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THE ART SHERPA™



*Acrylic
April*

ABSTRACT WAVE AND SKY:
ATMOSPHERIC ABSTRACTION
OCEAN MEETS SKY

BY THE ART SHERPA

Name credit to Patron: Marilou Tognarelli

Steps: 4 | Difficulty: Beginner | 1 Hoot

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.

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

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:
<https://www.facebook.com/groups/TheArtSherpa>



Grab your paint, get your brushes and let's go!

Day 20: Paint and Tool Guide

Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT:

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

BRUSHES:

- Large Synthetic Angle
- Large Hog Bright

TOOLS:

- 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
- Sea Foam
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Clouds
- Color Mixing
- 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.

STEPS: TIME: DESCRIPTION:

Intro	00:00	Intro
Step 1	01:49	Blue Background
Step 2	06:49	Glazing
Step 3	10:08	Detail Waves
Step 4	13:17	Seafoam
Step 5	17:35	Outro

Step 1 - Blue Background

Timestamp 1:49

A BLUE WORLD



down, it goes up, and it goes in many directions. Also notice, when covering over the still wet white paint, and lightening the brush pressure, it helps lighten up the paint value. Add more Titanium White as needed.

In the upper left corner, start scumbling and blending in the **Dark Blue mix**. As you paint around the outer edges of the canvas you are creating a darker vignette. Deepen the value as needed by adding a bit more Phthalo Blue. Lighten it by adding more Titanium White.

PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Turquoise = PG + PB > BS > TW
- Dark Blue = PB + BS

STEP DISCUSSION:

Load the brush with Titanium White and paint the center of the canvas using irregular, scruffy brush strokes. Then, use the **Turquoise mix** and the same scruffy brush strokes to create an irregular, diffused, unfocused world. Notice that the brush handle goes

Create some cloudy atmosphere transition between values. Periodically rinse out and squeeze out the extra water out of the brush to reset it.

Bring some of the **Turquoise mix** back as you get to the upper right corner. To blend, continue scumbling and making quick little back and forth brush strokes, wet into wet. Continue filling in the canvas, varying the mixes as you go. Rinse and dry the brush.

Add Titanium White back into the middle of the canvas, scumbling and working that in to create a light center.

There is no need to dry before moving on.

Sherpa Tip: Paint around the sides of the canvas if you are not framing. If you are framing, you have to at least paint the curved edge of the canvas.



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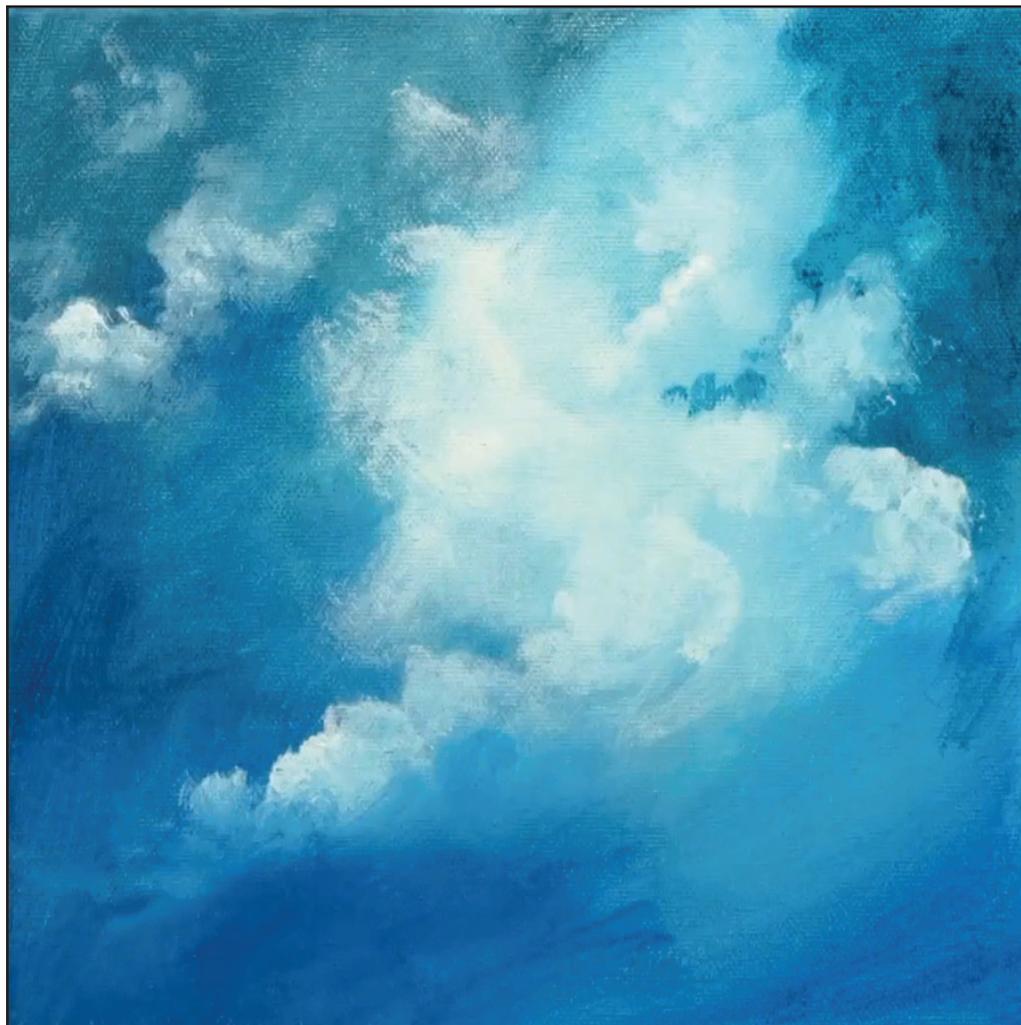
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Step 2 - Glazing

BRIGHT, BRIGHT WHITE

Timestamp 6:49



Add some darker value under these highlights by blending in more of the **Dark Blue mix**. Because the paint is still wet, they blend into each other and help soften it.

Use a light application of the **Dark Turquoise mix** to deepen the upper right corner, using an almost glazing effect. Wipe the pigment off on a towel occasionally.

Add Titanium White on the toe of the dirty brush, and lightly wiggle it in along the right side of the canvas. Then, move to the upper left

corner and use very light pressure to wiggle in a few more puffs, allowing them to travel off the side of the canvas. Continue layering up the Titanium White to create different values of highlight, blending it into light colors below. Use very light pressure allowing some of the blue below to show through.

PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Dark Blue = PB + BS
- Dark Turquoise = PB + PG + BS

STEP DISCUSSION:

Accentuate some of the light center by highlighting the noticeable edges. Build up some banks of cloud-like shapes in the bottom left. Wipe off some of the pigment on the brush.

Step 3 - Details Waves

Timestamp 10:08

WAVE IN, WAVE OUT



curved, back and forth strokes that angle upward, using the **Teal mix**. Let the color feather out on the upward stroke and carry this color over to the right side.

Above that area begin blending in the **Aqua mix**, using fairly light pressure. Brushing into that dark value below. Bring this color up to almost the midway point, on the right side.

While everything is still wet, blend in some of the **Seafoam Green mix**, through the center of this area. Rinse, dry and scruff out the brush.

PAINT:

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

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Teal = PB + PG
- Aqua = PB + PG + TW
- Seafoam Green = PG + PB > HYL
- Dark Turquoise = PB + PG + BS
- Light Green = TW > PB + HYL

STEP DISCUSSION:

Starting in the bottom left corner, apply long,

Along the bottom of the canvas, add the **Dark Turquoise mix**, starting smaller in the left corner and getting higher in the right corner. Wipe off the brush on a paper towel to get the pigment off.

Then, load some of the **Light Green mix** on the semi dirty brush, and brush it back down into the darker value below. Add a bit more Titanium White and highlight the upper edge you just created. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 4 - Seafoam

Timestamp 13:17

SEE? FOAM!



PAINT:

- Phthalo Blue = PB · Phthalo Green = PG
- Burnt Sienna = BS · Titanium White = TW

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Smoky Blue = TW > BS > PB · Teal = PB + PG
- Dark Turquoise = PB + PG + BS

STEP DISCUSSION:

Tap the **Smoky Blue mix** up and down along the top

of the wave form. Add more Titanium White and tap a highlight on top using the toe of the brush.

Without rinsing, add the **Teal mix** to blend back anything needed. Rinse and dry the brush.

Deepen the bottom again, using the **Dark Turquoise mix**, with long, curved, back and forth strokes that angle upward. Rinse and dry the brush.

Use the toe of the brush to touch a thick application of Titanium White on the very tops of the wave form, creating a lot of texture. Rinse and dry the brush.

Sign the side or back.

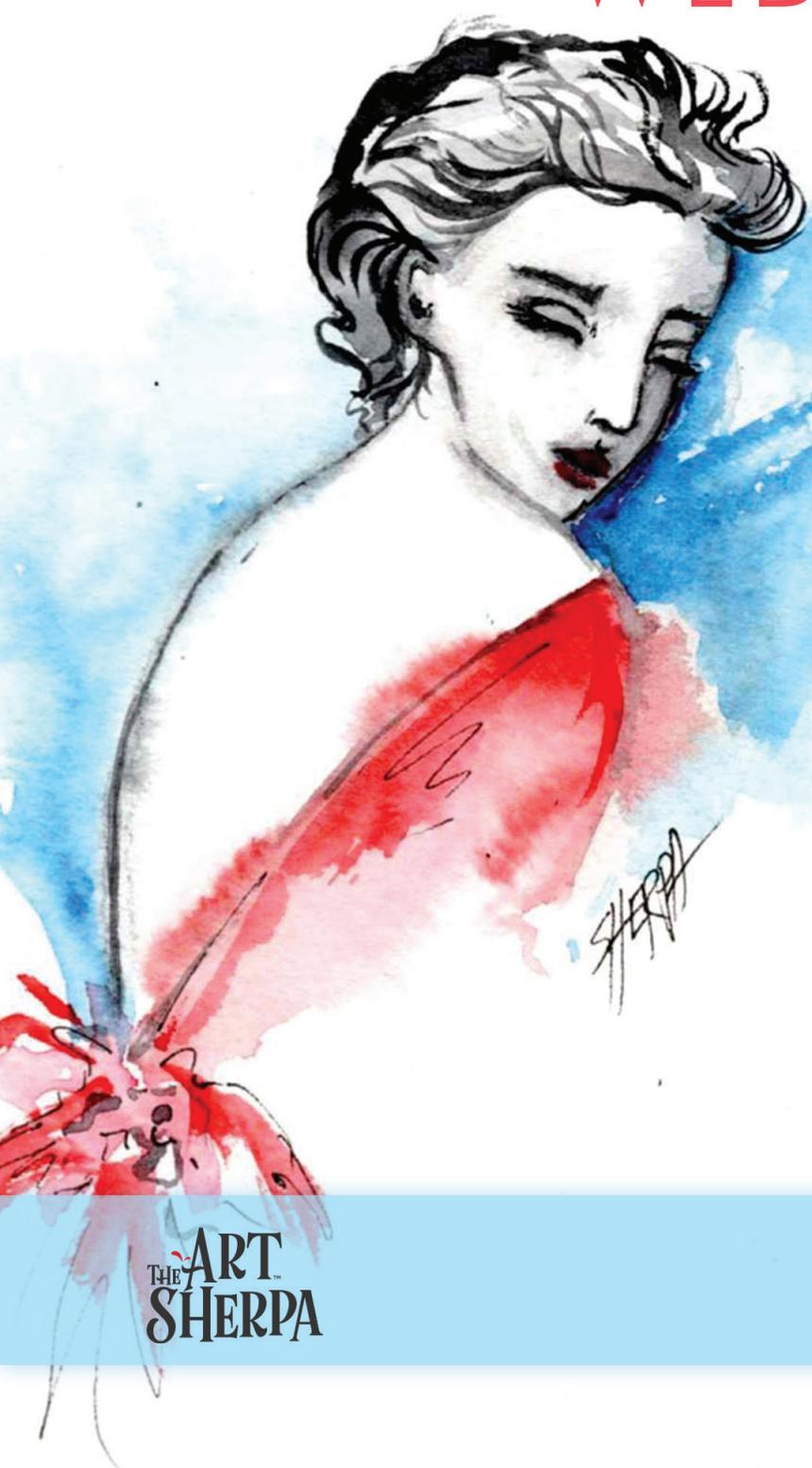
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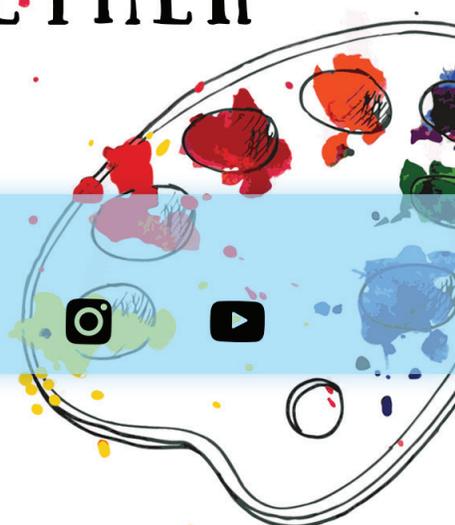
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THE TRACING METHOD

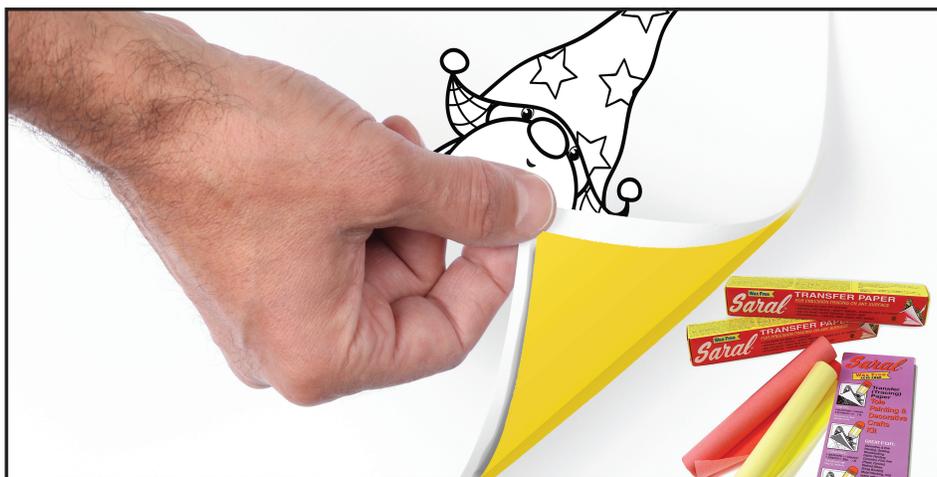
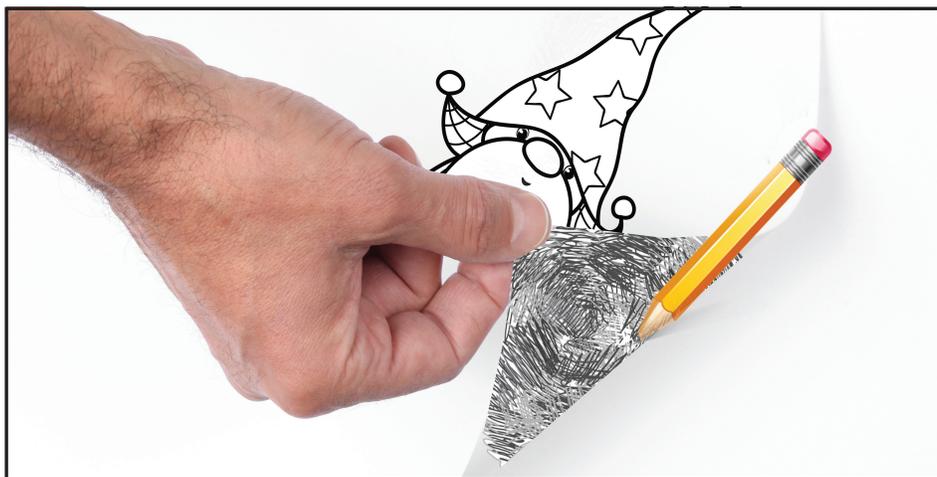
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

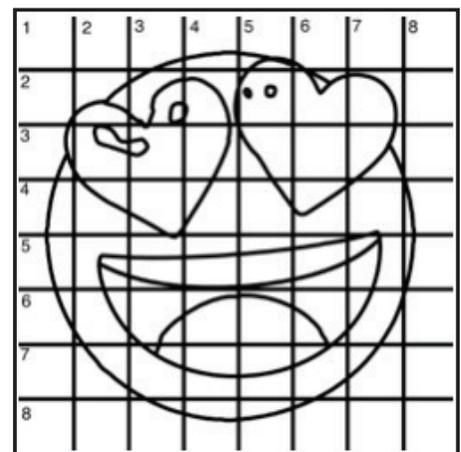
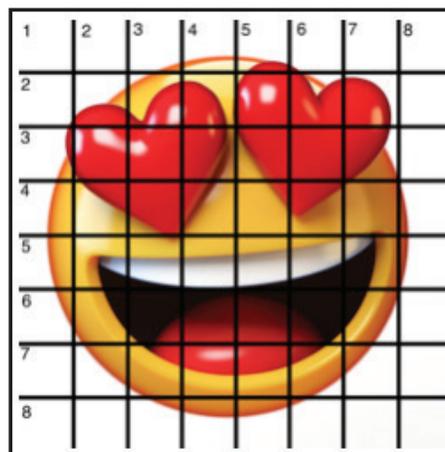
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 pigmentated 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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