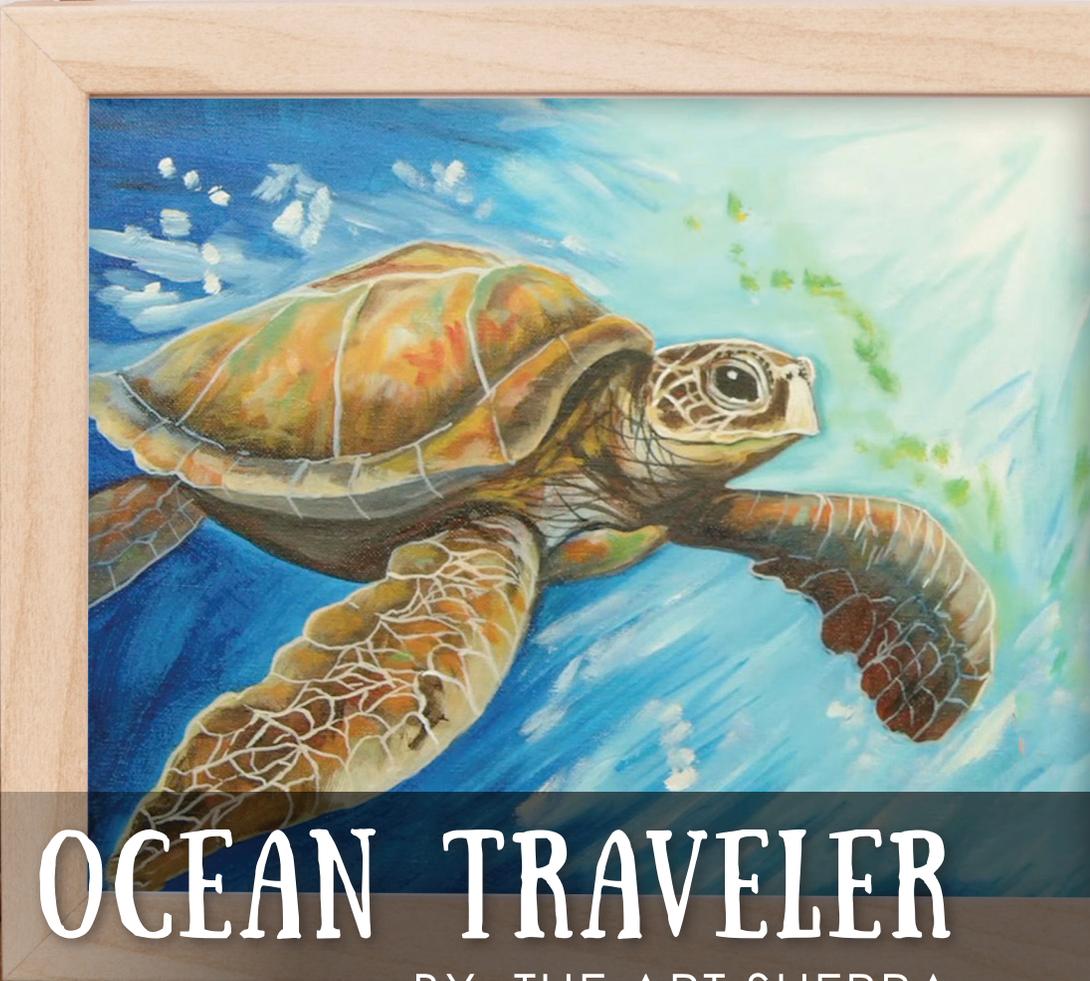


THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## OCEAN TRAVELER

BY: THE ART SHERPA

NAME CREDIT TO PATRON: MUNDY TOMLINSON

STEPS: 16 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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# 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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES:

- Small Synthetic Round
- Large Hog Bright
- Medium Synthetic "D" or Filbert
- Small Synthetic "D" or Filbert
- Chalk Pencil or Watercolor Pencil

## TOOLS:

- T-Square Ruler
- Optional: StayWet Palette
- 11x14 Canvas

## 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
- Finding Value
- Dry Brushing
- Blending Wet into Wet
- Color Mixing
- Dynamic Light on Water
- Implying Motion
- Directionality

# 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 11	1:32:11	SEGMENT SHELL AND FINS
STEP 1	06:59	SKETCH IN TURTLE	STEP 12	1:42:27	LARGE FRONT FIN
STEP 2	17:36	DARKER BACKGROUND, RIGHT	STEP 13	1:46:39	FINISH FACE
STEP 3	21:45	LIGHT BACKGROUND, LEFT	STEP 14	1:52:05	WRINKLES AND DETAILS
STEP 4	30:23	ROUGH IN TURTLE	STEP 15	1:53:44	MORE SHELL WORK
STEP 5	49:03	DEEPEN THE OCEAN	STEP 16	2:02:51	GLAZING
STEP 6	55:48	TURTLE FACE		2:07:16	SIGN
STEP 7	1:02:44	SEGMENTED SHELL			
STEP 8	1:10:44	DEFINE SHELL			
STEP 9	1:16:00	FINS			
STEP 10	1:25:00	EYE DETAILS			

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# STEP 1 - SKETCH THE TURTLE

Timestamp 6:59

## “AT EASE WITH YOUR OWN SHELL”

### PAINT:

Phthalo Blue = PB

### BRUSHES & TOOLS:

Small Synthetic Round

### 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.
- Divide the canvas at the halfway point both vertically and horizontally. Then, load Phthalo Blue on a dry brush to create a generalized shape and scale that the turtle is going to take up. Begin sketching the flat slope of the head in the upper right quadrant of the canvas. Bring the front of the beak angled to the right slightly, and then down. Draw the crooked mouth to the left. Bring the jaw from just behind the point of the beak, over toward the center of the canvas. Angle the bottom shell towards the left, just below the chin.
- Start sketching the substantial front fin in the lower right hand quadrant. Begin at the chin and

move horizontally towards the right, close to the halfway line. Bend and bow the front of the fin down. Then, bring it around and up again. Lastly, add a smaller horizontal line back into the shell.

- The fin in the bottom left quadrant will be quite a bit larger, perspective because it is in the foreground. Begin in the bottom left corner and angle the front of this fin, upward towards the right. Bring it up into where it attaches to the body and bends at the joint. Starting again at the bottom of this fin, bring a crooked edge upwards to draw the back of the fin adjoining it roundly to the joint.
- Lightly sketch the front plate of the lower shell.
- Bring the belly from the back of the forward fin, up towards the middle point of where the top quarter begins. Then, loosely paint a back fin that angles down and off the left side of the canvas.
- Use the reference to loosely sketch in the bottom edge of the top shell. Then, create another line in parallel to create that bottom roll on the turtle.
- Draw an upward line towards the left for the top of the shell, then bank it down to the left and join the back of the shell.
- Refine any lines that need it. Then, add the eyes and nostrils. Rinse the brush.

*Sherpa Tip: No two turtles are the same, even in nature so if your turtle is different from mine, that is a good thing.*



# STEP 2 - BACKGROUND RIGHT SIDE

Timestamp 17:35

## “WILD AND FREE ENERGY”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Titanium White = TW

### BRUSHES & TOOLS:

Large Hog Bright

### COLOR MIXES:

Aqua = PB + PG > CYM + TW

Teal = PB + PG

Warm Green = CYM + PG

### STEP DISCUSSION:

- Begin painting the upper right corner with Titanium White. As you move outward, start blending in some of the loosely mixed **Aqua mix**. Use loose, unstructured strokes that are barely connecting the brush to the surface. Every so often, using just the toe of the brush and applying lots of energetic loose brushstrokes. You can go into the fin and the chin slightly because you will paint it back in later. Continue painting his color down into the bottom right corner.
- Pull more Titanium White down into this color from the upper right corner. Carry these light beams, wet into wet, along the right side giving this painting some energy.
- Without rinsing, add some

**Teal mix** onto the dirty brush and roughly paint the upper middle of the canvas. Then, continue adding light beams in the upper right corner using Titanium White.

- Paint some strokes of the **Warm Green mix** in the lower right side of the canvas. Then, bring a little bit of it in the front of the turtle, loosely using the corner of our brush. Rinse and dry the brush on a towel.



# STEP 3 - DARKER BACKGROUND LEFT

Timestamp 21:45

## “CONFIDENCE”

### PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Titanium White = TW

### BRUSHES & TOOLS:

Large Hog Bright

### COLOR MIXES:

Rich Blue = PB + UB

Light Blue = PB + TW

Teal = PB + PG

### STEP DISCUSSION:

- Beginning in the upper left, start painting the background with the **Rich Blue mix**. It is OK to work pretty far up into his body. You can put it back later. Using a light brush stroke, integrating this color into the Aqua color from the previous step. Continue painting this color around the left side of the turtle, and start to bring it across the bottom of the canvas.
- As you move across the bottom center of the canvas toward the right corner, begin adding the **Light Blue mix**, blending it in.
- Add some Titanium White to the **Teal mix** and paint it in towards the lower right, brushing back and forth. Blend that back in with a little bit of Titanium White as you ensure the remainder of the canvas

is covered with paint, using rough brush strokes.

- Behind the right fin, loosely brush in some white paint, while the paint is still wet, mixing it right on the canvas. Notice that the direction of the brush strokes tend to angle from the right to left and have a bit curve to them. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 4 - ROUGH IN THE TURTLE

Timestamp 30:23

## “BLENDY CAMOUFLAGE”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Medium Synthetic “D” or  
Filbert

### COLOR MIXES:

Mustard Yellow = YO > PG  
Dark Brown = BS + MB  
Apricot = BS + CYM < CRM  
Light Ochre = YO + TW  
Tan = YO + BS + TW

### STEP DISCUSSION:

- Start painting the front edge of the forward fin with the **Mustard Yellow mix**. Brush it back curving the brush strokes, which will help inform the shape of the fin. Then, paint the rugged back edges of this fin, while still paying attention to the curve. Add a little Titanium White to the mix. Give this back edge a nice crisp opaque edge.
- Brush just a bit of the **Dark Brown mix**, through the center of the fin, also using a curved stroke. Load more of the **Dark Brown mix** onto the brush and paint the back fin.
- Paint the under belly with Mars Black. Then, use this

color to roughly paint the bottom edge of the top shell. Add a little water as needed.

- Use Yellow Ochre to line the domed top edge of the shell. Then, in a radial pattern, fan the paint outward. Without rinsing the brush, add the **Apricot mix** and blend that upward from the bottom of the shell. Finally, blend a bit of Mars black a little up while everything is still wet.
- Then, add some Yellow Ochre and a little Titanium White to the pigment already on the brush. Use the shape of the brush to create the outer rim at the bottom of the upper shell. Then, blend in some Burnt Sienna to fill in the rest of this rim.
- Use more Burnt Sienna to begin painting the area that bridges the upper and lower shell, coming around the neck of the turtle. Add a touch of Mars Black onto the brush and allow it to loosely mix right on the canvas as you fill in this area. Rinse the brush.
- Blend some **Light Ochre mix** into the bottom of that same area, as well as around the forward fin, and under the chin. Add more Yellow Ochre to the brush and paint the front plate of the lower shell. Use a touch of Mars Black to add a bit of a shadow to the top of the front plate and to round out the fin joint.
- Use the **Dark Brown mix** and the shape of the brush to help create the rough back edge of the right fin. Continue using this color to roughly block in the shadow under the curved part of this fin. Also add a thin dark line on the front of the lower shell and a small “V” shaped shadow at the top of the fin. Add the Light Ochre mix to the dirty brush and block in the remainder of this fin, using curved strokes.
- Use the reference image to paint the lighter areas on the face and neck using the **Tan mix**. Without rinsing, add Burnt Sienna, and paint the mid value areas. Then, blend in a bit of Mars Black to create a shaded area under the chin and into the eye socket. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 5 - DEEPEN THE OCEAN

Timestamp 49:03

## “THE ABYSS”

### PAINT:

Phthalo Blue = PB  
Ultramarine Blue = UB  
Mars Black = MB  
Titanium White = TW

### BRUSHES & TOOLS:

Large Hog Bright

### COLOR MIXES:

Deep Blue = PB + UB > MB  
Seaweed = PG > CYM

### STEP DISCUSSION:

- Paint the water on the left side of the canvas around

the turtle with the **Deep Blue mix**. As you near the bottom center of the canvas, begin lightly brushing this color on, using the corner of the brush to create lighter, finer lines that weave into the lighter area.

- Add Titanium White onto the dirty brush, and create little jet stream strokes coming off the dome shape of the top shell, while the previous paint is still wet.
- Add more Titanium White to the brush and tap on little drops indicating churning water in motion. Apply it with very light pressure so that the pigment below does not get overly mixed on the canvas. Add some churning water around the right fin as well. Rinse the brush.
- Add touches of the **Seaweed mix** through the same green area as in Step 2. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 6 - TURTLE FACE

Timestamp 55:48

## “TURTLE SAYS “NO RUSH”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Light Ochre = YO + TW

Tan = YO + BS + TW

Medium Yellow = CYM + YO

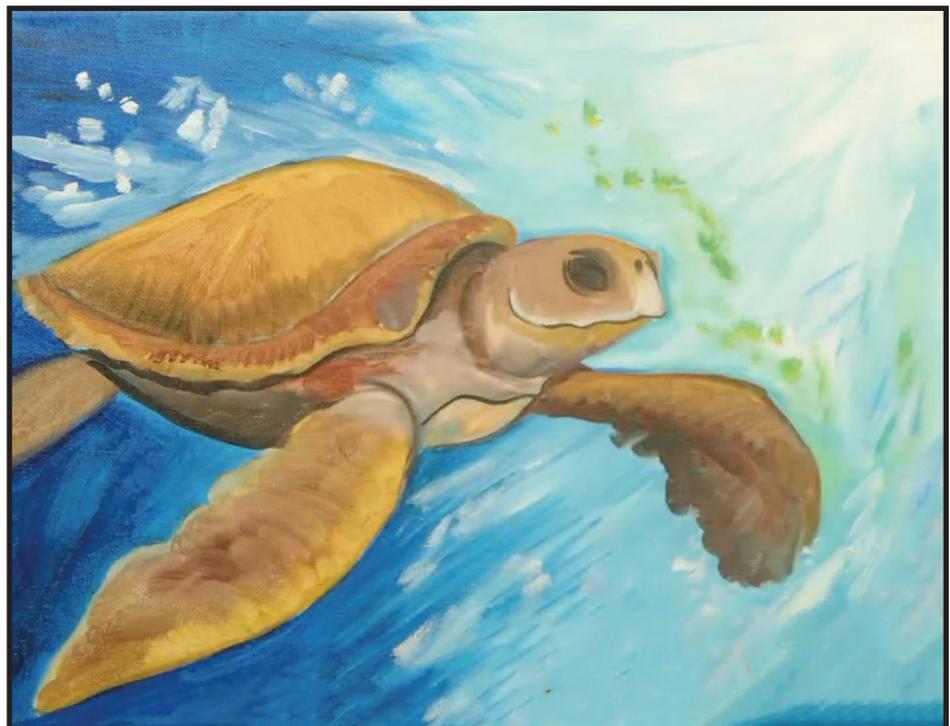
Aqua = PB + PG > CYM + TW

### STEP DISCUSSION:

- Thin some of the **Light Ochre mix** with water and paint a fine line along the front of the beak. Paint the bump out for the eye on the right. Then, add a bit more Titanium White to the mix and highlight the front of the face down to the point of the beak. Warm a bit by blending in a little Cadmium Yellow Medium. Finally, paint the crooked line of the mouth.
- Apply the **Tan mix** to face and head, blending it in as you go.
- Paint the jaw, just below the mouth using the **Medium Yellow mix**, brushing it downward. Then, blend some of this color over the top of the

head and onto the top of the beak. Rinse the brush.

- Thin some Mars Black with water to improve flow. Paint the downward football shaped eye using the toe of the brush. Add a black line under the upper shell and at the bottom of the belly. Then, line the mouth and outer edge of the beak. Rinse the brush.
- Use the **Aqua mix** to trim the right eye and sharpen the beak slightly. Rinse the brush.
- Paint in the nostrils at the top of the beak with Mars Black. Then, define the eye and add eyelids. Line the front breastplate, the forward arm joint, and around the back of the neck and head. Rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 7 – SEGMENTED SHELL

Timestamp 1:02:44

## “POPS OF COLOR”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Medium Synthetic “D” or  
Filbert  
Chalk Pencil or Watercolor  
Pencil

### COLOR MIXES:

Medium Yellow = CYM + YO  
Dark Orange =  
CYM + CRM + BS  
Reddish Brown = CRM + BS  
Orange = CYM + CRM  
Dark Brown = BS + MB  
Aqua = PB + PG > CYM + TW

### STEP DISCUSSION:

- Using the reference image and a chalk tool, sketch out the divisions on the top shell. There are four segments showing around the sides of the domed shaped upper shell and one more at the center top. Then, add a dot in the center of each of them.
- Use the “D” brush to add some Titanium White to the **Medium Yellow mix**. Begin adding radial strokes of color outward, starting at the dot in the center of the segments, using a dry brush.

- Paint the outer edges of each segment with a radial stroke moving inward, using the **Dark Orange mix**. Add a little bit of **Reddish Brown mix** to some of the segments using the edge of the brush when you need more control. Without rinsing the brush, add a layer of the **Orange mix** here as well. Rinse the brush.
- Brush in pops of the **Medium Yellow mix**, while thinking about the radial, but not in a very specific way. Rinse the brush
- Use the shape of the brush to imply the division between the bottom of the upper shell and the segmented top. Use a dry brush method to bring those strokes upward, curving them where needed. Wiggle a line back and forth along that edge again, to differentiate it further. Then, add this color along the bottom edge of the uppermost segment, as well. Rinse the brush.
- Apply a lot more color to the shell using the mixes within this step, sometimes adding more Titanium White or Cadmium Yellow Medium. Rinse the brush.



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# STEP 8 - DEFINE SHELL

Timestamp 1:10:44

## “STAY STRONG LIKE THE TURTLE SHELL”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Med Synthetic “D” or Filbert

### COLOR MIXES:

Medium Yellow = CYM + YO  
Grey = UB + BS + MB  
Orange = CYM + CRM

### STEP DISCUSSION:

- Add some Titanium White to the Medium Yellow mix. Use the shape of the brush to help form the scalloped bottom edges of the top shell. As you go towards the belly, these shapes turn slightly.
- Load just the Medium Yellow mix on the brush to edge the front of the shell. Then, brush this color down from the top of the flare. Rinse the brush.
- Use the Grey mix to add a shadow at the top and the underside of where the shell flares. Rinse the brush.
- Without rinsing the brush add some Titanium White, and put some of this lighter grey in a few places. Next, get a little bit of the Cadmium Yellow Medium on the brush and blend in on the flare of the shell. Follow that with a little of the Orange mix. Rinse the brush.
- Curve the front of the shell by adding small strokes of the Grey mix. Then, brush some of this color back and forth on the side of the shell. Rinse the brush.



# STEP 9 – FINS

Timestamp 1:16

## “GETTING PLAYFUL”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Medium Synthetic “D” or Filbert

### COLOR MIXES:

Mossy Yellow =  
PG + CYM + YO + TW  
Light Ochre = YO + TW  
Grey = UB + BS + MB  
Mid Grey = CYM + UB + BS  
Orange = CYM + CRM  
Dark Brown = BS + MB

### STEP DISCUSSION:

- Apply the **Mossy Yellow mix** along the front edge of the forward fin, using curved strokes. Add a bit more Phthalo Green in a few spots. Ensure this edge is very crisp.
- Without rinsing, load a little more Yellow Ochre on the brush. You can see all the paint that is still there. Then, use the shape of the brush to highlight the crooked edge at the back of this fin.
- Highlight through the middle of the right fin, and along the outer right edge, emphasizing that this fin is bent.
- Add a bit of a highlight on the front breast plate with some **Light Ochre mix**. Then,

blend a little of this color onto the right fin. Rinse the brush.

- Use the **Grey mix** and short back and forth, curved strokes on the right fin where it bends. Also add some this color at the top of this fin where the body would be casting shadow. Then along the back edge of this same fin, pull in some Burnt Sienna. Follow this with more of the **Grey mix**, near the body.
- Continue to paint some of this dark color onto the back, fin and belly. Then, blend some Burnt Sienna through the bridge area that joins the forward fin to the shell, and along the back of the head.
- Paint some of the **Mossy Yellow mix** onto the back fin, and a touch on the belly. Add some Ultramarine Blue to cast a bit of a shadow on the bottom of this back fin as well as the right fin. Then, without rinsing, add some **Light Ochre mix** to the brush and blend that onto the right fin where it bends. Rinse the brush.
- Load the brush with a bit of the **Mid Grey mix** and wiggle it onto the back of the forward fin. Then, paint some of the **Orange mix** through the center of this fin.
- Without rinsing the brush, load some **Dark Brown mix** onto the brush and very lightly, dry brush some of this color onto the forward fin in a blotchy manner. Rinse the brush.
- Weave in some of the **Orange mix** here and there throughout the turtle. Rinse the brush. Dry the surface before continuing to the next step.



# STEP 10 – EYE DETAILS

Timestamp 1:25:27

## “LIDS ARE THE ROOFTOP OF THE EYES”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Medium Yellow = CYM + YO  
Dark Brown = BS + MB  
Grey = UB + BS + MB  
Orange = CYM + CRM

### STEP DISCUSSION:

- Use the **Medium Yellow mix** to paint two parallel lines on the top lid. Also, apply a little of this color to the opposite eye and the beak near the nostrils. Then, run a line of this color on the top of the mouth.
- Use the tip of the brush and Titanium White to highlight the very edge of the mouth. Then, blend some more of this color onto the front of the beak.
- Tint some Titanium White with a touch of the Ultramarine Blue and dry brush it onto the jaw, the top of the upper lid, the top of the head and between the forward fin and the front breastplate. Rinse the brush.

- Add another layer of Mars Black to the eye and line the lids. Rinse the brush. Then, blend the lids back a bit with some Titanium White. Rinse the brush.
- Add a dot of pure Titanium White white onto the back of the eye. Rinse the brush.
- Touch a bit of Mars Black to the nostrils. Then, dry brush the **Dark Brown mix** on the face, around the eye, leaving the beak and the lip area light.
- Dry brush the **Grey mix** through the chin and neck area, defining the shape as you deepen the shadows. Then, add touches of the **Orange mix** throughout the body again. Rinse the brush.



# STEP 11 - SEGMENT SHELL AND FINS

Timestamp 1:32:11

## "I WILL NOT STRESS OVER THE LITTLE LINES"

### PAINT:

Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO  
Fluid White Paint = FWP

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Dark Brown = BS + MB  
Pale Yellow = TW > CYM  
Off White =  
FWP > YO > BS > MB  
Grey = UB + BS + MB

### STEP DISCUSSION:

- Use the **Dark Brown mix** to trim and reshape the eye and lids, as needed. Rinse the brush.
- Apply a little of the **Pale Yellow mix** to the front of the lids to exaggerate it slightly more. Without rinsing, add Titanium White to the top of the beak, along a few spots of the mouth and to highlight the top of the nostrils as well. Rinse the brush.
- Tint some Fluid White Paint with a touch of Ultramarine Blue. Then, begin lining the flare of the shell. Start at the back along both the top and the bottom of the flare using a broken line. As you get closer to the front

of this part of the shell the line will begin to also go through the center of the shell a little bit. Line the dome shape at the top of the shell and the segments inside of the shell. Use Yellow Ochre to fix any places that you may have crossed over the paint lines. Rinse the brush.

- Use **Off White mix** to divide the segments of the flared part of the top shell. Angle the lines under some of these segments to emphasize the turn of the shell.
- Add a touch of Yellow Ochre to the Fluid White Paint and line the back outside edge of that forward fin. Then, add a touch of **Grey mix** to the Fluid White Paint and line the right fin.
- Add just a bit more of the **Grey mix** to the Fluid White Paint and use this slightly darker white to create the patterns on the back fin. Add a line onto the belly shell, as well. Rinse the brush. Use this color to also add the patterns to the right fin, paying attention to how the bend affects the lines. Rinse the brush.



# STEP 12 - LARGE FRONT FIN

Timestamp 1:42:27

## “MINUTE” CHANGES”

### PAINT:

Cad Yellow Medium = CYM  
Yellow Ochre = YO  
Fluid White Paint = FWP

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Medium Yellow = CYM + YO

### STEP DISCUSSION:

- Mix a bit of the **Medium Yellow mix** to the Fluid White Paint. Starting at the back of the fin, continue creating the patterns on the large forward fin using the reference image and the same technique as in the previous step. Some lines are thick and some lines are thin. Rinse the brush.



# STEP 13 - FINISH FACE

Timestamp 1:46:39

## “INTRICATE LINING”

### PAINT:

Burnt Sienna = BS  
Mars Black = MB  
Yellow Ochre = YO  
Cad Yellow Medium = CYM  
Fluid White Paint = FWP

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Medium Yellow = CYM + YO  
Dark Brown = BS + MB

### STEP DISCUSSION:

- Add a little of the **Medium Yellow mix** with the Fluid White Paint and highlight the area around the mouth and add a touch to the back of the jaw. Then, use the reference image to find the very intricate lining on the face. Start with the line around the eye. Then, highlight the beak with this color. Rinse the brush.
- Add a bit of dark color around the face and mouth with the **Dark Brown mix**. Rinse the brush.



# STEP 14 - WRINKLES AND DETAILS

Timestamp 1:52:05

## “WRINKLED TEXTURE”

### PAINT:

Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Yellow Ochre = YO  
Fluid White Paint = FWP

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Medium Yellow = CYM + YO  
Grey = UB + BS + MB

### STEP DISCUSSION:

- Add a drop of water to the Mars Black and begin to paint very light, criss cross lines to create the fine wrinkles to the bridge area between the shells, and on the back of the head and neck. Add a little Ultramarine Blue to the brush for some of the wrinkles. Rinse the brush.
- Add a little of the **Medium Yellow mix** with the Fluid White Paint and build on some of the fin patterns if needed.
- Shade the area on and around the front breastplate by dry brushing on some of the **Grey mix**.
- Use the Fluid White Paint to highlight a few of the lines in the face. Also refine the nostrils with a tiny bit of Mars Black. Rinse the brush.



# STEP 15 – MORE SHELL WORK

Timestamp 1:53:44

## “WHATEVER MAKES YOU HAPPY”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Round  
Small Synthetic “D” or Bright

### COLOR MIXES:

Medium Yellow = CYM + YO  
Dark Brown = BS + MB  
Orange = CYM + CRM  
Warm Green = CYM + PG  
Light Ochre = YO + TW  
Med Brown = BS + YO + CYM

### STEP DISCUSSION:

- Use the “D” or Bright Brush to define the segments in the upper shell using the previous mixes. **Medium Yellow mix**, **Orange Mix**, **Dark Brown mix** and even some of the **Warm Green mix**. No need to rinse between them as the colors on the brush will create halftones.
- Use the **Light Ochre mix** to highlight some of the segments on the flare of the shell where it turns. Then, add a bit of this color onto a few places on the dome of the top shell.
- Without rinsing the brush,

add a bit of Cadmium Red Medium here and there. Then, use a variety of the paint on the palette to dry brush some added color to the wrinkles and throughout the whole animal.

- Add a bit more Phthalo Green to a few places as well. Rinse the brush. Highlight with the lighter mixes and shade with the darker mixes.
- Adjust the underside of the turned shell with some **Medium Brown mix**. Blend some Ultramarine Blue to the front of this area to give the shadow a bit of a different hue. Then, line a shadow below that with Mars Black. Rinse the brush.
- Tint some Titanium White with a bit of Ultramarine Blue and refine the segment lines on the flare, making sure you angle them at the bottom to show the turn of the shell. Rinse the brush.

*Sherpa Tip: I was trying to dry brush, but I was not getting the effect I was looking for. I realized it was because I was using fluid paint, so I put everything back to where I started in the beginning of this step. It is OK to go over your work to restart if needed.*



# STEP 16 - GLAZING

Timestamp 2:02:51

## “CREATING VALUE”

### PAINT:

Ultramarine Blue = UB  
Mars Black = MB  
Fluid White Paint = FWP  
Golden's Acrylic Gloss  
Glazing Liquid = AGL

### BRUSHES & TOOLS:

Small Synthetic Round  
Small Synthetic “D” or Bright

### STEP DISCUSSION:

- Glazing is when you leave a thin, transparent clear layer of color that goes over another color and changes its value or hue.
- Use the “D” brush to create a shadow. Mix some Ultramarine Blue with Gloss Glazing Liquid and apply it along the underside of the fin. For a darker shade, add a touch of Mars Black to the mixture and blend it in. Then, use more Gloss Glazing Liquid and a little pigment to smooth out the edge between the light and dark areas, using gentle back and forth strokes.
- Add this glazing to the area where the forward fin meets the chest. Then, deepen the back fin to push it back a bit, and glaze the top shell where it meets the flared area. Apply glaze to any place that is too bright or is not registering the shape you intended.
- Switch to the Round brush and use Fluid White Paint to add a slightly brighter highlight along the front of the right fin. Lightly apply the fine lines to this fin as well. Make adjustments to the face and eye, or anywhere you feel needs it. Rinse the brush. Sign.



## THE TRACING METHOD

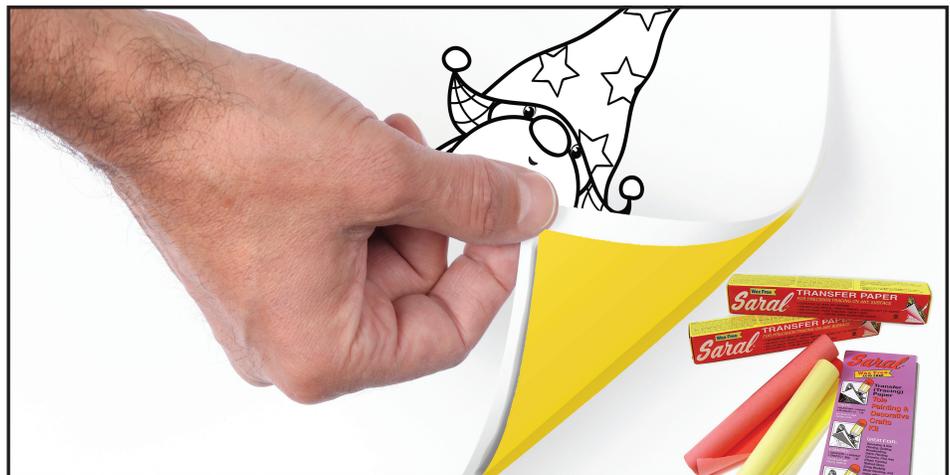
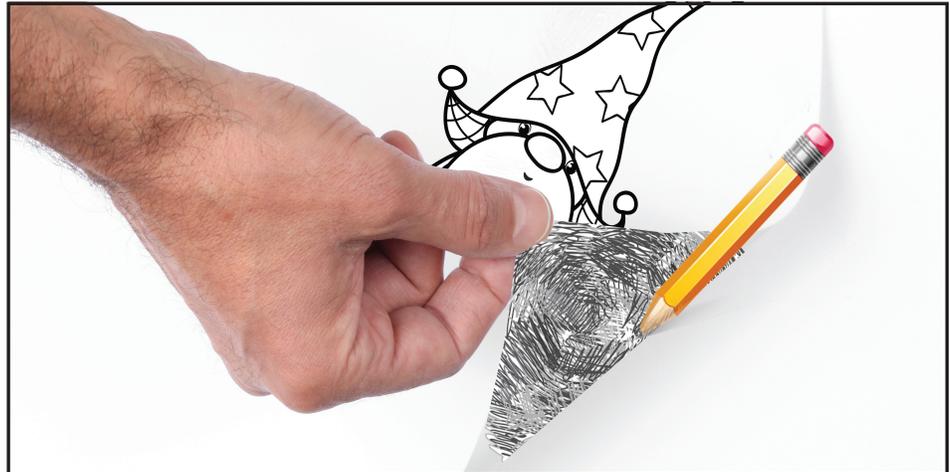
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



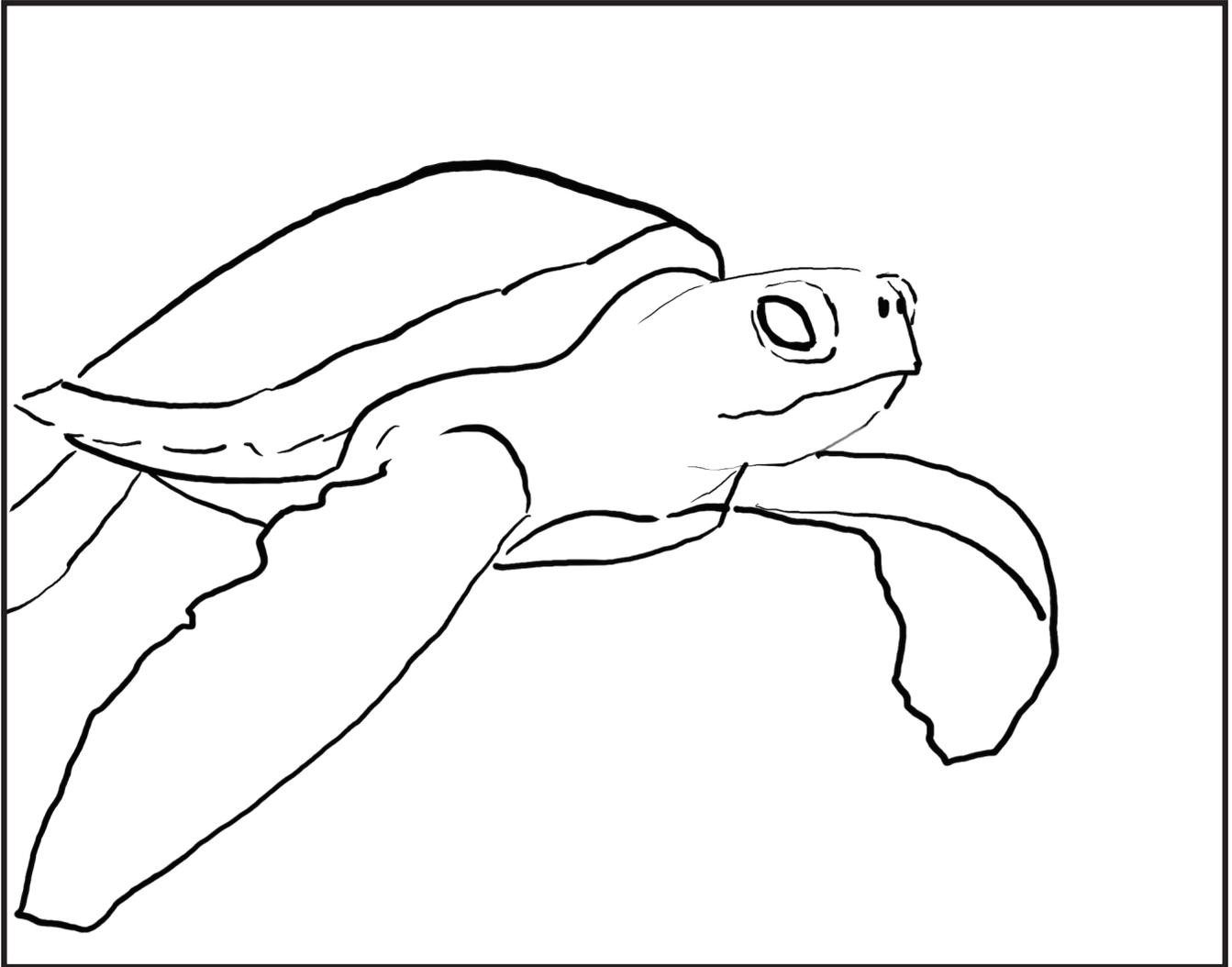
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



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## 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.

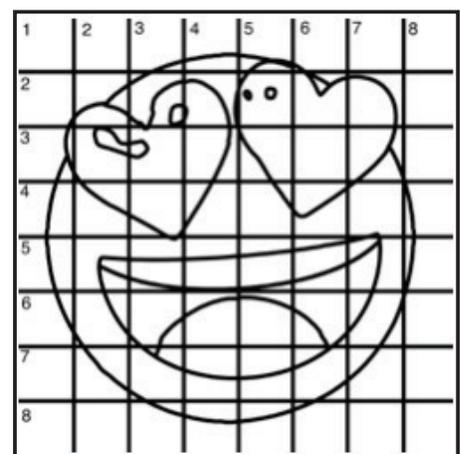
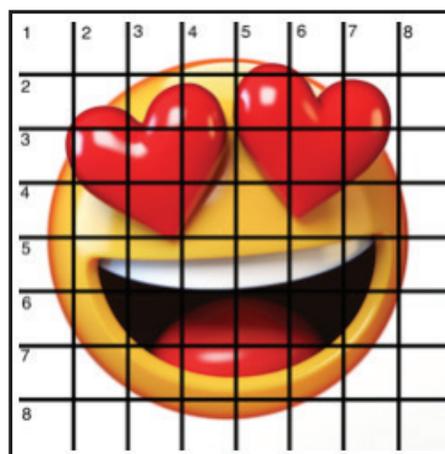
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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