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THE ART SHERPA™



Acrylic  
April

DECONSTRUCTED  
ABSTRACT LANDSCAPE  
SEA GLASS

BY THE ART SHERPA

Name credit to Patron: Heather Campbell  
Steps: 14 | Difficulty: Intermediate | 2 Hoots

2023



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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.

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*It is abstract art which means that the image representation will be a slight, partial, or complete departure from reality.*

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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!*

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# Day 28: 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
- Phthalo Green = PG
- Dioxazine Purple = DP
- Titanium White = TW
- Hansa Yellow Light = HYL

## BRUSHES:

- Large Hog Bright
- Medium Synthetic Bright
- Large Hog Round
- Medium Hog Round

## TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8x8 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

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- 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:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 9	21:54	Light Spots
Step 1	02:23	Underpainting	Step 10	27:50	Lighten The Ocean
Step 2	04:27	Ocean	Step 11	28:43	Counterbalance
Step 3	08:13	Distant Horizon	Step 12	31:07	More Reflections
Step 4	10:31	Scruffy Sky	Step 13	35:25	More Vibrancy
Step 5	13:45	Vibrant Color	Step 14	37:43	Seafoam
Step 6	15:57	Stunning Color			Sign
Step 7	18:12	Upper Clouds			
Step 8	20:00	More On The Horizon			



## Step 1 - Underpainting

Timestamp 2:23

### PURPLE HAZE



#### PAINT:

- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP
- Titanium White = TW

#### BRUSHES:

- Large Hog Bright

#### COLOR MIXES:

- Putty = TW > DP + CYM

#### STEP DISCUSSION:

Load the brush with the **Putty mix**, and then roughly paint the entire canvas. Apply back and forth horizontal strokes to create a streaky gradation. We are just ensuring that all the white of the canvas is loosely covered. Rinse and dry the brush.

Dry the surface before continuing to the next step.

## Step 2 - Ocean

Timestamp 4:27

### OCEAN MAN



#### PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Titanium White = TW
- Hansa Yellow Light = HYL
- Dioxazine Purple = DP

#### BRUSHES:

- Medium Synthetic Bright • T-Square Ruler

#### COLOR MIXES:

- Light Purple = DP + TW • Light Aqua = TW > PG + PB > HYL

#### STEP DISCUSSION:

Position the T-Square ruler horizontally on the lower third of the canvas. Then, use a bit of the **Light Purple mix** to create a horizon line. Rinse the brush.

Use the Titanium White to paint a very loose, rough shore line. It begins about 2 inches from the bottom right, and wanders across the canvas and flows off the left side at about ½ of an inch from the bottom. Rinse the brush.

Paint the water in with horizontal strokes of the **Light Aqua mix**.

This fringe of water is thinner on the right and wider on the left side of the canvas. Then, lightly blend, wet into wet, a bit of Titanium White into the rest of the water up to the horizon line. Rinse the brush.

Streak a very light dusting of the **Light Aqua mix**, horizontally onto the beach at the bottom of the canvas. Then, use this color to make any adjustments in the water.





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## Step 3 - Distant Horizon

Timestamp 8:13

### COOL COASTLINE



#### PAINT:

- Cadmium Yellow Medium = CYM • Phthalo Blue = PB
- Dioxazine Purple = DP • Titanium White = TW

#### BRUSHES:

- Medium Synthetic Bright

#### COLOR MIXES:

- Putty = TW > DP + CYM • Indigo = DP + PB

#### STEP DISCUSSION:

Use the **Indigo mix** to create a distant coastline. Start on the left side and taper off, ending about 2 inches from the right side. Ensure the bottom of this land mass is level with the top of the water line. Rinse the brush.

Add more Titanium White to the **Putty mix** and paint a light aura at the bottom of the sky, along the top of that coastline. Rinse the brush

## Step 4 - Scruffy Sky

Timestamp 10:31

### CLOUD ARCHITECTURE



#### PAINT:

- Quinacridone Magenta = QM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW

#### BRUSHES:

- Large Hog Round

#### COLOR MIXES:

- Violet = QM > UB > TW
- Pale Blue = TW > UB
- Light Blue = TW + UB + PB

#### STEP DISCUSSION:

Load some of the **Violet mix** onto the damp brush. Begin painting an irregular cloud line that starts on the right side, above the coastline, and wanders and wiggles its way up to the left side, about an 1½ inches from the top. Randomly push this color upward to fill in the bottom part of the cloud bank. Rinse and dry the brush.

Use the **Pale Blue mix** to lightly paint the area between the top of the coastline and the bottom of the cloud bank.

Paint the remaining cloud in the upper canvas with the **Light Blue mix**, and rough in some irregular strokes. Blend it down into the underbelly of the cloud. Use a little more of the **Violet mix** to help create a nice transition. Rinse and dry the brush.

Dry the surface before continuing to the next step.

## Step 5 - Vibrant Color

Timestamp 13:45

### BEGINNING DRAMA



#### PAINT:

- Cad Red Medium = CRM • Quinacridone Magenta = QM
- Titanium White = TW • Hansa Yellow Light = HYL

#### BRUSHES:

- Large Hog Bright

#### COLOR MIXES:

- Bright Yellow = TW + HYL • Viva Magenta = QM + CRM > TW

#### STEP DISCUSSION:

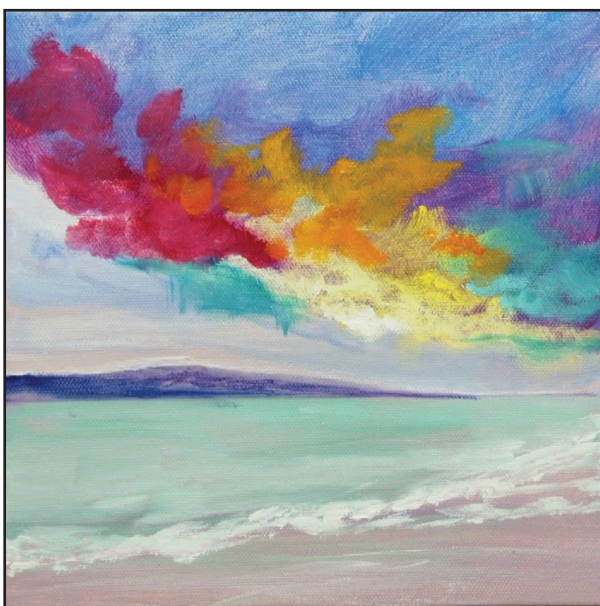
Apply the **Bright Yellow Mix** on the right side of the underbelly of the cloud. Every so often, add more Titanium White and blend it right on the canvas in order to create some nice, light value changes. Move up slightly, and begin blending in some pure Hansa Yellow Light. Rinse and dry the brush.

On the left side of the cloud, blend the **Viva Magenta mix** on the underbelly, using irregular brush strokes. Vary the value of the mix by adding a little more Titanium White here and there. Rinse and dry the brush.

## Step 6 - Stunning Color

Timestamp 15:57

### CHILDLIKE BRAVERY



#### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB

- Phthalo Green = PG
- Titanium White = TW
- Hansa Yellow Light = HYL

#### BRUSHES:

- Large Hog Bright

#### COLOR MIXES:

- Light Aqua = TW > PB + PG + HYL
- Bright Orange = CYM > CRM

#### STEP DISCUSSION:

On the left side of the canvas, move up into the clouds a bit more and apply irregular comma strokes of the **Light Aqua mix**. Add a little bit of this color to the sky, just under the pink part of the cloud, using short, criss-cross strokes. Rinse and dry the brush.

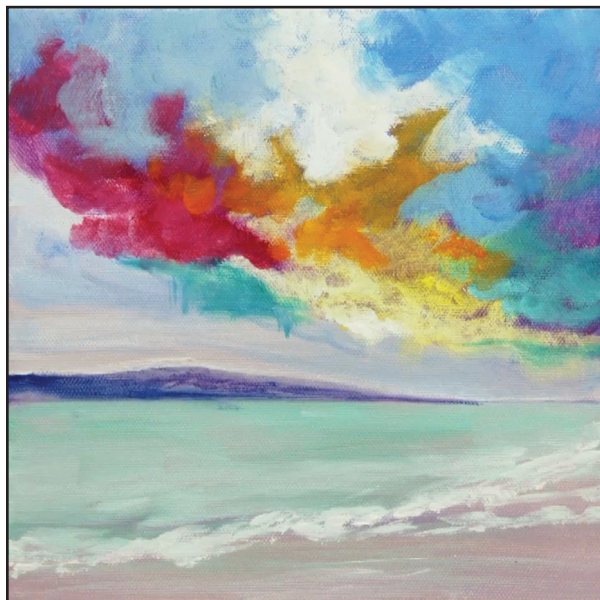
Add the **Bright Orange mix** to the center of the cloud. Also blend this color slightly into the pink, yellow and even the aqua areas of this space, using short irregular comma strokes. Rinse and dry the brush.



## Step 7 - Upper Clouds

Timestamp 18:12

### A MOMENT OF PEACE



#### PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB

- Dioxazine Purple = DP
- Titanium White = TW

#### BRUSHES:

- Large Hog Bright

#### COLOR MIXES:

- Putty = TW > DP + CYM
- Light Blue = TW + UB + PB

#### STEP DISCUSSION:

Add Titanium White to the center of the upper cloud. Sometimes use the corner of the brush to slightly blend it around the orange shape within the cloud.

Paint irregular strokes of the **Light Blue mix** in the upper right corner of the cloud.

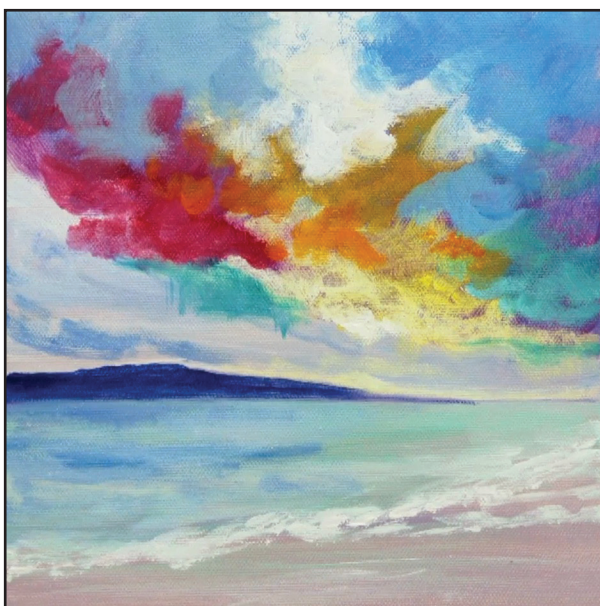
Combine a little of the **Putty mix** to the **Light Blue mix**, and weave it into the upper left side of the cloud. Rinse and dry the brush.

Dry the surface before continuing to the next step.

## Step 8 - More On The Horizon

Timestamp 20:00

### DARKEST VALUE



#### PAINT:

- Phthalo Blue = PB
- Dioxazine Purple = DP
- Titanium White = TW • Hansa Yellow Light = HYL

#### BRUSHES:

- Medium Hog Round

#### COLOR MIXES:

- Indigo = DP + PB
- Bright Yellow = TW + HYL
- Light Indigo = TW > DP + PB

#### STEP DISCUSSION:

Add a little more Titanium White to the **Bright Yellow mix**. Use the toe of the brush and paint a long, thin line along the horizon, from the left side to about the center. Rinse and dry the brush.

Paint another layer on the distant coastline using the **Indigo mix**.

Apply a bit of the **Light Indigo mix** into the sky above the coastline. Then gently glaze some of this color into the water, below the coastline. Rinse and dry the brush.

*Sherpa Tip: If you ever get more pigment on the canvas than you intend, simply blend it in with the color that is below.*

## Step 9 - Light Spots

### LOOSE POPS OF COLOR

Timestamp 21:54



#### STEP DISCUSSION:

Add some bright spots of the **Light Pink mix** to the darker pink area in the clouds. Alternate that color with spots of the **Light Peach mix** in the same area. Rinse and dry the brush.

Paint spots of the **Vibrant Yellow mix** between the orange and yellow areas in the cloud, adding more Titanium White to that mix every so often. Weave some spots of the **Bright Orange mix** in this area as well. Then add the **Vibrant Orange mix** to the top of the pink area on the left. Rinse and dry the brush.

#### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG • Ultramarine Blue = UB
- Titanium White = TW • Hansa Yellow Light = HYL

#### BRUSHES:

- Medium Hog Round

#### COLOR MIXES:

- Light Blue = TW + UB + PB • Bright Yellow = TW + HYL
- Light Aqua = TW + PB + PG + HYL
- Bright Orange = CYM + CRM
- Light Pink = TW + QM + CRM < CYM
- Light Peach = TW + CRM + QM > CYM
- Vibrant Yellow = CYM + TW
- Vibrant Orange = CYM + TW + CRM

Use the **Bright Yellow mix** at the bottom of the yellow part of the cloud, sometimes adding more Titanium White to the mix for a lighter value. Rinse and dry the brush.

Apply spots of the **Light Blue mix** at the top of the pink cloud on the left side of the canvas.

At the top of the yellow part of the cloud, in the center of the canvas, paint spots of the **Bright Orange mix**. Add some of this color to the orange area in the cloud. Vary this color here and there with more Cadmium Red Medium. Rinse and dry the brush.

In the light upper area at the center of the cloud, paint a thicker application of Titanium White using irregular brush strokes.

Weave in some of the **Light Aqua mix** on either side of the cloud.



## Step 10 - Lighten The Ocean

Timestamp 27:50

### PREP FOR CLEAN BRIGHT COLOR



#### PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Titanium White = TW
- Hansa Yellow Light = HYL

#### BRUSHES:

- Medium Hog Round

#### COLOR MIXES:

- Light Green = TW + HYL > PB > PG

#### STEP DISCUSSION:

Gently brush the **Light Green mix** on the right side of the ocean, using horizontal brush strokes. Rinse and dry the brush.

## Step 11 - Counterbalance

Timestamp 28:43

### BEGINNING REFLECTIONS



Add reflected color in the bottom right corner of the canvas to counterbalance the colors in the sky. Begin by roughly painting in a curved line in the bottom right corner using the **Indigo mix**. Add a little more Dioxazine Purple to the brush and fill in the area, blending it outward onto the sandy beach. Rinse and dry the brush.

Use the damp brush to glaze the color outward a bit further onto the beach. Then, with a clean damp brush, stroke it back into the dark corner

using a subtractive technique. Rinse and dry the brush.

Apply a bright reflection on the right side of the water using the **Bright Yellow mix**. Occasionally, add more Titanium White as an added value. Add more reflections in this area with the **Bright Orange mix**.

Apply some of the **Light Pink mix** along the shoreline of this reflected area. Then, add just a touch of this color to the top of the reflected area on the right. Rinse and dry the brush.

Dry the surface before continuing to the next step.

### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Dioxazine Purple = DP
- Titanium White = TW
- Hansa Yellow Light = HYL

### BRUSHES:

- Medium Hog Round

### COLOR MIXES:

- Indigo = DP + PB
- Bright Yellow = TW + HYL
- Bright Orange = CYM > CRM
- Light Pink = TW + QM + CRM > CYM

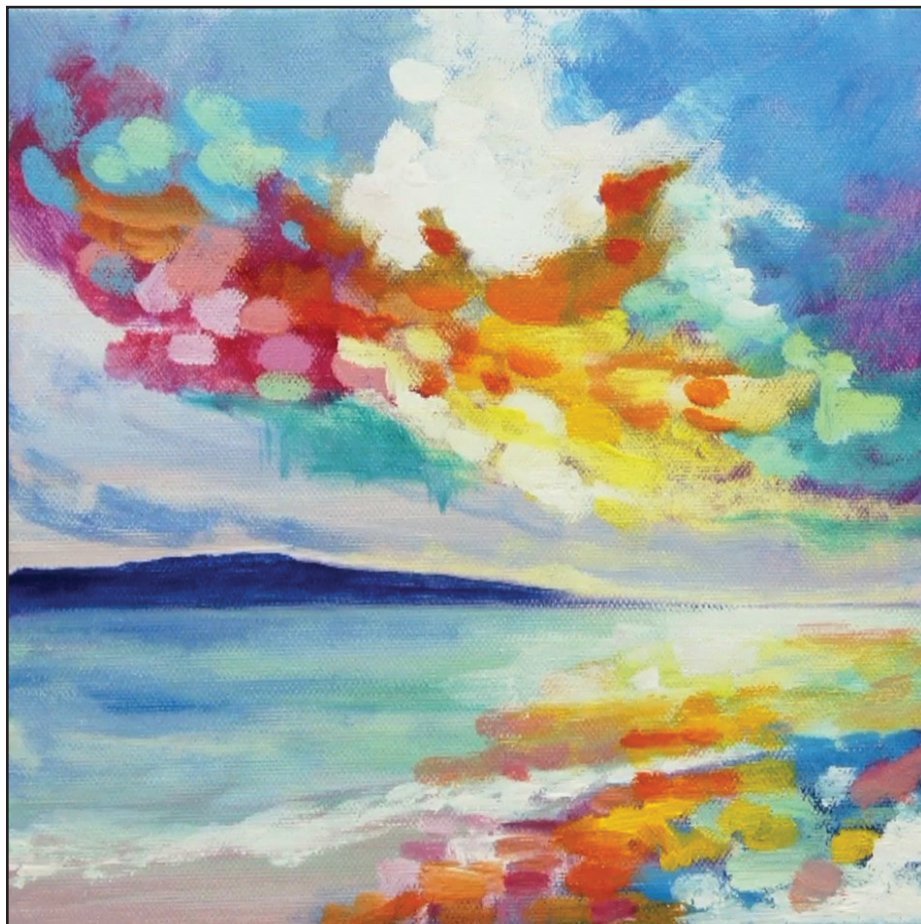
### STEP DISCUSSION:



## Step 12 - More Reflections

Timestamp 31:07

### AS ABOVE, SO BELOW



#### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Titanium White = TW •Hansa Yellow Light = HYL

#### BRUSHES:

- Medium Hog Round

#### COLOR MIXES:

- Viva Magenta = QM + CRM > TW
- Light Peach = TW + CRM > QM > CYM
- Vibrant Orange = CYM + TW > CRM
- Light Blue = TW + UB + PB
- Light Green = TW + HYL > PB > PG
- Yellow = HYL + CYM

#### STEP DISCUSSION:

Apply spots of the **Viva Magenta mix** on the outer

edge of the dark area, in the bottom right corner. Then, use the toe of the brush and lightly pull some of that color downward. Add more Titanium White to the mix and repeat the process, weaving it between the darker pink. Add even more Titanium White on the brush, so it is a quite light value, then weaving it through the same area. Rinse and dry the brush.

As you move down towards the bottom and right of the canvas, begin adding in some of the **Vibrant Orange mix**. Vary that somewhat by adding more Cadmium Red Medium here and there. Rinse and dry the brush. Moving closer towards the bottom right corner, begin adding a **Light Blue mix**. Rinse and

dry the brush.

Use very light brush strokes and some of the Titanium White along the right side of the horizon line. Then, weave it down into the top of the reflections a bit. Rinse and dry the brush.

Apply some of the **Light Green mix** in the bottom right corner. Rinse the brush. This is followed by some of the **Yellow mix** in the same area. Rinse and dry the brush. Then, add a few strokes of Titanium White in the very bottom right corner. Rinse and dry the brush. After that, add touches of the **Light Peach mix**, and any other colors you used in the cloud, here and there through this bottom right corner. Rinse and dry the brush.

Dry the surface before continuing to the next step.

## Step 13 - More Vibrancy

Timestamp 35:25

### MORE CONTRAST



#### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB • Phthalo Green = PG
- Titanium White = TW • Hansa Yellow Light = HYL

#### BRUSHES:

- Medium Hog Round

#### COLOR MIXES:

- Bright Yellow = TW + HYL
- Bright Orange = CYM > CRM

- Light Pink = TW + QM + CRM < CYM
- Vibrant Orange = CYM + TW > CRM
- Turquoise = HYL > PG + PB + TW

#### STEP DISCUSSION:

And just a little bit brighter pop to the top of the reflection on the beach, with the **Bright Yellow mix**. Rinse and dry the brush.

Follow that with pops of the other mixes in the above lists. You are finding balance, and also filling in holes. Add Titanium White to these colors in some places. Rinse and dry the brush.



## Step 14 - Seafoam

Timestamp 37:43

### ROLLING WAVES



#### PAINT:

- Phthalo Blue = PB • Phthalo Green = PG
- Titanium White = TW • Hansa Yellow Light = HYL

#### BRUSHES:

- Medium Hog Round

#### COLOR MIXES:

- Bright Yellow = TW + HYL
- Light Aqua = TW + PB + PG + HYL

#### STEP DISCUSSION:

Loosely add in more Titanium White along the edge

of the shoreline, using irregular, broken strokes. Carrying it through the colorful reflections on the right side of the canvas, creating a separation between the beach and the water.

Add a few more ripples of waves behind the shoreline using irregular brush strokes and Titanium White. Bring in more of the **Bright Yellow mix** in the water on the right side.

Paint broken horizontal lines of the **Light Aqua mix** back into the water, creating a triangular shoreline that is thicker on the left, and thinner on the right. Rinse and dry the brush. Sign.



# WATERCOLOR

## WEDNESDAYS

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

Watch directly from TAS Facebook  
page each week.

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

RELAX &  
CHILL OUT  
TOGETHER

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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



## 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.

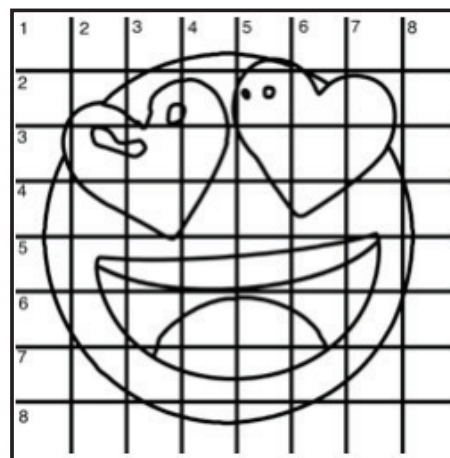
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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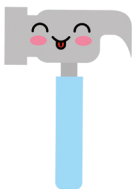
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