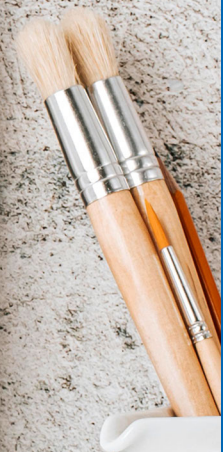
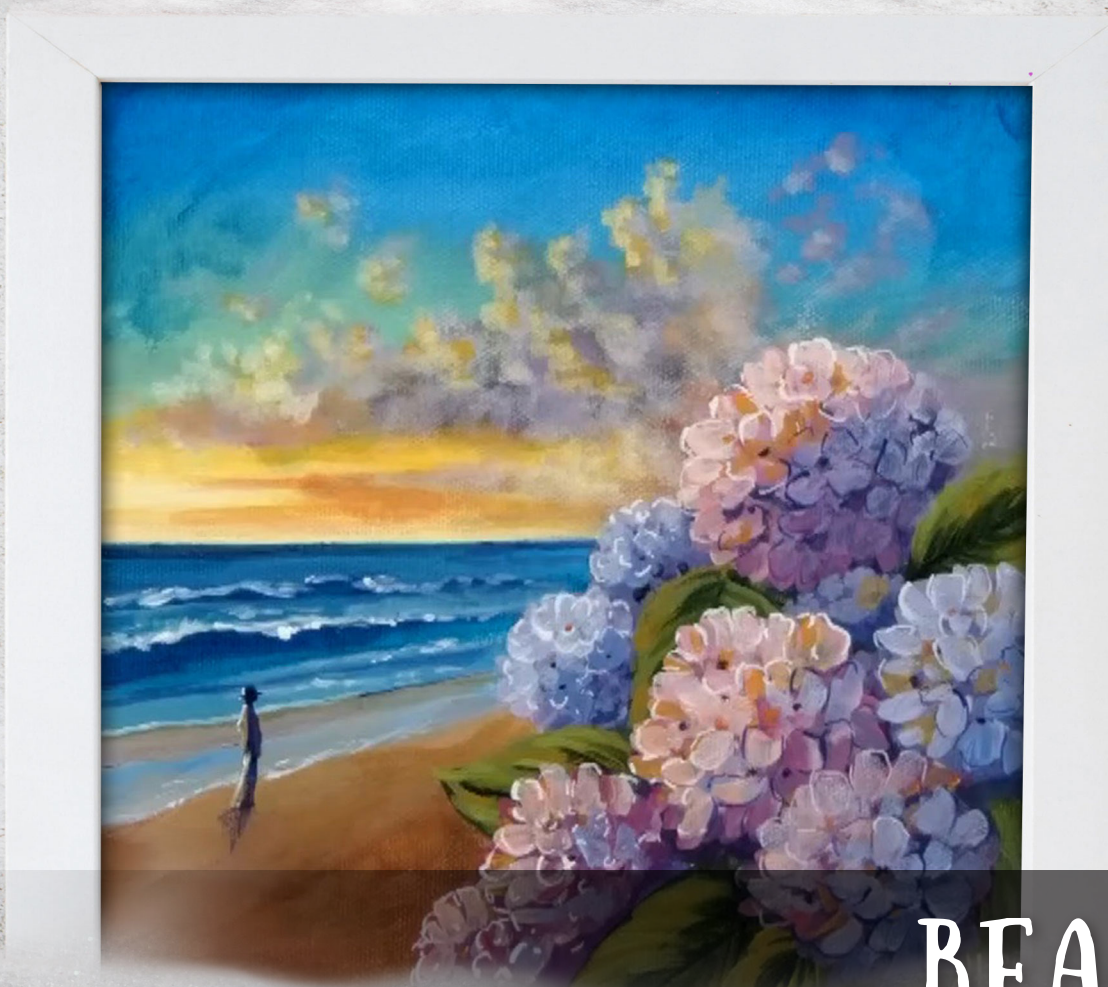


THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## BEACH BLOOMS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: HEATHER CAMPBELL


STEPS: 14 | DIFFICULTY: CHALLENGING | 3 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 can be found at [theartsherpa.com](https://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.

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](mailto: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
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP

## BRUSHES:

- Medium Hog Round
- Large Hog Bright
- Large Synthetic Oval Mop
- Medium Synthetic Round
- X-Small Synthetic Round
- Small Synthetic Filbert or  
“D” Brush If you have one

## TOOLS:

- 8 x 8 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.)
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Optional: StayWet Palette

## SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

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





# 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.

| STEPS:  | TIME:   | DESCRIPTION:        |
|---------|---------|---------------------|
| INTRO   | 00:00   | INTRO               |
| STEP 1  | 06:05   | SKETCH IN IMAGE     |
| STEP 2  | 09:56   | BLOCK IN BACKGROUND |
| STEP 3  | 18:45   | OMBRE SKY           |
| STEP 4  | 23:43   | CLOUDS              |
| STEP 5  | 30:29   | CLOUD GLOW          |
| STEP 6  | 40:20   | BEACH               |
| STEP 7  | 44:15   | SHORELINE           |
| STEP 8  | 48:55   | WAVES               |
| STEP 9  | 58:00   | LEAVES              |
| STEP 10 | 1:02:00 | LEAVES CONTINUED    |
| STEP 11 | 1:07:20 | BEGINNING FLOWERS   |
| STEP 12 | 1:15:20 | FLOWER DETAILS      |
| STEP 13 | 1:27:35 | FLOWERS CONTINUED   |
| STEP 14 | 1:36:30 | HUMANOID FIGURE     |
|         | 1:47:04 | 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.





# THE ART SHERPA

*Patron Exclusive*

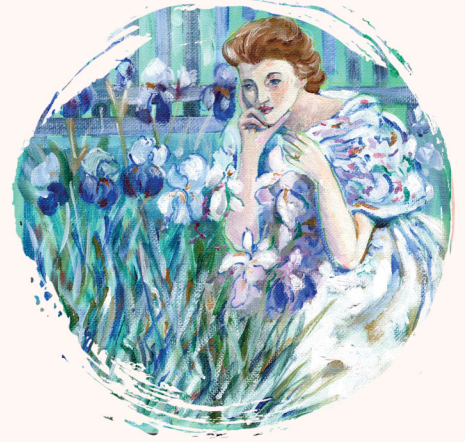
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# STEP 1 – SKETCH IN IMAGE

Timestamp 6:05

## “HOW MUCH SPACE DOES THE HYDRANGEA BUSH FILL”

### PAINT:

Ultramarine Blue = UB

### BRUSHES & TOOLS:

Medium Hog Round

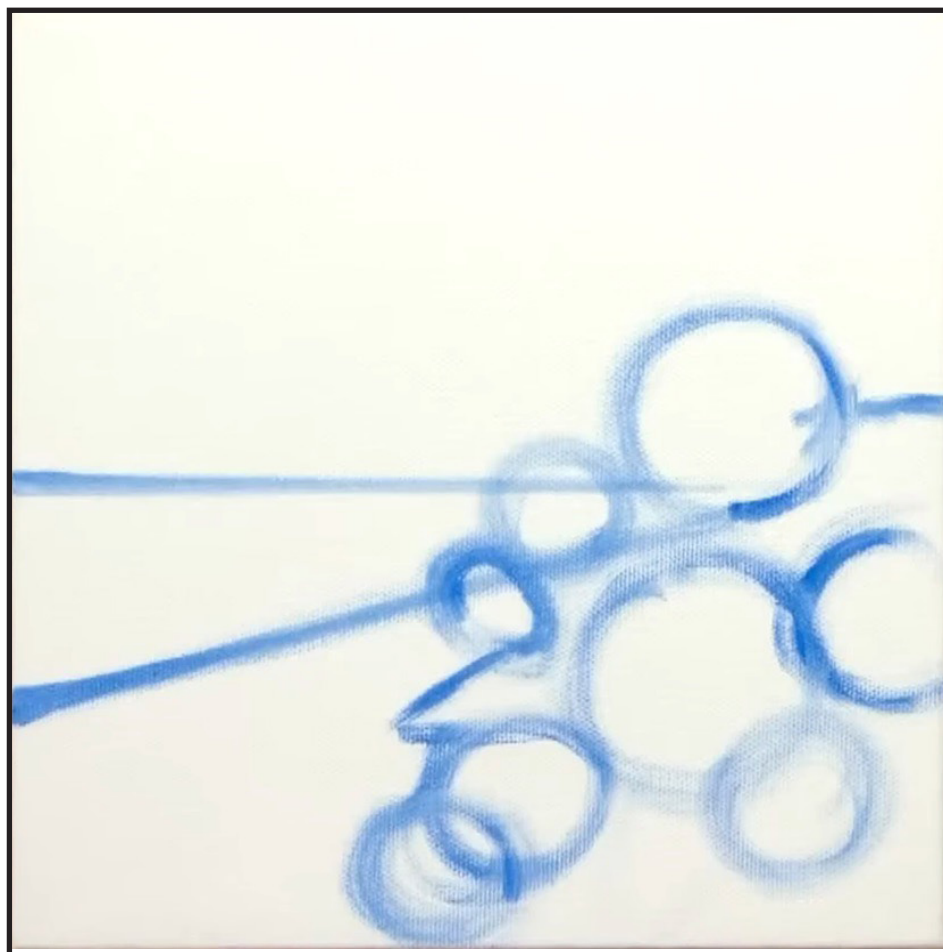
T-Square Ruler

### 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 to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are freehanding, 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. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Use a T-square ruler to measure the 4 inch mark on the left side of the canvas. Flip the ruler horizontally, and paint a horizon line that is about 6 inches long, using Ultramarine Blue. Then, draw an angular shoreline that runs 2 inches from the bottom left, up to meet the horizon line.

- On the right side of the canvas, slightly above the horizon line, sketch a short horizontal line that will represent the top of a leaf. Then, draw a circle for the first flower puff that is approximately 1.5 inches in diameter.
- Paint two smaller circles to the left and below the first one. The top circle is almost beside the first one, and the bottom one is touching the top flower but is more to the left and oval shaped. Below that, draw a sideways “V” for a leaf. Then, draw two more off-set, overlapping circles at the bottom center of the canvas.
- Finally, sketch three circles in the remaining space of the bottom right corner. There is a larger circle in the center of the space, with a smaller circle below to the right, and another middle sized circle to the right above. Rinse the brush.

*Sherpa Tip: When I free hand, I make the circles for the flowers a little smaller, to allow space to make them larger as I paint.*





# STEP 2 – BLOCK IN BACKGROUND

Timestamp 9:56

## “SKY, WATER, AND EARTH ELEMENTS”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Medium Hog Round  
Large Hog Bright

### COLOR MIXES:

Pale Yellow = TW > CYM  
Light Orange =  
TW > CYM > CRM  
Sky Blue = UB + PB  
Turquoise = PB + PG  
Dark Sand = YO + BS  
Dark Green = PG + BS

### STEP DISCUSSION:

- Begin with a slightly damp Bright brush. Load the **Pale Yellow mix** to paint from the horizon up about an inch or two into the sky. Use long horizontal strokes, and do not worry if you paint slightly into the water area or the flowers. Just above that, paint short side to side strokes using the **Light Orange mix**. Rinse and dry the brush thoroughly.
- Add some Titanium White to the **Sky mix** to paint the remainder of the sky with the long horizontal strokes. Next, wipe the

pigment from the brush, and use light pressure to soften that transition just a bit. Then, mute the **Sky mix** a bit by adding a touch of Burnt Sienna. Lightly paint this color into the bottom of the sky on the right side of the canvas beside the top hydrangea. Rinse and dry the brush.

- Use the **Turquoise mix** to paint in the ocean. Rinse and dry the brush thoroughly.
- Block in the beach with the **Dark Sand mix**. Rinse and dry the brush.
- Paint greenery around the circle shapes with the **Dark Green mix**. Rinse and dry the brush.
- Switch to the Round brush to block in the flowers with Dioxazine Purple using random strokes in all directions. Rinse and dry the brush thoroughly.
- Dry the surface before continuing to the next step.





# STEP 3 – OMBRE SKY

Timestamp 18:45

## “MORE BLENDING PRACTICE”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

### BRUSHES & TOOLS:

Large Synthetic Oval Mop

Large Hog Bright

### COLOR MIXES:

Turquoise = PB + PG

Aqua = PB + CYM > TW

Sky Blue = PB + UB

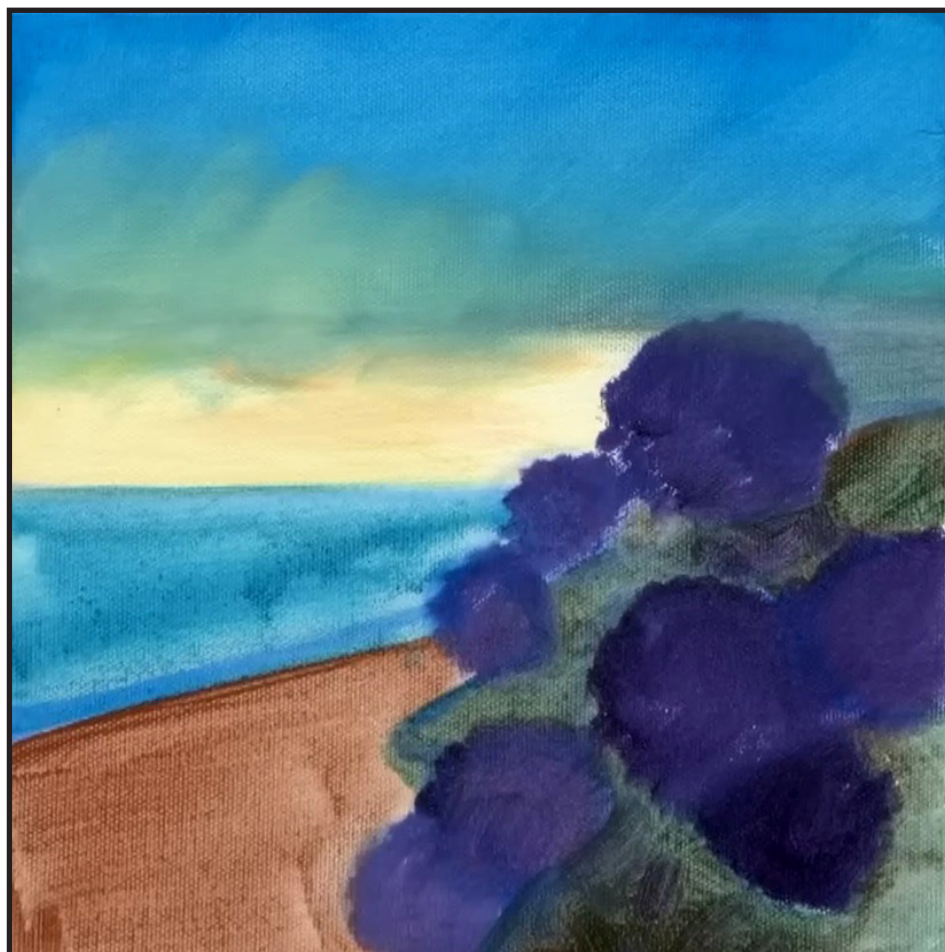
Pale Yellow = TW > CYM

### STEP DISCUSSION:

- Deepen the top of the top of the sky with the **Sky Blue mix** using long horizontal strokes with the Bright brush. Lighten the brush pressure as you move down to create a soft transition.
- Add a layer of the **Aqua mix** between the darker upper canvas and the lower yellow sky, blending it upward into the darker sky. Add a bit of Burnt Sienna to mute this color slightly, and paint it to the right of the hydrangea. Rinse and dry the brush.
- Soften the blend of the sky using a dry Mop brush and very light pressure. Rinse and dry the brush.
- Paint another layer of the **Pale Yellow mix** at the bottom of the sky using

the Bright brush. Rinse and dry the brush.

- While the paint is still wet, blend that yellow upward into the darker sky above. Take care not to turn too much of the yellow sky to green. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



# STEP 4 – CLOUDS

Timestamp 23:43

## “SMOKY CLOUDS”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

Medium Hog Round

### COLOR MIXES:

Putty = CYM + CRM + DP + TW

Yellow Orange = CYM > CRM

Pale Yellow = TW > CYM

Warm Grey = CYM + CRM +

DP + TW > QM

### STEP DISCUSSION:

- Ensure the Round brush is rinsed and dried thoroughly. Begin painting curled, irregular brush strokes, and build up the cloud shapes using the **Putty mix**. The bottom of these clouds run along the transition between the darker and lighter part of the sky. They are thickest in the center of the canvas and taper out somewhat towards the left. The bottom clouds are also darker, so add a bit more to the mix Dioxazine Purple in those areas.
- Use a slightly darker version of this mix to paint the smoky clouds in the yellow sky, using short side to side strokes. Add more Titanium White to that mix to paint the wispy upward

clouds on the right side of the canvas. Also use this color to lighten the tops of the darker central clouds. Rinse and dry the brush thoroughly.

- Paint a bit of the **Yellow Orange mix** at the top of the yellow part of the sky, on the left side of the canvas. Then, paint some of this color between the upper and lower banks of clouds. Wipe most of the pigment out of the brush.
- Use the **Pale Yellow mix** along the bottom of the clouds banks. Then, use this color to add a bit of warmth to the darker clouds.
- Add some of the **Warm Grey mix** through parts of the darker cloud, here and there.





# STEP 5 – CLOUD GLOW

Timestamp 30:30

## “TIP TOEING IN THE GLOW”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Hog Round

### COLOR MIXES:

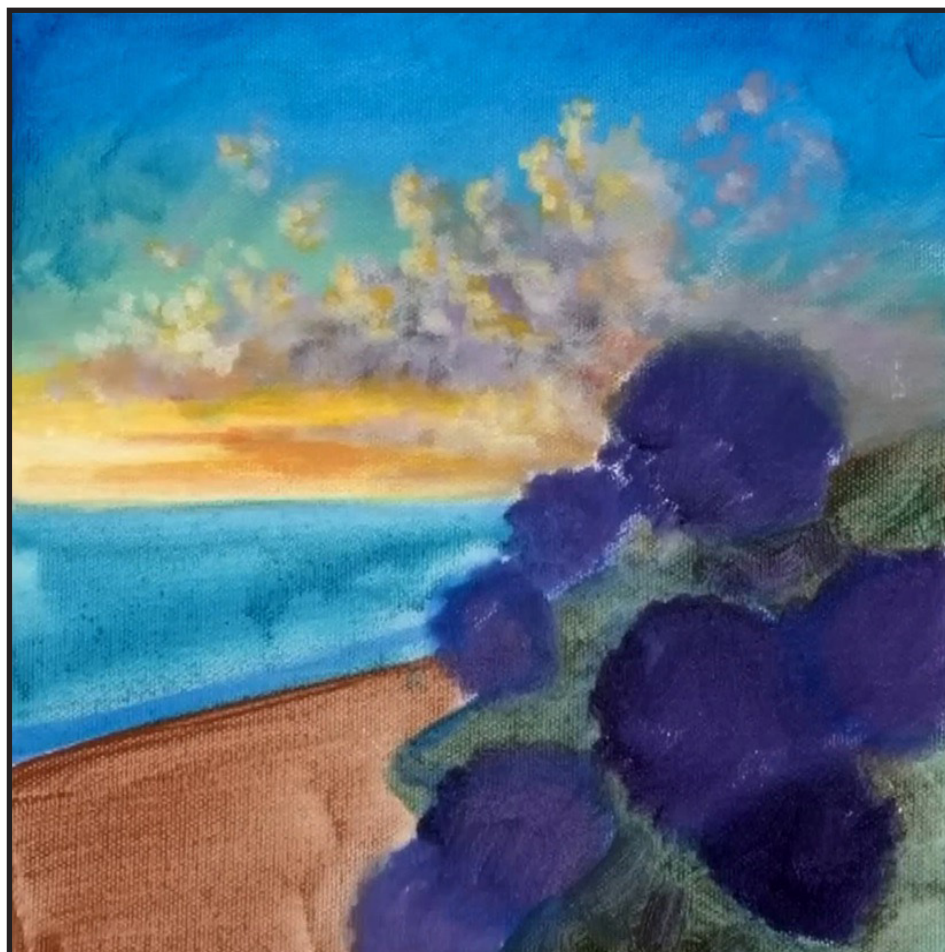
Putty = CYM + CRM + DP + TW  
Orange = CRM + CYM  
Light Orange =  
TW > CYM > CRM  
Red Orange = CRM + CYM  
Sky Blue = UB + PB  
Pale Yellow = TW > CYM

### STEP DISCUSSION:

- Add a little more Titanium White into the **Putty mix**, and start highlighting the clouds with some of this lighter color. You can see how that starts to build up those clouds. Add a few break away clouds above the larger cloud to make little bits of interest. Rinse and dry the brush.
- Paint the warm glow on the front of the clouds using the **Orange mix**. Alternate occasionally with the **Light Orange mix**.
- Use the toe of the brush to scrub some of the **Red Orange mix** on the underside of the smoky clouds in the yellow part of the sky. Rinse and dry

the brush.

- Glaze the **Sky mix** in the upper corners of the sky with the **Sky mix**. Rinse and dry the brush.
- Highlight the lower edges of the cloud fronts with the **Pale Yellow mix** using the toe of the brush. Take care not to cover all the layers below. Add a little more Titanium White into the **Putty mix** to highlight the little breakaway clouds. Continue playing with the clouds, using these various mixes, until you are happy with the results. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



# STEP 6 – BEACH

Timestamp 40:20

## “FEEL THE WARM SAND UNDER YOUR FEET”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Medium Hog Round

### COLOR MIXES:

Light Sand = TW + YO

Dark Brown = BS + MB

Orange = CRM + CYM

### STEP DISCUSSION:

- Paint the **Light Sand mix** along the shoreline. Then, using a back and forth stroke, blend this color halfway down through the beach. Wipe the brush, but no need to rinse it.
- Add the **Dark Brown mix** to the bottom half of the beach, and lightly blend it upward using a back and forth stroke.
- Give the beach some warmth by scrubbing in a mix of a little Burnt Sienna into the **Orange mix** in a few places. Alternate between these mixes until you are happy. Rinse and dry the brush.
- Dry the surface before continuing to the next step.





# STEP 7 – SHORELINE

Timestamp 44:15

## “ADDING DEPTH TO THE OCEAN”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Phthalo Green = PG  
Dioxazine Purple = DP  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Medium Hog Round

### COLOR MIXES:

Medium Blue = UB + DP + TW  
Putty = CYM + CRM + DP + TW  
Light Turquoise = PB + PG + TW  
Light Sand = TW + YO  
Dark Teal = UB + PB + PG

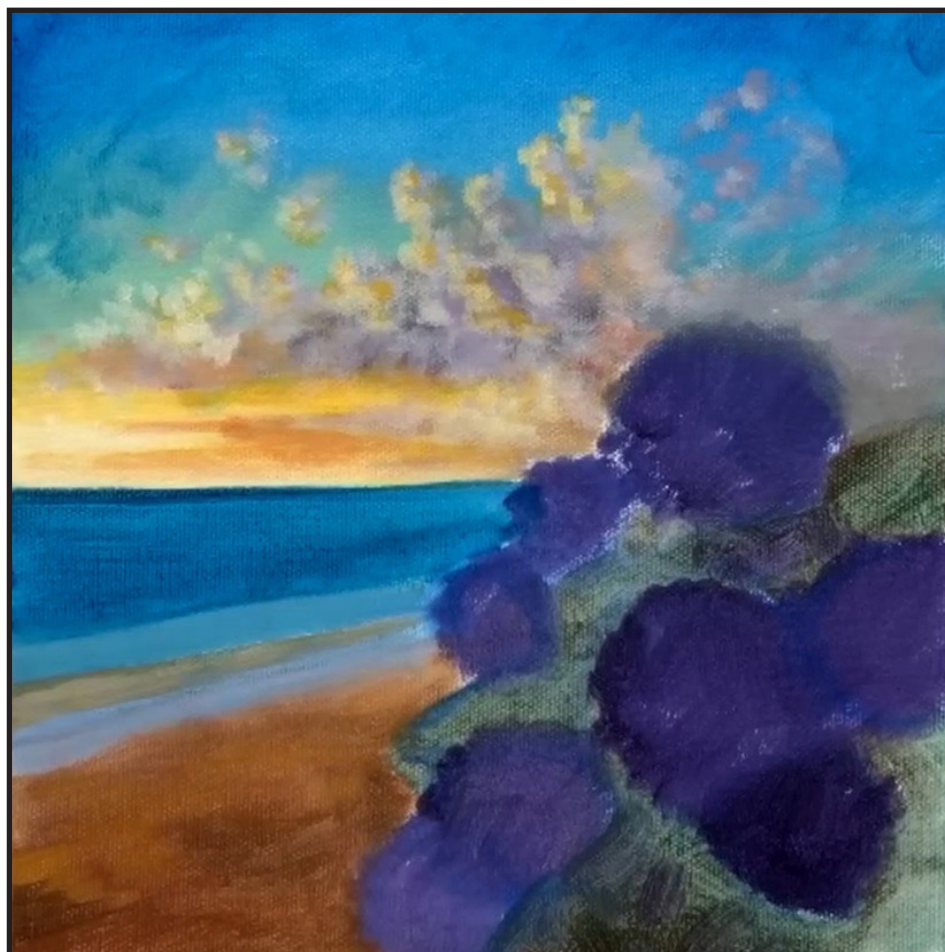
### STEP DISCUSSION:

- Combine a little of the **Medium Blue mix** with the **Putty mix**. Paint this color along the shoreline, using the toe of the brush.
- Grab some Phthalo Blue to paint a band of this color in the water, just slightly above the shore. Add another layer on top of that with the **Light Turquoise mix**. The starts a little wider on the left edge and tapers out as it moves right.
- Add a band of the **Light Sand mix** between the shoreline color and the Turquoise area. Rinse and dry the brush.
- Use the **Dark Teal mix** to

paint along the horizon line, staying as level as you can. Then, blend this darker color downward toward the turquoise area, creating a wedge of dark color. Rinse and dry the brush.

- Dry the surface before continuing to the next step.

*Sherpa Tip: Keep the Hog Bristles rough and stiff by squeezing all the water from the brush after rinsing. Otherwise you will have a soft and soggy mop.*





# WATERCOLOR WEDNESDAYS

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# STEP 8 – WAVES

Timestamp 48:55

## “ADD DRAMA TO THE WAVES”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Phthalo Green = PG  
Burnt Sienna = BS  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Medium Synthetic Round  
Medium Hog Round

### COLOR MIXES:

Seafoam = TW > BS > PB > PG  
Putty = CYM + CRM + DP + TW  
Light Sand = TW + YO  
Dark Blue = DP + UB  
Medium Blue = PB > TW  
Pale Yellow = TW > CYM

### STEP DISCUSSION:

- Load some of the **Seafoam mix** onto the tip of the Synthetic brush. Add a wave cresting about 1 inch below the horizon line. Use short irregular strokes, starting the wedge of color a bit wider on the left edge, and disappearing into a thin line behind the flowers. There is a thin wave at the bottom of the turquoise area. Add a bit of irregular seafoam along the bottom of the wave that has come up on the beach and is receding.
- Combine a little of the **Seafoam mix** to the **Putty**

**mix**. Layer along that receding wave, using the toe of the brush and tapering it off near the flowers. Then, blend in a bit of Ultramarine Blue here as well.

- Paint another layer of the **Light Sand mix** along the shoreline. Then, use Burnt Sienna to shade the bottom of this sandy shoreline. Lighten the beach under the receding wave, with the **Light Sand mix**, and softly blend it downward.
- Use the **Dark Blue mix** to paint the shadows in the water. Start under the slightly bigger, cresting wave, then glaze a bit of this color with irregular strokes down to the shoreline wave. Shade the front of this wave as well but closer to the flowers. Finally add shadows in the distant water, just behind the cresting wave. Rinse the brush.
- Blend some of the **Medium Blue mix** into the distant water, then deepen the horizon line with the **Dark Blue mix**.
- Load some Titanium White onto the tip of the dirty brush. While everything is still wet, apply thick irregular strokes of foam on top of the distant shadow you just added. Create the crashing of a wave by taping in the foam up higher then dipping it down. Then, lighten the crest of the closer wave, using back and forth strokes, blending this out as you go to the right. Finally, add foam at the front of the shore, as well. Rinse the brush.
- Combine a little of the **Light Sand mix** to the **Putty mix**, making a halftone. Blend this color into the receding wave to make it seem a bit more transparent. Add a bit of this color to the sand along the shoreline, as well.
- Back to Titanium white to splash up some water where the wave is cresting, and to add short, curved strokes between the waves to imply a bit of choppy water. Rinse the brush.
- Switch to the Hog brush and load some Burnt Sienna. Loosely blend this into the bottom of the beach. Then, add the **Light Sand mix** at the top of the beach, and blend in until you have a sandy beach you enjoy.
- Dry the surface before continuing to the next step.

*Sherpa Tip: How to make a correction to the horizon if it is uneven: First level the sky using the Pale Yellow mix, then deepen the horizon line with the Dark Blue mix.*



# STEP 9 - LEAVES

Timestamp 58:00

## “DESIGNING LEAVES”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

### BRUSHES & TOOLS:

Medium Synthetic Round

### COLOR MIXES:

Dark Green = PG + BS

Medium Green =

CYM + PG + BS

Eggplant = DP + PG

### STEP DISCUSSION:

- Use the **Dark Green mix** to begin painting sharper leaf shapes in the hydrangea bush. There is a leaf shape that flows off the right side of the canvas, near the top of the flowers. A second leaf begins below the left side of the large upper flower, and points downward. The third leaf lays horizontally along the left side of the flowers, pointing out towards the beach. The next leaf is at the bottom of the canvas. Then, fill in the bottom right corner, and between the blooms, to imply more leaves in the shadows.
- Blend in some **Eggplant mix** to deepen the corner further. Rinse the brush.
- Highlight the leaves with the **Medium Green mix**. Use directional strokes

that allow the darker color below to act as the veins on the leaves and dark edges. Leave the right corner dark for now. Rinse the brush.

- Dry the surface before continuing to the next step.





# STEP 10 – LEAVES CONTINUED

Timestamp 1:02:00

## “ADD SOME WOW TO THE LEAVES”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Round

### COLOR MIXES:

Light Green = CYM + PG + TW  
Orange = CRM + CYM  
Medium Green =  
CYM + PG + BS  
Eggplant = DP + PG

### STEP DISCUSSION:

- Tone the **Light Green mix** with Burnt Sienna. Highlight the edges of the leaves by applying short, curved strokes from the base of the leaf up to the tip. Occasionally, vary the mix by adding a little more Cadmium Yellow Medium.
- Load some of the **Orange mix** onto the dirty brush. Add some warmer highlights onto the leaves in a few places, creating a bit of drama.
- Without rinsing the brush, add some of the **Medium Green mix** to paint a few strokes of implied greenery into the bottom right corner.
- Use the **EggPlant mix** to

enforce the shadows in the center of the leaves and the veins. Rinse the brush.

- Tint the **Medium Green mix** with some Titanium white to add this lighter highlight onto the leaf edges. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 11 – BEGINNING FLOWERS

Timestamp 1:07:20

## “STARTING TO BLOOM”

### PAINT:

Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Filbert Or “D”  
brush if you have one

### COLOR MIXES:

Violet = QM + UB > TW  
Grape = UB > QM  
Lilac = QM > UB + TW  
Light Purple = TW > QM > UB  
Plum = QM > UB  
Mid Blue = UB > TW

### STEP DISCUSSION:

- Start on the top flower. Use the shape of the brush, and some loosely combined **Violet mix**, to paint multidirectional petal-like marks on the left side of the bloom. Leave some of the dark purple showing. The petals on the right side of the same flower are in shadow, and are made with the slightly darker **Grape mix**. Then, highlight the petal tips with the **Lilac mix**, blending the highlight a little with the darker color below. Apply the highlights more intensely on the left side, and continually lessen the pressure as you come around the darker, right side. Use Dioxazine Purple for any deeper shading needed on the right side.

Tuck in a smaller bloom under this one, using the same method.

- Paint the two smaller, upper blooms on the left with the **Light Purple mix**, creating irregular shaped, multidirectional petals. Use the **Grape mix** to shade the side of the round bloom that would be facing away from the light source.
- The two blooms on the bottom left are painted with a combination of the **Light Purple mix** and the **Plum mix** together. They are shaded with the **Grape mix** loaded onto the dirty brush.
- Tint the **Plum mix** with a touch of Titanium White to paint the more centrally focused flower. Use Dioxazine Purple to shade the darker areas of this flower. Rinse the brush. The next flower is in the bottom right corner. It is painted the same as the last one, except it uses Ultramarine Blue as the shadow color. The petals of the final flower are painted with the **Mid Blue mix**. Add more Titanium White to that mix to highlight the petals on this bloom. Rinse.
- Dry the surface before continuing to the next step.





# STEP 12 – FLOWER DETAILS

Timestamp 1:15:20

## “VALUE SHAPES THE BLOOMS INTO BALLS”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Round

### COLOR MIXES:

Warm Pink = CYM + QM + TW  
Dark Magenta = DP + QM  
Grape = UB > QM  
Peach =  
CYM + QM + TW + CRM  
Lilac = QM > UB + TW  
Putty = CYM + CRM + DP + TW  
Medium Pink = QM + CRM  
Violet = QM + UB > TW

### STEP DISCUSSION:

- Use the **Warm Pink mix** to piece out the individual florets in the focal bloom at the center. Press down and lift the brush to create the teardrop shape of the floret petals. Make clusters of four of these petals, varying the mix slightly here and there. Use the **Dark Magenta mix** in the more shaded area of this bloom. Some of these florets in the shadows will be a cooler value, so use the **Grape mix** in those areas. Add more Titanium White to the **Warm Pink mix** to highlight the forward facing part of

this bloom. Create a bit of a dusty shadow on the back of the bloom by adding a touch of Ultramarine Blue. Rinse the brush.

- Detail the top flower in a similar fashion. Use the **Peach mix** to first piece out the individual florets. Mix in some of the **Warm Pink** here and there. Begin adding some of the Lilac mix as you move back. Then, add the **Dark Magenta mix** in the shadows. Rinse the brush. Add more Titanium White to the **Peach mix** to highlight the front of this bloom. Adjust this flower to your liking.
- Without rinsing the brush, add some Ultramarine Blue into the **Putty mix**. Detail the two upper blooms on the left. Highlight these by adding more Titanium White to the mix. While they are still wet, blend in some Ultramarine Blue into the shadow areas. Add the darkest shadows with Dioxazine Purple. Add some dark shadows to the top bloom as well. Rinse the brush.
- Paint the two bottom left blooms with the **Medium Pink mix**. Vary the mix with a touch of Titanium White where needed. Add more Quinacridone Magenta to the mix, as you go back into the shadows.
- The flower in the bottom right corner is painted with the **Medium Pink mix**. It also gets darker as it goes back by adding the **Violet mix**. Add the darkest shadows with Dioxazine Purple.
- Without rinsing the brush, add some Ultramarine Blue into the **Putty mix**. Use this color to detail the flower along the right edge of the canvas. Work a bit of Titanium White into the mix for the lighter value that is on the forward face, and Ultramarine Blue in the shadows to the right.
- Add touches of these same mixes into the small flower that is tucked in between this one and the large top flower. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 13 – FLOWERS CONTINUED

Timestamp 1:28:35

## “CONTINUING YOUR FLOWER JOURNEY”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Round

### COLOR MIXES:

Warm Peach =

CYM > QM > CRM

Putty = CYM + CRM + DP + TW

Lilac = QM > UB + TW

Orange = CRM + CYM

- Highlight the cool blue flowers with the **Lilac mix**. Add more Titanium White where it needs to be a lighter value, and more Ultramarine Blue in the shadows. Even paint a few of the lighter Lilac petals on the rest of the blooms for continuity.
- Without rinsing the brush, start adding the **Orange mix** to the centers of some of the little florets. Rinse the brush. Then, tap in some Dioxazine Purple on some of the centers as well. Rinse the brush.
- Continue layering these flower colors onto the flowers until you are happy. Rinse the brush.
- Dry the surface before continuing to the next step.

### STEP DISCUSSION:

- Add a touch of glow to the front of the central flower using the **Warm Peach mix**. Glow up the top flower, and the two bottom left flowers using this color, as well.
- Combine some of the **Warm Peach mix** with the **Putty mix**. Even though it is grayed out, it will still add a warm glow to the cool blue flowers on the right. Rinse the brush.
- Highlight the more purple flowers using the **Warm Peach mix** mixed with quite a bit of Titanium White. Add Quinacridone Magenta on the dirty brush to layer onto the shaded florets of these blooms.





# STEP 14 – HUMANOID FIGURE

Timestamp 1:37:30

## “COULD BE FROM MARS, OR VENUS”

### PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Fluid White Paint = FWP

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Dark Blue = DP + UB

Warm Peach =

CYM > QM > CRM

Grape = UB > QM

### STEP DISCUSSION:

- Use the **Dark Blue mix** to add the figure walking along the shore, around the center of the beach. Paint the head in the water, just above the shoreline. Add a bean shaped body, then long legs to just below the bottom of the receding wave. Thicken and adjust the figure, and add a hat for character. Thin the mix with a little water to glaze a bit of this color as a shadow to the left of the feet. Rinse the brush.
- Add a little line work on some specific little petals using the **Dark Blue mix**. This dark lining on some of the darker petals adds definition and interest in the shadows. Rinse the brush.
- Add more Cadmium

Yellow Medium to the **Warm Peach mix**. Paint a bit of a glow onto the back of the figure. Then, highlight that with some Fluid White Paint. Apply the same process to the legs and hat. Highlight the seafoam at the front of the receding wave with the Fluid White Paint.

- Tint the Fluid White Paint with a touch of the **Grape mix**, and outline some of the individual petals on the lighter value florets.
- Sign.



## THE TRACING METHOD

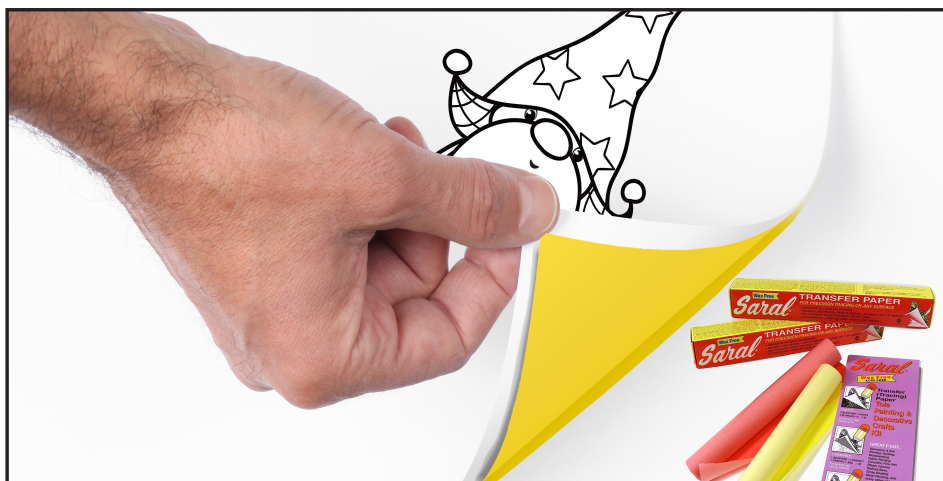
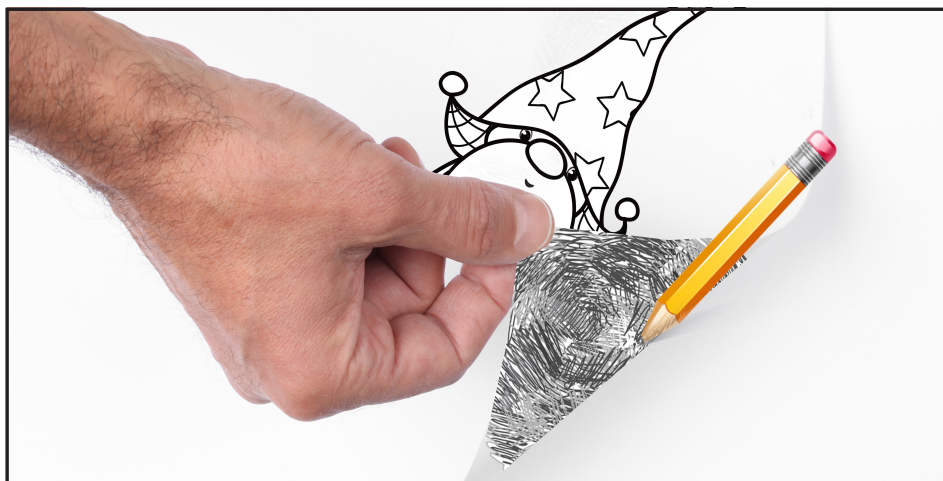
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

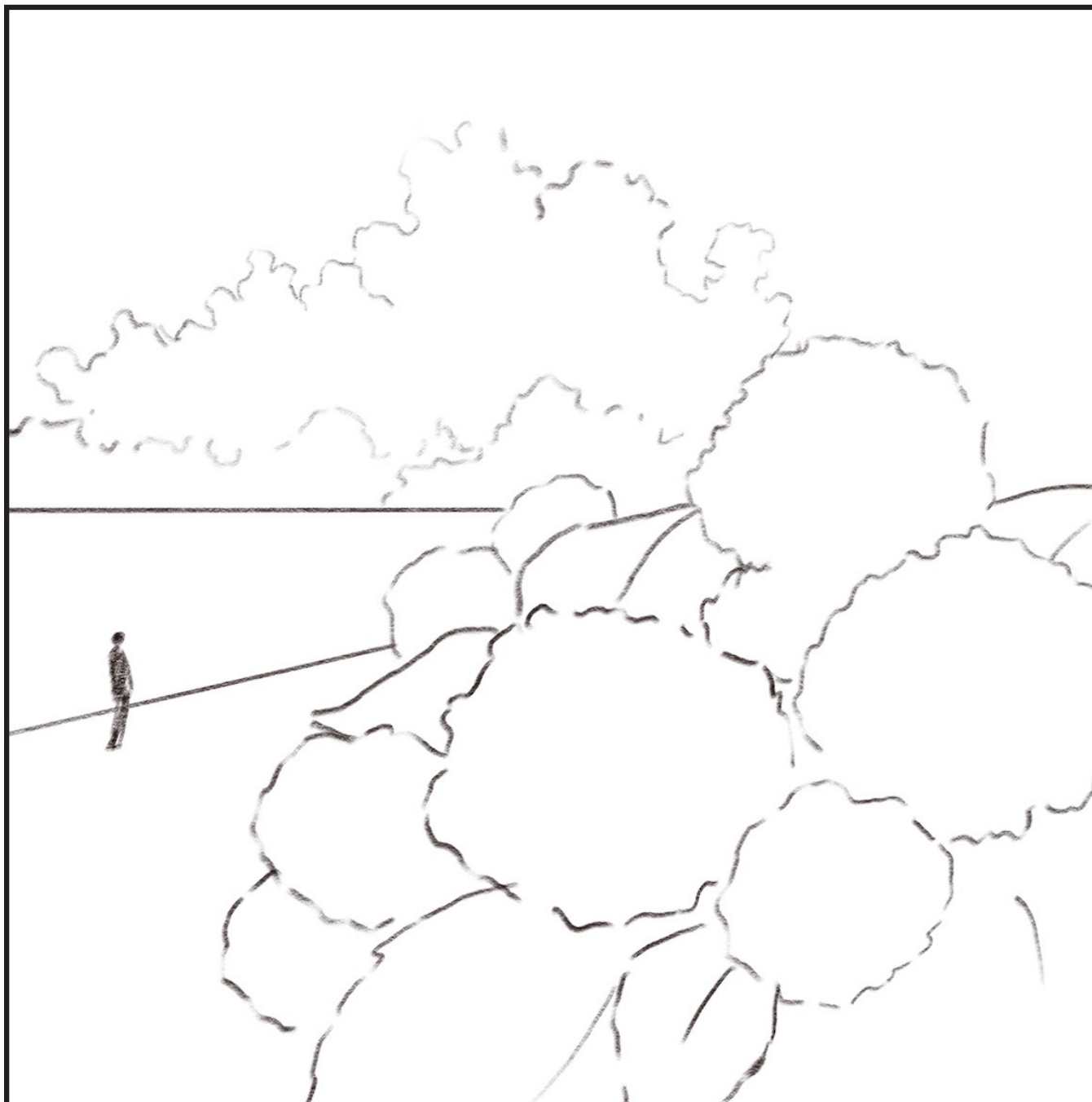


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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:



THE ART SHERPA

## 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.

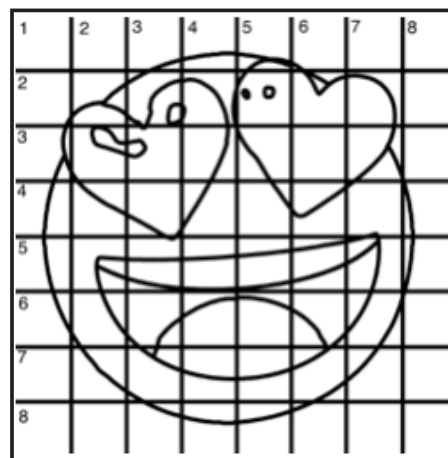
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.

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.**





## TECHNIQUE REFERENCES:

### 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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