

THE ART SHERPA™

PRESENTS

A Moment of Zen

11 STEPS | DIFFICULTY: BEGINNER | 1 HOOT




NAME CREDIT TO PATRON: HEATHER CAMPBELL



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SHERPA'S FORWARD

THIS PAINTING IS THE NINTH PAINTING TUTORIAL, AND THE 17TH VIDEO, IN MY ACRYLIC BEGINNER PAINTING COURSE.

This course is taking place during November 2021 and we have already met 8 times to learn about products, supplies, skills and techniques that all beginner artists need to know as they begin an art journey.

All of this program is available on my website and can be watched on YouTube or Facebook. After

each of the first 8 sessions, we conducted live Q&A sessions to answer questions from the community. All of the resources in the program are completely free although you do have to register on my website, www.theartsherpa.org, to be able to download the accompanying mini books, which are also free. Please be sure to post your finished paintings in the Facebook The Art Sherpa Official group.

We do pick up about 20 minutes after the end of the tutorial on Facebook to answer any questions you might have about the course so far.



THE GOLDBLOCKS ZONE

IN PAINTING, EVERY TECHNIQUE OR PROCESS HAS WHAT I CALL A “GOLDBLOCKS 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.





PAINT AND TOOL GUIDE

USE THIS PAINT LEGEND BELOW TO UNDERSTAND THE SYMBOLS I USE TO GIVE YOU IMPORTANT PAINTING INFORMATION.

PAINT:

- Primary Red
- Primary Yellow
- Primary Blue
- Mars Black
- Titanium White

BRUSHES:

- Synthetic Bright Brush
- #4 TAS Round
- Hog Fan Brush
- Angle Brush

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 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 it dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES:

- Painting a still life
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Sea Foam

- Color Theory
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water



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:
INTRO	0:00	INTRO
STEP 1	1:44	BACKGROUND
STEP 2	4:41	WATER
STEP 3	6:40	GRASSES
STEP 4	8:35	GRASS HIGHLIGHTS
STEP 5	10:31	STONE BASE
STEP 6	14:41	HIGHLIGHTING THE STONES
STEP 7	19:41	FLOWER BASE
STEP 8	23:06	LIGHTER CENTER PETALS
STEP 9	24:20	FORWARD PETALS
STEP 10	25:46	THE FLOWER'S FINISHING TOUCHES
STEP 11	28:20	REFLECTIONS
		SIGN



STEP ONE - BACKGROUND

PAINT MISTY FOR ME

PAINT:

- Primary Blue
- Primary Red
- Titanium White

BRUSHES:

- Large Bright Brush

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.

Our background begins with the bright brush and a mix of a little red added to blue, but not quite to purple, almost an indigo color and then add white to it. Brush this horizontally on the canvas with it in portrait orientation. It's a little streaky but also smooth and blended. It feels almost misty which will allow the green grasses and aqua water to show up very nicely.

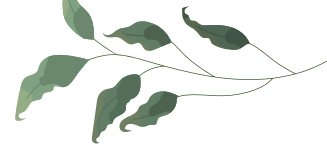
The brush is not dry, but it is

not overly moist either. The bottom of the canvas is a little darker blue as a foundation for the water.

Blend, blend, blend. Really soft.

Dry.





STEP TWO - WATER

TRUST THE T-SQUARE

PAINT:

- Primary Yellow
- Primary Blue

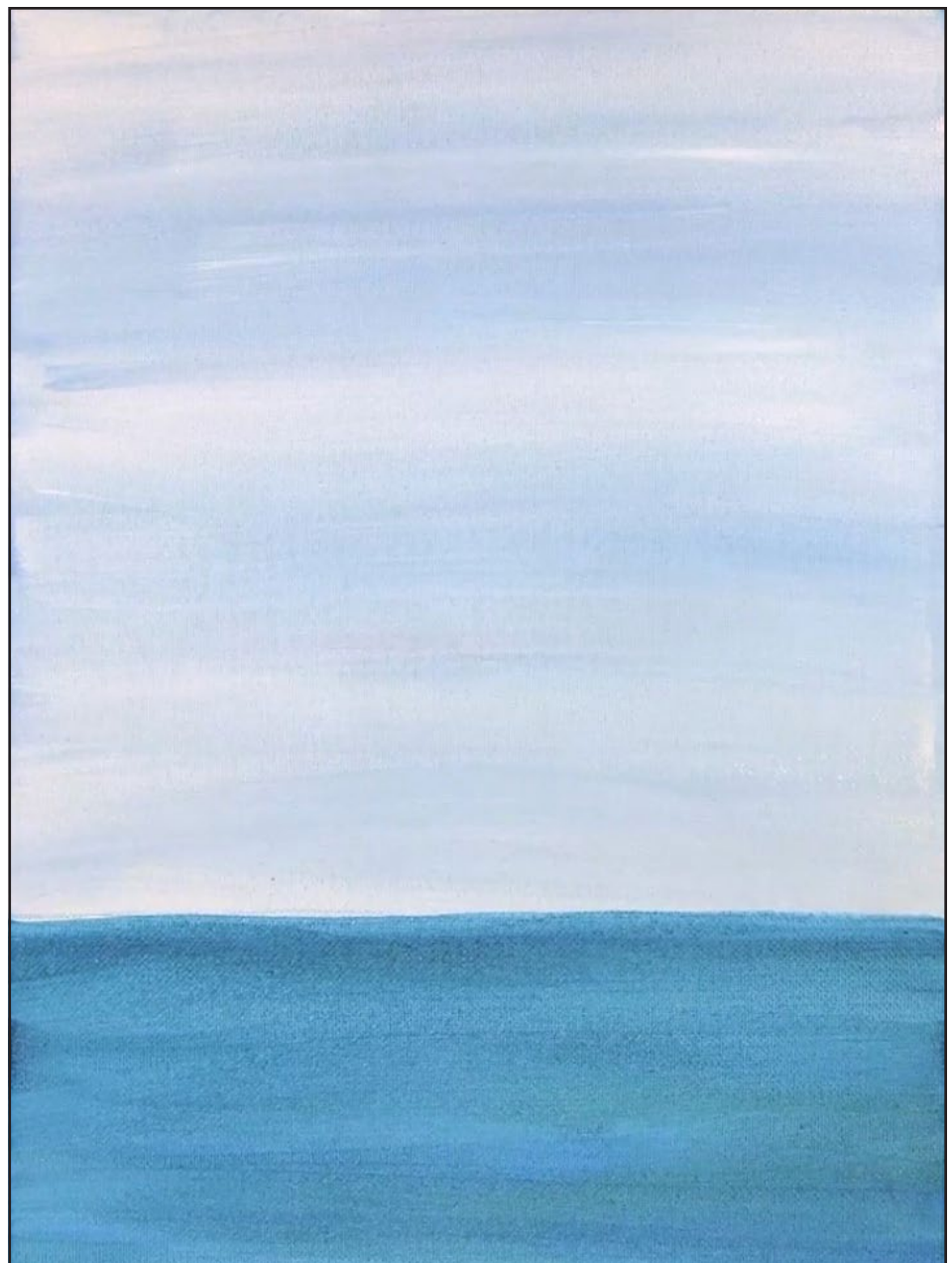
BRUSHES:

- Large Bright Brush
- T-Square

STEP DISCUSSION:

We will make a water line with a watercolor pencil and a T-square by marking off the lower third of the canvas.

Mix a touch of yellow to the blue, almost a turquoise and paint below that line with the angle brush. Again, you are painting horizontally. It can be a varied color between blue and green, it's calm and very happy. The horizontal strokes implies water.





STEP THREE - GRASSES

BENDING INTO THE ZENNESS OF IT ALL

PAINT:

- Primary Yellow
- Primary Blue

BRUSHES:

- Angle Brush

STEP DISCUSSION:

Let's add some grasses and fillers. I was thinking along the lines of pampas grass, so take a bit of yellow over to the blue, to make a green. Using the angle brush, paint some tall grasses. Some of them should have profound curves, some just bend in the wind. Water grasses sometimes have a very playful expression, they want the fishes to swim alongside them. The brush pressure is the strongest at the beginning and eases up at the end. The grass should bend in all directions. This is our darker green areas of these grasses.

Dry.





STEP FOUR - GRASS HIGHLIGHTS

CONTRAST SHOULD NOT BE OVERLOOKED

PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

BRUSHES:

- Angle Brush

STEP DISCUSSION:

Take your green mix and add some yellow to get a bright yellow-green, then add a smidge of white. Add highlights and lighter grass blades using the angle brush. Contrast is very important in nature. Most of this bottom area will be tucked behind the rocks and the lotus flower, but the upper regions of these grasses are very important.

Rinse and dry your brush.

You can come back in with a darker green if you feel it is too light.

Dry.





STEP FIVE - *STONE BASE*

NO DRAWING SHAME IN THE SHERPA WORLD

PAINT:

- Mars Black

BRUSHES:

- Round Brush
- Angle Brush

STEP DISCUSSION:

The act of stacking stones is meditative and relaxing, so if drawing stacking stones makes you not relaxed in any way, you can use the traceable or draw them first with chalk.

Load a Round Brush with black paint and on the water, add in the foundation of the bigger stone, in front of the grasses. Add the second stone, which in my world, was flatter than the first. The stones do all need to connect. The third stone was smaller and the next stone, even smaller. The tippy top stone is almost round.

When you are happy with the stones, get a bigger brush, like the angle, and paint all the stones black.

Rinse your brush and wipe it.

Dry.





STEP SIX - *HIGHLIGHTING THE STONES*

STACKED STONES, JOHN

PAINT:

- Mars Black
- Titanium White

BRUSHES:

- Angle Brush

STEP DISCUSSION:

With the angle brush, add another layer of black to the stones, starting with the bottom stone because black can be transparent in some brands.

Take white to the black and make a gray, and while the stone is still wet, add a curved line to the bottom stone. Then add some short curved brush strokes along that line to imply the roundness of the stone and to differentiate the side from the top of the stone. Do this technique for all of your stones.

You can use my photo reference at the end of this step to help you with the placement of the gray that I did, if you need a reference to follow. You do want to work wet into wet, and you want to blend the gray at the end so it doesn't appear to fall off the cliff, so to speak.

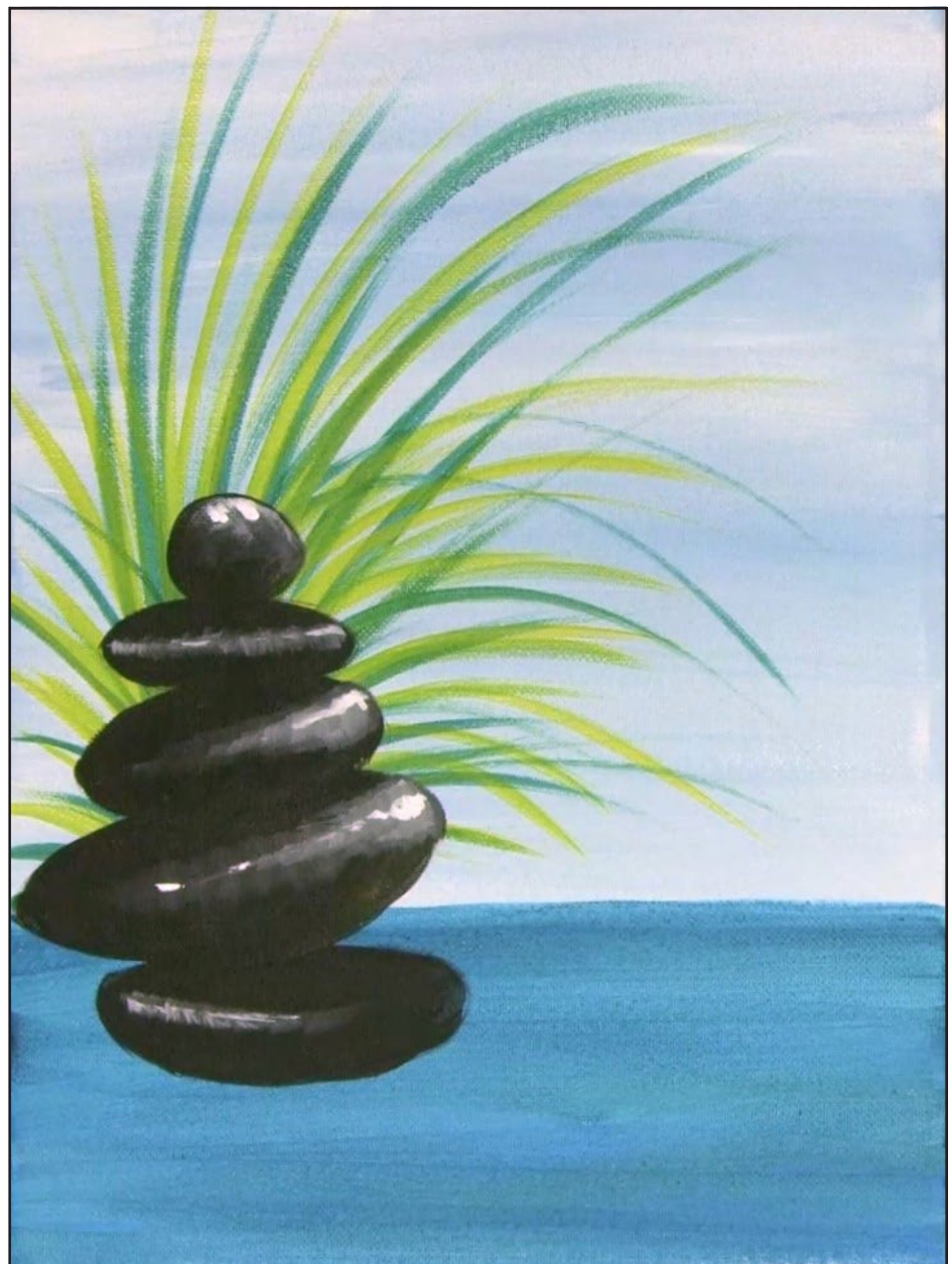
Add more white to the mix for a much lighter gray, and add the next set of

highlights, randomly placed on the stones. Ask yourself, "where is the light hitting the stones in my world?" and add the highlights there.

Dry.

Rinse your brush and wipe it. Get some white on the edge of the brush, and add some glimmers here and there along the highlights. Maybe there is water on the stone catching the light, maybe it is a reflection from the water. It's your world and your story to tell.

Dry thoroughly.





STEP SEVEN - *FLOWER BASE*

LOTUS NEVER FORGET THE RESILIENCE OF LIFE

PAINT:

- Primary Red
- Primary Yellow
- Titanium White

BRUSHES:

- Round Brush

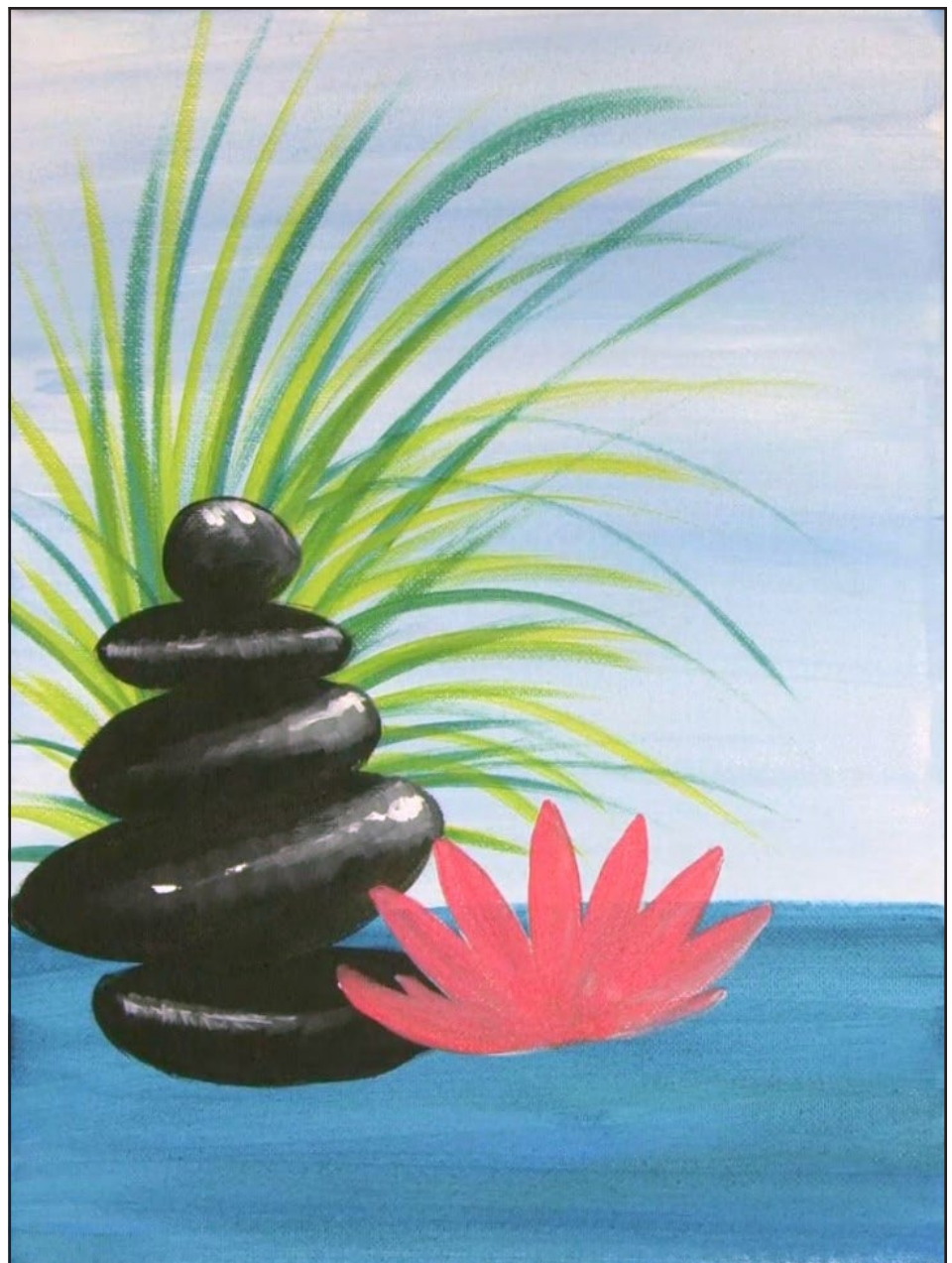
STEP DISCUSSION:

Get the round brush damp, and add white to paint the base of our lotus flower. I added a sphere-like petal shape, then radiated the other petals out to the side. The petals get shorter as they come out from the side. The white will allow any color that you decide to put on the lotus to be much brighter. This is the side view of the flower.

Continue with the round brush and take a touch of yellow and a smidge of white to some red, to make a rich pink color. Paint the back petals with the bright pink paint, going over the white that we laid down earlier.

Lotuses bloom in the mud and are observed in science to see how they protect themselves and keep from getting dirty. They represent the resilience of life.

Dry.





STEP EIGHT - *LIGHTER CENTER PETALS*

INNER AND OUTER, TALLER AND SMALLER

PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

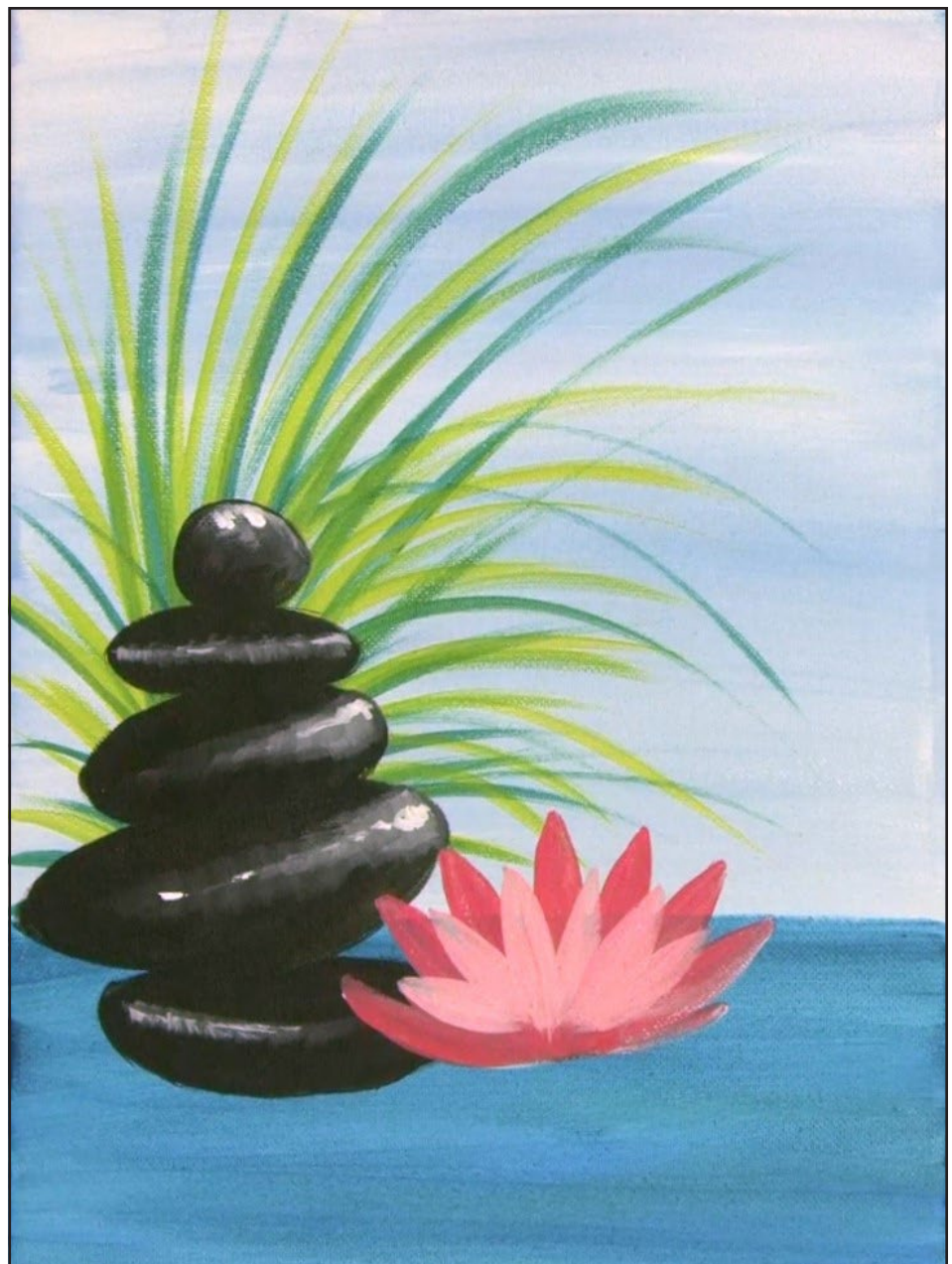
BRUSHES:

- Round Brush

STEP DISCUSSION:

Continue adding layers using the round brush. Add white to the bright pink, to get a softer pink, then add just a touch of yellow to warm it. This is the color for the smaller inner petals that lie between the back petals and the viewer. They are shorter and smaller.

Dry.





STEP NINE - FORWARD PETALS

CURVED PETALS

PAINT:

- Titanium White
- Primary Red
- Primary Yellow

BRUSHES:

- Round Brush

STEP DISCUSSION:

The next forward petal uses the darker, brighter pink. On the round brush, start adding larger forward petals that curve outward from the water and layer over the lighter pink inner petals.

Add some white to the mix, for the smallest layer that is closest to the viewer but behind the forward petals.

Dry.





STEP TEN - *THE FLOWER'S FINISHING TOUCHES*

A ZHUZH FINISHING

PAINT:

- Primary Yellow
- Primary Red
- Titanium White

BRUSHES:

- Round Brush

STEP DISCUSSION:

Finishing Zhuzh means a clean round brush. Loosely mix the white to yellow, and tuck in a couple bits of stamens between the centermost petals.

Add white on the dirty brush and kind of outline the contour shapes of the darker pink petals to help them show up. Contour lining is very expressive and gestural, and not neat and precious.

Go back into the dark, bright pink and outline a few of the lighter short petals in front of the back petals. Use your lotus colors to play and make this your own flower.





STEP ELEVEN - REFLECTIONS

COLOR WIGGLING

PAINT:

- Primary Yellow
- Primary Red
- Primary Blue
- Titanium White

BRUSHES:

- Round Brush
- Bright Brush

STEP DISCUSSION:

This will bring the whole painting together, showing us that water is a mirror. With the bright brush, get a loose mix of the background green (yellow to blue) and wiggle in some water reflections under the stones. Add more blue to the mix and wiggle in some reflections under the lotus flower.

Rinse and wipe the brush.

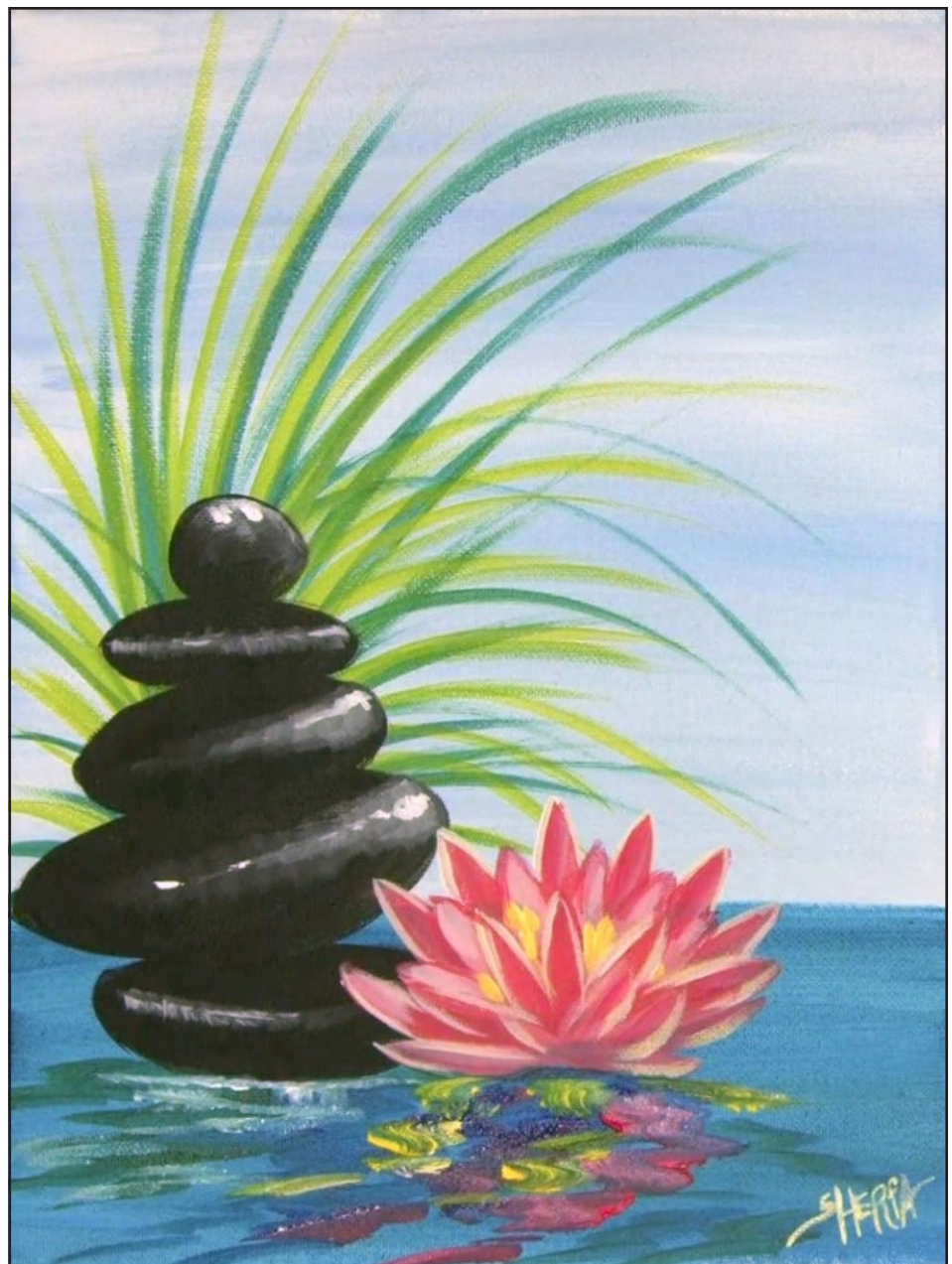
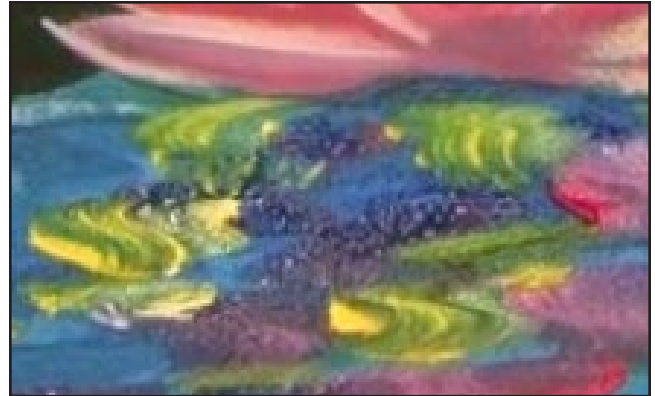
Load the pink onto the brush and wiggle in some flower highlights in the water.

Rinse out your brush.

Grab some yellow and white and add some of that color in our reflections.

Lastly, with white on the edge of the brush, add a little reflective water in front of the bottom stone.

Sign with the Round Brush.



Q & A

IS THERE A BIG DIFFERENCE BETWEEN MARS BLACK AND OXIDE BLACK?

Mostly the same; I think a few paint companies call Mars black, oxide black or iron oxide black.

I USE THE SAME PAINTS AS SHERPA, MINE LOOK REALLY STREAKY, TOO MUCH WATER?

Streaky as in transparent or streaky like it is skipping over the canvas and not covering?

TRANSPARENT

Yes, I would suggest a little less water. Play around with it. The surface you are painting on and the brush you are using all impact how much water you need.

I'M NOT GETTING GOOD GREENS WITH MY PAINT; WOULD IT BE BETTER TO GET A COOLER YELLOW?

Cool yellow runs very green so in most sets will give you better greens but less bright oranges. A lot of sets love a lemon yellow though and it can be lovely paired with a non biased red and blue.

MY YELLOW PAINT (SAME PAINT FROM THE SET YOU RECOMMENDED) IS SORT OF CLUMPY STRAIGHT FROM THE TUBE, SHOULD I CONTACT THE COMPANY? IT IS BRAND NEW.

Yes you should 100% contact the company and be sure and get pictures that will help them see what is happening.



THE ART SHERPA

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#THEARTSHERPA

YOU CAN JOIN THE THE ART SHERPA OFFICIAL GROUP AND POST YOUR PAINTINGS THERE:

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THE TRACING METHOD

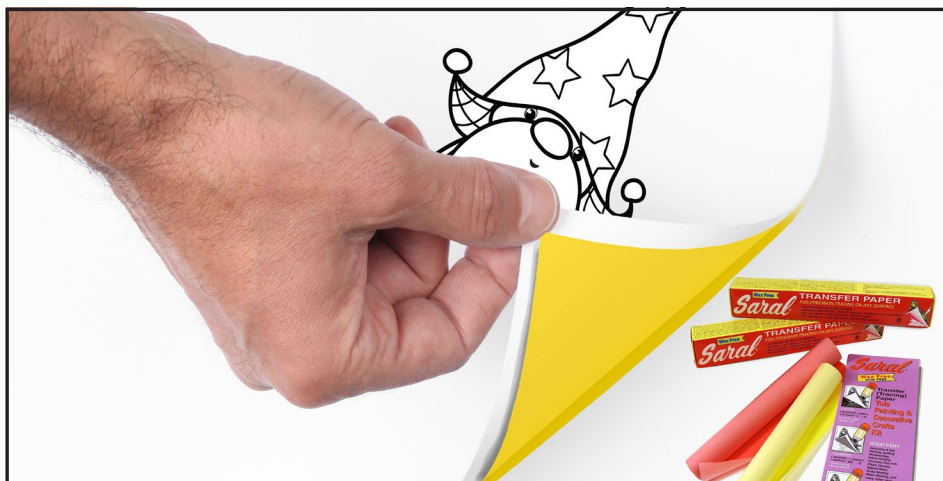
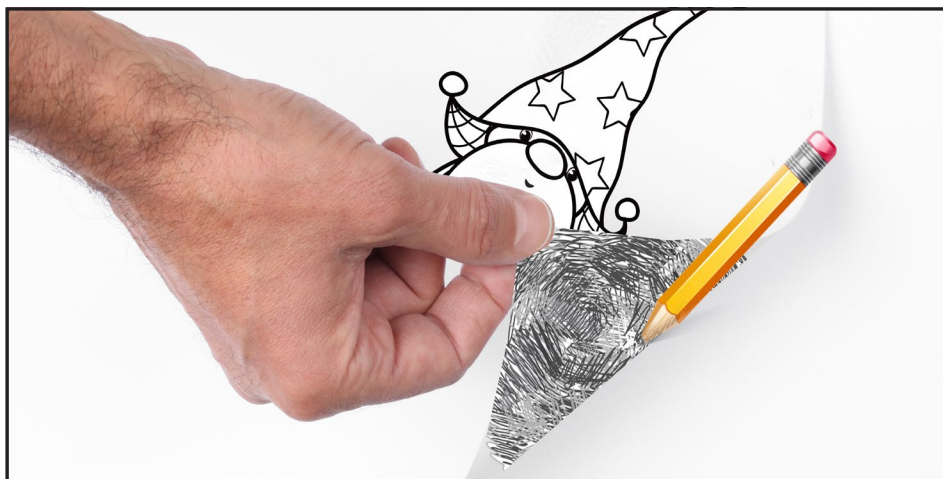
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



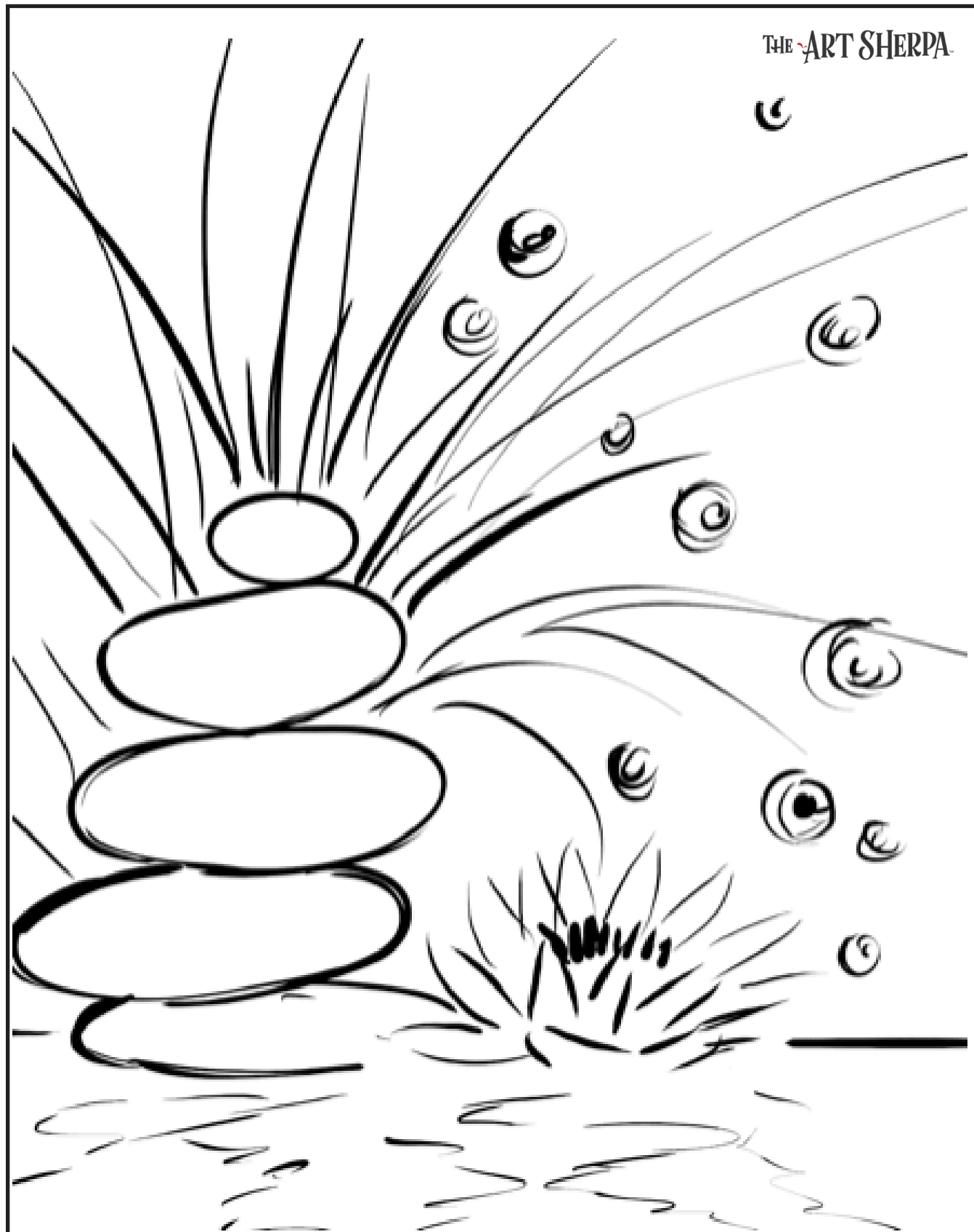
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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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