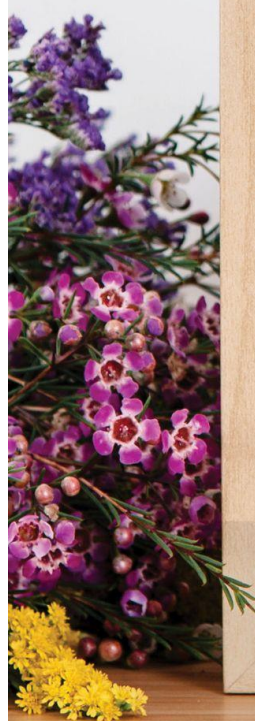


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TO PAINT IN ACRYLIC



BUTTERFLY WISHES

BY: THE ART SHERPA

NAME CREDIT TO PATRON: KIM WICKLINE SULLIVAN

STEPS: 19 | DIFFICULTY: CHALLENGING | 3 HOOTS

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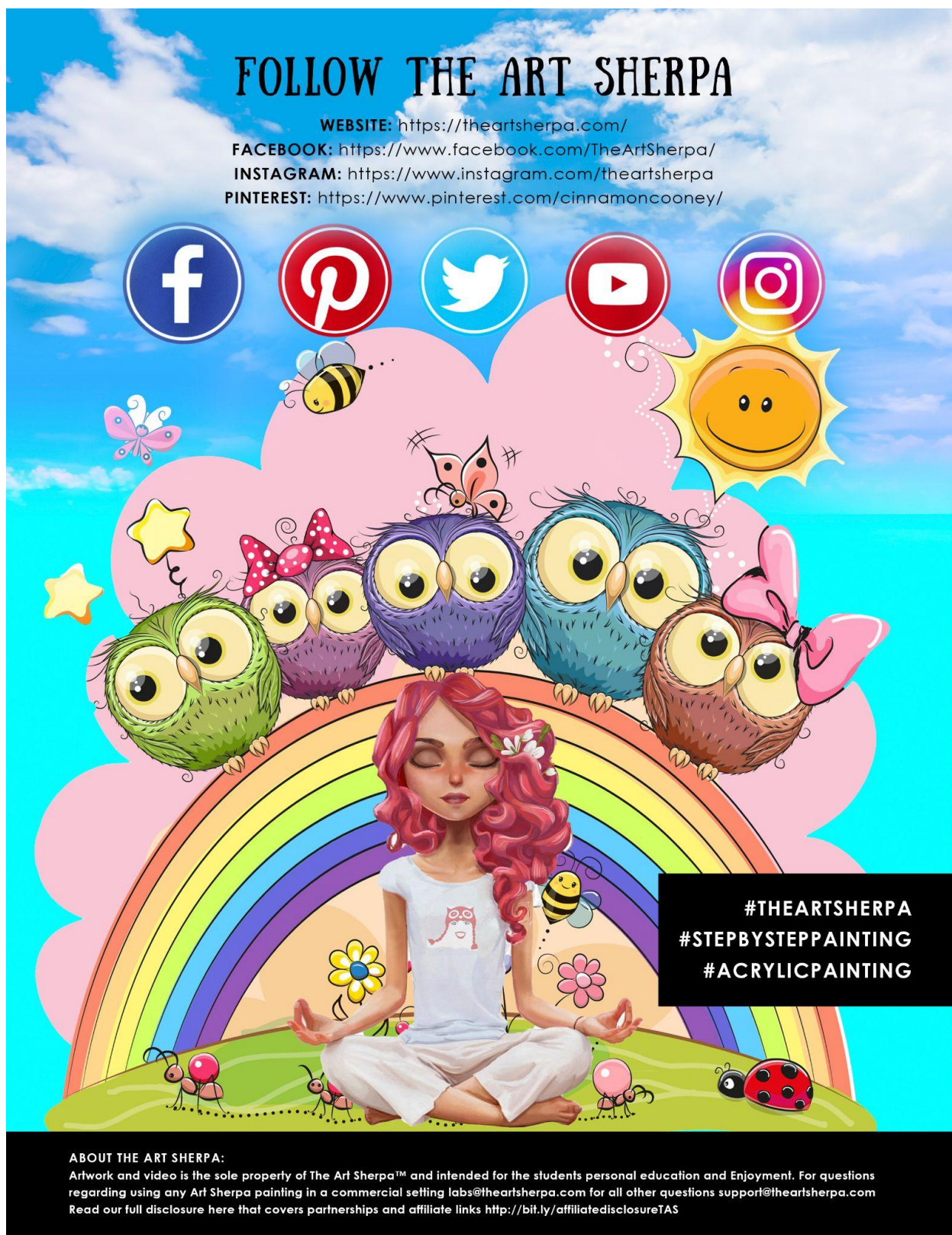
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#ACRYLICPAINTING

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SAMPLE

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**
- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Fluid White Paint = **FWP**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES

- Large Synthetic Bright
- Large Hog Round
- Medium Hog "D" or Filbert
- Medium Synthetic Filbert
- X-Small Synthetic Round
- Medium Synthetic Angle
- Small Synthetic "D" or Filbert
- Small Hog "D" or Filbert
- Small Hog Round
- Small Synthetic Round

TOOLS

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 11 X 14 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: Sta-Wet Palette

SYMBOL GUIDE

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

Techniques You Will Use In This Painting

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

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.

Intro	00:00	
Step 1	03:03	Toning The Canvas
Step 2	05:43	Out Of Focus Background
Step 3	09:46	A Lighter Space
Step 4	13:50	Peeks Of Sky
Step 5	23:37	Shades Of Dark
Step 6	28:07	Green Dimensionality
Step 7	32:54	A Radiant Glow
Step 8	44:47	Sketching In
Step 9	47:53	Focal Foreground
Step 10	52:03	Leaf Values
Step 11	1:01:32	Edge Lining
Step 12	1:07:47	Highlights
Step 13	1:11:57	Dandelion Seed Head
Step 14	1:18:15	Individual Seeds
Step 15	1:33:07	Butterfly Scale
Step 16	1:37:22	Butterfly Layer One
Step 17	1:43:07	Wing Pattern
Step 18	1:50:04	Filtered Light
Step 19	1:57:55	Exaggerating Lights And Darks
	2:07:47	Sign

Step 1 - Toning The Canvas

Timestamp 3:03

“Burnt, Not Raw Sienna”

PAINT

- Burnt Sienna = **BS**

BRUSHES & TOOLS

- Large Synthetic Bright

COLOR MIXES

STEP DISCUSSION

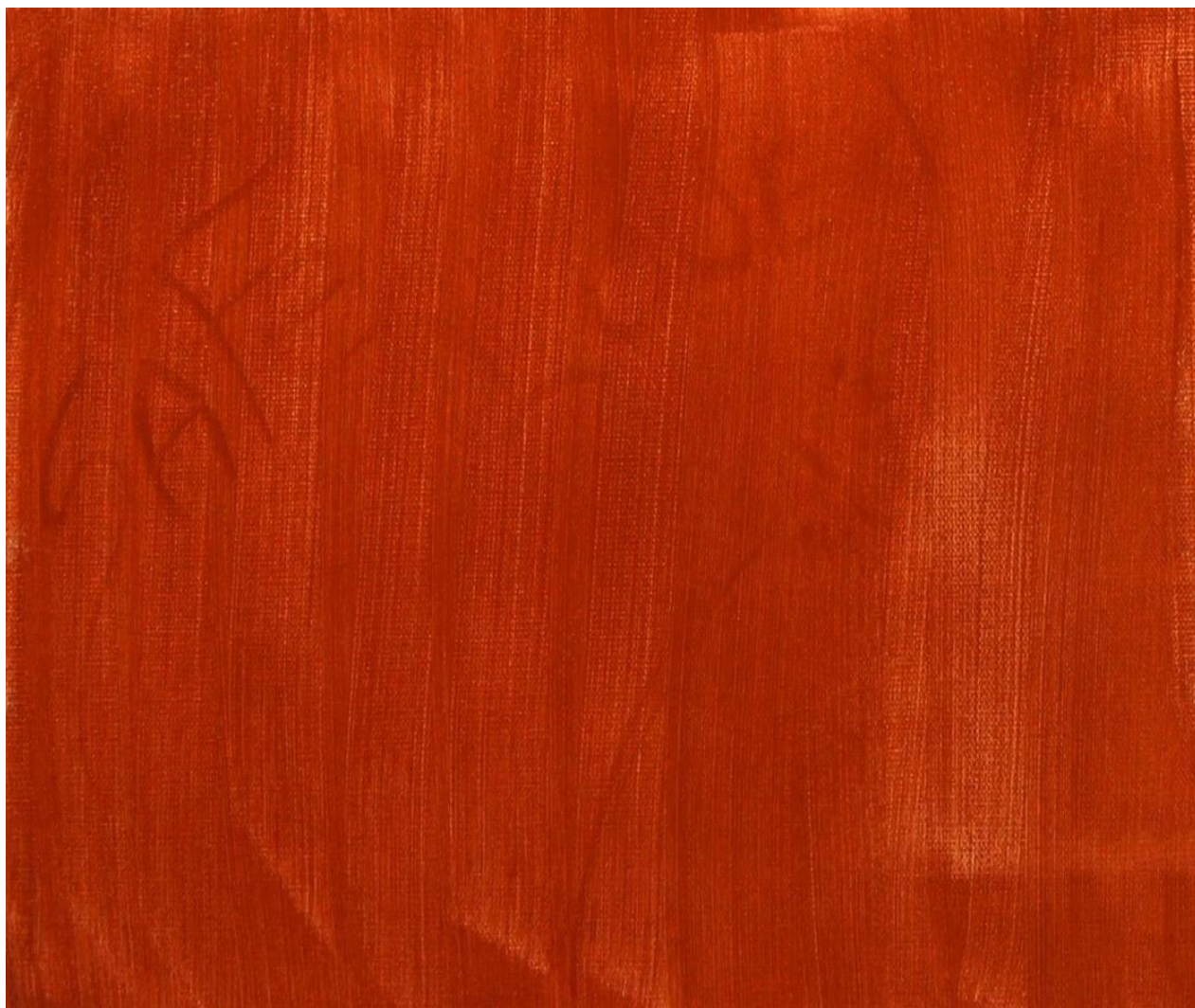
Load the brush with Burnt Sienna, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, both vertically and horizontally. Rinse the brush.

Dry the surface before continuing to the next step.

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SAMPLE

STEP 1 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 2 - Out Of Focus Background

Timestamp 5:43

“Soft And Diffused Beginning“

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**

BRUSHES & TOOLS

- Large Hog Round

COLOR MIXES

- Dark Green = **PG + BS**
- Muted Green = **PG + BS + CYM**

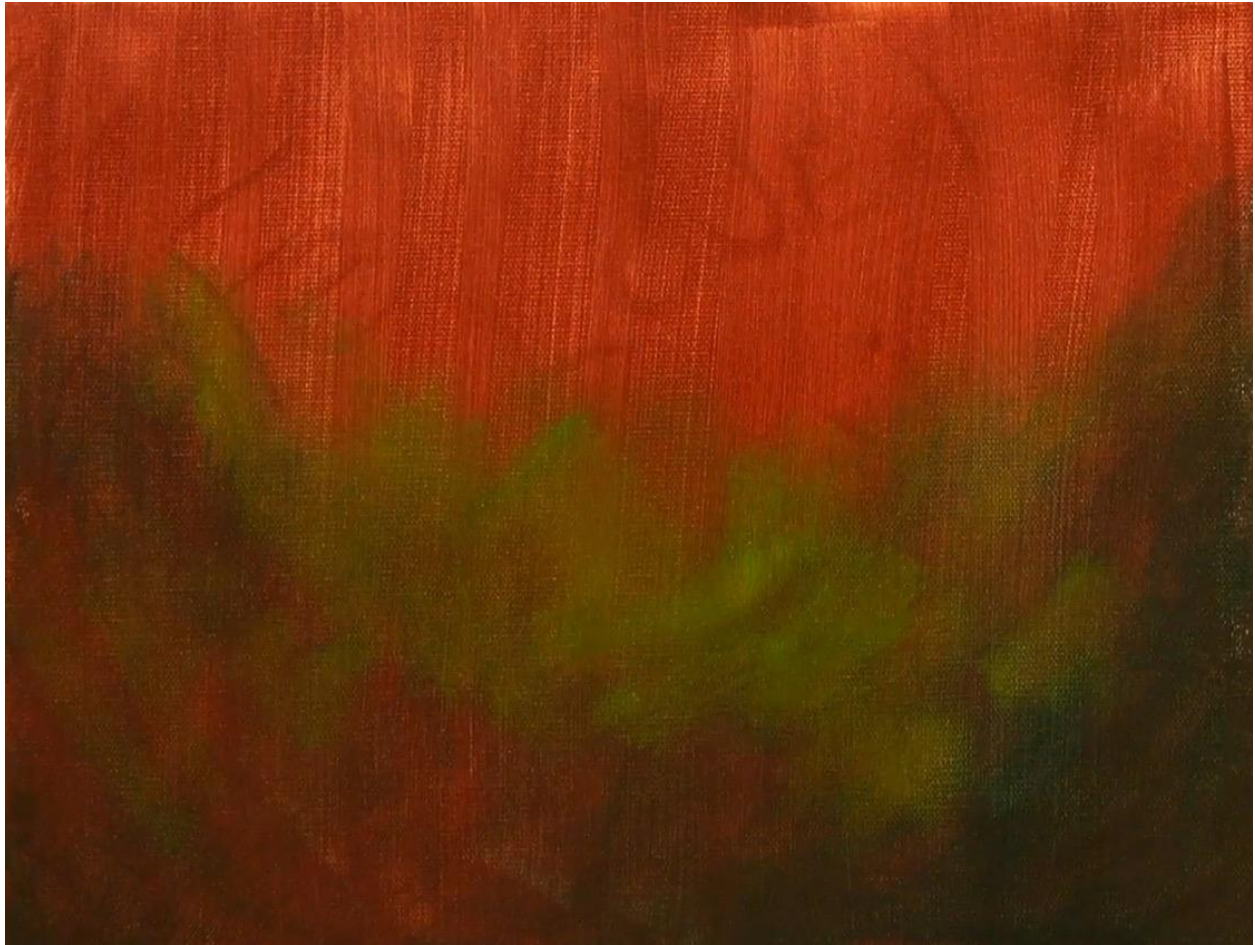
STEP DISCUSSION

Begin by applying a scumble technique using the **Dark Green mix**, in the lower area where it is much darker. Lightly dust the canvas with this rich dark color. Roughly brush this color up to just above the halfway mark on either side, then bring it slightly lower in the center.

Apply the **Muted Green mix** in the center part of the canvas, giving it a bit of a diffused yellow cast. Dust some loose subtle marks in the dark background of this bottom area. Rinse and dry the brush.

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STEP 2 PHOTO



Adobe Stock

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 3 - A Lighter Space

Timestamp 9:46

“More Blending Practice”

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Burnt Sienna = **BS**
- Mars Black = **MB**

BRUSHES & TOOLS

- Large Hog Round

COLOR MIXES

- Orange = **CYM + CRM**
- Dark Orange = **CYM + CRM + BS**
- Dark Brown = **BS + MB**

STEP DISCUSSION

Start creating the sunlit area in the upper canvas, just to the right of center using a scumbling technique and the **Orange mix**. Carry this color outward, forming a circular area that fills the space between the top of the canvas and the darker lower background.

Blend the **Dark Orange mix** into the edges of the sunlit area and outward, diffusing the colors further.

Begin glazing in the **Dark Brown mix** as you move even further outward. Blend that out a little bit, getting quite dark along the side edges of the canvas, as well as scumbling a bit into the lower green background. Rinse and dry the brush.

Thoroughly dry the canvas before moving onto the next step.

Sherpa Tip: If the paint begins to foam, that means there is too much water in the brush. To fix this just squeeze the brush out on a towel, and then load more paint onto the brush.

Starting with the brown and layering up just gives me that second type of blending in acrylic, which is a glazing blend. The colors are slightly transparent and the underneath shows through, blending into each other.

STEP 3 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 4 - Peaks Of Sky

Timestamp 13:50
“Patches Of Light”

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**
- Titanium White = **TW**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Medium Hog “D” or Filbert

COLOR MIXES

- Blue Grey = **UB + BS + TW**
- Cloud Grey = **TW + BS > UB**
- Dark Orange = **CYM + CRM + BS**
- Light Yellow = **CYM + TW**

STEP DISCUSSION

Load the lightly damp brush with the **Blue Grey mix**. Begin adding very light, blended strokes in the upper left part of the canvas to create the negative sky spaces between what will appear as diffused trees in the background. Lightly dust this color onto the canvas using a dry brush blending technique. Then, as you come into the center of this area, add a little more paint, making it a little more concentrated. Add some Titanium White to the center and heat it up, implying that there is more light there. Blend it outward to make sure that there are not any hard edges. Add a second space of sky peeking through.

There is more sky showing through as you move to the right. Use the **Cloud Grey mix** and the edge of the brush here to create a very soft diffused effect.

Paint a downward column of light between the last two sky areas towards the right while using the **Dark Orange mix**. Then, another small column of this color just below the sky that is furthest right as you piece these light values in.

Use the paint that is left in the brush to dry brush straight rays of sunlight radiating outward around the sunlit area.

Without rinsing the brush, load the **Light Yellow mix** and heat up the center of the sunlit area. Diffuse the color somewhat as you move outward, by using a scumbling technique. Then, add a bit more of a hot spot with some Titanium White. Use a bit of the Gloss Glazing Liquid to help create that little hot spot.

Add another layer of light in the first downward column between the blue sky using the **Dark Orange mix**, combined with a bit of the Titanium White. There should still be a little glaze on the brush which will help with the diffusion. Also, paint short vertical strokes of light in the small column of downward light just to the right.

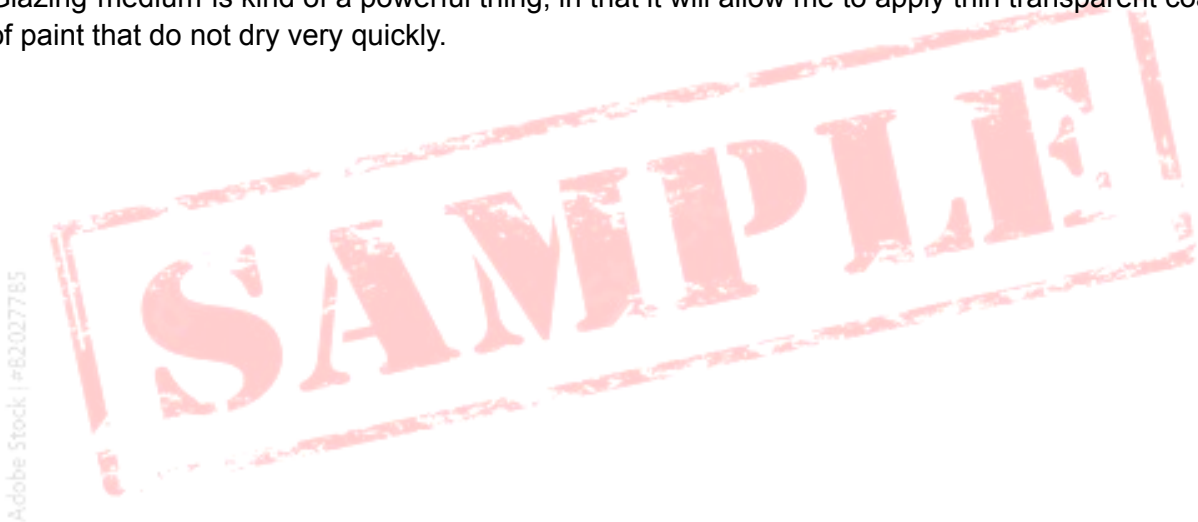
Create diffused patches of light below the remaining two blue sky areas, using the **Dark Orange mix**. Then, add more of this color along the left side of the canvas.

Add more Gloss Glazing Liquid onto the brush, and continue to radiate out more light coming from the sunlit area on the right. Building up these layers of light will help imply that there is sun shining through a dense layer of atmosphere.

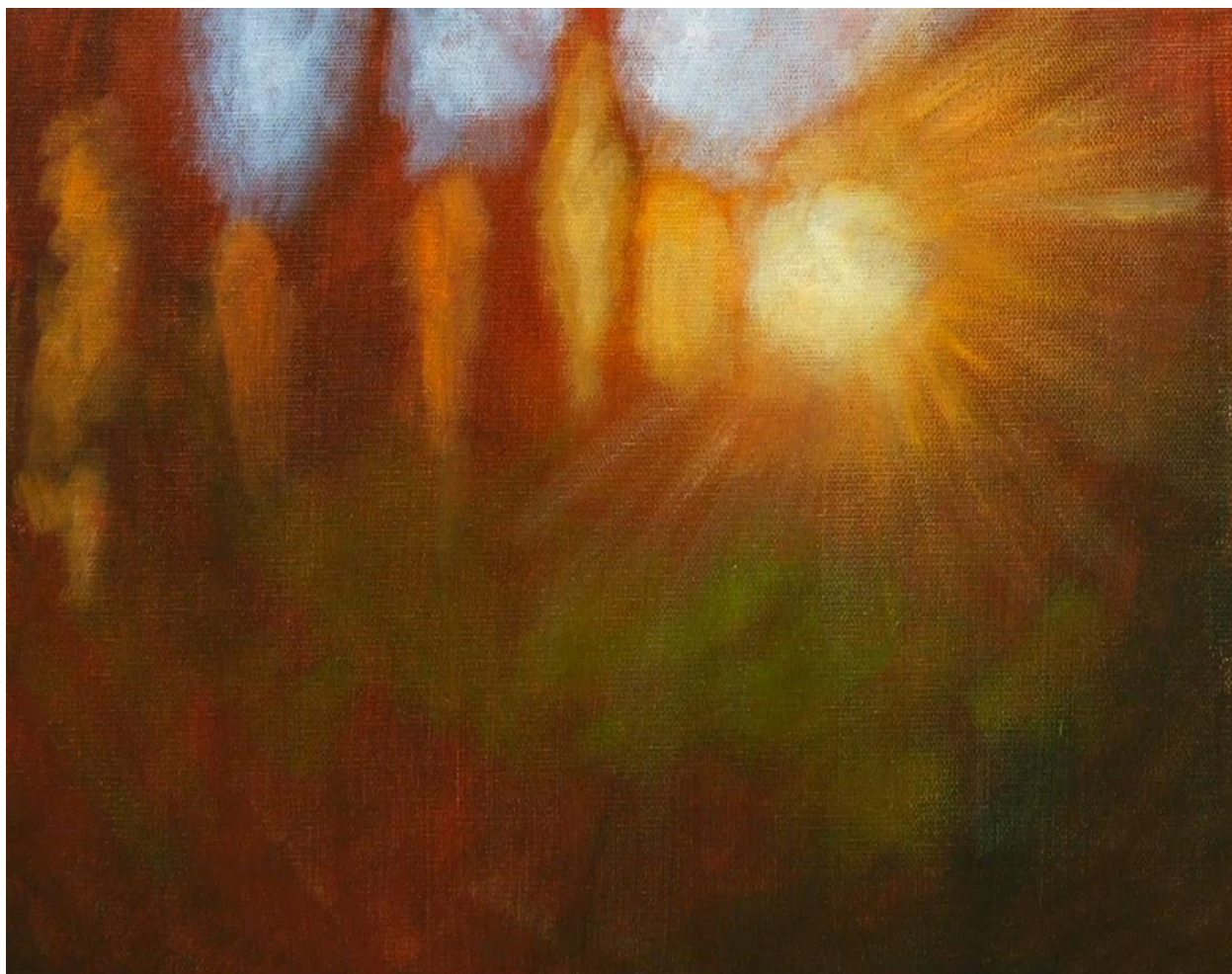
Continue building up light throughout the upper canvas with the **Dark Orange mix** combined with the Gloss Glazing Liquid. Rinse and dry the brush.

Sherpa Tip: Paint the objects furthest back first and then layer them forward.

Glazing medium is kind of a powerful thing, in that it will allow me to apply thin transparent coats of paint that do not dry very quickly.



STEP 4 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 5 - Shades Of Dark

Timestamp 23:37

“Background Botanicals”

PAINT

- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Medium Hog “D” or Filbert

COLOR MIXES

- Dark Brown = **BS + MB**
- Cloud Grey = **TW + BS > UB**

STEP DISCUSSION

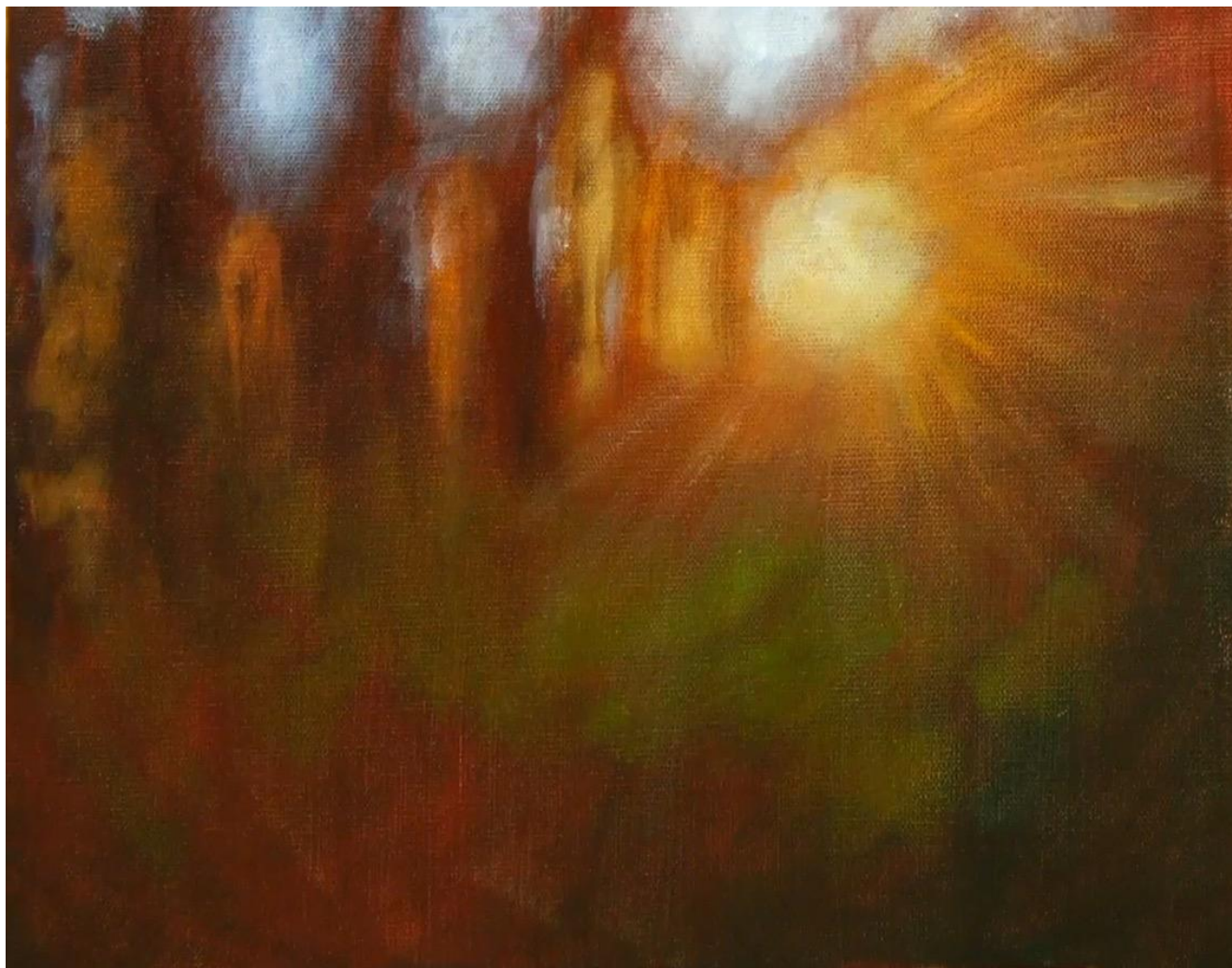
This step is a reverse of the last, in that the darker values are being brought back in to enhance these interesting lighting effects. It is really going to be a back and forth, push and pull play of color.

Load the **Dark Brown mix** and begin adding back some of the deep color, starting on the left. Be mindful while transitioning between the darkest, more opaque background to the edges around where light is coming through, by adding the Gloss Glazing Liquid. You are aiming for a soft blend. Without rinsing, glaze a transparent dark halo around the blue sky areas. Continue this dance of transitioning between transparent glazing around light areas and the opaqueness of the darker areas. Then, moving to the right and closer to the light source, add more Burnt Sienna and less Mars Black to the mix to imply that the sun is beginning to warm the atmosphere. Add more Gloss Glazing Liquid on the brush and paint vertical streaks in the light areas to imply background botanical elements that are just out of our vision. Rinse and dry the brush.

Add a lot of Gloss Glazing Liquid to the **Cloud Grey mix** to ensure it is much lighter, and squeeze out my brush to make sure there is not too much pigment on it. Then, paint white hot spots in the blue sky areas that are gradually transferring outward.

At this stage apply more little pops of this color in the background that register as little bits of something peeking through. Rinse and dry the brush.

STEP 5 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 6 - Green Dimensionality

Timestamp 28:07

“Verdant, Vibrant, Greenery”

PAINT

- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**

BRUSHES & TOOLS

- Medium Hog “D” or Filbert

COLOR MIXES

- Dark Green = **PG + BS**
- Midnight Green = **PG + MB**
- Muted Green = **PG + BS + CYM**

STEP DISCUSSION

Load the brush with the **Dark Green mix**, and add some out-of-focused, deep green shapes in the bottom third of the canvas. These are a little more saturated and curve somewhat to imply distant botanical objects.

Moving further down to the bottom of the canvas, begin using the **Midnight Green mix** and create some darkness. Weave it up into the greens you just added, creating a very rough and irregular patterning. Some areas will be open, some areas are closed. Pay close attention to the way nature represents itself when creating the undergrowth that allows for the amazingly backlit glow of the dandelion.

Use the **Muted Green mix** on the edge of the brush, and make out of focus lines, of reflected light, shining on the leaves. Paint these implied leaves growing in the distance by dry brushing the highlights into the shadows just a little bit.

Add a bit more Burnt Sienna on the brush and blend it in here and there. Rinse and dry the brush.

Dry the surface before continuing to the next step.

STEP 6 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 7 - A Radiant Glow

Timestamp 32:54
“Glowing Nucleus”

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Medium Hog “D” or Filbert
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

COLOR MIXES

- Yellow Orange = **CYM > CRM > TW**
- Dark Orange = **CYM + CRM + BS**
- Light Yellow = **CYM + TW**
- Dark Brown = **BS + MB**
- Cloud Grey = **TW + BS > UB**
- Muted Green = **PG + BS + CYM**
- Dark Grey = **MB + BS + UB**

STEP DISCUSSION

First, use the T-Square ruler and a chalk tool to create a center point in the light source. Make a horizontal line, and then a vertical line, centered in the very middle of the light source. The big trick is just getting it centered and level so we know that where the beams cross is the hottest point of the light.

Lightly apply the **Yellow Orange mix** from the center of the light source and radiate it outward along those guidelines. Then, paint lines on an angle in between them. This creates a nice axis to work from.

Use the **Dark Orange mix** and these guidelines to create a nice radial light effect. Add Gloss Glazing Liquid to the mix where it needs to transparently glaze over previous layers. Add colors slowly, because the work of adding is much easier than the work of removing, and you don't want to lose all of the background you previously added. Rinse the brush.

Add **Light Yellow mix**, and Gloss Glazing Liquid to the center point and blend it outward slightly to retain that pinpoint of light. Then, use some pure Titanium White in the hottest part of the center and brush it outward. Raising the temperature through value, so to speak.

Use the **Dark Brown mix** if needed to change radial if that gets away too much. Rinse the brush.

Combine the **Dark Orange mix** with some gloss and create little circular halos around the edges of the beams of light.

Paint a few out-of-focused spots of the **Cloud Grey mix**, into the lower background.

Very carefully, make little marks of the **Muted Green mix** here and there, in the lower background, around the outer edges of the radiated light. These might imply dust motes in the atmosphere.

Add more Titanium White to enhance the center of light again, blending it out, enhancing the glowing light coming through the forest. Rinse the brush.

Desaturate some of the background color in the blue sky area with the **Dark Grey mix**, combined with some Gloss Glazing Liquid. Apply this transparent color where anything is too saturated, or pulling too far forward. Continue playing between the **Dark Grey mix** and the **Dark Orange mix** until you have the desired softness in the background. Rinse the brush.

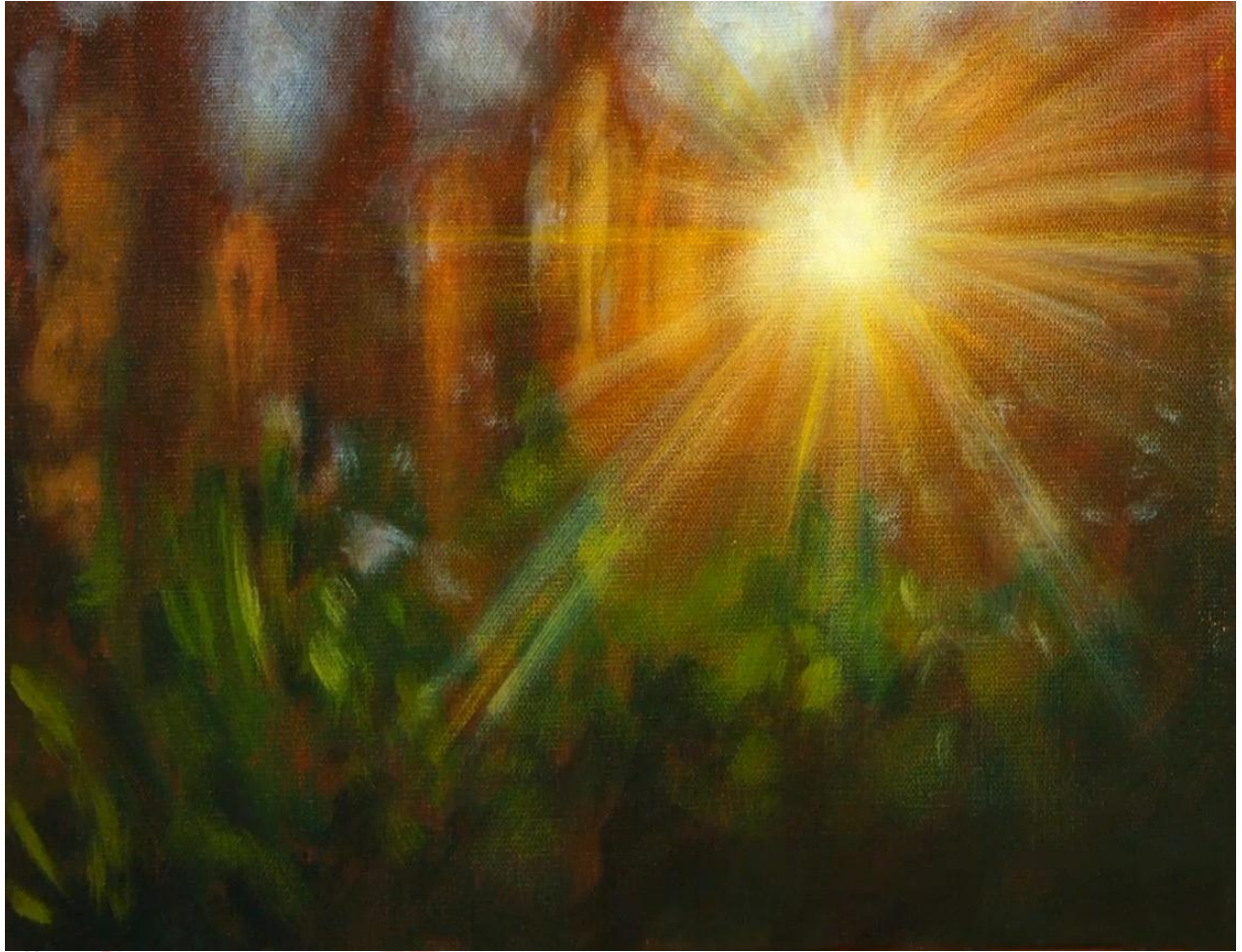
Add some Titanium White to the **Dark Orange mix** and find the light beams radiating outward from the source of light. Strengthen the rays of light by softly dry brushing this color over the previous layers.

Reinforce the hot center once again with Titanium White.

Sherpa Tip: At this point I suggest you let this rest, meaning it is a good idea to allow the piece to digest in your mind, and to look at it from a couple of angles. Move it around the room, get back from it, kind of evaluate it, and let it sit. Do not second guess yourself, but just let it sit here for a second. Once it is dry and you are restored you will see it easier to come back with this little bit of distance and appreciate your amazing, gorgeous painting.

Adobe Stock

STEP 7 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 8 - Sketching In

Timestamp 44:47
“Dandy Dreams”

PAINT

BRUSHES & TOOLS

- Chalk Pencil or Watercolor Pencil

COLOR MIXES

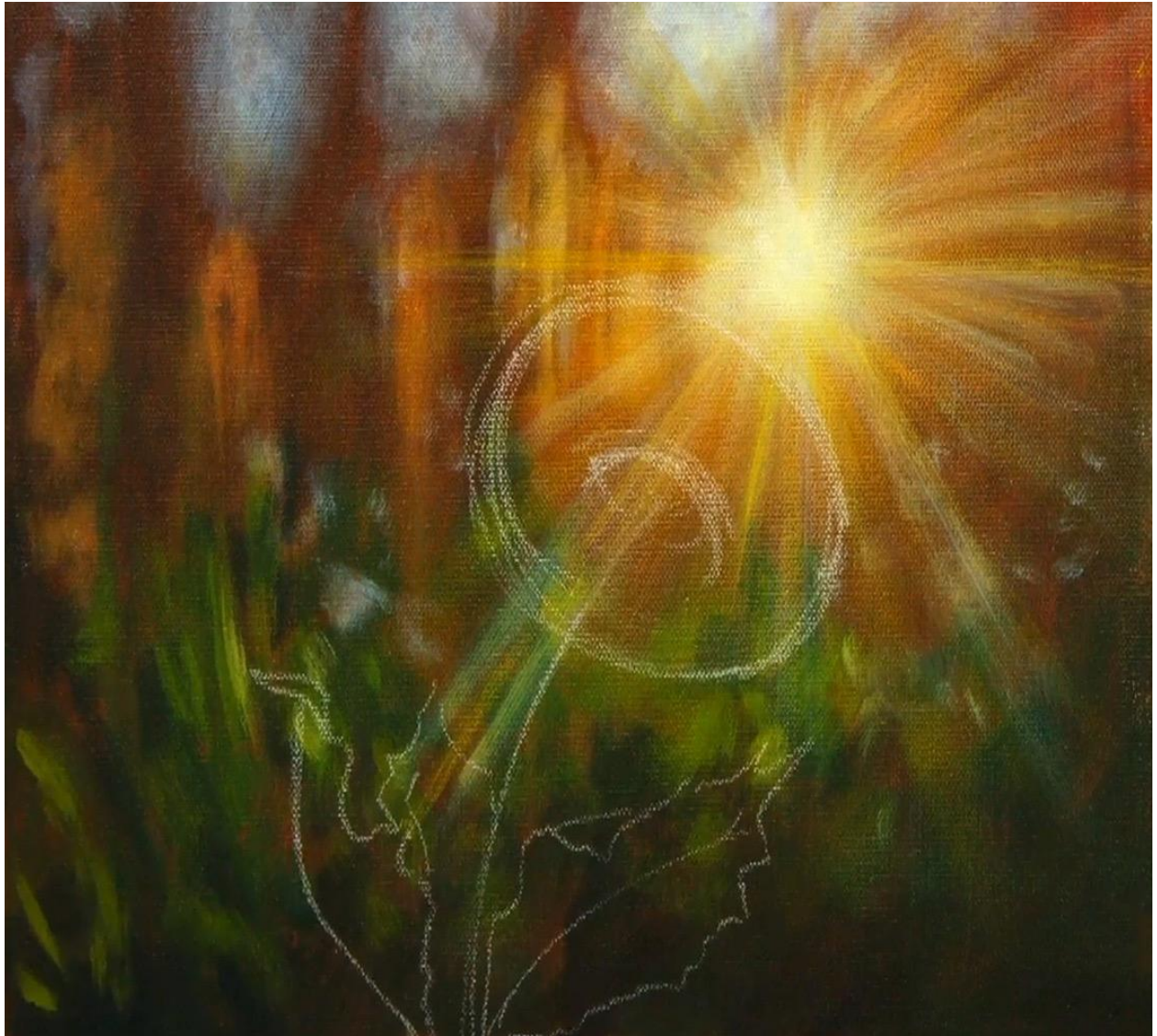
STEP DISCUSSION

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. 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 using a Chalk Pencil.

Imply the scale of the dandelion bloom by sketching in a rather large oval just below and slightly to the left of the light source. The upper edge of the bloom has only a small separation between it and the light. Add a smaller oval inside the first one. Then, from the center of the small oval, draw a nice little gestural curve down to the bottom of the canvas for the stem.

Sketch a semi-side view of a jagged twisted leaf to the left of the stem. Then, add another one coming up from behind the stem. Lastly, draw the leaf on the right that has all the jagged edges in full view. Take this time to make sure that this dandelion is taking up enough space and that you are happy with it and how it leans into the light. Do not worry about adding the butterfly in at this point, because we really want to focus on the dandelion first.

STEP 8 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 9 - Focal Foreground

Timestamp 47:53

“Dark Values”

PAINT

- Burnt Sienna = **BS**
- Mars Black = **MB**

BRUSHES & TOOLS

- X-Small Synthetic Round
- Medium Synthetic Filbert

COLOR MIXES

- Dark Brown = **BS + MB**

STEP DISCUSSION

Begin by loading Mars Black onto the Filbert brush and use the edge to paint the curved stem. Then outline the jagged leaves and paint them in with Mars Black as well. Do not worry too much about solid coverage, you are just making sure that the desired scale is correct.

Paint the dark oval seed pod using the **Dark Brown mix**. Rinse the brush.

Switch to the X-Small round brush. Begin the process of shaping out the center oval by painting thin, short, lines around the edges of the seed pod, using the **Dark Brown mix**. These lines represent the individual stems that attach each seed to their own puffy parachute. As you build on this architecture, curve some of these lines, as nature might. Rinse the brush.

Dry the surface before continuing to the next step.

Adobe Stock | #3337

STEP 9 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 10 - Leaf Values

Timestamp 52:03

“Different Kinds Of Green“

PAINT

- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Small Synthetic Angle
- Small Hog “D” or Filbert

COLOR MIXES

- Army Green = **CYM + UB**
- Brownish Green = **CYM + UB > BS**
- Yellow Green = **CYM > UB > BS**
- Dark Blue = **UB + BS**
- Light Green = **TW > CYM > UB**
- Midnight Green = **PG + MB**
- Blue Green = **UB + PG + MB > TW**

STEP DISCUSSION

Use the edge of the Angle brush and the **Army Green mix** to paint a line down the length of the stem. Then, roughly paint this color onto the leaf on the right. Add Gloss Glazing Liquid as you near the back of the leaf, towards the stem. Lighten the mix somewhat by adding more Cadmium Yellow Medium, and line this color along the bottom edge and blend it into the tip of this leaf.

Roughly layer the **Brownish Green mix** onto the leaves on the left side of the stem.

Use the tip of the brush and the **Yellow Green mix** to create a jagged fold at the top edge of the right leaf. Then, blend this lighter color into the top area of the leaf. Add more of the **Brownish Green mix** as you move down this leaf. Without rinsing the brush, blend a bit of the **Dark Blue mix** at the base of this leaf, near the stem. Then, use the **Army Green mix** to paint the top fold on this leaf. Lighten the area under the fold with the **Yellow Green mix** and blend it downward. Dance between these mixes as you adjust the values. After that, use the **Light Green mix** to create little areas that showcase the light shining through. Wipe the brush on a towel.

Add a bit of Burnt Sienna to the **Midnight Green mix** and paint the center stem going through the right leaf. Then, add Cadmium Yellow Medium to that mix and imply the ribbing in a few spots.

Paint the darker highlights of the leaf that is furthest left using the **Army Green mix**. The leaves on this side will be quite dark with the exception of a few places where some light might be

shining through. Highlight this area a bit further by adding Cadmium Yellow Medium to the dirty brush and carefully blend it in slightly. Wipe off the paint on the paper towel. On the other leaf, add a bit of Cadmium Yellow Medium to the **Midnight Green mix** and paint this deep green value onto the middle of this leaf.

Paint the back leaf with the **Blue Green mix**, implying a light waxy dusting that lightens it slightly.

Use the **Midnight Green mix** to paint some darker green coming up the center of the stem. Rinse the brush.

Switch to the “D” or the Filbert brush to soften that center line so it is not so harsh. Rinse the brush.

Dry the surface before continuing to the next step.



STEP 10 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 11 - Edge Lining

Timestamp 1:01:32

“Back Lit Halo”

PAINT

- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Fluid White Paint = **FWP**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- X-Small Synthetic Round

COLOR MIXES

- Yellow Green = **CYM > UB > BS**
- Green Glow = **FWP + HYL + CYM > UB**
- Army Green = **CYM + UB**
- Midnight Green = **PG + MB**
- Brownish Green = **CYM + UB > BS**

STEP DISCUSSION

Paint a very fine broken line on the outer edges of the leaf on the right, using the **Green Glow mix**. This will backlight the leaf and make it seem like the light is shining through it. Use the **Yellow Green mix** along the bottom edge of the fold to give it just a slightly different value. Rinse the brush.

Edge both sides of the stem with fine broken lines of the **Green Glow mix**. Then, make fine, short hairs down either side of the stem. These kinds of little details will make it look backlit.

For the fine lining of the left leaf, continue using the **Green Glow mix**, while being super light with the broken line along the front edge. As you come down that edge, add a bit more Fluid White Paint so it will get a bit lighter. Add just a little of the **Army Green mix** to the light color on the brush for a slightly different value, and edge the backside of that leaf.

Add just a bit of the **Midnight Green mix** to some Fluid White Paint and catch the somewhat darker highlight along the edges of the back leaf. This will imply that even the highlights are in the shadows. Also paint thin veins on this leaf. Rinse the brush.

Apply the shadows to the support veins of the leaf on the right, using a thinned **Midnight Green mix**. Then, paint the shadow under the fold with the **Brownish Green mix**. Rinse the brush.

Sherpa Tip: When using these tiny brushes, make sure to wipe the brush down from the handle down to catch any hidden drops of water.

STEP 11 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 12 - Highlights

Timestamp 1:07:47

“Glazing Values”

PAINT

- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Hansa Yellow Light = **HYL**
- Fluid White Paint = **FWP**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- Small Hog “D” or Filbert
- X-Small Synthetic Round

COLOR MIXES

- Midnight Green = **PG + MB**
- Army Green = **CYM + UB**
- Muted Green = **PG + BS + CYM**
- Yellow Green = **CYM > UB > BS**
- Deep Green = **UB + PG**
- Olive Green = **CYM + MB**
- Green Glow = **FWP + HYL + CYM > UB**

STEP DISCUSSION

Add some Gloss Glazing Liquid to the **Midnight Green mix**. Then, apply a nice transition layer to the dark shadows of the left leaf.

Combine some of the **Army Green mix** with the **Midnight Green mix** and add some Gloss Glazing Liquid. Glaze this darker highlight color onto the back leaf.

Add a little Gloss Glazing Liquid and Fluid White Paint to the **Muted Green mix**. Then, use the edge of the brush to blend in more highlights onto the right leaf.

Blend some of the Fluid White Paint into the **Yellow Green mix**, and create an even lighter space on the right leaf. Even glaze a bit of this color on the left leaves. Rinse the brush.

Use the **Deep Green mix** and Gloss Glazing Liquid to knock the color back on the back leaf. Notice how the glazing pushes it back but still leaves the veining and other elements visible. Then, darken the lower area of the other leaves.

Layer a bit of the **Olive Green mix** on the dark vein area, through the center of the right leaf, to make sure that there are a couple values. Rinse the brush.

Switch to the X-Small round brush and the **Green Glow mix** to fine tune the hairs and any needed edge highlights. Rinse the brush.

STEP 12 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 13 - Dandelion Seed Head

Timestamp 1:11:57

“Puffing It Up”

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- Medium Hog “D” or Filbert

COLOR MIXES

- Shaded Blue = **UB > BS + TW**
- Light Lemon = **HYL + TW**
- Greyed Yellow = **HYL + TW > UB > BS**
- Dark Orange = **CYM + CRM + BS**

STEP DISCUSSION

Make little fluff marks through the lower shadow part of the dandelion using the **Shaded Blue mix**. Rinse and dry the brush.

Tap the **Muted Orange mix**, as glowing tips along the top edge of the seed head. Then, thin the highlights somewhat by blending in some Mars Black, while ensuring the glowing edge is still well represented. Rinse and dry the brush.

Light up and shape the upper edge of the dandelion fluff by tapping in some of the **Light Lemon mix**. Then, add the **Greyed Yellow mix** between that top edge and the seed head. It is OK if you cover some of the individual seed stems, because it is easy to put them back in later. Highlight the very top edge with Titanium White. Add a touch of Burnt Sienna to the dirty brush and blend it into the longer fluffs at the top of the dandelion, while making sure that it stays light.

Without rinsing, add a little bit of the **Dark Orange mix** and Titanium White to the brush. Use this color as you continue adding fluff around the sides and bottom of the dandelion.

Mix the light orange color that is in the brush into a little of the **Shaded Blue mix**, just so it greys out a bit. Add this color into the bottom fluff and dry brush a couple of row-like marks into the seed head, giving the puff some dimensionality. Rinse and dry the brush.

STEP 13 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 14 - Individual Seeds

Timestamp 1:18:15

“Make A Wish”

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Fluid White Paint = **FWP**

BRUSHES & TOOLS

- X-Small Synthetic Round
- Small Hog Round

COLOR MIXES

- Dark Brown = **BS + MB**
- Shaded Blue = **UB > BS + TW**
- Light Blue = **FWP + UB**
- Dark Orange = **CYM + CRM + BS**
- Light Lemon = **HYL + TW**
- Pale Brown = **TW > BS**
- Pale Orange = **TW > CRM > CYM > BS**
- Yellow Orange = **CYM > CRM > TW**

STEP DISCUSSION

Add a touch of the Cadmium Yellow Medium and Fluid White Paint to the **Dark Brown mix**. Then, use the X-Small Round brush to flick thin fine stem lines outward from the top of the seed pod. Rinse the brush.

Switch to the Hog Round brush and the **Shaded Blue mix**. Tap in rows of clustered fluffs onto the seed pod. Rinse the brush.

Switch back to the X-Small Round brush and add some Ultramarine Blue to the **Dark Brown mix**. Thin it with water and paint the seed stems coming from the bottom of the seed pod, sometimes painting a little heavier concentration of stems in a few spots. Add the **Light Blue mix** to the dirty brush and paint the stems around either side of the pod. Rinse the brush.

Capture the details of the seed stems in the upper part of the dandelion using fine lines of the **Dark Orange mix** combined with Fluid White Paint. Alternate this color with the thinned **Dark Brown mix**. Rinse the brush.

Add a bit of the Fluid White Paint to the **Dark Brown mix**. Then, in the upper area of the dandelion, create the cupped-shaped underside of the parachutes. Perspectively, some will be lower and others will be high in the space. Use lighter pressure when you want them to be lighter.

Apply fine lines of the Fluid White Paint along the top of the fluff, where the sun has backlit it. Warm the tips of this highlight by blending in a touch of Hansa Yellow Light. Continue painting fine lines of fluff around the outer edges of the dandelion, taking care not to be super orderly or perfect. Apply multidirectional strokes while using the lighter mixes on the palette. Keeping it light, even when mixing in some of the browns to change values. Rinse the brush.

Switch to Hog Round brush and paint the more detailed fluffs in the top area of the dandelion. Alternate between the **Pale Brown mix**, the **Light Lemon mix**, and the **Pale Orange mix** to do so. Add more Titanium White as needed. Rinse and dry the brush.

Highlight the fluffs in the center of the dandelion using the **Light Blue mix**.

Lightly tap in puffs of the **Pale Brown mix** around the sides and bottom of the dandelion. Rinse and dry the brush.

Highlight the bottom fluff with the **Light Blue mix**.

Tap a warm highlight around the outer edges of the sides of the dandelion using the **Yellow Orange mix**. Not all the way around the top, just on these side edges. Add more Titanium White as needed. Rinse the brush.

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SAMPLE

STEP 14 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 15 - Butterfly Scale

Timestamp 1:33:07

“If Not A Monarch, It Is Certainly Majestic“

PAINT

- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- X-Small Synthetic Round
- Small Hog “D” or Filbert
- Chalk Pencil or Watercolor Pencil

COLOR MIXES

- Dark Brown = **BS + MB**
- Dark Blue = **UB + BS**

STEP DISCUSSION

I chose to freehand this butterfly using a chalk pencil but I have also provided a traceable if you prefer to use that method.

Figure out the scale you want the butterfly to be in relationship to the dandelion and begin sketching in the first upward wing with the rippled back edge. Add the lower wing next, followed by the back wing.

Use the X-Small round brush and the **Dark Brown mix** and outline the size and shape of the body, which will be mostly hidden by the wings. Rinse the brush.

Switch to the “D” or Filbert brush and add Gloss Glazing Liquid to the **Dark Blue mix**. Glaze this color into the lower center of the dandelion to give it a bit more shadow. Rinse the brush.

STEP 15 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 16 - Butterfly Layer One

Timestamp 1:37:22

“An Emotional Butterfly“

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Mars Black = **MB**
- Titanium White = **TW**

BRUSHES & TOOLS

- Small Synthetic Round

COLOR MIXES

- Yellow Orange = **CYM > CRM > TW**
- Red Orange = **CRM > CRM**

STEP DISCUSSION

Line the outer edge of the butterfly wings and body using Mars Black. Thicken the back edges where the dark patterning will be and fill in the body. Rinse the brush.

Use the **Yellow Orange mix** to paint inside the black edges of the wings. You are just adding some of the first color layers.

Then, as you move further down the wings towards the body, begin adding the **Red Orange mix**. The bottom wing is a bit lighter towards the body at this point. Rinse the brush.

Dry the surface before continuing to the next step.

Sherpa Tip: You may have to paint your wings white where the yellow is going to because some paints are hard for it to cover over darker colors.

STEP 16 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 17 - Wing Pattern

Timestamp 1:43:07

“Creating Individual Markings“

PAINT

- Mars Black = **MB**

BRUSHES & TOOLS

- X-Small Synthetic Round

COLOR MIXES

STEP DISCUSSION

Use Mars Black and a reference image or the traceable to mindfully paint the patterning of the wings. Thicken the lines where needed to get the correct pattern.

Add the antenna on the end of the head and the bent legs under the body. Rinse the brush.

Sherpa Tip: Keep in mind where one wing is blocking sunlight right from the other wing and where areas will have light coming through them.

Adobe Stock | #62027785

SAMPLE

STEP 17 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 18 - Filtered Light

Timestamp 1:50:04

“Where The Light Is Blocked, Colors Are Darker“

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- Small Synthetic Round
- Chalk Pencil or Watercolor Pencil

COLOR MIXES

- Brick Red = **CRM > UB**
- Yellow Orange = **CYM > CRM > TW**
- Red Orange = **CRM > CRM**
- Light Lemon = **HYL + TW**

STEP DISCUSSION

Use the chalk pencil to make out zones of light and dark. Sketch a line through the wings that actually follow the outline of the dandelion. This will be the darkest zone. The next line starts where the two upper wings intersect, and curves down the end of the first chalk line. Within this “V” shape you created there will be a zone of strong light hitting the top area, followed by another layer of mid-range vibrancy, and then the darkest range.

Paint inside the sections in that darkest bottom zone, using the **Brick Red mix**. This area is on the lower part of the wings that follows the outer curve of the dandelion. Rinse the brush.

Within this “V” shape you created, take a little bit of the **Yellow Orange mix** and paint the yellow areas inside of this section. Without rinsing the brush, add Cadmium Red Medium and paint the red areas within this “V” shape. It is OK to have the furthest wing slightly lighter because the sun will hit it first. Rinse the brush.

Use the Cadmium Yellow Medium with just a tiny smidge of Cadmium Red Medium to paint the yellow areas in that last zone along the backside of the wings. Blend a little of this color forward on the back wing to further exaggerate the light there. Rinse the brush. Blend the **Red Orange mix** onto the lower wing slightly. Rinse the brush.

Highlight the edges of the wings, using the **Light Lemon mix**, and without taking out all the colors below. Add Cadmium Yellow Medium and blend it back in.

Gently work the **Yellow Orange mix** into the transition areas. Rinse the brush.

Dry the surface before continuing to the next step.

STEP 18 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 19 - Exaggerating Lights And Darks

Timestamp 1:57:55

“Wings Are Like Stained Glass“

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Mars Black = **MB**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Fluid White Paint = **FWP**
- Golden's Acrylic Gloss Glazing Liquid = **AGL**

BRUSHES & TOOLS

- X-Small Synthetic Round
- Small Synthetic Round
- Small Hog Round

COLOR MIXES

- Brick Red = **CRM > UB**
- Light Lemon = **HYL + TW**
- Sunny Yellow = **CYM + HYL + TW**

STEP DISCUSSION

Glaze another layer of shadow over the bottom zone of the wings, using the **Brick Red mix** and the Gloss Glazing Liquid. Also glaze this shadow on the red areas of both upper wings. Rinse the brush.

Switch to the X-Small round and use the **Lemon Yellow mix** to add fine broken lines of highlight around the edges of the wings. Also highlight the antenna with this color. Rinse the brush.

Use the Fluid White Paint to add the dotted patterning. Use the reference or just place them where you feel like dots should be going. Also use this color to highlight the body and legs. Rinse the brush.

Define the legs, antenna, and any lines on the wings that need it, using Mars Black. Rinse the brush.

Apply little dots of the Fluid White Paint along the outer edge of the top of the puff to exaggerate the light.

Brighten the light coming through the wings with the **Sunny Yellow mix**. Then, line the front edges of the wings, implying light that hit them. Rinse the brush.

Take a little time now to refine the dark lines on the butterfly with Mars Black. Rinse the brush.

Add some little dots of glittering light, using the Fluid White Paint where you feel it needs them. Paint them on the puff, on the end of the hairs along the stem, and to the spiky edges of the leaves. Rinse the brush.

Glaze another layer of shadow over the bottom zone of the wings, using the **Brick Red mix** and the Gloss Glazing Liquid. Rinse the brush.

Sign.



STEP 19 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Traceable

