

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



TWO OF A KIND

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SARA STEWARD

STEPS: 17 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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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 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.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you 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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL
- Fluid White Paint = FWP

BRUSHES:

- Small Synthetic Filbert
- Medium Hog Bright
- Small Synthetic Round
- Small Hog Bright
- X-Small Synthetic Round

TOOLS:

- 8x8 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.)
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Optional: StayWet Palette

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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



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.

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO	STEP 14	1:12:59	SHIMMERING TOUCHES
STEP 1	04:54	SKETCHING	STEP 15	1:19:01	EYES AND OTHER TOUCHES
STEP 2	11:35	BACKGROUND	STEP 16	1:26:35	FACIAL PIN FEATHERS
STEP 3	18:06	BACKGROUND DETAILS	STEP 17	1:31:00	FINISHING DETAILS
STEP 4	23:42	BRANCH		1:41:56	SIGN
STEP 5	26:44	BRANCH DETAILS			
STEP 6	30:36	BASE OF THE BELLIES			
STEP 7	36:50	UNDERPAINTING THE BIRDS			
STEP 8	41:30	BELLY FEATHERS			
STEP 9	47:19	BELLY DETAILS			
STEP 10	51:57	HEADS AND BEAKS			
STEP 11	59:22	SHOULDER FEATHERS			
STEP 12	1:06:09	NECK AND CHEST FEATHERS			
STEP 12	1:09:16	JEWELLED THROAT			



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.





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STEP 1 - SKETCHING Timestamp 4:54

“BRANCHING OUT”

PAINT:

Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Dark Brown = BS + MB

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 to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Create the branch the hummingbirds are perched on by first marking a spot about 3 inches above the bottom right, another mark about 1 inch from the left on the bottom edge of the canvas, and then a mark at the midpoint between the other two. Sketch a line that goes from the right mark to the midpoint, then bends down to the mark on the left. Sketch a couple of twigs branching off underneath the perch. Adjust any lines that are too

straight by adding bends to make the branch look more natural.

- For the outline of the left bird, place a mark at about the midpoint of the canvas, just about an inch above the bend in the branch. Add a second mark about an inch from the left side. These will act as guides to indicate how much space his belly will take up. Mark the top of the head at about 3 inches from the top of the canvas. Draw lines angling a little bit downwards on either side of the top mark for the beginning thought of this head. Bring the neck straight down half an inch on the left, and then the body starts to curve out to the guide mark, then curves back in, ending on the branch about 2 inches from the left side. On the right side, bring the neck straight down about an inch, curve down to the guide mark, then curve in, ending on the branch about an inch away from the left side of the bird, where the branch begins to angle downward.
- Mark the guides for the belly of the second bird. The first is about an inch from the left bird's belly, and the second is about an inch from the right side of the canvas. The mark for this head is about an inch from the top of the canvas. Sketch in the second bird in much the same way as the first. Imply tails coming from the center of the belly, angling slightly to the right for both birds.
- Sketch a beak on the left bird that comes out an inch from the middle of the face, angling slightly up to the right. Then, add the beak on the right bird that comes out 1 ½ inches from the middle of the face, angling more upward and to the left.
- Thicken their tails by drawing a line on either side of the original line.
- Dry the surface before continuing to the next step.

Sherpa Tip: When making adjustments during sketching, you can “erase” unwanted lines before they dry. Use clean water on the brush to wipe away the wet paint easily and reposition your line. But, if the paint is already dry, you can just paint over the object with Titanium White and then reposition it.



STEP 2 - BACKGROUND

Timestamp 11:35

“PAINTING IN THE NEGATIVE SPACE”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Lavender = TW > UB > QM

STEP DISCUSSION:

- Load the brush with the **Lavender mix**, then start in the upper left corner to paint the entire canvas using very rough, multidirectional brush strokes. Vary the mix by adding more of any of the colors within it. This piece will have more of the magenta/lavender value at the top of the canvas and transition into more of the blue value on the bottom. It is ok to paint into your bird a little bit to ensure there will be no white showing when you lay the feathers over the background. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 – BACKGROUND DETAILS Timestamp 18:06

“DRY BRUSHING PRACTICE”

PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Lavender = TW > UB > QM

Light Blue = TW > PB

Bright Blue = PB + UB

STEP DISCUSSION:

- Add a lot of Titanium White to the **Lavender mix** to dry brush around the top of the left bird.
- Load the **Light Blue mix** onto the dirty brush to dry brush into the bottom left corner. Then, grab the **Bright Blue mix** to darken that corner further. Use light pressure with a minimal load of water and paint on the brush. Back to the **Light Blue mix** to dry brush underneath and around the branch and the tails.
- Wipe a lot of the pigment out of the brush. Then, load Titanium White onto the dirty brush to lightly sweep some of this color between the two birds. Add more of the Lavender mix in the upper canvas, allowing the color below to show through. Continue using the mixes

in this step, or variations of them, dry brushing them into the background until you are happy. Rinse and dry the brush.

- Dry the surface before continuing to the next step.



STEP 4 - BRANCH

Timestamp 23:42

“FLOWER BUDS MEAN SPRING IS IN THE AIR”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Rose = QM + CRM > HYL
Dark Brown = BS + MB
Ochre = CYM + CRM + BS > TW

STEP DISCUSSION:

- Create a bud on the end of the branch with the **Rose mix** by using a touch-pull stroke, being very light on the touch. Continue adding these buds here and there along the length of the branch, and even on the offshoot branch. Rinse the brush.
- Refine the shape of the branch using Burnt Sienna. It is ok that the color on the buds blends into some of the bark on the branch.
- Refine the offshoot branch, and shade under the main branch using the **Dark Brown mix**.
- Use the **Ochre mix** loaded on the dirty brush to create a mid tone on the branches. Then, add

Titanium White to the mix to paint the highlight. Rinse the brush.

- Deepen some of the shadows using Mars Black. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 5 - BRANCH DETAILS

Timestamp 26:44

“LIGHTS AND DARKS FOR DIMENSION”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Ochre = CYM + CRM + BS + TW

Med Green = CYM + PG + BS

Dark Brown = BS + MB

STEP DISCUSSION:

- Layer the **Ochre mix** on top of the buds without painting out all the color below. Add Titanium White to the mix to highlight the top of the branches. Rinse the brush.
- Paint some of the **Medium Green mix** onto the branch here and there, to give it that spring feeling.
- Add another layer on the shadows using the **Dark Brown mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 6 - BASE OF THE BELLIES

Timestamp 30:36

“ALL ABOUT THE BASE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Bright

COLOR MIXES:

Peach =

QM + CRM + CYM > TW

Coral = CRM + CYM > TW

Light Yellow = CYM + TW

STEP DISCUSSION:

- Begin painting the lower belly of the left bird with the **Peach mix**. Add a little Ultramarine Blue to the mix to gray it out slightly. Define the sides of the belly by painting two opposing outward curves that take up most of the length of the body, up to the bottom of the throat. Paint a smiling horizontal curve at the base of the throat, then roughly paint in the belly.
- Paint the tail of both birds with the **Peach mix**.
- Outline the belly of the second bird with a more rounded shape at the base of the body, then paint it in with the **Coral mix**.
- Without rinsing the brush, load the **Light Yellow mix**

to dry brush some of this color onto the left side of the left bird. Then, add this color to the right bird, more to the center and left side of the belly. Add a layer of this color over both of the tails. Apply a little more on the right tail than the left. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 7 - UNDERPAINTING THE BIRDS

Timestamp 36:50

“LAYING IN THE BASIC BIRD”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Green = PG

Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Hog Bright

COLOR MIXES:

Viva Magenta = QM + CRM

Lime Green = PG + HYL

STEP DISCUSSION:

- Paint the throats of both birds with the **Viva Magenta mix**. Rinse the brush.
- Load the **Lime Green mix** onto the brush, then offload some of the pigment onto a paper towel. Block in the remaining white areas with this color on both birds. Occasionally vary the mix by adding more of the Phthalo Green. Rinse the brush.
- Dry the surface before continuing to the next step.



WATERCOLOR

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STEP 8 – BELLY FEATHERS

Timestamp 41:30

“A LESSON ON MIXING COLORS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Mango = CYM + HYL > BS > TW
Sand =
CYM + HYL > BS > TW > DP
Lavender = TW > UB > QM
Warm Coral = CRM > QM > TW
Light Yellow = CYM + TW

STEP DISCUSSION:

- Use the shape of the brush with the **Mango mix** to create a feathered halo around the sides of the left bird. Drag up some of this color with directional strokes on the belly of this same bird. Use this color again with upward strokes to paint the center belly of the right bird. Then, add a little to the right side of the tail of the left bird.
- Using the **Sand mix**, shade the left side of the belly, around the bottom, and the base of the tail on the left bird. Then, shade both sides of the lower belly, and down the tail of the right bird. Rinse the brush.

- Smidge a bit of Cadmium Yellow Medium into the Lavender mix to gray it just a titch, while still remaining quite purple. Again, use the shape of the brush to pop in a few feathers around the base of the belly on the left bird. Layer a bit of this color at the base of the tail, as well.
- Add a smidge of Ultramarine Blue into the **Lavender mix**, creating a cool shadow value. Shade both sides of the lower belly, and the right side of the tail of the right bird. Rinse the brush.
- Using the **Warm Coral mix**, add another layer of feathers just above the others on the belly of the left bird. Then, add a few pops of this color onto the center belly, and the left side of the tail of the same bird.
- Pull strokes of this **Warm Coral mix** along the side of the right bird to give you that feather texture. Also, add this color to either side of the tail.
- Add the **Light Yellow mix** onto the dirty brush to touch a few spots onto the branches. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 9 - BELLY DETAILS

Timestamp 47:19

“TICKLING THE BELLY FEATHERS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Bright Yellow =
TW + CYM > HYL
Ochre =
CYM + CRM + BS > TW
Lavender = TW > UB > QM
Warm Coral =
CRM > QM > TW

STEP DISCUSSION:

- On the left bird, use the **Bright Yellow mix**, and take advantage of the shape of the brush to create some bright feathers through the belly. Allow the colors below to show between the feathers.
- On the right bird, add a little bit of this color to the inside of the tail. Continue using this mix, or variations of it, to paint feathers on the belly of the right bird. Again, allow the colors below to show between these feathers.
- Add Titanium White to the mix to paint a lighter

value of feathers on both of the birds bellies.

- Paint a few parts of the **Ochre mix** onto the bellies, here and there. Blend the **Lavender mix** with the **Ochre mix**, and use it for another value of feathers along the outer edges of the bellies. Rinse the brush.
- Add a little Cadmium Yellow Medium to the **Warm Coral mix** to layer more feathers on the upper bellies. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 10 – HEADS AND BEAKS

Timestamp 51:57

“SETTING THE BEAKS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Blue Black = UB + MB
Blue Grey = UB + MB + TW
Turquoise = PG + PB
Lavender = TW > UB > QM

STEP DISCUSSION:

- Starting on the left bird, carefully define the beak using the **Blue Black mix**. Thicken the top edge coming into the head. Then, thicken the lower edge of the beak, tapering it off to a point at the end. Add a drop or two of water if necessary to improve flow. Carefully add the **Blue Grey mix** as a lighter value on the top of the beak. Rinse the brush.
- Continuing with the left bird, grab the **Turquoise mix** to paint the front of the face and the top of the head. Then, add some Dioxazine Purple between the bottom of the beak and the top of the throat. Rinse the brush. Layer the Quinacridone Magenta over the wet paint you just put down, and carry that color around the outer right edge of the throat. Then, line the outer right edge of the throat with Phthalo Green to give it definition. Rinse the brush.
- Moving to the bird on the right, paint the beak in the same fashion as you painted the left bird, using the same color mixes.
- Use Quinacridone Magenta to flick tiny feathers coming from the front of the throat of the right bird. Then, layer some of the **Lavender mix** on top.
- Without rinsing the brush, grab some Phthalo Blue to paint along the front of the face. Flick some feathers coming out of the top of the head, then thicken this color on the face. Line the back of the head and the shoulder with Phthalo Green, then lightly scrub this color into the cheek and neck. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 11 – SHOULDER FEATHERS

Timestamp 59:22

“LEARNING TO FLY”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Med Green = CYM + PG + BS
Bright Green =
PG + BS + CYM + HYL
Mint Green =
TW + HYL + CYM + PG > BS
Light Lime Grn = PG + HYL + TW
Light Yellow = CYM + TW
Warm Coral = CRM > QM > TW
Light Blue = TW > PB

STEP DISCUSSION:

- Start on the bird on the left using short strokes of the **Medium Green mix** on both sides of the body, and up the neck. As you get closer to the belly on the sides, curve the strokes inward. Use the **Bright Green mix** to add feathers around the neck, between the belly and the throat, and down the right side of this bird.
- Bring the **Bright Green mix** between the belly and the throat on the bird on the right. Use the **Mint Green mix** on the shoulders around the belly, and up onto the back of the neck. Rinse.

- Use the **Light Lime Green mix** on the area between the belly and the throat of the left bird. Also, add a few feathers using this color on the shoulders. Load some Phthalo Green onto the dirty brush and layer this color on the shoulders, as well. Wipe the brush on a towel. Load more of the **Light Lime Green mix** onto the brush to add another layer of feathers on the shoulders. Load the **Light Yellow mix** onto the dirty brush to add a few light feathers between the throat and the upper belly.
- Use the same **Light Yellow mix** to highlight the feathers between the throat and the upper belly of the right bird. Also, add this color onto the upper shoulder. Without rinsing, add Phthalo Green to the right shoulder and back to thicken the body slightly. Rinse the brush.
- Using the **Warm Coral mix**, add a couple of feathers on the right side of the right bird, interweave them into the green above it. Rinse the brush.
- Layer a few more feathers onto the shoulders using the **Light Blue mix**.
- Add a kiss of **Light Lime Green mix** around the sides of both birds. Rinse.
- Dry the surface before continuing to the next step.



STEP 12 - NECK AND CHEST FEATHERS

Timestamp 1:06:09

“FEATHERING THE NECK”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Dark Green = PG + BS

Light Green = CYM + PG + TW

Lemon Yellow = HYL + TW

STEP DISCUSSION:

- Use the shape of the brush and the **Dark Green mix** to paint feathers on the neck area, and along the back edge of the head of both birds. Rinse the brush.
- Use the **Light Green mix** to layer a lighter value of feather over top of the ones you just painted. Without rinsing, load some of the **Lemon Yellow mix** onto the brush to paint the upper center of the chest. Rinse the brush. .
- Dry the surface before continuing to the next step.



STEP 13 – JEWELLED THROAT

Timestamp 1:09:16

“BEDAZZLING”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Viva Magenta = QM + CRM

Warm Coral = CRM > QM > TW

Light Yellow = CYM + TW

STEP DISCUSSION:

- Starting on the throat of the left bird, use the **Viva Magenta mix**. Point the end of the brush to the top of the canvas, and paint the throat area with short upward strokes. Continue using this color and short upward strokes on the throat of the right bird.
- Use the **Warm Coral mix** on the toe of the brush to bring some little feathers down into the green of the chest, then up through the jeweled throat of both birds.
- Combine the **Warm Coral mix** with the **Light Yellow mix** to layer a few small feathers in the center of the throat of both birds. Rinse the brush. .
- Dry the surface before continuing to the next step.



STEP 14 – SHIMMERING TOUCHES

Timestamp 1:12:59

“SHIMMERING, DO THE SHIMMY”

PAINT:

Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Soft Purple = QM + DP + TW
Light Yellow = CYM + FWP
Mid Turquoise = PG + PB + FWP
Light Turquoise =
FWP > PG > PB

STEP DISCUSSION:

- Paint short upward strokes on both sides of the throat area of both birds with the **Soft Purple mix**. Without rinsing the brush, load on some Ultramarine Blue to layer over the purple on the throats of both birds. Rinse the brush.
- Use the toe of the brush and the **Light Yellow mix** to paint a shimmery effect through the center of the throats. Rinse the brush.
- Paint tiny feathers under the beak of both birds using the **Mid Turquoise mix** on the toe of the brush. Highlight those feathers with **Light Turquoise mix**, carrying

this light color further down on the right bird. Wipe the brush off on a towel.

- Use Mars Black to refine the bottom of both beaks. Wipe the brush off on a towel, load it with the Fluid White Paint, then highlight the top of the beaks. Rinse the brush.
- Come back with more Mars Black to refine the bottom of both beaks again. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 15 – EYES AND OTHER TOUCHES

Timestamp 1:19:01

“TINY STROKES FOR TINY BITS”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Hansa Yellow Light = HYL

Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Light Pink = FWP + QM

Dark Green = PG + BS

Med Green = CYM + PG + BS

Bright Green = CYM > PG

Deep Green = PG + MB

Mid Blue = PB > TW

Aqua = PB + TW + HYL

STEP DISCUSSION:

- Use the **Light Pink mix** to tap a highlight onto the flower buds, and a little along the top of the branch. Rinse the brush.
- Starting on the left bird, load Mars Black on the tip of the brush to paint the eye, just back behind the beak. This bird is giving us the side eye because his head is turned, so the eyeball is a little narrowed. The eye of the bird on the right is also positioned behind the beak, but is facing directly towards us, so is more rounded. Rinse the brush.

- Use the **Dark Green mix** to paint tiny feathers all around the eye, from the beak to the back of the head of both birds. Then, layer the **Medium Green mix** over top of some of the feathers you just painted. Create a ridge of tiny feathers over the top of the eye using the **Bright Green mix**. Use this color to touch in a few of these tiny feathers in a few places under the eye, as well. Rinse the brush.
- Load the **Deep Green mix** onto the tip of the brush, then add tiny feathers that come from the back of the beak, up around the top of the eye, between the lighter ridge of feathers, and onto the back of the head of both birds. Rinse the brush.
- Using the **Mid Blue mix**, paint tiny feathers on the forehead and the top of the head of both birds. Then, while the paint is still wet, highlight the feathers on the forehead with the **Aqua mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 16 – FACIAL PIN FEATHERS

Timestamp 1:26:35

“INDIVIDUAL MARKINGS”

PAINT:

Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Med Green = CYM + PG + BS
Light Blue = TW > PB
Bright Green = CYM > PG
Lavender = TW > UB > QM

STEP DISCUSSION:

- Load the Fluid White Paint onto the tip of the brush. It is OK to have a tiny bit of Ultramarine Blue in the white, but you want this color to be almost all white. Then, using the toe of the brush, paint a line of the tiniest feathers coming from the back of the eye to the back of the head of both birds. Use the **Medium Green mix** to touch up any areas around the eye that needs it. Rinse the brush.
- On the left bird, add Phthalo Green touch ups to the back of the head. Then, add tiny dots of Phthalo Blue along the forehead, and between the light ridge of feathers

above the eye. Paint tiny feathers on top of the head using the **Light Blue mix**. Grab some Fluid White Paint on the dirty brush to highlight the feathers at the front of the forehead.

- Highlight the forehead feathers of the right bird using the **Light Blue mix**. Create variation on the head of this bird using the same mixes as you did on the other bird. Load Mars Black onto the toe of the brush to deepen the feathers around the top of the eye. Add some of the **Bright Green mix** above this dark line of feathers.
- Use the **Lavender mix** to trim any part of the bird that is needed. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 17 – FINISHING DETAILS

Timestamp 1:31:00

“EYE LIGHTS”

PAINT:

Mars Black = MB
Burnt Sienna = BS
Fluid White Paint = FWP
Phthalo Green = PG
Cad Yellow Medium = CYM

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Filbert

COLOR MIXES:

Light Grey = FWP > MB
Medium Green =
CYM + PG + BS

STEP DISCUSSION:

- Use the tip of the Round brush loaded with the Fluid White Paint to tap on tiny dots of reflection on the forehead of the left bird. Use this paint to make a bright reflection on top of the beaks of both birds. Line the upper and lower lids of both birds with the **Light Grey mix**. Rinse. Add a drop or two of water to the Mars Black to improve flow. Adjust and thin the white lining around the eyes. Paint a couple of dots of reflected light in the eyes using the **Light Grey mix**. Rinse. Use thinned Mars Black to refine the bottom of the beaks.
- Paint two tiny feet of the Hummingbird on the left first. Begin with one center toe, on both sides add shorter toes curving in for the outer toes. The toes taper as they

come forward, and tend to come together at the tips. Add the feet on the right. Deepen the eyes using the Mars Black while it is on the brush. Rinse.

- Load the Fluid White Paint onto the toe of the brush to tap dots of reflection onto the forehead feathers of the bird on the right. Then, paint the high reflections over the gray dots in the eyes of both birds. Also use a bit of this color to refine the lids of the eyes. Rinse the brush.
- Highlight the feet of the birds with the **Light Grey mix**, painting it through the center of the toes. Make any adjustments that are needed with Mars Black. Then, use the Fluid White Paint to make touches of white in the center of the gray area of the toes for a brighter highlight. Rinse the brush.
- Switch to the Filbert brush loaded with the **Medium Green mix**. Then, on the right side of both tails, add a kiss of this green color along the edge. Rinse.
- Sign.

Sherpa Tip: The trick with detail brushes is after you rinse in water, you have to be aware of hidden drops of water that might find their way down the ferrule onto the canvas. Wipe ferrule and handle before you reload it with paint to avoid this.



THE TRACING METHOD

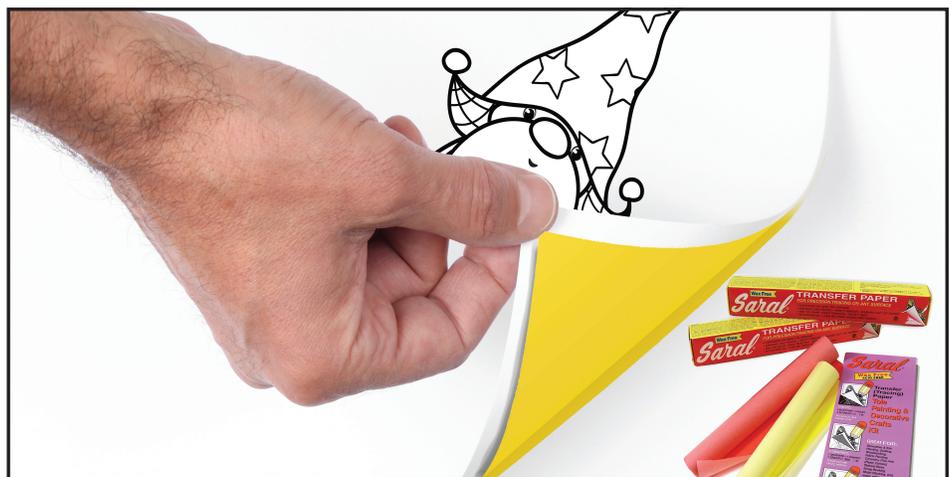
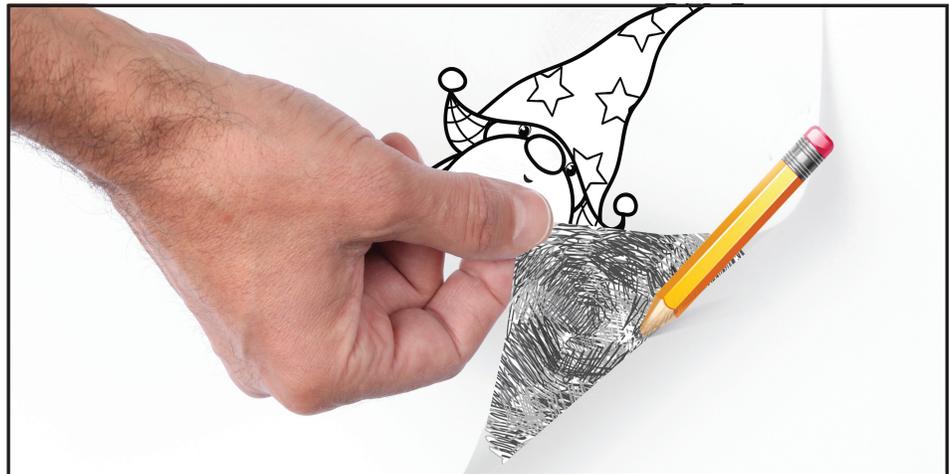
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



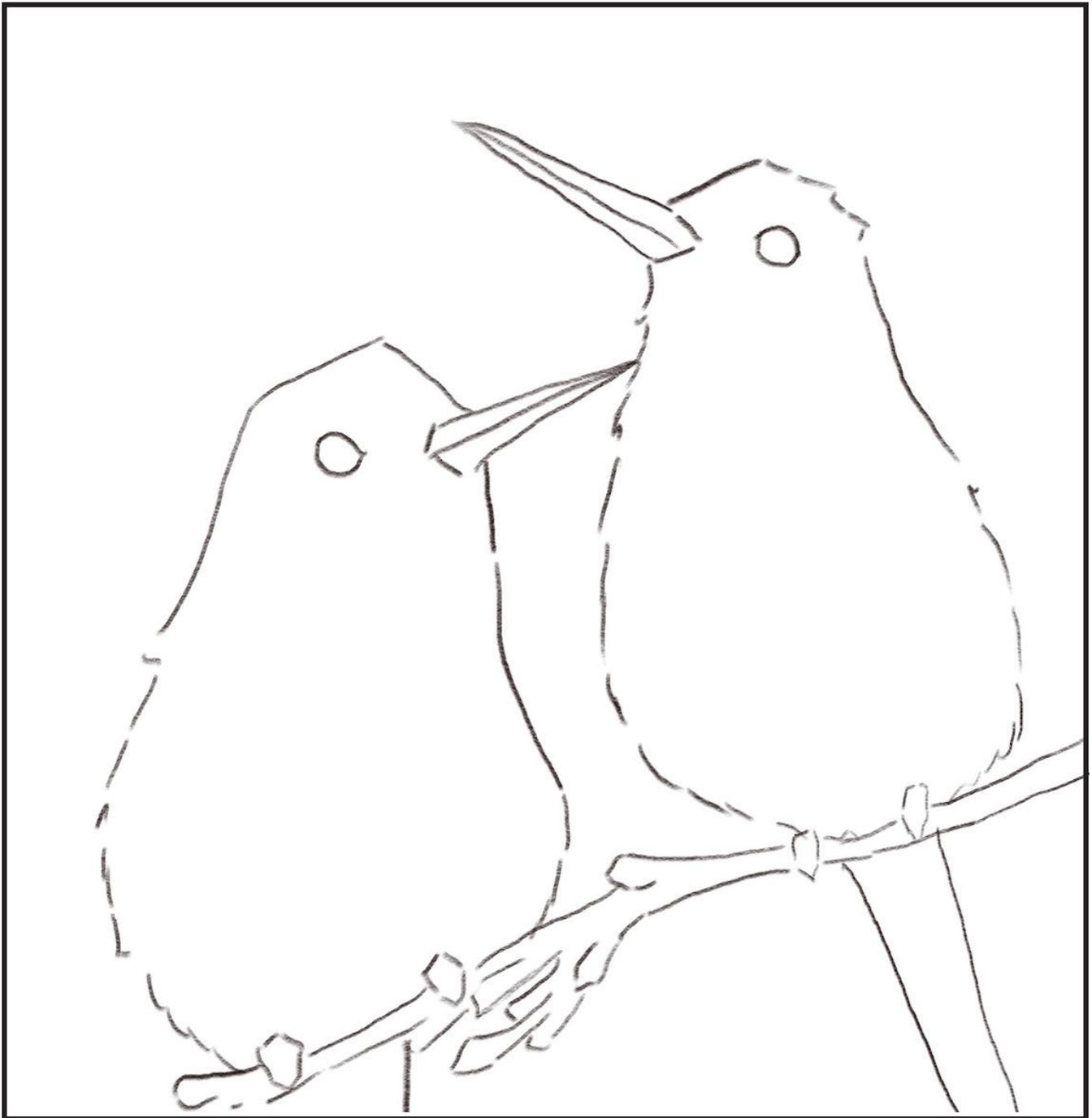
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



THE ART SHERPA

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 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.

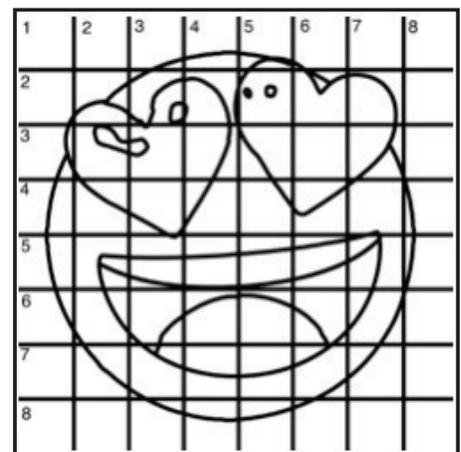
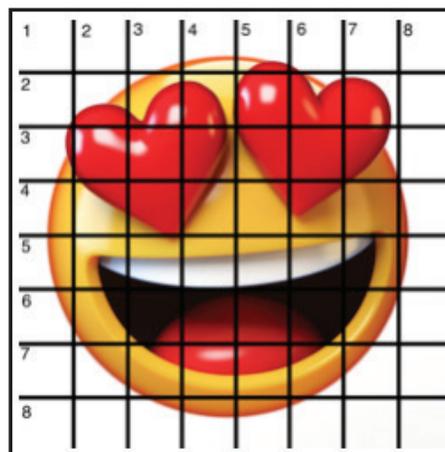
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentated it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISH PIECE

As an artist, there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.



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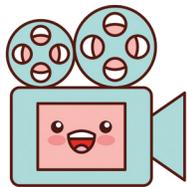
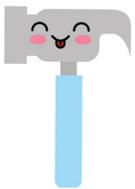
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