

ART  
THE  
SHERPA



EASY BEGINNER COURSE

PRESENTED BY THE ART SHERPA

# Pretty In Pink

NAME CREDIT TO PATRON: ELAINE TRUE HAYNES

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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

## BRUSHES:

- X-Large Synthetic Bright
- Large Synthetic Round
- Large Hog "D"

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

## 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
- 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 6	33:45	BEGINNING ROSES
STEP 1	04:50	COLORED BACKGROUND	STEP 7	38:53	ROSE HIGHLIGHTS
STEP 2	10:20	DIFFUSED BACKGROUND	STEP 8	44:20	TOP LAYER OF LEAVES
STEP 3	18:02	FIRST DARKEST LEAVES	STEP 9	48:34	SPLATTER
STEP 4	24:10	LIGHTER LEAVES		50:40	SIGN
STEP 5	28:32	DEMO ROSE CONSTRUCTION			



# 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 - Colored Ground

*"On Your Time"*

Timestamp 4:50

## PAINT:

Phthalo Blue = PB

Burnt Sienna = BS

## BRUSHES & TOOLS:

X-Large Synthetic Bright

## COLOR MIXES:

Teal Blue = PB > BS

## STEP DISCUSSION:

- Load the brush with **Teal Blue mix**, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, 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.





# Step 2 - Diffused Background

*"Scruffy And Messy"*

Timestamp 10:20

## PAINT:

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

## BRUSHES & TOOLS:

Large Hog "D"

## COLOR MIXES:

Teal Blue = PB > BS

## STEP DISCUSSION:

- Add even more Phthalo Blue to the **Blue Teal mix** to darken the color. Then, begin scumbling the paint in the bottom left corner. Paint this dark color in a diagonal area from the top left to the bottom right. Add a touch of water as needed to improve flow, but be very careful because the hog brush holds a lot of water.
- As you come to the center of the canvas, begin adding Titanium White and continue scumbling the color on, until you have completely covered the canvas with a second layer. It should be darker on the left and transition to the lighter color in the upper right. Rinse the brush.
- Dry the surface before continuing to the next step.





# Step 3 - First Darkest Leaves

*"That Artful Feeling"*

Timestamp 11:52

## PAINT:

Phthalo Green = PG

Burnt Sienna = BS

## BRUSHES & TOOLS:

Large Synthetic Round

## COLOR MIXES:

Forest Green = PG + BS

## STEP DISCUSSION:

- Start in the upper left corner and paint a nice amount of dark leaves using the **Forest Green mix**. To paint the leaves, touch the brush to the surface, press slightly allowing the brush to widen out, then pull, release, and twist, to create little points. Continue filling about  $\frac{2}{3}$  of the canvas with these leaves as an architectural base for the roses to eventually layer onto. These are not really specific, neat or tidy. You can also paint some backwards too.
- In the upper right corner, paint a thin stem line angling upward. Add a line coming down off of that and paint a more specific leaf onto the end of it. Add a few more of these leaves along the edge of the leaf base. Then, fill in any more leaves you feel are needed.
- Thin some of the **Forest Green mix** with water, and make a few little playful drips on the edge of the arrangement, closer to the bottom of the canvas. Angle the surface to help the drips travel downward, coaxing them with the brush if necessary. Rinse the brush.





# Step 4 - Lighter Leaves

*"Background Framework of Leaves"*

Timestamp 24:10

## PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

## BRUSHES & TOOLS:

Large Synthetic Round

## COLOR MIXES:

Mid Green = PB > BS + CYM

## STEP DISCUSSION:

- Layer the **Mid Green mix** right over some of the darker leaves to add dimensionality to them. Sometimes add a little more Burnt Sienna to vary the mix slightly. Focus on the outer edges more and layer right over the drips. Painting loosely, but still remembering that the light hits the leaves at different angles and highlights them, while other leaves are in deep shadow. Rinse the brush.
- Dry the surface before continuing to the next step.





# Step 5 - Demo Rose Construction

*"The Lights And Shadows"*

Timestamp 28:32

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Quinacridone Magenta = QM

Phthalo Blue = PB

Titanium White = TW

## BRUSHES & TOOLS:

Large Synthetic Round

## COLOR MIXES:

Viva Magenta = QM + CRM

Dark Magenta = QM + CRM + PB

Peach = QM + CRM + TW > CYM

## STEP DISCUSSION:

- Picture an almost bowl-like shape as you paint the rose. As it opens and the petals unfurl, it allows light to hit the edges of those petals to the degree that they are open around the bowl. Give it areas where the light is brightest, and areas where there are deeper shadows. The area near the center is the deepest shadow.
- To make this rose, start in the center with the darkest color, the **Dark Magenta mix**. Paint offset parentheses with this dark color. Then, continue to paint concentric strokes that wind around them. As you build the shape, press down a bit harder to slightly increase the size of the petals. Moving further out, start using the **Viva Magenta mix**.
- Leave the center face of the flower dark, and add a second layer of petals using the **Peach mix**. In general, the rose petals will be lighter as they go out. Add more Titanium White if needed. Rinse the brush.

*Sherpa Tip: You are not limited by the brush type, you can use any type of brush you want and still get a rose.*





# Step 6 - Beginning Roses

## "Flower Building"

Timestamp 33:45

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Quinacridone Magenta = QM

Phthalo Blue = PB

Titanium White = TW

### BRUSHES & TOOLS:

Large Synthetic Round

### COLOR MIXES:

Viva Magenta = QM + CRM

Dark Magenta = QM + CRM + PB

Peach = QM + CRM + TW > CYM

### STEP DISCUSSION:

- Start adding a flower in the upper left corner, using the previous step as a guide on how to paint these roses. Paint the center using the **Dark Magenta mix** and curled strokes, until it is about an inch in diameter.
- The next flower is facing up and to the right, which means the light petals on the left side will not be built up as much as those on the right side of the flower center. Start these petals first using the **Viva Magenta mix**, followed by the **Peach mix**. Brushing concentric curled strokes, outwardly. Add more Titanium White as needed. Load this lighter color on the tip of the brush and highlight the edges of the inner petals.
- Paint a second rose on the bottom left side. This flower is also facing to the left. Use

the same method, adjusting these mixes as you like.

- The rose in the center of the canvas is facing the viewer, so it will be bigger and show more of the petals around all sides of the flower.
- Paint three buds in the bottom right corner using the **Peach mix** and the touch, pull method you used on the leaves. Rinse the brush.





# Step 7 - Rose Highlights

*"A Play On Light"*

Timestamp 38:53

## PAINT:

Quinacridone Magenta = QM

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Titanium White = TW

## BRUSHES & TOOLS:

Large Synthetic Round

## COLOR MIXES:

Light Magenta = TW > QM > CRM

Viva Magenta = QM + CRM

Peach = QM + CRM + TW > CYM

Light Peach =

TW > QM > CRM > CYM

## STEP DISCUSSION:

- Use the toe of the brush to apply some loosely mixed **Light Magenta mix**, to add highlight to the edges of the petals. Vary these highlights with some of the **Light Peach mix**. Occasionally add even more Cadmium Yellow Medium for further glow.
- If you need to add more color onto the flower, simply paint in more of the **Viva Magenta mix** or the **Peach mix**, because you do want some contrast through your roses.
- Continue highlighting the remaining flowers in the same manner.
- Without rinsing the brush, add Titanium White and highlight the buds in the bottom right corner. If you need to add back any color, use the **Viva Magenta mix**. Rinse the brush.





# Step 8 - Top Layer Of Leaves

*"Filling In"*

Timestamp 44:20

## PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

## BRUSHES & TOOLS:

Large Synthetic Round

## COLOR MIXES:

Emerald Green = PG > BS +  
CYM + TW

Light Yellow = CYM + TW

## STEP DISCUSSION:

- Begin in the center of the canvas and paint bigger focal leaves using the **Emerald Green mix**. Continue filling in the greenery with these bigger, more forward leaves. Layer some over the roses slightly and tuck a few in behind. Even paint a couple small leaves on the back of the buds. The way that objects are layered here creates depth in the scene.
- Combine some of the **Light Yellow mix** into the **Emerald Green mix**, and highlight the more focal leaves. Allow the color below to show through to create contrast between the shadow and the light. Rinse the brush.
- Dry the surface before continuing to the next step.





# Step 9 - Splatter

“Paint All Over”

Timestamp 48:34

## PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

## BRUSHES & TOOLS:

Large Synthetic Round

## COLOR MIXES:

Teal Blue = PB > BS

## STEP DISCUSSION:

- Splatter the canvas using the “Whack” method. Splatter thinned Titanium White first. Then, apply thinned Cadmium Red Medium next. And finally, splatter with the **Teal Blue mix**.

*Sherpa Tip: The whack method is as follows. Load one brush loaded with a thinned pigment. Then, hold a second brush horizontally above the canvas. Finally, whack the two brushes together to allow the paint to splatter onto the canvas.*

- Sign.



## 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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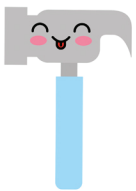
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