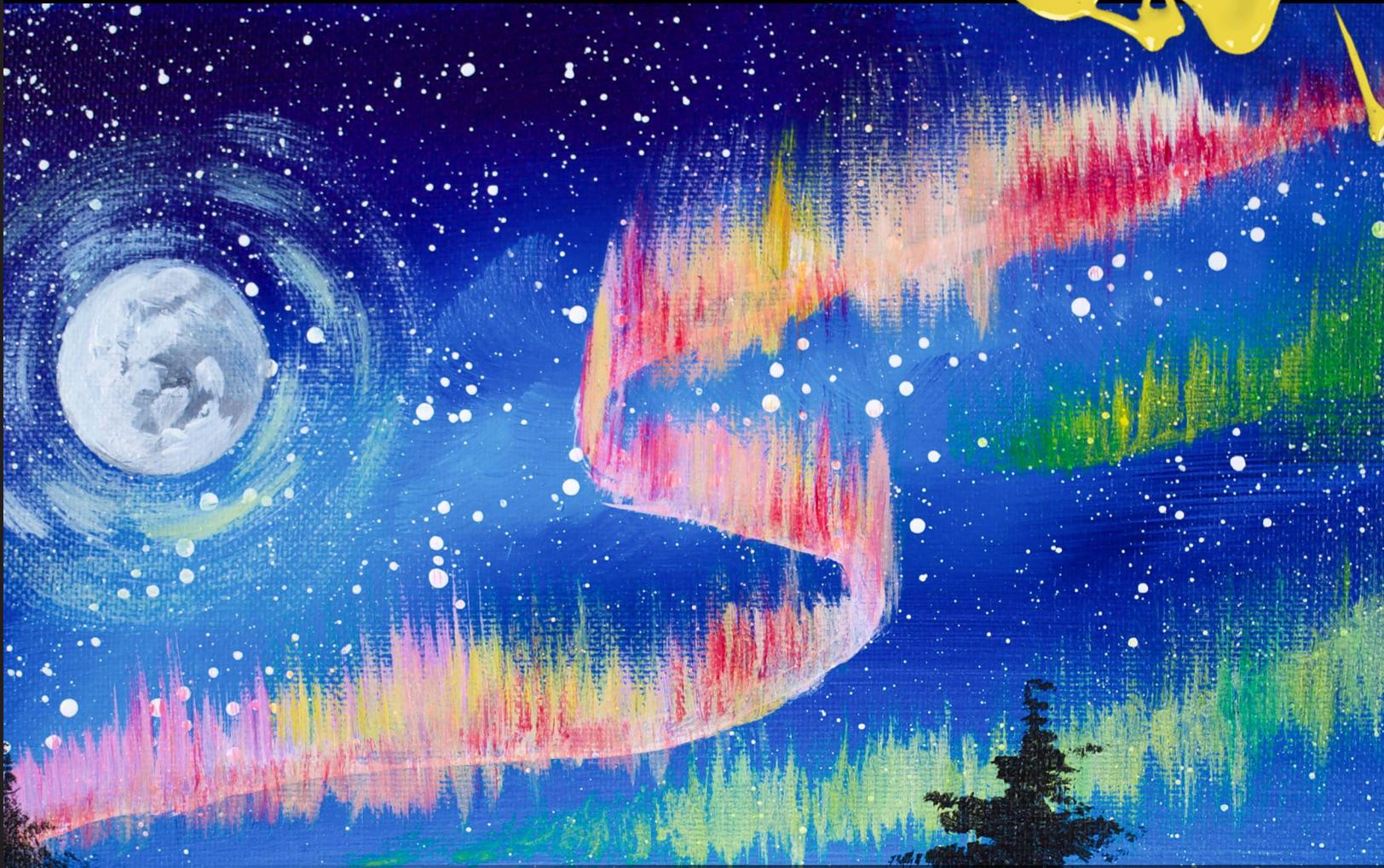


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



CELESTIAL WALTZ

BY: THE ART SHERPA

NAME CREDIT TO PATRON: HEATHER CAMPBELL

STEPS: 4 | DIFFICULTY: BEGINNER | 1 HOOT



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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 beginner acrylic painting that will focus on fan brush technique. It is a fairly neutral still life which is the most commercially successful subject for painting. 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.

I have done several smaller still life tutorials which can be found on my website if you would like to continue with less difficult paintings and when you are ready to go on, I have numerous 2 and 3 hoot tutorials available, as well. 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:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

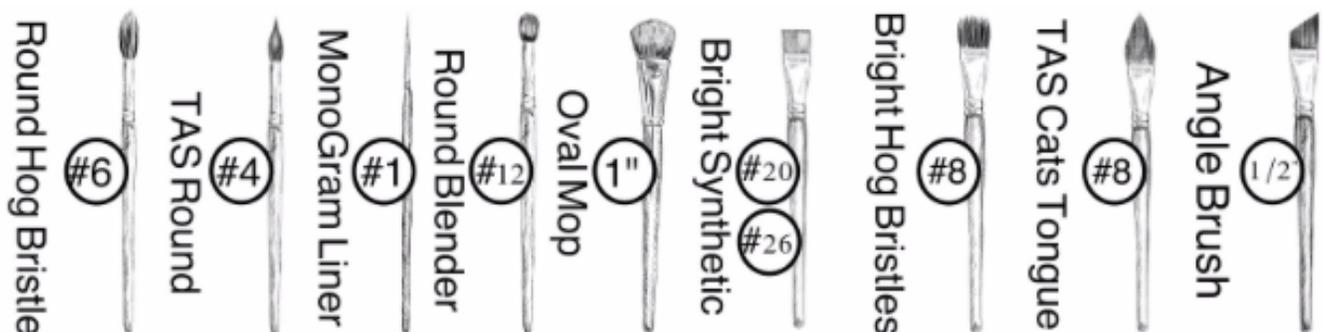
- #4 Hog Fan Brush
- #2 Hog Fan Brush
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- Small Bright Brush
- TAS Splatter Tool
- TAS Dotting Tool
- TAS Pouncer

TOOLS:

- 9 x 12 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
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Clouds
- Color Mixing
- Dynamic Light
- Implying Motion



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	2:27	CLOUDY BACKGROUND
STEP 2	8:56	SPLATTER STARS
STEP 3	12:00	MOON AND NORTHERN LIGHTS
STEP 4	20:35	TREES SIGN



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.





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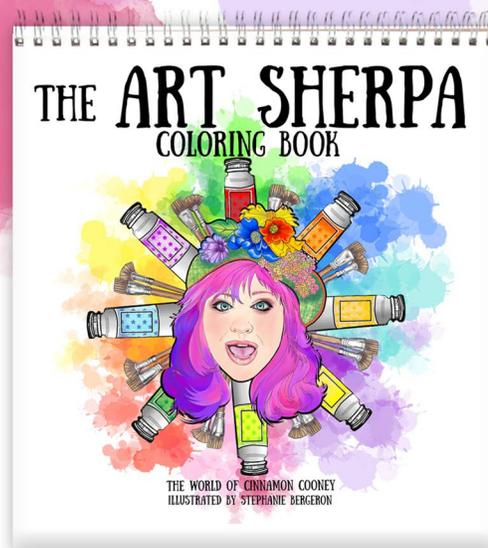


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STEP 1 - CLOUDY BACKGROUND

“THE MAGIC BETWEEN THE STEPS”

PAINT:

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

#4 Hog Fan Brush

1" Oval Mop

1" Hog Cutter Brush

STEP DISCUSSION

- We will put in a pretty chill little ombre sky, so let's start with a hog cutter brush loaded with PB + TW. Use a side to side stroke to add this lighter blue on the lower canvas. As you go up the canvas, add more PB to the mix to darken the sky and create the “ombre”. Get DP on the dirty brush for the very top area.
- While the canvas and paint is still wet, get a Fan Brush loaded with TW and wiggle in some interesting little patterns that look almost like crystals. With a dry, mop brush, blend this into the paint behind it creating a very interesting little effect. Wipe off your brush on a paper towel so you don't reapply paint. You can use another big, dry mop to blend it even more. We are looking for a “Milky Way” effect.
- Use the fan brush and TW, to add some more crystals in the area, then come

back and blend and reinforce that effect. Mine runs diagonally, from the light blue section on the left to the upper, right edge of the canvas.

- Use a clean, mop brush and TW to add some brighter elements to this atmospheric element, using circular motions, staying random.
- Dry.

Sherpa Tip: I demonstrated with a hardware paint brush how to blend on a corner of the brush. You don't have to have the brushes I have, there are brushes that you can do these techniques with at the hardware store.



STEP 2 - SPLATTER STARS

“SPLATTER, SPLATTER, EVERYWHERE”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

TAS Splatter Tool

TAS Dotting Tool

STEP DISCUSSION

- 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.

- We will start with a splatter, star technique. I do have a tutorial on that technique on my website, and I recommend that if you have not splattered before, that you watch it.
- Put out FWP and load your splatter tool and just splatter some stars into your night sky.
- With a Dotting Tool, create some bigger focal stars into that atmospheric element that runs across the sky.
- Dry and remember that FWP takes longer to dry than acrylic.



STEP 3 - MOON AND NORTHERN LIGHTS

"NORTHERN LIGHTS MAGIC"

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

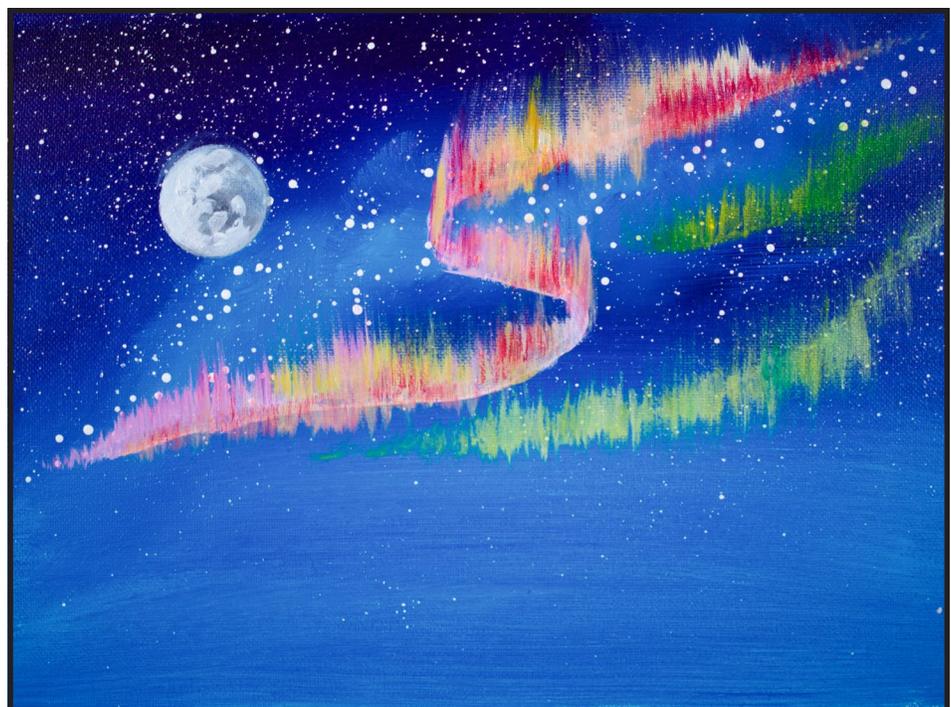
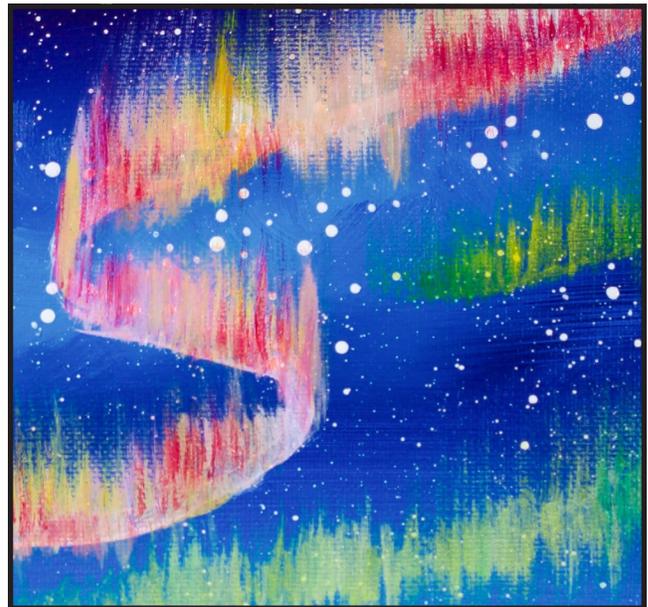
TAS Pouncer

Small Bright Brush

STEP DISCUSSION

- For some Northern Lights magic, grab a Pouncer, loaded with TW and just a touch of MB, and put your moon in on the left, above the atmospheric element.
- You could use a small brush to reinforce the roundness of your moon. I actually undermined my pouncer work, and had to remove some because I overpainted. I also used the brush to add a bit of roughness and texture. You can add a pop or white or a darker crater in places.
- For the aurora, I got a hog fan brush loaded with QM + FWP and swept in an elongated "S" stroke. Then I flicked rays of color, vertically above the "S". Add a bit of CYM in places. As you follow the curve, imagine a curtain of light illuminating upwards from your elongated "S". (See reference for guidance.)

- You can add more TW in places, more QM in places, more CYM in places. It's ok to come below the "S" strokes a bit, not as greatly as when you go above.
- Get CYM + TW for bigger drama in places, randomly, please, Agent Chaos.
- Start the next ribbon of light with CYM + TW and then add PG in places for a very cool interesting effect. This is the little line in the middle of the grouping.
- Use the CYM + TW to draw in the bottom aurora and use your yellows and greens to add those vertical light effects.
- Observe your piece. Are you happy with it? What do you think you need to adjust?
- Get a small bright brush, and come back to the moon to make sure it is visible and commanding in this beautiful sky.





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STEP 4 - TREES

"FAT HAPPY TREES"

PAINT:

Mars Black = MB

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

1" Oval Mop

#1 Monogram Liner

#12 Round Blender

STEP DISCUSSION

- We want a random, fairly solid, line of color, so get a mop brush and MB, thinned just a little with water, to sweep up some short strokes of darkness at the very bottom of the canvas. This is the basis for the trees.
- Load a fan brush with the thinned MB and add upward trunks. On the corner of the brush, starting at the top of the trunk, tap in happy little branches. Stagger the length of the trunks, the branches and the upward trees in the distance. Bob Ross would be very happy with this happy little northern exposure tree line. We have Momma trees, Daddy trees, daughters and son trees. Trees come in all sizes.
- If you want the bough of the trees facing upward, tilt the handle of your brush slightly up; if you want them facing downward, tilt it slightly down. Some trees might be a bit indistinct

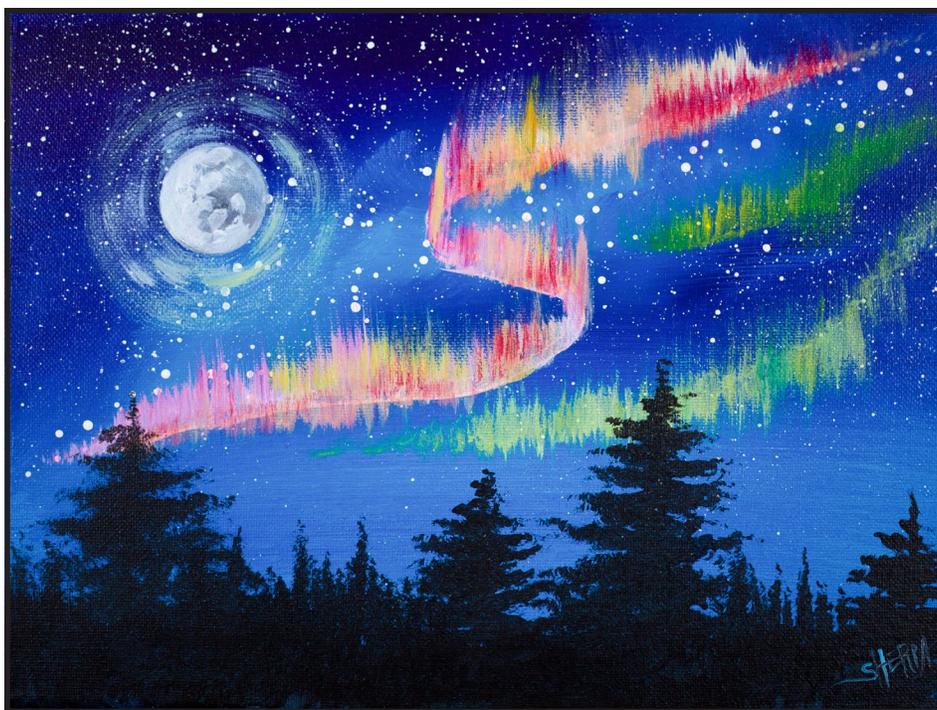
because they are further away. Other trees might go over the auroras slightly.

- To make it more interesting, we can use a Round Blender, and TW tinted with blue, then draw a circular moon glow around the moon. Adds just a little personality. You can add a touch of CYM if you'd like.

John - The moon actually has moonbows which you can see in light fog if the moon is in the sky.

*I sneezed and confetti flew.
Thanks, John.*

- Sign.

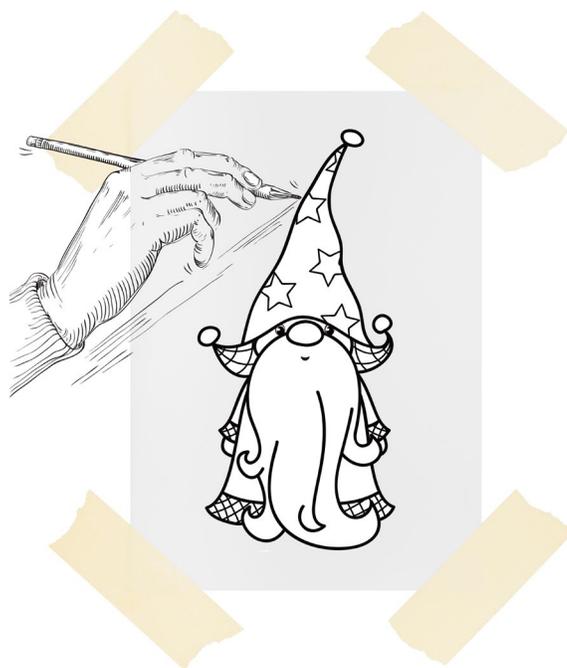


THE TRACING METHOD

- 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.



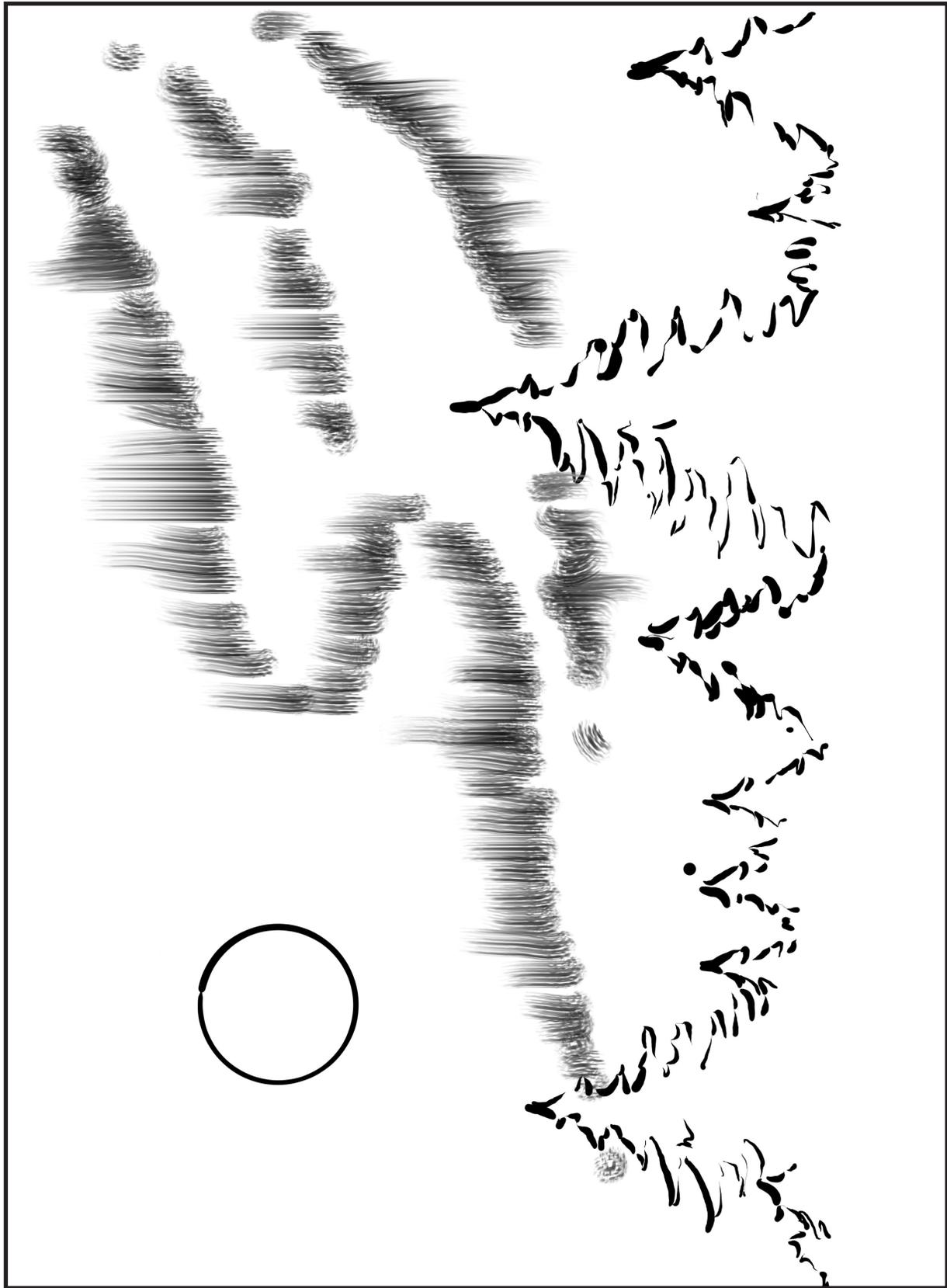
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 Seral 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 9 x 12 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 9 x 12 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.

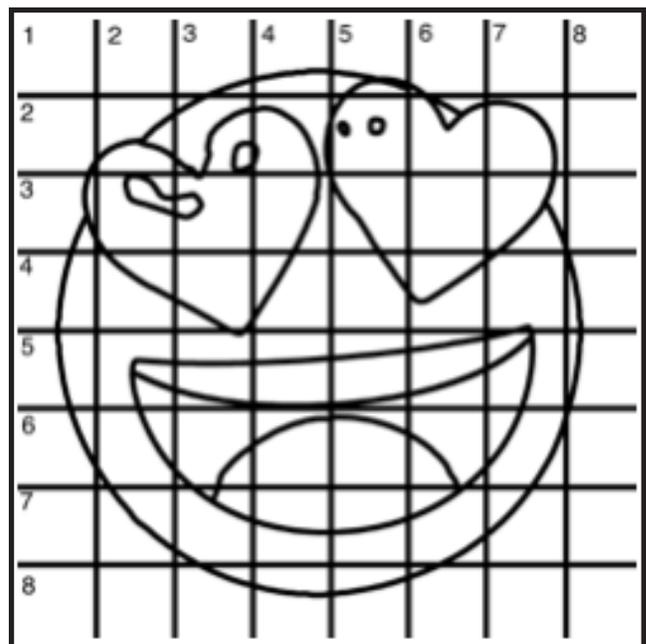
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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 - 12, left to right, and your rows 1 - 9 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.



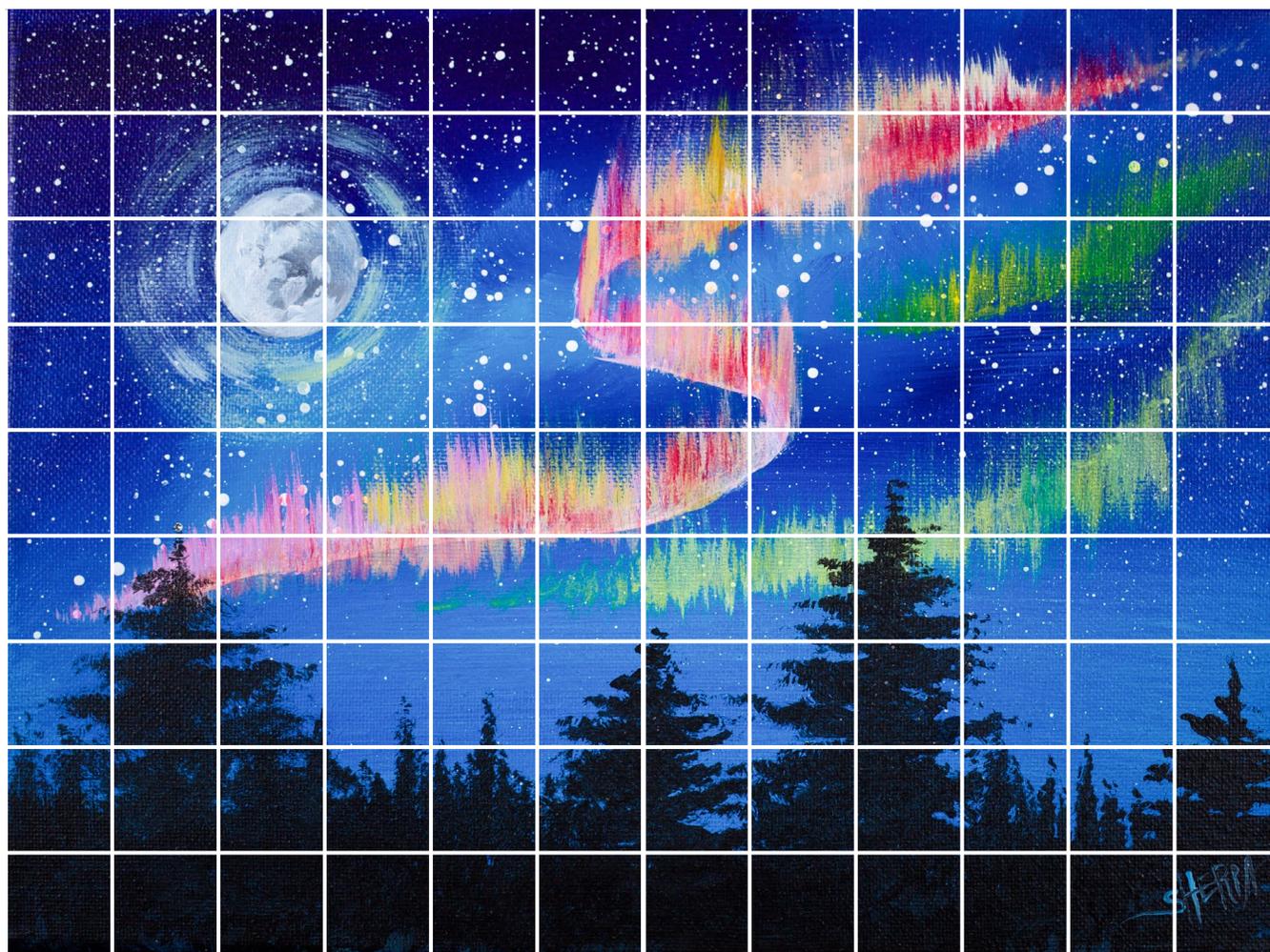
GRIDDING INSTRUCTIONS CONTINUED:

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 9 x 12 canvas to match the free grid for this project.

GRID REFERENCE:





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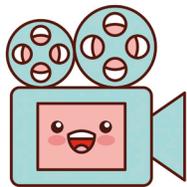
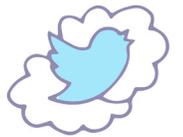
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