

ART
THE
SHERPA



EASY BEGINNER COURSE

PRESENTED BY THE ART SHERPA

Patriotic Symphony

NAME CREDIT TO PATRON: KELLY MALOUF

*9 Steps // 1 Hoot
Beginner Level*

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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
- Phthalo Blue = PB
- Titanium White = TW

BRUSHES:

- Large Synthetic Bright
- Large Hog Round
- X-Small Synthetic Round
- 3mm White Posca Pen

TOOLS:

- 11x14 Canvas
(If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)
- Optional: StayWet Palette

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
- Finding Value
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion

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:

INTRO	00:00	INTRO	STEP 6	10:56	SPLATTER
STEP 1	02:30	COLORED GROUND	STEP 7	12:20	RED BOTTOMS UP
STEP 2	04:46	SECOND COAT	STEP 8	16:31	PAINTED STARS
STEP 3	06:06	BLENDED CURLS	STEP 9	17:41	DRAWING STARS
STEP 4	07:43	ENERGETIC BRUSH STROKES			SIGN
STEP 5	09:22	MORE WHITE			



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Step 1 - Colored Ground

"Wiggly Worm Of Paint"

Timestamp 2:30

PAINT:

Phthalo Blue = PB

BRUSHES & TOOLS:

X-Large Synthetic Bright
Mister

STEP DISCUSSION:

- Load the brush with Phthalo Blue, or alternatively, spread some paint from the tube directly onto the canvas in a wiggly wormy shape. Lightly mist the surface, then roughly paint the entire canvas, ensuring that all the white is covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 2 - Second Coat

"Darker And Richer"

Timestamp 4:46

PAINT:

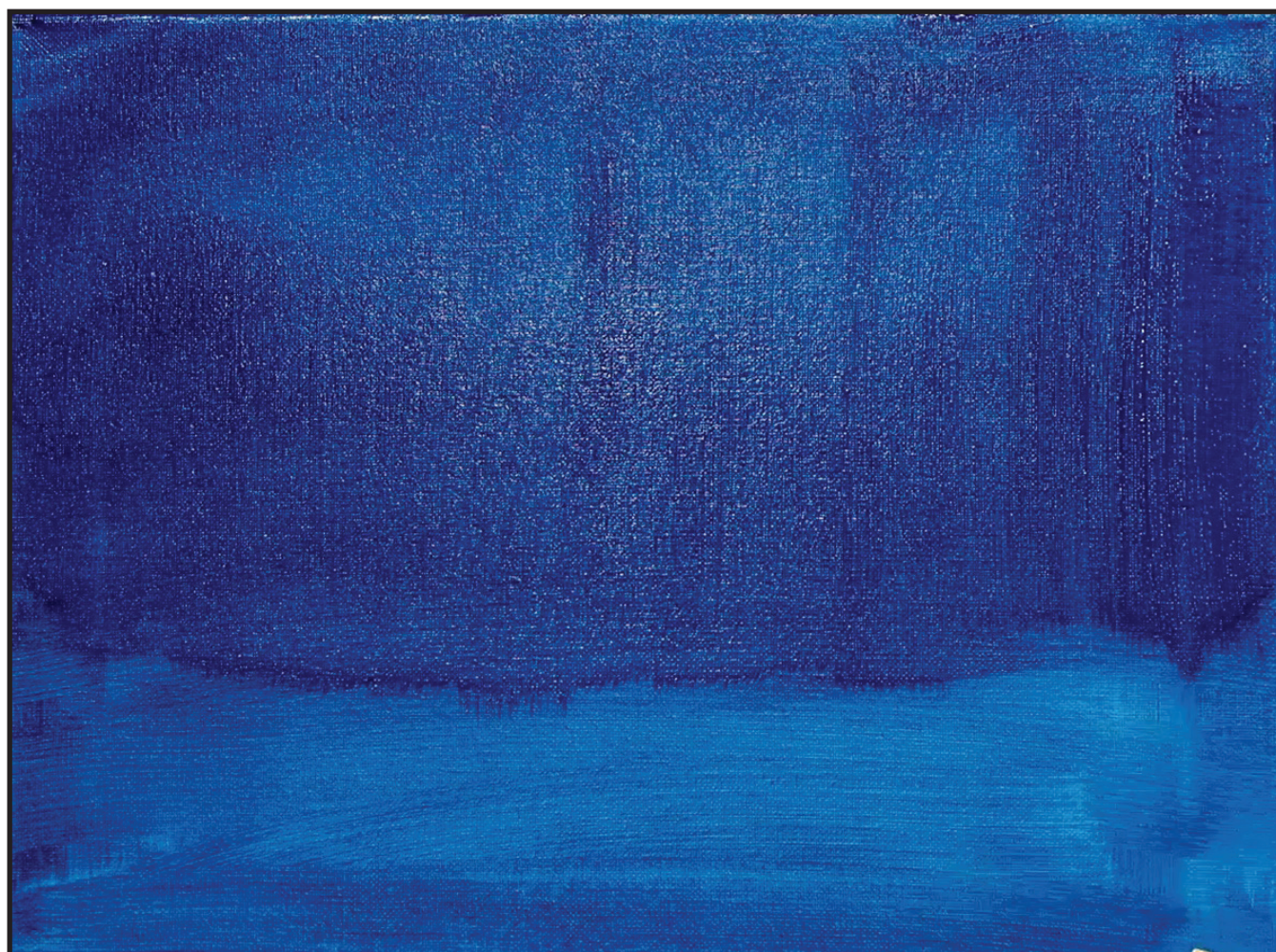
Phthalo Blue = PB

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Phthalo Blue and quickly paint the top 2/3 of the canvas with a second coat of blue. You want a really rich deep blue, and having two coats gets the depth to achieve that. Rinse the brush.
- Move to the next step without drying.



Step 3 - Blended Curls

"Swirling Fireworks"

Timestamp 6:06

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

STEP DISCUSSION:

- Load the damp brush with Titanium White. Begin adding large energetic swirls onto the upper ⅔ of the canvas, while the blue paint from the previous step is still wet. Notice that they kind of blend into the blue, this technique is called wet into wet. Apply a more generous application of paint on some of the interior swirls to give them some structure, and feeling. Rinse the brush.
- Move to the next step without drying.



Step 4 - Energetic Brushstrokes

"Capturing The Celebration Feeling"

Timestamp 7:43

PAINT:

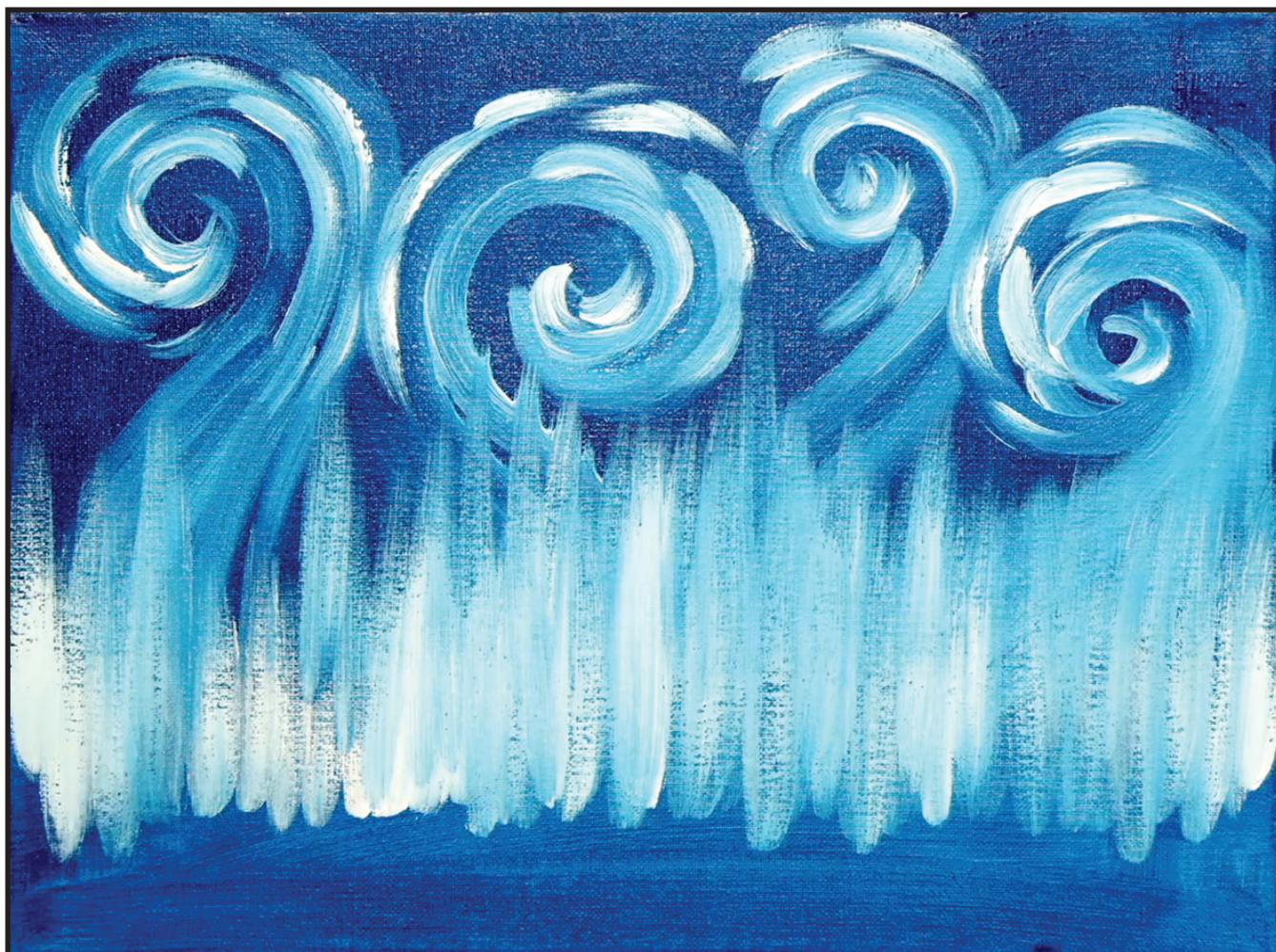
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

STEP DISCUSSION:

- Load the damp brush with Titanium White and apply upward brush strokes, while the paint from the previous step is still wet. These will start about 2 inches from the bottom and will blend and taper out as you move up the surface. Some of these strokes can be shorter, some of them will be longer. This energetic blending helps to capture the feeling of the party, the feeling of the celebration. Rinse the brush.
- Still using Titanium White, touch up the swirls anywhere a little extra white is called for. Apply short, Van Gogh-like strokes, radiating out in concentric little curves that imply a lot of energy.
- Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - More White

“Layer On The Brightness”

Timestamp 9:22

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

STEP DISCUSSION:

- Load a clean damp brush with Titanium White and apply brush strokes, from the very bottom of the canvas, upward into the previous white to give it a bit brighter value. Some of these strokes can be shorter, some of them will be longer. Also allow these brush strokes to taper off near the top of the previous layer. Carrying this white layer down to the bottom will help the upcoming red layer to be bright. No need to be perfect or meticulous here. Rinse the brush.
- Move to the next step without drying.

Sherpa Tip: When you want to apply clean white paint, make sure you have clean water so you do not want to tone it or tint it with dirty water.



Step 6 - Splatter

“Sparkle Energy”

Timestamp 10:56

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

STEP DISCUSSION:

- Using clean water, thin the Titanium White to a watery consistency. Load the clean brush with this paint, then use a second brush and while holding them above the surface start to whack them together. This will deposit various sized dots all over the surface, creating even more energy. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: If you need to get acrylic paint off of anything that might have splattered over, you can pick it up pretty easily with a damp cloth, while it is wet. But if you miss something and it dries, rubbing alcohol will clean it right up.



Step 7 - Red Bottoms Up

“Make It Feel Like A Party”

Timestamp 12:20

PAINT:

Cadmium Red Medium = CRM

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

STEP DISCUSSION:

- Load Cadmium Red Medium onto the brush, and make the same upward energetic strokes. Bring these strokes up from the very bottom of the canvas, leaving a stripe of the white above. Some of these

strokes can be shorter, some of them will be longer, giving it a party feel. Even the paint along the bottom of the canvas, make sure it is nice around the edges for displaying.

- Then thin the Cadmium Red Medium to a watery consistency using clean water. Load the brush with this paint, then use a second brush and while holding them above the surface start to whack them together. This will deposit various sized dots all over the surface, creating even more energy. Rinse the brush.
- Use the thinned Titanium white and splatter the surface again, ensuring that it lands onto the red area. Rinse the brush.
- Then, add a layer of thinned Phthalo Blue splatters all over the surface. Rinse the brush.
- Thoroughly dry the surface before continuing to the next step.

Sherpa Tip: If you are using pure cadmium pigment, you may want to protect your eyes with glasses. Safety is just part of art.



Step 8 - Painted Stars

"Sky Full Of Stars"

Timestamp 16:31

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

STEP DISCUSSION:

- This step will show you one way of making stars and in the next step I will show you an alternative way to make stars. This first way is using a Liner brush and thinned Titanium White. Draw a simple star and then paint it in. They can be kind of wonky and of various sizes and not at all perfect. Rinse the brush.

Sherpa Tip: When I draw these stars, I like to rest my hand on my canvas so that is why it is so important to dry before I start.



Step 9 - Drawing Stars

“Stars Of All Sizes”

Timestamp 17:41

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

3mm White Posca Pen

STEP DISCUSSION:

- This step will show you the second way of getting the stars onto the canvas. Use the Titanium White Posca Pen to draw and fill in the stars. Create lots of stars on your painting. Make sure that there are some down in the red area as well as all throughout the canvas. You may want to color all of them in or you may want to leave a few open and uncolored.
- Next, make fun little energetic dashes through the swirls.
- Then scribble on some loose firework trails, playfully coming up from the white stripe.
- Continue adding stars as desired, making some big and some small. This is pure joy and just a mental and emotional day off.
- Sign.

Sherpa Tip: To get a fresh load on the Posca Pen, just hold the tip of it down on a surface. This will allow the paint to flow out.



THE TRACING METHOD

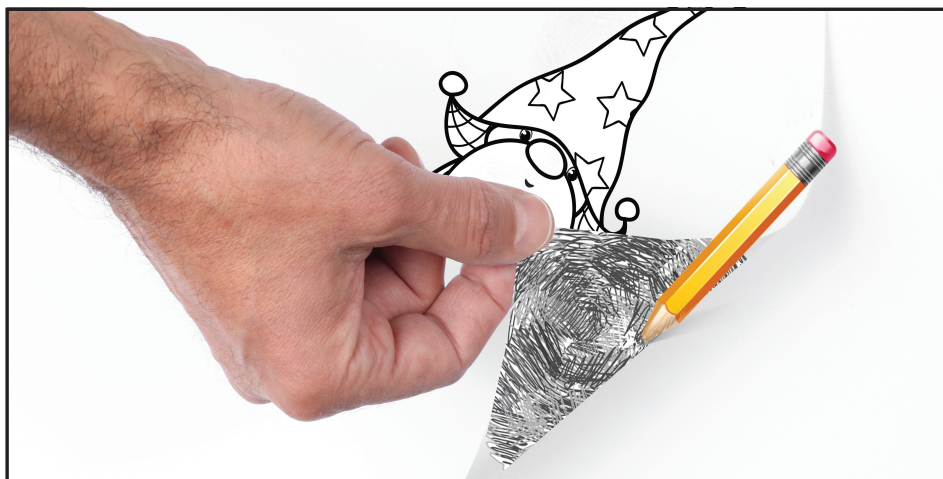
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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 see that your transfer is happening. If not check if



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.

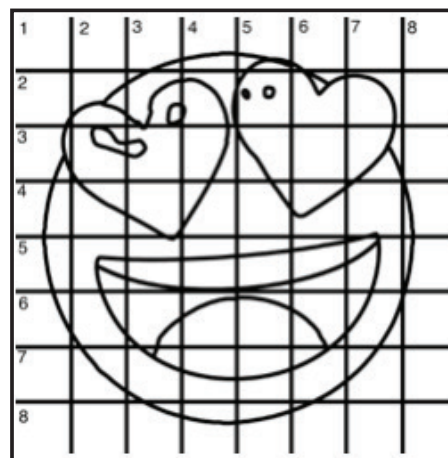
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 pigmentmented 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 still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow 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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