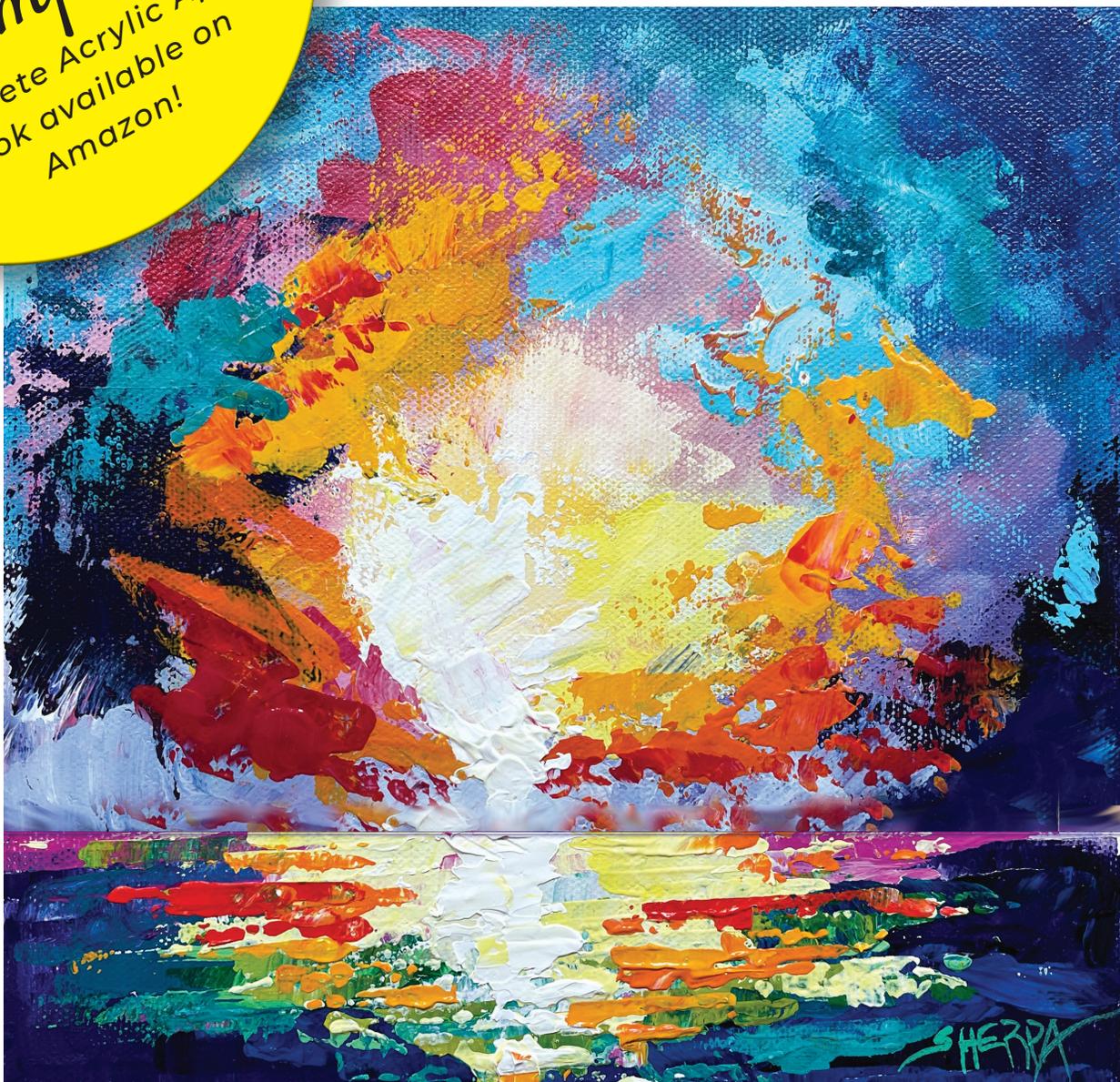


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THE ART SHERPA



*Acrylic
April*

HOW TO PAINT
AN OCEAN - INSPIRED ABSTRACT
SUNSET ON JUPITER

BY THE ART SHERPA

Name credit to Stunthands, John Cooney
Steps: 11 | 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.

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 6: 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
- Phthalo Green = PG
- Dioxazine Purple = DP
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Large Hog Round
- 1" Oval Mop
- Diamond Head Artist Knife

TOOLS:

- T-Square Ruler
- 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
- Artist Tape

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
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water

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 7	23:51	Pink, Grey Marks, Yellow Center
Step 1	03:10	Create A Division	Step 8	30:13	Bottom Horizontal First Layer
Step 2	04:16	Background Ombre	Step 9	35:16	More Horizontal Layers
Step 3	07:04	Purple Layer Of Clouds	Step 10	39:30	Some Bright Down The Center
Step 4	10:40	Soft Atmospheric Fluffs	Step 11	42:42	Final Highlight
Step 5	16:25	Purple And Blue Marks		45:15	Sign
Step 6	19:32	Orange, Yellow, & Turquoise Marks			

Step 1 - Create a Division

Timestamp 3:10

TAPE



BRUSHES:

- *T-Square Ruler*
- *Artist Tape*
- *Chalk Pencil*

STEP DISCUSSION:

Take the T-Square Ruler and make a horizontal line using a Chalk Pencil at the bottom of the canvas, roughly 2 inches from the absolute bottom. Then, place your Artist Tape below the line you drew.



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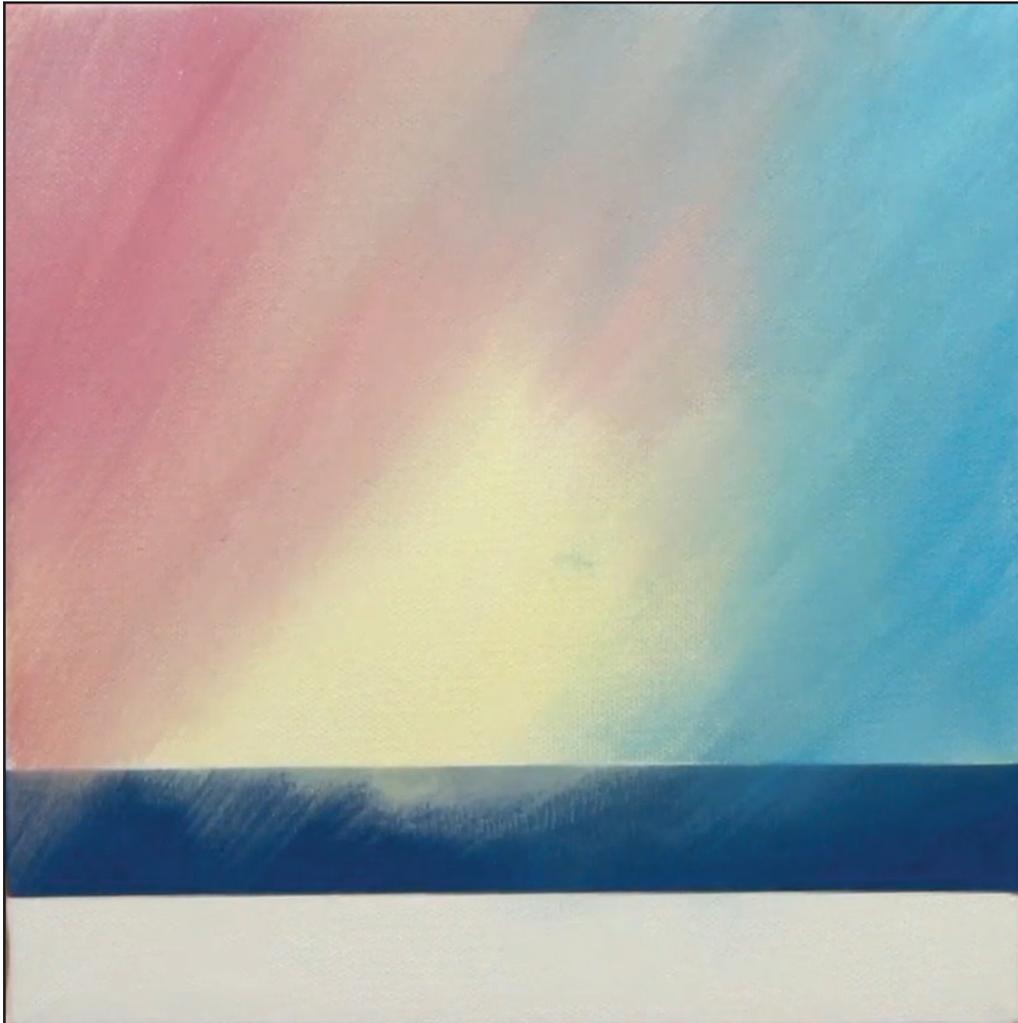
THE ART
SHERPA



Step 2 - Background Ombre

Timestamp 4:16

COTTON CANDY



PAINT:

- Titanium White = TW
- Quinacridone Magenta = QM
- Phthalo Blue = PB
- Hansa Yellow Light = HYL

BRUSHES:

- Large Synthetic Oval Mop

COLOR MIXES:

- Light Yellow = TW > HYL
- Sky Blue = PB > TW
- Peach = QM + TW + HYL

STEP DISCUSSION:

Lightly dust the **Light Yellow mix**, using an angled curved stroke, in the center of the canvas (above the tape). Keep your pressure light as you work it

in, being careful not to stray away from the very middle. Next, add the **Peach mix** to your brush, and begin the same procedure going towards the top left, adding slightly more Quinacridone Magenta as you near the corner. Then, lightly sweep what little paint is left on the brush around the top, while leaving the very center of the previous mix nearly untouched. Rinse the brush.

Begin painting at the bottom-right corner (still staying above the tape) with your **Sky Blue mix**. Bring it up through the right

side of the canvas until reaching the top-right corner, and lead a little bit of the mix into the top-center. Still be mindful as to not paint over the yellow center.

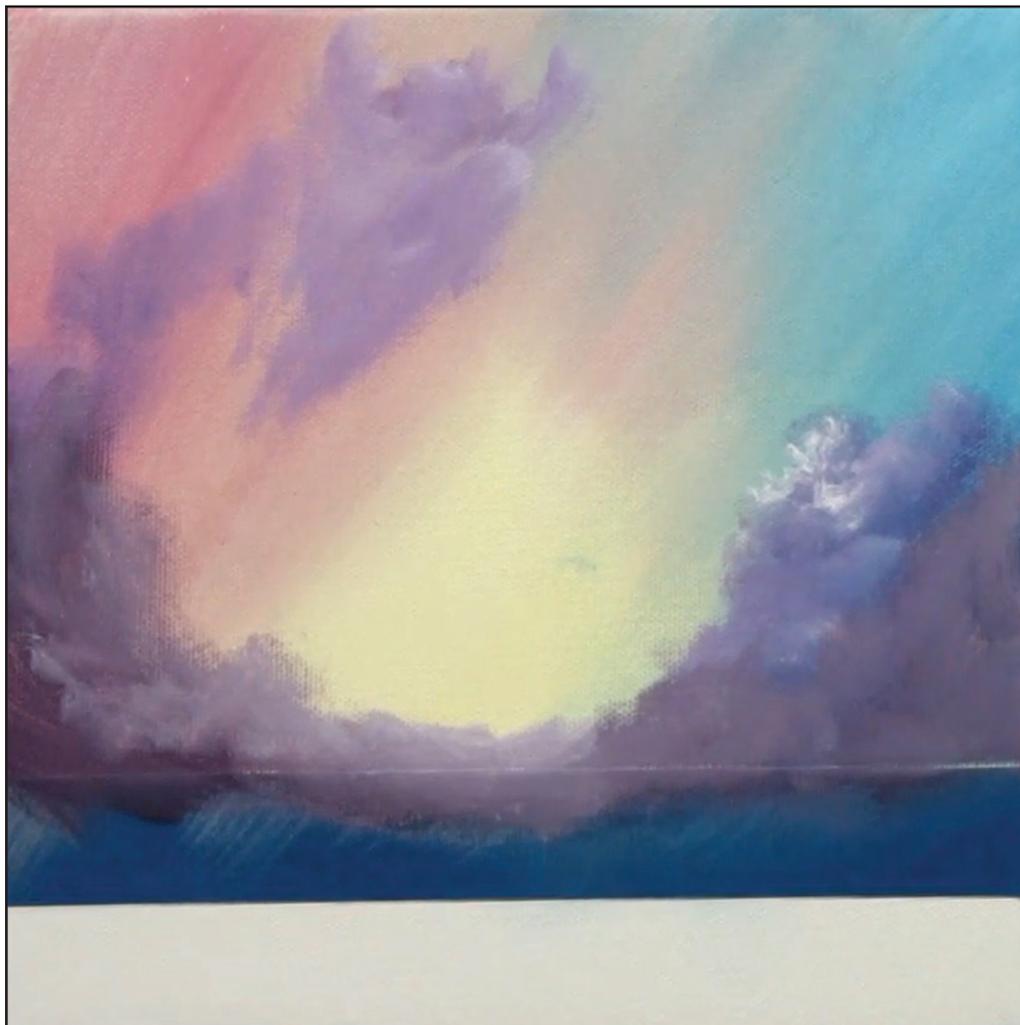
To soften the blend of colors more, take a second clean, dry, Oval mop and, while everything is still wet, dust the edges you want to soften and lightly dust color throughout the canvas. This creates a very nice softness that will be utilized through the rest of the painting.

Dry the surface before continuing to the next step.

Step 3 - Purple Layering

Timestamp 7:04

DREAMY



Counterbalance it with more of the same mix at the bottom right, just above the tape, but not all the way in the corner. Highlight the left side of this cloud with a little Titanium White.

Dampen your brush slightly, and use the **Cloudy Day Gray mix** to envelop the section of the canvas just above the tape line. This mix curves up at the corners and comes nearly halfway up the same section. Add more Cadmium Red Medium and Titanium White to this mix, Scumble it onto this lower bank of clouds to

give it some light-ish depth. Rinse and dry the brush

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Titanium White = TW
- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP

BRUSHES:

- Large Round Hog

COLOR MIXES:

- Warm Purple = DP > QM > TW
- Cloudy Day Gray = DP > CYM > TW

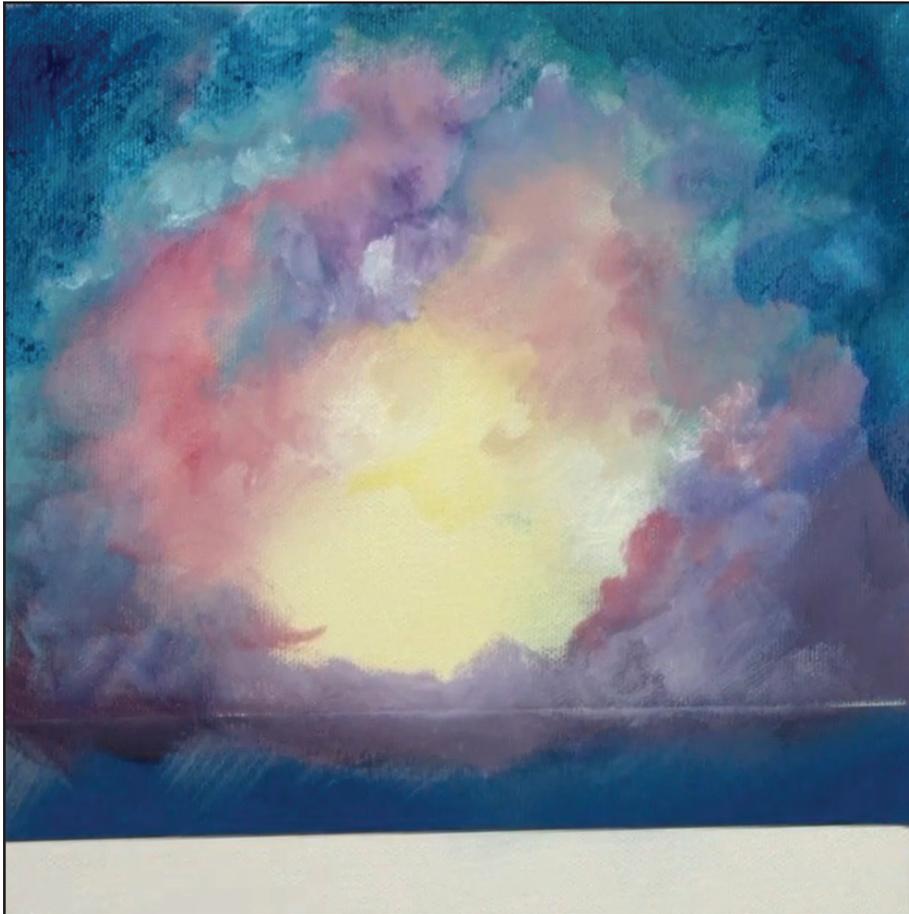
STEP DISCUSSION:

Begin to scumble in some sort of cloud forms at the top-center of the canvas, using the **Warm Purple mix**. Move some of that purple over to the left.

Step 4 - Soft Atmospheric Fluffs

Timestamp 10:40

SO FLUFFY!



to create some organic little forms. Allow some of the color underneath to pop through. Load some Titanium White on the toe of the brush and add highlights to those cloud shapes. Carry this color down the left side of the canvas. If the purple near the bottom is still wet, blend this color in, wet into wet to create some interesting values.

Deepen the upper right corner using the **Dark Teal mix**, and a scumbly diagonal stroke. Rinse and dry the brush really well. Then, use the damp brush to blend the edges of this area, creating an almost glazed transition.

Work the **Warm Purple mix**, through the upper center canvas, just below the blue area and over to

the right. Building on the atmospheric interest that is happening. Add some Titanium White onto the dirty brush and give this cloud a bit of highlight. Then, use this color to build up the cloud bank in both bottom corners above the tape. Rinse and dry the brush.

Brighten the center of the canvas by scumbling on some of the **Light Yellow mix**. Then, transition it outwards using the **Cloudy Day Gray mix**. As you move upward begin blending in the **Peach Mix**.

Scumble and blend in the **Viva Magenta mix** around the keyhole of light, allowing peeks of color to show through from underneath. Rinse and dry the brush.

Deepen the upper corners and create a dark vignette, with the **Deep Blue mix**. Wipe some of the pigment off of the brush and blend it in along the dark edges. Rinse and dry the brush.

Dry the surface before continuing to the next step.

PAINT:

- Quinacridone Magenta = QM
- Phthalo Blue = PB • Phthalo Green = PG
- Dioxazine Purple = DP • Mars Black = MB
- Titanium White = TW • Hansa Yellow Light = HYL
- Cadmium Red Medium = CRM

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Turquoise = PB + PG > TW > HYL
- Dark Teal = PB + PG > DP
- Warm Purple = DP > QM > TW
- Light Yellow = TW > HYL
- Cloudy Day Gray = DP > CYM > TW
- Peach = QM + TW + HYL
- Viva Magenta = QM + CRM
- Deep Blue = PB > DP

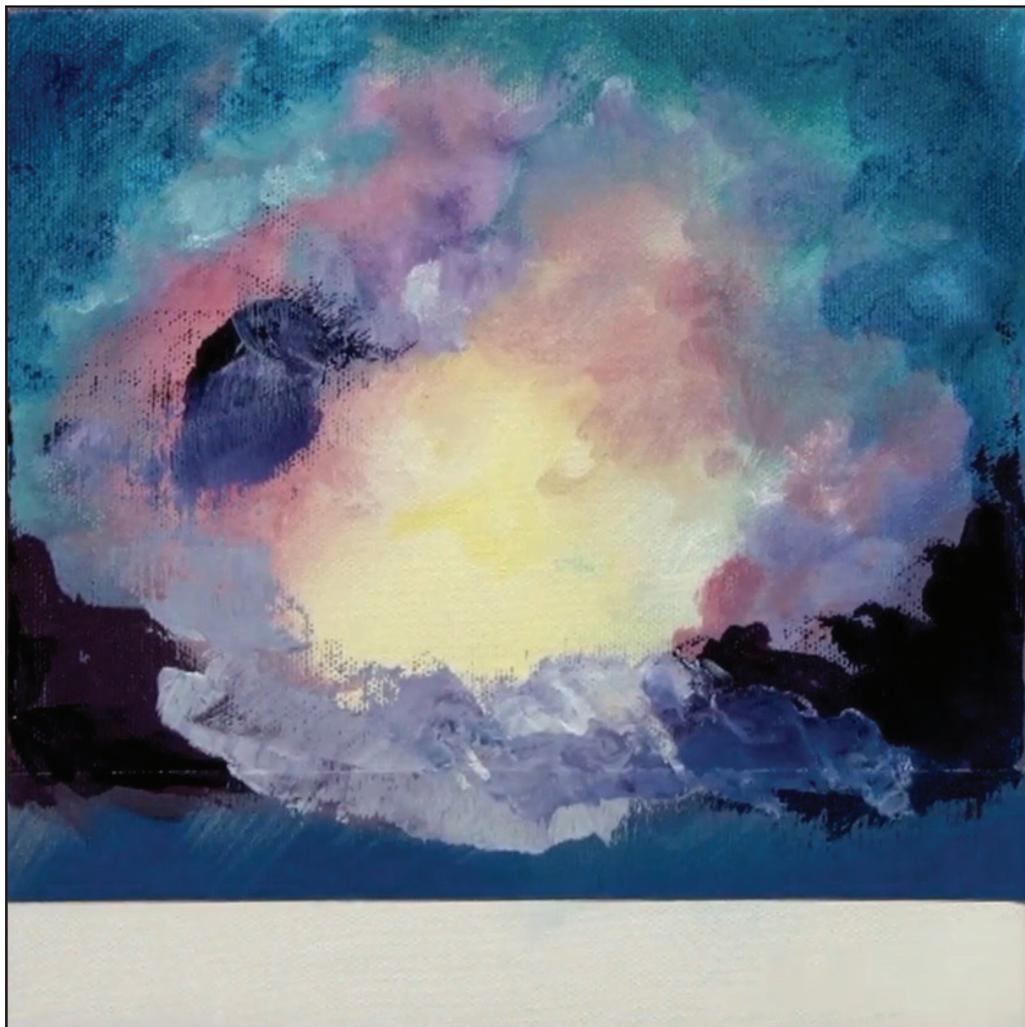
STEP DISCUSSION:

In the upper left corner use the **Turquoise mix**

Step 5 - Purple And Blue Marks

Timestamp 16:25

DARK MARKS



add a dark shape just to the left of center.

Continue using the **Warm Purple mix**, scraping on the right side of the knife in the bottom right corner as well. Add a bit of the Deep blue mix in this corner, as well.

Combine the Dioxazine Purple with the light mixes on the palette to create a soft gray. Scape this color onto the bottom, center of the sky area, right over the tape. Work the tip of the knife to push the color upward and to the left a bit.

Load some

Dioxazine Purple and push the knife around in that bottom right corner.

Add some Titanium White on the knife and mix it into the dark area that is just left of center.

Wipe and clean the knife.

Dry the surface before continuing to the next step.

PAINT:

- Cadmium Red Medium = CRM
- Phthalo Blue = PB
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Diamond Palette Knife

COLOR MIXES:

- Warm Purple = DP + CRM
- Deep Blue = PB > DP

STEP DISCUSSION:

Load the **Warm Purple mix** on the right side of the knife. Push this color into the bottom left corner, above the tape.

Allow the paint to skip and be open a little as you

Step 6 - Orange, Yellow, Turquoise Marks

Timestamp 19:32

LIGHT MARKS



At some color over the purple in the left mid canvas. Then manipulate your knife to make a curved mark along the bottom, left side of the keyhole of light. Scrape some of this color into the bottom right area of the keyhole of light, using the toe of the knife.

Tap some of the **Bright Orange mix** in the same bottom right corner, using the toe of the knife. Layer this color over top, while allowing some of the color beneath to show through. Also add this color to the bottom left corner. Wipe the brush.

PAINT:

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

BRUSHES:

- Diamond Palette Knife

COLOR MIXES:

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

STEP DISCUSSION:

Load the **Orange mix** on the right side of the knife.

Off load some of the **Dark Turquoise mix** in the upper left corner. Scraping and working that color into the corner.

Load the **Light Turquoise mix** onto the right side of the knife. Apply this light color to the top, middle of the canvas. Then load a left bead onto the knife, apply it in a wiggly upward direction, into the upper left corner. Ensure the paint is thoroughly mixed, then using a left load, add some to the right side of the canvas.

Right load the Titanium White and layer it onto the blue in the upper right corner.

Work Phthalo Blue into the right upper corner, and blend it out somewhat. And then add a little into both bottom corners. Wipe and clean the knife.

Dry the surface before continuing to the next step.

Step 7 - Pink, Grey Marks, Yellow Center

Timestamp 23:51

RISING RED



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:

- Diamond Palette Knife

COLOR MIXES:

- Light Pink = TW > CRM > QM
- Viva Magenta = QM + CRM
- Sunny Yellow = CYM + TW
- Light Yellow = TW > HYL
- Deep Blue = PB > DP
- Orange = CYM + CRM

STEP DISCUSSION:

Apply the thoroughly mixed **Light Pink mix** around

the left side of the keyhole of light. Laying it over and allowing it to skip over the other colors below

Use the toe of the knife and push the **Viva Magenta mix** in the bottom left side of the keyhole of light. Then, load this color onto the right side of the knife and place edge marks in this same area.

Left load the **Sunny Yellow mix**, scraping upward in the light center. Add a bit more Titanium White into the mix and scrape it in at the bottom of this light area. Mix it into the pink slightly. Add just a little Titanium white to ensure there is a white center focus point in the bottom left of this light area. Edge the Light Yellow mix to build a dynamic energy into this area, as well.

Right load the **Deep Blue mix**, and swirl this dynamic energy onto the middle of the left side.

Combine the Dioxazine Purple with the light mixes on the palette, to create a soft gray, again. Scape this color onto the bottom of the sky area, right over the tape. Work the edge of the knife to push the color upward and to the left a bit.

Load the Titanium White on the knife and lightly tap that onto the bottom left of the light area, again.

Add more Titanium White to that soft gray that you mixed on the palette, and give the center bottom a lighter value.

Place some of the **Viva Magenta mix** in the upper right quadrant of the canvas.

Build on that by tapping in the **Orange mix** between the pink and the lighter area below. Then, skip a touch of this onto the blue in the right quadrant. Wipe and clean the knife.

Dry the surface before continuing to the next step.

Step 8 - Bottom Horizontal, First Layer

Timestamp 30:13

UNDER THE TAPE



Right load the **Lilac mix** and pull down slightly, add this color to either side of the horizon line.

Mix just a smidge of Titanium White into the Dioxazine Purple, just enough that it reads as purple and not black. Apply this dark color to the bottom right side, and over to the center, using a right load and short downward motion. Then bring this color over to the right side, using a short downward motion, and moving left to create somewhat of horizontal lines. Leave a few spaces between

these lines, closer to the center. Wipe and clean the knife.

Add just a touch of Titanium White to the Phthalo. With a right load and a downward stroke, place this color along the bottom of the canvas. Also add it to the light space between the purple horizontal lines, allowing it to mix on the palette. Wipe and clean the knife.

Use little downward motions to apply the **Dark Turquoise mix** to the center bottom of the canvas, and along the inside edges of the dark area to basically create a corridor of light in the middle of the horizontal area. Wipe and clean the knife on a towel.

Dry the surface before continuing to the next step.

PAINT:

- Phthalo Blue = PB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Diamond Palette Knife

COLOR MIXES:

- Lilac = TW > DP
- Dark Turquoise = PB + PG

STEP DISCUSSION:

Pull the tape off of the canvas. Notice that because I did not burnish down really well, some of the paint bled underneath. That is ok because the knife will provide shape to the edges.

Step 9 - More Horizontal Layers

Timestamp 35:16

HERE COMES THE GREEN



PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Diamond Palette Knife

COLOR MIXES:

- Pink = TW + QM
- Bright Green = PG + HYL > TW
- Light Turquoise = TW + PB + PG
- Mid Green = CYM + PG + TW
- Light Yellow = TW > HYL

STEP DISCUSSION:

Layer the **Pink mix** onto the horizon line on either

side of the canvas, leaving the center unpainted. Allow some of the color below to show through. Add this color along the inside edges of the dark area, pushing the knife horizontally. Wipe and clean the knife.

Apply left bead and push up slightly to add the **Bright Green mix**, in horizontal lines along the bottom of the light area. Carry this color a bit to the right and to the left of the center, layering it over the darker color.

Layer the **Light Turquoise mix**

in the center of this area over top of the green, somewhat. Load right the **Mid Green mix** and layer this on top on either side of the light center. Wipe and clean the knife.

Layer the **Light Yellow mix** down the unpainted center of the canvas. Apply it with a right load and light downward strokes so not to pick up the wet colors below.

Tap some Cadmium Yellow Medium around the outer edges of the light area. It is ok if a little green gets mixed into it. Wipe and clean the knife.

Dry the surface before continuing to the next step.

Step 10 – Some Bright Down The Center

Timestamp 39:30

CORRIDOR OF LIGHT



bottom center. Then, tap in more horizontal lines outward, sometimes catching the tops of some paint ridges. Finally, using the edge of the knife, and a side to side motion, cut a fine line along the horizon line.

Touch Titanium White down through the center of the corridor of light. Then, spread it out a little in both directions.

Add some vibrancy down both sides of the corridor of light. Use the **Orange mix**, the **Red Orange mix**, and the **Yellow**

Orange mix, in horizontal lines that form a “V” shape around the light center.

Add a bit to the sky in the top left corner.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Diamond Palette Knife

COLOR MIXES:

- Warm Yellow = TW + CYM + HYL
- Orange = CYM + CRM
- Red Orange = CRM > CYM
- Yellow Orange = CYM > CRM

STEP DISCUSSION:

Tap down either side of the light center with the **Warm Yellow mix**. Add a little of this vibrancy to the

Step 11 - Final Highlight

Timestamp 42:42

LIGHT BURSTS



the **Orange mix**, the **Red Orange mix**, and the **Yellow Orange mix** to do that. You can even add the Viva Magenta mix to that drama in the sky.

Left load the **Light Turquoise mix** and place bits of this color around the canvas. Wipe and clean the knife.

Use Titanium White and join the upper and lower bright areas, at the horizon line. Wipe and clean the brush

Sign.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Diamond Palette Knife

COLOR MIXES:

- Orange = CYM + CRM
- Red Orange = CRM > CYM
- Yellow Orange = CYM > CRM
- Light Turquoise = TW + PB + PG

STEP DISCUSSION:

Add some bright pops of color in a circular fashion, around the keyhole of light in the upper canvas. Use

WATERCOLOR

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Watch directly from TAS Facebook
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ALL skill levels welcome.
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THE TRACING METHOD

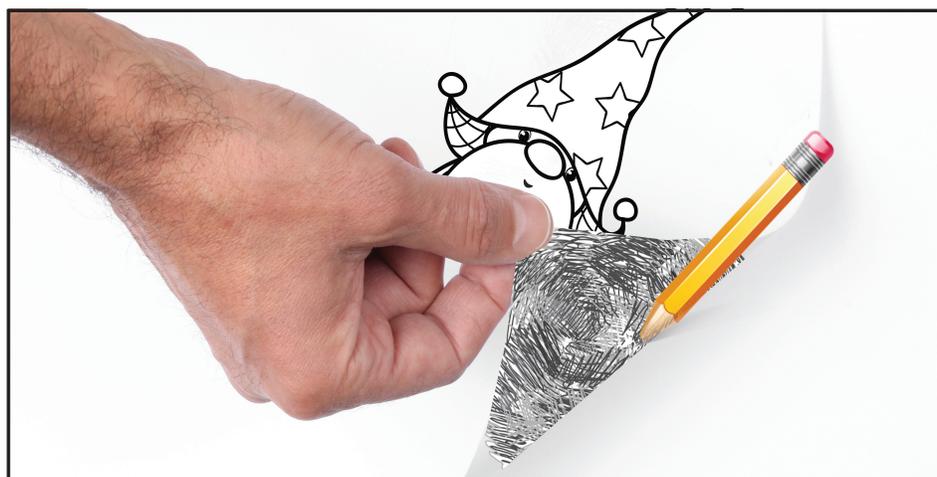
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

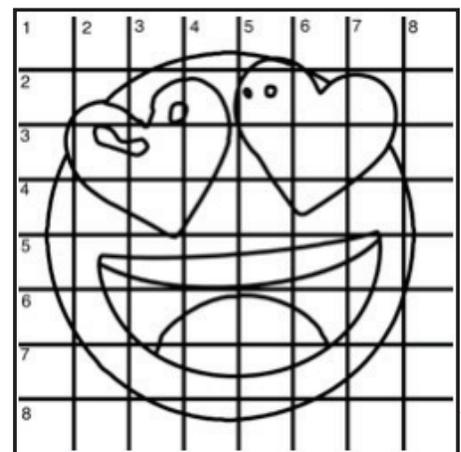
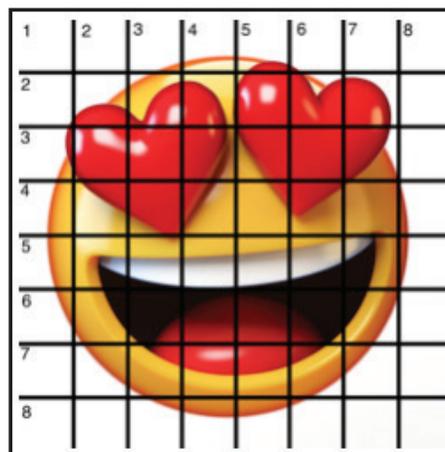
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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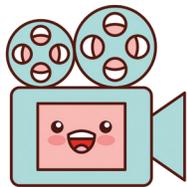
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