

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



POSEIDON'S GOLD

BY: THE ART SHERPA


NAME CREDIT TO PATRON DESIREE DANIELA WHITTINGTON

STEPS: 10 | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial can be found at:
theartsherpa.com.

Bare in mind that brush sizes are not standard across the art brush industry. The most

important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial is a fairly neutral still life which is the most commercially successful subject for painting and is a beautiful setting sun and sky reflected in an ocean of water. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:
<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



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
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW
- Naples Yellow Light = NYL
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Fan Hog Brush
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #8 TAS Cats Tongue
- Splatter Tool

TOOLS:

- T-Square Ruler

- Chalk Pencil or Watercolor Pencil
- 16 x 20 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 dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette Landscape
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Sea Foam
- Color theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon Line
- Color Mixing
- Dynamic Light on Water



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. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	3:16	BLENDED SKY
STEP 2	12:30	MORE BLENDING AND CLOUDS
STEP 3	31:01	DRAMATIC FIERY CLOUDS
STEP 4	43:23	DISTANT MOUNTAIN
STEP 5	49:40	HORIZON AND FARAWAY WATER
STEP 6	1:03:07	BLOCK IN WAVE
STEP 7	1:17:50	SHADOW BASE OF WAVE
STEP 8	1:30:02	DISTANT WATER
STEP 9	1:43:40	DETAILS DISTANT WATER
STEP 10	1:41:43	FRONT WAVE DETAILS AND SPLATTER SIGN



THE GOLDBLOCKS 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.



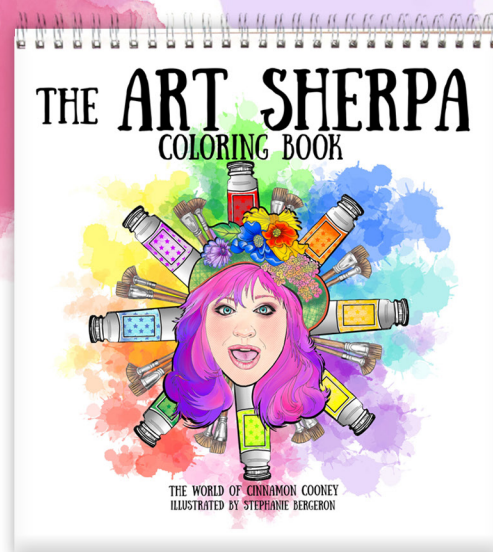


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STEP 1 - BLENDED SKY

“BREATHE IN CREATIVITY, BREATHE OUT STRESS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Titanium White = TW
Naples Yellow Light = NYL

BRUSHES & TOOLS:

1" Oval Mop
T-Square Ruler
Chalk Pencil or
Watercolor Pencil

STEP DISCUSSION

- With your canvas in landscape mode, draw a line across the length of the canvas at 4.75" from the top, using a T-square and a watercolor pencil. This horizon line is just past the center line, with the ocean being smaller than the sky.
- Put our CYM, NYL, CRM, PB, and TW on your palette.
- Figure out where your sun is going to be and plan your sky accordingly by drawing it in with the watercolor pencil.
- Mist your canvas with water and take a brush and brush it sideways; then mix CYM + CRM to an orangey yellow with a 1" oval mop. Your darkest orange would be at the horizon and get lighter as you go up. Once you are

about ½ up the sky, add NYL + TW and use this to transition this ombre sky into the lighter tones. You want to leave about 1" white at the top.

- Get NYL + PB + TW to a soft yellowish blue sky color, and start at the top of the canvas to bring this color down into the yellow area; you should still be wet on wet, and add more TW as you work down into the yellow ranges.
- I am really trying to avoid stripes in the sky, there is linear movement, but it should softly transition between each of the zones by blending.
- Add TW, where you need to in order to brighten. Use light pressure when blending. Add more red on the horizon line to get it to a brighter orange.



STEP 2 - MORE BLENDING AND CLOUDS

"JUST CLOUDING AWAY"

PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

#12 Round Blender

1" Oval Mop

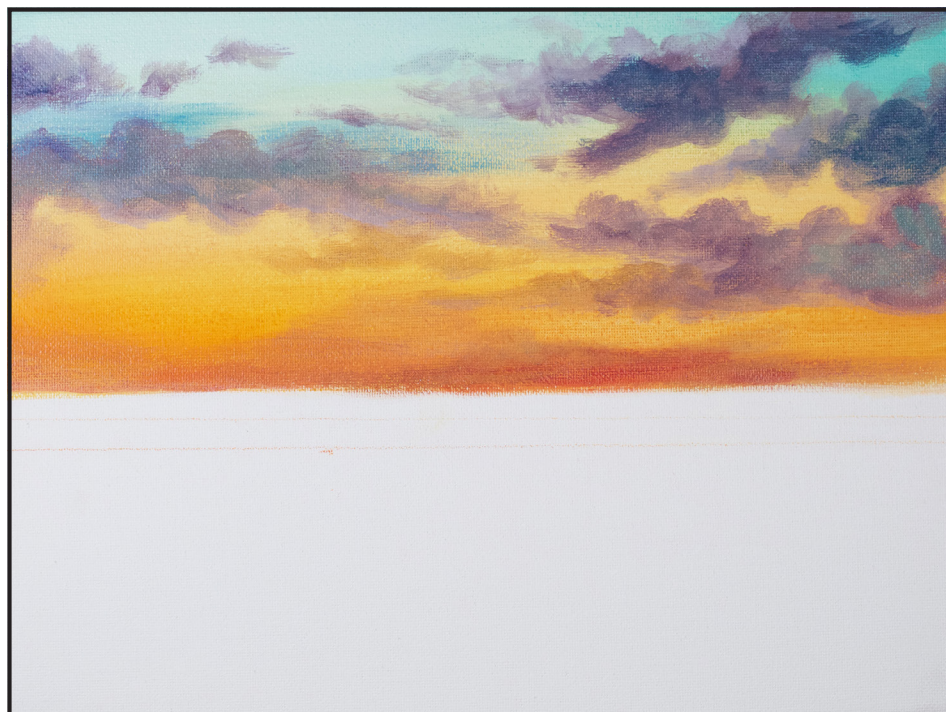
STEP DISCUSSION

- Make sure that your canvas is very dry and cool before you begin this step.
- Add QM, DP and AGL to your palette.
- Use the 1" mop and a mix of PB + DP + TW for a deeper sky color and come in right at the transition between the blue of the sky and the yellow of the sky.
- Switch to a #12 Blender and load DP + NYL to a strange sky putty color; add some PB to it if you need to. You want to use this to paint in some strange dark little cloud shapes in the blue area of the sky. Clouds are not white cotton balls, they are rarely white. AGL is a great thing to add to the brush when you are working with clouds. It helps with paint flow

and decreases paint drying time so you can continue working wet into wet longer. And, you will often want to work wet into wet with clouds. For the lightest clouds in the orange area, I added a twitch of orange to the purple cloud color.

Sherpa Tip: *The reason I paint on a lazy susan is so that I can turn my canvas instead of turning my body to get to all the areas I need to get to when seating.*

- Play with all of your cloud colors and sky colors until you get your sky to where you want it.
- Take PB + DP + NYL and add some of that deeper cloud cover at the bottom of the clouds.



STEP 3 – DRAMATIC FIERY CLOUDS

“SAILOR’S DELIGHT”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

#4 TAS Round

#12 Round Blender

STEP DISCUSSION

- With the #12 blender, mix CRM + CYM + QM into a

fiery sky color and come into the orange area, beneath some of those purple clouds. These are loose formations and might even go up into some of the purple clouds.

- Get the TAS #4 Round brush and TW + NYL and paint in the sun.
- Come back with your fire cloud cover and take a bit of a cloud over the sun. Since this seems to be a sunset, the sailors don't have to worry. Red sky at night, Sailor's Delight; red sky at morn, Sailor's Be Warned!!!
- You do want to wiggle your brush when putting in these clouds. You might want to add some orange in areas. You can also come back with just QM in areas. Use a mix of CYM + NYL to line some of the clouds if you'd like.





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STEP 4 - DISTANT MOUNTAINS

“TAKING THE CLIFFS TO A HAPPY PLACE”

PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Naples Yellow Light = NYL

- Get the #4 TAS Round Brush, with DP + NYL + QM to start adding the far away hills on the right. Add QM + TW with just a touch of DP and bring in little pops of lighter color on the forward facing cliffs. Add more DP to the mix and add that shadow color behind some of the light cliff colors. Add some PB to the mix to darker it a bit more if you'd like. Add some yellow to the lightest places. Your only subject matter on this step are these cliffs so get them to your happy place.

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Remember that clouds are wispy shapes in the sky.



STEP 5 - HORIZON AND FARAWAY WATER

“WATER, WATER, EVERYWHERE, AND NOT A DROP TO DRINK”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#12 Round Blender

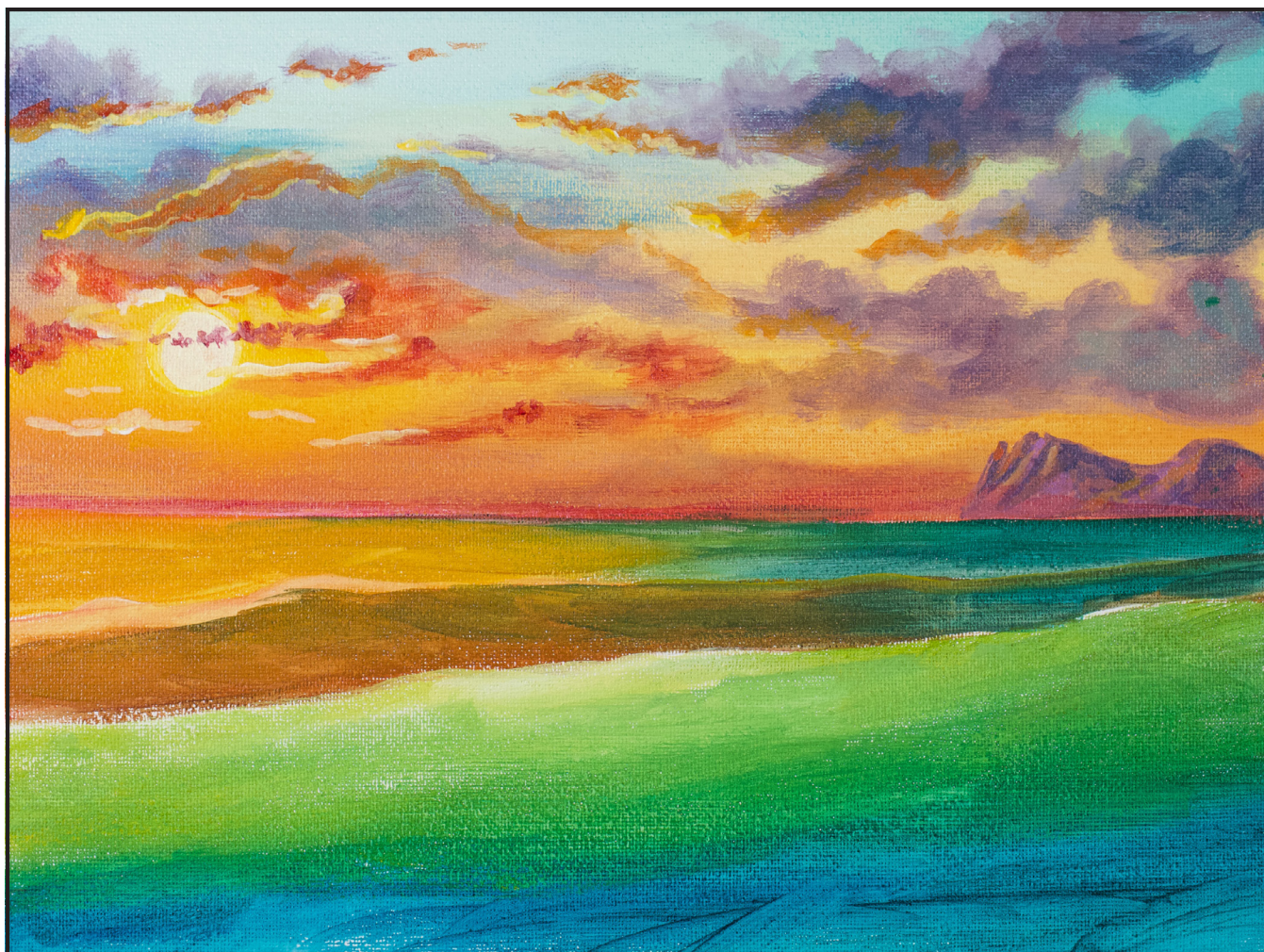
#8 TAS Cats Tongue

Watercolor Pencil

STEP DISCUSSION

- Get QM on the #12 blender, and with this transparent glaze, come along the horizon line and be sure to level that horizon line with a t-square and a watercolor pencil first. After this is done, come back with the watercolor pencil and start mapping in the waves.
- I chose to freehand this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.
- Add PG to your palette.
- With the #8 Cats Tongue, get a light orange color from the sky and start painting in the zone nearest the horizon line on the left.
- Get PB + PG + CYM and come to the outside edge under the mountains in the distance. I wanted to mute this a bit, so I came back with a little more CYM and blended into the orange with a bit of AGL. This is as unusual of an ocean color as the sky is an unusual sky color.
- Add BS to the palette and add that to the green color and add in the under part of the wave in front of the orange area of the water. Get BS into the orange colors and bring that across the canvas in front of the green area.
- Get back to the blue green phthalo turquoise color and reinforce that to the right of the ocean and into the wet paint of the brown area. Add CYL if you need to for an interesting variation.
- Come to the front of the ocean part, and make more phthalo turquoise (PB + PG), if you need to, and paint in that blue green ocean color starting at the bottom of the canvas and working up about an inch, but not on a level line. Add PG + CYM to a lime green, and start adding that color between the brown green area and the turquoise area of the ocean. Add more TW in the area where the sun might be casting a light reflection.
- Play with the colors and use my reference picture below to help you with color values and placements.
- Dry and cool your canvas. DON'T USE HEAT...(gives “the knowing look”)

STEP 5: CONTINUED



STEP 6 - BLOCK IN WAVE

“SIPPY SIPPY TIME”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

Fan Hog Brush

#4 TAS Round

#12 Round Blender

#8 Bright Hog Bristles

#8 TAS Cats Tongue

STEP DISCUSSION

- Refresh any colors you might need to, get clean water, get more sippy sippy or munchy munchies.
- Lots of light and shadows and wonderful colors
- With a hog fan brush and CYM + AGL + a twitch of TW, start curving strokes down over that mint green color to imply a wave movement. Add orange to the brush where the sky might be reflecting in the wave, like where the green of the forward water might be showing under the crest of the wave. Mix PB + PG + BS to a dark brown and start fan brushing this up into the movement of the wave. Your pressure is light, your strokes are curved, not s strokes, just curved all in the same direction, as it is one wave.
- Get CYM + TW at the crest of the wave, and you would brush these strokes as if they were coming over the wave from the back of the wave over the crest and starting to come forward.
- Dry and cool your canvas.
- From about the halfway center of the canvas, to the right, come back with a TAS #4 Round brush and TW and start lining the crest of the wave. From the left side, you want to go down to imply that the wave is cresting there.
- With the #12 Blender, and bright orange, reinforce the oranges of the wave. Get your mint green and brown into that color for the base of that orange water. The orange water is the underbelly of the wave, the part that is flowing up and left and will soon crest and come down and right. (Very hard sometimes to put this into the right words to help you.)
- Get CYM + BS + TW to an aquatic gold and add that to the part of the left that has curled over the wave.
- Rinse out your brush.
- Get PG + DP, it's madness, I know, but use this over the base on the right bottom side of the canvas, to create the inky depth of water that is building up into the lighter underbelly orange, green, and yellow of the wave. Blend that transition into the water with the blender.

STEP 6: CONTINUED



STEP 7 - SHADOW BASE OF WAVE

“WATER IS A MIRROR”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Dioxazine Purple = DP

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

STEP DISCUSSION

- With the sky color and the TAS #4 Round Brush,
- make sure that you see some sky colors being reflected in the water. You want shadows in the distant water to represent bits of wave that aren't quite discernable. Switch to a smaller brush if you are more comfortable. Just play with all of your sky colors that you created in the sky steps.
- I switched to a TAS #1 Monogram Liner with QM to highlight some color in the distant ocean to show the fire cloud formations in the sky. Get your DP in there, and your yellows and blues. Get QM, NYL, TW, & CRM as another red variety color.
- Don't hesitate to use all of your resources to assist you with this tutorial. I provide a traceable, step reference photos, a grid photo, and the ability to rewatch the tutorial with time stamps as many time as it takes to help you paint this.
- Get NYL + TW and add this as a brighter highlight at the top of some of the further back areas to imply some waves might be cresting back there.



STEP 8 - DISTANT WATER

“BREAKING PHYSICS, THAT’S WHAT WE’RE GOING TO DO”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Naples Yellow Light = NYL

Golden’s Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

#4 TAS Round

#12 Round Blender

STEP DISCUSSION

- With the #12 blender, and a bright yellow, come to the wave that is just behind that first cresting wave on the left, and bring this color at the top to indicate that it might be cresting. Get into the purple green inky color with the TAS #4 Round Brush and draw a line at the base, then come back with the #12 blender, and blend this inky color up into the base of the wave, below the yellow. We are implying another cresting wave right behind the first one. Get a little BS on the brush to blend into the inky color, because this close to the shore, it might have some dirt in it. Get a little blue green on it, and add a little AGL, to reinforce the blue of that wave on the right side,

where we don’t see the inky base dirty base.

- Get QM about midway up in that second wave, and add a little CYM if you need to, and blend in a horizontal area. Add more TW if you need to. This is a hard transition and light pressure is certainly your friend here. Add more CYM and more TW in places, and just lightly dust this color in as you move to the right of this wave.
- Mix some orange and pull this onto the dry paint at the crest tip of that second wave. The paint underneath should be mostly dry, but the crest of water is showing a great deal of reflected white from the sky. Add more TW where you need to, add AGL if you need to improve the flow. Add a little pink in that wave area. Just play with this second wave until you are happy with it.
- Get the TAS #4 Round and a light light gold color and come to the top of the wave and add a crest. Then come into that band of color of water building up into that second wave and add some highlights. Outline the crest of the wave on the left, adding NYL or even CYL, in where you think you need it. You can add a little PB into this color as you continue to outline the crest of the second wave as you go further to the right.
- Capturing the moments of the wave.
- Get DP + NYL + TW, light but not as bright as white, and start adding the froth of water movement under the cresting wave in the second wave. Seafoam and light coming through waves should be very irregular patterns.
- Get TW on a clean brush and start capping the crest bubbles and drips at the crest of that second wave.

STEP 8: CONTINUED



STEP 9 – DETAILS DISTANT WAVE

“DEEP WATER VALUE”

PAINT:

Burnt Sienna = BS

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

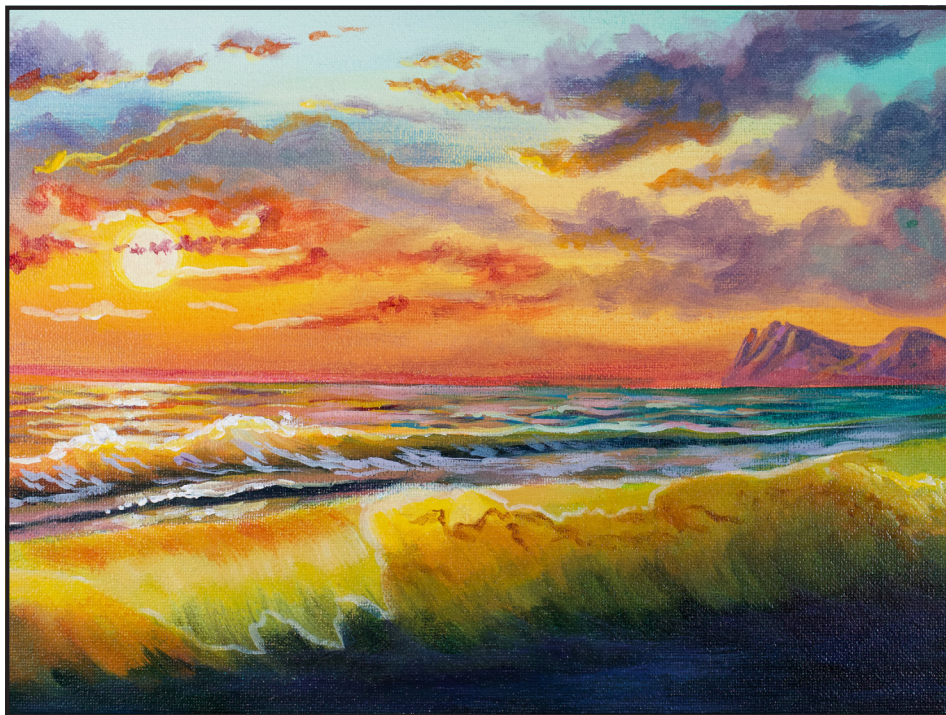
BRUSHES & TOOLS:

#4 TAS Round

#12 Round Blender

STEP DISCUSSION

- With the #12 Blender and a very light yellow orange, come in at the top of the forward wave, at the crest of the wave. Get some orange and bring this color below the yellow and into the cresting water tips of the water that is falling over the water that is building up into the wave. Come back with orange to the curl of the wave that is a reflection of the sky color. As the wave moves to the right, bring some of this orange over the water color. Get some of the green/blue/purple color + TW, and criss cross some color into the water that is in the lower right hand corner of the canvas and extends in front of the forward crashing wave.
- Even though this is deep water, it still has value in it.
- Get BS on the brush and wiggle some ripples in the wave. Get AGL on the brush if you need it to improve flow. I feel that this teaches us the fundamentals of line and value and form that lets us see this as an “ocean”. It is water, it moves.
- Get yellow and green together to add here and there. Add orange at the bottom of that color, on the right.
- Get the TAS #4 Round and bring yellow + TW to outline some highlights in the cresting wave to the extreme right.



STEP 10 – FRONT WAVE DETAILS AND SPLATTER

“THE SEAFOAM WILL BRING IT ALL TOGETHER”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

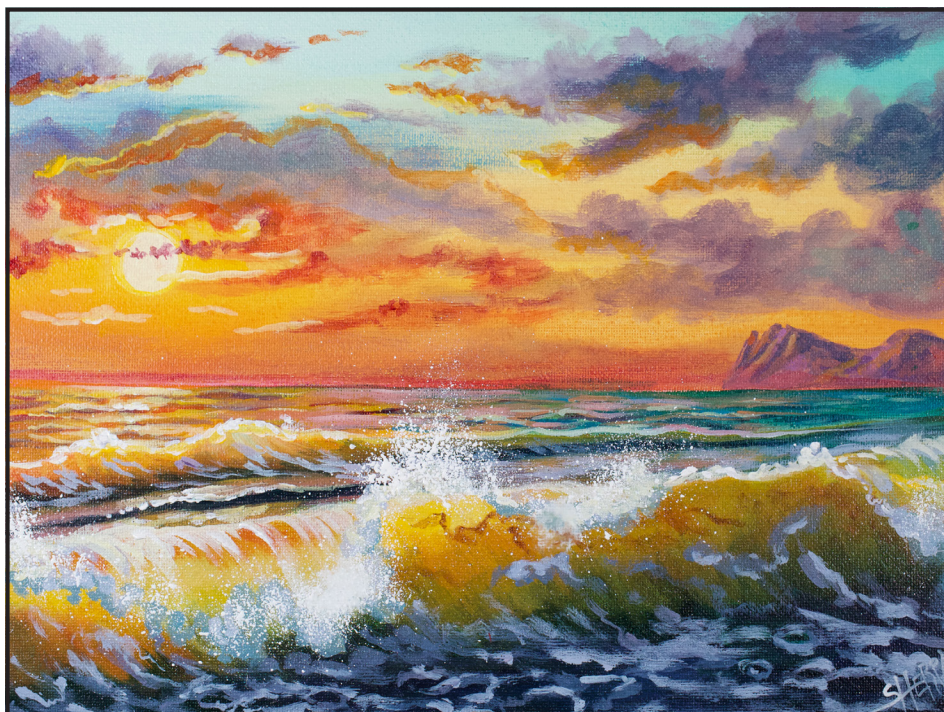
Splatter Tool

STEP DISCUSSION

- Get the TAS #4 Round Brush with PB + TW and this will be the shadow foam color and add a few distinctive shapes in the water in front. Anchor the shape, then anchor what we expect to see when the foam is pulled out of shape, then fill it in. That's my technique and what helps my perspective of where I'm going. Seafoam is not one solid color, it has shade.
- Clean out your rinse water and get any colors restocked that you need on the palette.
- Use your references and trust your artistic eye to help you with placement. Just wiggle in the seafoam shadows. It's rarely white and some areas have more splatter. You can go into the green colors and

wiggly in some areas between the seafoam. Get your blue colors with a touch of BS + TW to a blue gray, and dab this color in places in the crest of the wave. Seafoam forms throughout the entire wave, not just in the water in front of the wave. Add this color to show the splash at the front of the moving water that is cresting.

- Add TW to your seafoam color and come back and start highlighting places in the seafoam where they might not be in shadow; maybe catching those last rays of light from the setting sun. Come back to the shadow that you added on the tips of the cresting water and highlight that because it would catch light.
- Get TW with a twitch of CYM and come along the top of the wave and in a few places, curve down this color to imply another layer of water movement. The brightest highlight we've added so far to this wave.
- Add FWP to the palette and get the splatter tool and splatter. If you have never splattered before, you might want to practice first. It is a gentle flick and you pull in the direction that you want the paint to go in. Gentle and light. Deep and heavy if you want more. If you rinse your brush, make sure you wipe it good because a huge drop will ruin your painting.
- Sign.



THE TRACING METHOD

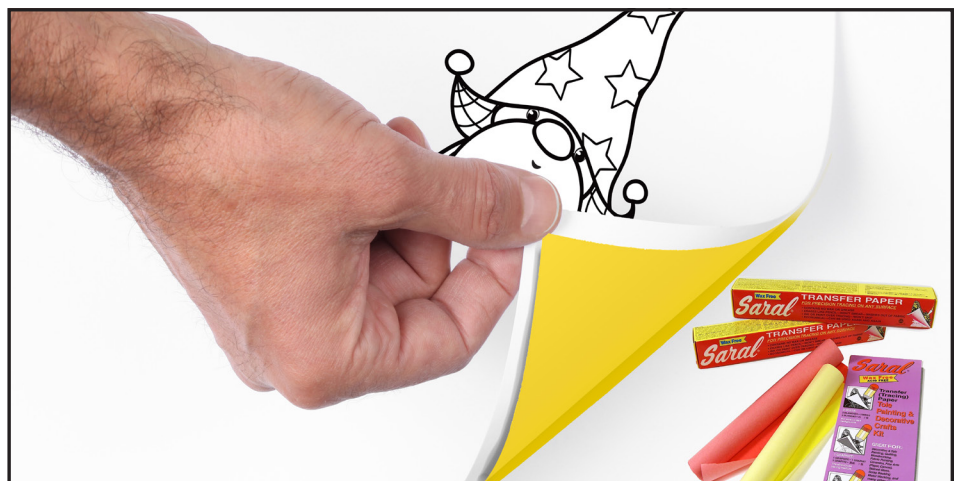
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



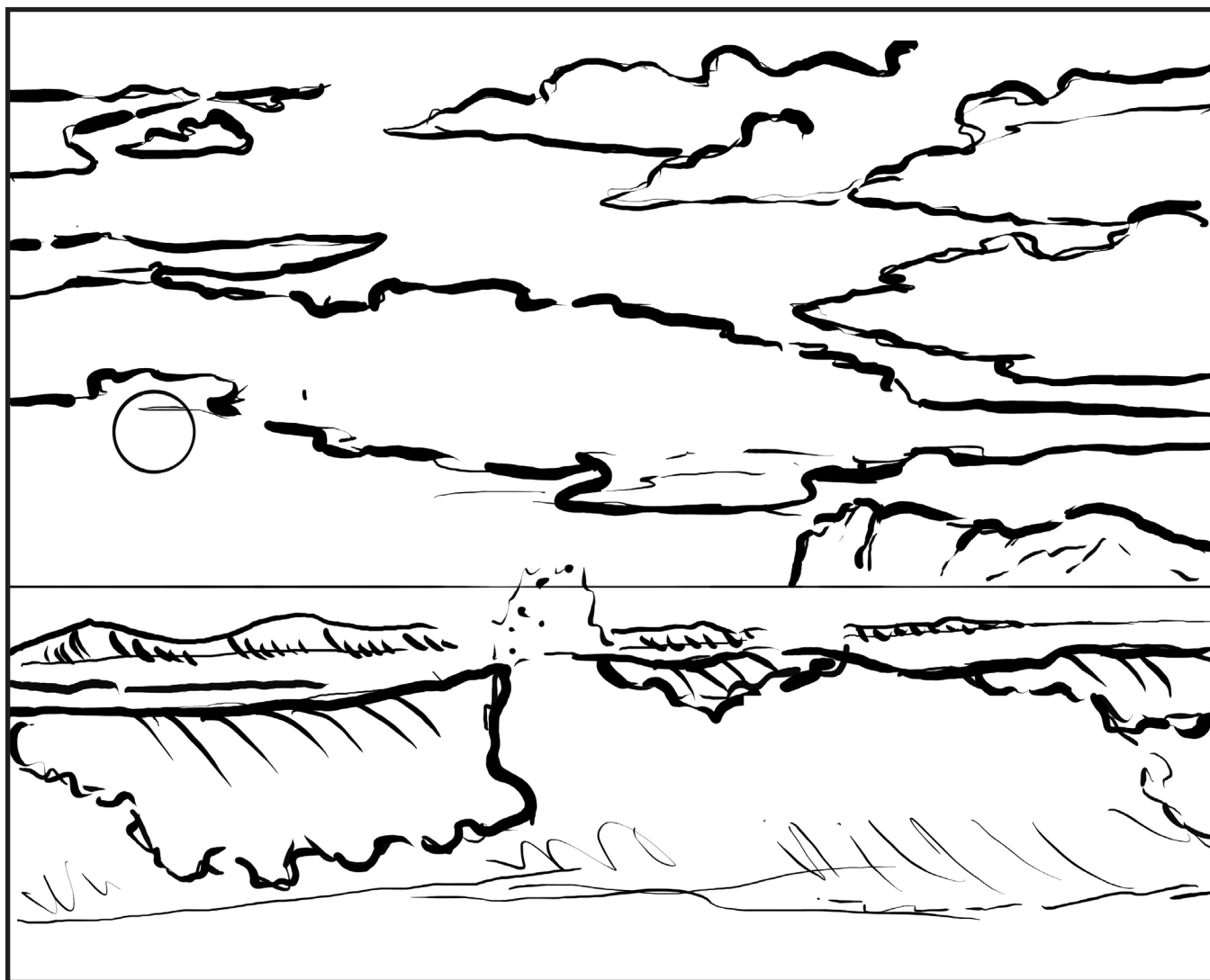
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



TRACEABLE:



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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.

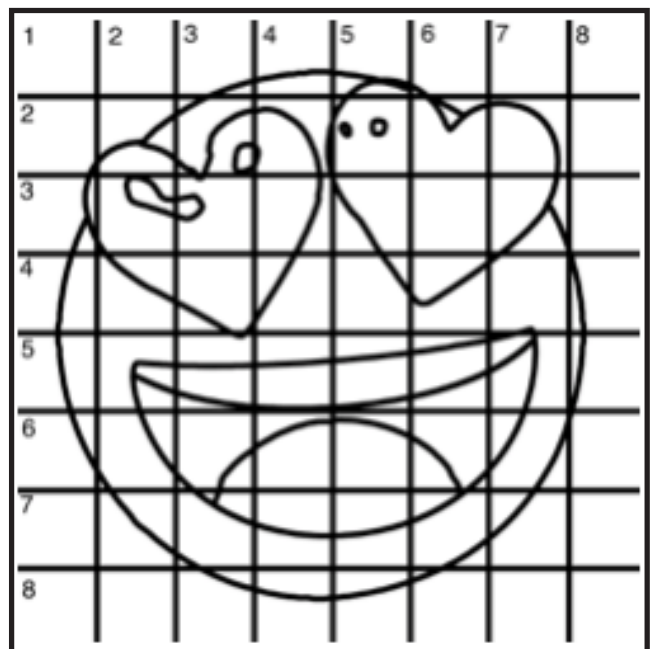
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



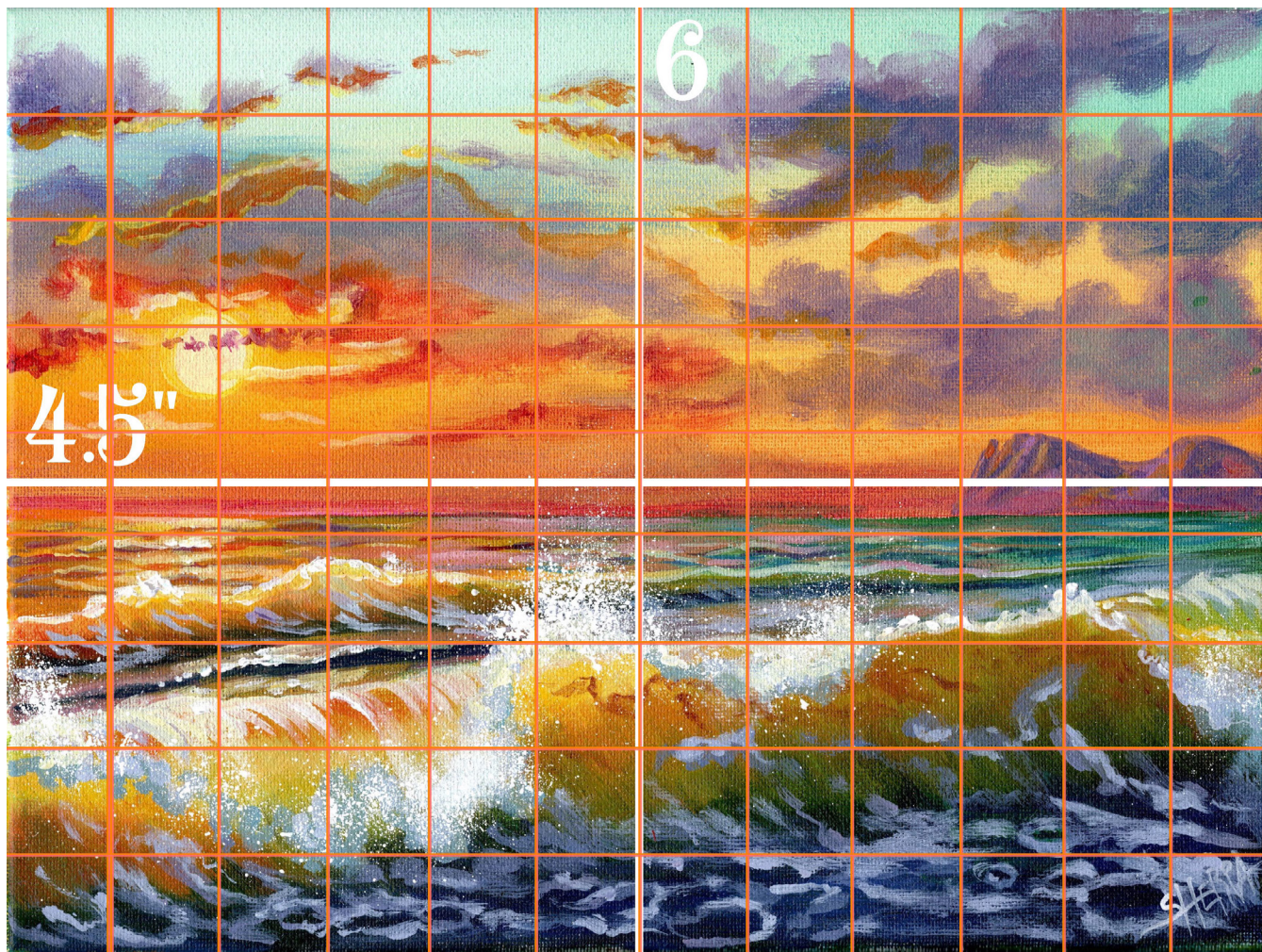
GRIDDING INSTRUCTIONS CONTINUED:

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.

GRID REFERENCE:





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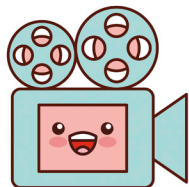
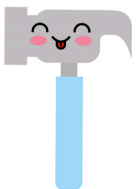
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