

EASY BEGINNER COURSE
PRESENTED BY THE ART SHERPA

Poppy Remembered

NAME CREDIT TO PATRON: TAMMY VAUGHN MARTIN

16 Steps // 3 Hoots
Challenging 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
- Quinacridone Magenta = QM
- 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

BRUSHES:

- Large Hog Bright
- Medium Synthetic Filbert
- Medium Synthetic Round
- X-Small Synthetic Round Liner
- Medium Synthetic "D" Brush

TOOLS:

- Chalk Pencil or Watercolor Pencil
- Optional: StayWet Palette

- 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.)

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
- Blending Wet into Wet
- Color Mixing

Video Chapter Guide:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS: TIME: DESCRIPTION:

| | | |
|--------|-------|------------------|
| INTRO | 00:00 | INTRO |
| STEP 1 | 3:19 | SKETCH IN |
| STEP 2 | 6:02 | LIGHT |
| STEP 3 | 7:37 | BACKGROUND |
| STEP 4 | 14:51 | EXPRESSIVE MARKS |
| STEP 5 | 19:04 | DEEP BACKGROUND |
| STEP 6 | 21:23 | THE CENTER |
| STEP 7 | 28:39 | DARK PETALS |

| | | |
|---------|---------|-----------------------------|
| STEP 8 | 34:00 | PETAL BASE COLOR |
| STEP 9 | 40:37 | MAKING GUIDELINES |
| STEP 10 | 43:33 | GLAZING AND BLENDING |
| STEP 11 | 48:42 | LAYERING AND LIGHTENING |
| STEP 12 | 59:21 | MORE COLOR |
| STEP 13 | 1:05:14 | LOWER PETALS |
| STEP 14 | 1:11:37 | EXAGGERATING VALUES |
| STEP 15 | 1:16:52 | DELICATE LINING |
| STEP 16 | 1:21:15 | STAMENS AND THE PISTIL SIGN |

WATERCOLOR WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!

7:00PM EST

Watch directly from TAS Facebook
page each week.

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

RELAX &
CHILL OUT
TOGETHER



Step 1 - Sketch In

"Loose, Large Poppy"

Timestamp 3:19

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

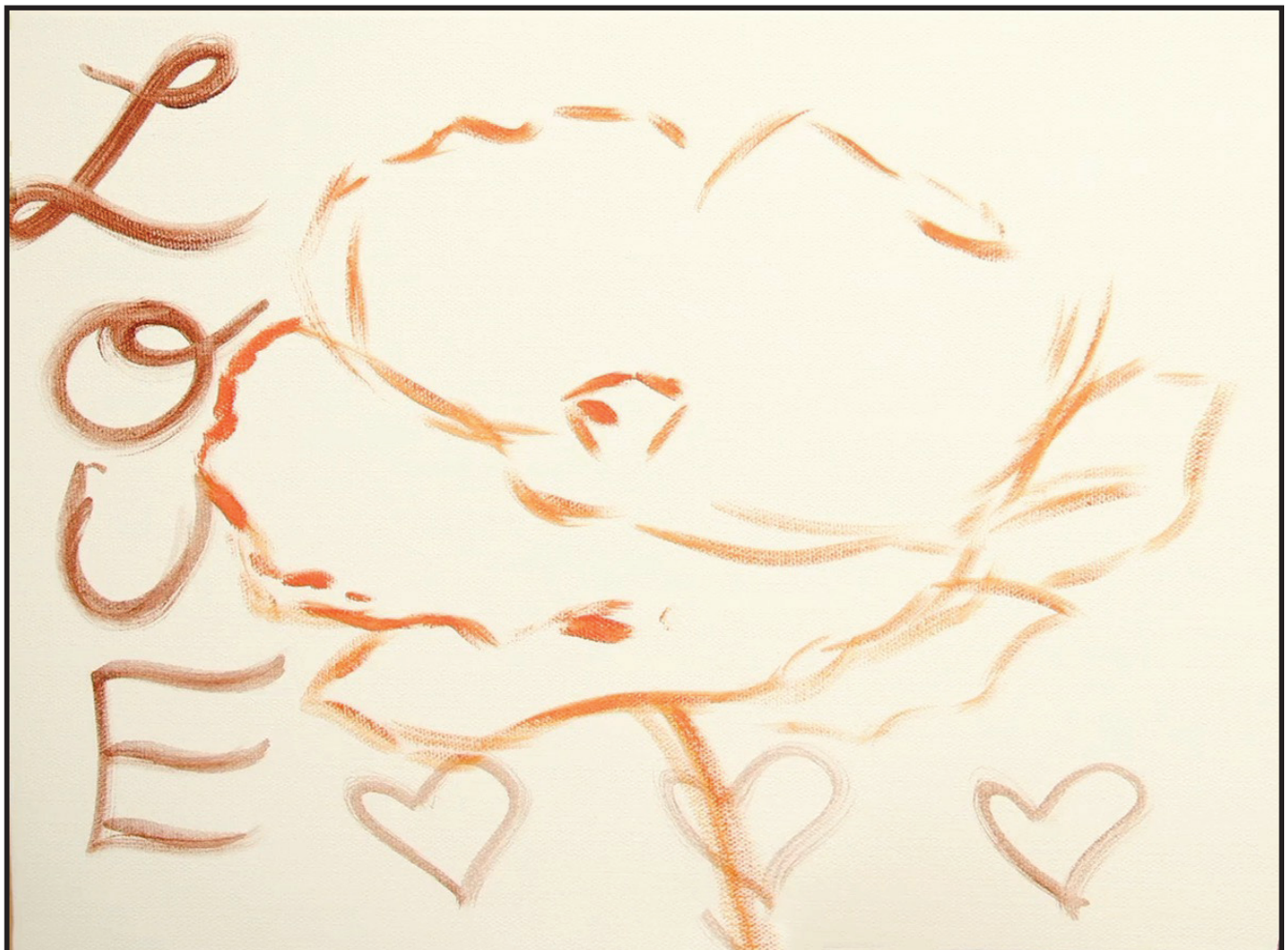
Medium Synthetic Filbert

COLOR MIXES:

Orange = CYM + CRM

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, and the traceable. I drew in only the major objects. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Use the **Orange mix** to roughly sketch the size and the shape of the poppy. It is the focus of this piece, so ensure that it takes up a lot of the space while leaving enough room at the bottom for a stem. Guess the size, spacing and placement of the petals. Add the center of the flower and the slightly curved stem at the bottom. You should still have some nice room in the upper right corner to bring in the light that backlights the poppy.



Step 2 - Light

"Let There Be Light"

Timestamp 6:02

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

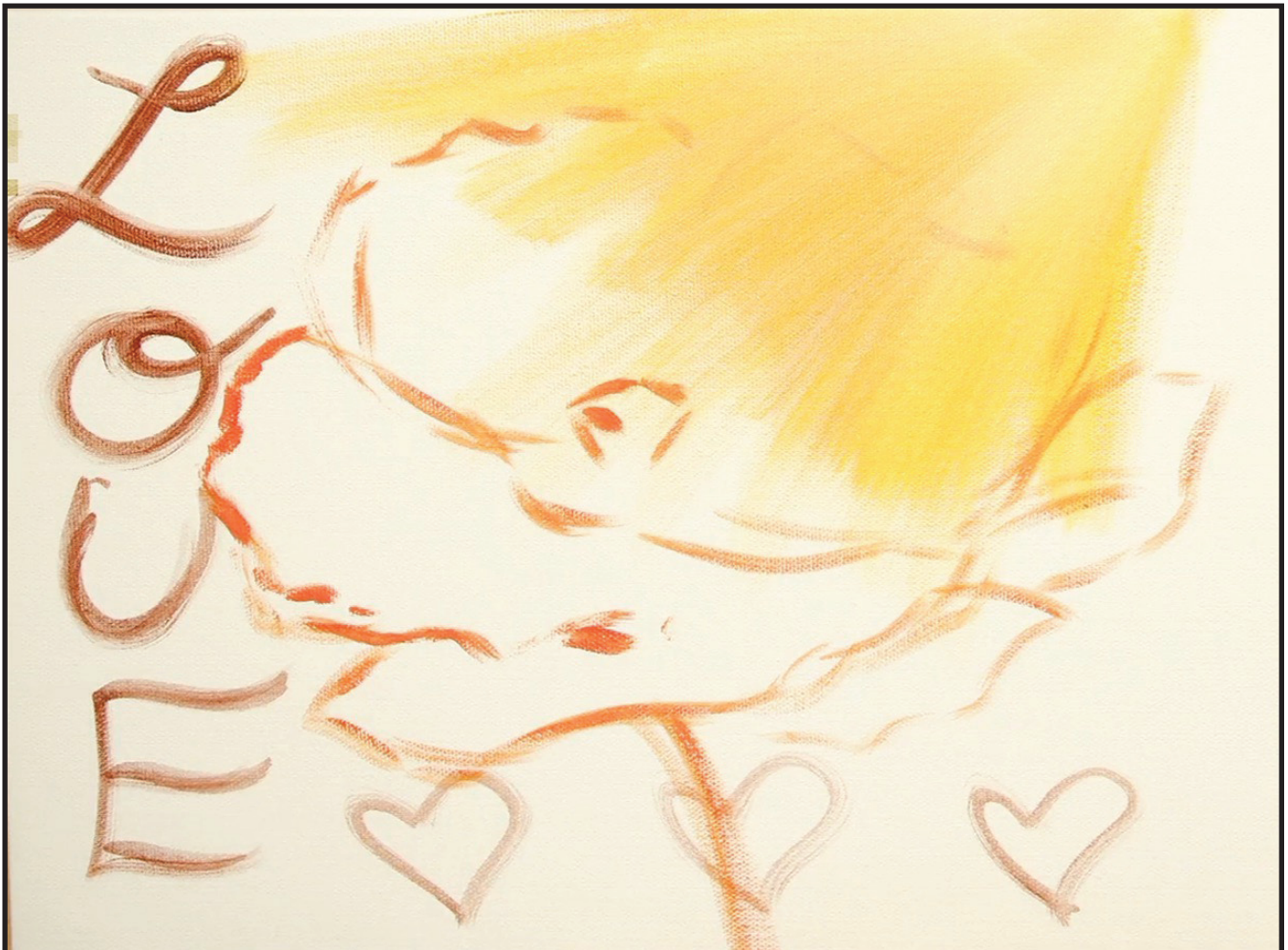
COLOR MIXES:

Muted Yellow =

CYM > CRM > BS

STEP DISCUSSION:

- Load the brush with **Muted Yellow mix**, and then about 1 inch from the top right side, roughly paint rays of light coming in at an angle, going behind the flower image. Add Titanium White and blend it right on the canvas, into the center of the rays of light. Rinse the brush.
- Continue to the next step, while the paint is still wet.



Step 3 - Background

"Dark Surroundings"

Timestamp 7:37

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Titanium White = TW

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Large Hog Bright

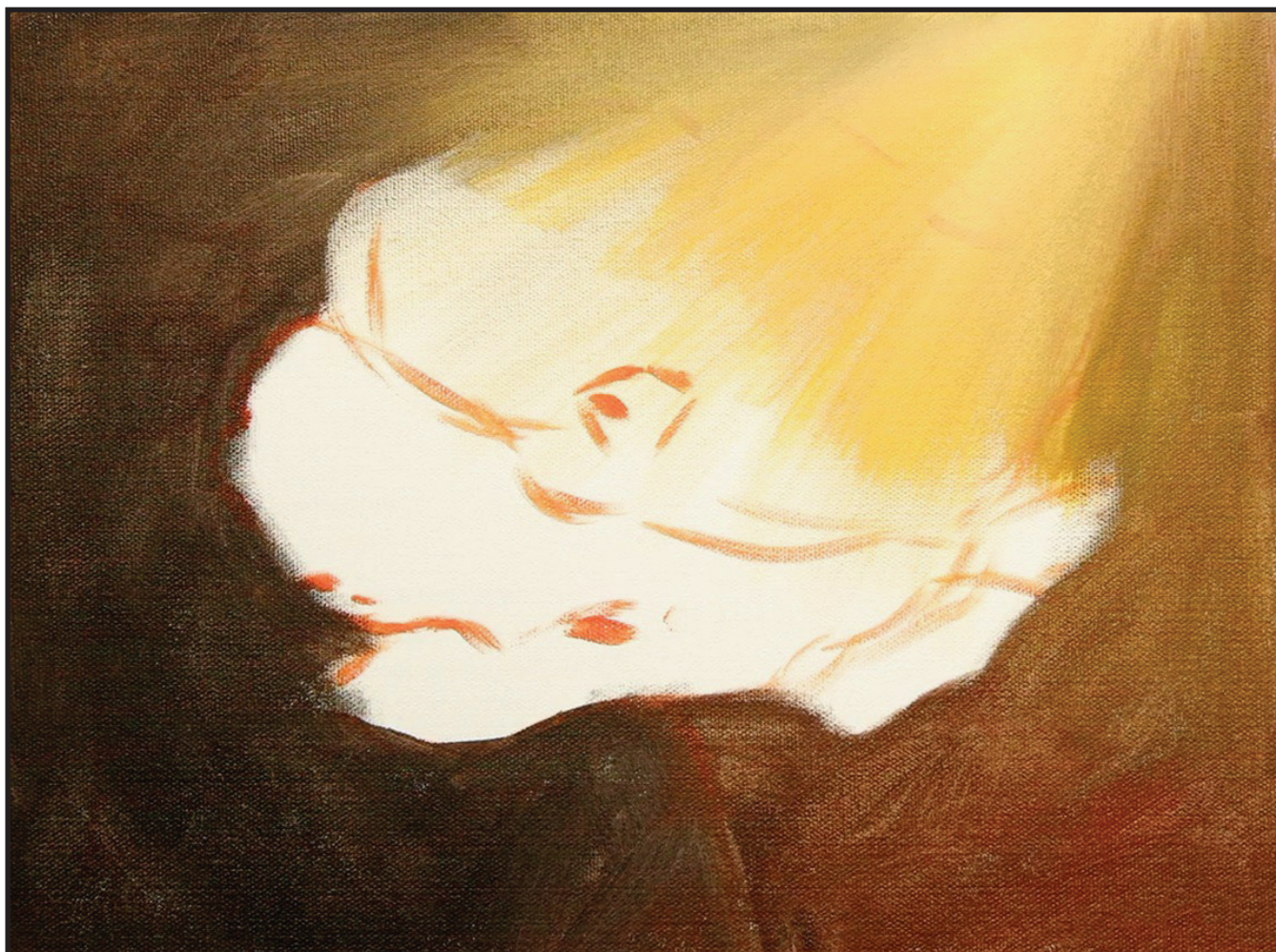
COLOR MIXES:

Dark Brown = BS + MB

Muted Yellow = CYM > CRM > BS

STEP DISCUSSION:

- Loosely start painting the background in the upper left corner with the **Dark Brown mix**. As you near the light rays, begin blending, wet into wet, some of the **Muted Yellow mix**. Transition between the two colors. Wipe off the brush to control the amount of pigment as you blend. Rinse the brush.
- Then, add Burnt Sienna in the upper right corner, and work that into the yellow area before this side is completely dry. Rinse, then use the damp brush to blend the area. Add more of the **Muted Yellow mix**, followed by Titanium White to finish the blend here. Rinse the brush and dry it on a paint towel.
- Continue roughly painting the background on the left side with the **Dark Brown mix**. Add more Mars Black as you get to the bottom, left corner.
- Paint the bottom right background with the **Dark Brown mix** as well. Although this area is not quite as dark as the left side.
- As you move up to the top right corner, create a halftone color by combining the two mixes together and blend it in.
- Ensure that the background is completely covered. Rinse the brush. Dry.



Step 4 - Expressive Marks

"Diffuse Rustic Implied Botanicals"

Timestamp 14:51

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic "D" Brush

COLOR MIXES:

Dark Red = CRM + MB > BS

Viva Magenta = CRM + QM

Light Red = CRM > TW

Orange = CYM + CRM

Yellow Orange = CYM > CRM

Dark Magenta =

CRM + QM > UB

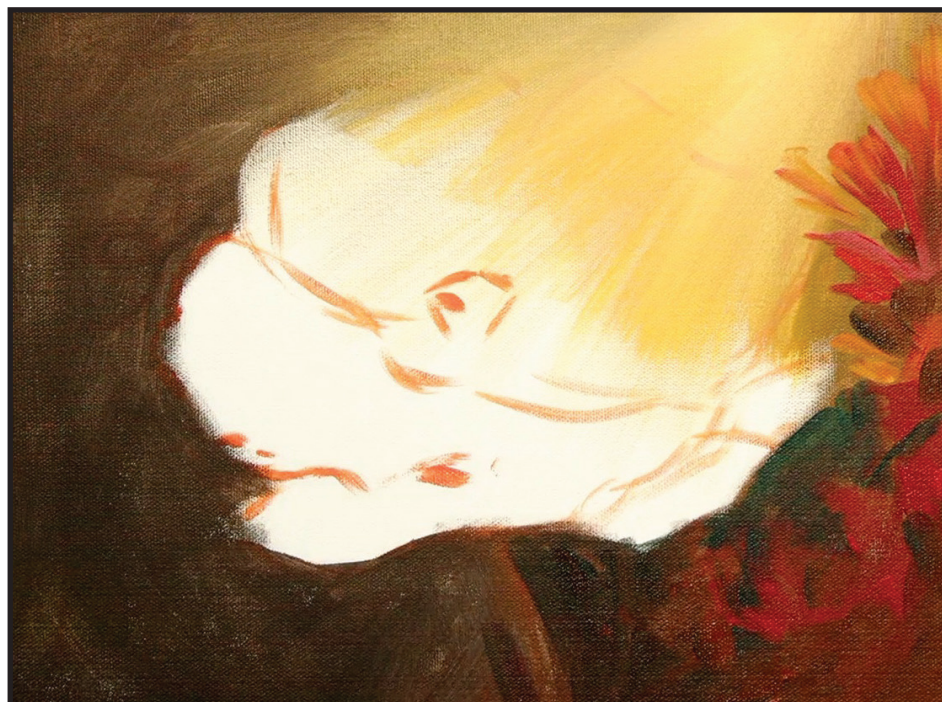
Deep Teal = UB + PG

Dark Brown = BS + MB

STEP DISCUSSION:

- Create some very loose expressive marks starting just a little below the top of the canvas along the right side, using **Dark Red mix** and the toe of the brush. Then directly below, begin adding more fun petal-like marks using the **Viva Magenta mix**, quickly followed by the **Light Red mix**. Use the **Orange mix**, and the **Yellow Orange mix** in the areas that these implied petals fall more into light.
- In the bottom right corner paint more rustic, defused marks with the **Dark Magenta mix**.

- Without rinsing the brush, piece in some of the **Deep Teal mix** into the bottom right corner. Then, add Cadmium Red Medium to the dirty brush and paint some of this color in the background, closer to the bottom of the flower.
- Keep the stroke loose and compositional as you fill in this corner. Combine some Phthalo Green with a little of the **Dark Brown mix**. Piece this color in the bottom right corner as well. Add more **Dark Brown mix** as you move to the very corner. Rinse the brush.



Step 5 - Deep Background

"Light In The Darkness"

Timestamp 19:04

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic "D" Brush

COLOR MIXES:

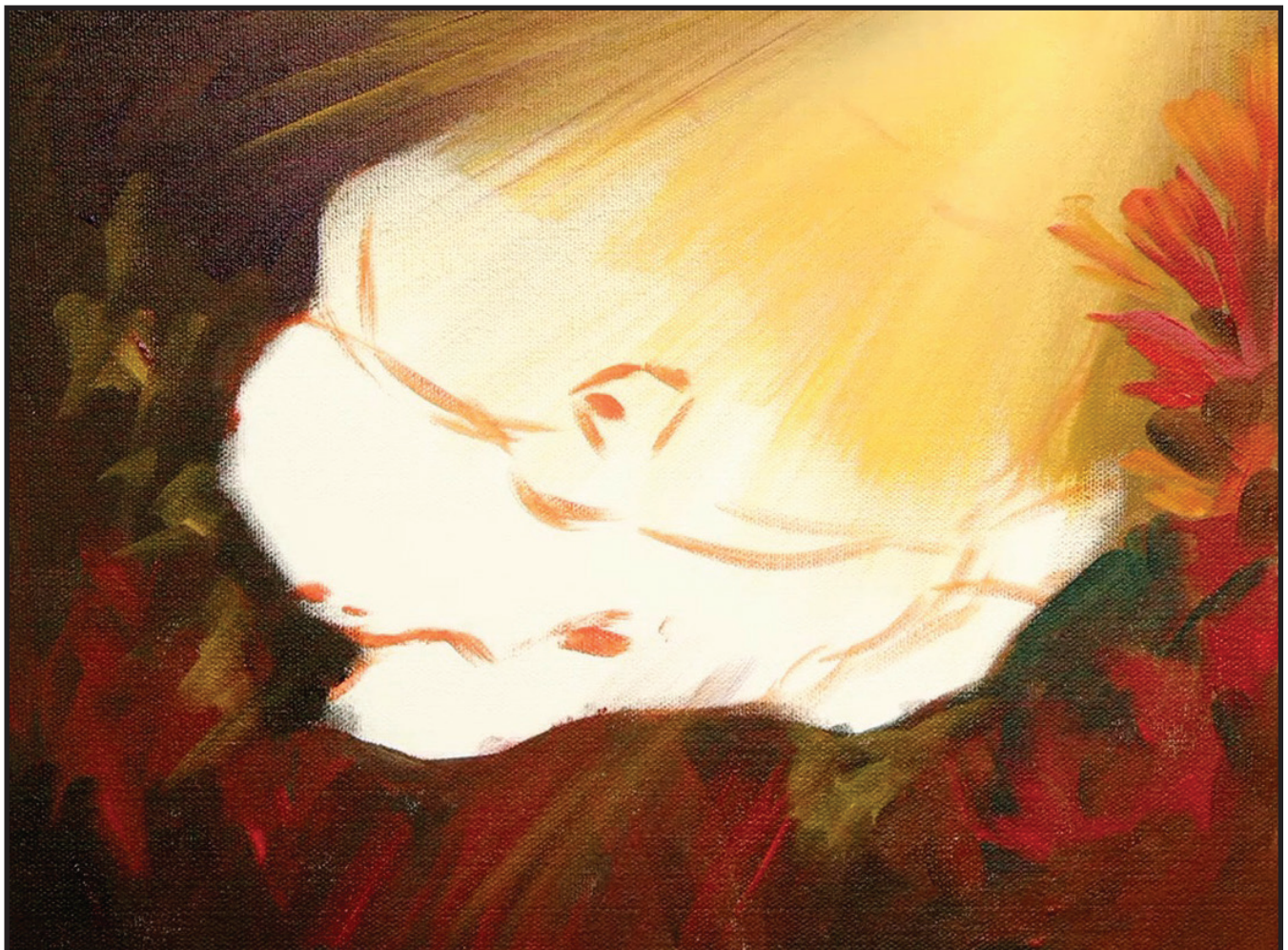
Viva Magenta = CRM + QM

Dark Purple = QM > UB

Dark Brown = BS + MB

STEP DISCUSSION:

- Add a little Mars Black into the **Viva Magenta mix**. In the bottom left corner, continue using fun expressive strokes of this color. Paint multidirectional strokes and just below the bottom left of the flower, angle some of them to perhaps imply that the light may be filtering into the darkness as well.
- Bring back some of the darkness by scumbling in the **Dark Brown mix**, and carry this color towards the top left corner. It has a very deep background here so keep this mix more biased in the black. Rinse and dry the brush.
- Blend the **Dark Purple mix** in the top left corner. Add some Cadmium Yellow Medium to the mix as you near the lit up area. Allow your strokes to streak along the edge of the light, to imply rays of light.
- While this color is on the brush, create some fun, random marks in a couple places through the bottom background. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 6 - The Center

"Above And Below The Petals"

Timestamp 21:23

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Hansa Yellow Light = HYL

BRUSHES & TOOLS:

X-Small Synthetic Round Liner

Medium Synthetic Filbert

COLOR MIXES:

Dark Green = PG + BS

Medium Green = CYM + PG + BS

Green Gold = BS > CYM > PG

Light Green =

TW + CYM + PG + BS

Dark Blue = UB + MB

Bright Yellow = HYL + TW

STEP DISCUSSION:

- Load the Filbert brush with the **Dark Green mix** and add a smidge of Cadmium Yellow Medium. Place a dot at the center of the flower and then, using very light pressure, draw a curved stem from that spot down and off the bottom of the canvas. Paint a cupped center at the top of the stem. As long as the paint is not dry, you can erase the stem line that is on the petals of the flower using a clean, damp brush.
- Highlight the right side of the stem with the **Medium Green mix**.
- Paint some distant stems lines through the lower

background area using loose, expressive strokes with the **Green Gold mix**. Vary the leaf shape with some zipper lines. Add a second value to those background leaves with the **Medium Green mix**. These are just diffused background leaves.

- Also use the **Medium Green mix** to highlight the oval shape at the top of the flower center. Rinse the brush.
- Switch to the Round brush and thin some of the **Light Green mix** with water. Then, add a brighter highlight on the right side of the stem. Use this color to flick little upward hairs that are aglow with the backlighting. Give the background leaves a bit of diffused light in a couple places too. This is just to imply that they might have a bit of light catching them as well.
- Add more Titanium White to the same mix and add a smaller, lighter oval shape at the top of the flower center. Rinse the brush.
- Add a little Mars Black to the **Dark Green mix** and define the bottom cup shape of this flower center. Then, apply a thin line of the **Light Green mix**, along the right side of the cup shape and to the bottom edge of the oval shape. Rinse the brush.
- Use the **Dark Blue mix** to paint umbrella-like arms radiating from the small top oval. Then, tap some tiny dots around the outer edge of the same oval. Rinse the brush.
- Combine some of the **Bright Yellow mix** to the **Medium Green mix**. Then, paint this lighter value on the right side of those radial lines. Also add some along the right side of the cup shape and to the bottom edge of the oval shape. Rinse the brush.



Step 7 - Dark Petals

"First Layer Of Color"

Timestamp 28:39

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic "D" Brush

COLOR MIXES:

Dark Purple = QM > UB

Viva Magenta = CRM + QM

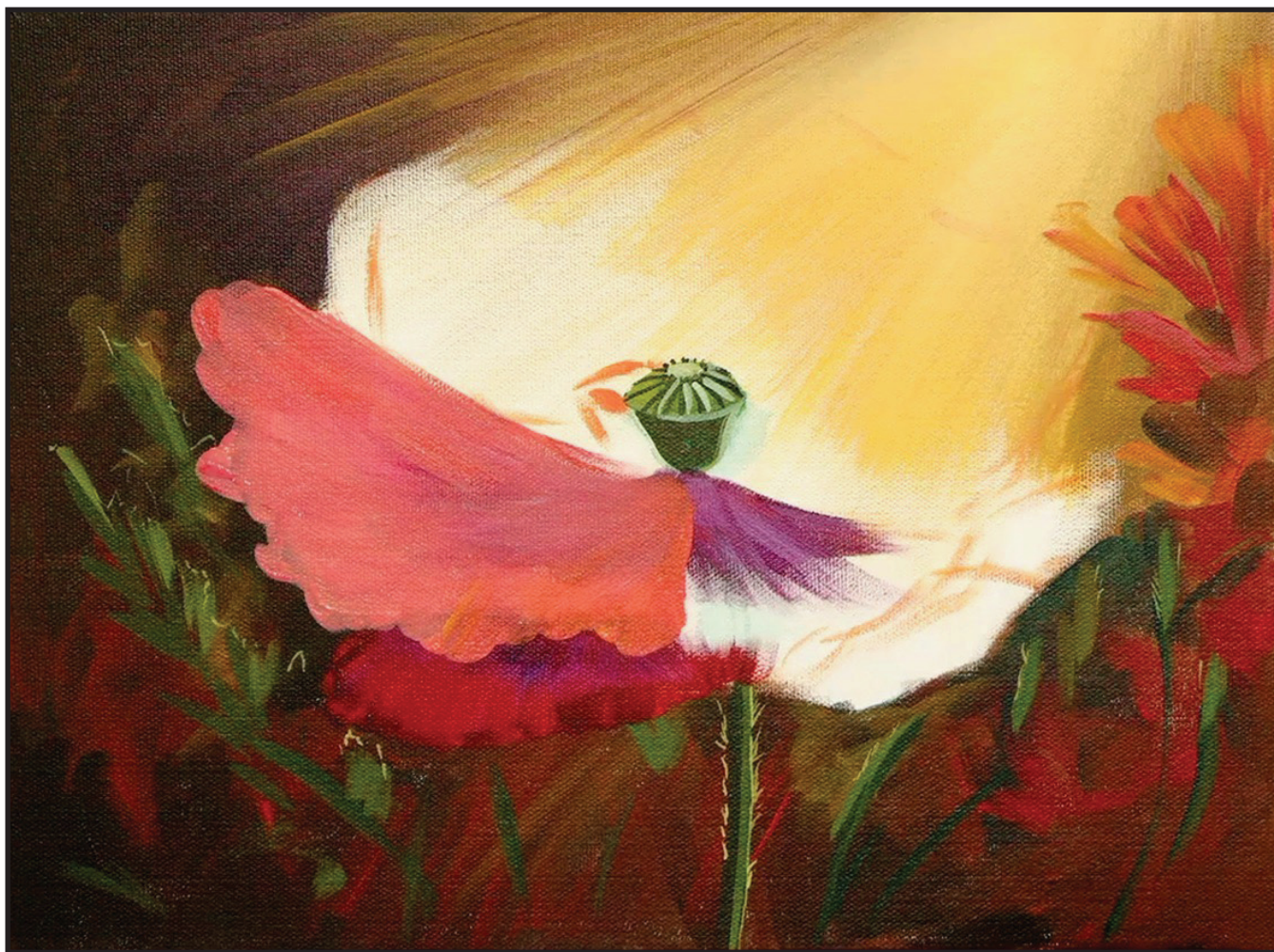
Peach = CRM + QM + CYM + TW

STEP DISCUSSION:

- Paint the bottom left petal

with the **Dark Purple mix**. Add Cad Red Medium to the brush and use this color to loosely edge that petal. Next, add some Ultramarine Blue to the brush and exaggerate the shadow on that petal. Make any adjustments you feel are needed here.

- Move to the petal directly above, adding the **Dark Purple mix**. Apply long curved strokes starting just under the flower center and going down and outward on this petal in all directions. Add some Titanium White to the mix and blend it in over top of the purple. Then, use the **Viva Magenta** mixed with a little Titanium White as you move outward, on the left side of that petal. Rinse the brush.
- Use the shape of the brush and the **Peach mix** to create irregular ruffled edges on the left side of this petal. Start on the edge and pull the strokes inward, blending the color as you go. Wipe some of the pigment off the brush and add a little more Cadmium Red Medium as you come around the bottom of the petal, stopping the application of this color vertically with the flower center.
- Blend some of the **Dark Magenta mix** back in, wet into wet, near the top of this petal. Rinse the brush. Dry the surface before continuing to the next step.



Step 8 - Petal Base Color

“Creating Shape And Form”

Timestamp 34:00

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic “D” Brush

COLOR MIXES:

Dark Purple = QM > UB

Viva Magenta = CRM + QM

Peach = CRM + QM + CYM + TW

Light Yellow = CYM + TW

Dark Brown = BS + MB

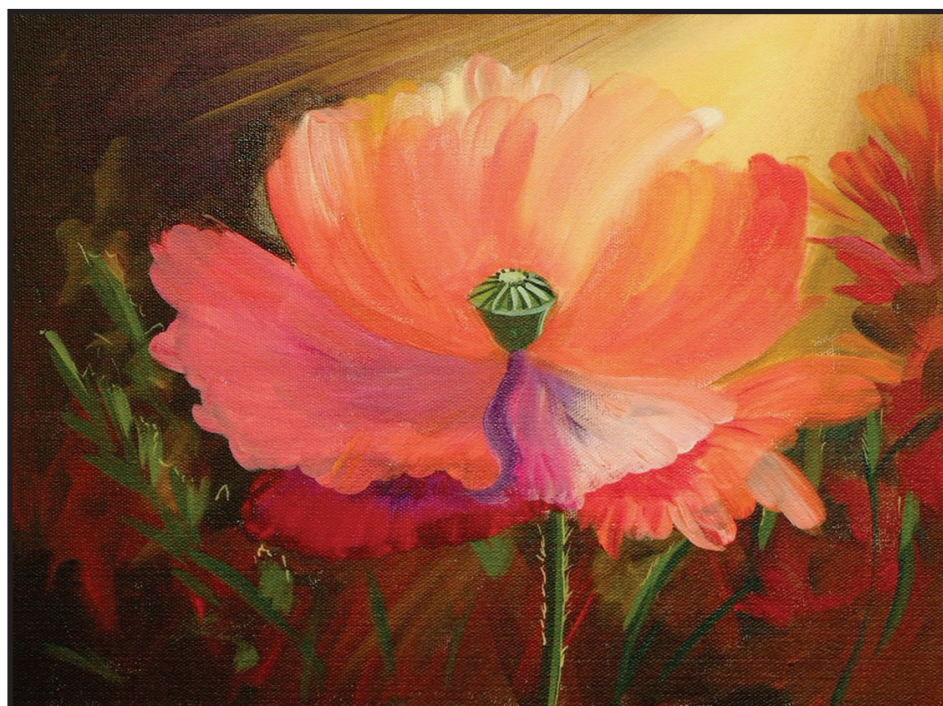
Warm Brown = CYM > BS

STEP DISCUSSION:

- Paint the petal at the bottom right side of the flower with the **Peach mix**. Again, using the shape of the brush to help create the ruffled edge. As you move to the top of this petal, add a bit more Cadmium Yellow Medium to the mix. Use the **Viva Magenta mix** along the edge, where this petal would tuck behind the one above.
- Place in the top petal with long downward strokes of the **Peach mix**. Begin adding more Cadmium Yellow Medium at the top where the petal is being backlit by the ray of light. Lighten the top of it further with some of the **Light Yellow mix**. Pull it in while allowing the streakiness of the curved

strokes to help shape it. Without rinsing, add some Cadmium Red Medium and pull these strokes upward from the center.

- Paint the petal on the right using Cadmium Red Medium on the dirty brush, and curve the strokes from the top right, and down toward the center of the flower. Blend some Cadmium Yellow Medium downward from the top of this petal, following the direction of the curve.
- Paint the remaining petal with the **Peach mix** and some Titanium White. Use the shape of the brush to create the same irregular ruffled edge effect. Blend in some Quinacridone Magenta near the left side. Then, paint a line of Ultramarine Blue as a separation between the two. Rinse the brush. Fill in any background on the left or reverse shape some of the petals with the **Dark Brown mix**. Then, use the **Light Brown mix** to do the same to the right side of the flower. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Making Guidelines

"Separating And Shaping Petals"

Timestamp 40:37

BRUSHES & TOOLS:

Chalk Pencil or Watercolor
Pencil

STEP DISCUSSION:

- Use the Chalk pencil to draw guidelines that separate the petals and show where the shadows might be. You can also use the traceable at this point if you prefer. Try to find the bend and shape of each petal, by observing how they individually curve as well as where the light hits them. Lightly sketch where the shadows may fall, and the ruffled edges. You want the left side of the top petal to curve very specifically out and to separate this petal in the center to have one on either side. Observe the reference to determine where these will go in.
- Look at where the curves and lines meet in the center of the flower, and where the shadows are. Basically, visualize a bowl and where it would be in shadow and where it would be in light. Curl the upper left petal, folding over itself and define the frilly edges of the other petals.



Step 10 - Glazing And Blending

"Exaggerating Shadows"

Timestamp 43:33

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Ultramarine Blue = UB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Viva Magenta = CRM + QM

Dark Purple = QM > UB

STEP DISCUSSION:

- Begin adding depth to the bottom of the upper curled petal on the right, using the **Viva Magenta mix**. Because this mix is slightly transparent, you can glaze it upward to create the shadow. If you do not have any allergies to any particular pigments, you can even finger blend it, as I did.
- Without rinsing, load some of the **Purple mix** onto the brush to get an even deeper shadow on the petal below.
- Use the **Viva Magenta mix** to glaze more shadow to the bottom petal, to show that they overlap. Bring some of this deeper color outward, to imply the crevices where the petal is wrinkled.
- Shade between the two forward facing petals with the **Dark Purple mix**. Then, use the Ultramarine Blue to bring out that extreme shadow between the two bottom petals on the left,

where they overlap. Wipe off the brush and feather it out onto that bottom petal.

- Also use this color to shade the cupped area of the forward facing petal on the left. Then, add a shadow between this petal and the one above using the Ultramarine Blue.
- Exaggerate the shadow around the flower center using the **Viva Magenta mix** and upward strokes. Use Cadmium Red Medium to create a more pronounced separation between the two upper petals. Then, use this color to define the edges of the curled petal and blend it in. Make any adjustments as needed. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 11 - Layering And Lightening

"Exaggerating Highlights"

Timestamp 48:42

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Hansa Yellow Light = HYL

Cad Yellow Medium = CYM

Titanium White = TW

Ultramarine Blue = UB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Bright Yellow = HYL + TW

Light Orange = HYL + TW > CRM

Orange = CYM + CRM

Peach = CRM + QM + CYM + TW

Dark Purple = QM > UB

Viva Magenta = CRM + QM

STEP DISCUSSION:

- Working on the upper right petal, continue to exaggerate and play with some highlights. Add more light to the upper edges of the petal with the **Light Yellow mix**. This lighter color is a different value, so it should show up against the background light. Feather in and blend some of the **Light Orange mix** onto this petal. Then, highlight the upper edges again, with the **Light Yellow mix**. Adjust as needed.
- Highlight the curled petal on the right with the **Light Orange mix**. Follow that with some of the **Orange mix**. Add a little pop of Cadmium Yellow Medium here and there. Then, without rinsing, blend in

some pure Cadmium Red Medium. Highlight the outer right side of this petal using the **Peach mix**, and short strokes. Make adjustments to this petal as needed.

- Begin highlighting the top of the upper left petal with the **Light Orange mix**. Use these same mixes and techniques on this petal. Continue to play and lighten these three upper petals using a variation of the **orange, yellow and peach mixes**.
- The shadows in these petals are still bright but have a darker value. Start on the curled petal, with the **Viva Magenta mix** coming up and outward from the center. Then, paint the darker shadows by blending in some of the **Dark Purple mix**.
- Add Titanium White to that mix, and layer that on the left side of the upper left petal. Add little pops of Cadmium Yellow Medium on this petal as well. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 12 - More Color

"Many Hues Of Peach"

Timestamp 59:21

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Orange = CYM + CRM

Peach = CRM + QM + CYM + TW

Dark Purple = QM > UB

STEP DISCUSSION:

- You are painting the forward left petal in this step, using a play between the **Peach mix**, the **Orange mix**, and the **Dark Purple mix**. Keep in mind that highlighting will bring objects forward and darker colors will make them recede.
- As mentioned earlier, the **Peach mix** is a mix of the **Orange mix** and white, so while finding the highlights along the outer edges of this petal, you should play with the colors within that mix. If you find an area that needs to be warmer, simply add more Cadmium Yellow Medium to the mix, and if it needs to be lighter, add more Titanium White. Occasionally wipe off the brush on the paper towel just to control how much water or pigment is in it.
- As you move into the darker

shadow area of the petal, combine a little of the **Purple mix** with the **Peach mix**. This will grey the mix, but it is the perfect blend for the shadows. It is actually better if you do not rinse the brush during these transitions because it will create halftones and greyed out colors that work really well here. Where you want the shadow to be more pink, just add more Quinacridone Magenta to the **Purple mix**. To make it cooler, add more Ultramarine Blue.

- You will have the reference image that follows this step to help you, as you dance through this petal finding highlights and shadows. Rinse the brush.



Step 13 - Lower Petals

"More Values"

Timestamp 1:05:14

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Viva Magenta = CRM + QM

Dark Purple = QM + UB

Peach = CRM + QM + CYM + TW

Bright Orange =

HYL + CRM + CYM

STEP DISCUSSION:

- Paint the **Viva Magenta mix** along the edge of the lower left petal. As you move more to the right, begin applying more Cadmium Red Medium along this edge, following the chalk line and wiggling the brush back and forth. Then, deepen the shadows caused by the above petal using the **Dark Purple mix**, blending wet into wet, back down into the petal. Rinse the brush.
- Move to the shadow area of the forward right petal and use the **Dark Purple mix** to trim in some of the deepest colors to separate the surrounding petals. Without rinsing the brush, load some of the **Viva Magenta mix** and paint it into the shadow area of this petal. Add a touch of Titanium White to

the **Dark Purple mix** and blend it wet into wet, in this shadow space and along the shadow separating the petals.

- Apply the **Peach mix** along the front of this forward petal. Again, where you want a warmer color add Cadmium Yellow Medium, and where you want a lighter color add Titanium White. Off load any extra pigment onto a paper towel. Then, blend these lighter colors back into the shadow area, wet into wet. Wiggle this color along the edge of this petal to define it. Bring a little Cadmium Red Medium back into that mix and create the crinkles on the petal. Add Hansa Yellow Light to the tip of the brush and place touches of this warm color into the petal. Bring a little of this color over to the left forward petal as well.
- Use the **Bright Orange mix** to highlight the edges of the lower right petal. Add more where the highlights need to be lighter. Where the petal needs to be a bit darker add more Cadmium Red Medium. Rinse the brush occasionally to reset it. Blend the **Dark Purple mix** into the shadows created by the petal above. Rinse the brush.



Step 14 - Exaggerating Values

"Spreading The Light Around"

Timestamp 1:11:37

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Yellow Orange = CYM > CRM

Orange = CYM + CRM

Bright Yellow = HYL + TW

Bright Orange =

HYL + CRM + CYM

Peach = CRM + QM + CYM + TW

Dark Purple = QM + UB

STEP DISCUSSION:

- This step is all about finding colors on the petals. Start on the curled petal on the right and add some **Yellow Orange mix** to the edges. Use short downward strokes as you bring in more of the **Orange mix**. Paint the tips of this petal using short strokes of the **Bright Yellow mix**.
- Bring a little bit of this color to a few places on the lower right petals. Rinse the brush.
- Very lightly, add the shadows to the bottom of the curled petal on the right, with a glaze of Quinacridone Magenta tinted with just a bit of Ultramarine Blue. While the glaze is still wet, add a glow to that area by

blending in some of the **Orange mix**. Bring back some shadow if you add too much glow.

- Use the **Bright Orange mix** to create a folded back curl on the left side of the upper petal. Then, add some Quinacridone Magenta on the backside of this petal and blend it upward. Use the **Peach mix** to edge and separate that petal. Then, shape and shade the right edge of the fold with the **Dark Purple mix**. Create the upper lip of this petal with some Quinacridone Magenta.
- Continue seeking out places to add a bit of color using all the mixes or the colors within them. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 15 - Delicate Lining

"Adding In A Silver Lining"

Timestamp 1:16:52

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Hansa Yellow Light = HYL

Fluid White Paint = FWP

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round Liner

COLOR MIXES:

Peach = CRM + QM + CYM + TW

STEP DISCUSSION:

- In this step you will be adding some thin lining to the edges of the petals. Use the Fluid White Paint to add reflection on the upper petals that are directly in the path of the ray of light.
- Add just enough Hansa Yellow Light to barely tint the Fluid White Paint and line the curled petal on the right.
- As you move down into the darker petals, tint the Fluid White Paint with just a touch of the **Peach mix**. These little flowers tend to be a little bit crêpe-y, a little wrinkled and delicate so that they really catch the light on their edges. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 16 - Stamens And The Pistil

"Poppy Center"

Timestamp 1:21:15

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round Liner

COLOR MIXES:

Dark Green = PG + BS

Green Gold = BS > CYM > PG

Dark Blue = UB + MB

STEP DISCUSSION:

- Define the bottom of the flower center with the **Dark Green mix**. Next, paint some of the lines on the top of the flower center with the **Green Gold mix**. Then, highlight those lines by adding some Fluid White Paint to the mix. Rinse the brush.
- Add a bit of Mars Black to the **Dark Green mix**, and deepen the darker lines that radiate out from the top. Perspectively, you would barely see these lines at the very top, so just add touches of this color there.
- Load the **Green Gold mix** onto the dirty brush and highlight the right side of the bottom cup. Curve the lines slightly to imply it is round. Rinse the brush.
- To paint the seeds attached by the hairlike stamens, use a thinned **Dark Blue mix**. Go around the perimeter of the flower center and paint dots as the seeds. Then, paint fine lines that attach those seeds to the poppy center. Visually, this will imply a very strong dark center. Rinse the brush.
- Sign.



THE TRACING METHOD

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



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.

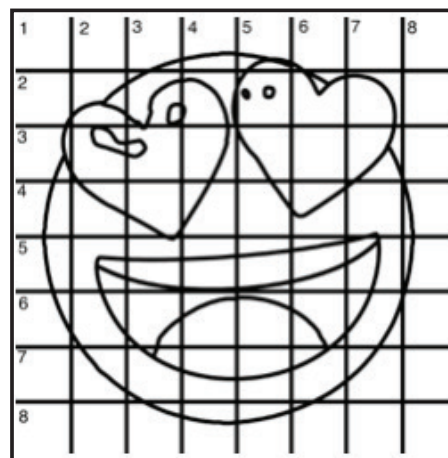
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.

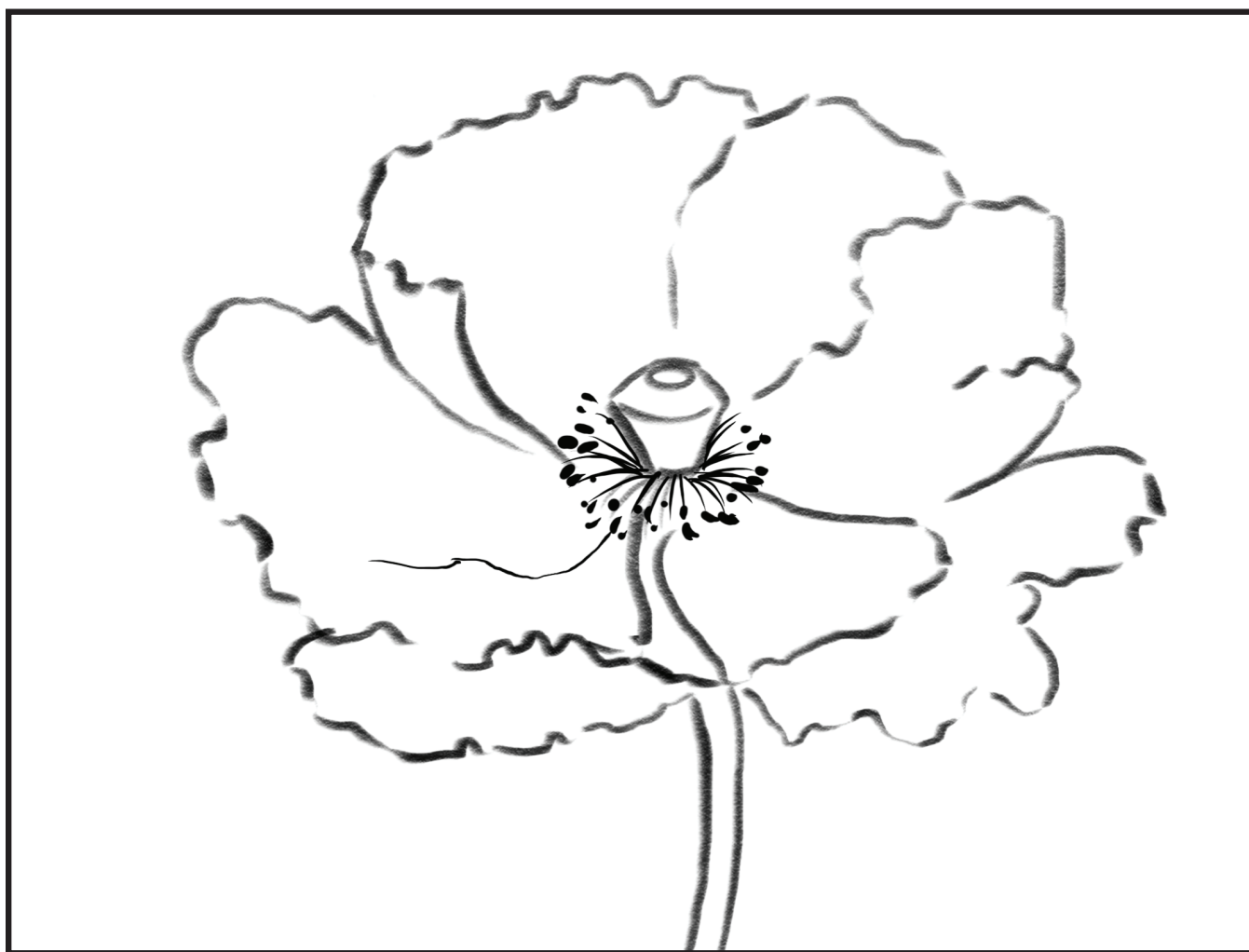
You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

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.



TRACEABLE:



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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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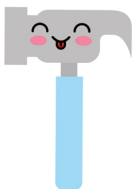
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