

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



THEN SHE SAID...!

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SHERI PRITCHETT HICKS

STEPS: 16 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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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
- Yellow Ochre = YO
- Fluid White Paint = FWP

BRUSHES:

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

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

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- 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 9	59:17	SKETCH IN BIRDS
STEP 1	2:51	COLORED GROUND	STEP 10	1:04:19	SKETCH IN WITH PAINT
STEP 2	9:58	SKETCH THE FENCE POSTS	STEP 11	1:11:05	BEAKS AND FEET
STEP 3	12:22	BACKGROUND SKY	STEP 12	1:15:06	DEFINING BIRDS
STEP 4	21:52	BROWN FENCE	STEP 13	1:27:40	MORE FLUFFY
STEP 5	27:57	MORE FENCE LAYERS	STEP 14	2:06:05	BEAKS, FEET AND EYES
STEP 6	33:00	WEATHER THE WOOD	STEP 15	2:18:40	BIRD FINISHING DETAILS
STEP 7	42:18	MORE FENCE	STEP 16	2:23:20	FLOWERS AND VINES
STEP 8	48:13	FENCE LINES		2:41:35	SIGN

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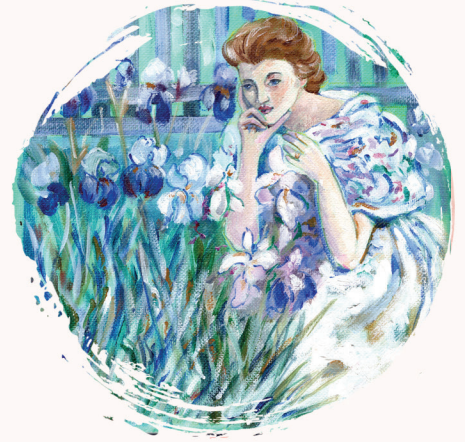
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Step 1 - Colored Ground

"An Under Layer"

Timestamp 2:51

PAINT:

Burnt Sienna = BS

BRUSHES & TOOLS:

X- Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Burnt Sienna, and then roughly paint the entire canvas. Mist the surface if you would like for easier paint flow. Roughly paint the entire canvas then, smooth out the paint somewhat by applying repeated 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 - Sketch The Fence Posts

"Placing The Fence Boards"

Timestamp 9:58

PAINT:

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Angle

T-Square Ruler

Chalk Pencil or Watercolor
Pencil

COLOR MIXES:

Light Ochre = YO > TW

STEP DISCUSSION:

- For a more visible image on video, I have used paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil. Use the T-Square ruler and the **Light Ochre mix** to draw a straight line horizontally across the canvas, at about the halfway point.
- Then, flip the ruler vertically, and use Mars Black to paint downward lines on the bottom half of the canvas as fence boards. To create a rustic-looking fence, have some boards be wider than others. These will be rather big, chunky boards, roughly a few inches apart. Rinse the brush.



Step 3 - Background Sky

"Energetic And Moody"

Timestamp 12:22

PAINT:

Ultramarine Blue = UB

Ultramarine Blue = PG

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Medium Blue = UB + PG + TW

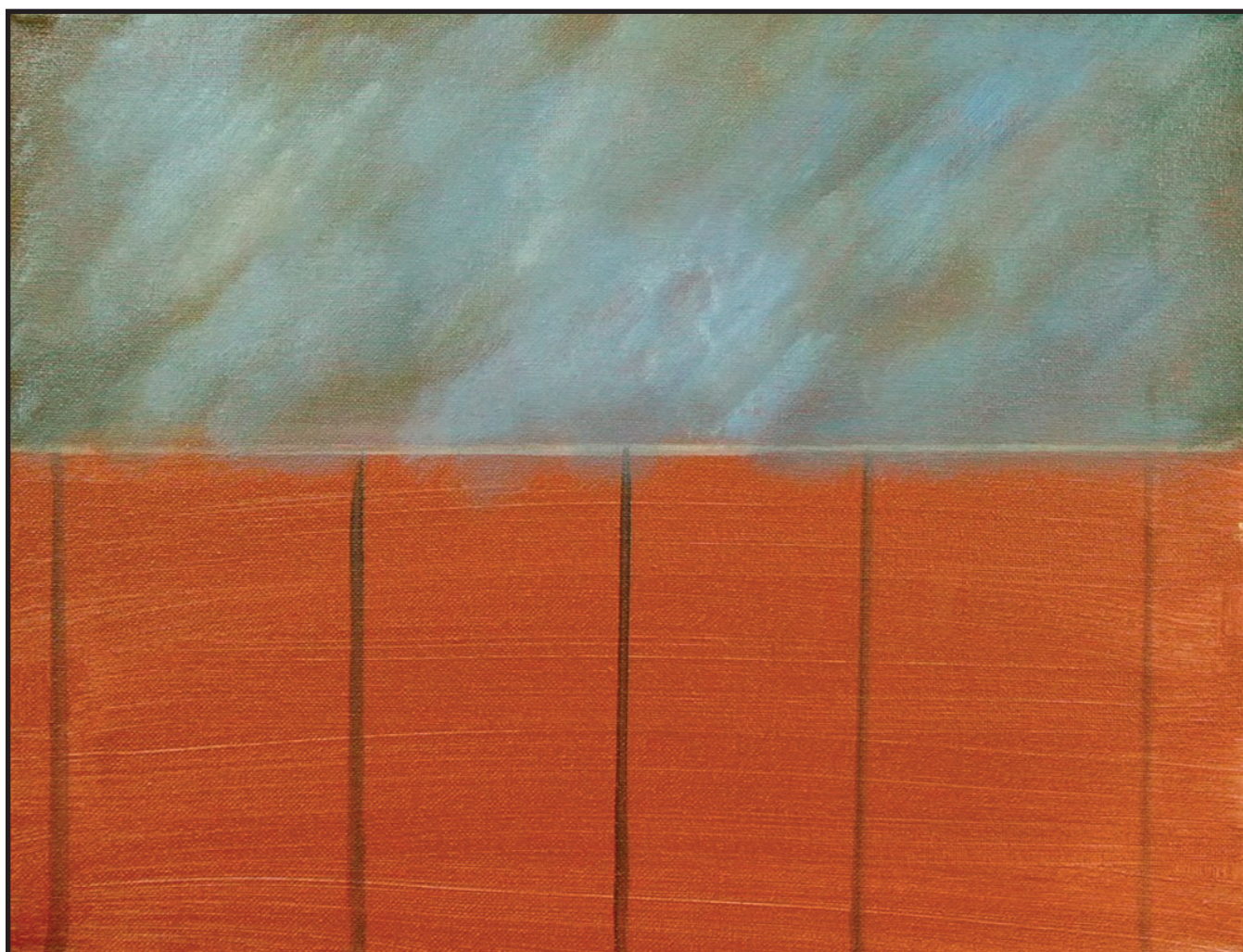
Light Blue = UB + TW

Stormy Blue = UB + PG + BS + TW

Dark Green = PG + BS

STEP DISCUSSION:

- Load the **Medium Blue mix** onto a lightly damp brush, and begin to loosely scumble this color into the sky. Press the brush from the mid belly to the toe. Add more values to the sky by alternating this color with the **Light Blue mix** and the **Stormy Blue mix**. Rinse the brush as needed to reset it, but be sure to dry it out thoroughly with the towel.
- Add the **Dark Green mix** to the **Medium Blue mix** and deepen the edges. Continue building up the sky using back-and-forth strokes that come from the upper right, down at an angle towards the lower left. This directionality will give this sky some energy, creating a stormy day without specifically painting any objects.
- Paint a couple of layers on this sky to achieve a rich tone that will make the birds pop. Bring some **Dark Green mix** around the sides again. Then, work in a little Yellow Ochre. Lightly brush back and forth, dry brushing and blending simultaneously. Alternate and layer the mixes until the sky is blended and truly fascinating. Rinse the brush.



Step 4 - Brown Fence

"Streaky Wooden Boards"

Timestamp 21:52

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Deep Brown = BS + MB

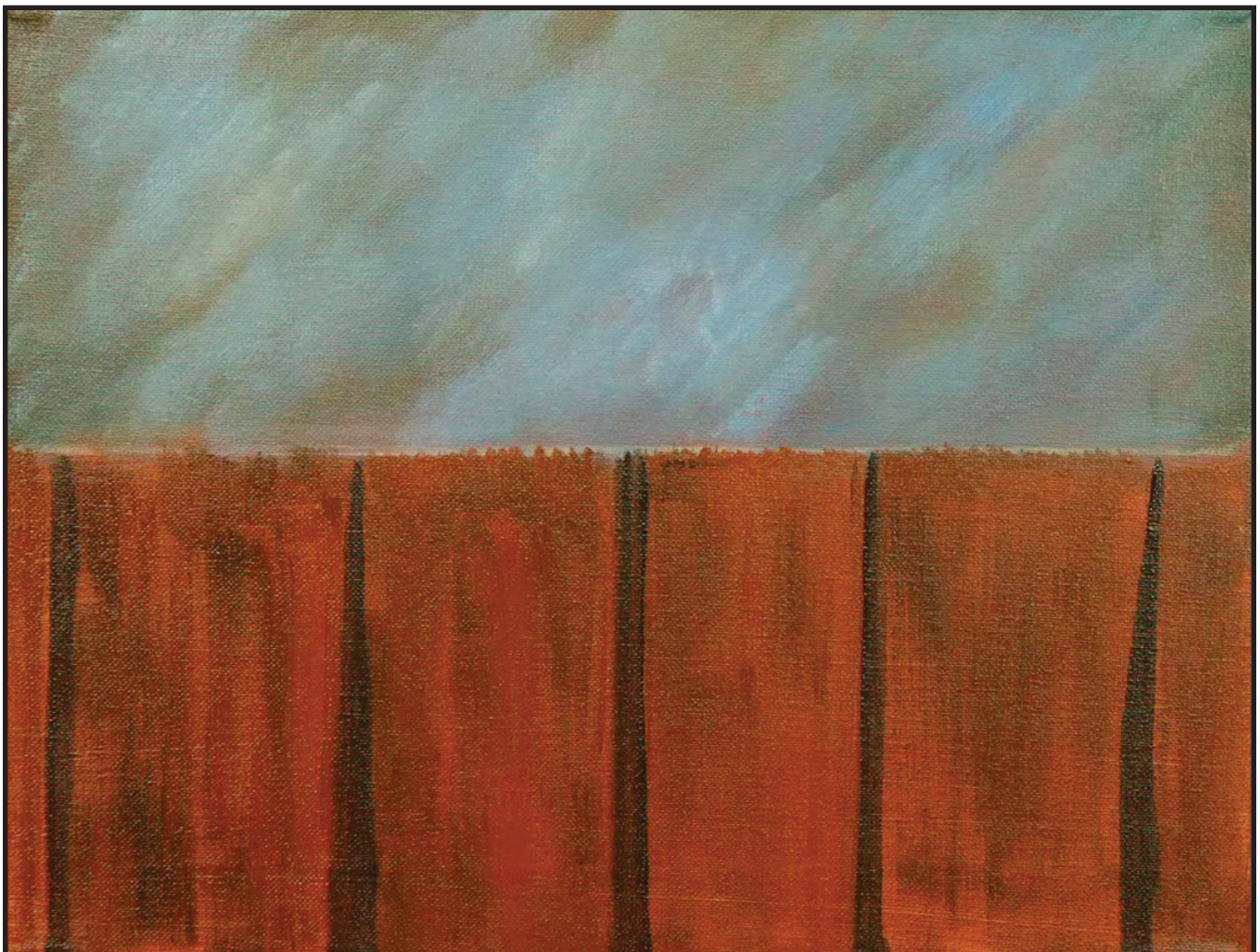
STEP DISCUSSION:

- Get your brush wet and take out the extra water in a towel. Use the **Deep Brown mix** and carefully paint onto the boards. Use a dry brush

technique to apply light up-and-down strokes in a streaky manner. Then, use the edge of the brush to reinforce the gaps between the boards. Continue this pattern with all the boards.

- Next, load the edge of the brush with Mars Black and exaggerate the shadow between the boards. These are not completely perfect or straight, and they have a lot of uneven edges. Some spaces may even be wider in one spot and thinner in another. Rinse the brush.

Sherpa Tip: There is no need to try to get the exact patterning I have. Allow your wood grain to happen naturally. Those weird patterns will turn into wood later, you just have to trust the process. As with most paintings, this one included, as it layers up it just gets better and better.



Step 5 - More Fence Layers

"Aged and Mossy"

Timestamp 27:57

PAINT:

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

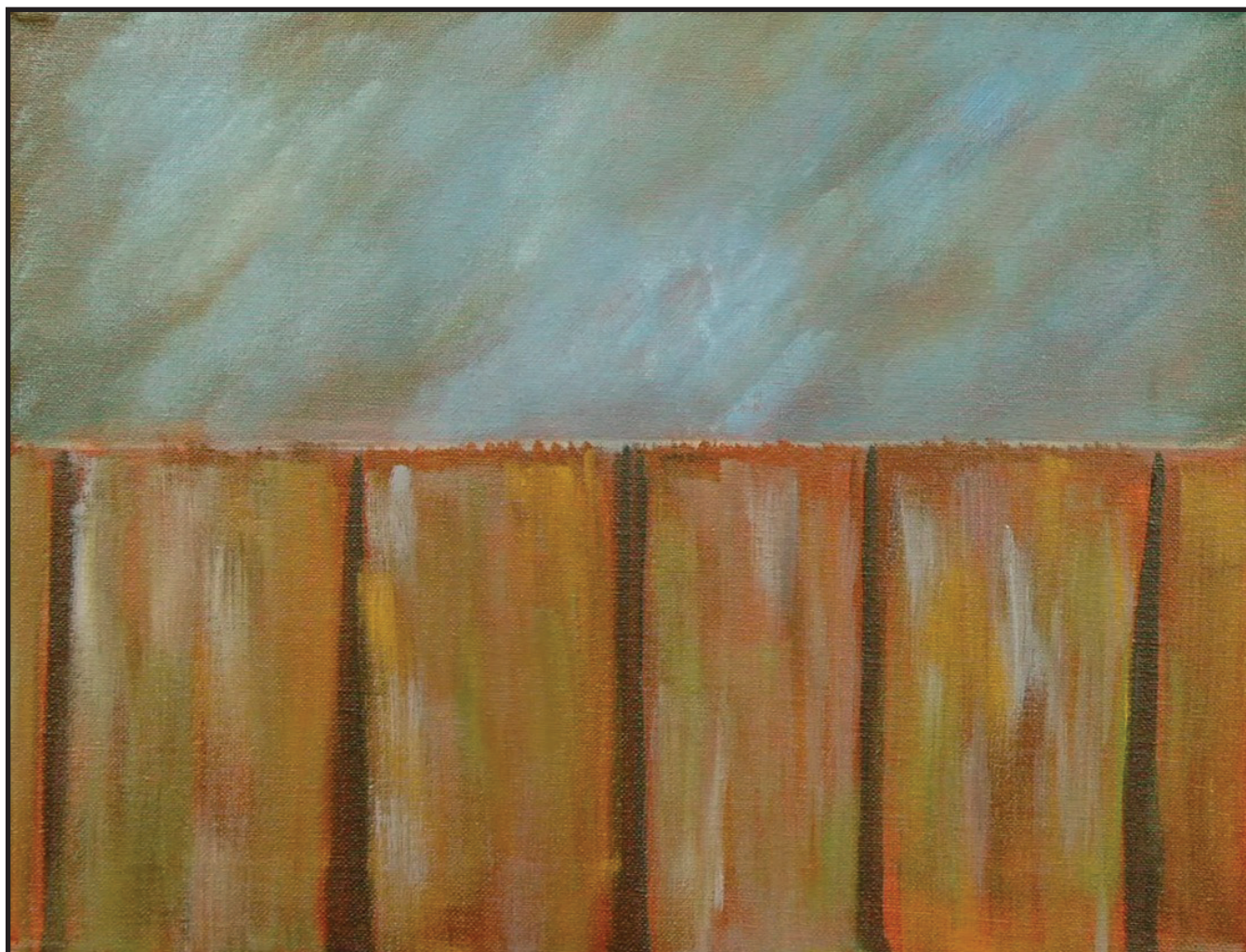
Dark Ochre = YO + BS + MB

Blue Grey = UB + BS > TW

Moss Green = YO + PG

STEP DISCUSSION:

- Roughly apply the **Dark Ochre mix** to the fence, with a light dry brush technique. Touch a little color here and there, but not everywhere. Every so often, paint up from the bottom. This layer helps anchor the wood texture. It is OK to pick up a little paint from underneath. Rinse the brush.
- Barely touch the brush to the surface while adding some grey weathered areas using the **Blue Grey mix**. You are still dry brushing, so any color underneath that is still wet will be blending somewhat, wet into wet.
- Combine the **Moss Green mix** to the **Blue Grey mix**. As you lightly apply this half mix, it will create a unification and imply damp mossy wood. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 6 - Weather The Wood

"Dimensional Patina"

Timestamp 33:00

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog "D"

COLOR MIXES:

Deep Brown = BS + MB

Dark Grey = UB + BS

Blue Grey = UB + BS > TW

Light Grey = TW > UB > BS

STEP DISCUSSION:

- Weather the fence even

further using the **Deep Brown mix**. Add a little water to the brush as needed.

Allow the wood fence at the top of the fence to remain kind of rough, as you push the board back with this darker color. You are simulating the effects that weather and time would have on this old wood.

- Darken the wood using the **Dark Grey mix** from the top down. You are trying to recreate the effect of the wood at the top weathering faster, because it would get extra wet, more often. Also darken the inside area of any gaps you feel might be too close, you want to display the age and wear this fence has gone through.
- Load the toe of the brush with the **Blue Grey mix**. Using just the toe, make short little brush strokes to imply the grain of the wood, and start making patterns. Highlight the edges of a couple of the boards as well.
- Apply the **Light Grey mix** by just touching the top edge of the fence with the flat side of the brush. Generate a weathered look at the very top, where sunlight would be hitting the wood most often. Then, pull this color downward and blend it in. Rinse the brush. Dry the surface before continuing to the next step.



Step 7 - More Fence

"Wood Feeling"

Timestamp 42:18

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Burnt Orange = CRM + CYM + BS
Deep Brown = BS + MB
Dark Grey = UB + BS
Moss Green = YO + PG

STEP DISCUSSION:

- Load the **Burnt Orange mix** on the toe of the brush, and make small, streaky textural strokes. Occasionally add some Yellow Ochre to the mix as you go. Add some knots to the wood using light curved strokes, and carry them downward. Blend some Burnt Sienna into this mix if you feel it becomes too bright.
- Continue adding texture to the wood and blend in some of the **Deep Brown mix** if it gets too bright anywhere. Rinse the brush.
- Push the yellow even further back by lightly layering on some of the **Dark Grey mix**.
- Add another light layer of the **Moss Green mix**, and alternate it with some of the **Deep Brown mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 8 - Fence Lines

"Wild and Woody"

Timestamp 48:13

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Deep Brown = BS + MB

STEP DISCUSSION:

- Load Mars Black on the toe of the brush, and refine the lines between the boards. Add some shadows in the knots, and even on the top edge of the boards. Also add grain lines of various lengths on the front surface of the fence. Continue this process for each board. Allow some of the gaps in the fence to be larger than others. Rinse the brush.
- Combine a little of the **Deep Brown mix** into quite a bit of Titanium White. Then, highlight the inside edges of the boards. Also highlight any knots that are there, and the grain of the wood as well. You can warm these highlights up a bit here and there by adding a bit of Yellow Ochre to the mix. Touch some of this color on the top edge of the fence, as well. Continue this process on each board. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Sketch In Birds

“Position and Pose”

Timestamp 59:17

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

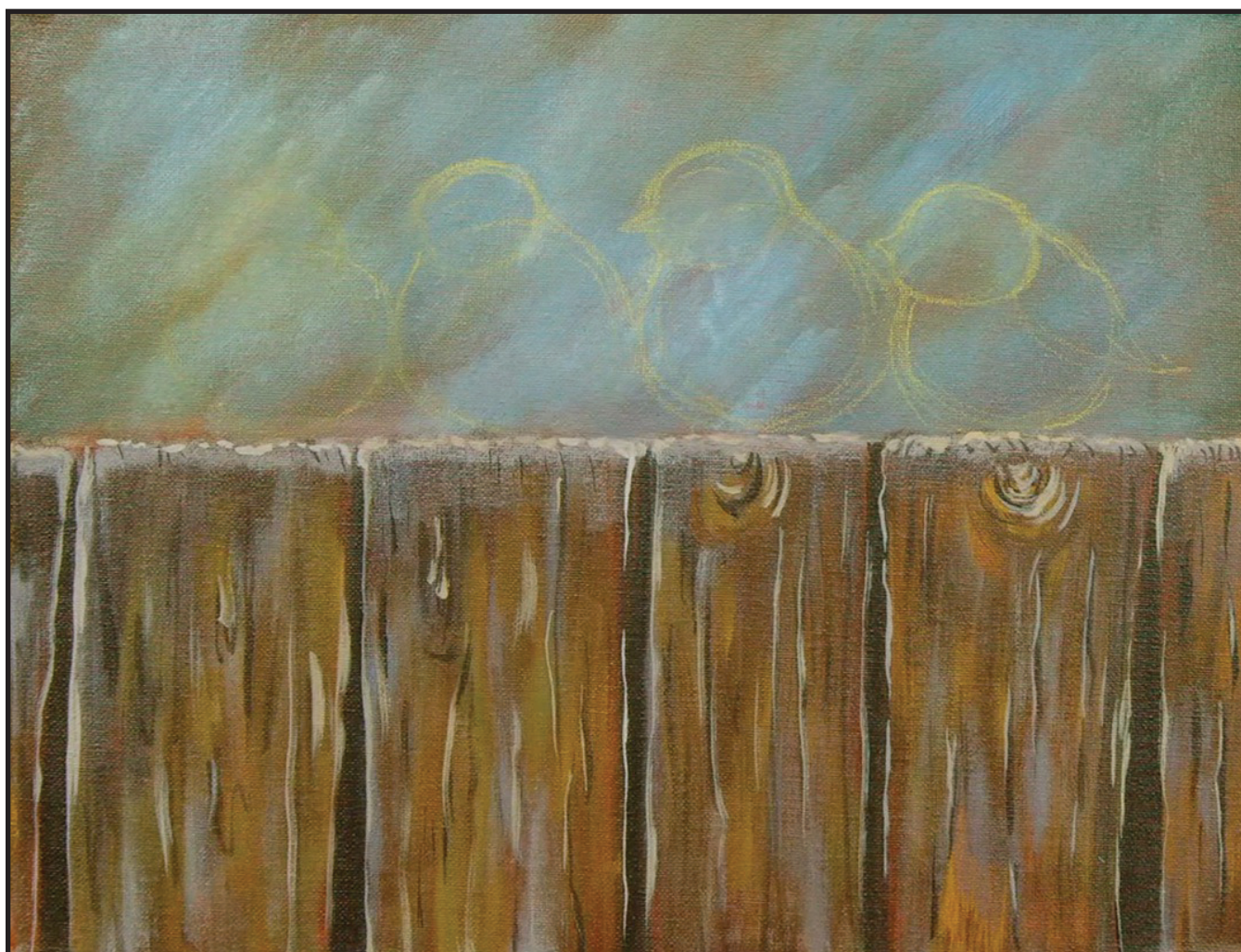
STEP DISCUSSION:

- 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 the

picture that follows this step and the traceable to assist you. Draw in only the major objects. Use Chalk Pencil or Watercolor Pencil.

- To help get the birds big enough, leave a few inches on both the right and left side of the canvas. Draw 4 test circles that are crowded together and touching each other, across the top of the fence.
- Draw slightly smaller circles for the heads, similar to a snowman. These heads are layered over the bigger circles and in various positions. The tops of the heads should create a bit of an arch. You can refer to the image following this step for placement and scale.
- Draw in a few of the more important details such as beaks and wings, and refine the body shape somewhat. The three birds on the right are looking at the bird on the left. The bird on the left is slightly forward facing.

Sherpa Tip: Once I realized that my left bird was not close enough to the others, I just erased it with a damp brush and re-drew it a bit closer to the others.



Step 10 - Sketch In With Paint

“Under Feathers”

Timestamp 1:04:19

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Angle

COLOR MIXES:

Deep Brown = BS + MB

Blue Grey = UB + BS + TW

STEP DISCUSSION:

- Loosely paint the inside values on the second bird

from the right. Start with the **Deep Brown mix** on the head and back, and the **Blue Grey mix** on the belly. It is important to vary the mixes in places by adding more or less of any color within that mix. For example, adding a little more Titanium White to the **Blue Grey mix** and applying it to the chin will bring it slightly forward, and separate that area from the belly. Use brush directionality to ensure that the belly has some heaviness and weight to it. Without rinsing, add a touch of the **Deep Brown mix** to the brush, and blend it into the bottom of the belly where there is a little shadow. We are painting loose and sketchy at this point, charting out where our birds will be and how they will look. Rinse the brush.

- Repeat this process on the remaining birds. Rinse the brush.
- Dry the surface.
- Remove any chalk lines with a damp brush before continuing to the next step.

Sherpa Tip: Remember to trust the process



Step 11 - Beaks and Feet

"Which Way Are You Facing?"

Timestamp 1:11:05

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Dark Orange =
CRM + CYM > MB > BS
Blue Grey = UB + BS > TW

STEP DISCUSSION:

- Starting with the bird on the right, paint a small triangle beak on the front of the head, reserving enough space for the forehead. Position the beak at an angle, and also layer it back into the head a bit. Keep in mind that it is looking at the other birds. Then, use the toe of the brush to paint the feet. Bird feet are tiny and have three claws, with the center one being longer than the two supporting claws.
- Repeat this process for the remaining birds. Place the beaks and feet in places that speak to the pose of their bodies. The bird on the left is more forward facing, so set its beak completely within the head, but not in the center. The other beaks will begin within the head but poke out slightly. Rinse the brush.
- If the beak needs to be trimmed back or changed in any way, simply apply the **Blue Grey mix** to make those adjustments. Rinse the brush.



Step 12 - Defining Birds

"Fluffing Up"

Timestamp 1:15:06

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Light Ochre = YO > TW

Deep Brown = BS + MB

Light Brown = BS + TW

Light Orange = CRM + CYM + TW

Dark Grey = UB + BS

STEP DISCUSSION:

- Combine the **Light Ochre mix** with a small amount of the **Deep Brown mix**. Starting on the head of the second bird from the right, begin flicking tiny upward strokes along the edge of the bird. This rough line will imply tiny feathers that are being backlit.
- Then, paint the remaining dark feathers on the head with the **Deep Brown mix**. This color stops in almost a straight line from the corner of the beak back to the shoulder, which in my case means I will need to adjust the white area later.
- Highlight the forehead with the **Light Brown mix**. Use the **Deep Brown mix** to retain the darker area

around the eye. Then, use these colors to define the back and wings. Rinse the brush. Highlight the forehead again with some of the **Light Orange mix**. Rinse the brush.

- Add a shadow under the chin with the **Dark Grey mix**. Bring some of this color under the wing and on the bottom of the belly. Add a bit more Titanium White to the mix and blend it in, allowing the shadows to fade up into the lighter belly area.
- Add some Ultramarine Blue to the shadows under the wing. Lighten the chest and chin with more Titanium White added to the dirty brush. Continue making these small adjustments until you are happy. They may seem trivial, but a little goes a long way. Rinse the brush.
- The remaining birds are painted in a similar fashion, making alterations to orient the different body shapes and positions. Rinse the brush.



Step 13 - More Fluffy

"Fluffy Round Birds"

Timestamp 1:27:40

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Synthetic Filbert Grainer

COLOR MIXES:

Light Grey = TW > UB > BS

Light Brown = BS + TW

Warm White = FWP > YO

Dark Grey = UB + BS

Burnt Orange = CRM + CYM + BS

Deep Brown = BS + MB

STEP DISCUSSION:

- Mist the palette if needed.
Thin the **Light Grey mix** with some water. Starting with the bird on the left, allow the shape of the brush to form tiny feathers to create the ball of the belly. These feathers will also flick out from the edges helping to form chunky, round bodies. Without rinsing the brush, add a little Ultramarine Blue to the mix and enhance the shadows. Remember to use directional strokes.
- Use the **Light Brown mix** as a warmer highlight. Sometimes add more Titanium White, focusing the tone further on the right side. Apply another highlight value to the belly,

and also on the cheek, using the **Warm White mix**.

- Add more shadow under the cheek and belly by touching in a small amount of the **Dark Grey mix**, blending it in.
- Move to the bird on the right and continue this same process. Add touches of Mars Black under the wing of this bird as well. Rinse the brush. Continue shaping the bellies of all the birds, using these different values of shadows and highlights. Refer to the image that follows this step for specific placement of the shadows and highlights. Rinse the brush.
- To paint the heads of the birds, apply the **Burnt Orange mix** on the forehead. Next, shade the area where the eye will go with the **Deep Brown mix**. Then, use short directional strokes to blend this into the lighter area above. Add touches of highlight with the **Light Brown mix**. Use the **Warm White mix** to tap in a backlit halo around the edges. This method is also used on the wings. Rinse the brush.
- Use the **Light Grey mix** to add some highlights to the back of the belly on the bird that is furthest to the right. Backlight this even more by tapping in the **Warm White mix** along the outer edges. Then, continue painting the remainder of this bird in the same manner as the previous birds. Rinse the brush.
- Make any adjustments you feel are needed. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 14 - Beaks, Feet, and Eyes

"Fine Details"

Timestamp 2:06:05

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Yellow Orange = CYM > CRM

Deep Brown = BS + MB

Dark Grey = UB + BS

Light Grey = TW > UB > BS

STEP DISCUSSION:

- Paint the top half of all the beaks with the **Yellow Orange mix**. Then, highlight the claws. Rinse the brush.
- Combine the **Deep Brown mix** with **Yellow Orange mix** and paint the shadows inside the feet, and underneath the beak. The trick is to not get your feet too thick. Rinse the brush.
- Add Titanium White to the **Yellow Orange mix**, and carefully paint a fine line along the top edge of the beaks. Combine this light color with just a touch of the **Deep Brown mix**, and paint a touch of highlight on the inside of the bottom beak. This color should still be darker than the top, but light enough to give it some dimensionality. Also use this color to a couple places on the feet. Rinse the brush. Mix in a little more Cadmium Yellow Medium to this color and apply it to the top of the beak. Rinse the brush.
- Paint the center division line of the beak using pure Mars Black. Add this to the feet as well. Keep this color focused towards the tip of the claw, less here is more.
- Just back from the beak, paint a small eye on all of the birds, still using pure Mars Black. You can see a bit of the second eye on the bird furthest left. Add a drop of water to improve flow when needed. Rinse the brush.
- Add Fluid White Paint to the **Dark Grey mix**. Then, carefully paint a tiny, thin line around the eyes. Rinse the brush.
- Next, trim that line by painting the inside of the eye with Mars Black again.
- Then, add a dot of a reflection into these eyes with the **Light Grey mix**. Rinse the brush.
- Finally, add some delicate highlights to the beak with Titanium White. Rinse the brush.



Step 15 - Bird Finishing Details

"Final Fluffing"

Timestamp 2:18:40

PAINT:

Yellow Ochre = YO
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Hog "D" or Filbert

COLOR MIXES:

Warm Brown = YO + BS
Light Grey = TW > UB > BS
Deep Brown = BS + MB

STEP DISCUSSION:

- Dry brush some of the **Warm Brown mix** onto the heads of the birds. Rinse and dry the brush.
- Add even more Titanium White to the **Light Grey mix**, and exaggerate the highlights on the chest, belly and cheeks of each bird. Rinse and dry the brush.
- Define and shape the dark area around the eyes using a dry brush application of some of the **Deep Brown mix**. Rinse the brush.



Step 16 - Flowers and Vines

"This Is Growing On Me"

Timestamp 2:23:20

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

Medium Synthetic Filbert

COLOR MIXES:

Mid Purple = QM > UB > TW

Deep Brown = BS + MB

Dark Purple = QM + UB

Light Ochre = YO > TW

STEP DISCUSSION:

- Load the **Mid Purple mix** onto the Filbert brush. Hold the brush on its edge, and start painting flowers on the upper left side of the fence. Continue painting them through the left side of the canvas, over just past the center. Add a few loose petals here and there. They vary in shape, some may have a few petals, some more, some less. Rinse the brush.
- Switch to the Small round brush and load the toe with some of the **Deep Brown mix**. Paint several vines located around the flowers. Some of these vines are joined to flowers, some even join some of the flowers

together. There is also a vine that trails off to the right. Rinse the brush. Add some Fluid White Paint into the **Deep Brown mix** and carefully highlight those vines. Rinse the brush.

- Switch back to the Filbert brush and load it with the **Warm Pink mix**, and then highlight the petals. Allow some of the color below to show through here and there. Do not be afraid to vary the mix slightly from time to time. Rinse the brush.
- Switch to the X-Small round brush and load it with the **Dark Purple mix**. Tap a dark center into the middle of each flower. Create some dimensionality by adding some shadows around the petals.
- Next, add Quinacridone Magenta and Fluid White Paint right to the brush without mixing. Then, use this loose mix as another petal value. Vary this mix so it is a darker pink closer to the center, and lighter as you come out. Rinse the brush as needed. Remember to also add a highlight to the centers. Rinse the brush.
- Add touches of warmer highlights on the vines with the **Light Ochre mix**. Adjust as desired. Rinse the brush.
- Sign.



THE TRACING METHOD

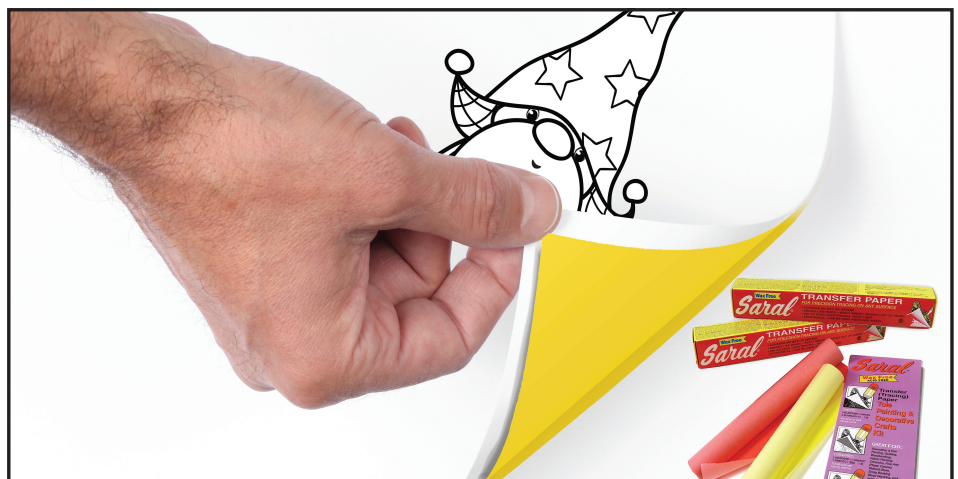
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



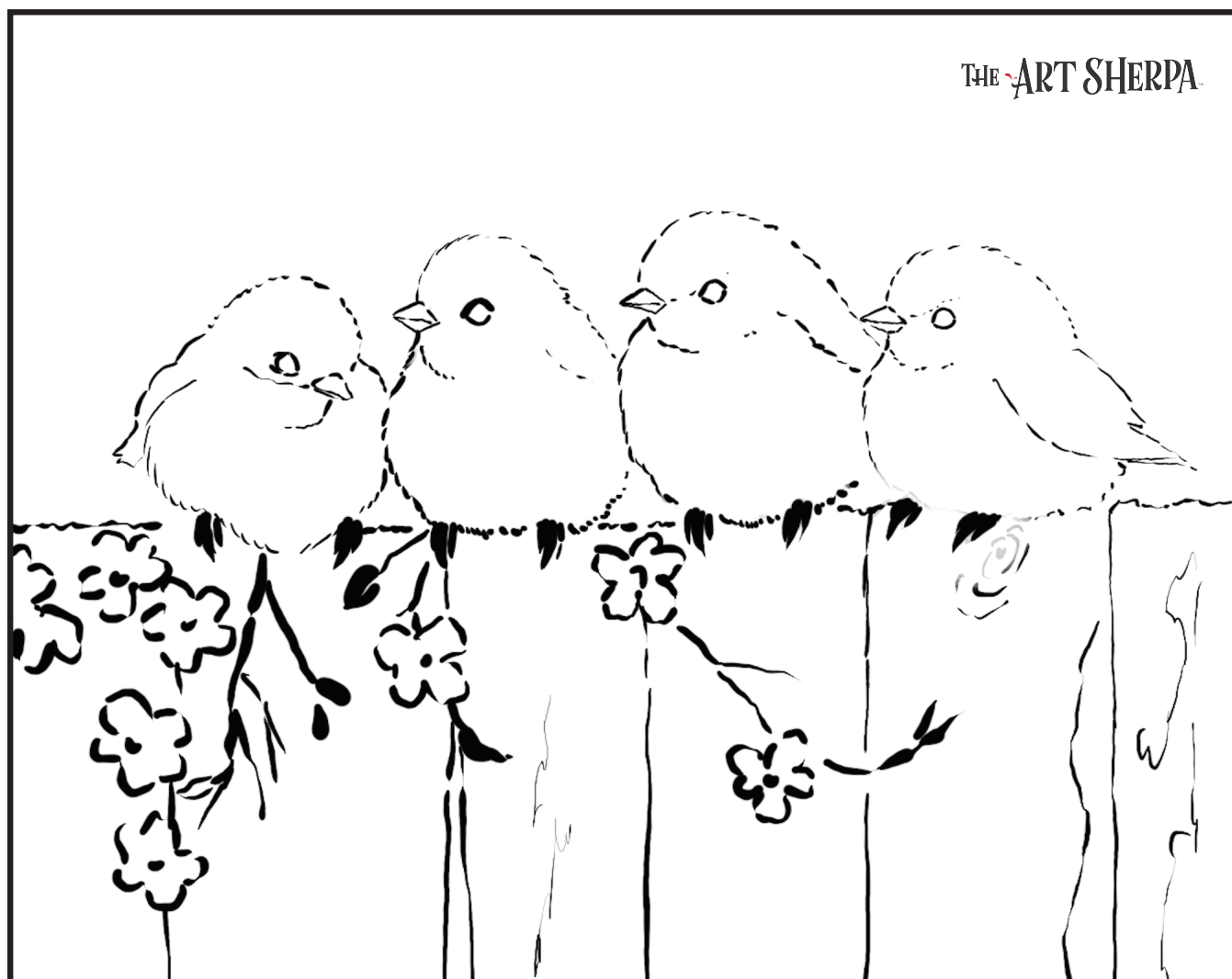
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



TRACEABLE:



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.

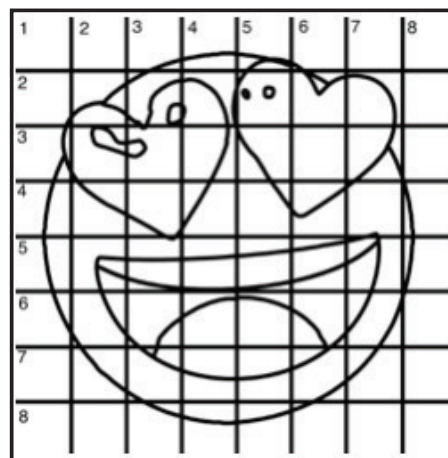
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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