first before adding the white, so it does not turn to a Matte mint.

STEP 8 – LAYER ONE FLOWERS

"PRETTY CUTE"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Angle

COLOR MIXES:
Dark Pink = QM + CRM
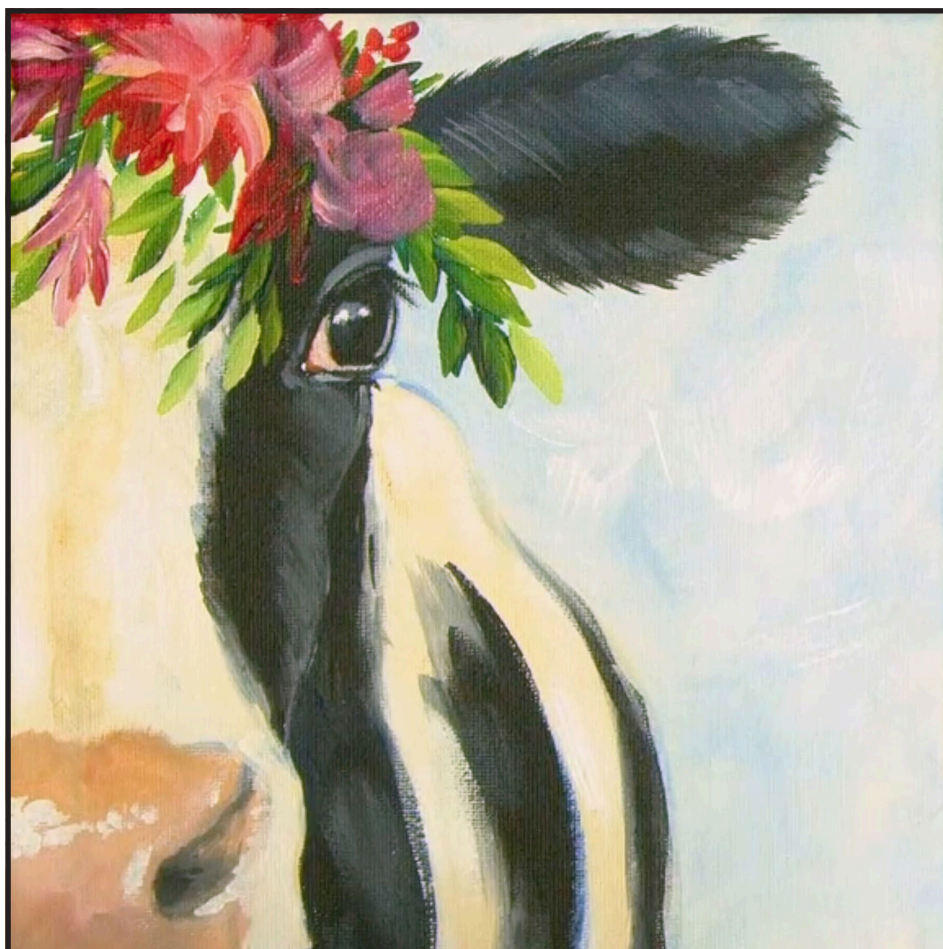Medium Pink =
 QM + CRM + CYM + TW
Light Pink =
 TW + QM + CRM + CYM

STEP DISCUSSION:
• Paint the larger flower in the center of the forehead using a curved, pulled stroke and the Dark Pink mix. Loosely, add the Medium Pink mix as a second value and the Light Pink mix as a highlight.

• Continue adding flowers using these three values, filling in around the forehead. Use different angles and strokes to create interest and variety to these flowers. Play and adjust until you are happy. Rinse.

• Dry the surface before continuing to the next step.

Sherpa Tip: Create organic looking brushstrokes. Petals and leaves tend not to be tidy so even when you feel it is messy, it may actually be perfect.

STEP 9 – PRETTY FINAL DETAILS

"NO TAIL SASS"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round
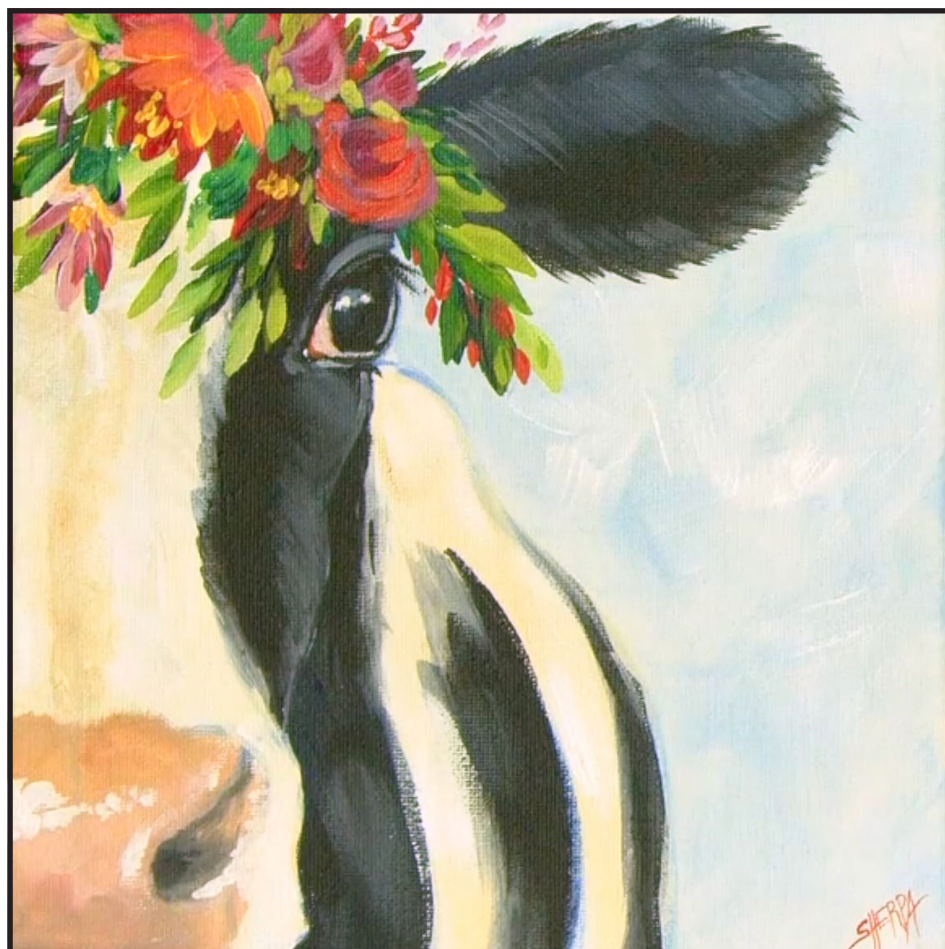
COLOR MIXES:
Bright Yellow = CYM + TW
Light Pink = TW + QM + CYM
Orange = CYM + CRM + TW
Light Green = CYM + PG + TW

STEP DISCUSSION:
- Add the Bright Yellow mix to the center of the flowers, starting with the big middle flower. Refine them by adding the Light Pink mix. Vary the mixes to add more details. Rinse.

- Use the Orange mix to finish the big flower. Add touches of Quinacridone Magenta and Cadmium Red Medium to a few places throughout the flowers.

- Tuck in some greenery using the Light Green mix. Again, vary the mix to add leaf detail and fill in any place you feel it is needed. Rinse.
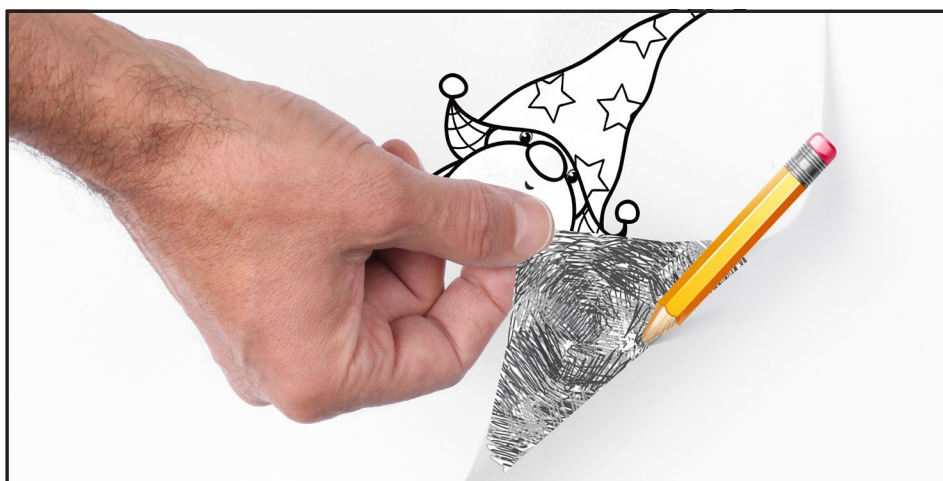
- Sign.

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.

- 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 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.

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.

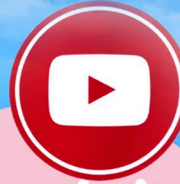## HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.

#THEARTSHERPA
#STEPBYSTEPPAINTING
#ACRYLICPAINTING