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TO PAINT

IN ACRYLIC



FLIGHT OF FANCY

BY: THE ART SHERPA

NAME CREDIT TO PATRON: GEORGIA WALLACE

STEPS: 21 | DIFFICULTY: CHALLENGING | 3 HOOTS

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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**
- 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

- Large Synthetic Bright
- 1" Oval Mop
- Medium Synthetic "D" or Filbert
- X-Small Synthetic Round
- Small Synthetic Round
- Medium Synthetic Filbert

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

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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
- Blending Wet into Wet
- Clouds
- Color Mixing
- Implying Motion

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	02:17	Colored Ground
Step 2	04:51	Diffused Background
Step 3	08:58	Colorful Vignette
Step 4	12:29	Transition
Step 5	16:32	A Central Light Focus
Step 6	23:09	Sketching In
Step 7	25:19	Blocking In Buds
Step 8	29:30	Distant Blooms
Step 9	34:40	Shaping Petals
Step 10	39:55	Stems And Sepals
Step 11	43:01	Central Flower
Step 12	48:58	Detail Layers
Step 13	1:00:38	Highlights
Step 14	1:02:53	Center Stamens
Step 15	1:08:46	Sketching A Hummingbird
Step 16	1:12:34	A Grey Base
Step 17	1:15:48	Understructure
Step 18	1:24:06	Hummingbird Body
Step 19	1:29:11	Tail And Head
Step 20	1:33:33	Fine Details And Features
Step 21	1:44:11	Finishing Touches
	1:54:44	Sign

Step 1 - Colored Ground

Timestamp 2:17
“A Smear Of Blue”

PAINT

- Ultramarine Blue = **UB**

BRUSHES & TOOLS

- Large Synthetic Bright

COLOR MIXES

STEP DISCUSSION

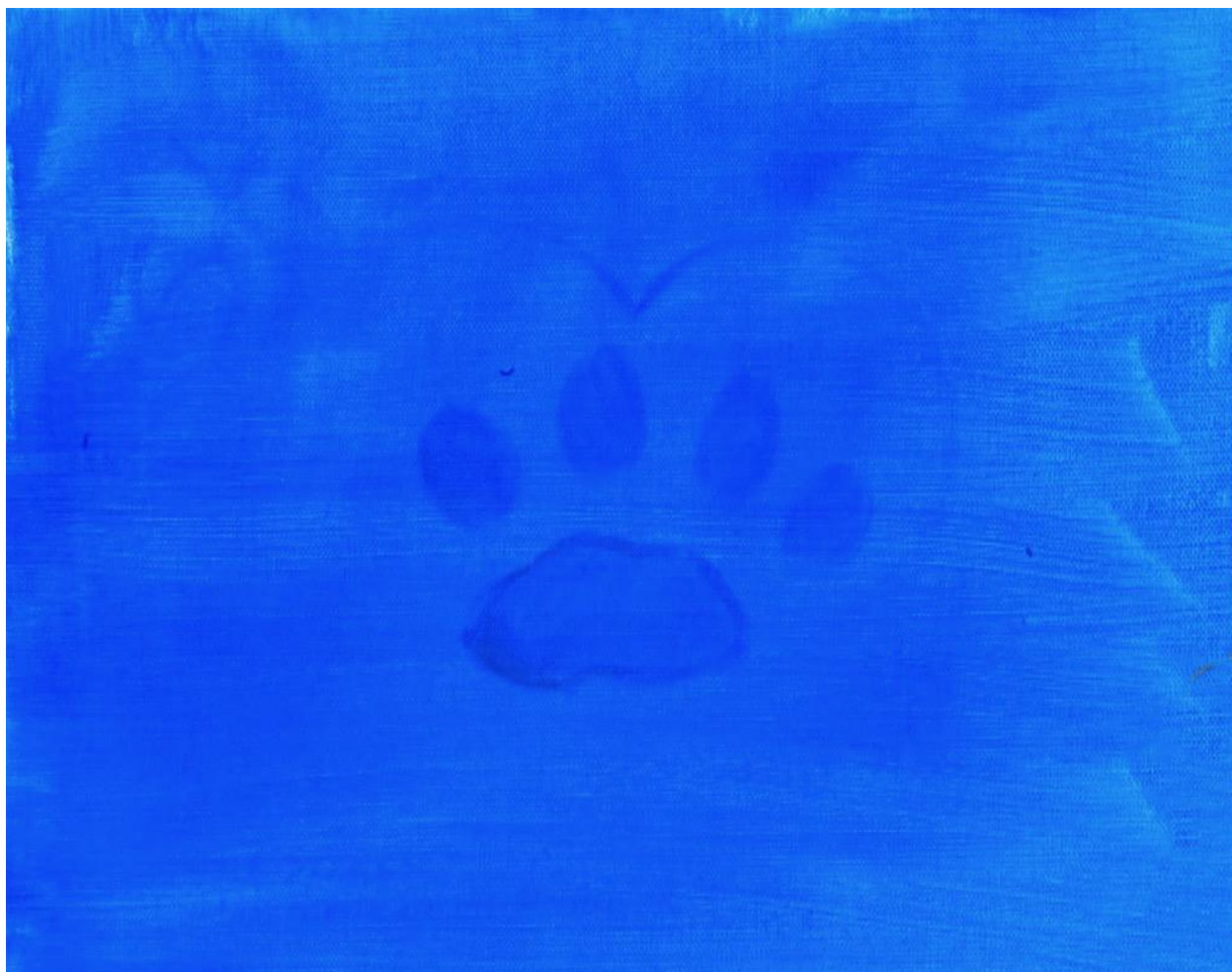
Load the brush with Ultramarine Blue, then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint by swiping long strokes across the canvas, both vertically and horizontally. This helps to ensure that the canvas is completely covered. 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 - Diffused Background

Timestamp 4:51
“Blending Quickly”

PAINT

- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Blue Base = **TW > UB > BS**

STEP DISCUSSION

Get the brush damp, then wipe it off on a paper towel so that it is only slightly damp. Use the **Blue Base mix** to begin painting this diffused background. Start in the middle of the canvas with fairly light pressure on the brush. As you move towards the right hand side of the canvas, begin adding more Burnt Sienna to the mix, then as you move to the left side of the canvas add more Ultramarine Blue. Work fairly quickly because acrylic paint needs to be wet to really blend well. If you need to improve flow and blendability, add a little bit of water to the brush, but be super careful about it. If the surface dries before you are finished you can brush on more wet paint and then continue to blend.

Blend in a little Dioxazine Purple in the bottom left corner. Continue blending and diffusing the layers as you go. Rinse this brush out and then dry it very thoroughly with a towel.

Completely dry the surface before continuing to the next step.

Sherpa Tip: It is gonna take a couple layers to get the full effect of this blended background, so you should be really patient with this process.

STEP 2 PHOTO



Adobe St

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 - Colorful Vignette

Timestamp 8:58

“Building Layer By Layer”

PAINT

- Quinacridone Magenta = **QM**
- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Blue Base = **TW > UB > BS**
- Light Brown = **TW + BS**
- Dark Purple = **DP + BS**

STEP DISCUSSION

Mix some Quinacridone Magenta into the **Blue Base mix**, then combine a bit of the **Light Brown mix** into it. Loosely paint this color onto the bottom left of the canvas. Lighten the mix by adding more Titanium White, and a little more Burnt Sienna, as you blend across the bottom middle of the canvas. Keep softening that middle space. Without rinsing, brush the **Dark Purple mix** into the bottom left corner. Blend in another layer of the **Blue Base mix** in the middle area.

Continue layering, and blending in more of the **Dark Purple mix** in the bottom right corner. Then, warm this side up by blending in some Quinacridone Magenta. Mix in a bit of Ultramarine Blue to blend upward on the right side, adding a little water if needed to extend the blending. Follow by blending in a bit of Burnt Sienna.

Lighten the middle a bit again by grabbing Titanium White with the dirty brush and blending it in.

Do not dry, just continue to the next step.

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 - Transition

Timestamp 12:29

“Cool Versus Warm”

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Phthalo Blue = **PB**
- Burnt Sienna = **BS**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Blue Green = **PB + BS**
- Aqua = **PB + BS + TW**
- Dark Orange = **CYM + CRM + BS + TW**
- Light Brown = **TW + BS**
- Light Blue = **TW + PB**
- Dark Purple = **DP + BS**

STEP DISCUSSION

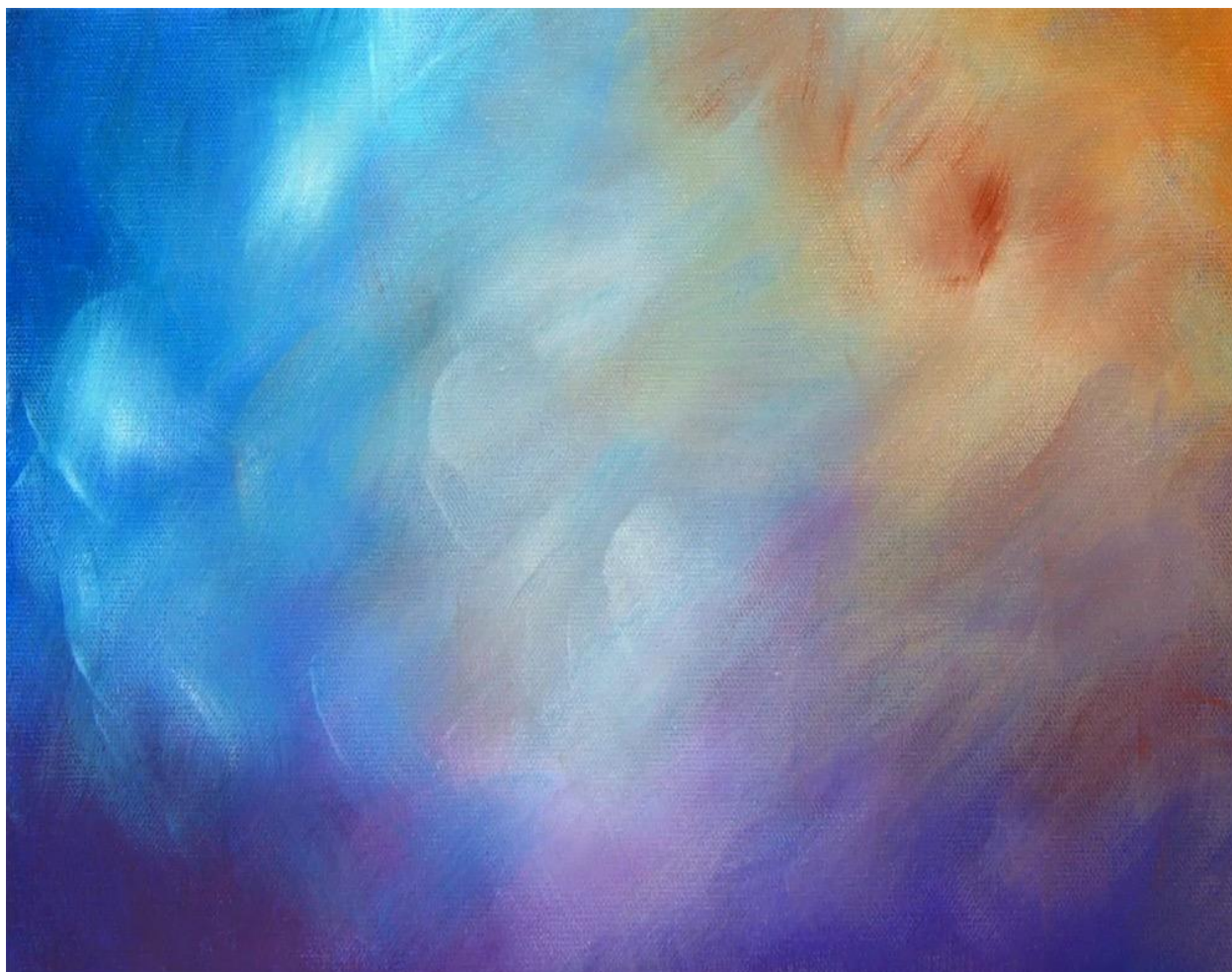
Loosely paint the upper left corner with the **Blue Green mix** using light pressure. As you move to the right across the top of the canvas, begin blending in some of the **Aqua Mix**. Blend this color along the left side down to the bottom, pulling the top and bottom into each other.

Without rinsing, brush the **Light Brown mix** into the center to continue to keep this area light. Blend in some **Light Blue mix** on the left side near the middle. Add a touch of water if needed to continue blending these mixes over the canvas.

Use the **Dark Orange mix**, and focus mostly on the outer right corner. Get a lot more Titanium White into that mix while blending in towards the center. Add water if needed, and keep the strokes multidirectional. Blend in some Burnt Sienna in the upper right corner as well.

Moving down the right side of the canvas, begin blending in the **Dark Purple mix** once again. Rinse the brush.

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 - A Central Light Focus

Timestamp 16:32

“Color Play”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Phthalo Blue = **PB**
- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Dark Turquoise = **UB > QM + PG**
- Pink = **QM + TW**
- Turquoise = **PB + PG + TW**
- Dark Orange = **CYM + CRM + BS + TW**
- Lilac = **UB + QM + TW**

STEP DISCUSSION

Brush the **Dark Turquoise mix** in the bottom right corner. This corner is very dark without being black. Rinse the brush a bit, and wipe out the extra water, and then blend the dark color upwards and outwards. Play with different colors using some of the mixes already on the palette.

Without rinsing the brush, softly blend some of the **Pink mix**, here and there through the bottom of the canvas.

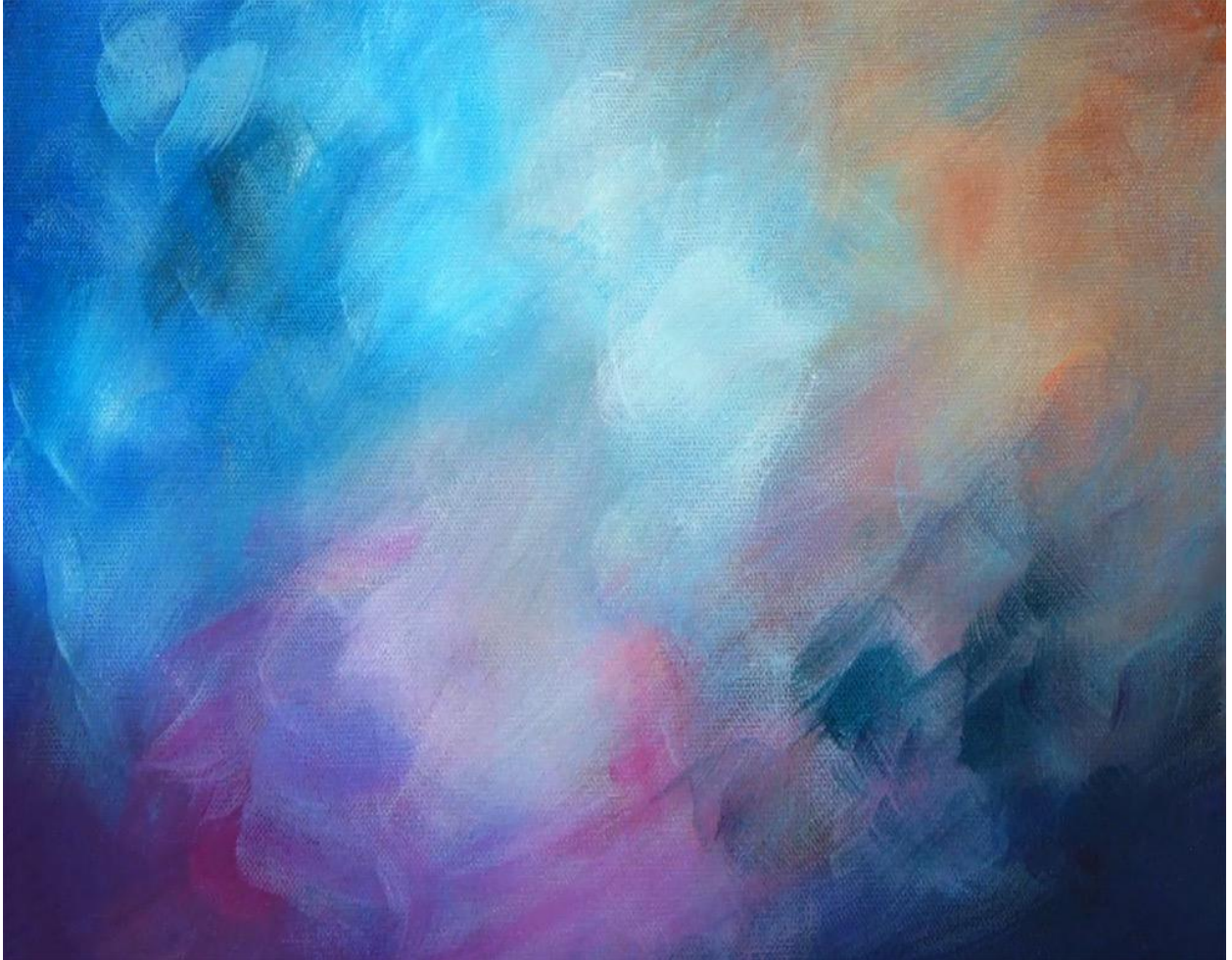
Add little touches of the **Turquoise mix** to just diffuse the focus across the top left of the canvas. Load Titanium White onto the dirty brush to lighten the center again. Then, combine more Titanium White with the **Dark Orange mix**, and blend another layer over the upper right corner.

Use the **Lilac mix** near the bottom of the central lit up area, adding more Ultramarine Blue as you blend toward the left. Add more water to the brush to improve flow, if needed. Continue using some of the mixes already on the palette, sometimes dry brushing to add more layers of interest.

Use a bit of the **Turquoise mix** in the upper left, and little pure Burnt Sienna in the upper right. Keep the corners darker, and the center light. Brush on the **Dark Turquoise mix** in the bottom right corner to ensure it remains darker. Rinse the brush.

Dry the surface before continuing to the next step.

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 - Sketching In

Timestamp 23:09
“Floral Placement”

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 references to assist you. There is the picture that follows this step, and the traceable. I drew in only the major objects.

Plan out the scale of the central bloom, and the amount of space it is going to take up. Sketch a rather large circle in the middle of the right side of the canvas to indicate the size and placement of this focal bloom. Then, add a much smaller circle inside of it to denote the center of the flower.

Draw an upward line to place a bud that comes from the top right of the first bloom towards the top right corner of the canvas.

Place the second bloom above and to the left of the first bloom, drawing an oval near the top of the canvas. Then, sketch lines joining the sides of the oval, turning it into a cone with its point tucked behind the central bloom. The sides of the cone are the trumpeting petals of this bloom.

Sketch some slightly curved lines that radiate out from the bottom right of the central bloom. Then arc a longer branch to the left from the bottom left of the focal bloom all the way past the center mark of the bottom of the canvas. These lines indicate the flow and placement of some more flower buds.

Do not worry about sketching the Hummingbird in on the left yet. You will do that in step 15.

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 - Blocking In Buds

Timestamp 25:19

“Petalling In”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Dioxazine Purple = **DP**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- Medium Synthetic “D” or Filbert

COLOR MIXES

- Burgundy = **DP + CRM + QM**
- Light Yellow = **HYL + TW**

STEP DISCUSSION

Using the side of the brush and the **Burgundy mix**, allow the shape of the brush to help form the shape of some downward facing buds below the center bloom. These are tender and narrow as they get closer to their base. Curl the buds to the right on the right side, and then face them more to the left as they radiate to the left on the branch.

Add a little Titanium White into the mix, and with just a couple of downward strokes of this color as a highlight, you will reveal these buds. Vary the mix as you go, sometimes using more Quinacridone Magenta and sometimes more Cadmium Red Medium. Brush on a bit of the redder mix along the left edges and tips of the buds creating some highlighted, frilled petal edges.

Continue adding the buds that bend to the left with these varied mixes. Highlight their upper edges using some Titanium White with the **Burgundy mix**.

Without rinsing the brush, load a bit of the **Light Yellow mix** to add a warmer second highlight onto the buds. Place these highlights more on the left side of the buds, and decrease the amount used as you move to the right. Applying the highlight in this way will imply that the light is filtering through from the central lit space. Rinse the brush well.

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 - Distant Blooms

Timestamp 29:30
“Painting Petals”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Dioxazine Purple = **DP**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- Medium Synthetic “D” or Filbert

COLOR MIXES

- Light Pink = **TW > QM**
- Burgundy = **DP + CRM + QM**
- Viva Magenta = **QM + CRM**
- Light Yellow = **HYL + TW**

STEP DISCUSSION

Use the **Light Pink mix** to paint the back petals of the cone shaped flower. Begin by shaping the center back petal, adding a little water as needed. Curl the next petal to the left, using the shape of the brush and multiple downward strokes to create the frilled top of the petal. The next petal is to the right of center, curling back to the right and then curving down towards the center to create a very interesting shape.

Add a lot of Titanium White to the **Burgundy mix**. Make a very light little bud opening upwards, on the right side above the main flower sketch. Add a bit more Cadmium Red Medium as you move down that bud.

Use the **Viva Magenta mix** to begin to add the more forward petals on the right side of the top cone shaped bloom. Blend a little of this color into the right side of the bud you just created. Without rinsing the brush, add Cadmium Yellow Medium to the brush to add something that may be hiding in the background between the bloom and the bud. Rinse the brush.

Add a little more Titanium White into the **Light Pink mix** to brush downward on the light rear petals, and on the bud. Grab a touch of the **Viva Magenta mix** with the dirty brush and add a fold on the center petal by darkening the center of the petal and painting the dark underside of the folded petal edge on the right. Without rinsing, grab a bit of the Quinacridone Magenta to imply a little vein through the middle of the left petal. Wipe the brush on a towel, then grab some Titanium White to highlight the top of the bud and petals.

Use a little of the **Light Yellow mix** as a warm highlight on the front of the petals. Rinse the brush.

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 - Shaping Petals

Timestamp 34:40

“Blushing And Blending”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Titanium White = **TW**

BRUSHES & TOOLS

- Medium Synthetic “D” or Filbert

COLOR MIXES

- Viva Magenta = **QM + CRM**
- Burgundy = **DP + CRM + QM**
- Light Pink = **TW > QM**

STEP DISCUSSION

Add a little Titanium White to the **Viva Magenta mix**. This mix is pretty dark, but it is not the darkest it could be. Start with the front, left petal of the top bloom by bringing a line upward from behind the sketch of the main flower. Then, create the top edge of this same petal by pulling the strokes down and slightly back to the left. Without rinsing, use the **Burgundy mix** to paint smaller, angled petals that curve away on either side of this front petal. Then, wipe the brush off on a towel, and grab a lot of Titanium White. Paint the partially visible opening bloom that is on the right below the cone shaped flower, and tucks behind the focal flower. Add a touch of Quinacridone Magenta to darken the lower half of this petal. This helps us see the shape, or the bend of the petal.

Add Titanium White to the brush to highlight the tip of the bud directly below this opening bloom, creating a frilled edge. Then, softly brush some of the **Light Pink mix** down the front petals of the upper bloom to give them some definition and shape. Without rinsing, grab a little Quinacridone Magenta to pull down the bottom point of the upper bloom, and tuck it down behind the main flower. Add a bit of this color onto the light frilled tip of the lower bud.

Use the **Viva Magenta mix** to create an elegant little bud on the upper side of the long floral spray at the bottom of the canvas. Paint another trumpeting bud that is just starting to open at the very end of this spray. Without rinsing, blend some Titanium White, wet into wet, on the top edges of these buds. Then, mix some Cadmium Yellow Medium with some **Viva Magenta mix**, and warm all the buds on this long spray. Rinse the brush.

STEP 9 PHOTO



Artive 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 10 - Stems And Sepals

Timestamp 39:55

“Green Attachments“

PAINT

- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- Small Synthetic Round

COLOR MIXES

- Dark Green = **PG + BS**
- Medium Green = **CYM + PG + BS**
- Light Yellow = **HYL + TW**

STEP DISCUSSION

Paint the little sepals at the back of the buds on the lower spray using the **Dark Green mix**. Connect the buds of the spray with stems in this dark color. Add sepals to the other buds below the central bloom as well.

Use the **Medium Green mix** to highlight the sepals and stems. Vary the mix by adding a bit more Burnt Sienna and Cadmium Yellow Medium in a few places to give it a grown out green feel. Blend some of the Quinacridone Magenta onto the base of the green sepals. Sometimes the petal pigments impact the other structures. Rinse the brush.

Combine some of the **Light Yellow mix** and the **Dark Green mix** to add just a light little touch through the lower greenery, focusing on the side of the buds that the light from the center of the painting would hit. 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 - Central Flower

Timestamp 43:01

“Push And Pull Petals”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Medium Synthetic “D” or Filbert
- Small Synthetic Round

COLOR MIXES

- Viva Magenta = **QM + CRM**
- Burgundy = **DP + CRM + QM**
- Light Red = **CRM + TW**
- Dark Green = **PG + BS**
- Medium Green = **CYM + PG + BS**

STEP DISCUSSION

Mix some Titanium White with the **Viva Magenta mix**. Using the edge of the “D” or Filbert brush, paint the centerline of the upper center petal that curves up and slightly left. Create either side of this petal by pulling the strokes down and in towards that centerline. Wipe off on the towel, but keep the pigment in the bristles, then brush down some Titanium White to r to lighten the tips of this petal.

Create the next petal that points to the upper left using the color still on the brush, and the same technique as above. Lighten the tip of this petal as well by adding Titanium White. Then, shade it with some of the **Viva Magenta mix**.

Curl the petal that points to the upper right, using the same method. Then, use a bit darker version of the same mix to paint the center downward facing petal. Paint the last petal facing down and to the left with the same darker version. Allow the loose mix of paint to define each petal. Rinse the brush.

Use the **Burgundy mix** to fill in some of the spaces around the focal flower by adding darker buds and petals. Layer in some of the **Light Red mix** to add dimensionality to these filler petals. Rinse the brush.

Use the **Dark Green mix** to create sepals on those buds that are filling the negative spaces. Follow with a highlight of the **Medium Green mix**. These filler buds and greenery are out of focus, implying elements that are there. Rinse the brush.

Switch to the Round brush and mix some Cadmium Yellow Medium with the **Burgundy mix**. Use this color to add a little accent to the small leaves. Add a bit of the **Dark Green mix** to the mix on the brush, and add touches of that to the greenery as well. Rinse the brush.

Dry the surface before continuing to the next step.



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 - Detail Layers

Timestamp 48:58

“Tonal Study”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Burnt Sienna = **BS**
- Dioxazine Purple = **DP**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- Medium Synthetic :D: or Filbert
- Small Synthetic Round

COLOR MIXES

- Burgundy = **DP + CRM + QM**
- Light Yellow = **HYL + TW**
- Light Pink = **TW > QM**
- Dark Orange = **CYM + CRM + BS + TW**
- Viva Magenta = **QM + CRM**

STEP DISCUSSION

Load the **Burgundy mix** onto the toe of the Round brush. Add a little more detail to the petals of the focal flower with some veining in the middle of the petals, and deepening the very center to help create the petal shapes.

Add a touch of Quinacridone Magenta to the **Light Yellow mix** to make a really light color. Paint this color along the edge of the front, center petal of the upper bloom to imply that it is folded towards the viewer a bit. Then, brush the **Light Pink mix** through the other petals on the upper flower to give them some structure. Without rinsing, use the **Burgundy mix** to add in darker areas on these petals, and to add a shadow under the folded part of the center petal.

Detail out the top petal of the focal flower without rinsing the brush between color changes, and adding Titanium White where needed. Use the very light colors of the **Light Yellow mix** and the **Light Pink mix** along the outer edges. Blend those pale colors into the center of the petal with the **Dark Orange mix** and the **Viva Magenta mix**. Then, deepen the veins and shadows with the **Burgundy mix**. Rinse the brush.

Work this method to detail the remaining petals. Use the **Viva Magenta mix** alternating with a bit of the **Burgundy mix** to create the shadows and veining on these petals, and the fold on the right petal. Rinse the brush.

Use the **Light Pink mix** on the upper edge of the bottom left petal, which will help pull it forward. Rinse the brush.

Switch to the “D” or Filbert brush, and lighten the **Viva Magenta mix** with Titanium White, then blend this color into the petals. As you continue layering and shaping these petals, sometimes add more of the **Viva Magenta mix** and less of the Titanium White. Other times add more Cadmium Red Medium or Quinacridone Magenta. Where you want to pull a petal forward, use a lighter mix in front and a darker mix behind.

Highlight with the **Light Pink mix**, sometimes mixed with more Titanium White, and again use the **Viva Magenta mix** alternating with a bit of the **Burgundy mix** to create the shadows. 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 - Highlights

Timestamp 1:00:38

“Implied Light”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Phthalo Green = **PG**
- Titanium White = **TW**

BRUSHES & TOOLS

- Medium Synthetic “D” or Filbert
- Small Synthetic Round

COLOR MIXES

- Viva Magenta = **QM + CRM**
- Light Green = **CYM + PG + TW**

STEP DISCUSSION

Use the damp “D” or Filbert brush to add Titanium White to the **Viva Magenta mix** to create a very light pink. Highlight just a touch of the upper edges of the bottom left buds. Add this color to the highest points of the two upper blooms as well. We are trying to create something a bit more focal or interesting. Rinse the brush.

Switch to the Round brush, and use the **Light Green mix** to touch areas of highlight onto the stems and sepals where some implied sunlight hits them. Notice that every time you add more light, it pulls that shape out and makes it more interesting. Rinse the brush.

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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 - Center Stamens

Timestamp 1:02:53

“Pops Of Pollen”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Dioxazine Purple = **DP**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Fluid White Paint = **FWP**

BRUSHES & TOOLS

- X-Small Synthetic Round

COLOR MIXES

- Viva Magenta = **QM + CRM**
- Dark Magenta = **QM + DP**
- Bright Orange = **HYL + CRM + TW**
- Bright Yellow = **CYM + FWP**
- Orange = **CRM + CYM**
- Light Orange = **CYM + CRM + FWP**

STEP DISCUSSION

Use the **Viva Magenta mix** to paint little upward lines coming from the center of the focal flower. Add a bit more shadow in this area with the **Dark Magenta mix**. Rinse the brush.

Shade the cavernous center of this focal flower with the **Dark Magenta mix**. Darken that color further by adding more Dioxazine Purple, implying that the center is much deeper. Rinse the brush.

Build the stamens with the **Bright Orange mix**, painting long thin lines coming from the center of the flower. Rinse the brush.

Lighten the **Bright Orange mix** with the super pigmented Fluid White Paint. Use this color to highlight the stamens, and create a really fun little bit of drama. Without rinsing the brush, grab more Fluid White Paint to refine the tips of a few of these lines.

Use the **Bright Yellow mix** to start building up the stamens peeking out of the center of the upper bloom. Without rinsing the brush, add a little Cadmium Red Medium to shade and define the stamens. Rinse the brush.

Use the **Orange mix** to add little dashed pollen sacs to the top of the stamens of both blooms. Then, paint little pops of highlights on them using the **Light Orange mix**.

Add a touch of the **Orange mix** to the top of the sepals on the lower left buds. Rinse the brush.

Dry the surface before continuing to the next step.

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Hummingbird Pink Hibiscus - Page 36

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 - Sketching A Hummingbird

Timestamp 1:08:46

“Scale And Positioning“

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 references to assist you. There is the picture that follows this step, the traceable. I drew in only the major objects.

Use a Chalk pencil to draw the hummingbird on the left side of the canvas. Begin by drawing an oval for the body slightly left of center, and angled diagonally towards the flowers. This helps gauge the scale of the bird and how much space it will occupy.

Sketch a tail that we see in perspective, that fans out below the body to the left. Refine the bottom of the body by making a “V” shape at the bottom, overlapping the tail. The feet will be placed at the junction where the oval and the right arm of the “V” meet/

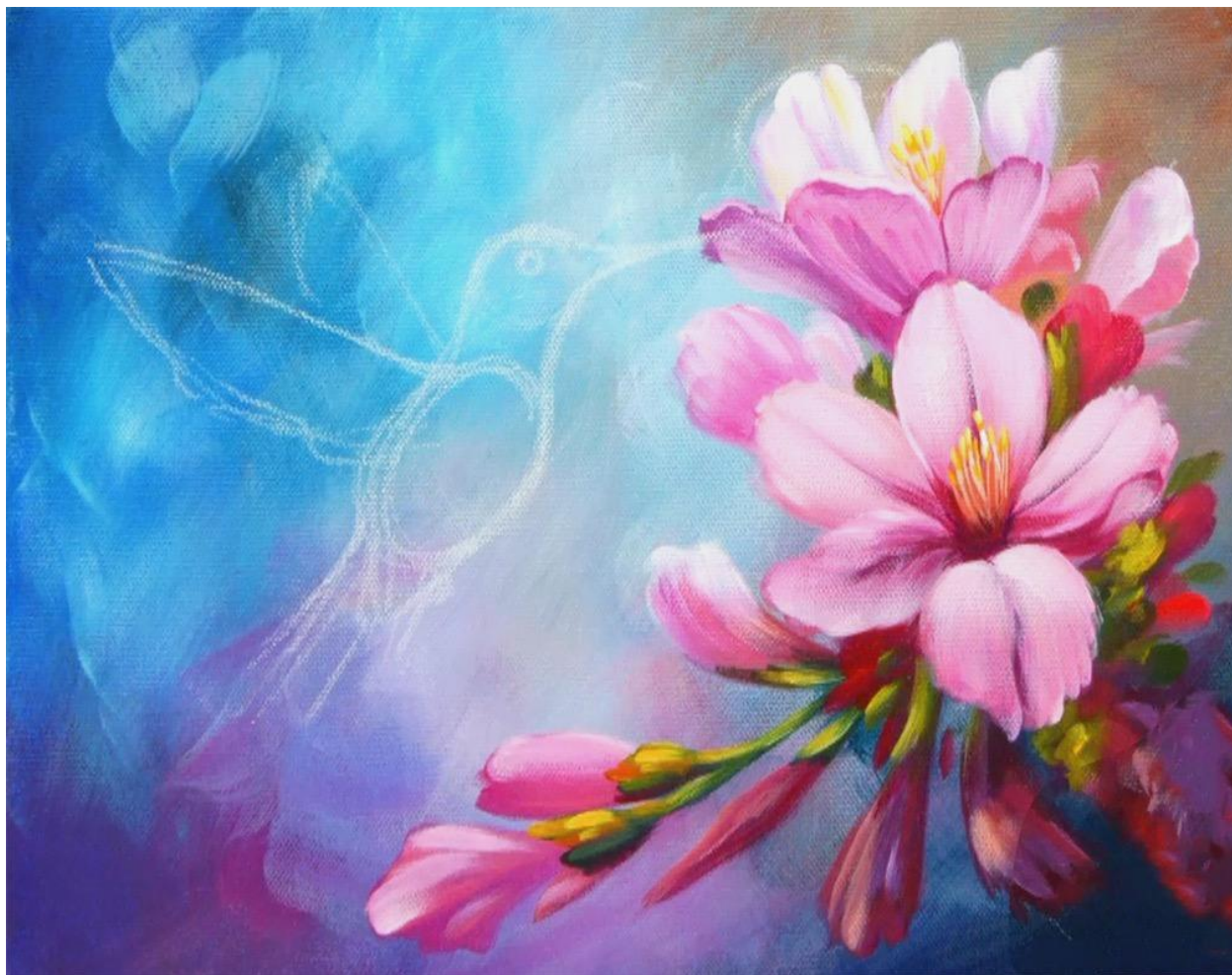
Draw a smaller oval for the head. There is a bit of length to the neck, so place this oval above the body, positioned almost horizontally. Attach the two ovals with lines that curve in for the neck.

Position the lines for the wings behind the bird, making the back wing shorter than the front wing. Do not worry about drawing the feathers, but rather just imply the shape of the wing a bit.

The positioning of the long beak is important. Making it cross right in front of the flower will create a nice little bit of layering. The eye is positioned behind the beak, almost in the center of the head.

Take a bit of time now to work out as much of the placement, dimension and detail of the bird as you can. That way the design decisions have been made, and nothing has to be painted out.

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 - A Grey Base

Timestamp 1:12:34

“The Filbert Feather Trick”

PAINT

- Ultramarine Blue = **UB**
- Burnt Sienna = **BS**

BRUSHES & TOOLS

- Medium Synthetic “D” or Filbert
- Small Synthetic Round

COLOR MIXES

- Grey Base = **UB + BS**

STEP DISCUSSION

Use the **Grey Base mix** to paint in the shape of the hummingbird body. Use the edge of the brush to outline, then fill in the body with the flat of the brush.

There is a trick to painting in the feathers. Allow the shape of the Filbert brush on the flat side to do the work of creating the rounded feather edges on the wings and tail. A Filbert or the “D” brush will work well for this trick.

Continue filling in the overall shape of this Hummingbird with this base color. Rinse the brush.

Switch to the Round brush, and continue using the **Grey Base mix** to paint the fine line of the beak, and to build up the neck, belly and any of the bird that might need refining. Rinse the brush.

Dry the surface before continuing to the next step.

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 - Understructure

Timestamp 1:15:48

“Early Hummingbird Work“

PAINT

- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Dioxazine Purple = **DP**
- Titanium White = **TW**
- Mars Black = **MB**

BRUSHES & TOOLS

- Medium Synthetic “D” or Filbert
- Small Synthetic Filbert

COLOR MIXES

- Mid Grey = **TW + UB + BS**
- Paynes Grey = **UB + MB**
- Dark Green = **PG + BS**
- Mid Yellow = **CYM + TW**
- Deep Green = **PG + DP**
- Medium Green = **CYM + PG + BS**
- Warm Brown = **CYM + BS**

STEP DISCUSSION

Load up the “D” or Filbert brush with the **Mid Grey mix**. Start lightening the feathers on the front wing by once again allowing the shape of the brush to create the rounded tips of the feathers. Add a little more Burnt Sienna in the mix as you move more into the body of the wing.

Without rinsing, use the **Paynes Grey mix** to detail some of the shading between the wing feathers. Repeat this process on the back wing.

Use the **Paynes Grey mix** and the same brush stroke to add the feathers on the tail. Also, add a bit of darkness to the underside of the belly. Rinse the brush.

Switch to a Small Filbert brush, and add just a smidge of Cadmium Yellow Medium to the **Dark Green mix**. Paint about halfway across the top edge of the front wing, and feather it out using a downward stroke. Add a little more Burnt Sienna in the mix to paint the inner feathers at the bottom of the front wing, blending it upward into the green area. Rinse the brush.

Add a hint of the **Dark Green mix** with a little bit of the Burnt Sienna on the inside of the back wing, as well.

Paint another row of the smaller, inside feathers on the front wing with the **Mid Grey mix**. Work them, wet into wet, onto the wing just below the green area. Add a few strokes of Burnt Sienna in there as well. Wipe the brush off on a towel.

Just above that, layer in small tips of highlight with the **Mid Yellow mix**. Then, layer some of this color onto the longer feathers of the wing. Wipe the brush off on a towel.

Blend in some of the **Mid Grey mix** on the longer feathers. Then, paint the **Deep Green mix** on some areas on the feathers, using the shape of the brush and pulling back. This builds the implied wing shape. Add more Titanium White to the **Mid Grey mix** to highlight the bottom edges of the feathers. Use this lighter mix on the back wing as well.

Work a bit of the **Warm Brown mix** onto the back wing. Rinse the brush.

Combine a little Titanium White with the **Medium Green mix**. Then, using the corner of the brush, make short little marks at the top of both wings, near the body.

Lightly dry brush some **Paynes Grey mix** onto the feathers, then blend it back again with the **Mid Grey mix**. Shade between the feathers again with the **Paynes Grey mix**.

Add more Titanium White to the **Mid Grey mix** to create a row of short strokes along the upper edge of the front wing, just above the longer feathers. Then, add some of this color to the top of the rear wing, and tips of the feathers as well.

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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 - Hummingbird Body

Timestamp 1:24:06

“Tickling The Underbelly”

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Dioxazine Purple = **DP**
- Mars Black = **MB**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- Medium Synthetic Filbert

COLOR MIXES

- Dark Green = **PG + BS**
- Deep Green = **PG + DP**
- Warm Brown = **CYM + BS**
- Light Pink = **TW > QM**
- Mid Grey = **TW + UB + BS**
- Peach = **CRM + QM + HYL > TW**
- Paynes Grey = **UB + MB**

STEP DISCUSSION

Mix some Cadmium Yellow Medium with the **Dark Green mix**, and start to pull this color in through the underbelly. Blend this in with the **Deep Green mix** on the lowest part of the belly. Then, add some Titanium White to the **Warm Brown mix**, and use the shape of the brush to layer it in above the green. Flare some feathers up into the wing, and use soft, brushy strokes on the chest. Wipe the brush off on the towel.

Without rinsing the brush, go right into the **Light Pink mix**. This will lighten the color that is already in the brush, and give it just a hint of pink. Highlight the feathers on the chest, and a few just at the back of the lower belly.

Combine more Ultramarine Blue with the **Mid Grey mix**, but still keep the color quite light. Add a hint of Dioxazine Purple, then use short strokes on the side of the brush to paint the lower underside of the belly. Create a point at the base of the belly that overlaps into the tail slightly. Add a little Burnt Sienna to the brush to paint a few feathers on the back part of this lower belly area. Rinse the brush.

Layer the **Peach mix** in this same area, up to where the wing is attached. Use just a hint of Burnt Sienna in the lower part. Then, add more Titanium White to the mix to paint the upper chest.

Mix more Ultramarine Blue with the **Mid Grey mix** to paint feathers in between the blue bottom belly and the lower chest area.

Brush a rough outline edge on the front of the belly with the **Paynes Grey mix**. Then, mix the color on the brush into the **Mid Grey mix** to paint small shadowy feathers onto the front of the chest, and through the front of the belly, down into the point where the belly and tail meet. Add a bit more Titanium White to the mix to weave into those feathers and blend them in. Rinse the brush.



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 - Tail And Head

Timestamp 1:29:11

“How Colorful Can We Be?”

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**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**

BRUSHES & TOOLS

- Medium Synthetic Filbert

COLOR MIXES

- Dark Green = **PG + BS**
- Warm Brown = **CYM + BS**
- Medium Green = **CYM + PG + BS**
- Dark Magenta = **QM + DP**
- Turquoise = **PB + PG + TW**
- Mid Grey = **TW + UB + BS**
- Coral = **TW > HYL > QM**
- Peach = **CRM + QM + HYL > TW**
- Viva Magenta = **QM + CRM**

STEP DISCUSSION

Combine a bit of the **Warm Brown mix** with the **Dark Green mix**. Use the side of the brush to paint another layer onto a couple of the left tail feathers, and tap a few short feathers along the back.

Use the **Medium Green mix** to highlight those feathers you just added. Then, paint the head with this color, leaving the eye and throat area alone. Rinse the brush.

Tap short marks of the **Dark Magenta mix** onto the throat using the edge of the brush. Use Phthalo Green to paint a small shadow on the back of the head.

Use the **Turquoise mix** to dab pops of highlight along the left edge of the tail feathers. Rinse the brush.

Bring some Burnt Sienna over to the **Mid Grey mix**, and use the side of the brush to dry brush the tail feathers on the right that are a bit more in shadow. Rinse the brush.

Use the **Coral mix** to pop some warmth into the lightest part of the belly. Weave in some more of the **Peach mix** here, as well. Combine some **Viva Magenta mix** with the **Warm Brown mix** to tap in some of this color onto the lower of the belly. Rinse the brush.

STEP 19 PHOTO



Adobe

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 20 - Fine Details And Features

Timestamp 1:33:33

“It's Coming Together“

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Phthalo Blue = **PB**
- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Dioxazine Purple = **DP**
- Mars Black = **MB**
- Titanium White = **TW**
- Hansa Yellow Light = **HYL**
- Fluid White Paint = **FWP**

BRUSHES & TOOLS

- X-Small Synthetic Round
- Small Synthetic Round

COLOR MIXES

- Bright Green = **HYL > PG + FWP**
- Turquoise = **PB + PG + TW**
- Deep Green = **PG + DP**
- Light Yellow = **HYL + TW**
- Viva Magenta = **QM + CRM**
- Dark Turquoise = **UB > QM + PG**
- Bright Green = **HYL > PG + FWP**
- Light Green = **CYM + PG + TW**
- Lilac = **UB + QM + TW**

STEP DISCUSSION

Load the **Bright Green mix** onto the toe of the Small Round brush. Tap this color onto the top of the head, the back of the neck, and the top of the front wing. Grab some Naples Yellow Light with the dirty brush to highlight down the back, and the left tail feathers. Wipe the brush on a towel.

Use the **Turquoise mix** to tap out some feathers on the side of the head. Add a lot of the Fluid White Paint to capture just a little bit of reflection on the edge of the back, and the left tail feathers. Rinse the brush.

Switch to the X-Small Round brush and Mars Black. Use the tip of the brush to paint the tiny curved feet that are tucked under the belly on the right side. Then, define the beak with the Mars Black. Pop in the eye next. Then, because you know where the eye is, you can create the little dark marking that comes back from the beak.

Take a little bit of Fluid White Paint over to the **Deep Green mix** to add the start of a reflection on the top edge of the beak. Then, outline the eye. It is ok if the outline is thicker than needed because it will get removed as feathers are added in this area. Rinse the brush.

Combine some Fluid White Paint with the **Viva Magenta mix** to tap little bright feathers on the throat. Without rinsing the brush, grab some **Light Yellow mix** to paint the tiny feathers at the back of the eye. Bring this color over to the throat below the beak to add tiny feathers there, allowing them to blend into the bright color below, wet into wet. Rinse the brush.

Use the **Dark Turquoise mix** to weave together the transition between the different colored feathers of the throat. Then, weave the lighter **Turquoise mix** through that area using short little marks. Rinse the brush. Tap some Phthalo Green into the face around the eye, and over the highlighted area of the throat.

Highlight the feathers behind the eye with the **Bright Green mix**. Then, use this color to add reflected light onto the feathers at the top of the head. Dab pops of the **Turquoise mix** onto the forehead, and along the back of the head. Next, tap the **Light Green mix** onto the back of the neck, and top of the head. Continue building up the highlights by adding a lot of Cadmium Yellow Medium to the **Light Green mix**. Use this to pop in some bright reflective feathers along the back of the head, top of the front wing, and the back and the tail. Rinse the brush.

Use the **Lilac mix** to shade the tiny highlighted feathers under the beak that are in a bit of a shadow. Rinse the brush.

Mix a lot of Fluid White Paint with the **Viva Magenta mix** to highlight the back of the throat area. Grab some more Quinacridone Magenta to transition a half shade into the throat. Rinse the brush.

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STEP 20 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 21 - Finishing Touches

Timestamp 1:44:11

“Oiy, The Feet”

PAINT The Feet

- Ultramarine Blue = **UB**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**
- Fluid White Paint = **FWP**

BRUSHES & TOOLS

- X-Small Synthetic Round

COLOR MIXES

- Mid Grey = **TW + UB + BS**
- Mid Blue = **UB + FWP**

STEP DISCUSSION

Load Mars Black on the toe of the X-Small Round to define the eye. Then, mix Fluid White Paint with the **Mid Grey mix** to highlight the feet. You are not really painting the detail in the feet, you are just using the light color to imply some definition and make them stand out from the body. Use this same color to highlight the top of the beak, and reflections around the eye. Then, use Mars Black to trim that line of reflections if it got too thick.

Use the Grey color to highlight the feet a bit more. Use Mars Black, if needed, to redefine the feet. You can always choose to restart the feet by painting over them with the belly color, allowing this to dry before repainting. Rinse the brush.

Use the **Mid Grey mix** on the upper beak to add more definition. Then, add tiny feather marks above the eye with Phthalo Green. Rinse the brush. Paint a reflection on the eye using the **Mid Blue mix**. Rinse the brush.

To repaint the feet, I am using Mars Black to just paint the overall shape of the feet.

White line the very top edge of the beak with Fluid White Paint. Next, barely touch tiny reflections on the feather tips of the wings. Since the paint underneath these marks is dry, you can erase any reflections that got too thick. Dry the area, then repaint more delicate lines on the feather tips, along the top edge of the front wing, and the edge of the tail. Also, paint a hot spot inside of the eye reflection, and dot wet highlights around the eye. Rinse the brush.

Finally, use the **Mid Grey mix** to create super delicate highlights to imply some definition of toes.

Sign.

STEP 21 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

