

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



THE PERFECT OCEAN WAVE SUNSET

BY:
THE ART SHERPA

STEPS: 15 | DIFFICULTY: CHALLENGING | 3 HOOTS

PAINT COLOR & MIXING LEGEND:

- EXTRA - Fluid White Paint (for splatter) = FWP
- EXTRA - Fluid Black Paint (for splatter) = FBP
- EXTRA - Golden Artist Colors Acrylic Glazing Liquid Gloss = AGL*
- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

*I highly recommend that you add this product to your art supplies. There are other brands of this on the market, but you will get the best result with this particular product.

MATERIALS:

The Art Sherpa =TAS

- Raphael Textora # 24 Bright, it's about the size of TAS #12 Bright
- Silver Brush Silverstone #12 Round
- Simply Simmons #6 Hog Fan Brush
- #4 TAS Round
- #1 Monogram Liner Brush
- Dritz Tailor Chalk Tool and/or Watercolor Pencil
- Painters, or Washi, Tape (Optional)
- 16 x 20 Canvas
- T Square Ruler

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Simplified gridding
- How to block in
- Being painterly and loose
- Achieving good value
- Expressive painting strokes
- Working with expressive clouds
- Working with ocean movement
- Painting the impasto technique
- Relaxing and taking your time
- Mirroring the sky in water
- Minute detailing to clouds and water movements
- Painting seafoam



SHERPA'S NOTES:

You are an artist, not a copy machine. YES, you are an artist. A key to success is not to rush. Follow the steps, breath and be relaxed with yourself. I will demonstrate a concept in a step and you should duplicate that concept before moving to the step. At the end of all of the steps, we will both have beautiful paintings, though they will not be identical. I truly believe that everyone can learn to paint but that some art skills take time to master. Be kind to yourself and give yourself time to be a beginner. Your time of being "new" is shorter than you think, so enjoy the discovery process. Don't waste time beating yourself up over mistakes. Be present and mindful of your successes.

"Pay attention to the elements of painting that are fun and unexpected."

Pay attention to the elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up

to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

Included with this step by step illustration are technique references

at the end so that if you do not understand a technique I am referencing, you can refer to it. You can also always go back and review the recorded tutorial in the video library on my website.

THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much

easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



VIDEO CHAPTER GUIDE

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

STEPS:	TIME:	DESCRIPTION:
STEP 1	04:08	GRID/BLOCKING IN BACKGROUND
STEP 2	12:55	1ST LAYER OF SUNSET SKY
STEP 3	18:35	DISTANT RAYS
STEP 4	29:00	DRAMATIC CLOUDS
	31:30	LET'S TALK ABOUT CLOUDS
STEP 5	40:50	CLOUDBURST GLOW
STEP 6	52:22	CREATING SHADOWS
STEP 7	1:04:41	SUN AND SILVER LINING
	1:09:30	BREAK
STEP 8	1:17:50	SAND
STEP 9	1:32:10	DEEP OCEAN VALUE
STEP 10	1:45:00	ORANGE SKY REFLECTIONS
STEP 11	1:58:45	DISTANT SEAFOAM AND WAVE DETAIL
STEP 12	2:11:40	MORE SEAFOAM
	2:24:50	TWIX
STEP 13	2:25:25	SEAFOAM SHADOWS AND HIGHLIGHTS
STEP 14	2:41:41	OUTLINING THE WAVE
STEP 15	2:55:30	FRONT EDGE DETAIL, BUBBLES
	3:07:00	SIGNING
	3:11:10	BLEEP
		GOODBYE TOUR

SHERPA'S FORWARD:

- You will be mixing a lot of color combinations that will come up in a subsequent part of that step and in other steps. When you mix, if you are a beginner, it helps to mix an adequate amount so you don't have to try to match it later.
- Remember that your world is different from my world, we are not the same. What you create will not, and should not be, be a duplicate of what I create. Embrace your art journey and dive into your world.
- My expectation of what could be taught remotely to new painters has changed greatly since I started. You do amazing things when I break it down and explain it thoroughly. This is a 3 hoot painting and it can be challenging.
- Take your time, don't rush the process, and stand at least 5' away from your canvas when you evaluate it.
- Remember to mirror your sky in your water and not my sky in your water.
- Remember to use a mister on your paints from time to time in winter to keep them from drying out too quickly.

STEP 1 - SIMPLIFIED GRID & SAND

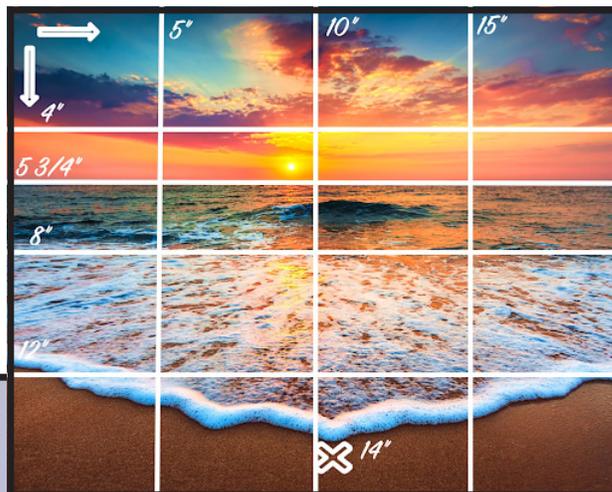
MATERIALS & COLORS FOR STEP:

CRM
NYL
BS
RAPHAEL #24
TEXTORA BRIGHT
T SQUARE
CRETACOLOR
PASTEL WHITE PENCIL

Simplified Grid and Blocking in the Beach and Water Sandy Floor

• We are using my simplified grid method today, but I have also provided a traceable for your convenience. You can use freehand, the tracing method, the gridding method or projection. How you personally choose to put your subject matter on the canvas is up to you. There is no right or wrong here only process. Choose a method that you're comfortable with and gives you a result that you're happy with. I provided a reference below with the exact measurements I created to draw my grid as well as a reference of the contour lines I sketched in. Both the gridding method and the transfer method are discussed in more detail in the Technique Reference section of this booklet.

- Using a T-Square, come down from the top 5 3/4" and draw the horizon line. Then draw lines to correspond to the reference below. You do not have to mark the center 14" point, but that is the center of the wave and would help going forward. Landscape terms would include the sand beach, which is the foreground, and the sky which is the background.
- With a # 24 Textora by Raphael, a bright, and BS, bring in the sand; just below the wave. We are doing an underpainting instead of painting the whole background one color. Beach achieved and unlocked. As you come back into the wave, NYL BS CRM, for a wet sandy look, kind of a "under the foam" color, lightly scrubbing it in. A good basis to work from. Whether your ocean is cool tones or warm tones, defines how your mind will interpret it. PB PG into that mid section below the horizon line. Blend wet into wet into the top part of the wet sandy area but keep the horizon line level. Slow down, keep neat and tidy. You could use tape here to help you keep the horizon level. Who would have thought that our ocean would begin with weird little stripey parts.
- The only way to cheat at art, is when it is fraud.



STEP 2 - CONNECT TO AN OCEAN FRAME OF MIND

MATERIALS & COLORS FOR STEP:

CYM

NYL

PB

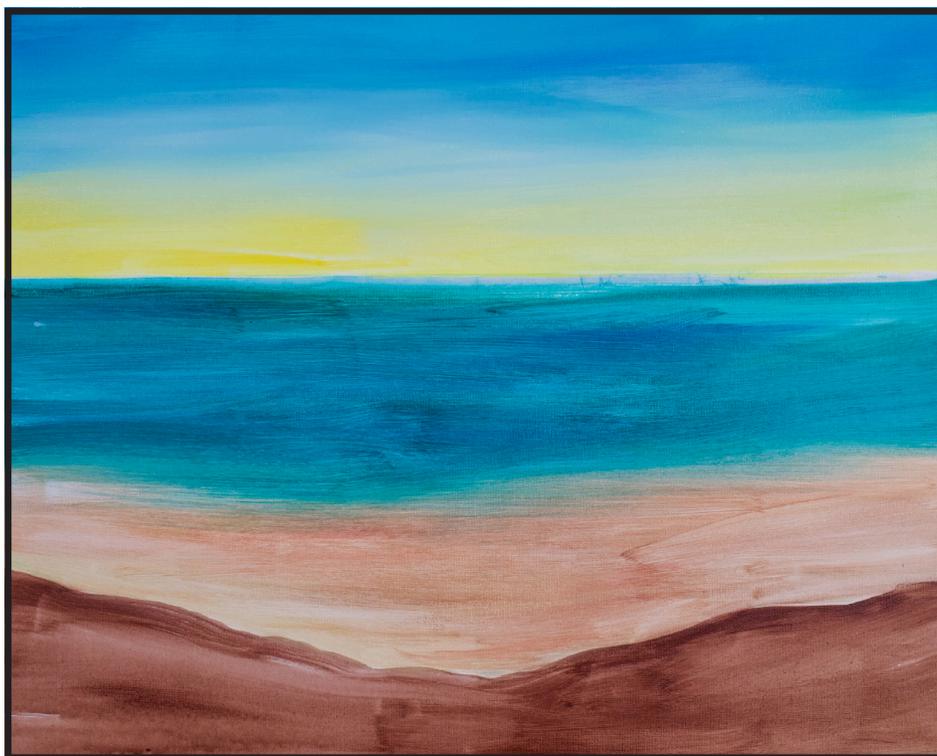
PG

TW

RAPHAEL #24

TEXTORA BRIGHT

- I announced this step and sent John for coffee so I could get into my ocean mind frame...smelling the sea air, listening to the ocean noises, just relaxing ...but he was back too soon. I encourage all of you to get yourself into that mind frame; put on some ocean sounds, or your swimsuit if you'd like, and let's do this. Stunt Hands did put on some relaxing ocean sounds during the tutorial and I really relax when he does that.
- Stay on the Raphael Textora, it's about the size of TAS #12 Bright, so a lot of brushes will work, not just what I'm using. The lower part of the sky is yellow and comes up into oranges and greens as it goes into the upper atmosphere.
- NYL CYM and neatly go across; tape if you need it. I will advise you to tape the horizon off in the next step, so if you prefer to wait...you do you. As you go up, get into the turquoise sky; wipe your brush, grab TW and add a white strip which lightens the yellow but also gives some juicy bit of area where you can get into PB PG TW. Blend up from the white area up the canvas into the darker colors. Blend those transitions. I did wipe my brush because I wanted to control the amount of pigment and paint and water that is on the brush. It is still a bit stripey. NYL TW blended in will help with the transition. Distinctly yellow and distinctly blue in two separate areas.



STEP 3 - FAN A RADIAL SUNBURST

MATERIALS & COLORS FOR STEP:

PB

PB

TW

SIMPLY SIMMONS #6

HOG FAN BRUSH

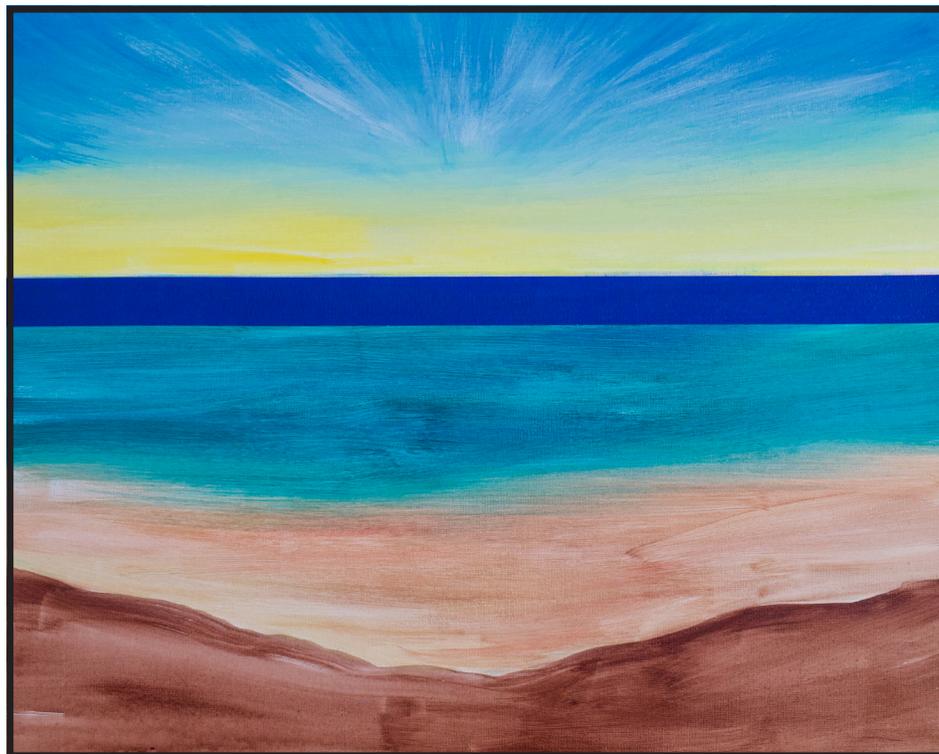
ARTIST TAPE

- I dried my canvas and John did heat talk. You know he is passionate about you remembering to use low heat, you should repeat it to yourself and make sure your canvas is thoroughly dry and cool.

Something is about to fall?
Stunt Hands jumped to
the rescue to check it out
- paparazzi moment here
Sherpettes and Sherpanoids
...his face and nose were
caught on the tutorial.
Catch them when you can.
It was a loose bolt.

- Using the T-Square, with a watercolor pencil or chalk, I mark off the horizon on the ocean part. I use a low tack tape called "Stick", but Washi tape works; something that gives a seal and edge but does not rip off paint. TIP - Always a good idea to read the safety sheet when you get new art supplies.

- Why did I do this? Because the horizon is the first thing that can throw off an ocean composition.
- With a Simply Simmons #6 Hog Fan Brush, barely wet, and TW, pick up some blue from before, and start to lightly radiate, or fan out, and up from the center section (white) into the deeper blues of the sky; it feels like sunbeams. Wipe out your brush really well because hog can hold water; then grab PG PB, and radiate this color back amongst the white rays. You could use a TAS fan brush or anything that lets you get radial lines. Water where you need it, but not too wet. Don't be too stressed here, we will be adding clouds over a lot of this area. Don't hesitate to use the edge of the fan if it helps.



STEP 4 - OVERCOMING CLOUD SELF-CRITICISM

MATERIALS & COLORS FOR STEP:

CRM

CYM

DP

TW

SILVER BRUSH

SILVERSTONE #12

ROUND

CHALK OR A

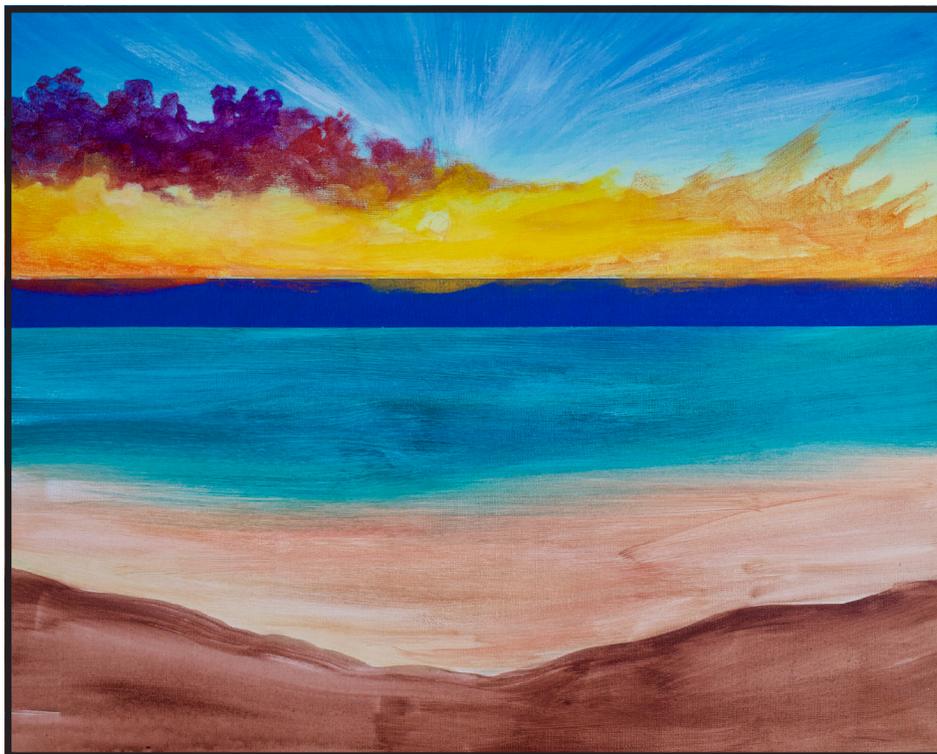
WATERCOLOR PENCIL

• Sherpa Notes &

Demonstration: What

stands between you and your perfect cloudy day are materials, techniques, and your idea of what a cloud is and isn't visually. I'm using my orange watercolor so you can see a technique that might help you understand how I do clouds. When I think about clouds, I usually paint them in with a brush, maybe if I draw them, you can see the process of wiggling up and down and around and the irregular formations. Clouds have perspective and it's good to consider that. It's ok to draw in your clouds ahead of time if you want to. Remember, there is no cheating in art except fraud. You want to create them with your brush, but you should create them in your mind to do that. I exaggerate what is in the reference.

- Get into a large round hog brush, I prefer a #12 Silverstone Round Silver Brush
- Wet the brush and wipe out the excess water, DP CRM, to a wonderful sunset cloud red and on the tip of the brush, and start to wiggle. Wiggle, wiggle, wiggle...as you come further right, the lighter you want your colors to be. Pressure is very light; underneath the cloud. More CRM, and move that CRM forward towards the center and into the yellow bits. Let the canvas show through in places; there are no hard edges. Paint load issues are a normal struggle for beginners, as you paint more, you will become more comfortable. A bit of CYM into the mix as you come near the center. CYM CRM and start the horizon clouds with this orange, even creating updrafts. CYM to blend the clouds up into the atmosphere. More TW when you need to; the paint load is light. Wipe your brush out between the purple red layer and the red yellow areas. Remember to dry out the brush from time to time to allow you to blend easier. Yellow is pretty transparent and will just enhance that section of the yellow sky, blending, blending. As this layer of yellow comes nearer the sun, the sky becomes more yellow.
- Rinse out your brush.



STEP 5 - YOUR OCEAN SKY GOES BEYOND INTENT

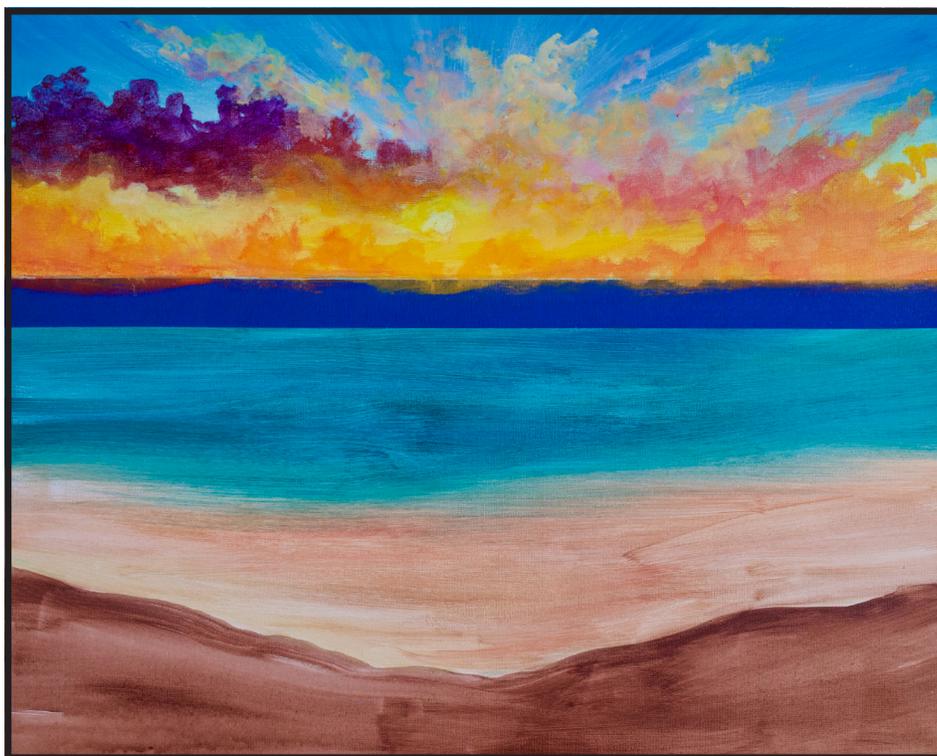
MATERIALS & COLORS FOR STEP:

CRM
QM
CRM
NYL
TW
SILVER BRUSH
SILVERSTONE #12
ROUND

- #12 Silverstone and QM TW CYM CRM for a surprise cloud burst over the sun and towards the top of the blue part. NYL into that mix and add that blend into that cloud on the toe, taking it beyond what the intent was. Let's paint something beautiful today
- Wander these colors around and about, I just love it. Come back with some darker pink colors and add those. More CYM here and there. I just love the peachy tones in the sky. We need to have some glow that the

darker shocking clouds are layered on; keep remixing colors and using old mixes. You will not be able to duplicate mine, but you will be the master of your own world. You can be better than nature. Take it slow, take your time, stand back and view. What do you need to do? CRM CYM is your main mix. Look how those orange clouds allow the sun to shine without overshadowing it.

- Dry.



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STEP 6 - CLOUD BOLDNESS

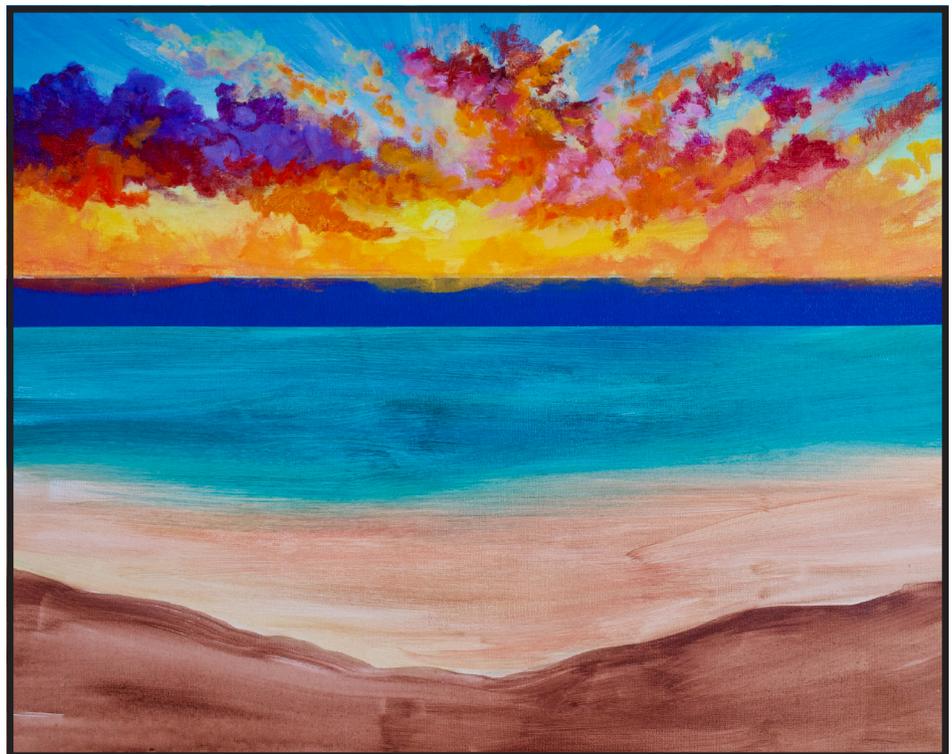
MATERIALS & COLORS FOR STEP:

CRM
QM
CYM
UB
TW
SILVER BRUSH
SILVERSTONE #12
ROUND

- Change your water because you need clean water when you paint skies. Clean your brush.
- With the #12 Silverstone and UB QM start popping this purple into the upper dark cloud. Add a little TW for a lighter highlight. I use Golden Acrylic Glazing Gloss to slow down my paint drying time when I feel that I need to. It is a wonderful tool to have in your arsenal. This is a drama sky, but one that does not make me yell at the tv. Just a little layer of "WHAT?" DP CRM to find some dark elements under the cloud; add the drama but don't remove everything you love that is already there. It is just extraordinary. Add a bit of CYM as you move closer to the sun. You are not afraid, so boldly go up into that center cloud; leaving open spots, not cotton ball shapes, just open spaces, because you are fearless. The reference is a

guide but not more important than your personal artistic instinct. Boldly go cloudward, my friends.

- When you do longer painting sessions like this, it is important to take a break. Take the dogs out; take my dogs out. Get some sippy sippy.
- Get some more CYM into it. Follow your instinct. Rinse out.
- CYM QM for a brilliant pink that can be dropped in there. Whoa! This should focus a little bit in the center. This is just "all day fun". CRM CYM and put that drama in there in and around that pink; don't be shy.
- Wonderful, terrific. It's a step.



STEP 7 - SILVER LININGS

MATERIALS & COLORS FOR STEP:

FW

TW

FRESH COFFEE
(GOTCHA!!)

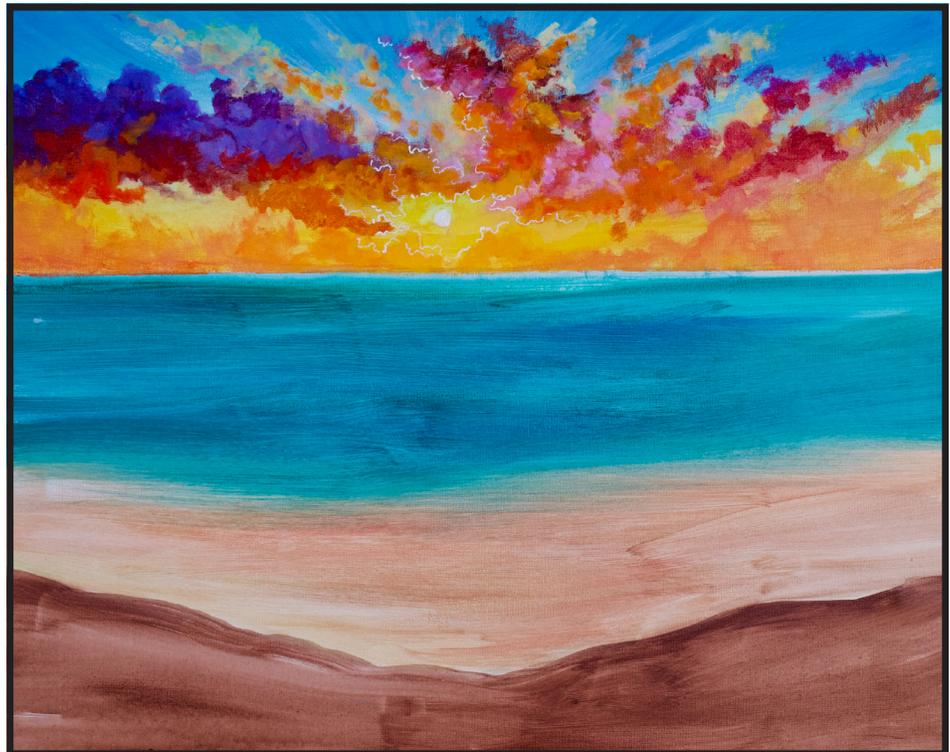
TAS # 4 ROUND

TAS # 1 MONOGRAM
LINER

- Complicated in reality but doable in smaller concepts. The clouds are stormy, but not aggressive. With a #4 TAS Round and TW add the hotspot that is the sun.
- #1 TAS monogram liner with FWP and find some pieces of your clouds that need a silver lining. It's really a wonderful atmospheric effect, a backlit cloud. Emotionally, it evokes optimism in the viewer. Always worth speaking to, even if what you are working on does not intrinsically have a silver lining. Focus more centrally, because that's where it would be present, because of the sun, but because it also emphasizes the sun. When we take the time to find the silver lining, it's there and it makes us happy.

Here comes the sun, here comes the sun, and I say, it's all right. CAUTION, earworm.

- Carefully remove the tape from the horizon. Keep it for when we tape off the sky.
- Take a break.
- Now, go get some hot coffee.
- Next...sand and water.



STEP 8 - A BEACH HAPPENS

MATERIALS & COLORS FOR STEP:

CRM

CYM

BS

MB

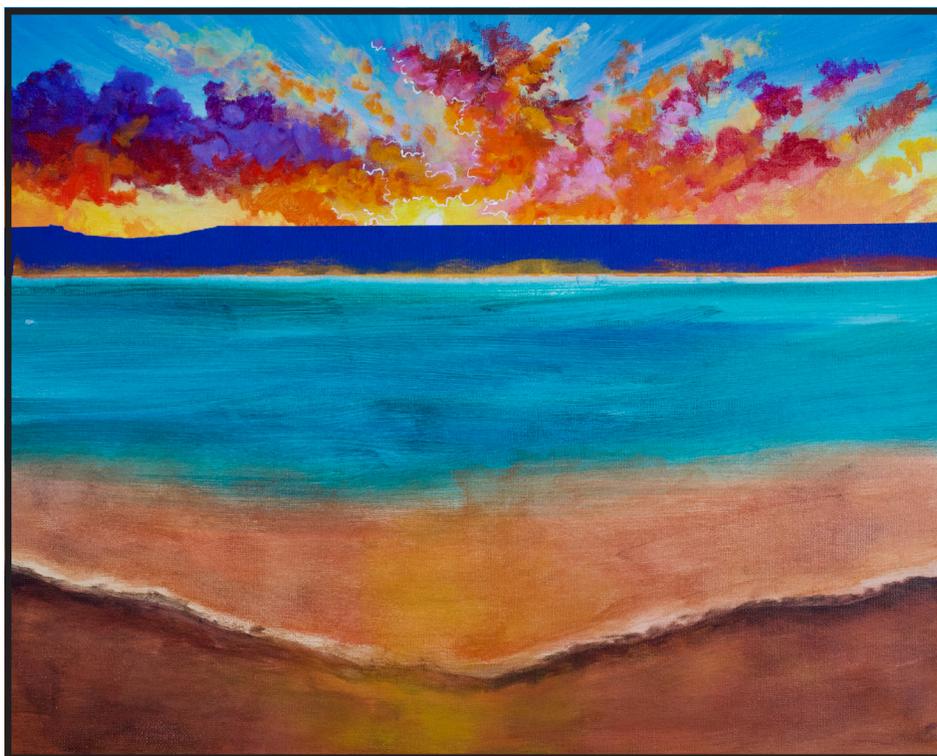
RAPHAEL #24

TEXTORA BRIGHT

- Carefully tape off the horizon along the sky section, you want it to line up right along the water line; and let's play in the sand. Sand is a pixelation of a lot of neutral colors; darker when wet and lighter when dry. BS CYM CRM and the Raphael Bright into an orange and I brush out a little color, adding it to the BS section that we blocked in. Don't paint every grain, using the toe of the brush, put in value, the light/the dark. Under the sun, there will be an overall run of light. Exaggerate that by adding CYM as a little corridor of sunlight. A little MB BS on the toe of the brush, come along the foam line and add in a dark shadow of the foam, giving it form, making it feel real. As you leave the corridor of light, the shadows get darker. What can be overdone, or underdone, can be just right when in the Goldilocks Zone. Diffuse that dark shadow up into

the sandy beach. Come back with a little CRM into the brownish sand color to scumble into the ocean floor, diffusing, adding BS when you want darker, and going up into the blue-green of the ocean. Remember to put in your lighter corridor of light. Add a ghost pepper of MB to some of the darkest bits. See how I left a little corridor of the lighter sand after my shadow and before my darker ocean floor. Maybe your beach has white sands, maybe it has pink sands. It is YOUR world. Use the roughness of the canvas to help you.

- The beach has happened. I'm happy with it.



STEP 9 - HAPPY LITTLE FRIENDS

MATERIALS & COLORS FOR STEP:

CYM

PB

PG

DP

SILVER BRUSH

SILVERSTONE #12

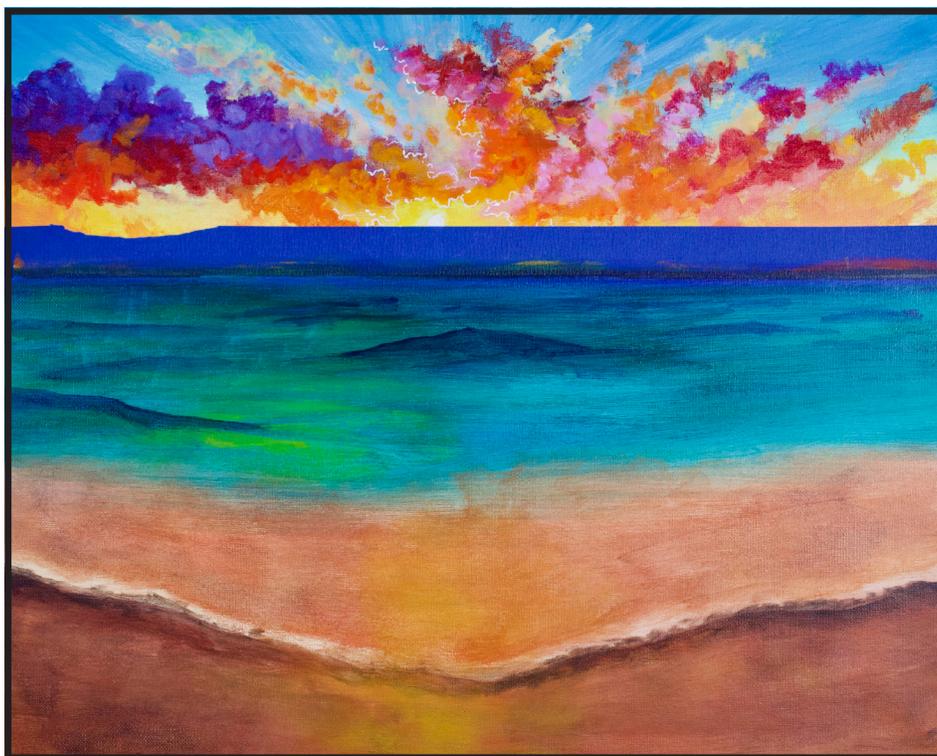
ROUND

- Now it's just water, just go with the flow; distant water, the far horizon because we know the earth is round. Someone set that story straight a long time ago, but you do you.
- With the #12 Round hog brush and PB DP into the deep, far away, or cooler, water, these are my go to colors because they go to more of a teal. For the furthest away water, add PG DP and it is so yummy. As you come forward, it gets lighter, less DP. PG PB and just dust it in, coming down to the shore; almost dry brushing. Add CYM for highlights on the water surface. Random little dashes; predominantly on the left hand side. Stand back and observe if you are happy with that. After you fix anything you feel you need to, come along the corridor of light with more CYM and a bit of that little orange color from previous mixes. Darker as it goes towards

the edge of the canvas. No downward strokes right now. An angled stroke is about a wave, not the position of the water. Dry.

- PB PG DP, and put in a curved little hill, it's the start of a little wave that is thinking about starting. I added little wave thoughts to the left side and thought I found his friend. Waves are about wind and floor and what you don't see. I'm just speaking to these first little wave thoughts. He has some friends over here on the right, too. Happy little friends.
- Rinse out your water.

Stunt Hands - So you have to keep it level in your brain, it's not falling off the edge of the canvas, it is levelish, not tilty-ish. I get it!.



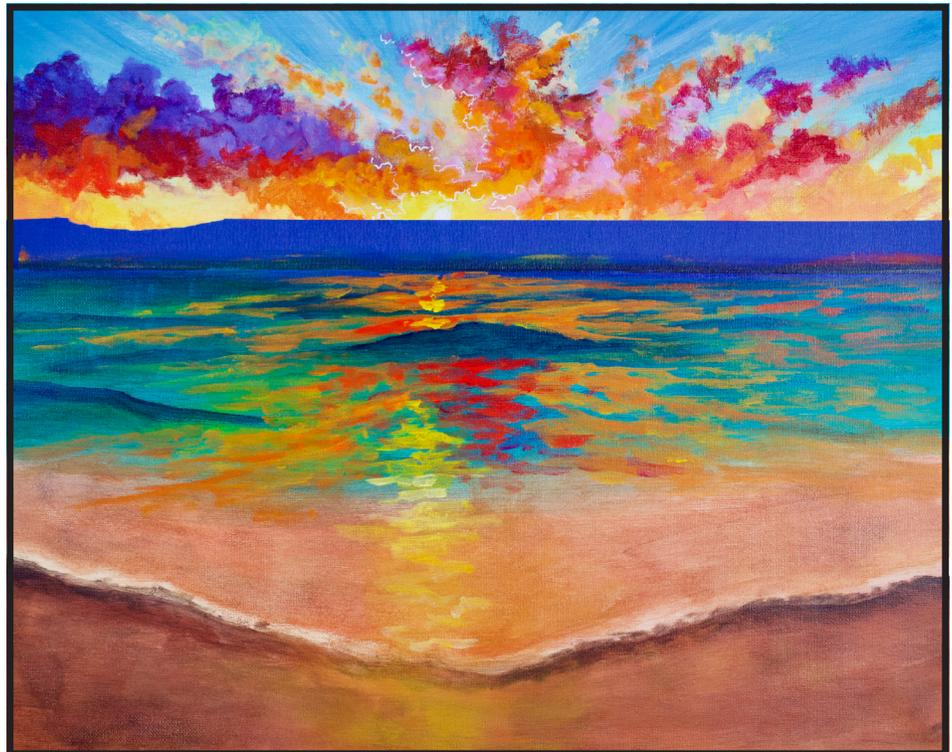
STEP 10 - SKY REFLECTIONS

MATERIALS & COLORS FOR STEP:

CRM
QM
CYM
SILVER BRUSH
SILVERSTONE #12
ROUND

- CRM CYM, ok if it has some green, begin adding the sun's reflection on the water back by the horizon line. More CYM CRM into orange and add reflections that help mirror the sky. Wind and waves do not make the aquatic nature of the ocean disappear. You gotta get it in. Use my reference below to help you add previous color mixes where appropriate, but be sure to mirror YOUR sky and not mine. Coming forward from the big wave, add more CRM; it's a bit choppy, this ocean motion.
- When you get one side where you want it, go to the other side and reflect your sky. I added a bit of QM in the center because the wave created a bit of shadow.
- Step back and look at it. Come back with any highlights and shadows if needed. This is a good time to make whatever changes you want. Rinse out, CYM in the center front to put some sun in the tide.
- Take the time to get it right.

Yeah, Take that Youtube. Girlfriend can paint an ocean scene and teach her students at the same time. Uh huh, I got this... but I love it more when YOU GUYS do it.



STEP 11 - INTRODUCING...SEA FOAM

MATERIALS & COLORS FOR STEP:

UB

PB

PG

DP

TW

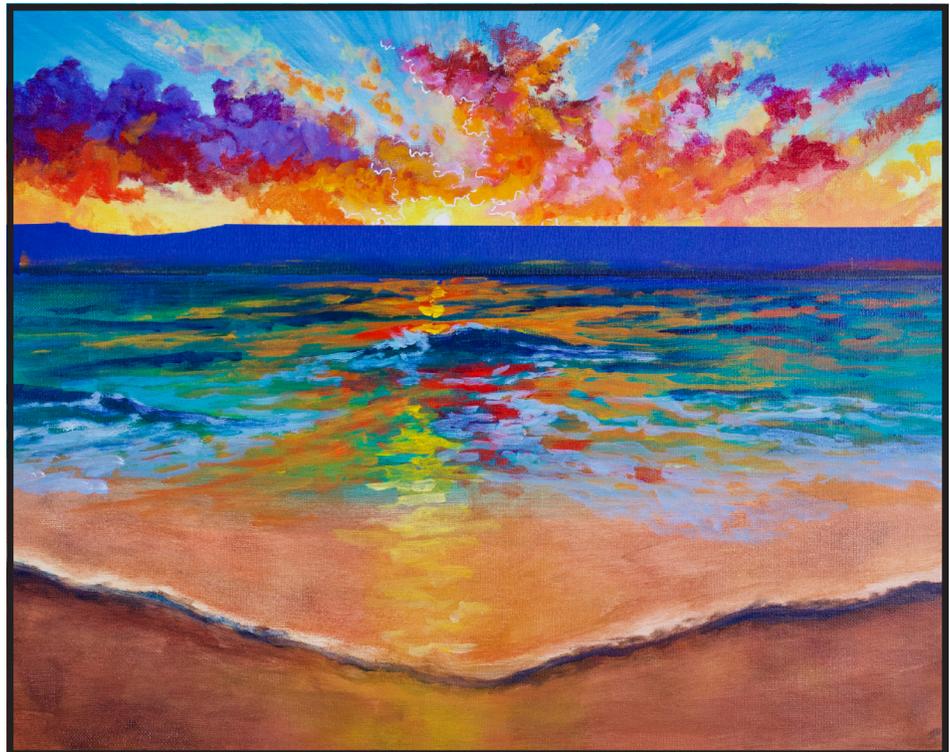
TW

SILVER BRUSH

SILVERSTONE #12

ROUND

- Silverstone and PB PG TW, mix to kind of an aqua, and add UB to more of a blue, for sea foam on the water. Much like the dancing light, it makes all kinds of patterns. You don't want the seafoam to be too bright. Push little bits out and away and it becomes a little bit of a wave that got away. Just take your time and find your way through it. A lot of what happens in our clouds kind of happens in our sea foam. Add water to your brush if you need it, and grab UB TW, not too bright, unless you want to make a focus on it. There are 3 values of sea foam; shadows, deep shade, and highlights. These right now are the midtones. UB, a bit of QM gives a nice purple to add in the waves. PG UB DP to indigo and reinforced some wave thoughts on the canvas.
- The waves from the distant shore are just rippling in. Let's hear those waves and find them in our painting. Take some of the cool dark blue color and highlight the edge of the flowing wave on the beach sand.





NEPTUNE
PLANET



ZODIAC
SYMBOL

PISCES
ZODIAC SIGN



CONSTELLATION



ELEMENT
WATER



PLANET
SYMBOL

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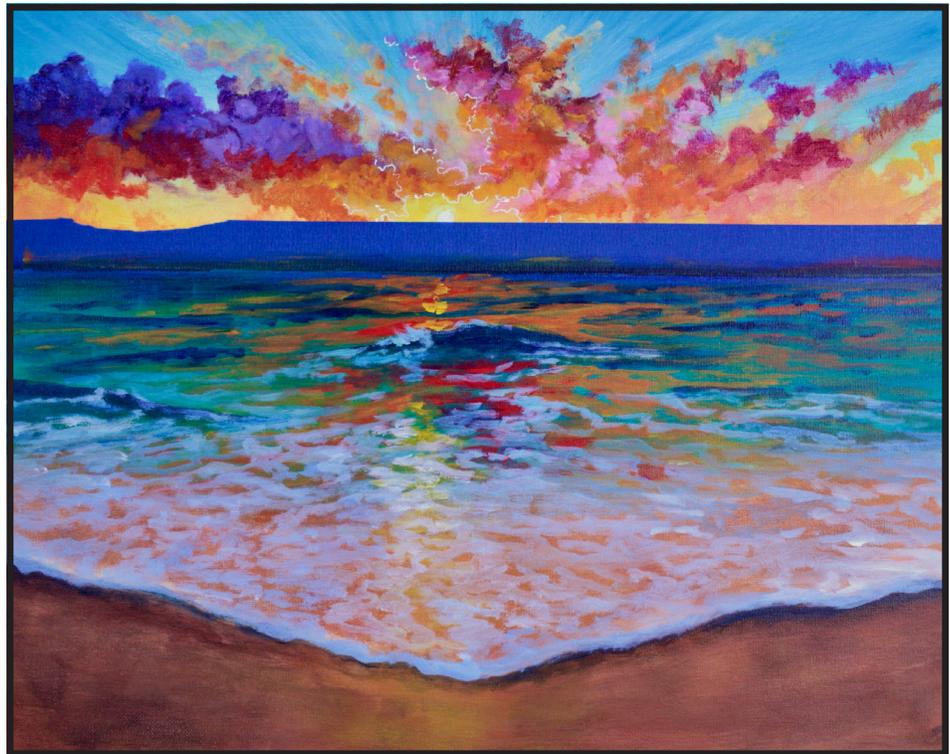
STEP 12 - FOAMING THE SEA FOAM

MATERIALS & COLORS FOR STEP:

UB
TW
SILVER BRUSH
SILVERTONE #12
ROUND

- UB TW to an off white on the Silverstone toe and start adding more foam, with some areas quite foamy, and other areas loose. The holes in the foam give the sense of something organic. Sometimes foam is solid, sometimes broken up. Bring some foam right up to the edge of the shadow. I have a trick to make it look bubbly, but the edge is always quite solid. It breaks up as it moves away from the edge of the tide waters. I added more blue to my foam edge. This is just becoming a very perfect little wave, it just gets more real, and more real, and we are not even to the good part yet.

Twix got on camera. The studio assistant's assistant needed love.



STEP 13 - SEE SEA FOAM

MATERIALS & COLORS FOR STEP:

CRM

CYM

UB

TW

SILVER BRUSH

SILVERSTONE #12

ROUND

- Remove the tape from the horizon line and check your horizon to make sure it is good.
- UB TW to medium blue hue and add this dark value to SOME bits of the foam with the Silverstone #12 Round. Very gently, just on the toe of the brush. Little bits of shadows. Create shadows on both sides of the ocean, don't make one side feel left out. I added a little of a glaze of this color over the edge of the foam roll onto the beach. More TW on the dirty brush and wiggly bright highlights to SOME of the foam areas. This all requires patience. As you start to add the highlights and shadows, you will quickly "see" foam. Add more TW to your palette if you need to. Don't forget to step back at least 5 feet when you want to assess your painting. Add a soft edge of foam along the center of the crashing beach wave; touch and

release in rapid motion, leaving some of the canvas untouched. We are starting to understand the journey now.

Earworm alert - From a distance, there is harmony, and it echoes through the lands...Sing along...

- Keep working that front wave roll, soft, soft, letting shadow show through, letting the sand show through. Not too many steps left, just a "lot of" left to do before we finish. But, YOU CAN DO IT!!
- This wave has a bit of impasto in it, and will take longer to dry because of the thickness of the paint. Grab some of the off white mix, UB TW, and just make sure you have enough brightness at the breaking beach curl. I came back with CYM CRM and fixed something that was bothering me toward the horizon area.
- Step back and consider your painting. Are you happy with it? What can you do to improve it? Is your yellow reflection of the sun bright enough?



STEP 14 - HIGH RESOLUTION SPLASHINESS

MATERIALS & COLORS FOR STEP:

DP
MB
FWP
AGL
TAS #1 MONOGRAM
LINER DETAIL BRUSH

- DP MB AGL to a thin consistency and add a shadow line at the bottom of the breaking wave against the shadow on the sand. It is not smooth or straight, it is wiggly.
- FWP and highlight water crests; high resolution splashiness on the breaking waves. Come forward and squiggly little broken lines in and about the sea foam area. This is totally worth doing. Focus the lining details towards the center at the front because that is where you want the viewer to pay attention. Again, we are calling attention to the reflections of the sun. This is a core part of my personal technique, this playing with line work. I am lighting the way. It has a 3 dimensional quality. Also, when things that are in focus are next to things that are out of focus, it creates a draw to the eye.

Stunt Hands - I continue to be amazed at the global community that makes up the Sherpa Community. Our chat room is full of people from all over the world tonight. In the middle east, it is midnight. Late, or early, for viewers around the world. It's 4 pm in Michigan. It's 10 pm in Austria. Oklahoma is 15 degrees. It's noon in Oregon.



STEP 15 - WHACK-A-DO DOTS AND "WHAT?"

MATERIALS & COLORS FOR STEP:

UB

DP

MB

AGL

FWP

TAS # 4 ROUND

TAS # 1 MONOGRAM

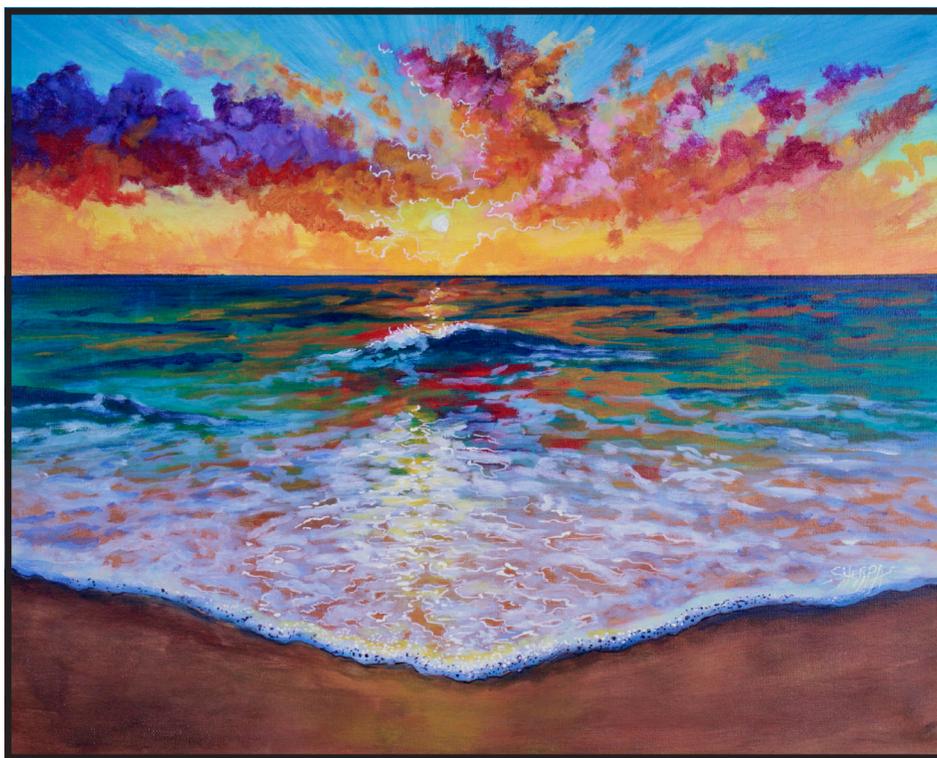
LINER

- UB AGL on the #4 Round and add a glaze shadow to the underside of the cresting wave on the beach. Everything here has form, you want lined glazing on the front edge. Make sure it is low because it has its light blocked by the motion above it. Come back with DP MB and add dots here and there with that shadow color. It won't look like swiss cheese when you step back, it will show movement. These are irregular dots, some small, some bigger. You can go through the whole crest, but I find that if I want to find elements of an essence, I only add the dots in sections.
- Dry
- MB DP to more dots to the front where they are more defined and viewable. The dots to the side kind of fade out. You can also add these dark shadows on that back bigger wave.

Whack a doo dots. Top of the wave with FWP, not too much into the shadow.

- RUT ROH - Not pointing fingers here, but somebody said a naughty word.
- Sign

Sherpa Challenge: If this one hits 1 million views within 30 days, it hits big, it goes viral, it does the doo, I'll teach a similar beach but at night.



RESOURCES:

- The best resource for this book is 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 FINISHED PIECE?

As an artist, and, yes, you are an artist, because you have created a painting. 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 they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your 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.

Acrylic needs to breath so it's best to frame without glass. If you do wish to use glass, make sure you have a mat or two to allow for air between the painting and the glass.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Another way to create transitions from one color to another, or one value to another, in acrylic painting, is 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, no detail is required.

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

This is where you 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

When you 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

Glazing is 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 the pigment is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

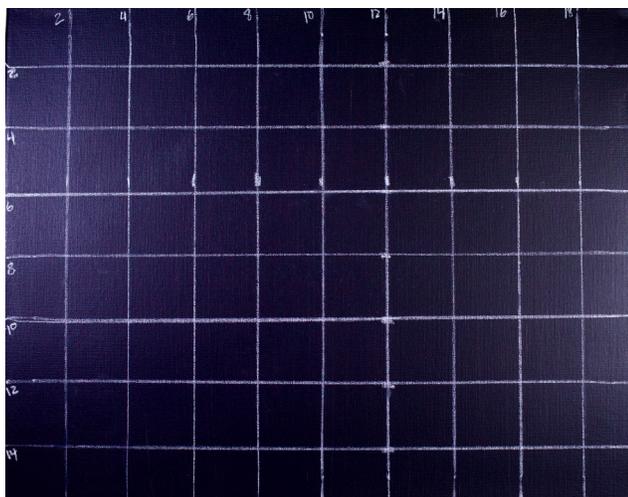
GRIDDING

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. We will work on a 2" grid. On your 16 x 20 canvas, you will make a mark using your chalk tool and a T-square ruler at every 2 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight. Number your grid to match the reference. 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.

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.

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. 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 16 x 20 canvas to match the free grid.



LAYERING

This is a very important part of acrylic painting. It can be hard for new artists to understand because it's used in so many different ways. 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. What I mean by that is 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

This is 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 we're both colors are still evident in the mix and brush stroke.

PAINTERLY

Brush strokes that are free flowing and expressive. A painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

- Paint Tight - hide brush strokes, reproduce like in a photograph.
- Painterly - color and line and form and texture forms the image.

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 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.

SKIN TONES

Skin tones do take a bit of practice. I highly suggest using practice paper or canvas paper and mixing several values of different skin tones with your colors plus white and black. You will find very quickly that with just a few colors you can get a wide range of skin tone. For more info, see the Master 3 Color Blending Guide.

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.

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.

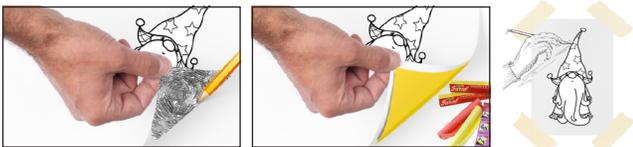


Rub the back with graphite or use Saral paper and skip this step.

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 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.

HELPFUL HINTS FOR USING SARAL® WAX FREE TRANSFER PAPER

THE FOLLOWING ARE HINTS TO HELP YOU HAVE THE BEST SUCCESS WHEN USING SARAL® TRANSFER PAPER.

- On any project, make the lightest transfer line you can see so it will be easy to erase or remove if you decide to change the transfer line.
- To help avoid smudging, wipe a new, unused sheet of Saral Transfer Paper lightly with a tissue to remove any excess coating or dust.
- When using Saral Transfer Paper, avoid smudging with the palm of your hand by placing the transfer paper on your surface and securing it with tape or with your fingertips (not the palm of your hand).
- To remove smudging, try a large eraser and lightly rub over the smudge. This will work most of the time. You can also remove a smudge with the rubbing alcohol found in your medicine cabinet (isopropyl) and a cotton swab. Be sure to test the alcohol on your project in a small, less important, section or corner first to make sure the alcohol won't ruin your surface or painted surface.
- On watercolor paper, make the lightest, thinnest transfer line possible that you can see. It will erase if you have not painted over it. However, be sure to erase very lightly and only on the transfer line to avoid breaking the small fibers in water color paper.
- On watercolor paper, be sure to use the lightest, thinnest transfer line so it won't show too much through water color paint transparent washes.
- Saral Transfer Paper transfer lines will wash out of fabrics. However, it will brush off of some fabrics (e.g., t-shirt cotton, depending on color) try rubbing lightly with your hand.
- From www.saralpaper.com

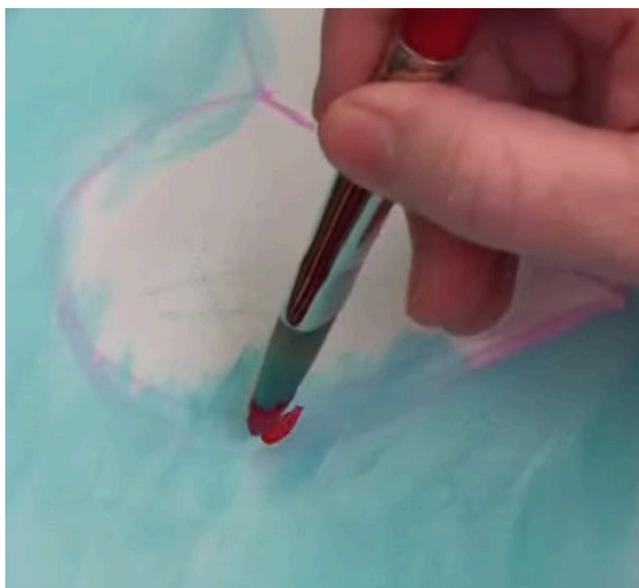


THOROUGHLY MIXED

Taking two colors and thoroughly incorporating them so they make a smooth even secondary color with no sign of the two colors used to create it.

THE TOUCH PULL STROKE

This brushstroke is used a lot for making leaves and flowers because it's basic shape will look like a tapered dew drop. I prefer using a TAS #4 Round or a TAS #8 Cat's Tongue to create this stroke but I can also get a very good effect with a basic filbert brush. The trick to the touch pull stroke is the brush pressure. You want to begin the brushstroke on the toe of the brush with very light pressure. As you pull through the stroke, you will slightly increase the pressure releasing at the very end. I very much like keeping the paint on the top of the brush as well.



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. This is always useful.

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.

ACRYLIC COLOR BLOGS

ZINC WHITE



- What acrylic paint companies have this color? Amsterdam, Golden Artist Colors, Soho Urban, Liquitex, M. Graham, Artist's Acrylics, Holbein, Windsor and Newton, Vallejo,
- What are the price ranges? \$2- \$11.
- What is the pigment number for this color: PW4.
- Is this color Cool or Warm compared to Titanium White: neutral warm.
- Blurb about the history of this color: Zinc white is zinc oxide with the formula ZnO and used by Vincent Van Gogh.
- Mixing White or Tinting White is an exchange for this color

NAPLES YELLOW LIGHT

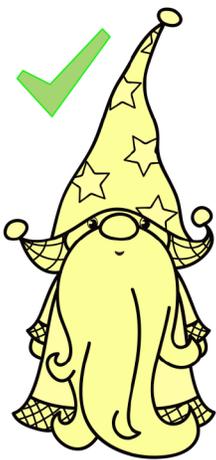
- The color that is hard for most people to find is Naples Yellow Light, sometimes called Titanate Yellow or Even Nickel Titanate Yellow. This can be frustrating for the new artist. What you may not know is outside of the voluntary ATSM, there are no standards in art materials. You can turn to the tube of paint for a bit more information regarding

color, safety, and lightfastness. Reading the tube is important and we don't always think of doing it.

- Nickel Titanium Yellow (PY 53) is opaque and has a low tinting strength. Because it's not overpowering, it can be controlled easily.
- Titanate serves as a substitute for lemon yellow which is the traditional cool yellow. Some companies make a hue that is very close which they call Naples Yellow Light. That hue is what I am using in my Sennelier paint...Naples Yellow Light.

You Can Substitute ANY Of These Cool (Green) Bias Yellows, pick one:

- Hansa Yellow light
- Cadmium Yellow Light
- Cadmium Yellow Pale Hue
- Lemon Yellow
- Bismuth Vanadate
- Yellow Azo Light
- Benzimidazolone Yellow Light



NAPLES YELLOW LIGHT
SOMETIMES CALLED
TITANATE YELLOW PY53
LIGHT GREENISH YELLOW
CAN BE A HUE



NAPLES YELLOW
COLOR OF A BAND-AID
OR SAND

Below is a list of paint companies that carry this exact color or a suitable hue. As this is the hardest color to find, feel free to use a substitute from the colors listed below:



- Acrylique by Sennelier - Naples Yellow Light
- Abstract Acrylic Paint by Sennelier - Naples Yellow Light
- Amsterdam Acrylic Paint made by Royal Talens
- Old Holland New Masters Classic Acrylic
- Matisse Structure Acrylic (also called Naples Yellow Light)
- Daler Rowney: Cryla Acrylic Paint
- Golden Heavy Body Artist Acrylics - Titanate Yellow
- Pébéo Studio Fine Acrylic - Naples Yellow Hue 100 ml
- Cranfield Acrylics - Primrose Yellow is like Py53
- AV Vallejo Acrylic -Titanium Yellow is like Py53

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#TheArtSherpa #StepbyStepPainting #Acrylicpainting

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WATERCOLOR

WEDNESDAYS

FREE
weekly watercolor
live stream virtual art class!
7:00 PM EST

Watch directly from TAS Facebook
page each week.

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

**RELAX &
CHILL OUT
TOGETHER**

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