WAVE RIDER

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STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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SHERPA
FORWARD:

I am resolved 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 are included and more can be found at: theartsherpa.com.

Keep 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.

It is a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

We sincerely hope 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 Yellow Medium = CYM

• Phthalo Blue = PB

• Ultramarine Blue = UB

• Phthalo Green = PG

• Dioxazine Purple = DP

• Titanium White = TW

• Mars Black = MB

• Fluid White Paint = FWP

BRUSHES:

• Large Synthetic Bright

• Large Hog Bright

• Small Synthetic Round

• X-Small Synthetic Round

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

• T-Square Ruler

• Watercolor Pencil Or Chalk

• Kitchen Sponge

• Splatter Tool

SYMBOL GUIDE:

• > Less than previous amount

• < More than previous amount

• + Equal amount

TECHNIQUES YOU WILL USE IN THIS PAINTING:

• Expressive Painting Strokes

• Being Painterly and Loose

• Atmospheric Perspective

• Finding Value

• Sea Foam

• Color Theory

• Perspective of Waves

• Directionality

• Blending Wet into Wet

• Setting a Horizon line

• Color Mixing

• Dynamic Light on Water

• 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	02:10	COLORED GROUND
STEP 2	4:40	SECRET COOKIE
STEP 3	06:02	WAVE IMAGE
STEP 4	09:16	SKY
STEP 5	13:11	WAVE
STEP 6	19:10	SEAFOAM
STEP 7	22:06	SEAFOAM DETAILS
STEP 8	27:44	WAVE DETAILS
STEP 9	32:32	DOLPHIN
STEP 10	38:13	DOLPHIN DETAILS
	43:59	FINAL TOUCHES
	49:06	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.

WATERCOLOR
WEDNESDAYS

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

Watch directly from TAS Facebook
page each week.

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

RELAX &
CHILL OUT
TOGETHER

The ART SHERPA

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STEP 1 – COLORED GROUND

"HEAL THE PLANET"

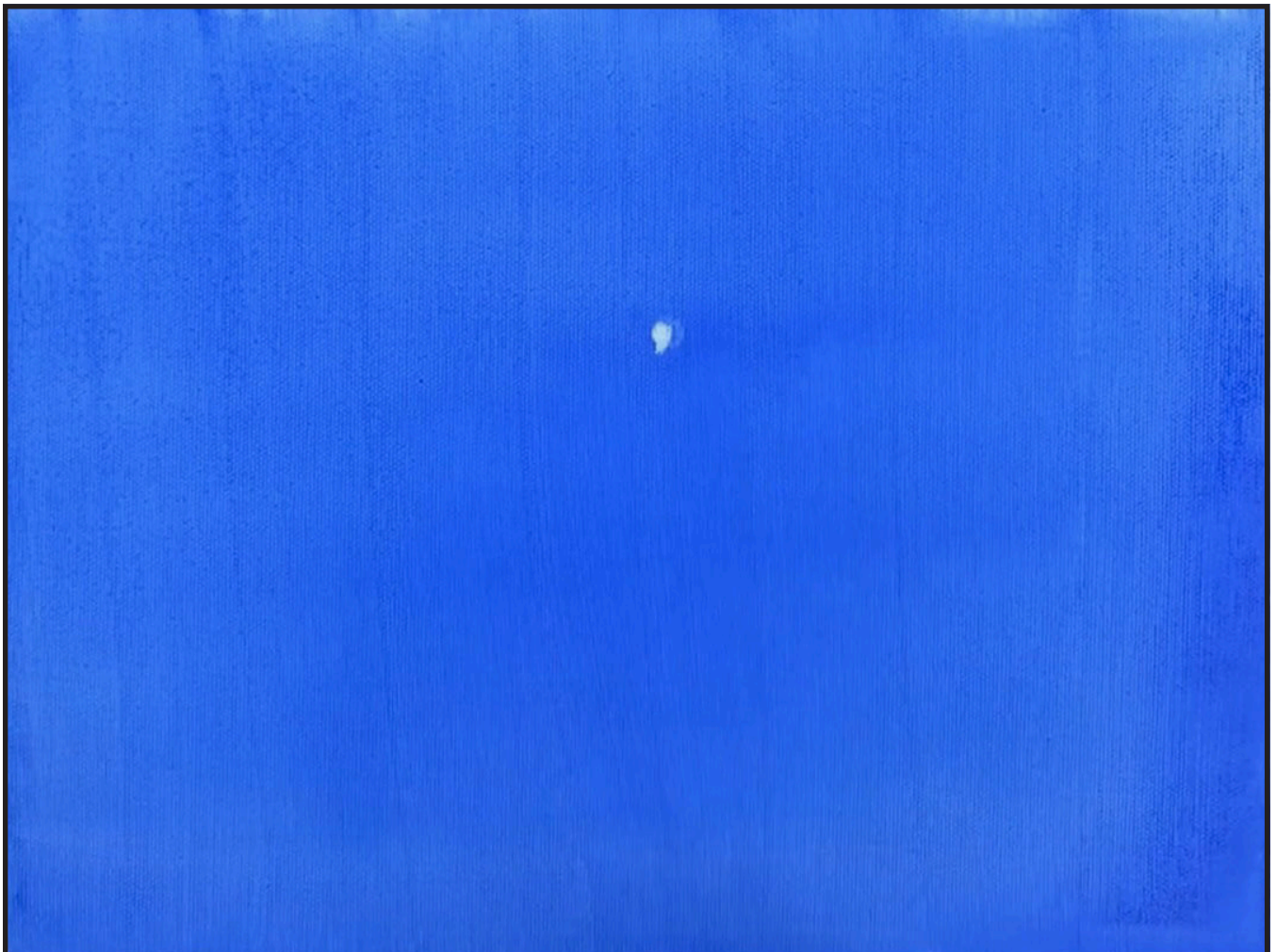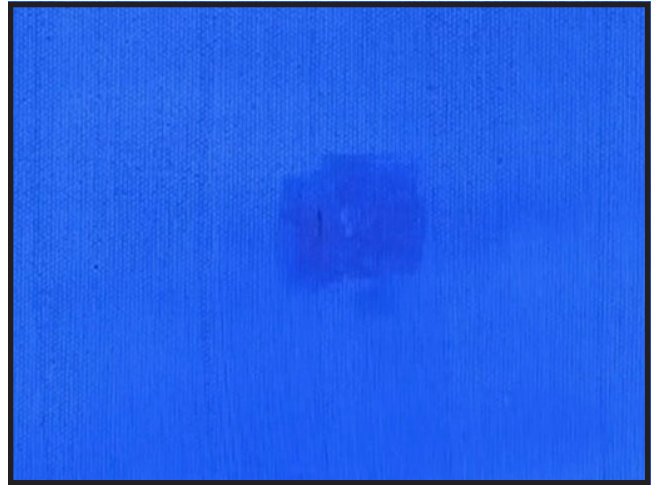### PAINT:
Ultramarine Blue = UB

BRUSHES & TOOLS:
Large Synthetic Bright

STEP DISCUSSION:
• Roughly paint the entire canvas with Ultramarine Blue. After you finish, slightly smooth the surface by running the brush strokes both horizontally and vertically. Rinse.

• Dry the surface before continuing to the next step.

Sherpa Tip: A secret cookie in the lesson...If you have a drop of water fall onto the canvas and it removes the paint you can fix it in the following way. Completely dry the surface and then use any brush to repaint it with the same color and no water. Then dry it again.

STEP 2 - WAVE IMAGE

"TOO SIZED FOR PAINT"

PAINT:
Titanium White = TW

BRUSHES & TOOLS:
Medium Hog Round
T-Square Ruler or Paper
Towel
Chalk Pencil or Watercolor
Pencil

STEP DISCUSSION:

• I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way, 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. You should use a Chalk Pencil or Watercolor Pencil.

• Sketch a horizon line at the bottom third of the canvas. Then begin at the middle of the horizon line and draw a large loop that curves to the left, for the front of the wave. The top of the wave begins about a third of the way down the canvas on the left side and curves down towards the end of the wave. Curve a few lines upward, inside the wave to give yourself some movement guidelines.

STEP 3 - SKY

"APPRECIATE ALL INFORMATION GIVEN IN GOOD FAITH"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:
Large Hog Bright

COLOR MIXES:
ky Blue = PB + UB + TW
Dark Blue = PB + UB

STEP DISCUSSION:
• Dampen the brush and load it with the **Sky Blue mix**. Begin painting the sky, starting at the horizon line by applying side to side strokes as you move up the canvas. It is ok to go over your wave line slightly.

• Paint the sky at the top of the sky with the **Dark Blue mix** and blend it down into the lighter sky below. Add a little more of the **Sky Blue mix** or Titanium White at the bottom if you need to lighten it. Rinse.

STEP 4 - WAVE

"WAVES ARE WET, THIS STEP IS WET-INTO-WET"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
Large Hog Bright

COLOR MIXES:
Dark Blue = PB + UB
Deep Blue = PB + UB + DP
Turquoise = PB + PG
Med Turquoise = PB + PG + TW

STEP DISCUSSION:
• Use the **Dark Blue mix** and start at the right side to paint long brush strokes along the bottom of the canvas then curl them up into the wave on the left. Paint the entire bottom of the weather and slightly up into the wave.

• Add some **Deep Blue mix** at the left corner then blend it into the still wet paint. Rinse and dry the brush.

• Starting at the top of the wave, brush the **Turquoise mix** down into the still wet paint of the water. Curving the stroke as you blend it in.

• Use the **Medium Turquoise mix** to paint the tip of the wave, blending it back into the wet paint. Add a little Cadmium Yellow

Medium to the mix and blend it in the very top of the wave.

• While everything is still wet, carry some reflections in, around the curve and throughout the water with the **Medium Turquoise mix**. Rinse and wipe the brush.

• Add more of the **Deep Blue mix** back into the water at the bottom of the canvas. Rinse and dry the brush.

• Dry the surface before continuing to the next step.

THE ART SHERPA PATRONAGE

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www.TheArtSherpa.com/patron

STEP 5 – SEAFOAM

"UNICORNS LOVE PLAYING IN SEAFOAM"

PAINT:
Ultramarine Blue = UB
Dioxazine Purple = DP
Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:
Sponge

COLOR MIXES:
Deep Blue = PB + UB + DP
Off White = TW > PB > UB > DP

STEP DISCUSSION:
• Use a sponge to create an **Off White mix** by mixing a lot of Titanium White to a titch of the **Deep Blue mix.** Pinch the sponge while you very lightly tap in the seafoam in the front of the wave and along the top of the water line. Change directions often and come up and around the top of the wave. At the back of the wave the seafoam will be substantially smaller. Rinse the sponge out.

• Dry the surface before continuing to the next step.

STEP 6 - SEAFOAM DETAILS

"PINCHING IS A RECOGNIZED CONTROL TECHNIQUE...EVEN IN ART"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:
Medium Hog Round
Sponge

COLOR MIXES:
Aqua = TW > CYM > PB > PG
Turquoise = PB + PG

STEP DISCUSSION:

• Use the round brush and the **Aqua mix** to softly scumble around the front of the wave.

• Without rinsing the brush, add some **Turquoise mix** below that and slightly blend it into the previous color. Alternate between these two mixes as you fill in this area in front of the wave.

• Add more Titanium White on the brush and apply a highlight behind the seafoam at the front of the wave. Rinse.

• Highlight the seafoam using the sponge and the Titanium White. Pinch and tap and turn the sponge as you gently add this brighter highlight.

• Dry the surface before continuing to the next step.

STEP 7 - WAVE DETAILS

"PERHAPS KEVIN SCARED THE UNICORNS AWAY"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Phthalo Green = PG
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:
Medium Hog Round
Splatter Tool

COLOR MIXES:
Turquoise = PB + PG
Aqua = TW > CYM > PB > PG

STEP DISCUSSION:

• Use the toe of the brush and deepen the inside curl and to the top of the wave with the **Turquoise mix.**

• Dry brush the **Aqua mix** to highlight areas throughout the water. Add some more depth in the water by blending in pure Phthalo Blue.

• Alternate between these mixes until you are happy with the wave. Rinse and dry the brush.

• Switch to the Splatter tool and use the Fluid White Paint to add the tiny splashes of seafoam to the front of the wave. Rinse.

• Dry the surface before continuing to the next step.

STEP 8 - DOLPHIN

"NO BABY SHARKING THIS WEEK FOR JOHN"

PAINT:
Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round
Chalk Pencil or Watercolor
Pencil

COLOR MIXES:
Blue Gray = UB + MB + TW

STEP DISCUSSION:
• I chose to freehand the dolphin image but I have also provided a traceable image if you prefer to use that method. But, again, you can grid, transfer, or freehand, whatever makes you the most comfortable. I drew in with a chalk pencil then sketched in with paint for more visibility.

• Curve a vertical line at the middle of the wave where the body of the dolphin emerges from the water. Add a horizontal curved line for the black line that runs down the side of the belly. Draw a bump for the forehead, cause they have big brains, and continue along the back and then add the top fin.

• Then nose bumps out starting at the forehead and curve around then, curve bottom of the belly. Add the two bottom fins last.

• Paint the dolphin in with the **Blue Gray mix**. Use the Mars Black to outline it.

• Dry the surface before continuing to the next step.

Sherpa Tip: A traceable can be used more than once in a step for tracing different elements of the whole painting.

"BRINGING FLIPPER TO LIFE"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Light Gray = TW > UB > MB
Blue Black = UB + MB
Med Turquoise = PB + PG + TW
Blue Gray = UB + MB + TW

STEP DISCUSSION:

• Paint the underside of the dolphin with the **Light Gray mix**. Rinse.

• Use the **Blue Black mix** to paint the back and the top fin.

• Add Ultramarine Blue on the dirty brush and feather in the shadows on the bottom fins and at the side belly line.

• Add more of the **Light Gray mix** on the dirty brush and blend it into the underbelly while the paint is still wet. Rinse.

• Make adjustments on the dolphin if necessary by using the **Medium Turquoise mix** to trim along the outside of it.

• Dry the surface before continuing.

• Use light pressure to dry brush the **Light Gray mix** on the underbelly. Allow some of the color below to show through. Add Titanium White to the dirty brush to create a lighter value here as well. Then shade the bottom of the belly with the **Blue Gray mix.**

• Outline the bottom fins and under the chin with the **Blue Black mix**. Rinse.

STEP 10 - FINAL TOUCHES

"DOLPHINS DON'T NEED GLITTER TO SPARKLE"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:
Medium Hog Round
X-Small Synthetic Round

COLOR MIXES:
Blue Black = UB + MB
Med Turquoise = PB + PG + TW
Deep Blue = PB + UB + DP

Off White = TW > PB > UB > DP

STEP DISCUSSION:

- Use an X-Small Round brush and FWP to white line the bottom fins, the mouth and add a circle for the eye. Continue lining the back and forehead. Tap out the wet reflections where they would naturally be. Use the **Blue Black mix** to make adjustments on the inside of the dolphin. Alternatively, use the **Medium Turquoise mix** to make any adjustments on the outside of the dolphin. Rinse.

- Switch to the Hog Round brush, create **Off White mix** by mixing a lot of Titanium White to a titch of the **Deep Blue mix**. Very lightly tap in the seafoam in where the dolphin is emerging from the wave. Change directions often. Add more Titanium White to the brush and using very light pressure, tap in highlights. Rinse.

- Apply a shadow to the wave under the dolphin by glazing in a little Phthalo blue. Rinse.

- Sign.

• 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 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 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.
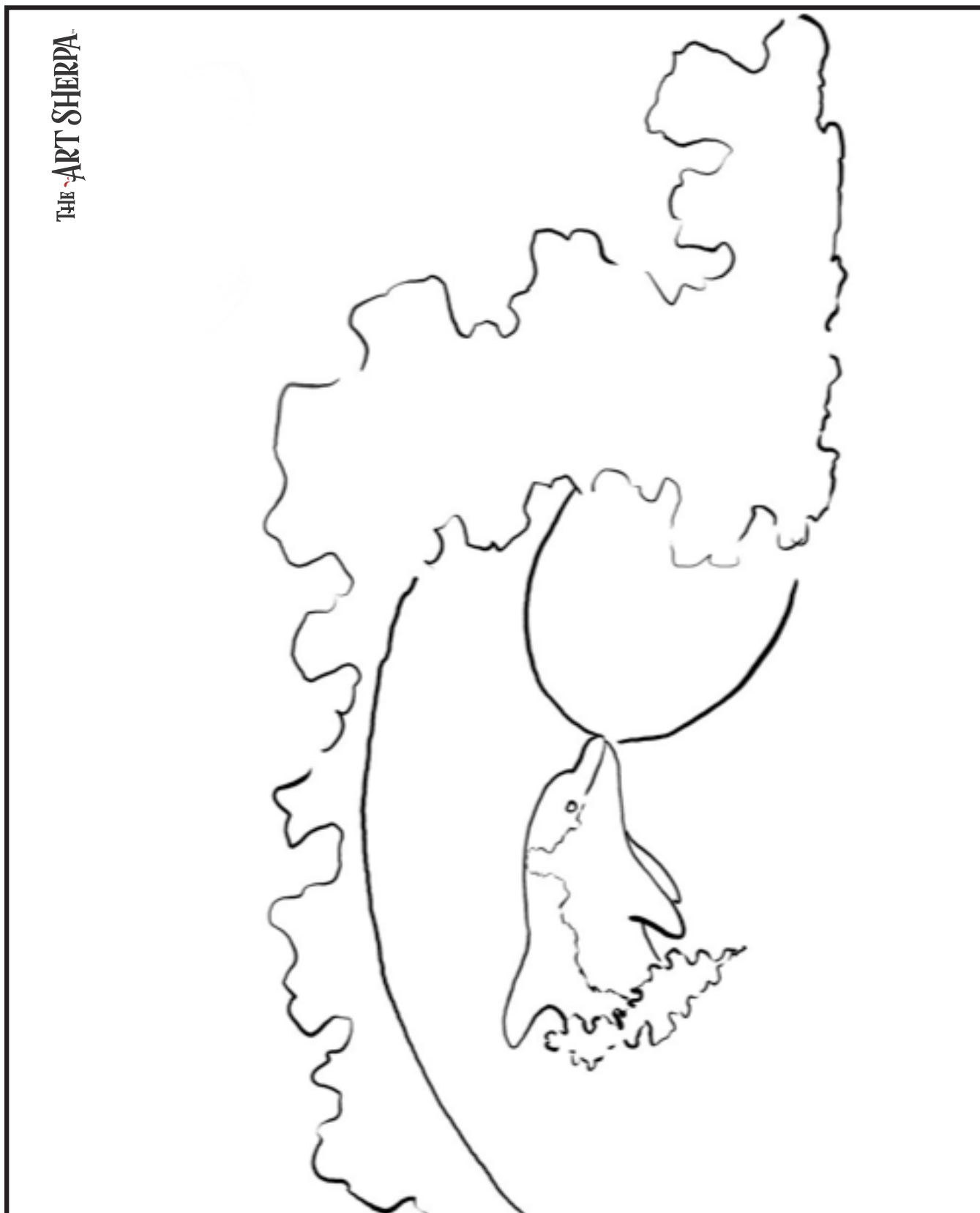
The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself

unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.
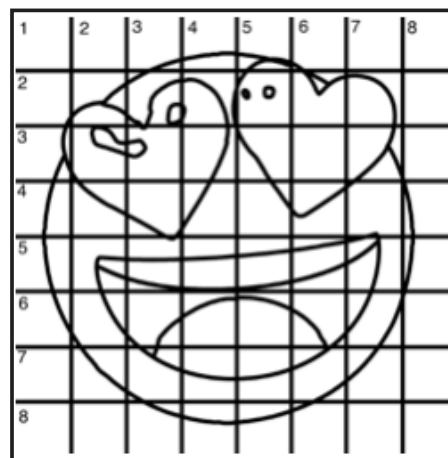
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

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

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter,your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

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

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.

- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.

- Search for videos on the website.

- Use the traceable - it is NOT cheating.

- Join the Art Sherpa Official Facebook group for support.

- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISH PIECE

As an artist, there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but 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.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.

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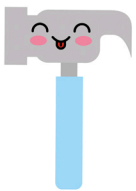
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